

HISTORIC DISTRICT DESIGN GUIDELINES



for the City of Carthage, Missouri



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ACKNOWLEDGMENTS

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A. INTRODUCTION

BENEFITS OF HISTORIC DISTRICTS

Carthage's Historic Districts represent a living history that was established roughly 180 years ago. Historic districts provide a tangible link with the past, with people and events that have made significant contributions to our history, thereby helping to shape our present and future. They give areas within the community individual character and a sense of place and connection. By preserving our historic districts, we bridge the gap between past and future generations. The preservation of historic districts has many positive effects for the community, including heritage education for all citizens, economic redevelopment, and neighborhood stabilization.

GENERAL BENEFITS

The following ten reasons to support local Historic Districts were prepared by Julia Rocchi with the National Trust for Historic Preservation in 2015, but are just as relevant today.

1. **Local districts protect the investments of owners and residents of historic properties.** Insensitive or poorly planned development can make an area less attractive to investors and home buyers, and thus undermine property value. In contrast, historic designation encourages people to buy and rehabilitate properties because they know their investment is protected over time.
2. **Properties within local historic districts appreciate at rates greater than the local market overall as well as faster than similar non-designated neighborhoods.** Findings on this point are consistent across the country. Moreover, recent analysis shows that historic districts are also less vulnerable to market volatility from interest rate fluctuations and economic downturns.
3. **Local districts encourage better quality design.** In this case, better design equals a greater sense of cohesiveness, more innovative use of materials, and greater public appeal – all of which are shown to occur more often within designated districts than non-designated ones.
4. **Local districts help the environment.** Historic districts encourage communities to retain and use their existing resources in established neighborhoods. This reduces the need for cars, cuts back on pollution and congestion, and eliminates landfill waste.
5. **Local districts are energy-efficient.** Many older buildings were designed with energy conservation in mind, taking advantage of natural light, cross-ventilation and climate-appropriate materials. Preservation commissions are also increasingly improving their design guidelines to make it easier for historic building owners to use renewable-energy technologies.
6. **Historic districts are a vehicle for education.** They are a tangible link to the past and a way to bring meaning to history and to people's lives. They



preserve the original character of buildings and streets, while welcoming growth and innovation within those spaces. They are a living, active record of communities and their residents.

7. **Historic districts can positively impact the local economy through tourism.** An aesthetically cohesive and well-promoted district can be a community's most important attraction. According to a 2009 report, 78% of all U.S. leisure travelers are cultural and/or heritage travelers who spent, on average, \$994 on their most recent trips – compared to \$611 spent by non-cultural and heritage travelers.
8. **Protecting local historic districts can enhance business recruitment potential.** Vibrant commercial cores and charming neighborhoods with character attract new business and quality industry. Companies continuously relocate to communities that offer their workers a higher quality of life, which successful preservation programs and stable districts enhance.
9. **Local districts provide social and psychological benefits.** People living in historic districts enjoy the comfort of a human-scaled environment (a mix of aesthetics and functionality that fit the average person's dimensions and capabilities); the opportunity to live and work in attractive surroundings; a recognizable and walkable neighborhood; and the galvanizing effect of community-based group action.
10. **Local districts give communities a voice in their future.** By participating in the designation process, citizens can help direct their communities' path. Making these decisions together in a structured way—rather than behind closed doors or without public comment—gives everyone involved a sense of empowerment and confidence.

CERTIFIED LOCAL GOVERNMENT BENEFITS

In 1980, Congress amended the National Historic Preservation Act of 1966 to require each state to establish a procedure by which local governments may be certified to participate in the national framework of historic preservation programs. This requirement has become the "Certified Local Government (CLG) Program" in which many Missouri cities participate, including Carthage. Governments that qualify for certification must have an active and legally adequate historic preservation commission, and must meet the federal requirements for certification. The Missouri State Historic Preservation Office (SHPO) allocates at least 10 percent of the money it receives from the federal Historic Preservation Fund for its CLGs to compete for a portion of that money to be used as a matching grant for eligible survey, planning, pre-development, or development activities. Furthermore, only CLGs are generally able to direct federal Historic Preservation Fund grant money toward projects relating to physical restoration and stabilization. Carthage has been a CLG since 2011. SHPO website at: <https://preservemo.org/we-assist/community-resources/certified-local-governments/>



BENEFITS SPECIFIC TO CARTHAGE

There are a variety of financial benefits to owners of historic properties in Carthage, including the following programs.

Investment Tax Credits for Historic Building Rehabilitations

These tax credits exist at both the federal and state level, as summarized below:

Federal Tax Credit

This long-standing financial incentive for the qualified rehabilitation of historic buildings provides a 20% investment tax credit. Main requirements include:

- The property must be listed on, or eligible for, the National Register of Historic Places (NR), or a “contributing” structure within an NR district.
- Costs must exceed the adjusted cost basis (ACB), which equates generally to the amount spent on the property (including acquisition) prior to the rehabilitation’s initiation.
- The property must be income-producing, which can include rental residential.
- The project must meet federal preservation standards (Secretary of the Interior’s Standards and Guidelines for Historic Rehabilitation).

State Tax Credit

The state investment tax credit for historic building rehabilitations applies to income-producing property, including either commercial or residential rental property, or personal residences that are certified historic structures and meet the minimum investment threshold. Missouri law provides an investment tax credit equal to 25% of approved costs associated with qualified rehabilitations

made after January 1, 1998. A state tax credit is a dollar-for-dollar reduction or elimination of an individual/entity’s state tax liability. The program is managed by the Missouri Department of Economic Development with assistance from the State Historic Preservation Office. Full program rules can be found here: <https://ded.mo.gov/media/pdf/htc-program-guidelines-8-28-24>

LEGISLATION FOR HISTORIC ZONING

The legal power to protect historic properties rests primarily with local governments, not state or federal governments. Missouri Title XVI Conservation, Resources and Development - Chapter 253.415 allows communities to pass zoning ordinances to protect historic and architecturally valuable districts and neighborhoods by restricting or placing conditions on exterior alterations, additions, demolitions, or relocations of structures in those areas. Thus, the decisions and actions of local governments and individuals often decide the fate of the irreplaceable historic and prehistoric properties that give Missouri communities their special character and make them better places to live and visit. For a link to the relevant legislation, please click here: <https://revisor.mo.gov/main/OneSection.aspx?section=253.415>

DESIGN GUIDELINES INTENT

These Design Guidelines for Carthage's Historic Districts are intended to assist anyone involved with Historic Properties in the City of Carthage, including locally-designated historic properties. They provide guidance for property owners, contractors, and tenants wishing to rehabilitate or alter their Historic Properties or properties within the local Historic Districts. For City staff, City inspectors, and the City’s Planning, Zoning & Historic Preservation Commission (P&Z) members, they serve as a guide for evaluating proposed changes. These Design Guidelines serve as a handbook for those who wish to preserve, protect, and educate the community regarding historic resources. Preservation objectives for Carthage’s Historic Districts are not intended to prevent physical change, but to guide change and maintain the unique char-

acter of these important places.

The City's Historic Preservation Ordinance (Article II: Planning, Zoning and Preservation Commission of Chapter 17: Planning and Development of the Zoning Ordinance) gives P&Z the following powers beyond those of a typical planning and zoning commission:

- Consideration and recommendations on the designation of local historic districts, including the establishment of new districts and boundary changes to existing districts.
- Review and approval or disapproval of applications for Certificates of Appropriateness (COAs) to conduct work that would alter the appearance of properties within the historic districts.
- Recommendations to the City Council for all issues related to historic preservation in Carthage.

INTENT OF THE GUIDELINES UPDATE

To create guidelines that are:

- Well-organized and easy to navigate
- Sufficiently detailed
- Inclusive of all primary property types – commercial, institutional, residential
- Provided with hyperlinks to more detailed information
- Effectively illustrated
- Clear to avoid arbitrary and vague language





B. DESIGN REVIEW PROCESS

DISTRICT DESIGNATION & CITY REVIEW STRUCTURE

To understand the regulatory context of these Design Guidelines, a good starting point is to understand how local Historic Districts are designated, as well as the governmental bodies and individuals who are involved with the design review process for the Districts. Carthage's historic zoning program is based upon the City's Historic Preservation Ordinance (Zoning Ordinance Article IV: Planning, Zoning & Historic Preservation Commission). Related information is provided below.

PLANNING, ZONING & HISTORIC PRESERVATION COMMISSION

Pursuant to Missouri Title XVI Conservation, Resources and Development - Chapter 253.415, the City of Carthage has made specific provision for the preservation and protection of historic and architecturally valuable districts. Established in 1978, the Planning, Zoning & Historic Preservation Commission consists of seven citizens serving four-year terms. All are appointed by the Mayor and confirmed by the City Council, and three must be individuals with a demonstrated interest and knowledge in historic or architectural preservation. The other four members are not expected to have a background and interest in preservation, as they fulfill the planning and

zoning facet of this review body. Among the P&Z's duties relative to the local landmarks and historic districts are the following:

1. Initiation of architectural surveys and similar studies
2. Making recommendations to the City Council regarding proposed landmark and district designations
3. Reviewing and deciding upon applications for exterior changes to landmarks and properties located within the historic districts

The Public Works Department currently staffs the P&Z.

LOCAL HISTORIC DISTRICT DESIGNATIONS

As with most locally-designated historic districts, Carthage's is an "overlay" district. Article IV, Sec. 17-53(b) of Carthage's Zoning Ordinance states: *"In all zoning districts lying within the boundaries of the historic preservation district, the regulations for both the zoning district and the historic preservation district shall apply. Whenever there is a conflict between the regulations of the zoning district and the historic preservation district, the more restrictive shall apply."*

Historic designation of a district by a local government is the only regulatory tool for providing reliable protections for historic resources. Local historic

designation carries the same legal weight as zoning and other land use and development regulations. As stated in Article IV Sec. 17-54(b) of the City's zoning ordinance:

"The commission shall also receive petitions from any owner requesting that his property be designated as an historic landmark or from ten (10) percent of the owners of such property within an area sought to be designated as an historic district."

Designation can also be initiated by the Planning, Zoning & Historic Preservation Commission or by the City Council. Very specific information must be submitted to the P&Z for consideration of historic designation, a public hearing is required, the P&Z makes a recommendation, and the City Council makes the ultimate decision. Detailed information on the City's existing local Historic Districts—Courthouse Square, South Carthage, and Cassill—is provided on pages C.4-C.6.

RELATIONSHIP BETWEEN BASE ZONING & OVERLAY ZONING

Historic Districts provide controls on the appearance of existing buildings and new construction within the District, as well as proposed building relocations and demolitions. Historic Districts function as overlay districts that are superimposed over portions of one or more underlying "base" zoning districts. The intent is to supplement general development regulations with additional more specific regulations that address special area-specific conditions, features, or plans, while maintaining the character and purposes of the underlying base zoning district. Regulations governing development in an overlay district are applied "in addition to" the regulations governing development in the underlying "base" zoning district. If the standards of an overlay district clearly conflict with those governing a base zoning district, the more stringent standards will apply per the City's zoning ordinance.

CERTIFICATES OF APPROPRIATENESS

Owners of locally-designated historic properties in Carthage's Historic Districts are required to obtain a Certificate of Appropriateness (COA) before making exterior changes or additions to a property, before beginning new construction, or before demolishing or relocating a property. The City's review of proposed changes ensures that work is appropriate to the character of the Districts. The installation of signage and the painting of previously unpainted exterior surfaces require a COA, but the interiors of buildings are not regulated. Examples of proposed work requiring a COA include the following:

- Alterations, restoration, construction, reconstruction, relocation, or demolition of buildings or other structures
- Installation of awnings or outdoor signs

Exceptions are changes that are non-reviewable because they are considered maintenance or meeting emergency protocol.

The City's historic preservation ordinance requires that COAs be considered in light of the City's adopted Design Guidelines.

The P&Z can approve the application as submitted, approve with modifications, or deny approval. No permit can be issued and no work may begin within the Historic Districts prior to the issuance of a Certificate of Appropriateness (COA).



ADMINISTRATIVE APPROVALS

As an alternative to appearing before the P&Z at their monthly meetings for a COA application, the City allows for administrative approvals by City staff for certain relatively minor types of proposed work. The following text explains the differences between what is considered non-reviewable work, minor work, and major work.

TYPES OF APPROVALS: NON-REVIEWABLE WORK, MINOR WORK & MAJOR WORK

There are three types of work with respect to the type of City approval required, if required at all. While they are summarized below, please see the series of tables starting on page B.6 that specify the guidelines based upon the project type.

Non-Reviewable Work

Work that is below the threshold of Minor or Major work does not require a COA. While each specific type of work must be considered on its own, non-reviewable work often has one or more of the following circumstances:

- The work is not visible from a public street;
- The work involves only repair of existing materials in a manner that is not discernible; and/or
- The work involves replacement of existing materials with identical materials in a manner that is not discernible.

Also, interior work is not reviewable.

Minor Work: COA from Staff

Rather than requiring a P&Z review and approval, Minor Work can be reviewed and approved by the City staff. While each specific type of work must be considered on its own, Minor Work often has one or more of the following circumstances:

1. The visual character of the structure is not changed;
2. The renewal of an expired COA involves no change to approved plans and there has been no change to the circumstances under which the COA was approved initially;
3. The minor alterations are at the rear of a structure, they do not change the essential character, and they are not visible from a public street;
4. The work is limited to signage or the painting of any previously-painted surface (excluding murals, which are a Major Work); and/or
5. The proposal is for the replacement of missing architectural details, provided that one of the following conditions are met:
 - a. At least one example of the detail to be replaced exists on the structure; or
 - b. Physical or documentary evidence exists that illustrates or describes the missing detail or details. Examples of documentary evidence include photographs, drawings, or physical examples on the structure.

In reviewing applications for COAs for Minor Work as part of an Administrative Approval, the City staff must follow the guidelines adopted by the P&Z. If the application is denied an administrative approval by staff, the applicant can appeal to the full P&Z for review as if it were a Major Work. Also, all administrative approvals must be documented and reported to the P&Z at the next regularly scheduled meeting.

Major Work: COA from P&Z

Any proposed work on a historic property that does not qualify as “Minor Work” or “Non-Reviewable Work,” as defined previously, will require a Certificate of Appropriateness (COA) from the City’s P&Z. Examples of such work includes significant alterations, additions, demolitions, building relocations, and murals.

EMERGENCY SITUATIONS

There may be occasional circumstances in which emergencies occur that will require the normal approval process for a COA to be altered. Examples of such potential emergencies include fires, flooding, and tornados, as well as structural failures unrelated to disasters. In such circumstances, the City’s staff and the Chair of the P&Z, in consultation with a City Building Codes official, has the authority to waive the standard COA requirements. Once the City has determined that the subject property is secure and not a threat to public safety, the normal approval procedures should be reinstituted.

STEPS TO A SUCCESSFUL APPLICATION

1. Consult the Design Guidelines for assistance in planning your project.
2. Complete the application and provide samples to assist the review. An application fee may be required, consult with city staff at time of submittal.
3. If your project requires a hearing before the P&Z, your attendance is required. The members may have questions that only you or your contractor can answer.
4. At the meeting it is very helpful to have as many samples of materials, specifications, paint chips, elevations, etc., that may be available.
5. The P&Z may offer suggestions or alternatives should your project not meet the guidelines.
6. The P&Z will try to make a decision on your application at the first meeting for which it is heard, but you might be asked to return to the next meeting if additional information is needed.



MINOR AND MAJOR WORK MATRIX

The following pages provide a list of various types of work that might occur within Carthage's local Historic Districts and indicate which of the following categories the work might fall into:

Major Work: Work requiring approval via a Certificate of Appropriateness (COA) by the P&Z at a monthly meeting.

Minor Work: Work requiring approval via a Certificate of Appropriateness (COA) by the City's staff.

No COA: Work considered routine maintenance not requiring a Certificate of Appropriateness (COA) from the City.

These pages cover work on private and public property. Since issues such as visibility, compatibility and contributing versus non-contributing play into determinations regarding Major, Minor and No COA, see the following pages for information on those topics:

- Visibility - pg. D.3
- Contextual Compatibility - pg. D.4
- Contributing vs. Non-Contributing - pg. D.4

Another relevant issue related to design review is character. Below is a link to an NPS Preservation Brief on that topic. This information is supplemental and, like all such briefs, are not part of these guidelines for regulatory purposes.



For more information on the topic of architectural character, see the National Park Service Preservation Brief #17: *"Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aide to Preserving their Character"* at: <https://www.nps.gov/orgs/1739/upload/preservation-brief-17-architectural-character.pdf>

Public Right-of-Way Work		Major Work	Minor Work	No COA
A.	Streets, Bridges & Driveways			
A.1	Marking pavement.			
A.2	Resurfacing streets.			
A.3	Construction or repair of curbs and gutters.			
A.4	Widening or realignment of streets.			
A.5	New curb cuts or cuts into existing sidewalks.			
A.6	Construction of new bridges or making changes to existing bridges.			
B.	Sidewalks & Bikeways			
B.1	Sealing, patching or repairing sidewalks.			
B.2	Constructing bike or walking paths.			
B.3	Constructing new sidewalks.			
C.	Utilities & Signage			
C.1	Maintaining utility poles, overhead wires, traffic signals or street lights.			
C.2	Repairing underground utilities.			
C.3	Installation of new utility poles, overhead wires, or traffic/parking signs.			
C.4	Installation of new street lighting.			
C.5	Installing new street name signs.			
C.6	Installing identification signs.			
D.	Landscaping			
D.1	Basic maintenance of landscape, including mowing and trimming shrubs.			
D.3	Tree pruning to remove dead or injured branches, to suppress uneven growth, pruning low branches 2" in diameter or less.			
D.4	Pruning, treating, trenching or grading within the drip line or removal of trees.			
D.5	Changes to landscaping, including eliminating existing plantings or additional new plantings.			
D.6	Altering the topography.			
E.	Streetscape & Similar Furnishings			
E.1	Repair of entrance markers, fountains or street furnishings (benches, mailboxes, trash cans, newspaper racks, etc.).			
E.2	Installation of new street furnishings (benches, mailboxes, trash cans, newspaper racks, etc.).			
E.3	Installing or replacing playground equipment or public art.			



Proposed Work by Project Type		Major Work	Minor Work	No COA
A.	Structures			
	Roofs & Roof Features			
A.1	Installing gutters and downspouts (if the color matches the trim color), and roof ventilators.			
A.2	Installing gutters and downspouts if the color does not match the trim color and is not visible from a street.			
A.3	Installing gutters and downspouts if the color does not match the trim color and is visible from a street.			
A.4	Installing chimney caps and roof ventilators when they are not visible from a street.			
A.5	Replacing asphalt or fiberglass roofing with dark asphalt or fiberglass shingles.			
A.6	Repairing/replacing roofing if there is a material change.			
A.7	Replacing any roofing material with the same, including the same color, if there is no visible change.			
A.8	Installing satellite dishes, permanent mechanical equipment, skylights or solar panels if it is not visible from a street.			
A.9	Installing satellite dishes, permanent mechanical equipment, skylights or solar panels if visible from a street.			
A.10	Removal of non-original chimneys.			
A.11	Replacement or repair of missing chimney materials or features if replacements match the original.			
A.12	Changing the roof line.			
A.13	Replacement or new construction of a chimney when it is similar to the original.			
A.14	Replacement or new construction of a chimney when it does not match the original.			
A.15	Roofing over built-in gutters or installing gutters which obscure or change architectural detailing of the façade.			
	Walls & Building Trim			
A.16	Painting siding or trim (not including previously unpainted masonry).**			
A.17	Removing asbestos, asphalt, or other artificial siding to be repaired and repainted.			
A.18	Removing asbestos, asphalt, or other artificial siding to be replaced.			
A.19	Resurfacing buildings walls with new materials or adding new trim.			
	Doors & Windows			
A.20	Replacement of door or window glass if it does not alter the appearance.			
A.21	Installing storm windows and doors if trim color matches house trim color and storm door is "full view" type (only a peripheral frame).			
A.22	Replacement of windows or doors or replacement of garage doors if not visible from a street.			
A.23	Replacement of windows or doors or replacement of garage doors if visible from a street.			
A.24	Replacement of original shutters with those similar to the original. Examples include replacing wooden louvered shutters with the same.			
A.25	Installation of shutters where they have not previously existed. Removal of original shutters without replacement.			

** See Appendix 3: Paint Colors

Proposed Work by Project Type		Major Work	Minor Work	No COA
	Other Building Features & Issues			
A.26	Installation or replacement of air conditioners, antennae and other temporary mechanical equipment not visible from street.			
A.27	Installation or replacement of air conditioners, antennae and other temporary mechanical equipment if visible from street.			
A.28	Replacing missing/deteriorated siding, trim, roof shingles, porch floor, etc. if it matches original in detail and color.			
A.29	Minor repointing and other masonry and stone repairs, such as loose bricks in steps.			
A.30	Repairing or replacing masonry foundations, installing foundation vents, and replacing wood basement doors.			
A.31	Replacing missing or deteriorated architectural details with new materials that are identical to the original details.			
A.32	New construction, additions to a building or new accessory structures.			
A.33	Demolition of any part of an existing structure.			
A.34	Moving of structures.			
A.35	Replacement of architectural details when there will be a change in the appearance of the structure if not visible from a street.			
A.36	Replacement of architectural details when there will be a change in the appearance of the structure if visible from a street.			
A.37	Installation of fire exits, fire escapes or secondary entrances.			
A.38	Installation of awnings or canopies where they have not previously existed if not visible from a street.			
A.39	Installation of awnings or canopies where they have not previously existed if visible from a street.			
A.40	Addition of porch handrails or balustrade, and porch enclosures.			
A.41	Applying stucco to masonry of a building.			
A.42	Painting masonry that was not previously painted, and waterproof coatings on original masonry.			
B.	Landscaping			
B.1	Pruning & alterations, including vegetable & flower gardens & shrubbery			
B.2	Removing dead/diseased trees.			
B.3	Landscaping changes not visible from a street, including demolition of any part of an existing landscape feature.			
B.4	Grading of property.			

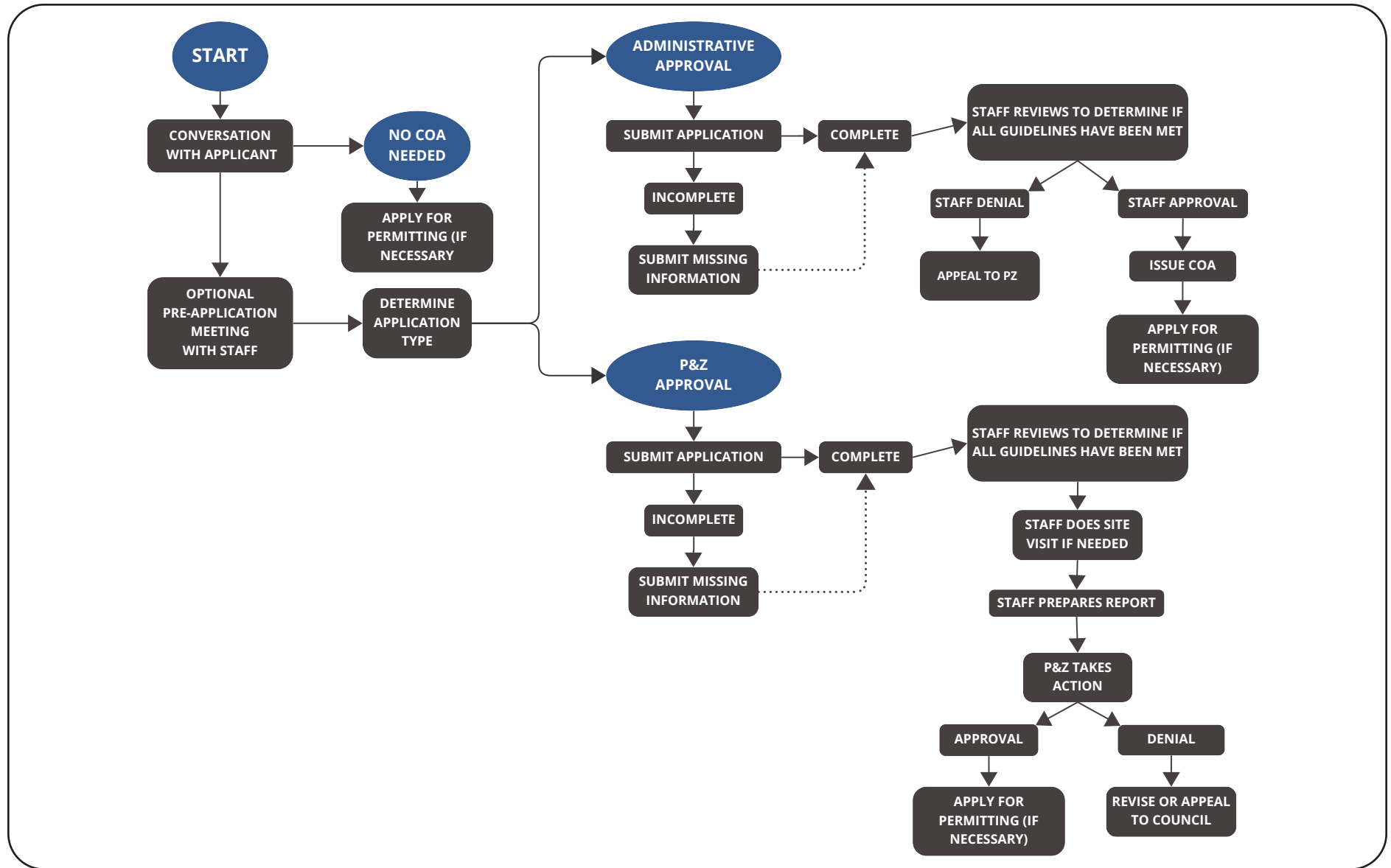


Proposed Work by Project Type		Major Work	Minor Work	No COA
C.	Other Site Features			
C.1	Installation of house numbers, mailboxes [wall mounted or free-standing], and flag brackets.			
C.2	Repairs to walks, patios, fences, driveways, and parking areas if materials match original/existing in detail, dimension & color.			
C.3	Placement of temporary signs (real estate, political, etc.).			
C.4	Removal of cinderblock walks or steps. Removal of railroad ties or landscape timbers around planting beds.			
C.5	Removal of metal storage buildings.			
C.6	Repair or removal of existing signs less than 50 years old.			
C.7	Repair or removal of existing signs more than 50 years old.			
C.8	Repairs to lighting fixtures if replacement materials match the original or existing materials in detail.			
C.9	Removal of a satellite dish or underground tank.			
C.10	Repairing, replacing or installing exterior lighting fixtures that comply with the standards and are appropriate to the structure.			
C.11	Repairing or replacing masonry or wood exterior stairs, landings and steps if consistent with the original design.			
C.12	Repairing or replacing masonry or wood exterior stairs, landings and steps not visible from a street if compatible with the structure.			
C.13	Repairing or replacing masonry or wood exterior stairs, landings and steps visible from a street.			
C.14	Removal of deteriorated accessory buildings that are not original to the site or otherwise historically significant.			
C.15	Installation of side and rear yard fences that meet the Guidelines.			
C.16	Installation of permanent signs that meet these Design Guidelines.			
C.17	Installation of permanent signs that do not clearly meet these Design Guidelines.			
C.18	Replacement of a wall visible from a street if the appearance is identical to the original or building a new wall not visible from a street.			
C.19	Construction of a new wall or replacement of a wall visible from a street that is not identical to the original.			
C.20	Ground disturbing activities that affect known archaeological resources on the site.			
C.21	New parking areas, walks or driveways or replacement if there is a change to color, dimensions, location or material.			
C.22	New patios, decks or terraces if visible from the street.			
C.23	New patios, decks or terraces if not visible from the street.			
C.24	Installation of handicapped ramps if not permanently altering exterior features and not visible from a street.			
C.25	Installation of permanent handicapped ramps if visible from a street.			

Proposed Work by Project Type		Major Work	Minor Work	No COA
C.	Other Site Features (Continued)			
C.26	Front yard fences on any site or side yard fences on a corner lot.			
C.27	Step or stair replacement where there is a change in design, materials or color if visible from a street			
C.28	Applying stucco to masonry of a site feature, such as a wall.			
C.29	Installation of major site features such as gazebos, fountains, and walls not visible from a street.			
C.30	Installation of major site features such as gazebos, fountains, and walls visible from a street.			
C.31	New swimming pools			



DESIGN REVIEW PROCESS DIAGRAM







C. HISTORIC CONTEXT

This section provides information on the locally-designated Carthage Historic Districts that are regulated by these Design Guidelines, and it features the following types of information:

- Carthage's Historic Development
- Historic Districts Description
- Building Anatomy Diagrams: Commercial / Mixed-Use, Residential, and Institutional
- Building Types and Styles

CARTHAGE'S HISTORIC DEVELOPMENT

This summary of Carthage's history is intentionally concise and focuses on its physical development. Information sources include Sanborn Insurance maps, National Register nominations, and other sources.

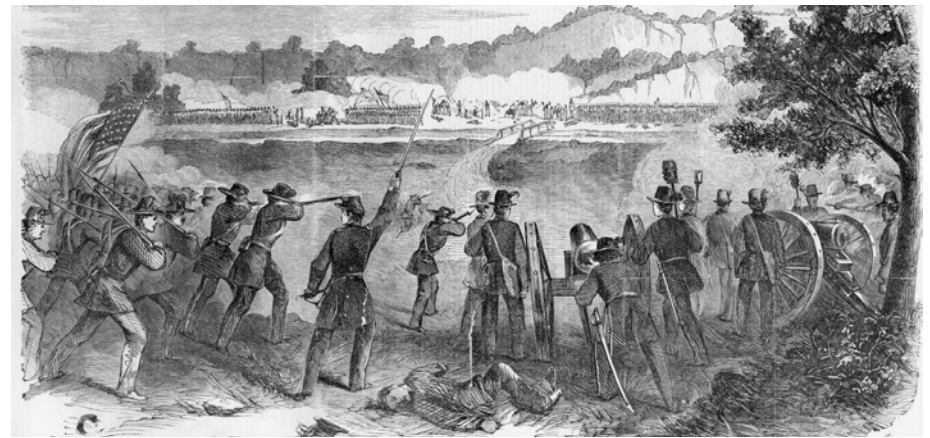
EARLY DEVELOPMENT

When Jasper County was formed in 1841, Carthage was selected as the county seat. A temporary seat of justice was established in a log cabin. The area was then cleared and the community was platted in 1842. The city was named after the ancient city-state of Carthage, one of the Roman Republic's

main rivals. By 1860, there were over 500 residents, a brick and stone courthouse, and several businesses.

AMERICAN CIVIL WAR

Prior to the Civil War, the vast majority of the African-Americans in the county were enslaved, and the Carthage region was divided over slavery leading up to the war. The First Battle of Carthage was fought on July 5th, 1861, between Confederate troops led by the pro-Southern Missouri Gover-

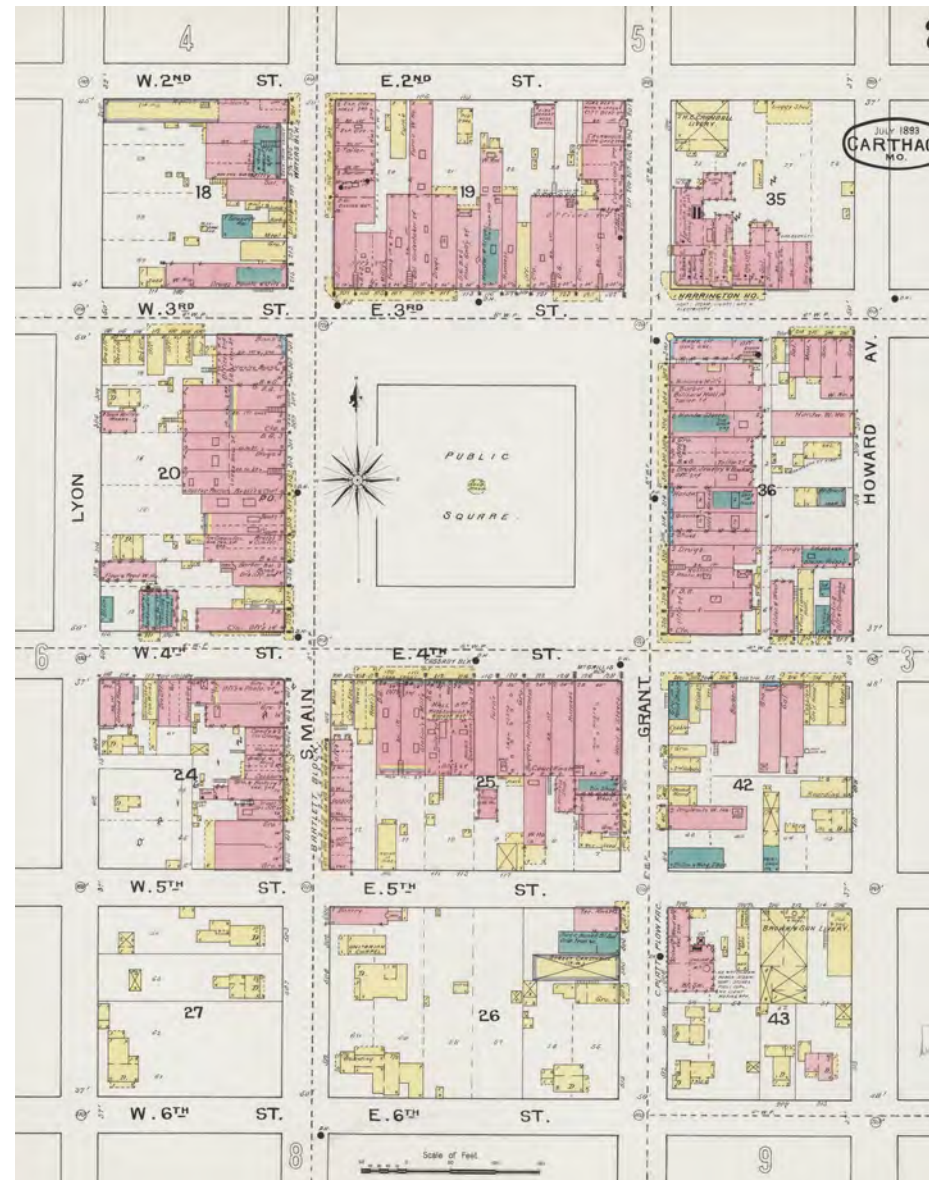


First Battle of Carthage / Source: Kansas City Public Library

nor Claiborne Jackson in command of 6,000 State Guardsmen and a much smaller Union detachment led by Colonel Franz Sigel. Although they were driven back, the Union forces held a dominating position, and Union General Nathaniel Lyon ultimately chased Jackson and Confederate General Sterling Price to the far southwest of the state. The Second Battle of Carthage occurred in October 1863 when Union forces confronted Confederate troops north of town, forcing them to return to Arkansas. Carthage also experienced minor skirmishes following the two battles, including when pro-Confederate guerrillas burned most of the city (including the courthouse) in September of 1864.

POST-WAR 19TH CENTURY CARTHAGE

Carthage grew rapidly following the economic stagnation of the Civil War, particularly once the Missouri and Western Railway arrived in 1872. The town contained only around a dozen families in 1866, but by 1869 there were approximately 1,800 residents. That number grew to 5,315 by 1880, and to 9,323 by 1890. As just one indicator of the growth, there were only nine doctors and sixteen attorneys in 1872, but by 1880 the number had increased to nineteen doctors and twenty-three attorneys. Key new establishments included a foundry, furniture factory, woolen and grain mills, a plow works, numerous liverys, and other businesses. Leggett & Platt, now a Fortune 500 company still based in Carthage, was founded in 1883. Nearby lead mines and zinc mines, as well as limestone quarries, also generated wealth as Carthage became one of the most prosperous towns in the area. Lasting evidence of this economic strength still survives in the community's ornate Victorian homes, many of which are now part of the Carthage South National Register Historic District. The current Jasper County Courthouse was built of Carthage stone in 1895.

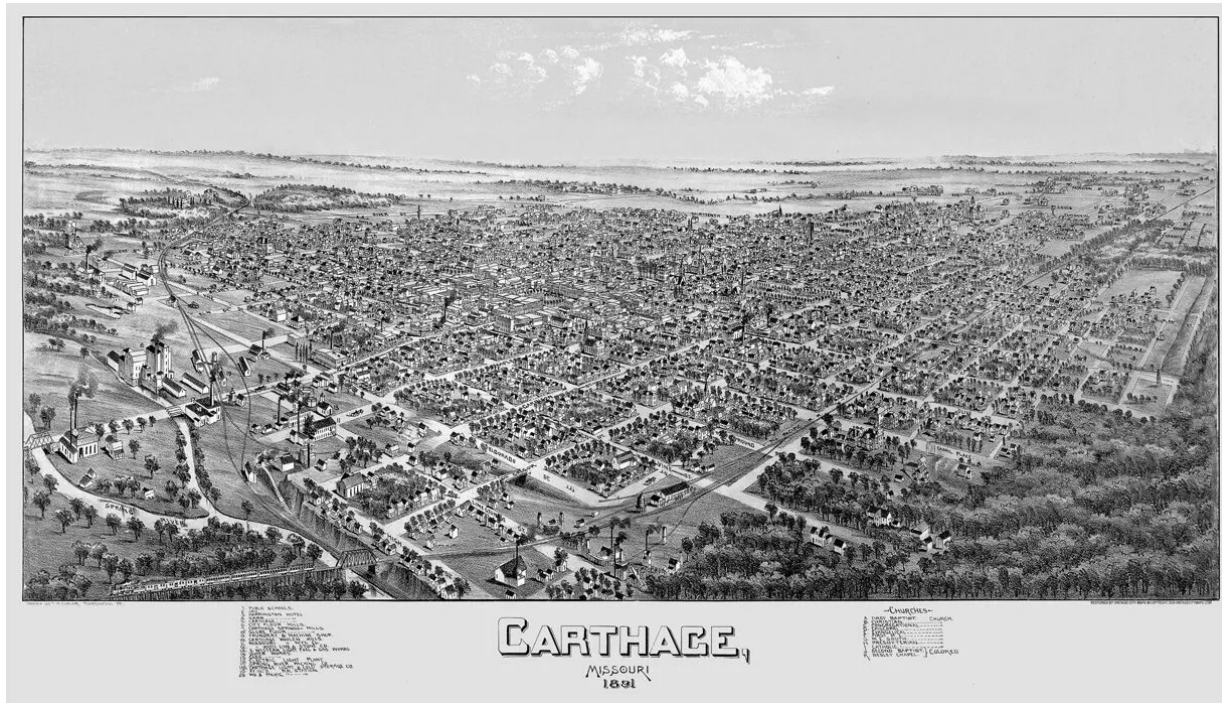


This 1893 Sanborn Insurance Map reflects brick buildings (red) around the courthouse square with peripheral buildings being of frame construction (yellow). The square has only a bandstand.



20TH CENTURY CARTHAGE

Many of Carthage's buildings that were constructed during the early-20th century feature stone from local quarries. The limestone is hard enough to be polished into what was referred to as "Carthage marble," and it was used in both the interior and exterior of the state capitol building in Jefferson City. The quarries known today as the "Carthage Underground" utilize only a small portion of the extensive quarries nearby. In 1925, Ozark Wesleyan College merged three Methodist colleges into a single institution and built a campus in the center of town. The college operated for only a few years before closing, so the campus became home to Our Lady of the Ozarks College from 1944 to 1971. It now houses the Vietnamese-American Catholic religious Congregation of the Mother Co-Redemptrix. US Highways 66 and 71 came through town in the 1920s and intersected at the present intersection of Central and Garrison Avenues. The original owners of the Boots Court Motel, built in 1939 at this crossroads, promoted a drive-in restaurant with a KDMO AM radio broadcast, "Breakfast at the Crossroads of America." Route 66 was eventually rerouted and then replaced during the 1960s with Interstate 44 south of town. In the late-20th century, the town began actively courting tourism, emphasizing its history and proximity to Branson, a major tourist destination.



Above: Bird's eye rendering of Carthage from 1893.

Left: Based upon the automobiles parked on the courthouse square, this photo appears to date from the 1930s / Source: My Genealogy Hound



HISTORIC DISTRICTS DESCRIPTION

In the world of historic preservation, there are two types of historic district designations: National Register (NR) districts and local districts. Each is summarized below with respect to Carthage, and a map of the local districts is provided on Page C.6.

NATIONAL REGISTER DISTRICT

NR districts and landmarks are a federal designation via the National Register of Historic Places, which is overseen by the Secretary of the Interior. This status is largely honorary, as it provides very little in the way of legal protections for properties. The only exception is the “Section 106 Review” process that is required when federally funding or licensed projects have the potential to negatively impact resources listed on, or eligible for, the NR. However, even that review process does not always result in the preservation of the resource being considered. The greatest benefit of NR designation is that qualified building rehabilitation projects following federal preservation standards are eligible for state and federal investment tax credits that can be substantial. At present, there are three NR districts in Carthage, as summarized below and as mapped on the following page.

Carthage Courthouse Square NR Historic District

Designated in 1980 and covering approximately 28 acres, it consists of all or portions of fifteen blocks. It is bound roughly by East Central Avenue (north), West Fifth Street (south), Lincoln Street (east), and South Maple Street (west). It developed in the late-19th and early-20th centuries and includes representative examples of Italianate and Romanesque Revival style architecture. Key buildings include the Jasper County Courthouse, Bank of Carthage, Ben Franklin Store, Farmers and Drovers Bank / Miller Clothing Company, Belk-Simpson Building, Carthage Water & Electric Co.,

Snyder Building, Drake Hotel, Fire Department, Leggett and Platt, McNerney Block, and Carthage National Bank.

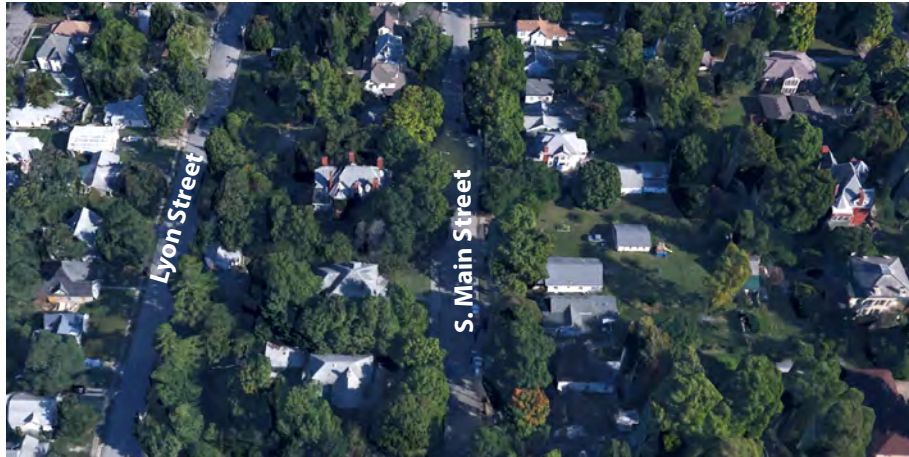


Aerial photo of the Courthouse Square NR Historic District / Source: Google Maps

Carthage South NR Historic District

This district was designated in 1982 and it is located directly south of the Carthage Courthouse Square NR District. The district is bound roughly by Fifth Street on the north, Centennial Avenue on the south, Clinton Street on the east, and Garrison Avenue on the west. It encompasses a predominantly residential section of Carthage. It developed primarily between roughly 1875 and 1925, and key examples of architectural styles include Late Victorian and Bungalow / American Craftsman style architecture. Notable institutional buildings include St. Ann's Catholic Church (1908), Former Westminster Presbyterian Church (pre-1888), First United Methodist Church (1925), Carthage Senior High School (1904), First Christian Church (1909), Former Cumberland Presbyterian Church (1892), and the Carthage Public Library (1904).





Aerial photo of a portion of the Carthage South NR Historic District / Source: Google Maps

Cassill Place NR Historic District

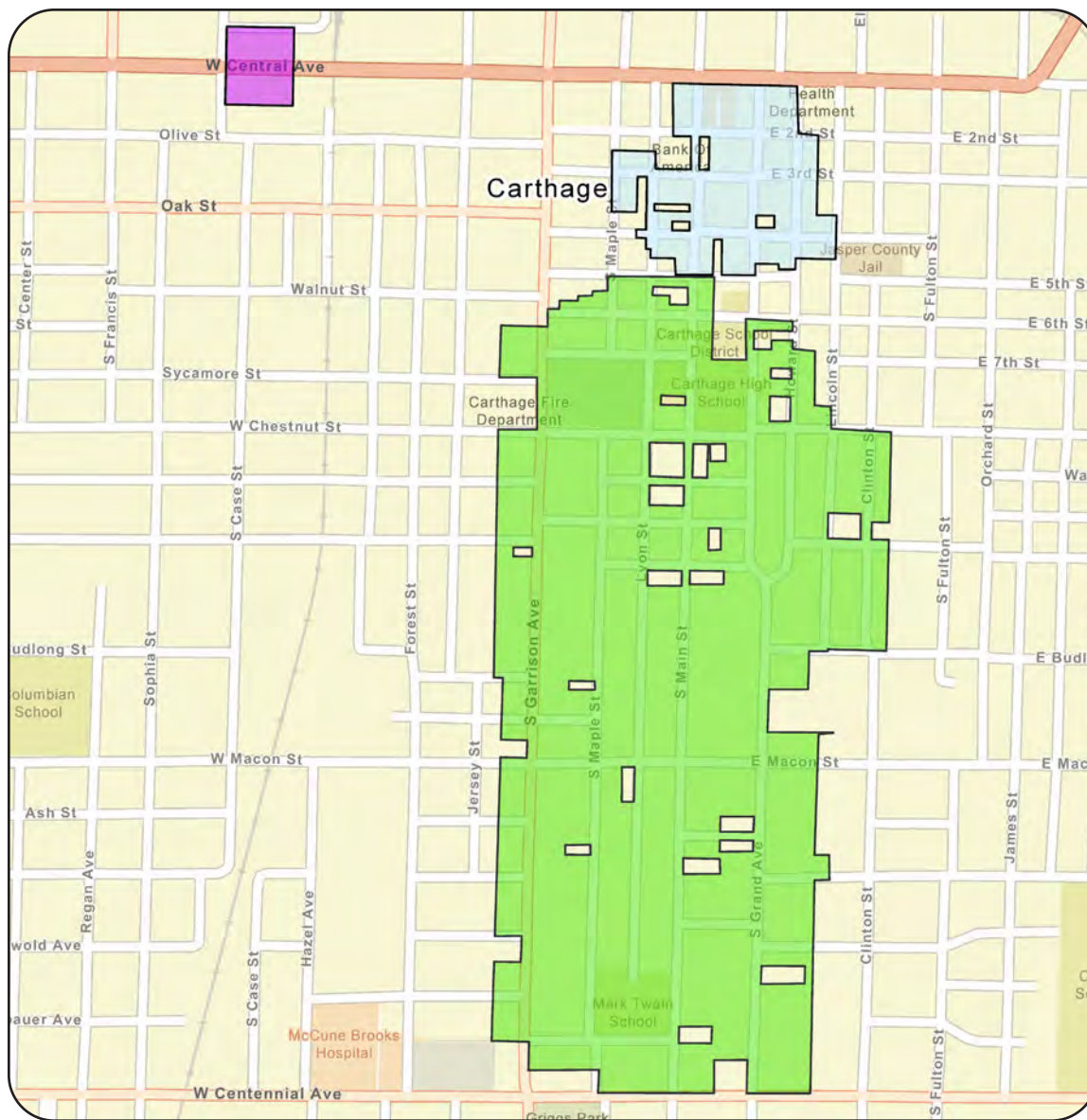
Designated in 1986 and located northwest of the other two NR districts, this very small district encompasses buildings in an exclusively residential area of Carthage. The district features four lots on the north side of West Central Avenue and three lots on the south side of the street. These lots extend from Blanche Street to the east. An eighth building, which was located on the northeast corner of North Blanche and West Central, no longer exists. The area was developed between approximately 1890 and 1925, and it includes representative examples of Late Victorian and Bungalow / American Craftsman style architecture. Buildings include the Macoubrie House (1903), Former Herrin Home (c. 1890), Fenimore House (c. 1890), McFadden House (c. 1925), Meister House (c. 1890), A. H. McFadden House (1914), Former Eugene O'Keefe House (c. 1893), and Dennison House (c. 1914).



Aerial photo of a portion of the Cassill Place NR Historic District / Source: Google Maps

LOCAL DISTRICTS

Historic designation of a district by a local government is the only regulatory tool for providing protections to historic resources. Local historic designation carries the same legal weight as zoning and other land use and development regulations. These Design Guidelines for Carthage are intended, at least in part, as an important component of Carthage's local preservation regulations. The previous section describes Carthage's three NR historic districts. As also noted, the boundaries of the NR districts and the local districts are extremely similar with only minor deviations. The local districts also have the same names as the three NR districts. The description of the three NR districts in this Design Guidelines document includes a mention of the relevant architectural styles, building types, and the number of "contributing" structures (those buildings that contribute toward the historic and architectural character of the district). At the time of the writing of these Design Guidelines, no comprehensive historic sites inventory had been conducted since the original NR designations that occurred several decades ago. However, it is likely that some of the contributing buildings have since been negatively altered to the extent that they are no longer considered contributing.



LEGEND



Courthouse Square District



Carthage South District



Cassill Place District

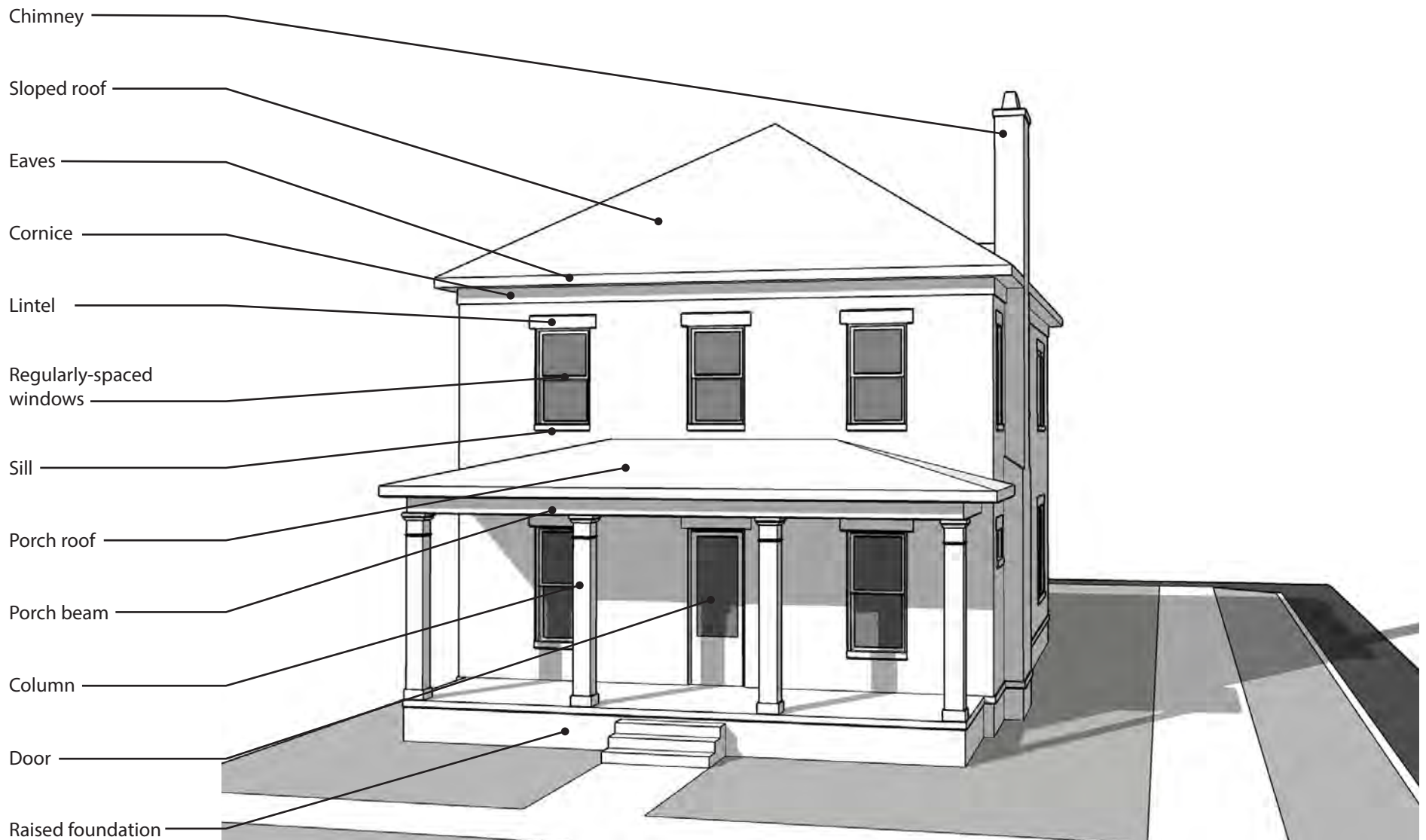
MAP OF CARTHAGE'S LOCAL HISTORIC DISTRICTS



BUILDING ANATOMY DIAGRAMS BY TYPE

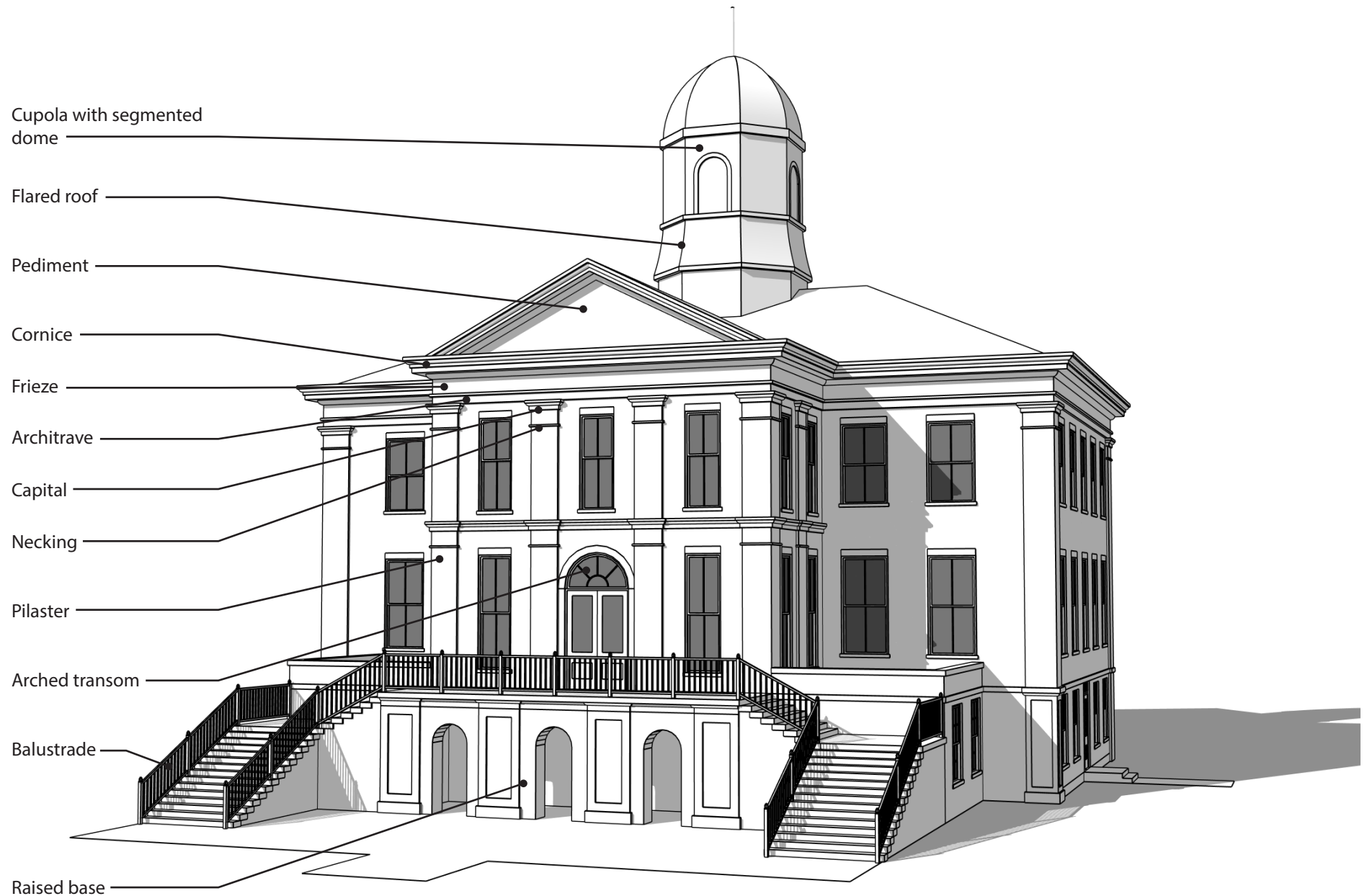


TYPICAL COMMERCIAL / MIXED-USE BUILDING



TYPICAL RESIDENTIAL BUILDING





TYPICAL INSTITUTIONAL BUILDING

ARCHITECTURAL STYLES

As with most communities, Carthage has a broad range of architectural styles and building types. The styles and details described here help identify the key features that give the building its character and should be preserved. Architectural styles have been organized based upon the three primary building types for Carthage's historic buildings: Commercial / Mixed Use, Residential, and Institutional. It is noteworthy that a few small-scaled historic brick industrial buildings exist on East 6th Street at Howard Street. However, given their small number and the fact that future industrial development within the Historic Districts is extremely unlikely, that building type is not addressed here.

With respect to the architectural styles, some are repeated among the various building types. For each architectural style, sequenced by peak eras of popularity, the following information is provided:

- **Style name:** The name used in this section is the most commonly used name in Carthage, as some style names have geographic variations.
- **Era:** While there may be exceptions of later examples, these are the years during which the style was most popular in Carthage.
- **Common Features:** Although these architectural features are indeed “common,” plenty of exceptions might exist for any given style, including the local example being cited.
- **Local Example:** A local example that reflects this style is described, including its address and a photograph.

It should also be kept in mind that many buildings defy a particular distinct architectural style. A good example would be 19th and 20th century commercial buildings that are essentially a brick box with a storefront, windows, and some architectural detailing, but that lack the distinct characteristics of any specific style. Such buildings are no less significant than those that reflect a particular architectural style, but they may not fit neatly into an architectural style category.

COMMERCIAL & MIXED-USE BUILDINGS

As indicated on the previous section about Carthage's physical evolution, most of the original buildings starting in 1841 were of wooden frame construction. The most notable exception was the two-story brick County Courthouse anchoring the Downtown's central square. However, much of the town was destroyed by fire in 1864 at the hands of Confederate forces. As the Sanborn Insurance maps illustrate, most of the buildings within the Courthouse Square area were clad in brick or stone by the 1890s. The majority of commercial and mixed-use buildings in the district generally date from the late-19th through the early-20th centuries, but there are also examples of mid and late-20th century buildings.

Most historic commercial and mixed-use buildings in Downtown's Courthouse Square District adhere to a few particular forms. The vast majority are two stories in height. The exceptions include the three-story building at the southeast corner of East 4th and Grant Streets, and the four-story former Drake Hotel at the corner of East 4th and Howard Streets. There are also a few one-story buildings fronting the square that are either newer infill buildings or substantially altered older buildings. However, off of the square are some historic one-story buildings such as the 1888 Bartlett Block Building at 426 South Main Street, which features an enormous and highly-ornate pressed-metal parapet that begins immediately above the ground floor transom windows. As with most historic downtowns, many buildings are clad in brick. However, because of the existence of the local rock quarries, Downtown Carthage has a much higher percentage of stone-clad buildings than is found in most historic downtowns. The roofs are typically flat, built-up types with raised parapets and various architectural detailing. Decorative elements include classical details such as door surrounds, lintels over windows, and simple to elaborate cornices. Brick corbeling and other masonry details are used extensively throughout the Courthouse Square District. Some of the buildings still display their original cast iron or pressed metal decorations such as pilasters and other window and entry framing elements. All of the



cast iron storefronts encountered as part of this Design Guidelines project were manufactured by the Carthage Foundry.

Most of the district's commercial and mixed-use buildings are considered vernacular in design, with only some reflecting any particular high styles. One such example is the two-story stone-clad Williams Building located at 133 East 3rd Street, which is Romanesque Revival. Likewise, the two-story stone-clad building at 149 East 3rd Street features Neoclassical Revival features, such as Tuscan columns at the entrance and dentils within the elaborate stone cornice, which is capped by a decorative stone balustrade. A very similar Neoclassical Revival building is The Juvenile Shoe Corporation Building at 401 South Main Street, which features a Palladian window on the second floor above the main entrance, which utilizes a clipped corner façade. And finally, the Drake Hotel reflects Art Deco detailing with geometric patterns in cast stone to adorn the otherwise brick structure.



Far left: The stone-clad E. Knell Building at 201 West 3rd Street has experienced some door and window alterations, but is otherwise a well-preserved building with ornate detailing.

Above: The Neoclassical Revival style Juvenile Shoe Corporation Building at 401 South Main Street features a Palladian window above the main entrance of the clipped corner façade.

Left: These adjoining two-story brick commercial buildings at 229 and 231 East 4th Street are vernacular in form and do not exhibit any particular architectural style. With the exception of what appear to be replaced doors, the storefronts are relatively intact.



Left, top: Located on East 3rd Street to the immediate east of the square's most dramatically altered building, this vernacular commercial building retains a **traditional storefront**.

Middle, left: The Carthage Foundry was established in 1872, and some cast iron storefronts in the Courthouse Square are stamped with that name. At some point later they became the Carthage Foundry and Machine Company, as reflected here.

Middle, right: The one-story Bartlett Block Building, built at 426 South Main Street in 1888, features a very large and ornate pressed-metal parapet.

Left, bottom: The former Drake Hotel at the corner of East 4th and Howard Streets, now used for housing, reflects Art Deco detailing and has retained its original marquess on its two front facades.

Below: These historic buildings fronting East 3rd Street on the square have very consistent urban design features, such as their heights and front setbacks, but reflect a range of materials and design.



RESIDENTIAL BUILDINGS

The majority of historic buildings located in the South Carthage Historic District are single-family houses. In general, the only exceptions are the occasional institutional building such as schools and houses of worship. Most of the district's houses date from the late-19th century through the mid-20th century. While some houses do not ascribe to a particular style, most do illustrate some recognized architectural style.

This section of the Design Guidelines document provides an overview of the different styles represented in Carthage, as well as vernacular housing types, and they are sequenced by era. It is noteworthy that a few architectural styles that exist in some communities are not addressed here because they were either not identified or they were identified in such small numbers that they

are not very relevant. Among the most common architectural styles in the district are the following:

- Italianate
- Queen Anne
- Neoclassical Revival
- Craftsman Bungalow

Other residential architectural styles identified and described on the following pages, but much less prevalent, are Folk Victorian, Tudor Revival, Dutch Colonial Revival, and American Foursquares. Two styles for which only one or a few examples were identified, and are not addressed here in detail, are the Second Empire and Carpenter Gothic Revival styles.



Above, left: Located at 1163 Grand Avenue, the Spencer House was built in 1870. This two-story brick Italianate house features rounded arch windows on the ground floor, a heavy bracketed cornice, and a portico supported by ornate pillars and pilasters and crowned with cast iron cresting.



Above, right: Only a few houses exist with Second Empire influences, such as the 1873 Wetzel's Folly House at 1205 South Main Street. The house pictured here at 1119 South Main Street is the only one identified as being primarily of that style, as characterized by the prominent Mansard roof.

Right: Located at 1513 South Main Street, this American Foursquare has many of the typical features – a two-story cube shape, a pyramidal roof, a gable roof, a full-length front porch, and an overall symmetrical façade design.



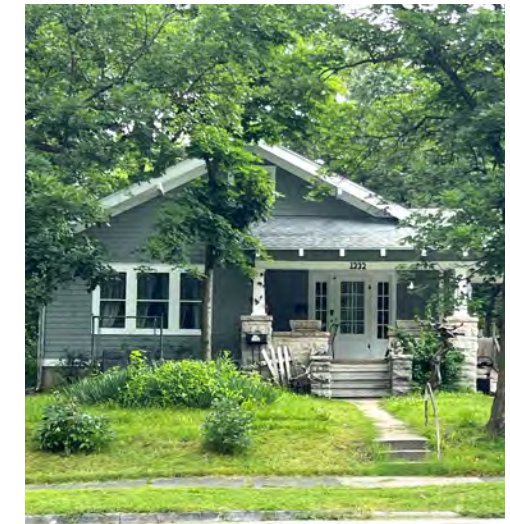


Top, left and right: Some of Carthage's grandest historic homes are of the Queen Anne style. The white frame house is located on Grand Avenue (1888 T. Davey House), while the red brick house is located on South Main Street. Both boast the asymmetrical façade designs, steep and varied roof lines, prominent front porches, and ornate detailing typical of the style.

Bottom, left: This house at 202 West 9th Street may be the only example of its kind in the South Carthage Historic District. The three steeply-pitched gable roofs on the second floor of the front façade define the Carpenter Gothic Revival style.

Bottom, middle: This Neoclassical Revival house is located at 1055 South Garrison Avenue. Despite the replaced front porch handrail, it is otherwise relatively well preserved.

Bottom, right: Craftsman Bungalow: This modest Craftsman Bungalow at 1232 Grand Avenue has an asymmetrical façade design, a low-pitched main roof and porch roof with wide eaves and exposed rafters, and wood shingle cladding.



Vernacular

Era: 1870-1930

Overview: This overview of residential architectural styles in Carthage's Historic Districts begins with a "non-style." The information on the various national styles described after this section on Vernacular residential buildings is useful to understand the broader cultural and architectural trends in Carthage during the late-18th and early-19th centuries. However, many of the houses in Carthage's historic areas cannot be given any stylistic designation beyond that of "vernacular."

Common Features: Features commonly encountered for this type of residential structure include the following:

- One or two stories in height
- Clapboard exterior cladding
- Overall asymmetrical façade design
- A front porch along the long axis of the building
- A general lack of architectural detailing associated with any particular style

Local Example: 1133 South Main Street (Hartzell House) - circa 1890

This two-story clapboard-clad house features a long axis of the building parallel with the street and a projecting gable end on the north end of the building. Combined, these two segments create an "L" shaped building footprint. Both main roof segments are moderately-pitched gable roofs, and there is a low-pitched hipped shed roof above the front porch. The porch and its roof include the main segment and a shallower recessed segment on the south end of the building. Windows are all double-hung sash one-over-one windows. The foundations supporting the porch include brick piers with recessed pierced brick between the piers. Turned wooden posts support the porch roof, and the only architectural detailing is millwork extending from the top



A Gable front and wing

B Low pitch hipped porch roof

C Eave brackets

D Turned columns with brackets

of the porch posts and paired scroll brackets under the eaves of the projecting bay end. While the latter might be considered an Italianate influence, there are not enough such features to place it solely in the category of the Italianate style. Houses like this sometimes blend features from more than one architectural style.

Italianate

Era: 1870-1885

Overview: This style of architecture is rooted in the country villas of Italy. The 19th-century landscape designer Andrew Jackson Downing believed that beautiful homes promoted morality, which he found embodied in these rural dwellings. The Italianate style that he promoted in his pattern books featured such embellishments as window hood moldings, string courses, large eave brackets, cupolas, and corbelled brick work. This picturesque ideal was meant to uplift standards in architecture and social mores and inspire new home-ownership.

Common Features: Common features of the Italianate style of residential architecture include:

- Two or even three stories in height
- Low-pitched roofs
- Towers, cupolas and/or central projecting bays with an architectural feature extending above the main roof to serve as focal points
- Very elongated vertically-oriented windows and often projecting bay windows
- Ornate brackets and modillion blocks beneath the roof eaves
- Heavy and ornate window hoods

Local Example: 903 South Main Street (Mitchell House) - 1881

This two-story brick house features a central projecting bay on the South Main façade of this corner property. Flanking either side of the projecting bay is a roof-covered one-story porch with Italianate-styled wooden posts and arches supporting the roof. Projecting from the main entrance on the South Main façade is a later Romanesque portico made of local stone. The very tall and slender windows are one-over-one, and the ground floor windows have rounded arches, which the second floor windows have segmental



A Low pitched hip roof

C Segmented arched windows

B Porch with arched openings

D Deep frieze and brackets

arches. The heavy cornice under the roof eaves features paired ornate scroll brackets.



Queen Anne

Era: 1880-1910

Overview: Named for England's Queen Anne, this style is more closely related to medieval forms of architecture from the previous Elizabethan and Jacobean eras. The Queen Anne style is often associated with the term "Victorian." It is perhaps the most picturesque of the styles of the late-19th and early-20th centuries and can be the very irregular in plan.

Common Features: The surfaces of these houses were enlivened through a variety of means, including projecting bay windows, patterned shingles, spindles, and half-timbering. Queen Anne houses are most notable for their architectural details, where decorative work can appear at nearly any juncture or on nearly any surface. Roof lines of Queen Anne houses can be very complex, with multiple cross-gables often creating a jumbled appearance, while towers of various shapes rise above the roofs. One-story porches tend to appear on Queen Anne houses and often wrap around several sides of the house. The porches offer additional avenues for decoration, including elaborate turned work, decorative brackets, and single or grouped columns of varying sizes. Specifically, this style is often characterized by some of the following features:

- An asymmetrical front facade with decorative elements
- A turret with a conical roof positioned on a front corner of the building
- A large and elaborate porch on the front that sometimes wraps around the sides
- Decorative spindle work, brackets, and textured wall surfaces, such as fish-scale shingles
- Vibrant paint colors

Local Example: 1327 South Main Street (Irwin House) - 1897

This large house has two and a half stories and an asymmetrical façade



A Asymmetrical facade

B Tower element

C Turned columns with brackets

D Decorative rake boards

design. It is clad primarily in clapboard, but has fish-scale wooden shingles in the gable end of the projecting front bay. The main entrance is located on the north end of the front façade, and a deep front porch extends across the front façade and wraps around the south façade. At the main entrance, the front porch roof is capped by a pediment with ornate paneling, and there is a Japanese-influenced moon-shaped entry framing for the main entrance. The porch also has turned wooden posts supporting the porch roof, the handrail has ornate spindle work, and the area below the porch roof eaves has beaded spindling. Most of the windows are double-hung one-over-one. The north end of the front façade roof features an ornate projecting octagonal bay, the roof is reportedly clad in zinc shingles, and there are ornate finials and cresting along the roof ridge.

Folk Victorian

Era: 1880-1910

Overview: Sometimes referred to as a “Queen Anne Cottage,” this is a style applied to simpler folk form houses generally built in the late-19th and early-20th centuries that feature some of the decorative elements of the Queen Anne, Italianate, or Gothic Revival styles. Most examples of this style are folk house types that have been embellished with spindle-work or jigsaw details around the porch and cornice lines.

Common Features: Many of these house types have been embellished with spindle-work or jigsaw details around the front porch and cornice lines. They are typically one-story in height, of frame construction, and have an asymmetrical façade with a projecting gable-end bay. As a smaller and simpler version of the Queen Anne style, common features include:

- One or one-and-a-half story frame house
- Wrap-around porch with turned posts, decorative brackets, and spindle work
- Square layout with projecting gables to the front and side
- Pyramidal or hipped roofs reflecting pyramidal massing
- Interior-located chimneys

Local Example: 1229 South Garrison Street – circa 1900

This one-and-a-half story frame house features an asymmetrical façade with a semi-octagonal projecting bay on the north end that has a gable end on the front facade. The exterior cladding is clapboard and the roof has multiple components. A front porch occupies the south two-thirds of the façade, and the porch roofing is supported by paired pillars on stone piers. The raised foundation features decorative stonework with voids that allow for ventilation (pierced stone).



A Pyramidal roof

B Porch extends beyond facade

C Chamfered corners

D Decorative gable trim



Neoclassical Revival

Era: 1885-1935

Overview: As with a few other architectural styles, such as the American Foursquare, the Neoclassical Revival style is considered a reaction to the eclecticism of the Queen Anne style. Architects returned to the symmetry and detail of classical Greek and Roman models. This style is also associated with the inspiration of the Colonial Revival style. Whereas the Colonial Revival style drew on 18th century styles, especially Georgian, the Neoclassical style drew on houses of the early and mid-19th century, particularly the Greek Revival style. The lines between Neoclassical and Colonial Revival can sometimes blur, but examples of Neoclassical houses seem to predominate more in Carthage.

Common Features: Common features of the Neoclassical style of residential architecture include the following:

- A grandeur of scale, simplicity of geometric forms, and strong horizontal and vertical lines
- Greek or Roman detailing, dramatic use of columns, and a preference for blank walls and masonry cladding
- A dominant full-height porch supported by classical columns with Ionic or Corinthian capitals
- An overall symmetrical design of the front façade
- Hipped roofs with prominent central dormers for Neoclassical cottages, a common subtype
- A colonnaded porch that is either full or partial in width, and either under the main roof or a separate flat or shed roof

Local Example: 204 West Macon Street (A.W. St. John House) – 1888

This large two-story house has an overall symmetrical façade design. It is clad in clapboard and has a central two-story porch with an entrance on



A Hipped roof

B Central 2-story porch

C Classical Ionic columns

D Classical ballustrade

each floor. Projecting from the second-floor cornice is a deep portico roof supported by large fluted columns with Ionic capitals. Each of the four roof planes of the pyramidal roof features a hipped roof dormer with adjoining paired windows. The top of the second floor has a wide classical entablature and the detailing includes dentils under the eaves. The foundations of this house are stone, and most of the windows are one-over-one double hung. The east side of the house features a tall brick chimney and there is a relatively old rear two-story addition.

American Foursquare

Era: 1900-1935

Overview: The American Foursquare is a two-story house with a rectangular footprint and a front porch that runs along the full width of the house. It generally has little adornment inside or out – a direct response to the heavy detailing of the Victorian era. Variants include the Colonial, Craftsman and Prairie style Foursquares.

Common Features: The American Foursquare is a two-story house with a rectangular footprint and a front porch that runs along the full width of the house. It generally has little adornment inside or out – a direct response to the heavy detailing of the Victorian era. Variants include the Colonial, Craftsman and Prairie style Foursquares. The most commonly identifiable features of this style include the following:

- Two or two-and-a-half stories
- Large, centrally-located dormers on the front roof plane
- Low to moderately-pitched hipped or pyramidal roofs
- Deep porch stretching the full width of the house
- Wide front steps leading to porch
- Large, grouped windows to let in sunlight

Local Example: 1503 South Garrison Street – circa 1920

This is a two-and-a-half story, clapboard clad house with an overall symmetrical design. It has a front entrance located on the north end of the front façade. The windows contain multiple vertically-oriented panes in the top sash and a single pane for the bottom sash. The upper floor windows are paired, and the ground floor front façade features three adjoining windows. The front porch extends across the full front façade and has its own hipped roof supported by stone pillars on either end. The porch also has a wooden balustrade with turned rails, and a pierced stone foundation supports the porch.



A Hipped roof

B Full-width porch

C Eave brackets

D Central dormer

The pyramidal roof has a central large dormer window. The exposed rafters of the main roof, porch roof and dormer roof are Craftsman influenced.



Dutch Colonial Revival

Era: 1905-1935

Overview: Beginning in the late-19th century, America began to look back romantically at its colonial roots and the country started reflecting this nostalgia in its architecture. Within the broader Colonial Revival style was the Dutch Colonial Revival style. The term "Dutch Colonial" appeared sometime between 1920 and 1925. Through the 1930s, this architectural style was most popular in the Northeast, followed by the Midwest. While the original design of colonial era Dutch houses was always reflected, some details were updated, such as the primary entryway moving from the end to the long side of the house. The more modern "revival" versions also varied a great deal with regard to materials used, architectural details, and size.

Common Features: As noted, this architectural style is a subtype of the Colonial Revival. Dutch Colonial Revival houses have many of the same features as the broader Colonial Revival style, including: a rectangular shape, two or three stories in height, regularly-spaced single windows, and front doors with sidelights topped by transom windows. Unlike the Colonial Revival style, they often lack a symmetrical façade design, as well as pedimented entrances, columns, projecting porches, and dentils in the cornice. More specific to the Dutch Colonial Revival style are the following features:

- A gambrel roof, which has a low sweeping shape and is the most distinguishing feature
- Dormer sheds and windows are often in the roof, and eaves are frequently flared

Local Example: 1227 South Maple Street (Ehlers House) – 1909

The home of architect Axel Ehlers, this Dutch Colonial Revival house is two stories in height and features a gambrel roof with the main axis parallel with the street. The front façade roof has a long shed-roofed dormer with six ganged six-over-one double hung windows. Unlike most such houses with



A Side-facing gambrel roof

B Porch with ganged columns

C Flared eaves

D Shed dormer

overlapping wooden boards of clapboarding, this house features shiplap cladding of tightly-fitting flush boards. The north end of the front façade features a recess porch with its own roof supported by Doric columns mounted on a stone base and wall system. There is no decorative architectural detailing, as is common to this style.

Tudor Revival

Era: 1905-1930

Overview: This architectural style draws on images of medieval England for its inspiration, paying tribute to architecture from the English Elizabethan and Jacobean eras. The period of predominance for the Tudor Revival style in the US was relatively brief, as its peak was during the 1920s and 1930s. This style is particularly prominent in the Midwest.

Common Features: Common features of the Tudor Revival architectural style include the following:

- One or one-and-a-half stories in height
- Decorative half-timbering, particularly within gable-end facades
- Steeply-pitched roofs, cross gables, and overhanging gables on second stories
- Prominent chimneys integrated into the front facade
- Narrow multi-paned windows sometimes featuring diamond-shaped panes
- Patterned stone or brickwork

Local Example: 303 West Macon Street (Gray House) - 1910

This brick-clad one-and-a-half-story building reflects the classic features of a Tudor Revival house. Key characteristics include a steeply-pitched roof system with two gable-end bays on the front facade, a centrally-located front door with a small copper roof above it, half timbering within the gable ends of the upper floor and brick cladding on the ground floor, ganged windows with multiple small panes, and a prominent chimney extending from the east side façade fronting onto South Maple Street. Also, the upper floor level is cantilevered a bit above the ground floor level, and a brick porch (which may be a later addition) extends off the west end of the house.



A Steep overlapping gable roofs

B Prominent chimney

C Stucco with half-timbering

D Ganged windows



Craftsman Bungalow

Era: 1920-1940

Overview: The Craftsman Bungalow style has British roots, but gained the earliest American popularity in California. It drew inspiration from the Arts and Crafts movement of the late-19th century. Occasionally, they are mistaken for simple front or side-gable folk houses. The difference is the presence of visible architectural details.

Common Features: This includes the following features:

- Low-pitched gable roofs with wide, unenclosed eave overhangs
- Roof rafters that are typically exposed
- Decorative brackets are often added under the gable eaves
- Porches with roofs supported by tapered square columns

Local Example: 1441 South Maple Street – circa 1925

This one-and-a-half one-story house is clad with clapboard on the ground floor and wood shingles on the upper floor within the gable ends. The roof is low-pitched and extends in the center above the front façade to serve as the front porch roof. The roof eaves feature exposed rafters and large ornate brackets. The windows vary based upon their location, but the upper floor windows are ganged, and the ground floor windows include several small panes in the top portion with a single large pane in the lower sash. The front porch roof is supported by wooden posts, and the foundations are brick, as are the low walls enclosing the porch.



A Side-gabled roof

B Wide columns on brick piers

C Exposed rafters

D Eave brackets

INSTITUTIONAL BUILDINGS

Institutional buildings are vital to the civic realm of any community. Architecturally, institutional buildings often represent the closest approximation to national architectural styles in some areas. More resources are often invested in their design and construction than most other building types. Carthage's institutional buildings include government buildings, educational buildings, and houses of worship, and they are located in both the Courthouse Square Historic District and the South Carthage Historic District. Below is a summary of historic institutional buildings existing in Carthage's Historic Districts.

- **Governmental Buildings:** The most prominent historic governmental building in Carthage is the Romanesque Revival Jasper County Courthouse, built in 1895. Another important building is the Neoclassical Revival Post Office building.



- **Schools:** The two historic schools located within Carthage's Historic Districts are the Neoclassical Revival original Carthage Public High School and the Mark Twain Elementary School. The latter has no discernible architectural style.
- **Houses of Worship:** Three examples of Carthage's historic churches are of the Gothic Revival style – Grace Episcopal Church, First Presbyterian, and St. Ann's Catholic Church. Two others are Neoclassical Revival –the First Baptist Church and the First Christian Church.

Pages C.26-C.28 profile the three most common architectural styles found among Carthage's historic institutional buildings.



Above: Built in 1889 and located at 820 Howard Street in the South Carthage Historic District, the Grace Episcopal Church is reportedly the oldest public building built of Carthage limestone. The large round window was added in the early-1900s to this Gothic Revival building.

Left: St. Anne's Catholic Church, located at 908 Clinton Street, is another Gothic Revival church in the South Carthage Historic District. It was constructed in 1908, and it features an asymmetrical façade design and lancet windows that are typical of the style.



Clockwise from top left:

The Neoclassical style First Baptist Church at 631 South Garrison Avenue is one of the few examples of a historic institutional building not clad in stone. Located in the South Carthage Historic District near Central Park, it is clad primarily in brick, but has a prominent stone pediment supported by four large Ionic columns.

Built in 1910 at 226 West Third Street, the Carthage Post Office is an excellent example of Neoclassical architecture. Located in the Courthouse Square Historic District and emulating earlier Greek Revival buildings, a wing was added in the 20th century for mail processing.

*Built in 1909, the First Christian Church (**The Bridge**) is located at 800 South Main Street in the South Carthage Historic District. It is a Neoclassical building with Carthage limestone cladding.*

Built in 1904, the Carthage Public Library is located at 612 South Garrison Avenue in the South Carthage Historic District. It is one of 1,689 Carnegie libraries built throughout the country during that era. Clad with Carthage limestone, the copper roofed dome of this Beaux Arts building is not visible in this photo. The Beaux Arts style is not a very prevalent style in Carthage.

The Mark Twain Elementary School was designed by local architect Percy Simpson and built in 1917 by local contractor Patrick J. McNemey. It is located at 1435 South Main Street and anchors the south end of the South Carthage Historic District. It is built from irregular blocks of local Carthage limestone and does not follow a specific architectural style.

Romanesque Revival

Era: 1880-1900

Overview: This architectural style was inspired by 11th and 12th-century Romanesque architecture. Unlike the historic Romanesque style, Romanesque Revival buildings tend to feature more simplified arches and windows than their historic counterparts. The most prominent and influential American architect working in a free Romanesque manner was Henry Hobson Richardson. In the US, the style derived from examples set by him are termed “Richardsonian Romanesque.” Institutional use of this style lasted much longer than its residential counterpart.

Common Features: Common features of this architectural style include the following:

- A massive and strong appearance formed, in part, by heavy and thick masonry building materials, such as stone, brick, and marble
- Large rounded-arch windows and doors
- Rows of arched features (arcades), towers, and sturdy pillars and columns
- Polychromatic stonework comprising architectural details

Local Example: Jasper County Courthouse – 1895

Designed by architect Max A. Orlopp, Jr., this building is five stories in height, has a symmetrical façade design, and is clad in Carthage limestone. The tallest element is a clock tower, the north and south entrances feature massive rounded-arch entrances, and there are multiple round and rectilinear turrets projecting above the third-floor level. All of the windows are either rounded arch or rectilinear in the design. Many of the windows are ganged.



A Rusticated masonry

B Arched portico

C Arched windows

D Tower elements



Gothic Revival

Era: 1880-1925

Overview: The Gothic Revival movement's roots are intertwined with philosophical movements associated with Catholicism and a reawakening of high church or Anglo-Catholic belief concerned by the growth of religious non-conformism. Gothic Revival architecture varied considerably in its faithfulness to both the ornamental styles and construction principles of its medieval ideal, sometimes amounting to little more than pointed window frames and touches of neo-Gothic decoration on buildings otherwise created on wholly 19th-century plans using contemporary materials and construction methods. Gothic Revival did not catch on for residential buildings in Carthage because the residential version of this style was more popular prior to the late-19th century. However, there are institutional examples. As with the rest of the country, the institutional use of this style lasted much longer than its residential counterpart.

Common Features: Inspired by the medieval design of European castles and cathedrals, the most commonly identifiable features of the Gothic Revival style include the following:

- Steeply-pitched roofs with steep cross-gables and front-facing gables
- Exterior walls clad in masonry or board and batten vertical wood siding
- Towers and parapets with crenellation are common on high-style buildings, such as institutional buildings and large houses
- Windows with lancet arches and Tudor arches, and tracery stone work framing the window glass

Local Example: 115 West Chestnut Street (First Presbyterian Church) – 1916

This building reflects some of the most common characteristics of the Gothic Revival style when applied to churches. Unlike a style such as Neoclassical



A Asymmetrical facade

B Steep gable roof

C Lancet arch windows

D Tower element

Revival, it features an overall asymmetrical design with a very tall square turret on the southwest corner. It is clad in brick, as opposed to so many Carthage institutional buildings that are clad in local stone. The main body of the building has a very steep gable roof. Most of the windows are large with lancet arches and stained glass, including tracery as part of the largest window fronting onto West Chestnut Street. The main entrances feature ornate gable roofs projecting just above them.

Neoclassical Revival

Era: 1885-1945

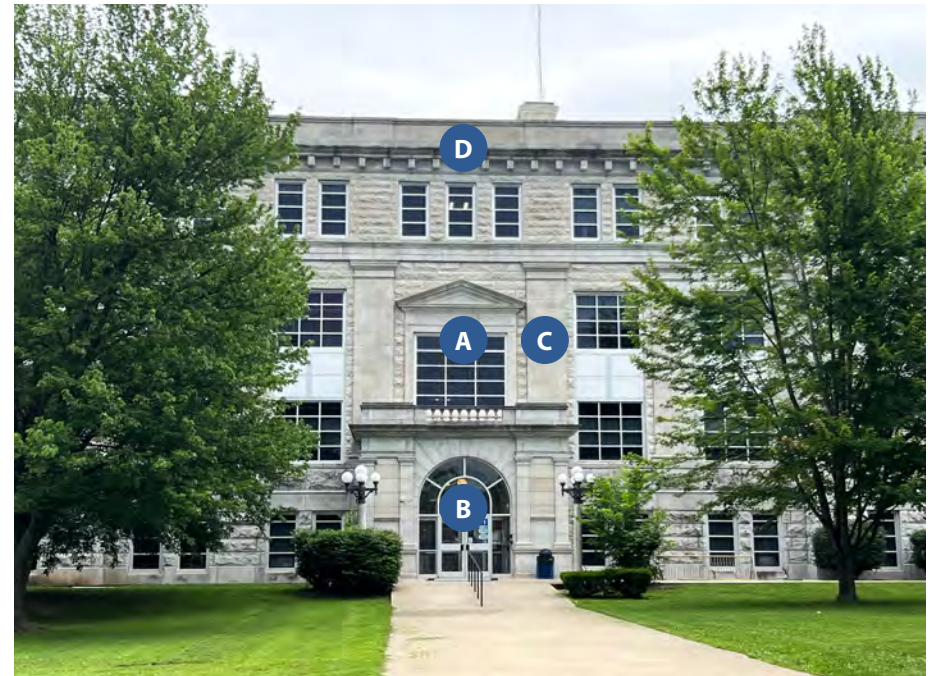
Overview: This style is related in inspiration and motivation to the Colonial Revival style, and it was most popular in the late-19th and early-20th centuries. The Neoclassical Revival style was a reaction to the eclecticism of the Queen Anne style. Architects returned to the symmetry and detail of classical Greek and Roman models. Whereas the Colonial Revival style drew on 18th century styles, especially Georgian, the Neoclassical style of the turn of the century drew on buildings of the early and middle-19th century, particularly the early Classical Revival and Greek Revival styles.

Common Features: Common features for this style of institutional building include:

- A grandeur of scale, simplicity of geometric forms, and strong horizontal and vertical lines
- Greek or Roman detailing (quoins, modillions, pedimented porticoes), dramatic use of columns, and a preference for blank walls and masonry cladding
- A dominant full-height porch supported by classical columns with Doric, Ionic or Corinthian capitals
- An overall symmetrical design of the front façade
- A colonnaded porch that is either full or partial in width and either under the main roof or a separate flat or shed roof
- Symmetrical floor plans

Local Example: 714 South Main Street (Original Carthage Public High School) – 1904

This three-story building clad in Carthage limestone reflects many of the characteristics listed above for the Neoclassical style. The front façade is extremely symmetrical. It has a centrally-located entrance featuring a rounded



A Symmetrical facade

B Classically detailed entry

C Pilasters

D Parapeted facade

arch and a large multi-paned window above it capped by a pediment. There are also paired pilasters with Doric capitals on either side of the entrance, and much larger versions of this pilaster design as single pilasters on either side of the second-floor central window. The stone cladding includes both smooth polished and rusticated stone, and the third-floor cornice includes a series of ornate dentils typical for Neoclassical architecture. Both ends (north and south) of the original main portion of the school have later added wings.





D. DESIGN GUIDELINES

GENERAL PRINCIPLES: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Before going into the design guidelines that are tailored to Carthage's Historic Districts, it is important to first consider the most general preservation principles. Those have been created at the federal level by the Secretary of the Interior and are overseen by the National Park Service. Many communities use the Secretary of the Interior's Standards as a reference when developing local historic preservation guidelines. While providing a useful preservation framework, local guidelines may be tailored to reflect the unique history, architecture, and character of each historic district. Below is an introduction to the Secretary of the Interior's Standards.

INTRODUCTION TO THE STANDARDS

The Secretary of the Interior is responsible for establishing standards for all programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed in or eligible for listing in the National Register of Historic Places. The Standards for Rehabilitation (codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program) address the most prevalent treatment. "Rehabilitation"

is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

Initially developed by the Secretary of the Interior to determine the appropriateness of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Rehabilitation have been widely used over the years - particularly to determine if a rehabilitation qualifies as a Certified Rehabilitation for Federal tax purposes. In addition, the Standards have guided Federal agencies in carrying out their historic preservation responsibilities for properties in Federal ownership or control; and State and local officials in reviewing both Federal and nonfederal rehabilitation proposals. They have also been adopted by historic district and planning commissions across the country.

The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. To be certified for Federal tax purposes, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of

the structure(s), and where applicable, the district in which it is located.

As stated in the definition, the term “rehabilitation” assumes that at least some repair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features or finishes that are important in defining the building’s historic character. For example, certain treatments - if improperly applied - may cause or accelerate physical deterioration of the historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric. In almost all of these situations, use of these materials and treatments will result in a project that does not meet the Standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the Standards.

THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building’s site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility. Below are the ten most basic principles of the much more detailed full standards:

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



VISIBILITY AND CONTEXTUAL COMPATIBILITY

Two important factors when considering proposed building alterations and additions are the level of visibility of proposed work and the site's context. The following are key principles for both issues:

VISIBILITY

Whether the proposal being considered for a COA relates to alterations of an existing building or new infill construction, the visibility of a structure is an

important consideration. The following principles should be factored when considering the visibility of a property's area of proposed change:

- Areas of a property that are visible from a public street should be given the highest level of consideration since they have the greatest visual impact upon the character of a historic area.
- Areas that are only visible from a public alley should be given a secondary level of concern because such areas are not as significant as those areas visible from a street. It is acknowledged that Carthage is a community with very few existing alleys.
- Rear building elevations lacking adjacency to a public alley are given the

VISIBILITY DIAGRAMS



 HIGH: Street-Facing Facades

Facades with visibility from a public street require the highest level of consideration. Corner lots, like the diagram above, are particularly significant.



 MODERATE: Side Facades Visible from Streets

Side facades with visibility from a public street require a high level of consideration. Determination will require field observation.



 LOW: Areas Not Visible from Streets

Facades with no, or very limited, visibility from a public street require the least level of consideration.

lowest level of priority and are typically the best location for substantial building alterations and additions.

- For corner lots, the portion of the lot located behind the rear facade of the primary structure (even when visible from a street) should be treated less stringently than other areas visible from a street.

CONTEXTUAL COMPATIBILITY

The issue of a historic property's physical context is most relevant in light of new infill development since that context will determine the appropriateness of the proposed new development. Questions that might be asked in considering the compatibility of new development include the following:

- What is the relationship of the street's primary buildings to the street and its adjacent buildings, including front and side building setbacks?
- What is the average building height of buildings on the street?
- What are the various roof forms on the street, including the pitch and materials of roofs?
- What is the overall form, scale, orientation and massing of buildings on the street? Orientation refers to whether a building's primary (long) axis is parallel or perpendicular to the street.
- Do the buildings on the street have features such as stoops, porches and similar components on the front facade?
- What other building features convey the character of the street, such as cladding materials, the percentage of glazing on facades, the orientation and rhythm of door and window openings, and architectural detailing?
- What are the characteristics of the street's site features, such as streetscapes, driveways, parking lots, lighting, signage, landscaping and rear outbuildings?

Finally, determining compatibility should be based upon the area's existing historic buildings that create the context, as opposed to more recent and often

incompatible buildings. For example, in a neighborhood dominated by bungalows, the front setback of a new infill building should not be based upon a neighboring ranch house that was constructed after the neighborhood's main era of significance.

CONTRIBUTING VERSUS NON-CONTRIBUTING BUILDINGS

As defined in the "Glossary of Terms" section at the end of this document, contributing properties are those that "contribute" to the character and significance of a historic area, while non-contributing do not. Typically, non-contributing properties feature buildings that were constructed in an era after the majority of those in the district, or the building is from the era of significance, but has been substantially altered so as to no longer contribute. The concept of contributing versus non-contributing buildings is important in light of the following three scenarios:

1. When a building is proposed for demolition, depending upon other variables, a non-contributing building is more likely to be approved for demolition than would be a contributing building.
2. When alterations are proposed for a building, they should be much more carefully considered for a contributing building than for a non-contributing building. However, alterations that make a non-contributing building even less contributing (less compatible) should be avoided.
3. When new infill development is proposed, compatibility with nearby contributing buildings is important, while compatibility with non-contributing buildings is not.

Regardless of whether a building is contributing or non-contributing, it is still subject to these Design Guidelines.



It is noteworthy that, in addition to contributing and non-contributing buildings, a third category is sometimes recognized for “intrusion” buildings. This concept considers non-contributing buildings as having a neutral visual impact upon the character of a historic area, while intrusions have a clearly negative impact that dilutes and undermines the visual cohesiveness of the area.

Sidebars throughout this document like the one to the right reference additional information on particular topics. This information is supplemental and is not part of these guidelines for regulatory purposes.



For more information on the topic of architectural character, see the National Park Service Preservation Brief #17: *“Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aide to Preserving their Character”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-17-architectural-character.pdf>.

This information is supplemental and not part of these guidelines.

A NOTE ABOUT IMAGES AND SYMBOLS IN THIS SECTION



This symbol indicates a positive example of a guideline



This symbol indicates a negative example from another community



This symbol references useful supplemental information, but is not part of these guidelines



Although this building is not in Carthage, if it were in the Downtown, its scale, materials and design would fail to contribute to the character of Downtown Carthage.

MATERIAL DETERIORATION AND REPLACEMENT

As is repeated throughout this document, these Design Guidelines are based on an overarching principle of retaining historic fabric to the greatest extent possible. This principle means that the top priority is always for materials and finishes to be retained and preserved. If necessary, they should be repaired, and they should only be replaced in kind when the materials and finishes are too deteriorated to be repaired.

If an applicant seeks to replace a material and/or finish, they must be able to clearly document that retaining and repairing it is not a viable option. Such documentation should include high-quality photographs to illustrate the extent of deterioration. Examples of deterioration might include wood rot, corrosion of metal, and crumbling of plaster, but deterioration should be beyond the point of repair before replacement is allowed.

THE CASE OF WOOD ROT

Although deterioration can occur to a range of materials that are part of a historic building, one of the most common such materials is wood. Rotted wood can compromise the structural integrity of supporting columns, and it can even cause floors, walls, or roofs to collapse. Wood windows, doors, porch columns, siding, exterior trim and other places where wood gets wet and may not have been painted frequently enough can quickly deteriorate. Properly maintaining the exterior of a building can prevent rot, but skipping a needed painting cycle, letting gutters back up, missing a roof leak, or failing to caulk around windows and doors, allows water to seep in and wood rot to occur.



Although this wood rot has resulted in the substantial loss of wood, it is not beyond repair. Use of epoxy adhesives and consolidants can restore this wood so that it can be put back to use.

Although wood rot is potentially a serious problem, if caught soon enough, it can be easily repaired without the need to replace any elements of the building. A variety of products exist that can restore strength to weak rotted wood. By using epoxy adhesives intended for the repair of rotted wood, a deteriorated wooden element can be restored into a durable and water-resistant material. The first step is to apply an epoxy consolidant, which can soak deeply into the wood fibers without the need to cut out any of the damaged wood. It can be brushed, poured or injected into the wood. Once the consolidant dries, the previously deteriorated wood will be solid again. Next, if the wood rot is so bad that damaged areas are completely missing, a putty-like epoxy can be pressed into place where needed. Once hardened, it can be sanded by hand or with an electric sander. It can then hold paint, be nailed or screwed into, or routed/carved for decorative effects.

1. HISTORIC BUILDINGS: MAINTENANCE AND ALTERATIONS

The focal point of most historic districts within an urbanized area is the architecture. A community's historic architecture provides its citizens with a connection to the past. It also provides an aesthetically pleasing and pedestrian-friendly environment, thereby enhancing the quality of life in the community. Architecture is defined by the building elements that were dominant during the building's period of construction. Therefore, it is important to protect those elements so that the history of the building can be interpreted. Primary architectural features include the building materials, roofs, walls, windows, doors, porches, storefronts, and similar elements. Because all of these building elements individualize the architecture, careful consideration must be given prior to making any exterior changes to a historic property.

This section on maintenance and alterations is organized by the building components found in Carthage's historic areas. Deteriorated historic features should be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature should match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features should be substantiated by documentary, physical, or pictorial evidence.

RETENTION OF HISTORIC FABRIC

The philosophy of design guidelines is based on an overarching principle of retaining historic fabric to the maximum extent possible. This philosophy prioritizes that materials and finishes be: (1) identified, retained, and preserved; (2) protected and maintained; (3) repaired; and (4) replaced in kind when too deteriorated to be repaired. Design guidelines in effect across the country share this philosophy based on the Secretary of the Interior's Standards for Rehabilitation. These federal standards are available at: <https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>.



For information on how to understand historic buildings, see the National Park Service Preservation Brief #35: *"Understanding Old Buildings: The Process of Architectural Investigation"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-35-architectural-investigation.pdf>. This information is supplemental and not part of these guidelines.



The Smith House was built in 1885 at 1002 Howard Street. Although it features a range of architectural style influences, such as Eastlake and Classical Revival, it appears to have retained all of its historic fabric as viewed from the street.

WALLS

The walls are the framework that define a historic building and delineate its form. The wall materials can sometimes help to indicate a building's age, type and style. In the case of commercial and mixed-use buildings in a historic Downtown, the side walls often mirror the side property lines. In residential areas, they characterize and differentiate between individual buildings. A wall's shape, materials, finishes, and details all contribute to the character of a historic building. Individual buildings and materials should be taken into consideration when beginning a project impacting a building's walls. In historically commercial and mixed-use areas, wall materials typically include stone, brick, concrete, stucco, and metal. In historically residential areas, wall and foundation materials usually feature stone, brick, stucco, and wood.

Maintenance

Regular maintenance of historic walls should include the following:

- **Conduct routine inspections** to ensure that walls are sound and not in need of repair.
- **Maintain the gutter system** so that water does not damage exterior walls.
- **Ensure walls are free from vegetation, insect infestation, and water damage.**
- **Check porches and chimneys** for separation from the supporting wall.

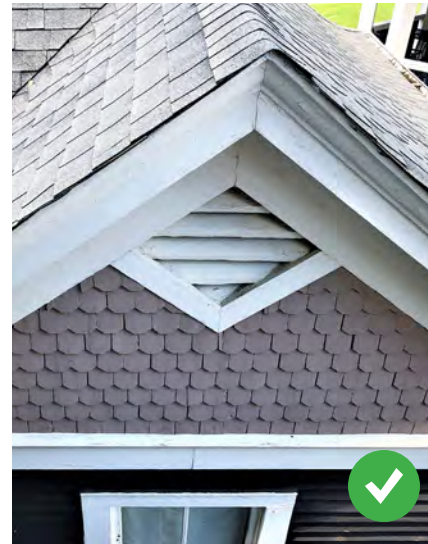
Design Guidelines

Design Guidelines for walls include the following:

A. Preservation

1. **Maintain and preserve walls and their details** that contribute to the significance of the building. These features include wall materials such as wood, brick, masonry, stucco, metal, glass, shingles, and their architectural details.

2. **Retain trimwork** such as brackets under eaves, spindlework, and vergeboard, specialty siding and accent finishes.
3. **Do not obscure original facades** with replacement materials such as metal "slipcovers" hiding historic commercial buildings or vinyl siding on a house's exterior.



Above: This vent and wood fishscale shingles have been well preserved.

Right: The original facades have been obscured by mid-20th century "slipcovers."



B. Repair

1. **Repair historic walls using recognized and accepted preservation methods.**
2. **Historic walls and their features should not be visually obscured** by the installation of modern substitute materials.



3. ***Remove obsolete building elements*** such as unused mounting brackets and anchors, junction boxes, cables and conduits, and other such features.

C. Replacement

1. ***Replace only the damaged portion of a historic wall*** if it is deteriorated beyond repair and such deterioration is clearly documented. Materials identical to the original should be used.
2. ***Wall components that must be replaced should be identical to the original*** in size, scale, texture, detail, craftsmanship, material, and color. For instance, if a new design is necessary, the design should be compatible with the historic building based on documented evidence.
3. ***New wall features that compromise the building's integrity should be avoided.*** Examples of such features and materials include windows, vents, balconies, chimneys, and doors, as well as installing artificial siding atop historic siding. Compromising a building's historic integrity includes creating a false sense of history.
4. ***Substitute materials may be considered*** when the material cannot be repaired or when the material is no longer available.
5. ***Plywood is a prohibited material for wall cladding.*** Also, wood shakes or shingles which are incongruous with the design of the building should not be used.
6. ***The careful removal of artificial siding material and the restoration of the original siding is encouraged.*** Caution shall be observed when removing any asbestos material, particularly that which is in a friable state.

See the section on materials starting on page D.69 for standards relating to wall materials.



Left: The corner stripping required for the vinyl siding on this house negatively alters its character.

Below: While attractive, these added wooden pilasters create a false sense of history.



FOUNDATIONS

In many cases, a building's foundation is finished in a different material than the exterior walls. Foundations are usually built of brick or stone, although concrete block was often used on some early-20th century buildings. In some cases, stucco is used as a finishing material. Solid, pier, and infilled pier foundations are all characteristic of historic foundations. Individual buildings and materials should be taken into consideration when beginning a foundation project. Pier and underpinning construction may be of different material historically in residential construction. Foundations, which carry the load of a building to the ground, can differ from underpinning material and even from the infill material. During the 18th and 19th centuries, residential construction was typically atop piers that frequently had underpinning and/or infill construction. However, in the early to mid-20th century, continuous foundations became common. Porches are often supported by brick piers in which the gaps between piers are screened with a wooden lattice work.

Maintenance

Regular maintenance of historic foundations should include the following:

- **Conduct routine inspections** to ensure the foundations are sound and not in need of repair.
- **Maintain the downspout system and splash blocks** designed to carry water away from the base of the foundations so that water does not cause damage to foundations.
- **If downspouts connected to underground drains are prone to clogging, repair them as needed.** An alternative is to disconnect the downspout from the drain and attach a long flexible pipe to the end of the downspout to direct the water away from the building, but that is only a temporary solution.
- **Check the ground around the foundation for adequate drainage away from foundations**, including a slight slope in the grade away from the building.

- **Make sure that foundations are free from vegetation** (including ivy), insect infestation, and water damage.

THE ROLE OF GRADING IN DRAINAGE

Ideally, the grade under a building should be higher than the adjacent grade; otherwise, water can collect underneath. Standing water under or adjacent to a building can easily be wicked up masonry walls and increase the moisture content of wood framing members atop a foundation and increase the dampness in a building. However, grade adjustments are not always possible, especially for commercial buildings that abut neighboring buildings. Adding a sump pump and moisture barrier is another option to reduce water from under a building. Regardless, grading changes should not dump concentrated amounts of water onto neighboring properties or create drainage problems that did not previously exist.

Design Guidelines

Design Guidelines for exposed foundations include the following:

A. Preservation

1. **Maintain and preserve foundations, their underpinnings, infill materials, and their details** that contribute to the significance of the building. These include wall materials such as brick, masonry, and stucco, as well as historic latticework that may exist between piers.
2. **Keep ventilation openings in the foundation clear and avoid filling.** If the ventilation cover ("grill") contributes to the architectural character of the building, such as decorative cast iron grills, maintain



the original design. If missing, attempt to replace such covers with identical designs.

3. **Conduct regular inspections and maintenance of historic foundations**, as described above in the section on Maintenance. Occasional repointing of mortar joints may be required.
4. **Historic foundations and their features shall not be visually obscured by the installation of modern substitute materials**, such as a stucco parge coat. To the extent that a building's foundation materials or design contribute significantly to the character of the building, foundation landscaping should be minimized so as to avoid completely hiding the foundations unless there is historic precedent for such landscaping.
5. **Painting and waterproofing the exposed parts of foundations is not allowed.** Non-porous coatings trap moisture which, upon freezing, accelerates deterioration and sometimes causes interior damage.
6. **Trees shall not be planted near a foundation** because the roots hold moisture and can crack foundations as they grow.

B. Repair

1. **Repair historic building foundations** using recognized and accepted preservation methods.
2. **Avoid cladding, parging, or otherwise covering historically exposed foundation materials.**
3. **Recess underpinning or infill materials behind the front of the historic piers.** Openings between brick piers may be filled in with matching masonry materials or lattice.
4. **When a foundation must be repaired or rebuilt, the original bricks or stones should be used or replaced by bricks or stones that are similar in size, color, and surface texture to the original.** For recycled bricks, the weathered side should be put on the outside, or the whole purpose of using recycled bricks is defeated.

5. **Repointing shall match the design and color of the original mortar joints.**

6. **In rebuilding a foundation, the existing bond patterns and mortar joints should be duplicated.** Bandboards, brick header rows and other visible horizontal design elements should match and align with the existing elements.



The design of the brick infill between the historic brick piers is inappropriate. If permitted, it should be recessed.



This house's brick foundations have been parged with concrete, which alters the historic appearance and traps in moisture that can lead to future deterioration.

C. Replacement

1. **Replace only the damaged portion of a historic foundation** if it is deteriorated beyond repair. Materials and methods identical to the original should be used.
2. **Foundation components that must be replaced shall be identical to the original** in size, scale, texture, detail, craftsmanship, material, and color range. If a new design is necessary, the design should be compatible with the historic building based on evidence.
3. **Substitute materials may be considered** when the material cannot be repaired or when the material is no longer available.
4. **Exposed concrete blocks and framed concrete should not be used.**
5. **Venting of a foundation is necessary.** Vents should be painted a color which blends with the existing foundation color unless the vent is an architectural feature such as an ornate cast iron vent.

6. **Access doors to the foundation area should be located in an area not visible from a street.**

See pages D.69-D.71 for more detailed guidelines for the treatment of masonry, including the proper techniques and mortar composition for repointing brick.

Foundations in Carthage

The majority of residential buildings in Carthage's Historic Districts have raised foundations. There are only a few architectural styles that either lack a raised foundation or it is downplayed with the exterior design (no material or brick course changes), such as in the case of many Tudor Revival houses. Furthermore, the only foundation treatment readily visible from a street is typically limited to that of the front porch, and many of those are obscured by shrubs. Nevertheless, the residential foundation treatments in the sidebar below are specific examples in Carthage.



**BRICK PIERS WITH
WOODEN LATTICEWORK**



**BRICK PIERS WITH VERTICAL
WOODEN SLATS**



**BRICK PIERS WITH
PIERCED BRICK**



**STONE PIERS WITH
PIERCED STONE**



ROOFS

Roofs are obviously important as the most fundamental component to protect a building from the elements, followed closely in importance by the walls. Roofs and roof forms help to convey critical architectural characteristics.

With respect to residential buildings, towers and turrets characterize the Queen Anne style. Other common residential roof forms include gable-front, side-gable, low-pitched, steep-pitched, multi-gable, and dormers. Roofing materials can also define certain styles, such as clay tiles often used for Mediterranean and Mission Revival style buildings.

In historically commercial areas of Carthage, the roof forms are typically flat or low-pitched and screened from view by a parapet wall on the front facade. However, there are several exceptions in the case of other building types, such as churches. Consequently, each building must be viewed for its individual characteristics, as well as its visual impact on its surroundings.

Maintenance

Often, when a historic building begins to deteriorate, it starts with a leaky roof. To maintain the condition of a roof, the following maintenance steps should be followed:

- ***Conduct routine inspections of the roof***, including examining the roofing structure, valleys, materials, flashing, gutters and downspouts.
- ***Keep roof valleys, gutters and downspouts clear of debris, including leaves.***
- ***Keep metal roofs painted to avoid corrosion***, unless it was historically unpainted, such as copper.
- ***Replace flashing and counterflashing as needed with like materials.***
- ***Check gutters and downspouts*** for any rusting and leaks.
- ***Routinely check roofs for worn edges and ridges, bubbling of the shingles, nails popping up, and moss forming on the surface.*** Mineral granules

collecting in gutters or at the base of downspouts is an indication that shingles should be replaced.



For more information on historic roofing, see the National Park Service Preservation Brief #4: ***“Roofing for Historic Buildings”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-04-roofing.pdf>.

For information on historic wooden shingle roofs, see the National Park Service Preservation Brief #19: ***“The Repair and Replacement of Historic Wooden Shingle Roofs”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-19-wood-shingle-roofs.pdf>.

For information on dealing with slate roofs, see the National Park Service Preservation Brief #29: ***“The Repair, Replacement and Maintenance of Historic Slate Roofs”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-29-slate-roofs.pdf>.

For information on historic clay tile roofs, see the National Park Service Preservation Brief #30: ***“The Preservation and Repair of Historic Clay Tile Roofs”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-30-clay-tile-roofs.pdf>.

For more information on lightning protection, see the National Park Service Preservation Brief #50: ***“Lightning Protection for Historic Structures”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-50-lightning-protection.pdf>.

This information is supplemental and not part of these guidelines.

Standing seam metal can be an attractive and durable roofing material when appropriate for the particular building type and architectural style. Copper is resistant to rust and other forms of deterioration. For other types of sheet metal that are prone to rusting, a terne coating can be applied. Terne is a form of tinplate, an alloy of lead with 10-20% tin. Also, many new metal roofing systems feature small holes and connecting elements that will eventually lead to leaks. However, elastomeric coatings can be applied to terne roofs suffering from small holes and rust to extend their lifespan. Other roof maintenance needs that need to be considered, depending upon the roof type, include: avoiding wind-driven rain from getting into ridge covers; and the need for copper or stainless steel slate hooks to repair loose slates on slate roofs.



This Folk Victorian house at 1229 South Garrison Street has a non-original metal roof. While metal roofing is not very prevalent for historic houses in Carthage, they would have historically been true standing-seam metal rather than the V-crimp metal roof on this house, which only approximates the standing-seam roof type.

Design Guidelines

The following Design Guidelines apply to roofs of historic buildings:

A. Preservation

1. ***Retain and preserve original roof forms***, configurations and materials as defining characteristics of the building and area
2. ***Significant roof features shall not be removed***. Instead, they should be repaired or replaced. Examples of such features include cresting, finials, parapets, cornices, and the decorative exterior segment of chimney flues
3. ***Gutters and downspouts should be painted*** for protection from rust, with the exception of copper.

B. Repair

1. ***Do not use inappropriate roofing materials***, such as coatings that can hold in moisture and accelerate deterioration.
2. ***Do not use tar or asphalt products*** to patch slate or metal roofing. Tar contains small amounts of sulphur that can pit the metal.
3. ***Sheet metal such as copper, galvanized metal or aluminum with a factory-applied finish should be used for flashing and counterflashing*** to provide watertight joints where roof planes change or protruding features such as chimneys, vents and dormers interrupt the roof surface.

C. Replacement

1. ***Historic roofs with materials such as tile, slate, and metal should be repaired by replacing only deteriorated sections***. Where such materials are deteriorated on front facades, consider consolidating intact materials from the rear to maintain the appearance as viewed from the associated street.

2. ***Replace only the damaged portion of a roof*** using materials identical to the original, and only when the portion of the historic roof is deteriorated beyond repair.
3. ***Substitute materials may be considered*** when the material cannot be repaired or when the material is no longer available.
4. ***Substitute roofing material should be compatible with the visual characteristics of the historic material.*** Select colors, textures, patterns, and finishes in light of the original materials. Dark asphalt, fiberglass and composite shingles are most appropriate in the absence of historic roofing materials. White and light colored roofing material should be avoided with the exception of flat roofs where the intent is to reflect or otherwise reduce heat build-up.
5. ***Replace missing roof features with features that are identical to the original in size, scale, texture, detail, craftsmanship, material, and color.*** If no evidence exists regarding the characteristics of the missing roof feature, it should be compatible with the historic building and surrounding historic area.
6. ***Replace gutters and downspouts that are beyond repair*** with materials and designs that match the original. They shall not damage or conceal architectural features.
7. ***Concealed, built-in gutter systems that are historic should not be replaced with modern exposed gutters.***

D. Roof Features

1. ***New roof features such as skylights, dormers, vents and solar panels should not be introduced*** if they compromise the historic roof design, material, integrity, elements or character of the area. If approved, they shall be located so as to not be visible from any streets.

2. ***New dormers shall not be added to an existing historic roof*** when visible from a street unless historic evidence shows that such dormers existing historically.
3. ***When new dormers are added, the proportions should be compatible with the roof scale and shape.*** Often, new dormers are too large or poorly proportioned to the roof. Evidence of original dormers should be investigated, and comparable historic buildings might be modeled for the correct design.
4. ***Encourage the removal or replacement of inappropriate dormers and other later features.*** Dormers were sometimes added to a roof long after the building's era of significance and they can often be incompatible with the balance of the building's design. In such cases, they should be removed or replaced by more compatible dormers unless they have taken on significance worthy of preservation.
5. ***Mechanical and communications equipment should not compromise the appearance of a roof when visible from a street.*** Examples of such equipment include skylights, antennas, satellite dishes, and ventilators. When possible, they should be placed on a roof plane not visible from streets.



This corner building's solar panels inappropriately face the street.

CHIMNEYS

Original chimneys are significant features of historic houses and should be preserved. On a Victorian house, the chimney might be very tall with extensive corbelling at the top. Stone chimneys are found on many Craftsman style houses. Deteriorated chimneys should never be shortened nor the brickwork parged. Loose bricks should be re-laid and the chimney repointed. Chimneys which have not been used for some time should be inspected before they are reused. Many are unsafe due to deterioration or the need for flue liners. Chimney caps have become an integral element to the external features of a historic structure and have taken on a variety of shapes and forms. Queen Anne and Tudor Revival style homes typically utilized terra cotta chimney cap designs. Colonial Revival homes have utilized corbelling or extended flues with a stone or concrete cap. Most recently, formed sheet metal or cast iron has been used.

A. Preservation

1. ***Preserve the original design of chimney masonry.*** Brick corbelling, clay chimney pots, or other original features shall be preserved and repaired rather than removed.
2. ***Removal of chimneys or furnace stacks is acceptable if they were added after the original construction*** and if the appearance of the structure will otherwise remain unchanged.

B. Repair

1. ***Repair or rebuild original chimneys visible from a street rather than removing or shortening them when they become deteriorated.*** Special care should be taken to ensure that repairs blend in color, composition, and texture.
2. ***Parging (covering with cement) is prohibited*** as an alternative to repointing deteriorated chimney masonry.



The massive rubble stone chimney on this mid-20th century cottage is a character-defining feature. Located on Grand Avenue in the South Carthage Historic District, it utilizes the same stone as the house's foundation.

3. ***Metal caps are acceptable if they are unobtrusive and do not alter the design of the chimney.*** The design of the chimney cap should be chosen in context to the architecture of the house and the materials of the chimney.

C. Replacement

1. ***Wooden boxed chimneys are inappropriate in the Historic Districts.***
2. ***Unpainted masonry shall not be painted.***
3. ***Chimneys made of materials that simulate brick or stone are not acceptable*** as alternatives to the authentic materials.



DOORS & WINDOWS

Architecturally, doors and windows (or fenestration) have functional purposes to provide access to buildings and to admit light and air. Aesthetically, they form a pattern of solids and voids that establish a design character for the building's facade. It is also important to consider the details that accent windows and doors.

The design of doors and door surrounds can be important factors that help to define the architectural style of a building. For example, Colonial Revival style houses often feature Georgian fanlights above the door and vertically-oriented sidelights flanking either side of the door. Significant door details that characterize styles include surrounds, panels, thresholds, sidelights, fanlights, transoms and hardware. See pages AP2.1-AP2.3 in Appendix 2 for door styles associated with historic architectural styles.

The configuration of windowpanes can indicate a building's style of architecture and period of construction. Significant window details that characterize styles include window hoods, brackets, muntins, moldings, sash, surrounds, frames, shutters, blinds and hardware. As just one example, a window containing multiple panes on the upper sash over a single pane sash is typical of the Craftsman or Bungalow style built between 1905 and 1935. In Carthage's historically residential areas, the majority of windows are double-hung wood sash with a variety of pane configurations depending on the period and style of architecture. In Downtown Carthage, the buildings usually have large display windows on the first floor as part of the storefront. The majority of windows on the upper stories, on the other hand, are double-hung wood sash windows.

With respect to windows, it should always be kept in mind that the historic material is superior to that of any replacement material. Historic wood is much more durable than new wood, as the wood density is inferior to that of historic wood. This concept is evidenced by the fact that poorly maintained historic windows can still be repaired for further service. Maintenance is easier for a historic sash, and proper maintenance can extend its life indefinitely.

HISTORIC WINDOWS AND ENERGY EFFICIENCY

Despite negative marketing campaigns by some window manufacturers, historic wood windows have the same, if not more, efficiency than new windows if maintained properly. Experts at the National Trust for Historic Preservation and the Department of Energy have declared that weatherization of existing windows can be more cost-effective than replacement. The following should guide any window replacement project:

- Pre-1940s wood windows are typically more durable and resistant to rot due to their likely construction of old growth wood;
- Historic windows are made of individual components that can be replaced versus newer windows that are built as a single unit requiring complete replacement if it fails;
- Replacement windows that are high quality are expensive forcing a longer return on investment, however, many fail long before that return;
- Cost effective methods of weatherization, such as storm windows and shades, can produce energy savings comparable to replacement windows;
- Improving the efficiency of historic windows has a lower environmental impact than replacement windows due to the energy required to produce new windows and their often shorter life.

How to Improve the Efficiency of Historic Windows

- Maintain windows in good working order;
- Minimize water penetration by maintaining caulk or putty;
- Reduce air infiltration by using weather stripping;
- Seal and insulate sash cord weight pockets;
- Lock windows to improve the seal between sashes; and
- Install storm windows per the guidelines in this section.





This house on South Maple Street still retains its original door and windows, greatly underscoring its surviving architectural integrity.

REPAIRING HISTORIC WINDOWS

Repairing the original windows in an older building is more appropriate and cost effective than replacing them with new ones. Wooden-framed windows are usually relatively easy and inexpensive to repair. The sashes may stick because they are warped or swollen with moisture, or because of years of paint build-up. The sash may not open properly because of broken sash cords. Getting them to work may be as simple as moving the stop molding out a bit, scraping off excess paint, and replacing the sash cord. If the sash is too loose, the stop may need to be moved in slightly. Reglazing, weather-stripping, and caulking will help to stop air leaks. Finally, rotten wood can be rejuvenated by using wood consolidation products.

With even a modest supply of tools and minimal training, anyone can replace a broken windowpane. A common myth is that replacement windows will pay for themselves in energy efficiency. In fact, replacement windows must be replaced on a cyclical basis as gaskets and seals begin to fail. Finally, steel windows can be some of most durable materials in a historic building.

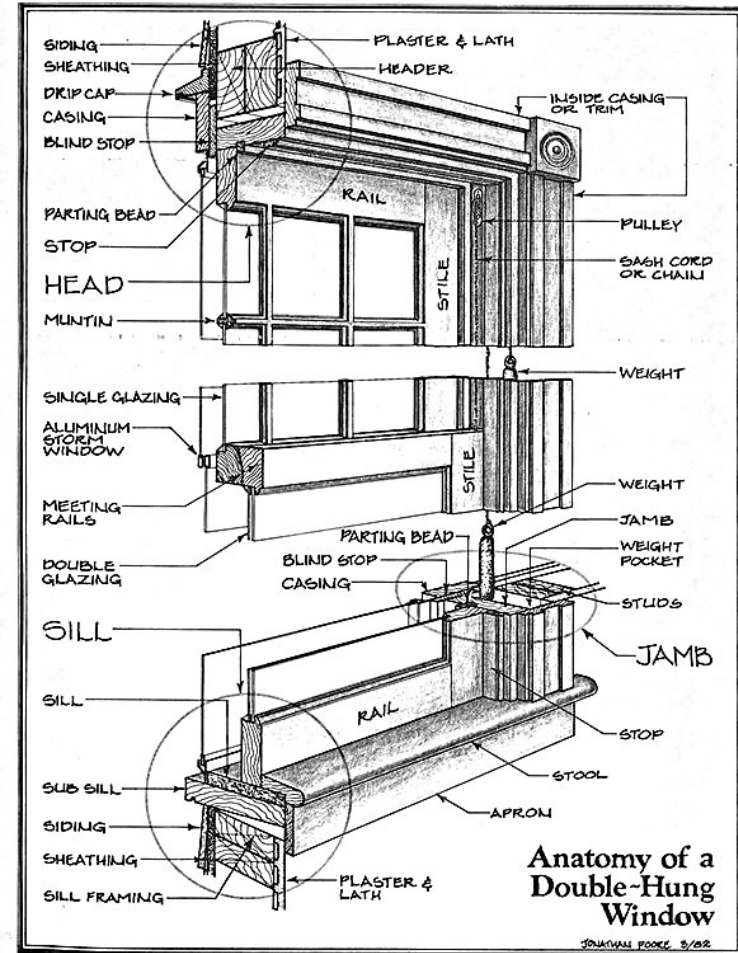


Diagram illustrating the anatomy of a double-hung window /
Source: The Old House Journal





For information on how to properly repair wooden windows, see the National Park Service Preservation Brief #9: “*The Repair of Historic Wooden Windows*” at <https://www.nps.gov/orgs/1739/upload/preservation-brief-09-wood-windows.pdf>.

For information on dealing with historic steel windows, see the National Park Service Preservation Brief #13: “*The Repair and Thermal Upgrading of Historic Steel Windows*” at <https://www.nps.gov/orgs/1739/upload/preservation-brief-13-steel-windows.pdf>.

For information on historic stained and leaded glass, see the National Park Service Preservation Brief #33: “*The Preservation and Repair of Historic Stained and Leaded Glass*” at <https://www.nps.gov/orgs/1739/upload/preservation-brief-33-stained-leaded-glass.pdf>.

This information is supplemental and not part of these guidelines.

Maintenance

To maintain the condition of historic doors and windows, the following maintenance steps should be followed:

1. **Conduct routine inspections** to ensure the doors and windows are sound and not in need of repair, such as the provision of new window sash cords.
2. **Prevent water from entering around the frame of doors and windows** by sealing the seams with caulk, including insuring proper glazing.
3. **Prevent water from entering** through interior and exterior glazing putty

through routine maintenance.

4. **Maintain a sound paint film** on exterior and interior surfaces.
5. **Install effective weather-stripping** to increase energy efficiency.

Design Guidelines

The following Design Guidelines apply to historic doors and windows:

A. Preservation

1. **Preserve and maintain historic doors and windows**, as well as historic materials, details, and features of the doors and windows that contribute to the character of the historic building.
2. **Glazing surrounding doors and windows shall not be covered, painted or otherwise altered.** Examples of such character-defining features to be preserved include transoms and sidelights.
3. **Historic door and window materials shall only be removed when an accurate restoration necessitates its removal.** Examples of such materials include conventional glass, stained glass, textured glass, leaded glass, beveled glass, glass block, and tracery.
4. **Infill material shall be recessed** to maintain the outline of the original opening if a historic door or window opening on a secondary or rear elevation of a masonry building is to be enclosed.

B. Repair

1. **Repair historic doors, windows and their details and features** using accepted preservation methods.
2. **Double-pane glass may be used as a repair or replacement material in an existing sash** if it is generally compatible with the reflective quality of the existing glazing elsewhere on the building and if the muntin is deep enough to accommodate insulated glazing. However,



because insulated glazing will fail at some point as the sealer (gasket) deteriorates, the installation of a single-glazed window with a storm sash is preferable. The dead air space with a storm sash is much deeper than the space between the two glazing units and the storm sash will eliminate air infiltration around the blind stop.

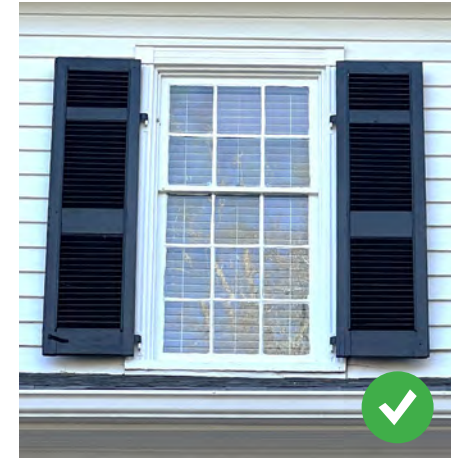
C. Replacement

1. ***Replace only the damaged feature or portion of a feature of a door or window*** if it is damaged beyond repair. Use materials identical to that of the historic feature.
2. ***Substitute materials may only be considered when the material cannot be repaired or when the material is no longer available.***
3. ***Encourage the replacement of later non-historic windows and doors, and those that are missing, with new windows and doors that are based on historic doors from the building or documentary evidence.*** Replacement material should match the historic material in size, shape, design, texture, scale, color, and (where possible) material.
4. ***Do not alter the opening size and shape of historic windows and doors*** to accommodate new doors or windows. Likewise, the historic framing and detailing surrounding the opening shall be preserved.
5. ***Replacement windows should be the same material as the original windows.*** Other materials listed in the Building Materials Matrix on p. D.81 may be approved provided the windows are solid in composition and closely match the original windows in dimensions, profile, and general overall appearance.
6. ***The replacement of clear glass can only be done with clear glass.*** Frosted and opaque glass is inappropriate, although tinting up to a maximum of 30% can occur if it does not significantly impact the historic character of the building.

7. ***Jalousie windows and sliding windows are prohibited in the Historic Districts*** unless they are original to the building or consistent with the building's era and style.

D. Shutters

Originally shutters served practical purposes. They provided ventilation when it rained during summer months and protected the window during storms. Today, their original purpose is often forgotten and they are added to houses for ornamentation. Modern shutters often do not match the dimensions of the window and are often constructed of artificial materials such as vinyl or aluminum. Only shutters made of wood or an identical-looking material that fit their windows are acceptable in Historic Districts. Narrow, shutter-like trim pieces anchored flat to the sides of the building detract from the appearance of the structure and are inappropriate.



These shutters are sized to fit the window and include hardware so as to be operable.

1. ***If the structure did not originally have shutters, they should not be added.*** Existing original or appropriate shutters and their hardware should be repaired and retained.
2. ***Replace only the damaged portion of a shutter, or the entire shutter, only if it is too deteriorated to be repaired.*** Replacement shutters are acceptable where the historic shutter is missing. Replacement shutters must match the historic in size, shape, design, scale, color, craftsmanship, and material. Aluminum and other modern materials that can appear to be wood may be an acceptable substitute material, especially on higher floor elevations, but vinyl is not because it is not

durable, especially when subject to paint failure.

3. *Details, features, and shutters should not be applied to a historic building without documentary evidence that it is appropriate to that building.*

Details shall not be used to create a false sense of history.

4. *When shutters are appropriate, they shall fit the window size.* They must also be installed with hinges to either be operable or appear to be operable. Shutters should be attached to the window casing and not siding. Shutters should be made of wood, unless it can be proven that another material will hold its appearance over time. With the exception of a style such as Colonial Revival, shutters should be louvered rather than the solid paneled type.

E. Storm Doors & Windows

1. *Storm windows should not obscure the character defining elements of the window.* If the window is a double-hung window, install a storm window with a divider that matches the elevation of the meeting rail of the existing sash. Storm sash frames should have a narrow profile and finished in the same color as the window sash. Additional dividers should be located to align with window mullions. The storm window shall be installed in a manner that does not damage the existing window or window frame.

2. *Storm doors should be full-light to allow clear visibility of character-defining elements of the door.* The storm door should be finished in a color or stain similar or compatible with the existing door. The storm door should be installed in a manner that does not damage the existing door or frame.

3. *Only a limited range of materials and finishes are appropriate for storm doors and windows.* Select storm doors and windows that are wood, composite, or metal with a painted or baked-on enamel finish that matches the door or window. Unpainted metal doors and windows are prohibited.

4. *Interior storm windows can be an option.* They shall have no mullions or muntins that are visible from the exterior. Use storm windows with features such as air-tight gaskets, ventilating holes, and removal clips to minimize the potential for condensation. However, exterior storm windows are preferable to protect the historic sash and to avoid condensation from collecting on the flat window stool.

F. Other Door & Window Issues

1. *New openings (doors or windows) should not be installed on facades visible from a street.* If new openings must be installed for adaptive use purposes, they should be installed on secondary elevations of the building. They should be installed in such a way as to not compromise the architectural significance of the building.

2. *The use of snap-in muntins is inappropriate on historic windows.* Nor is it appropriate to install snap-in muntins to create a false sense of history.

3. *Avoid the installation of air conditioning units in windows,* particularly on a building's front facade. Not only are they out of character with historic buildings, but improper installation and maintenance can result in damage to the wooden window sills, including rot from condensation.



Air conditioning units should be avoided when possible, particularly on front facades.

STOREFRONTS

Storefronts are one of the primary defining characteristics for any historic commercial and mixed-use area. Storefronts generally refer to the first floor, front facade of a commercial building. The storefront contains the entrance to the store and, typically, it includes large display windows. Entrances are sometimes recessed, while the flanking display areas extend from the recessed entry area to the front facade wall plane where it meets the sidewalk. Significant architectural details sometime found as part of historic storefronts can include bulkheads below the window display area, transom windows above the entrance and window display areas, cornices, pilasters, columns, signs, and awnings. Bulkheads are frequently made of paneled wood, but other materials can include ceramic tile, brick, concrete or metal.

In Carthage, the Downtown area contains the majority of historic storefronts. The pattern of numerous storefronts provides a cohesive and pedestrian-friendly streetscape that defines the character of streets with ground floor non-residential uses. Many historic storefronts were periodically updated to reflect new materials and emerging architectural styles. Some of those changes are now considered historic and worthy of preservation. One example is the use of colored glass to cover storefronts. Known as Carrara or vitrolite, it is now considered a historic material that should be retained.

Maintenance

The maintenance of historic storefronts should adhere to the following principles:

- *Conduct routine inspections* to all elements of the storefront.
- *Look for and repair insect infestations, mildew, and rot in wood materials.*
- *Use flexible sealants and caulking* to protect wood joints from moisture.
- *Treat historic and replacement wood with oil-based copper naphthenate prior to painting* to extend the life of the wood.

- *Maintain a sound paint film on wood and metal*, and repaint when the film is deteriorated or damaged.
- *Do not paint unpainted masonry*, as paint can trap moisture and cause the masonry and/or mortar to crumble over time, although the paint might mask that problem.
- *Clean metals with the gentlest means possible*, and then apply a metal primer if the metal is to be painted.
- *Look for moisture, cracks, deteriorated mortar, settlement, missing pieces, and vegetative growth in masonry materials.*
- *Clean masonry using the gentlest means possible* and only to remove heavy soiling or to prevent deterioration.

Design Guidelines

The following Design Guidelines apply to historic storefronts:

A. Preservation

1. *Preserve historic storefronts and their significant features, including entrances, display windows, transoms, bulkhead, pilasters, columns, signs, and awnings.* The exposure of covered or painted transoms should be encouraged.



For more information on the rehabilitation of historic storefronts, see the National Park Service Preservation Brief #11: *“Rehabilitating Historic Storefronts”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-11-storefronts.pdf>. This information is supplemental and not part of these guidelines.



2. *Preserve the historic openings and arrangement of the storefront.*

Enlarging or infilling openings should be avoided unless evidence shows that the storefront historically had a different configuration consistent with the proposed alteration.

3. *Preserve historic replacement materials such as Carrara glass.*

B. Repair

- 1. *Repair historic doors, windows and their details and features*** using accepted preservation methods.



Above left: This well-preserved storefront is located at 420 South Main Street in the Courthouse Square Historic District. Its distinctive features include an impressive ornate pressed-metal parapet above the storefront, transom windows with a large pane surrounded by smaller panes, and unique wooden bulkheads under the storefront glass.

Above right: This two-story brick building located at 111-115 East 3rd Street has a beautifully restored storefront that includes transom windows, recessed entrances, and paneled wooden bulkheads.

C. Replacement

- 1. *Replace only the damaged portion of a historic storefront*** if it is deteriorated beyond repair.
- 2. *Substitute materials may be considered when the material cannot be repaired or when the material is no longer available.*** Substitute materials such as vinyl and faux masonry are inappropriate for historic storefronts. Refer to the Building Materials Matrix on p. D.81.
- 3. *Replace the entire detail or element of a historic storefront only if it is***



completely deteriorated or missing. Replace it with materials similar to the original materials in size, shape, design, scale, color, and materials. Unpainted wood surfaces and bright metallic finishes are inappropriate unless historically present or consistent with the visual character and age of the building.

4. *Replacement portions of a historic storefront should match the historic portions* in size, texture, design, color, and material.

5. *Do not introduce new architectural details and features to a historic storefront without documentary evidence that it is appropriate.* Such details and features should not be used to create a false sense of history.

6. *Clear glass should be used when repairing or replacing damaged glazing.* Frosted and opaque glass is inappropriate, although tinting up to a maximum of 30% can occur if it does not significantly impact the historic character of the building.



Negative storefront alterations from other communities include introducing creek stone (left), obscuring windows and transoms (middle) and adding a colonial-style storefront (right).

Refer to the sidebar on p. D.33 for descriptions and illustrations of the types of projecting facade elements and decks reference in the following guidelines.

CANOPIES & AWNINGS

Unlike canopies, awnings have a historic precedent in Downtown Carthage and they are helpful to energy conservation efforts by providing shade that can decrease air conditioning needs during the warmer months. Canopies, as defined within these Design Guidelines, are “An overhead roof structure that has open sides. In the context of commercial and mixed-use buildings, they are often placed horizontally along the front facade between the first and second floors to provide protection from the weather for people on the adjacent sidewalk.” Awnings are defined here as “A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection against the sun, rain and other weather conditions. Aluminum awnings were developed during the 1950s.” In short, canopies are hard and awnings are soft, except in the case of mid-20th century metal awnings.

Design Guidelines: Canopies

A. Preservation

1. ***Retain and maintain historic canopies.*** Non-historic features are not required to be retained. However, if an applicant seeks to alter or replace such a feature, it must be replaced by a historically appropriate feature.

B. Replacement

1. ***Canopies should be constructed of wood or metal with a simple design per historic precedents unless historic documentation demonstrates otherwise.*** Elaborate detailing and metalwork are inappropriate when there is no historical precedent for such designs.

2. ***Canopies shall typically be oriented perpendicular with the facade*** (parallel with the sidewalk) unless evidence exists that a sloped-roof canopy is historically appropriate for the building.
3. ***Canopies should be placed at the historically appropriate level on the front facade.*** It shall be even with the ceiling of the first floor and/or the floor of the second floor.
4. ***Canopies shall maintain a clear height of at least 8 feet*** (as measured from the sidewalk surface to the bottom of the canopy).
5. ***Canopies shall not extend more than 12 feet beyond the building's facade or beyond the adjacent street curb, whichever is further.*** If documentation of the historic depth exists through photography, that evidence should dictate the depth.
6. ***Canopies should not be used to create an upper-story balcony where no balcony historically existed.***



This canopy from another community is located above the main entry of the building and supported by hanger chains.

EXAMPLES OF INAPPROPRIATE CANOPIES

The examples here from other communities illustrate the types of canopies that are sometimes inappropriately installed onto historic commercial buildings within Downtowns. Most of these examples feature metal roofs, and one is an oversized canopy with asphalt shingles.



7. *Canopies featuring a sloped standing-seam or v-crimp metal roofing and/or a heavy wooden supporting framework should be prohibited* unless evidence can be provided that the building or similar buildings in the district had such a canopy. This type of canopy has been a popular design for many Downtowns in recent years, but it usually lacks historic precedents.

Design Guidelines: Awnings

Because historic awnings are usually non-existent because of their fragility, the guidelines for awnings are focused on proposed new awnings. Some of the guidelines for awnings are related to building facade bays. As defined in this document's Glossary of Terms section, a bay is "an opening or division along the face of a structure. For example, a wall with a door and two windows is considered to be three bays wide." Awnings are historically installed to align with the individual bays of a facade.

In the case of houses, awnings are most appropriate for late and post-Victorian house styles, especially Queen Anne, Colonial Revival, Bungalow, and the many Period Revival styles. It is more appropriate to choose a color that complements rather than exactly matches a building. The most common awning colors were blues, reds, browns, greens, and tans. Striped awnings are most appropriate on Bungalows, Queen

Anne style, and Spanish Revivals. Solid colors are preferred for Colonial Revivals.

A. Preservation

1. *Retain any existing historic hardware* used for roll-up awnings so that it can be utilized with a new fabric component.

B. Design & Fabrication

1. *Only fabric awnings supported by a metal internal frame are permitted* unless there is historical precedent for another design. Plastic, vinyl,



For more information on the use of awnings on historic buildings, see the National Park Service Preservation Brief #44: *"The Use of Awnings on Historic Buildings, Repair, Replacement and New Design"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-44-awnings.pdf>. This information is supplemental and not part of these guidelines.



These simple canvas awnings are sized appropriately to fit the storefront and protect the sidewalk.



leatherette, and new metal awnings (non-historic) are prohibited.

2. ***Operable awnings that are retractable are strongly encouraged***, as opposed to awnings fixed in place.
3. ***An awning's shape should reflect the shape of the facade opening that it shelters***. Shed or straight-sloped awnings (triangular from the side) with a valance are most appropriate for flat and segmentally-arched window openings. Half-dome awnings are only appropriate for arched window and door openings. Box awnings, mansard roofs, quarter round, and balloon awnings are inappropriate.
4. ***Awnings shall be open on the underside*** to be consistent with historic precedents and to avoid a bulky and heavy appearance.
5. ***The design of multiple awnings on the same building should be identical*** including the design patterns and colors.
6. ***Awnings should have a matte finish and be opaque***. Striped or solid color awnings that complement the trim of a building are encouraged.
7. ***Internal illumination of awnings is prohibited***, not including temporary decorative lighting not intended to illuminate the awning.

C. Location & Installation

1. ***Awnings should reflect the pattern of the facade's openings***. Each awning should be roughly as wide as the width of its associated bay.
2. ***Awnings should be deep enough to provide shelter and shade***, but not deep enough to obstruct views along the streetscape. They should project no more than 5 feet from the building facade.
3. ***Awnings should be mounted at an appropriate height in relation to the storefront cornice***. The bottom of an awning shall be at least 8 feet above the sidewalk level and they shall not feature any sort of supporting vertical poles. Where a storefront features a transom, the

awning should typically adjoin the facade just above transom (under the lintel) per historic practices. If an awning is allowed anywhere below the top of the transom, it should be located immediately below the bottom of the transom.

4. ***Awnings shall be installed so as to not obstruct, damage, or require removal of character-defining features of the building***. Connections on a masonry building should be made to the wood or metal frame within the masonry opening. This approach will prevent water from streaming down the facade and behind the awning. Where connections can only be made with the masonry, framing for an awning should be mounted through mortar joints to avoid damage to the masonry face.



This circa 1915 photograph of the Courthouse Square reveals an abundance of awnings.

PORCHES, PORTICOES, BALCONIES, & DECKS

Historic porches enhance the character of historic residential buildings and their surrounding areas. They can also help to define architectural styles. For example, the Queen Anne and Bungalow styles are known for their prominent porches. Porches also reinforce the human-scale of historic neighborhoods. The architectural detailing of porches, such as brackets, spindle work, railings, balustrades, columns, beaded board ceilings, flooring and steps, are also important character defining elements. Most historic areas of Carthage have a wide range of porch designs and character because of the variety of architectural styles. Smaller porches that are part of a building's main entrance and not intended for spending time are referred to as porticoes. They are more formal than porches and often found as part of the main entrance of Neoclassical style houses and institutional buildings.

As defined in this document's Glossary of Terms, a balcony is an external extension of the upper floor of a building that is enclosed by a solid or pierced screen in the form of a railing or balustrade. Such peripheral treatment is typically approximately 3 feet in height. Balconies can be found on all building types. They are sometimes a vertical extension of a ground floor porch, but they can also be standalone elements that are either cantilevered or supported by poles beneath them. A balcony with a roof is typically referred to as an upper floor porch. There are currently no historic balconies on front building facades in Downtown Carthage and there is no evidence of missing balconies, such as second floor doors. Consequently, balconies should not be allowed on the front facade of new buildings, and they should not be added to the front facade of existing buildings unless clear evidence of a previous balcony exists. Side and rear-located balconies should be considered on an individual basis.

Decks consist of a wood platform elevated slightly above grade level without a roof and often lacking a railing or balustrade. There is no historic precedent for decks, but because homeowners occasionally seek to add them to the rear of their house, the topic is addressed here.

Maintenance

The maintenance of historic porches, porticoes and balconies should adhere to the following principles:

- **Conduct routine inspections**, including the materials, foundations, steps, flooring, railings, balustrades, soffits, eaves, supporting poles, and roofs for water, vegetative, insect infestations, and structural damage.
- **Keep porch and portico roof valleys, gutters, and downspouts clear of debris**, and look for rusting metal.
- **Flooring should slope very slightly downward away from the building** to ensure proper drainage.
- **Make sure there is adequate drainage away from the foundation** per this document's standards for foundations.
- **Maintain a sound paint film on all wooden members**, and keep joints caulked to prevent water damage.
- **Avoid artificial turf, carpets, and throw rugs on flooring**, when possible, to avoid trapping moisture that can deteriorate the wood. If used, they should be periodically removed, checked for damage and allowed to dry.



For more information on the preserving wooden porches, see the National Park Service Preservation Brief #45: "[Preserving Historic Wood Porches](https://www.nps.gov/orgs/1739/upload/preservation-brief-45-wood-porches.pdf)" at <https://www.nps.gov/orgs/1739/upload/preservation-brief-45-wood-porches.pdf>. This information is supplemental and not part of these guidelines.

DESIGN GUIDELINES

The following Design Guidelines apply to historic porches, porticoes and balconies:

A. Preservation

1. ***Preserve and maintain historic porches, porticoes and balconies and their details, materials, and features*** that contribute to the significance of the building and the area. Prioritize repair over replacement. If not visible from streets, rear porches can be removed to accommodate rear building additions. If visible from a street, only non-historic rear porches can be removed.
2. ***It is generally inappropriate to enclose a porch, portico or balcony.*** A potential exception is the enclosure of a porch with screening, particularly if done on a facade not fronting a street. If a porch is to be screened, the design should not conceal or compromise historic details, features, or materials important to the significance of the building. When permitted, screening shall use the minimum number of vertical and horizontal framing members necessary, and an effort shall be made for them to be aligned with existing porch elements to minimize their visual impact.
3. ***Side and rear porches may be enclosed to create sun porches if the design of the enclosure is compatible with the architecture***



This two-story frame house from the late-19th or early-20th century is located at 1113 South Grand Avenue. The front door's sidelights and portico provide a Colonial Revival styling.



The enclosed upper and lower floor porches are an inappropriate alteration.



The Baker House at 205 West Macon Street was built in 1893. As perhaps the grandest Queen Anne style house in Carthage, its two-story wraparound porch is a character-defining feature.



This bungalow has had its front porch inappropriately enclosed, substantially altering its character. Source: Wikimedia Commons

of the structure. Sun porches should be designed so that they can be installed and removed without damage to the historic structure and any of its original features.

B. Repair

1. *Repair historic porches, porticoes, and balconies, their details and features, using accepted preservation methods.*
2. *A false sense of history should not be created by the introduction of inappropriate features and details to a porch, portico or balcony.*
3. *The reopening of porches that were previously enclosed is highly encouraged.*



This is an example of inappropriate porch railings on a historic home located in another community.

C. Replacement

1. *Only replace the deteriorated portion of a feature or detail if it must be replaced.* The new portion shall match the original in design, scale, size, color, texture, and material.
2. *When it is acceptable to replace elements of a porch or portico, materials must have the appearance of original materials if visible from a street.* For example, metal supports should not be used as substitutes for wood columns, plywood as a substitute for beaded board ceilings, or concrete as a substitute for tongue-and-groove wood flooring.
3. *Use substitute replacement materials only if using the original material is not possible.* Fiberglass and composite units are the most appropriate alternatives for elements such as columns and balustrades on front facade and side porches. Metal replacement columns and posts are acceptable for the rear, if not visible from a street, however, vinyl is strongly discouraged even for additions, and its use would be subject to review by P&Z.
4. *Replace missing porches, porticoes or balconies only when there is evidence that such feature existed historically* and when it can be replaced with a fair degree of historic accuracy based on evidence and/or comparable such features in the area.
5. *Replace missing features with a feature that is similar to the original in size, scale, texture, detail, craftsmanship, material, and color.* If a new design is necessary, the design should be compatible with the historic building and area.
6. *Replace original floors only as a last resort.* Replacement floors should be visually compatible with the original. Composite flooring and cementitious floor boards imitating wood are acceptable.
7. *Use closed risers (no open back between treads), and maintain a scale and materials appropriate to the porch, when historic wood steps must be replaced.* Replacing wood steps with masonry, such as bricks, is

inappropriate. Similarly, poured concrete steps are inappropriate unless there is evidence that they were historically present or they are appropriate to the building's style and era.

8. *Do not add overly ornate decorative metal work to new or existing balconies* on historic commercial buildings in a manner that creates a false sense of history.

D. Decks

1. *Decks should be located to the rear of a building and not visible from a street* either because of their location and/or the provision of year-round landscape screening or fencing/wall.
2. *Avoid removing or damaging mature trees when locating and installing decks.*
3. *Decks should be installed in a manner that avoids the alteration or removal of character-defining features.*
4. *Decks should be installed so that they are structurally self-supporting* and can be removed in the future without causing damage to the building.
5. *Decks should be simple in character and in scale with the associated historic building* so that they do not compete visually with historic features. Landscape screening and/or fencing/wall should be used to obscure views of the deck from public rights-of-ways.



This deck from another community is a good example of a rear addition.

PICTORIAL GUIDE TO PROJECTING FACADE ELEMENTS AND DECKS



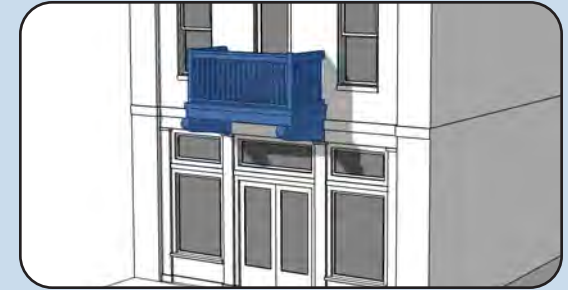
CANOPIES

An overhead roof structure with open sides. They are most often built horizontally along the front facade between the first and second floors to provide protection over the sidewalk.



AWNINGS

A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection over the sidewalk.



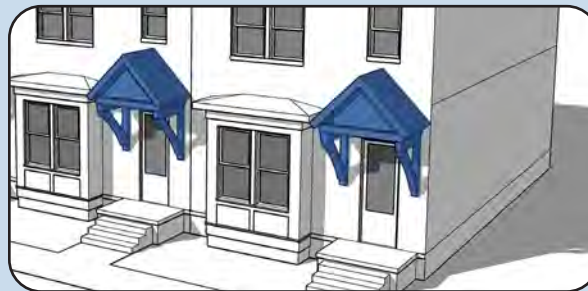
BALCONIES

An external extension of the upper floor of a building that is defined by railing or balustrade. Balconies may be cantilevered or have visible support.



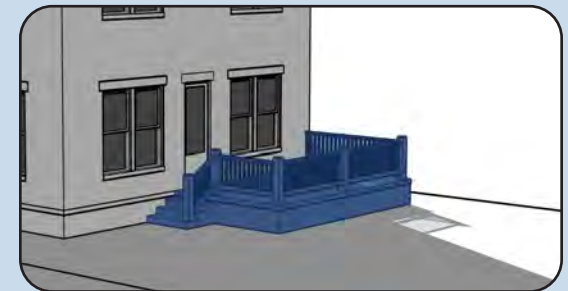
PORCHES

A roofed open gallery attached to the exterior of a building.



PORTICOES

A roofed space, open or partly enclosed, that protects a building entrance from weather.



DECKS

An uncovered porch, usually at the rear of a building.

MECHANICAL AND STRUCTURAL SYSTEMS

Mechanical Systems

Installation, rehabilitation, or replacement of mechanical systems such as heating and air conditioning units, television antennas, electrical service equipment, gas meters, fuel tanks, solar energy equipment, and satellite dish antennas should be planned to minimize changes to the appearance of the structure. Conformance with local building codes and utility company standards is required for the installation, upgrading, or replacement of building systems.

1. *Mechanical services should be installed in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of a building.*
2. *Utility meters and heating and air conditioning equipment should be located at the rear of a structure if feasible.* Mechanical equipment which can be seen from the street should be screened with shrubbery or appropriate fencing.
3. *Exposed ductwork or piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street.*
4. *Mechanical equipment should not be located in front of the midpoint of the side of a structure.*

Structural Systems

Exterior stairs or handicapped ramps are often required by the Building Code when old buildings are converted to apartments or office uses. If their location is not carefully planned, they can be an eyesore. Below are guidelines for such systems (see Accessibility & Safety in the Site Design section for guidelines specific to handicapped ramps).

1. *Fire escapes should be designed so that there is minimal visual impact on the historic structure* and so that they can be built or removed without impairing the original fabric of the structure.
2. *Exterior fire escapes are not permitted for existing structures*, except where more adequate exit facilities cannot be provided.
3. *Fire escapes should be placed in an inconspicuous location*, preferably on the rear of the building. They are generally not allowed for an exposed elevation, such as the exposed side of a building on a corner lot.
4. *When possible, existing exterior stairs should be relocated from the front to the rear of buildings when these stairs are not historic or original to the structure.*



This prefabricated screen visually obscures an air conditioning condenser.

2. HISTORIC BUILDINGS: ADDITIONS

Carthage, including its historic areas, is constantly changing. The community's historic architecture illustrates the evolution of over 180 years of architecture with buildings dating from the mid-1800s to present time. This evolution continues with innovative modern architecture and technology. Done properly, new building additions can coexist peacefully with historic structures and historic areas in Carthage. Careful attention to the detail, design, material, scale, and placement of a new addition can help to meet two objectives:

1. Preserving the character of the property and the broader historic area; and
2. Allowing the historic area to continue its evolution.

Over the life of a typical building, many changes might take place. The residents of a house may need to add a room to accommodate their growing family or changing life-style. Similarly, the occupants of a commercial building might need to expand their work space to continue to grow as a business. Historic buildings may need to evolve just like the people who inhabit them. In many cases, a historic building has additions that are now considered historic and in need of preservation. Fortunately, adding to a historic building can be accomplished without compromising the integrity of the building or the surrounding area. The main considerations when planning additions to historic buildings include the addition's placement, setbacks, materials, size, scale, orientation, general design, detailing, architectural style and site landscaping. However, it is also important to make additions discernible from the original building. Just a few examples of techniques to achieve this objective include different siding, roof lines, window types and foundation materials. In fact, split-face concrete blocks are a common foundation material for additions. Also, the primary exterior cladding of the addition should be the same as or subordinate in weight to the primary historic building. For example, the addition to a brick-clad historic building can be clad in brick or clapboard.

Likewise, the addition to a clapboard-clad historic building can be clapboard, but it cannot be masonry since that is a heavier material.

DESIGN GUIDELINES

The following guidelines apply to proposed additions to historic buildings, as well as non-historic buildings within Historic Districts:

Location & Placement

1. *New additions should be located along the rear facade of the historic building to lessen its visual impact on the building and the area.* The exception might be the side of the building if:
 - A sufficiently-sized side yard exists, and
 - The addition is subordinate in appearance to the original building with a front setback behind that of the original building and/or a smaller scale than the original building.
2. *The sides of the rear addition shall be recessed behind the sides of the historic building.* The section of the new addition that abuts the historic building should be set back at least 2 feet from the sides of the original building on both sides. That reference point for measurement applies to the greatest width of the historic building. Other segments not abutting the original building shall not extend beyond the sides of the original building.
3. *New additions shall seek to minimize impacts on significant site features* such as topography, landscaping, historic paving areas, historic outbuildings, and vistas.

Installation

1. *New additions shall be installed so there is a minimum impact upon the historic building.* There shall be minimal loss of historic materials, details,





These additions are appropriately located to the rear, subordinate in scale to the original building, and feature compatible materials and design.

and other character-defining features of the historic building.

2. *New additions shall be installed so that they could be removed in the future without causing excessive damage to the historic building.*

Scale & Design

1. *Additions should appear to be physically subordinate to the historic building as viewed from any street.* Subordination is achieved primarily through a smaller scale of the addition and a rear location, and/or its location relative to streets.
2. *Additions should be compatible with the historic building* with respect to materials, mass, color, fenestration, and roof forms and pitches. However, they should still be recognized as new additions, even if only subtly. This

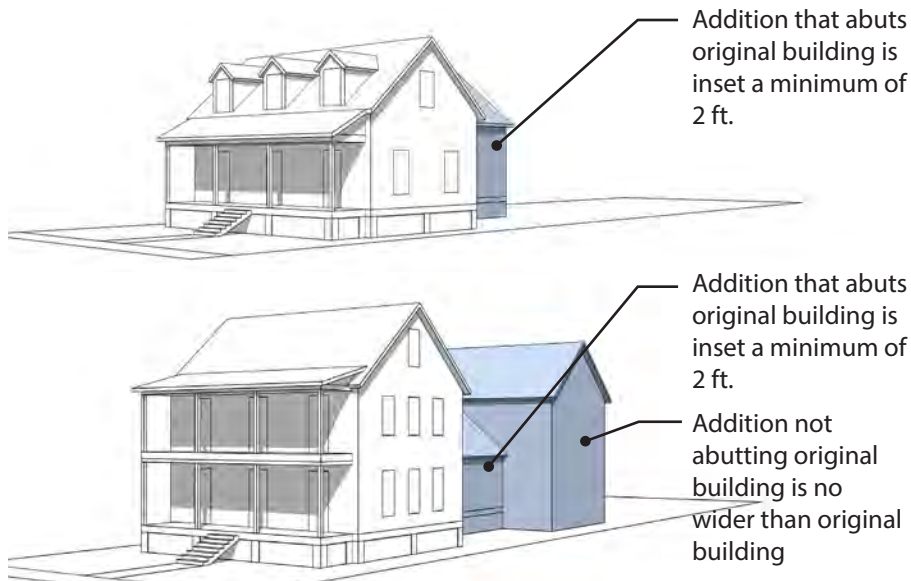
objective can be achieved by introducing one or more of the following: different siding, roof, roof line, foundation material, and window type. Split-face concrete blocks are a common approach to foundations for additions.

3. *Consider the foundation height and eaves lines of the historic building when designing the addition.* Align the foundation height of the addition with that of the historic building. Eave lines of additions should be at or below the historic eave line. The latter demonstrates subordination to the historic building.
4. *Select a dominant exterior material for the addition that is compatible with that of the historic building.* The primary exterior cladding of the addition should be the same as or subordinate in weight to the primary historic building.
5. *Substitute exterior materials used in place of traditional materials on an addition to a historic building* may be appropriate since most additions are not very visible from a public street and the addition is a separate component distinct from the balance of the historic building. However, vinyl and aluminum siding are discouraged even for additions and their use may be subject to review by P&Z. Cementitious siding simulating clapboards can be acceptable when the exposure width and other characteristics of the original building are followed (if the original building is clad in clapboard).
6. *Upper floor additions above buildings are not allowed, with the exception that commercial buildings are allowed one additional floor* if a structural engineer confirms the floor can be supported and if the front facade is substantially recessed.

Differentiation

1. *Additions should be designed to appear to have a smaller scale and massing than the historic building* so that it does not dwarf and detract from the scale and massing of the historic building. Scale considerations should include the height and width of the addition.

2. ***Simplified details that reflect the character of the historic building are appropriate.*** Subtle changes in setback, material, and details are an appropriate means for distinguishing additions from the original building.
3. ***Distinguish relatively large additions from the historic building through a connecting building segment*** that is smaller in scale relative to both the historic building and addition to emphasize that the addition is indeed an addition.
4. ***Additions should be identifiable as a product of their own time.*** It should be discernible what is historic and what is new, even if the distinctions are somewhat subtle.
5. ***Additions should not imitate an era or architectural style earlier in time than that of the historic structure.***



Top: This one-and-a-half story house shows a rear addition (blue) of the same height, but recessed behind the side walls for the original structure.

Bottom: This two-and-a-half story house shows a rear addition (blue) of the same height, but connected via a one-story segment recessed behind the side walls for the original structure.



In addition to compatible materials and colors, the addition to this church (foreground) is subordinate to the original building in its height, setback and detailing.



For more information on additions to historic buildings, see the National Park Service Preservation Brief #14: ***“New Exterior Additions to Historic Buildings: Preservation Concerns”*** at <https://www.nps.gov/orgs/1739/upload/preservation-brief-14-exterior-additions.pdf>. This information is supplemental and not part of these guidelines.

CRITERIA TO CONSIDER FOR PROPOSED ADDITIONS

When considering an addition to a historic building, the following questions should be asked:

- How visible will the proposed addition be from any street, in particular, and alleys as well?
- Does the proposed addition negatively impact the character of the historic building?
- Does the proposed addition negatively impact the appearance and character of adjacent properties and the broader streetscape?
- Does the proposed addition require significant alterations to the historic building or the removal of significant features?
- Is the proposed addition visually subordinate to the historic building?
- Are the sides of the proposed addition set back from those of the historic building?
- Does the proposed addition utilize high-quality design and materials?
- Could the proposed addition be removed without causing irreversible damage to the historic building?



While this addition is subordinate to the historic structure, it is located on the front of the house and is inconsistent with regard to materials, windows, and details (source: Wisconsin Economic Development Corporation)



This addition to the side of the historic house is compatible because it is set back from the front of the house, it is subordinate in scale, it utilizes the same materials, and the roof design and pitch is compatible.



This addition is not compatible with the historic house in its location, scale, and materials (source: coloradoan.com).

3. NEW BUILDINGS

New construction within a Historic District can contribute positively to the evolution of the district provided the design is compatible with the district's significant characteristics. Infill development should reinforce the character of the area rather than diluting it. New development provides a continuum of the architectural evolution that began in Carthage 180 years ago. An understanding of the impact new construction has on historic districts is essential prior to planning a new construction project. It is not an objective of these Design Guidelines for all new buildings to duplicate existing buildings within historic areas. Contemporary designs can be built with similar massing, scale, fenestration, materials, and roof forms to those of surrounding buildings, resulting in a building that is recognizably new, yet compatible.

DESIGN GUIDELINES

As a general rule other historic buildings should be used as a gauge for new buildings. The guidelines listed below are applicable to all building types within the Historic District and are to be viewed as supplemental guidelines for specific building types. Compatibility issues for infill should not factor incompatible non-historic buildings. Also, it is inappropriate to create a false sense of history by building new structures that reflect an era or architectural style that did not exist in the area where it is being built.

Lots and Building Siting

1. *The lot dimensions should be relatively consistent with those of the block face*, particularly with respect to the lot width. Exceptions would include a historically large lot that has never been subdivided into multiple smaller lots.
2. *The lot orientation should be consistent with those of the block face*. The lot orientation is based upon whether the long axis of the lot is parallel or perpendicular to the street.

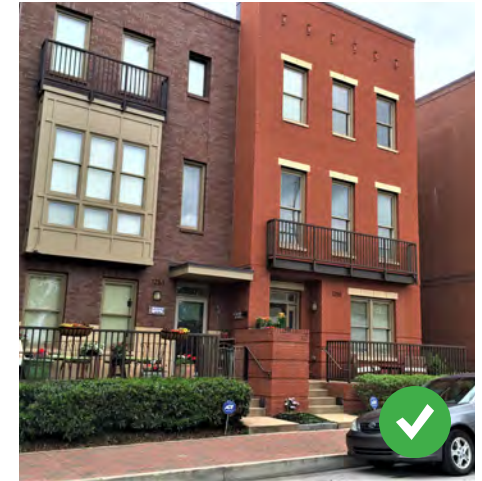
3. *The amount of building coverage on the lot should be compatible with the surrounding area*.

The coverage should attempt to approximate the ratio of building to open space generally found in the district, although this issue is less significant for areas not readily visible from a street.

4. *New construction should not compromise the topography and site features. Efforts should be made to preserve significant mature vegetation and important vistas*. Also,

excessive grading should not occur so that an entire new structure is unnecessarily at a single elevation on a steeply sloped site. Building segments should be stepped at different elevations to work with the existing topography.

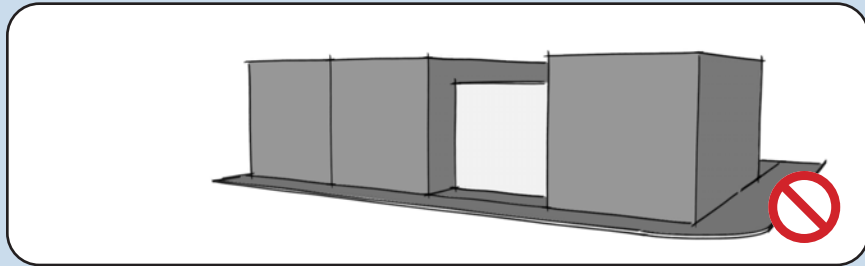
5. *New construction should have building siting characteristics that are consistent with their context*. New buildings should have compatibility with neighboring buildings of a similar type with respect to building setbacks (front and sides).
6. *Buildings should not be sited at unusual angles to the street or with side walls facing the street* unless it is a corner lot and the side wall fronts the subordinate street.
7. *When a lot already contains an existing contributing building, no new building may be constructed between the front facade of the existing building and the associated street*. An exception would be for an existing rear-located outbuilding, such as a garage.



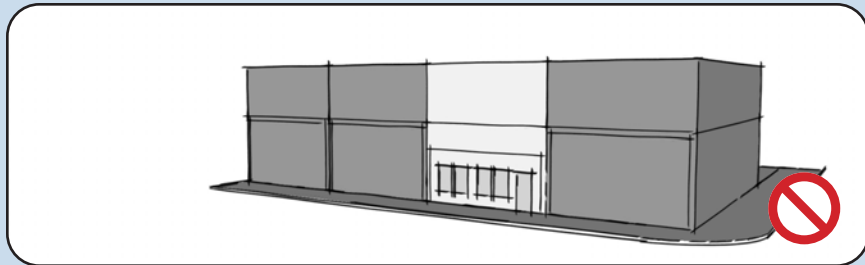
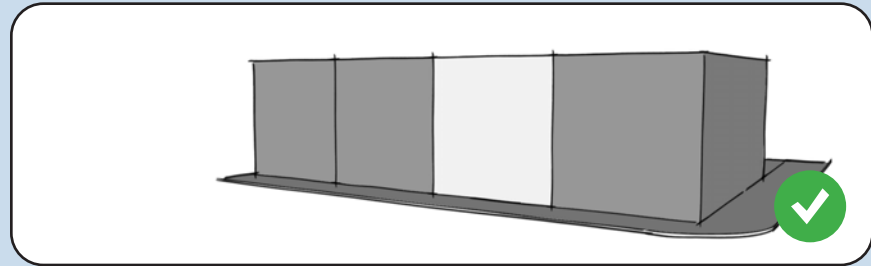
These new infill buildings are distinctive yet share many common denominators, including scale, heights and materials.

The graphics below and on the following page illustrate important considerations related to lot and building siting.

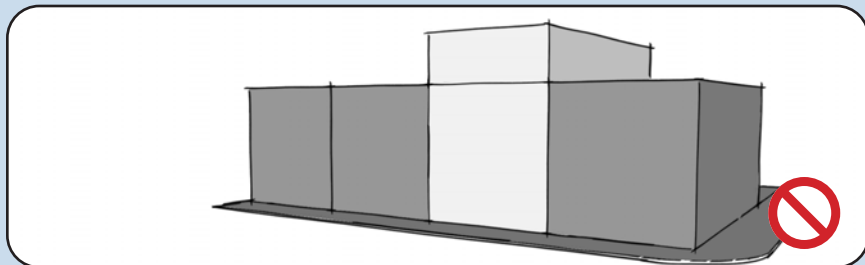
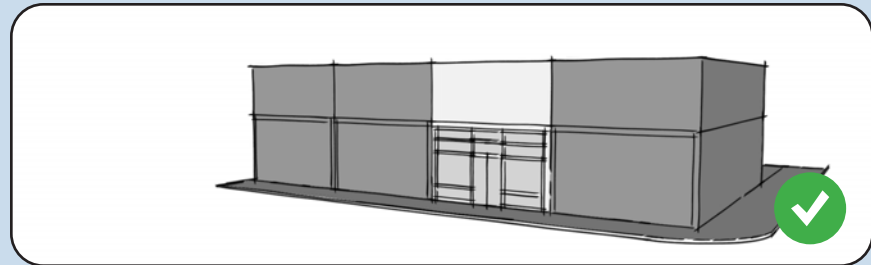
COMMERCIAL/MIXED-USE LOT AND BUILDING SITING



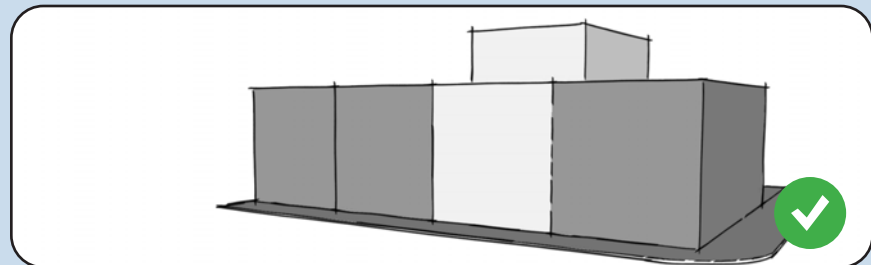
The design of new construction and additions shall be guided by the surrounding context. For example, if the surrounding context includes buildings built close to the sidewalk, the placement of new buildings should match.



The height and design of ground floor stories shall be similar to adjacent historic context (above, right). Inconsistent story height and design shall be avoided (above, left).



Generally, additions shall be to the rear or side of a structure. In instances where additional stories are proposed, they should be stepped back a minimum of 10 ft. to reduce their visual impact on the streetscape (above, right). Vertical additions aligned with the front facade are prohibited (above, left).



RESIDENTIAL LOT AND BUILDING SITING



Additions shall be to the rear, or in some cases the side, of buildings and clearly subordinate to the principal structure (above, right). Additions taller than the principal structure and visible from a public way are prohibited (above, left).



The placement of new buildings shall be consistent with the surrounding historic context (above, right). The placement of new buildings in a manner that is not consistent with the rhythm and pattern of the surrounding context shall be avoided (above, left).



The height and massing of new buildings shall be consistent with the surrounding historic context (above, right). New buildings that are substantially taller than the surrounding context are prohibited (above, left).



Building Design

Historically, Downtown Carthage has had primarily one and two-story buildings, with a few exceptions. New construction should be compatible with the key physical features of nearby buildings to help provide continuity throughout the Historic District. Some issues below are followed by more detailed guidelines and organized by building types. General considerations for all building types include the following:

1. **Building orientation** – the building’s main axis should be either parallel or perpendicular to the street, depending upon the block face’s pattern.
2. **Building height**
 - **Residential Areas** – new buildings should not exceed 2.5 stories or 40 feet.
 - **Downtown Areas** – new buildings should not exceed 3 stories or 50 feet.
3. **Building scale and massing** – this issue is determined by the combined elements of building height, width, and the distribution and patterns of building mass.
4. **Roof form** – forms are typically driven by the building type, style and the area, such as flat roofs with parapet for commercial buildings and pitched roofs for residential buildings.
5. **Foundation height** – residential and institutional building types typically feature raised foundations, while commercial / mixed-use buildings do not.
6. **Doors and windows** – considerations include their size, orientation, pattern on the facade, and ratio of solids to voids (openings) on the facade, and snap-in or flush muntin bars are prohibited.
7. **Primary entrances** – they should be located on the front facade and facing the associated primary street, and designed to give them

prominence relative to other entrances based on their scale and architectural detailing.

Materials

These guidelines address materials that can be used for new construction.

Traditional Materials

See a summary of the building materials historically used for construction in the guidelines below that are specific to building types.

Alternative Materials

The following guidelines will apply to the use of artificial siding for new buildings, when permitted, in Carthage’s Historic Districts:

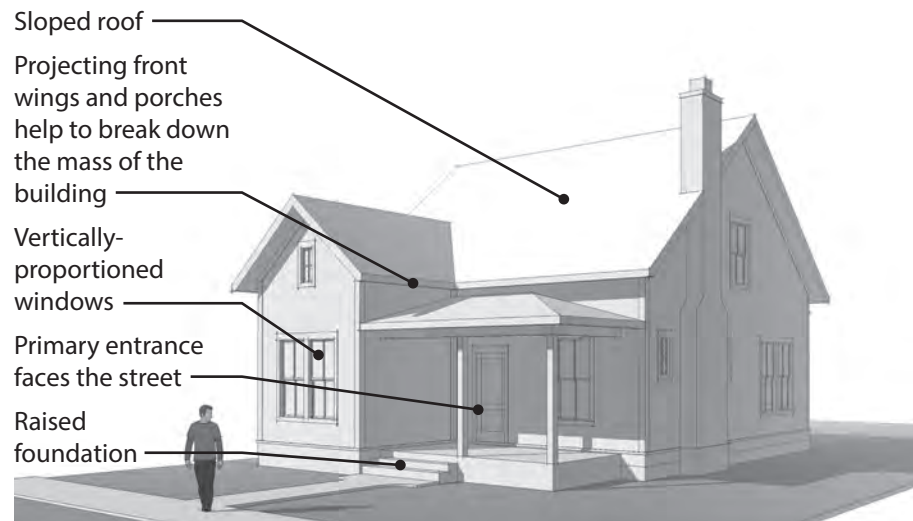
1. **Match the appearance of the artificial materials with the appearance of the original materials** commonly found elsewhere in the area with respect to dimensions, design and overall appearance of the materials. For example, the exposure width of artificial clapboards should be consistent with that of other buildings in the area.
2. **Cementitious siding (fiber cement board) can be an acceptable material for new residential construction**, but faux wood grain patterns should be avoided.
3. **Composite materials painted to match the balance of the building can be used for some specific architectural components**, including flooring for porches, porch features, and architectural detailing.
4. **Exterior insulation and finish systems (EIFS) may be used on new construction to duplicate stucco or plaster**, although a more durable material with a matching texture should be used around entrances and for the bottom few feet of the facade to avoid damage and deterioration where such surfaces are most vulnerable. Such an approach requires exterior painting to mask material changes.



5. *Roofing materials are often among the most compatible artificial materials* because the height and angle of their location, as seen from the ground, tends to make them less visible. Examples of artificial roofing materials that are often very convincing looking include slate, clay tiles and wood shakes.

NEW RESIDENTIAL BUILDINGS

Although Carthage's historic residential areas feature a range of time eras and architectural styles, there are generally some consistent characteristics. Most residential buildings feature single-family detached houses that are between one and two-and-a-half stories in height and that have a front yard setback. They are usually clad in either clapboard or brick, they have a raised foundation, and they are capped with pitched roofs. Within those typical parameters there is still a broad range of characteristics that are driven primarily by architectural styles.



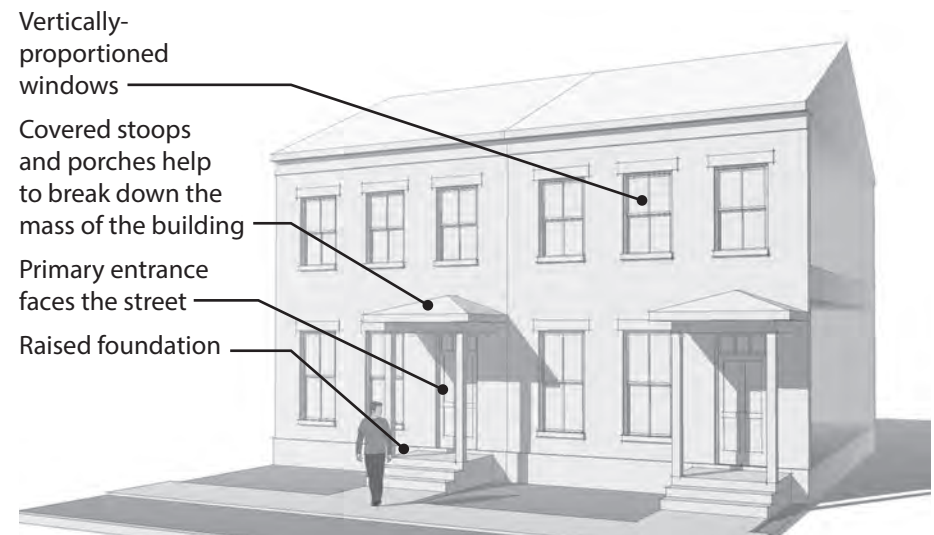
Carthage does not have a tradition of historic attached housing or multi-family building types. However, such building types can be appropriate as transitional development between the core of the Courthouse Square Historic District and the single-family residential areas of the South Carthage Historic District. When permitted, unlike commercial buildings, it is important that this building type feature a raised foundation to provide privacy and added security for ground-floor units.

Siting of the Building

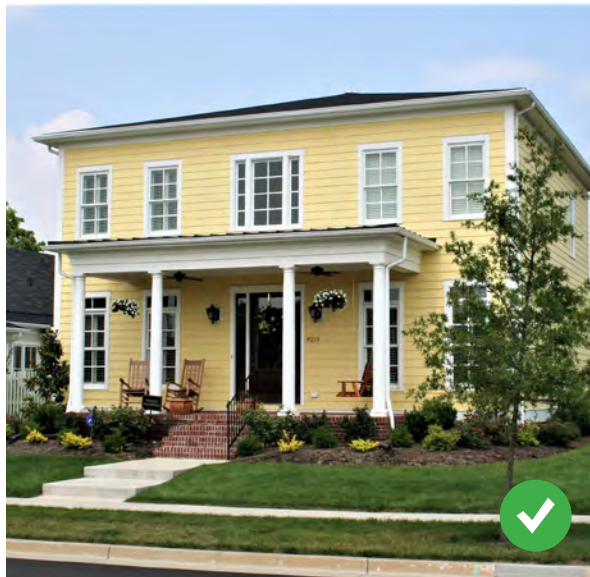
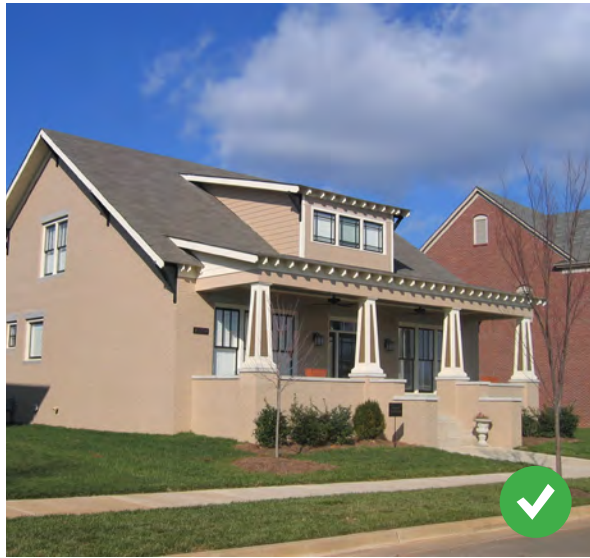
1. *The front building setback shall be within 10% of the average front setback of all other residential buildings on the block face*, not factoring in any non-contributing buildings.
2. *Side yard setbacks shall be compatible with historic development patterns* in the area and should be no less than 10 feet.

Foundations

1. *Foundations should be raised between 12 inches and 24 inches above grade at the building's front facade* unless it features an architectural style that historically lacked a raised foundation or if the grade of the building slopes downward substantially from the front of the building to the rear. This guideline also applies to the front porch if a porch is proposed.



2. *There is a range of foundation treatments available for Carthage based on historic precedents (see page D.12).* Front porch foundations are the most visible as viewed from the street, and common options for Carthage include: brick piers screened between with wooden latticework (vertical wood slats is a less common option); brick piers connected with pierced brick; and stone piers connected with pierced stone. When masonry connects the piers, it is sometimes slightly recessed.



One approach to convey that a new infill house is indeed new is to utilize split-face concrete block foundations as a relatively subtle clue.

These new houses (above) would all fit in Carthage's historic neighborhoods. They represent the following architectural styles (clockwise from top): Bungalow, Queen Anne, Tudor, and Vernacular.

Roofs

1. ***Roof types for new residential buildings should be appropriate for the architectural style.*** For example, buildings emulating the Queen Anne style should consist of multiple steeply-pitched roof components in an asymmetrical design.
2. ***Roof pitches should be appropriate to the architectural style.*** For example, buildings emulating a Tudor style have steeply pitched roofs, while those emulating a Bungalow style have lower pitched roofs.
3. ***Roof elements such as turrets are only appropriate for specific architectural styles,*** such as Queen Anne styles.

Glazing

A minimum of 25% of the front facade should be glazed (comprised of glass in the form of windows and doors). Glass anywhere on the front facade may not be tinted more than 30%, reflective or frosted.

Windows

1. ***The proportions, spacing and rhythm of windows should be similar to those of surrounding historic buildings.*** Windows should typically be vertically oriented, although “ganged” vertical windows can result in an overall horizontal orientation. Also, transom lights above entrances are always horizontally oriented, even if the individual lights have a vertical orientation.
2. ***If shutters are provided for windows, they should be properly designed to fit the window,*** and they should either be operable or appear to be operable. They should not be mounted completely flush against the facade wall.

Porches

1. ***Single-family detached and attached houses (duplexes, triplexes, quads, etc.) should feature a front porch*** unless it is of an architectural style that would

historically preclude a porch (Georgian Revival, Tudor Revival, etc.)

2. ***Front porches should be designed with a minimum width and depth to be functional.*** They should occupy a minimum of 50% of the front facade’s width and should be at least 8 ft. in depth.
3. ***Front porch architectural elements should be consistent in design with those commonly found in the area,*** including roofs, steps, columns and balustrades. The height and thickness of balusters, rails and handrails should be consistent with historic examples found in the area. Inappropriate examples often encountered include columns and balustrades that are too narrow, as well as the use of creek stone for porch columns.

Materials

The use of traditional and traditional-looking building materials is important to the visual continuity of the district.

Traditional Materials

1. ***Brick and clapboard are the primary cladding materials for the main body of the buildings in Carthage’s historic residential areas.*** Stucco is also an acceptable exterior cladding, although it is less common and associated with specific architectural styles, such as components of Tudor Revival style imitating a half-timbering treatment. Stone cladding is relatively common given the quarries located in the area.
2. ***Common materials for architectural features include stone, cast stone, concrete, wood and metal.*** Specific common examples include wooden-framed windows and wooden front porch elements, as well as concrete and cast stone.

Alternative Materials

See the standards in this section starting on page D.42, as well as the general Materials section beginning on page D.69.

NEW COMMERCIAL & MIXED-USE BUILDINGS

This building type is the dominant type historically found in Downtown Carthage. In most cases, it features multi-story masonry buildings having a rectilinear form, a flat roof screened by a parapet wall, a ground level storefront, and has no front setback between the building and sidewalk.

Siting of the Building

1. *The front building setback should be the average setback for historic commercial and mixed-use buildings on the block face*, including being built to the sidewalk where that is the norm.
2. *Buildings should share side walls on block faces where that is the dominant pattern.*

Roofs

1. *Most roofs should be flat or nearly flat within historic commercial / mixed use areas of Carthage.* Roofs with a pitch less than 4:12 should feature a parapet wall on the front facade sufficient in height to visually screen the roof as viewed from the primary street.
2. *Exceptions can be made to allow pitched roofs to provide architectural variety.* However, such variety should have a basis in the area's history. Gabled and hipped roofs are permitted. Visible pitched roofs should have a minimum slope of 4:12 and a maximum pitch of 12:12.
3. *Mansard roofs are generally discouraged* since they are uncommon in Carthage's commercial and mixed-use areas.
4. *Building components not constituting the primary structure, such as porches and dormers, may feature a shed, gable or hipped roof* with a pitch of at least 2:12, but not exceeding 12:12.
5. *Roof-top equipment should be screened to the greatest extent possible from streets* by their location. Examples of such equipment include satellite dishes, pipe vents, and similar features.



These new mixed-use buildings have a simple but traditional design.



This new corner building utilizes an arcade design to provide outdoor dining space.





A range of traditional materials are used for this new building, including brick cladding, cast iron pilasters, wooden windows, and concrete lintels and sills.

Parapeted roofs

Clipped corner is appropriate on corner-lot buildings

Articulation emphasizes vertical bays and breaks down building mass

Primary entrances face the street

Storefronts are clear or tinted no more than 30%



Facade Design

1. ***No ground floor front facade plane should exceed a width of 30 feet without an interruption.*** Ground floor facades should be broken into a series of vertical bays using any of the following elements:
 - Wall off-sets of at least 4 inches in depth
 - Pilasters (engaged pillars) with a minimum depth of 4 inches
 - Columns/posts
 - Projecting bays and/or balconies
 - Other means of visually breaking up the massing of a facade, but only when combined with one of the approaches listed above, include: material changes, roofline changes, and front steps and/or stoops.
 - The minimum ground floor height should be 14 ft. measured from finish floor to ceiling.
2. ***A cornice treatment should be provided along the top of the facade for all flat-roofed buildings.*** Cornices should not have an exaggerated scale that visually overpowers a facade, and they can also be relatively subtle, such as corbeling in the brick work.

Glazing

1. ***A minimum of 50% of the front facade's ground floor should be glazed*** (comprised of glass in the form of doors and/or windows). An exception would be a building intended for non-retail and non-dining purposes, such as offices. The ground floor is considered the area between grade and the first floor's ceiling. Glass anywhere on the front facade may not be tinted more than 30%, reflective or frosted.
2. ***A minimum of 25% of the front facade's upper floors should be glazed*** (comprised of glass in the form of windows). Glass anywhere on the front facade may not be tinted more than 30%, reflective or frosted.



Windows

1. *Windows should be similar to those of surrounding historic buildings* with respect to size, proportions, spacing and rhythm of windows.
2. *Ground floor windows on the front facade should be part of a traditional storefront design.* However, buildings intended for non-retail and non-dining purposes, such as offices, may be exempt from this standard. In such cases, recesses emulating the shape and appropriate scale of windows having a minimum depth of 3 inches should be provided. Such recesses can feature the same exterior material as the balance of the facade, such as in the case of brick.
3. *Upper floor windows should typically be vertically oriented,* although ganged windows can result in an overall horizontal orientation.
4. *Windows should have lintels and sills appropriate to commercial areas.*
5. *Shutters should generally be avoided for new commercial/mixed-use buildings in Carthage's historic areas.*

Foundations

A raised foundation should not be provided for buildings intended for ground floor retail or dining purposes. Instead, the first floor should be flush with the grade level of the sidewalk.

Awnings, Canopies, Balconies & Porches

There is a clear historic precedent for awnings on Carthage's historic commercial/mixed-use buildings. Below are standards for all four features. Awnings, canopies, balconies and porches shall maintain a clear height of at least 8 feet (as measured from the sidewalk surface to the bottom of the awning, canopy, balcony or porch).

Awnings

Awnings are located so as to provide shade for storefronts and/or upper floor windows, they are cantilevered, and they feature a metal framework with a cloth covering. Because the standards for awnings on new buildings are the same as for historic buildings, see guidelines beginning on D.25 for guidance.

Canopies

Canopies are located just above the ground floor level, they can be cantilevered or supported by posts (colonnaded), and they should be constructed of either wood or metal. Post locations must not impede pedestrian access. Canopies should be flat and perpendicular to the facade (parallel with the sidewalk). Although permitted, canopies are not encouraged given the lack of historic precedents for them in Carthage's downtown area.

Canopy standards include the following:

1. *Canopies should be placed at the historically appropriate level on the front facade.* They should be even with the ceiling of the first floor or the floor level of the second floor.
2. *Canopies should not extend beyond the face of the curb or edge of the sidewalk.*
3. *Canopies requiring a vertical support element underneath should feature as few poles as possible to avoid obstructing the flow of pedestrian traffic.* Support poles should also be strategically placed to avoid impeding pedestrian traffic flow, and their design and materials should follow historic precedents. Poles must be made of wood or metal, and they must be painted.

Balconies

1. *Balconies should be constructed of materials having a traditional appearance.* Appropriate materials include metal, wood, heavy timber, and/or an approved alternative material simulating wood.



2. *Balconies should have a minimum depth of 4 feet unless a shallower depth is required by building codes.* Deeper balconies are encouraged, but should not extend more than 8 feet from the facade.
3. *Balconies should be supported by columns located so as to not impede pedestrian access* and their design should follow historic precedents. Poles must be made of wood or metal, and they must be painted.
4. *Shallow cantilevered balconies having no support columns might be considered* if consistent in character with the area.

Porches

Porches for commercial / mixed use buildings are located on upper floor levels and are effectively roofed balconies.

1. *Porches should be designed with a minimum depth to be functional.* They should have a minimum depth of 6 feet, but should not exceed 12 feet in depth.
2. *Porch architectural elements should be consistent in design with those commonly found in the area,* including roofs, columns and balustrades. The height and thickness of balusters, rails and handrails should be consistent with historic examples found in the area. Inappropriate examples often encountered include columns and balustrades that are too narrow.

Materials

The use of traditional and traditional-looking building materials is important to the visual continuity of the district.

Traditional Materials

1. *Brick, stone, cast stone, and concrete are the primary cladding for the main body of the buildings in Carthage's historic Downtown.*

2. *Common materials for architectural features include stone, cast stone, concrete, terra cotta, wood and metal.* Specific common examples include wooden-framed and metal-framed windows, cast stone window sills and lintels, cast iron pilasters, ornate pressed metal cornices, and terra cotta architectural detailing.

Alternative Materials

See the Building Materials Matrix beginning on p. D.77 regarding the use of artificial materials for new buildings in Carthage's Historic Districts.



These are just two examples of new commercial infill buildings in other communities that have indicated on their facades their date of construction so that people will know that they are not historic.

NEW PARKING GARAGES

Individual parking garages for detached single-family houses are addressed in a later section on outbuildings. If ever built in Downtown Carthage, parking garages intended for numerous vehicles should be located and constructed to have a minimal visual impact since they are not a traditional building type. Below are specific design guidelines for such garages whether they are publicly or privately owned:

3. *Located garages behind existing buildings, when possible.*
4. *Utilize architectural design and cladding that is compatible with the area's historic buildings.*



This parking garage does not include ground floor retail because it is not on a segment of a Downtown street featuring that use. However, it fits in nicely with a historic Downtown based upon its scale, orientation to the street, materials, and the size, orientation and rhythm of its openings.

5. *Minimize the width of garage entry points* to the extent possible to minimize disruptions to the streetscape.
6. *Design facade openings to respect the size and rhythm of windows found in historic buildings.*
7. *Provide ground level commercial space along street frontages of shopping streets* to avoid creating dead spaces along shopping streetscapes and to fit in better architecturally. This treatment is unnecessary for street segments that do not feature retail and dining uses.
8. *As with all buildings within the Downtown, parking garages should not exceed 3 stories or 50 feet.*

NEW INSTITUTIONAL BUILDINGS

Institutional buildings include that broad range of structures that are not privately developed for commercial, industrial or residential purposes. Instead, they are publicly or privately developed for governmental, religious, educational, and similar purposes. They include houses of worship, schools, post offices, and municipal buildings, among others.

General Principles

It is the goal of these Design Guidelines that institutional buildings fit into the overall character of Carthage's historic areas in a broad sense. However, because it is also important that institutional buildings visually stand out as a means of underscoring their uniqueness and significance to the community, they should be able to differ from the majority of other buildings in their area, as was done historically. Rather than being "background" buildings, they should be "foreground" buildings. Because of the need for institutional buildings to be prominent, there are fewer guidelines addressing their placement and design, providing greater flexibility than for other building types.

Scale and Siting

Building Heights

Steeple, cupolas, and similar vertical architectural features not constituting habitable space do not count towards the height limits, but should not exceed 50% of the overall building height.

Building Widths

1. *Maximum width: 100 feet.*
2. *Event venues and similar large-footprint buildings may exceed the 100 feet limit* so long as the facade massing can be visually broken up in a manner to visually fit in with its context.

Building Setbacks

No building setbacks are established for this building type because of the range of specific uses, designs and settings. It is acceptable for the setbacks to deviate from those of other buildings in the area since they are special and should stand out. However, no off-street parking may occur within the front setback. Instead, any space resulting from a setback should be landscaped and/or hardscaped as a traditional public space.

Architectural Design

Roofs

1. *A parapet wall should mask any flat or only slightly sloped roofs along the front facade.*
2. *Roof-top equipment should be screened from streets* by either a parapet wall or by its location.
3. *Vertically-oriented architectural elements are encouraged*, such as steeples and cupolas, based upon historic designs.

Facade Design

No ground floor front facade plane should exceed a width of 50 feet without an interruption. Ground floor facades should be broken into a series of vertical bays using any of the following elements:

- Wall off-sets of at least 4 inches in depth
- Pilasters (engaged pillars) with a minimum depth of 4 inches
- Columns/posts
- Projecting bays and/or balconies

Other means of visually breaking up the massing of a facade, but only when combined with one of the approaches listed above, include: material changes, roofline changes and front steps.

Front Facades & Entrances

1. *The front facade and primary entrance of a building should front onto the building's associated street.*
2. *The front facade and primary entrance should face the primary street for corner lots.*
3. *Primary entrances should be scaled and designed to be clear that they are the primary entrance.* Size and architectural detailing can achieve this standard.

Other Design Issues

Because of the individuality sought for Carthage's institutional buildings, there are no standards for other design issues such as exterior cladding, architectural detailing, and similar issues.

See pages C.24-C.28 for several photographs of example existing institutional buildings in Carthage's Historic Districts.



4. OUTBUILDINGS & SITES

OUTBUILDINGS

Outbuildings or “accessory structures” are a significant facet of all historic residential areas. Detached carriage houses were often built behind homes during the 19th century and they were typically accessed by an alley within urban contexts. Starting in the early-20th century, carriage houses evolved into garages for the storage of automobiles. Sheds were also frequently constructed for additional storage needs, such as equipment and supplies for property maintenance. The earliest garages were simple frame structures with no floor, which could accommodate a single automobile. The design often matched the architecture of the house. Because historic outbuildings are an important part of the history of residential areas, they should be preserved and rehabilitated when necessary.

Maintenance

The maintenance needs of historic outbuildings are consistent with those of the primary buildings. Those have already been listed on page D.7 of this document and include steps such as conducting routine inspections, checking the roof and gutter system, and checking the ground around the structure for adequate drainage.

Design Guidelines

Existing Outbuildings

In general, the same basic guidelines that apply to the preservation and rehabilitation of a property’s primary structure apply equally to outbuildings. To avoid too much repetition, the following guidelines are only a summary of the full range of guidelines that should be considered.

1. ***Preserve and maintain outbuildings that contribute to the overall character of the property and/or broader historic area.*** Outbuildings that are less than 50 years old are typically not considered significant.
2. ***Replace only the deteriorated portion of a feature or element of a historic outbuilding if it must be replaced.*** The replaced portions should match the original in design, scale, size, color, texture, and material. If an original garage door is removed, it should be stored for future use.
3. ***Features and details should not be introduced to historic outbuildings that create a false sense of history.***
4. ***Avoid relocating historic outbuildings if possible.*** These buildings can be tempting to move because of the relative ease in some cases. However, they were placed where they are for historically-based practical reasons that should be respected.

New Outbuildings

1. ***If it is necessary to replace a historic outbuilding, replace it with a design based on documentation of the original outbuilding*** or with a new design similar in design, form, scale, size, materials, and detail as other buildings in the district. The new structure should be in proportion to other outbuildings of its type within the district.
2. ***New outbuildings should be appropriately located to not visually compete with the property’s primary structure.*** They may not be located in a front or side yard, and garage locations should be based upon their method of vehicular access (termination of a driveway or off an alley).
3. ***The scale of all outbuildings should be minimal and subordinate to the property’s primary structure.*** No outbuilding should feature a building footprint exceeding 650 square feet or a height greater than one (1) story and twenty-five (25) feet.
4. ***Garages may not be attached to the primary structure if they are visible from a street.***





Top: This Queen Anne style house on South Grand Avenue has a garage that shares many of the design features as the house, including frame construction, the same roof pitch, a matching dormer window, the same decorative shingles, and the same paint scheme.

Bottom: Although this Craftsman-influenced historic garage located in the Cassill Place Historic District differs from the style of its associated Queen Anne house, it is from approximately the same era and uses the same paint scheme.

5. ***The design of garage doors should be compatible with the area's historic character.*** For garages that are visible from a public street, each bay of the garage should have a separate door. For garages that are not visible from a street, a single door can serve up to two (2) parking bays.
6. ***Garage doors visible from a street must appear to be constructed of wood and must be paneled.*** Doors that operate via hinges or sliding are encouraged, while those that roll-up or fold (accordion doors) are discouraged.
7. ***No garage should be designed to serve more than three (3) vehicles,*** regardless of its location and degree of visibility.
8. ***Features and details that create a false sense of history should not be part of new outbuildings.***
9. ***Prefabricated wood storage buildings are permitted if they are not visible from the street.*** Metal utility sheds and other prefabricated metal accessory structures are strongly discouraged. Artificial siding on garages is also discouraged unless it matches the primary structure, particularly when the main building is new construction or has been re-clad with fiber cement. Any part of an outbuilding that is visible from the street must be compatible with the district's character and adhere to these guidelines.
10. ***Metal carports are not permitted.***



SITE DESIGN

A defining element of all historic districts is the setting that compliments and ties together the historic architecture. In addition to buildings, examples of site features include topography, landscaping, streetscapes, walkways, walls, fences, and driveways. All of these features combine with the architecture to create the unique character of a historic district. The site characteristics of a typical Downtown district differ greatly from those of a residential neighborhood. For Downtowns, the most predominant site feature, as viewed from the adjacent street, is the streetscape. For residential areas, the streetscape and front yard are the primary features. Clearly, the treatment of site features can significantly alter the appearance of a district, so careful consideration should be taken regarding their treatment. Archaeological resources are also addressed in this section.

Site Design Guidelines

The overarching objective is to maintain and preserve all site features that contribute to the character of the property and Historic District. Examples of important site features include topography, trees, historic paving, curbs, gardens, historic fences and walls, fountains, and terraces.

Driveways

Because automobiles were once smaller than they are today, driveways in historic areas are often narrow. The first paved driveways consisted of two concrete parallel runners with grass in between. Although most have been paved over, parallel runners can still be an attractive driveway treatment. New driveways and curb cuts should maintain the existing character of the area.

1. ***New driveways should not be constructed where they did not previously exist historically.*** If for some reason a new driveway is permitted, it should only provide access to a parking area at the rear of the lot. If a new driveway is planned next to an existing driveway on an adjacent lot, a

planting strip should be left to avoid a wide expanse of pavement.

2. ***Minimize the width of driveways to the extent possible.*** Consider features such as a landscaped central strip or permeable paving to minimize the amount of permeable surface.
3. ***Existing driveways may be eliminated where they did not exist historically,*** and their elimination should be encouraged.
4. ***Consideration should be given to the ratio between green areas and paved areas.*** Large expanses of paving are discouraged. Circular driveways in front yards are inappropriate unless the drive can be documented for the specific structure and follows City Codes.
5. ***Appropriate materials should be used for driveways.*** Options include concrete, asphalt, crushed stone, brick and gravel, and permeable paving is encouraged.

Landscaping

Mature trees, shrubs and ground covers help to define and enhance the character of a historic district. During the 19th century, many varieties of oriental flowers and shrubs were imported to the United States and flourished here. Today, they are common to the area and are usually found in loose, informal arrangements which were preferred by Victorian era gardeners. Turn of the century gardens advocated a natural look - comfortable, settled and peaceful rather than the stylized garden typical of the 18th century. Historic districts are typically shaded by a heavy deciduous tree canopy, which adds great aesthetic appeal. During the 19th century, trees were placed in a manner to have an impact in cooling the structure. Many streets, were lined with trees to make pedestrian travel more pleasant in the summer.

The following standards for Landscaping are recommended, but not required:

1. ***Maintain the topography of the site to the extent possible.*** Do not alter topography with grading, filling, or excavating unless it is part of the approved construction of a building addition or a new structure. Site grading should not adversely affect drainage or soil stability on adjoining

DRIVEWAYS

Driveways can interrupt the streetscape and create hazardous conditions for pedestrians. The plan view illustration below illustrates key characteristics of new driveways within an historic context. Elements are noted below:

Driveway access on side street to rear parking

Provide green space between adjacent driveways

Driveways should be as narrow as possible

Consolidate and narrow driveways as much as possible



This photo from another community illustrates proper fencing to protect an existing tree from damage during construction.

properties. Site and roof drainage should assure that water does not splash against building or foundation walls nor drain toward the building. It is inappropriate to use landscape timbers or railroad ties to create retaining walls or raised planting beds in locations visible from a street.

2. ***Maintain and preserve landscape features that contribute to the character of the property and district to the extent possible.*** Such features include, but are not limited to, trees, shrubs, and gardens. Exceptions include trees and other landscaping that is diseased, dying, considered to be an undesirable or invasive species, a threat to the safety of property and/or people, or is causing structural damage to a historic structure. If desirable landscaping is removed, it should be replaced with identical or similar species.
3. ***Mature, healthy trees should remain intact and undisturbed on a site,*** unless they are causing the structural deterioration of a building. A mature tree is defined as being twelve (12) inches or larger in diameter as measured four (4) feet above the ground.
4. ***Plantings and trees should be protected during maintenance and construction projects,*** including the installation of protective fencing around a tree's dripline to avoid heavy equipment from compacting the soil and leading to the tree's eventually death.



While these two historic houses in Carthage have different architectural styles, they are visually linked by mature vegetation. Landscaping adds cohesion to the Historic District and is a character defining facet of it.

5. ***Do not remove a tree because it disrupts an adjacent sidewalk unless required for ADA compliance.*** Also, do not cut the tree roots, which will regrow and jeopardize the health of the tree. Instead, repair or replace the sidewalk to accommodate the roots. The least expensive method is to lift the sidewalk slab, shave it from the underside to accommodate the root, and reinstall it. Other techniques include:
 - Excavating below the root to allow it room to shift downward;
 - Replacing the sidewalk slabs with thicker concrete slabs connected by rebar or wire mesh to avoid the future lifting of a single slab; or
 - If space allows, meandering the sidewalk away from the roots and outside the root plate (the distance from the tree that is three times the tree trunk's diameter).
6. ***Trees larger than twelve (12) inches in diameter which are dead or diseased should be replaced*** with a similar type tree, except where the replacement would cause structural damage to the building. Diseased trees should be examined by an arborist to determine if removal or treatment is required. When a tree is removed, the tree stump should be ground and the soil should be leveled and seeded.
7. ***Tree topping is prohibited***, as it can leave the tree vulnerable to insect infestation and decay fungi. It will also disfigure the tree so that it loses its former character. Some tree species not tolerant of topping can be killed by this procedure.
8. ***New landscaping.*** Plantings should not interfere with utility lines, sidewalks, or pedestrian traffic. Plantings on corner lots should not obstruct vision at intersections.
9. ***Avoid planting trees directly in front of a building's entrance and avoid placing large trees and plants close to a building.*** Doing so may cause

root damage to foundations or basement walls, in turn causing them to crack or heave. Furthermore, tree limbs overhanging a building's roof may promote the growth of plant materials in gutters, particularly if they are not cleaned on a regular basis. Position trees to the side of the front entry and at least three times the distance from the structure as the tree trunk width at maturity.

10. ***Prevent vines or ivy from attaching to a building's exterior wall.*** Such plant materials can cause moisture damage and the roots or tendrils can intrude into the wall surface and deteriorate masonry and wood. To achieve the same look, consider installing a trellis in front of the wall and allow the vines or ivy to grow onto the trellis.

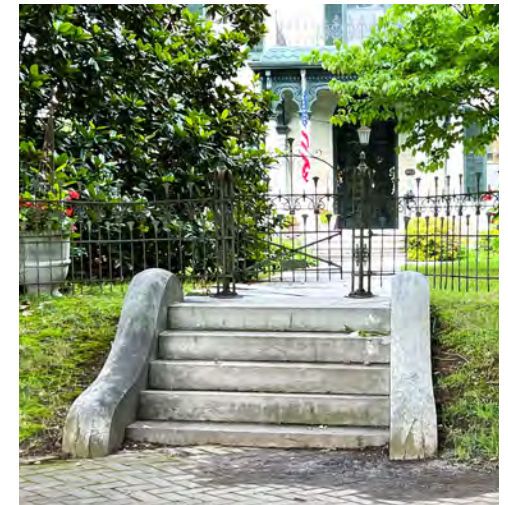
Walkways and Steps

With respect to steps, this section is limited to steps that are part of a walkway system, as opposed to the steps leading to a porch or front door (which were often made of wood). Walkways and steps constructed of cement, stone, or brick are important features of the Historic District and provide visual unity. They should be maintained whenever possible. Most historic houses feature wide straight front walks leading directly from the public sidewalk to the front door of the structure. New walks and steps should be compatible to existing walks in pattern, design and materials. The following features should be preserved and repaired when possible, and replaced with the same when necessary:

- Brick and stone pavers for walkways and patios
 - Poured concrete steps, walkways, sidewalks and other features predating roughly 1950
1. ***Appropriate paving materials for walkways are concrete and brick.*** Stone and gravel walkways might also be acceptable materials if in keeping with the property's character. Simulations of natural materials are not allowed.
 2. ***Serpentine or curved walkways in the public view are not permitted*** except where it was done originally or is needed to avoid trees or it is necessary

for landscaping and/or topographic reasons.

3. ***Consideration should be given to the ratio between green areas and paved areas.*** Large expanses of paving are discouraged.
4. ***Front walkways that lead directly from the public sidewalk to the front door should be maintained,*** except where originally oriented in another direction. Additional walkways needed for access should be appropriate in placement, scale, and materials.
5. ***Handrails on steps along a walkway should be compatible in materials and style of the area's structures.***
6. ***New walkways should be constructed to avoid damaging mature healthy trees or other major landscape elements.***
7. ***Walkways should be flush with the grade of the front yard and with the public sidewalk.*** However, concrete or brick steps should be provided where the building lot is elevated above the level of the street.



Thick curved concrete walls enclosing stairs from the sidewalk seem to be relatively unique to the South Carthage Historic District and should be preserved as valued elements of the neighborhood.

Terraces, Patios and Swimming Pools

Terraces & Patios

A terrace is defined as a raised, level, paved, or planted area next to a building. A patio is defined as a structure that is located on grade at the rear of a property.

1. *The location of a terrace or patio should complement the character of the site and the historic structure.*
2. *A terrace or patio should be designed so that it can be built or removed without damage to the historic structure or adjoining properties.*
3. *Appropriate paving materials are stone, brick or tile.* The choice of materials should compliment the adjoining historic structure.
4. *Historic landscape features such as major trees should be retained and protected* when a terrace or patio is constructed.
5. *The removal of historic building materials to allow for the construction of a terrace or patio is not allowed in most cases.*

Swimming Pools

Swimming pools are modern amenities that should be screened to reduce the visually intrusive effect on the character of the area. City Codes must be followed when a swimming pool is constructed.

1. *Pools should generally be located in the rear yard*, although side yards can be acceptable where space exists and visual screening is used to obscure it from a street. On corner lots, pools should be located in the portion of the rear yard farthest from the street.
2. *Fencing should follow the standards starting on page D.59* and should screen the pool from the public ROW. Fences shall comply with City zoning requirements and applicable building codes. Vegetation can be used to soften the visual impact of the fence.
3. *Above ground pools are not allowed* unless it is not visible from a street on a year-round basis..
4. *A pool should be designed and built so that it can be removed without damage or alteration to the historic structure.*
5. *Important landscape features such as major trees should be retained and protected when a pool is constructed.* The City Tree Board should be consulted.

6. *The removal of historic building materials to allow for the construction of a pool is not allowed in most cases.*

Fences & Walls

Fences and walls are significant features of the landscape that help provide definition to a historic building site, and they can serve both decorative and utilitarian purposes. Fences can accent the front of a residential lot or define the boundaries between lots. Traditional materials for fences most commonly include wood and iron. Walls may be used to retain a sloped yard or to define lot boundaries. Walls are most commonly constructed of brick, concrete, or stone. In preserving the historic character of an area, it is important to avoid introducing new fences and walls in front yards with no historic precedents and that are not in keeping with the area.



This swimming pool located in the rear yard of a Historic District is screened from view from the street by a wooden privacy fence.

Maintenance of Fences & Walls

1. *A sound paint film should be maintained on wood and cast-iron fences for protection against the elements.* Metal fences should be clean from rust and coated with a metal primer prior to repainting.
2. *Keep vegetation clear from fences and walls and ensure that adequate drainage is in place.*
3. *Repoint masonry walls only as needed using only materials and methods consistent with the original mortar materials and craftsmanship.*
4. *Do not paint or seal unpainted masonry walls,* as this could accelerate deterioration. Contemporary coatings or materials should not cover historic fences and walls.

See the materials guidelines elsewhere in this document regarding the proper maintenance of various materials such as masonry, wood and metal.

Preservation & Repair of Fences & Walls

1. *Preserve and maintain fences and walls that are significant to the character of the individual site or the historic area as a whole.*
2. *Repair historic fences and walls using appropriate methods and materials.*
3. *Only replace the component of a fence or wall that is deteriorated beyond repair.* Match it with the balance of the fence or wall in size, design, materials, color, pattern, texture, and detail.
4. *Decayed pickets or boards should be replaced with decay-resistant or pressure-treated wood.* The latter should be properly seasoned so that it can hold paint.

New Fences & Walls

1. *New fences are discouraged in any front yards* unless there is historic documentation about such a fence previously existing.
2. *If a historic fence or wall must be replaced, it should match the original in*

size, design, materials, color, pattern, texture, and detail. Fences in the front or front side yards should be constructed of wood picket, brick, stone, or cast iron. Pickets should be stained or painted and cast iron should be painted.

3. *New fences or walls should be constructed of traditional materials and design,* and only in locations that are characteristic of the Historic District. Vinyl fenced imitating wood is discouraged. Walls shall not be constructed of cinderblock or cement block unless it is stuccoed or veneered with brick. Walls constructed of artificial siding that seek to resemble brick veneer, stone veneer, or wood veneer are not allowed. Walls shall not feature plastic panels, corrugated metal or any similar material.
4. *Avoid constructing retaining walls in front yards where none existed historically.* When approved, they shall be constructed of stone, brick, or textured block. Poured concrete and wood timbers shall be prohibited.
5. *Front yard fences shall feature a degree of transparency* by allowing visibility between vertical members. Opaque fences, including privacy fences, should only be allowed in rear yards.
6. *Front yard fences shall range between 3 and 4 feet in height,* while the supporting posts can project up to 6 inches above the main components of the fence. On corner lots, a fence may exceed 4 feet in height at the side yard if it is placed at or behind the midpoint of the house, but shall not be higher than 7 feet at any point.
7. *Wooden picket fences shall be limited to historic residential areas.* The width of pickets, spacing and design should be compatible with historic picket fences in the area.
8. *Metal, wood, and iron fences should be slightly elevated above the ground* to avoid ground moisture and the resulting rust or deterioration. The only exception is for dog-owners who need to avoid their dog digging out.
9. *Split rail, basket weave, and horizontal board fences are inappropriate styles* and should not be used in the Historic Districts.



FENCES AND WALLS IN CARTHAGE

Carthage's Historic Districts feature a wide range of fence and wall styles. Examples of some of the most common fence and wall styles are illustrated below:



DECORATIVE IRON FENCE WITH THICK BALUSTERS



RUBBLE STONE WALL WITH CONCRETE CAP & STEPS



DOG EARED PICKET FENCE



DECORATIVE IRON FENCE WITH THIN BALUSTERS



RUBBLE STONE WALL WITH STONE STEPS



RUBBLE STONE WALL WITH ASHLAR PIERS

10. *Privacy fences enclosing a rear yard should be recessed at least 5 ft.* behind the front plane of the building's front facade. Rear privacy fences should not exceed 7 ft. in height.
11. *Chain link should not be used in areas that are visible from a street.* Taller privacy fences are best suited for rear yards. The structural members of wooden privacy fences should face the property of the individual erecting the fence. An alternative is double-siding the fence so that structural members are not visible from either side.
12. *Existing chain link fences should be screened*, when possible, with vegetation such as ivy, climbing roses, wisteria, evergreens and/or shrubs, as well as trees where appropriate.
13. *Fences may be used to screen parking areas*, garbage areas, and mechanical systems, but should not exceed 4 ft. in height.
14. *The finished side of a fence should face out.*
15. *Dumpsters should not be visible from a street.* If visible otherwise, they should be screened from view by fencing or evergreen vegetation. Fencing should be as tall as necessary to screen the dumpster, but no taller.

Site Lighting

1. *Lighting fixtures and poles should be compatible in scale and materials* with the structure, landscape and area setting.
2. *Poles for site lighting should be located to the rear of a property whenever feasible.*
3. *The area illuminated by a lighting fixture should be limited* so that adjacent properties are not adversely affected.
4. *Low-level lighting should be used at the public/private edge* for pedestrian safety.
5. *Service lines extending to a property's lighting should be underground* whenever feasible.

6. *Light fixtures should be used to illuminate entrances* rather than building facades. This guideline does not include up-lighting to illuminate facades and landscaping features, which is permitted.



Above left: This fence, from another community, is inappropriate. Above right: This retaining wall has a modern design inconsistent with the area's character.



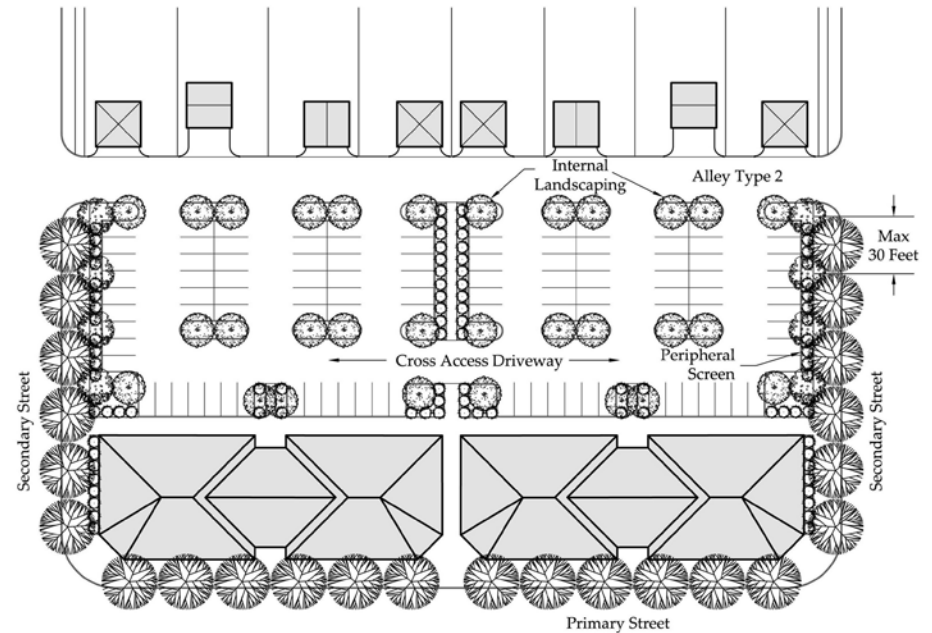
The installation of new chain link fencing is not permitted within the Historic District, and removal of existing such fencing is encouraged. However, evergreen vegetation such as ivy can visually screen existing chain link fencing.

Parking Lots

1. **Locate parking lots behind buildings** to preclude or minimize their visibility from streets.
2. **Screen the periphery of parking lots** with walls, fences, shade trees and/or evergreen landscaping to preclude or minimize their visibility from streets. Walls, fencing and hedges must achieve a minimum height of 3.5 feet within 6 months of installation.
3. **Provide internal landscaping for large parking lots**, including shade trees planted in curbed islands. A parking lot with more than six parking stalls should have a minimum of 10% of the interior area landscaped.
4. **Use pervious paving where appropriate** to minimize water runoff. Examples include permeable pavers, as well as gravel for low-traffic lots.
5. **Circulation and parking stalls should be clearly delineated** with paint striping (unless the lot is paved with gravel). Parking lots should be maintained on a regular basis.
6. **New parking areas should be designed to minimize their impact on the environment.** Existing mature trees should be saved, if possible. New trees should be planted to replace any lost trees and/or to maintain and enhance the tree canopy.
7. **Site grading should not adversely affect the topography of the area.** Site grading should not increase the run-off water onto adjoining properties. Existing grades at property lines should be retained.
8. **Large trash receptacles, including dumpsters, should be located out of the public view** at the rear or along an inconspicuous side of a building, or screened by gated walls or fences and/or evergreen vegetation.

Accessibility & Safety

The provision of adequate accessibility and safety features for historic properties should be balanced with the goal of minimizing damage to historic features and negative visual impacts. The federal guidelines for the Ameri-



This diagram illustrates some of the key guidelines for parking lots in a historic district including location of parking behind buildings; screening the periphery of parking lots to preclude or minimize visibility from adjacent streets; and inclusion of internal landscape islands. When alleys don't exist, parking lot access should occur off a secondary street when possible and as far from street intersections as possible.

cans with Disabilities Act of 1990 offer helpful ways to apply them flexibly for historic properties. The following guidelines should be followed within Carthage's Historic Districts:

1. **Accessibility and safety features should be appropriately scaled to their associated building and site.**
2. **Ramps and other means of access should be located at a secondary or rear entrance to the extent feasible and practical**, particularly if entries must be widened to accommodate access. If placement at the front facade is the only option, minimize the visual impact and changes to the building fabric.

3. *Locate ramps and other means of access directly adjacent to the face of the building to the extent possible* to minimize their perceived prominence. Ramps and other means of access that unnecessarily or extensively extend into yards should be avoided.
4. *Wood or composite ramps with simple detailing are most appropriate.* Wood ramps should be stained or painted to visually blend into the landscape and/or the historic building.
5. *Handrails, balusters, and other elements should be metal or wood* and simple in character and finish. Finishes that blend with the building's trim are most appropriate. Wire, cable, and piping handrails are inappropriate.
6. *Lifts should be located and installed in a manner that is as inconspicuous as possible.* To the extent possible, lifts should recede into the ground, be built into a landscape feature, and/or screened from view from any streets.
7. *Consider using temporary or portable means of access as an alternative to constructing permanent access, such as removable ramps.*
8. *Methods of egress from upper-story entrances should be located at the rear of secondary elevations or on rear elevations.* To minimize their visual impact, stairs should be located close to and parallel with the wall, rather than extending perpendicular to a building.
9. *Access and safety features should be installed so that they do not damage or remove character-defining features.* Ramps or other means of access that require changes to an original or character-defining porch should be avoided.
10. *Access and safety features should be installed so that they can be removed in the future* without causing damage to the building and its features. In cases where installation of a ramp or other means of access requires construction over an existing stoop or porch, the stoop or porch should be retained below the feature.



Top left and right: The lift and ramp in these photos are located in a manner that detracts from the historical character of the historic building. Bottom: This ramp has a low visual impact and is consistent with the building's character.



For more information on accessibility for sites and buildings, see the National Park Service Preservation Brief #32: “*Making Historic Properties Accessible*” at <https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf>. This information is supplemental and not part of these guidelines.

PUBLIC RIGHT-OF-WAY

The City of Carthage is responsible for the maintenance of certain public property within Historic Districts, including but not limited to median strips, public parks, and public streets. Sidewalks and planting strips located between the sidewalk and the street shall be maintained by the adjacent property owner. Although these public areas have evolved over time, much of their historic character remains. Accordingly, any proposed changes shall be compatible with and respectful of that historic character.

Design Guidelines

Landscaping

1. *The existing topographical character of the area should be maintained.*
2. *Tree trimming should be done in a manner to encourage preservation of the district tree canopy.* The practice of tree topping and rounding off is prohibited. Topping is defined as the severe cutting back of limbs to stubs larger than three (3) inches in diameter within the tree’s crown to

such a degree as to remove more than 1/3 of the canopy, which would disfigure the tree.

3. *The grass strips between sidewalk and street should be maintained* and should not be surfaced with gravel, concrete, or any other similar material.
4. *The area’s tree canopy should be reinforced by street and front yard trees.* Appropriate trees should be planted to avoid damage to sidewalks, curbs, and retaining walls. New trees and plantings should replace older vegetation and should be properly maintained. All stumps of street trees should be removed below the surface of the ground so that the top of the stump should not project above the surface of the ground, and the surface should be restored to its original condition.
5. *Street trees should be located in a uniform line and spacing pattern* throughout the block and located so that they will not interfere with utility lines.
6. *Destruction or mutilation of any tree, plant or shrub on public property or in the public ROW is prohibited.* Attaching or placing any rope, wire (other than to support a young or broken tree), sign, poster, advertisement, or notice on any tree existing in a public place is prohibited. No gaseous, liquid or solid substance that is harmful to such tree may come into contact with its roots, trunks or leaves.

Streets and Sidewalks

1. *Historic street patterns, street widths and street cross-section profiles should be maintained*, if feasible. Sidewalks are encouraged.
2. *Avoid disrupting historic curb and sidewalk materials.* Connections with historic curb and sidewalk materials should be made as cleanly and compatibly as possible.

Streetscape Furnishings and Utility Features

1. ***New benches, trash receptacles, fountains, and other street furniture should be compatible with the historic character of the area*** in size, scale, material, and color. Examples of appropriate furnishings are Savannah benches like Downtown's existing furnishings. Examples of inappropriate furnishings include wooden or concrete picnic tables and attached benches.
2. ***Large trash receptacles, including dumpsters, should be located out of the public view*** at the rear or along an inconspicuous side of a building, or screened by gated walls or fences and/or evergreen vegetation.
3. ***Street lighting fixtures should be of a human scale*** and should maintain continuity of style in relation to the area.
4. ***Electrical, telephone, and television cables should not be attached to the principal elevations of a historic building.*** Whenever possible, utility wires should be placed underground. No poles or related equipment should

Street light A - This type exists around the Courthouse property and in this adjacent small plaza. Based on its scale and design, it is the most compatible for Downtown.

Street light B - This type exists on the streets surrounding the Square. Although they are taller than optimal for achieving a human scale, they are generally historic in character.

Street light C - This type exists in the balance of Downtown and both their scale and design are not very compatible with Downtown's historic character.



STREET LIGHT A



STREET LIGHT B



STREET LIGHT C

be added to the public ROW unless there is no other way of meeting established safety standards and codes.

5. ***Signage in the public ROW, except for that required for traffic and safety, should be kept to a minimum*** and should not interfere with the historic character of the area.
6. ***Playground equipment in public areas should be compatible in scale and materials with the character of the area.*** Less compatible such equipment should be screened with landscaping at peripheral points of the property to soften any views from adjacent streets.

Lighting

1. ***Existing historic street lights should be preserved.***
2. ***New street lighting should reflect the period of the district.*** Contemporary street lights should be avoided, if possible.

CARTHAGE'S STREETSCAPES

The regulation of a historic district's streetscapes is important for a variety of reasons. First, the patterns created by the setback of buildings, and the width and design of streets, sidewalks and planting strips are historically-based features that also greatly impact the character of the district. While the concrete of a particular sidewalk segment may not be "historic," its location, alignment and width are based upon a historic pattern. Likewise, Downtown streetscape furnishings such as benches and trash receptacles are not historic, but warrant consideration because of their contribution to the district's character. Below are key design features for Carthage's historic neighborhoods and the Downtown.

Residential Areas

Primary streetscape characteristics of the residential areas include:

- Concrete street curbs.
- Most streets have a planting strip between the curb and sidewalk, but some do not.
- Street trees and utility poles located within the planting strips.
- Concrete sidewalks that are 5 ft. wide.
- A few remnants of brick sidewalks have survived.
- Building front yard setbacks that are fairly uniform, but vary based on street.

- Masonry (concrete or brick) walkways connecting the street with the house's front entrance.

Downtown Area

Streetscape characteristics of the Downtown area include:

- Primarily concrete street curbs, but some stone curbing has survived.
- Sidewalks are concrete throughout the Downtown area. Those around the Courthouse Square are very broad, while those of the peripheral streets are more narrow.

- With the exception of the Courthouse lawn, there are no street trees in the Downtown area.
- There are three types of street lights, and all three are relatively tall. The lights around the Courthouse property have an acorn globe with a finial and an overall historic character. The lights on the outside of the Courthouse Square are roughly 25 ft. in height, feature a light fixture hanging from an arm, and have an overall historic character. The balance of the lights located off of the Square are also approximately 25 ft. in height, but they lack a historic style.
- While limited in number, the black metal trash receptacles and Savannah benches provided around the Square have a historic character.



ARCHAEOLOGY

All areas inhabited by people in the past have the potential for archaeological findings. Archaeology is a science that enables us to study the prehistory and history of a place. Although most archaeological resources are located below grade, important evidence sometimes exists above the ground. Historic areas are excellent sources for archaeological study. Important information can be obtained about past inhabitants and their lives through archaeological study. In addition to human existence, archaeology can uncover evidence regarding buildings, including the location of outbuildings or the removal or addition on an existing structure. Archaeological resources are important to the heritage of a community and should be protected. Investigating archaeological resources should become part of the planning phase of any construction project within an historic area. The City's staff should be contacted for information regarding potential archaeological resources. In addition, the Missouri Department of Natural Resources (DNR), specifically through its State Historic Preservation Office (SHPO), may be consulted for advice. Examples of potential historic archaeological resources include historic roads, foundations, walkways and cemeteries. Examples of potential prehistoric archaeological resources include Native American habitation sites, burials and artifacts.

Archeology Guidelines

1. ***Protect and maintain all known archaeological resources***, as well as areas suspected of having such resources, particularly during construction projects.
2. ***Investigate the potential for archaeological resources*** prior to undertaking a project that affects the grounds surrounding an existing building or the site of a new building in instances where there is reasonable suspicion that archeological resources may exist.
3. ***Minimize changes to the terrain within a historic area***, including when building additions onto historic buildings, constructing new buildings, and conducting landscaping improvements.

4. ***Avoid the use of heavy machinery in areas known to have, or suspected of having, archaeological resources.*** Silt fencing can be used to demarcate such areas.



Archaeologists from the Missouri Department of Transportation excavating a site in 2017 with evidence of permanent residences in St. Louis prior to 1764, when the city became a permanent trading post along the Mississippi River. / Source: Carolina Hidalgo - St. Louis Public Radio

Archaeological Resources

- Missouri State Historic Preservation Office (SHPO) - <https://mostateparks.com/page/84371/state-historic-preservation-office>
- Missouri Archaeological Society - <https://missouriarchaeologicalsociety.org/>

5. MATERIALS

Building materials entail more than just foundations, walls, and roofs. Decorative and architectural elements are also considered building materials. The building material is essential to the contributing qualities of a historic building. In addition to brick and wood, the most common building materials for historic buildings include stone, terra cotta, stucco, slate, granite, limestone, cast stone, concrete, cast iron, wrought iron, tin, and glass. It is important to retain and preserve these materials so that the significance of the building and the area is not compromised. The following guidelines are specific to masonry, wood, metal and artificial materials.

GENERAL

Masonry

Masonry materials commonly used for building features in Carthage's historic structures include brick, stone, terra cotta, cast stone, concrete, slate, tile and stucco, with brick being the most prevalent masonry material. Such architectural features using these materials include walls, steps, foundations, and chimneys. The texture, scale, color, course pattern, and details of masonry surfaces all combine to contribute toward the character of a structure.

Maintenance

These general practices should be followed in the maintenance of historic masonry:

Cleaning

Masonry surfaces are generally durable and require little maintenance. Cleaning is only needed if dirt or organic matter (mold, etc.) has accumulated and causes deterioration by retaining moisture on the masonry surface. If cleaning is required, follow these general practices:

- *Utilize the gentlest methods for cleaning masonry*, such as using a mild cleaner and low-pressure water spraying or gentle scrubbing by hand with a soft-bristle brush.
- *If the gentlest methods are unsuccessful, experiment with the mildest chemical cleaners* by first testing in an inconspicuous area before utilizing it for the balance of the area in need of cleaning.
- *Do not use high-pressure cleaning techniques* such as sandblasting or high-pressure waterblasting, as such methods can result in permanent damage to the surface of historic masonry.

Removal of Vegetation

While some people like the appearance of vines growing on a masonry wall, the tiny roots penetrate the mortar joints and cause them to deteriorate. Removal is best achieved as follows:

- *Sever vegetation, such as vines, several inches to a foot above the ground level*, and treat the base or stump with an herbicide applied into the stump.



Above left: The lower half of this brick chimney is missing mortar, making it vulnerable to collapse during high winds.



Above right: This brick has been inappropriately sand blasted and then repointed.

- **Carefully remove vegetation from hard-fired masonry and harder mortars.** For under-fired masonry and lime-based mortar, the plant must be cut just above the face of the building and allowed to degrade over time without pulling, as that action can result in the loss of historic fabric.

Repointing Mortar Joints

The most common cause of masonry deterioration is moisture rather than dirt or vegetation. Water that enters a masonry surface through deteriorated mortar joints or cracks in the actual masonry will eventually result in damage. High strength repointing mortar (usually Portland cement based) can cause soft-fired brick to spall when mortar is wet during freeze-thaw events. This issue is most applicable to pre-1900 buildings before hard-fired bricks were being used. The replacement of failing mortar joints with new mortar is a relatively common need. The following approach should be taken:

- **Carefully remove loose and deteriorated mortar** by using hand tools (raking) rather than power tools, which can remove the brick instead of mortar.
- **Match the new mortar with the original mortar** with respect to its strength, texture, color, joint width and tooling profile.
- **Remove mortar deposits from the face of the brick.** Mortar smeared on the face of the brick will alter the building's appearance.

Coating & Painting Masonry

- **Do not paint previously unpainted historic masonry surfaces** to retain its historic appearance and to avoid trapping moisture. An exception might be allowed if masonry alterations have occurred that result in a mismatch that calls for paint to mask it.
- **Do not parge or apply above-grade, water-repellent coatings and sealers**, as they may cause greater deterioration by trapping moisture inside the wall, in addition to altering the appearance of the masonry.



For more information on the cleaning and treatment of historic masonry, see the National Park Service Preservation Brief #1: *“Assessing Cleaning and Water-Repellant Treatments for Historic Masonry Buildings”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-01-cleaning-masonry.pdf>.

For more information on repointing mortar joints, see the National Park Service Preservation Brief #2: *“Repointing Mortar Joints in Historic Masonry Buildings”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-02-repointing.pdf>.

For information on dealing with historic concrete, see the National Park Service Preservation Brief #15: *“Preservation of Historic Concrete”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-15-concrete.pdf>.

For information on dealing with historic stucco, see the National Park Service Preservation Brief #22: *“The Preservation and Repair of Historic Stucco”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-22-stucco.pdf>.

For information on dealing with historic cast stone, see the National Park Service Preservation Brief #42: *“The Maintenance, Repair and Replacement of Historic Cast Stone”* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-42-cast-stone.pdf>.

This information is supplemental and not part of these guidelines.



Design Guidelines

These guidelines address the repair and replacement of masonry. Retain and preserve masonry materials and features, including their color, texture, pattern, and details, through appropriate maintenance, cleaning and repair methods, as needed. Replace deteriorated or damaged masonry only if it is damaged beyond repair, as follows:

1. ***Replace masonry to match the original in material, design, dimension and detail.***
2. ***Limit replacement to the deteriorated section only, rather than the entire feature.***
3. ***Consider substitute materials only when the material cannot be repaired or when the material is no longer available.*** Replace a missing masonry feature based on accurate documentation of the original feature, if available. It should be compatible in material, design, color, size and scale with the historic building.
4. ***Do not add masonry features that have no historical basis,*** thereby conveying a false sense of history.

Wood

In Carthage's commercial and mixed-use historic areas, exterior wood is primarily used for storefronts, cornices and windows. For historic residential areas, wood is also used for windows, but even more so for exterior walls having clapboard cladding, as well as other architectural features, including porches and steps.

Maintenance

Wood features should be regularly maintained and repaired to ensure its continued viability as an original material. Examples of required ongoing maintenance for wood include:

- ***Caulk and seal wood joints,*** such as in windows, to prevent the entry of water beneath the wood surface.
- ***Paint wood to protect the surface from deterioration*** caused by light and moisture. However, the horizontal gap between clapboards should not be caulked.
- ***Existing exposed wood and new wood should be treated with preservatives,*** prior to priming and painting, to protect the wood from deterioration.
- ***Improve replacement wood with an application of oil-based copper naphthenate prior to painting it.***
- ***Use low-pressure washing with mild detergents to clean wooden surfaces.*** “Low-pressure washing” is defined as garden hose strength (usually about 80 pounds per square inch for an average house) or a few hundred PSI at the most. Anti-mildewing solutions can be added to the cleaning liquids.
- ***Painted wood that is peeling may require hand scraping and sanding before being repainted.*** Although the careful use of devices such as electric heat plates, infrared and hot air guns may be necessary, harsher methods such as sandblasting, high-pressure waterblasting, alkaline strippers, and propane and butane torches should not be used to avoid damage to the wood.

Design Guidelines

The following guidelines apply to wood architectural components of historic buildings:

1. ***Retain and preserve historic wood materials and features,*** including their original dimensions, texture and details, such as beading on boards.
2. ***Repair historic wood using traditional preservation techniques,*** including patching, splicing and reinforcing, as needed.
3. ***Utilize wood consolidants as a last resort to total replacement*** to stabilize damaged or deteriorated wood. Refer to p. D.6 for more information on wood rot.

REMOVAL AND APPLICATION OF PAINT

Although usually thought of as a decorative element, paint is primarily a protective treatment that allows wood to shed water and therefore protect the building. Painting should not be done unless absolutely necessary. The build-up of many layers of paint becomes a problem in itself. Dingy paint can be freshened with a mild detergent. Light scraping and sanding with touch-up painting can extend a paint job. At some point, a total repainting will be needed. Surface preparation takes time and is tedious, but is worth the expense since it extends the life of a paint job.

PAINT REMOVAL

For paint which has cracked, blistered, “alligatored”, or where paint of 1/16” thickness or more has accumulated, the surface should be scraped with a pull-type scraper followed by hand-sanding. Buildings painted before 1950 likely have layers of lead-based paint that should be treated as a toxic material. For protection, a dust mask, goggles, a respirator, and skin protection may be needed. It is not necessary to remove paint that is still sound.

If stripping is necessary, the electric heat plate is the safest method and effective on thick paint build-up. Blow torches or, to some extent, heat guns are less safe because toxic fumes are released and an undetected fire could ignite in the wall cavity. Blow torches also scorch the wall. Heat guns work well on irregular surfaces. Chemical strippers are safer to use, but they can damage wood surfaces if not properly applied and leave residue disposal problems. Therefore, chemical treatments should be left to professionals.

Abrasive techniques are not recommended. Rotary or disc sanders leave swirl marks in the wood. Belt sanders are less effective. Sandblasting and water blasting erode the soft porous fibers of the wood and leave a surface with ridges and valleys similar to driftwood.



PAINT APPLICATION

Prepared surfaces should be washed with a mildew killer and then thoroughly rinsed and allowed to dry. Wood that has been exposed to the weather for any length of time may not hold paint and should be treated with a preservative before painting. Bare surfaces and chalking paint should be covered with an oil-base primer. Joints should be sealed with caulk, and holes and cracks should be filled with putty. Two top coats of either latex or oil-based paint are usually adequate. Latex should not be used directly over old oil-based paint, but it can be used over an oil based primer.



Although this exterior wall still needs repainting, these new clapboards match the originals with respect to their exposure width and other characteristics

OLD-GROWTH WOOD

Old-growth wood is the term used to describe wood that grew up in forests over hundreds of years. Old-growth wood is denser than the young trees harvested today and is therefore stronger and more resistant to damage and decay. Its quality allows it to hold up well to both dry and wet conditions. Old-growth wood expands and contracts less, so paint lasts longer. Before replacing historic siding, trim, or wood windows that look deteriorated, consider repairing them with wood repair epoxy and properly repainting instead. That hundred-year-old material or window may last another hundred years.

4. ***Replace historic deteriorated or damaged wood as only a last resort.*** Match the original wood with respect to the material, design, dimensions and detailing. When possible, limit replacement to the deteriorated or missing section only, as opposed to the entire feature.
5. ***Do not add wood features that have no historical basis,*** thereby conveying a false sense of history.

Metal

Wrought iron, cast iron, pressed tin and copper are among the most common architectural metals found on historic buildings and site features in Carthage's historic areas. Examples of metals that are found in residential historic areas include wrought iron and cast iron fences, as well as gutters, downspouts, and copper flashing at the intersection of roof planes and roof penetrations (chimneys, etc.). Examples of metals that are often part of historic buildings in commercial and mixed-use areas include sheet metal cornices, cast iron columns and pilasters, and metal bulkheads (which comprise the lowest segment of a storefront). Ferrous metals are those that contain iron. With the exception of wrought iron, they are prone to rust. Non-ferrous metals such as copper and brass, on the other hand, do not rust, but they do corrode. Ongoing maintenance of most ferrous architectural metals is necessary to prevent rust, corrosion and structural failure. For example, metal roofs and gutters require periodic removal of leaves and other debris to avoid rust and leaks.

Maintenance

- ***Hard metals can be cleaned with wire brushing or hand scraping.*** Such metals include wrought iron, cast iron and steel. Harsher techniques, such as low-pressure grit blasting or glass bead blasting, should only be used when milder techniques are unsuccessful.
- ***Do not remove naturally-occurring patinas on metals such as copper,*** as it functions as a protective coating and is consistent with a historic

character. However, when absolutely necessary, mild chemical cleaners can be used for soft metals such as brass, copper, tin and lead, but testing should first occur in a low-visibility area.

- *To avoid corrosion or rust, apply a primer to ferrous metals* (as opposed to non-ferrous metals such as copper, brass and bronze) after cleaning such as a zinc-based primer or some other rust-inhibiting primer.
- *Apply a coat of paint after priming ferrous metals* to further protect the metal surface from corrosion or rust.

Design Guidelines

1. *Retain and preserve historic architectural metal*, including its original dimensions, texture and details.
2. *Avoid visually obscuring historic architectural metals with other materials* so that the character of the building can be preserved.



The two-story commercial building at 110 East 4th Street on the Courthouse Square has an ornate pressed metal cornice indicating the original owner and date of construction.

3. *Repair damaged metal rather than replacing it.*
4. *Replace metal with in kind metal only* when the original metal is missing or too deteriorated to be repaired.
5. *Substitute materials may be considered when the metal material cannot be repaired or when it is no longer available.* Examples of potential substitute materials include such as fiberglass, aluminum or wood detail. When painted, the substitute material should have an identical appearance to painted metal, and it should be able to withstand weathering over time.



For information on architectural cast iron, see the National Park Service Preservation Brief #27: *"The Maintenance and Repair of Architectural Cast Iron"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-27-cast-iron.pdf>.

For more information on the problems associated with harmful cleaners on all types of historic materials, see the National Park Service Preservation Brief #6: *"Dangers of Abrasive Cleaning to Historic Buildings"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-06-abrasive-cleaning.pdf>.

For more information on the maintenance of the exterior of historic buildings, see the National Park Service Preservation Brief #47: *"Maintaining the Exterior of Small and Medium Size Historic Buildings"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-47-exteriors-small-medium-buildings.pdf>.

This information is supplemental and not part of these guidelines.

ARTIFICIAL MATERIALS

When it is determined that the use of artificial building materials is acceptable, it must be utilized in a manner that new material matches the design, appearance, size, texture, and other visual qualities of the historic material. For instance, many faux slate roofing materials are actually larger than historic slate roofing and will greatly alter the appearance of the roof and overall building. The use of artificial siding, such as aluminum or vinyl, can cause long-term damage to historic materials by hiding decay, trapping moisture, and damaging historic wood with nail holes. Furthermore, artificial siding can also negatively alter the appearance of a building's exterior. For example, the surface appearance and exposure width of clapboards may not look authentic when using artificial siding, and materials such as vinyl siding utilize strips at facade corners and around the perimeter of doors and windows that are instant clues that artificial materials have been employed.

Design Guidelines

The following guidelines will apply to the use of artificial siding for Carthage's Historic Districts:

1. ***Remove existing artificial siding when the opportunity presents itself, such as the removal of vinyl or aluminum siding.*** Historic materials beneath such artificial siding should then be repaired or replaced in kind if necessary.
2. ***Artificial siding may be considered when the historic siding is missing or too deteriorated to be repaired*** and when like material is not available or cost prohibitive. Applicants must document the extent of deterioration that necessitates replacement, and they must also prove that a like material is unavailable or cost prohibitive. The longevity and appearance of artificial materials over time must be considered. For example, as noted elsewhere, oil-based copper naphthenate should be used on all exposed wood surfaces prior to priming to extend the life of the replacement material.
3. ***Do not cover historic wooden siding with artificial materials such as vinyl or aluminum,*** as doing so can trap condensation and cause long-term damage to historic materials, conceal damage that needs to be repaired, and accelerate deterioration of the historic materials and alter the appearance of the exterior.
4. ***Synthetic stucco or exterior insulation and finish systems (EIFS) can be an acceptable replacement material*** if the replacement material matches the historic material in size, texture, appearance, design, and other visual qualities. However, EIFS is more susceptible to damage, so it should be avoided when possible near doors and lower parts of facades. It is also more appropriate in locations not visible from a street.
5. ***Roofing materials are often among the most compatible artificial materials because the height and angle of their location,*** as seen from the ground, makes them less visible. Examples of artificial roofing materials that are often very convincing looking include slate, clay tiles and wood shakes. However, as noted previously, the materials must be identical to that of original materials in size, shape, design thickness, texture and other visual qualities.
6. ***Cementitious (fiber cement) siding may be used in some situations.*** It should not be used on a facade visible from a street that already features wood siding. In some cases it might be used on a full facade that is not very visible from a street. It can also be used on rear additions and non-historic outbuildings. When permitted, the exposure width of clapboards must match that of the original structure and grain patterns should be avoided.

PROBLEMS WITH ARTIFICIAL SIDING

The use of artificial siding to cover the original siding is generally not permitted in historic districts. Some of the drawbacks to artificial siding include:

- It conceals original building materials and alters details and scale of windows and door surrounds, corner boards, and cornices. It obscures the architectural details which characterize a historic structure.
- During the installation process, nail holes damage the materials and craftsmanship of the original siding.
- It hides damage from termites, rot, and moisture. The hidden wood siding will deteriorate rapidly as minor problems become serious and expensive.
- It traps moisture in the space created next to the wood of the house, increasing the chance of damage to the building.
- It is not a good insulator. Attics, floors, doors, and windows are the areas of greatest heat loss, not walls. The insulation value is negligible.
- It tends to dent and scratch. When damaged, it must be removed and replaced since it can not be repaired.
- Colored artificial siding can eventually fade and mildew, so that it must be painted.
- Vinyl siding has much lower melting and flash points than wood so as to be hazardous.



These two photos of artificial slate roofing illustrate the range of potential appearances, including both rustic and refined.



For more information on the use of substitute materials on historic buildings, see the National Park Service Preservation Brief #16: *"The Use of Substitute Materials on Historic Building Exteriors"* at <https://www.nps.gov/orgs/1739/upload/preservation-brief-16-substitute-materials-2023.pdf>.

This information is supplemental and not part of these guidelines.

QUESTIONS FOR DECIDING ON ARTIFICIAL MATERIALS

When deciding whether the use of artificial materials is appropriate or not for particular applications, the following questions might be asked:

What is the availability of the original material? Are there financial or other legitimate reasons for not utilizing the authentic material?

How will the artificial material impact the building's character, if at all?
How visible is the artificial material? Is it on a front facade or a rear wall?

How compatible is the artificial material with the texture, scale, proportions, profile, and finish of the original material?

How durable is the artificial material? Will it require more frequent maintenance and replacement than traditional materials? Will it fade, lose its color or deteriorate more quickly than original materials?

BUILDING MATERIALS MATRIX

The following matrix lists a variety of building materials organized by building component that might be considered in Carthage's local Historic Districts. The materials are further classified as follows:

Permitted: Materials that are allowed as-of-right regardless of their visibility from a street, application to existing structures versus new structures, and similar variables. If part of a COA application for Minor Work, these materials can be approved administratively by City staff.

Maybe: Materials that may be allowed if approved by the P&Z. A range of considerations may come into play to determine their appropriateness.

Prohibited: Materials that are not permitted regardless of their level of visibility, application, or other factors.

The permission to use any material listed in this matrix is still subject to its appropriateness for the particular project as established in the design standards. Materials not listed in this table may be proposed and should be reviewed according to the section on Materials beginning on p. D.42.

Building Materials	Permitted	Maybe	Prohibited
Walls (Pages D.8 - D.9)			
Primary Materials			
Brick or brick veneer			
Natural stone or veneer			
Artificial or natural stone wall tiles/panels			
Stucco			
Artificial stucco (e.g. Exterior Insulation and Finishing System, fiber cement panels with stucco finish)			
Concrete			
Wood siding/shingles			
Fiber cement siding/shingles			
Aluminum/metal siding (prohibited to cover historic cladding, but permitted on non-historic buildings)			
Vinyl siding (prohibited to cover historic cladding, but permitted on non-historic buildings)			
Architectural metal panels			
Secondary Materials			
Wood siding/shingles			
Wood panels			
Fiber cement siding/shingles			
Fiber cement panels			
Medium density overlay board (MDO)			
Trim and Decorative Details			
Brick or brick veneer			
Natural stone			
Cast stone			
Artificial or natural stone panels			
Wood trim, cornice, and other decorative trim			
Wood composite trim, cornice, and other decorative trim			
Fiber cement trim, cornice, and other decorative trim			
Cellular PVC trim, cornice, and other decorative trim			
Polyurethane trim, cornice, and other decorative trim			
Foundations (Pages D.10 - D.12)			
Primary Materials			
Brick or brick veneer			
Natural stone or veneer			
Artificial or natural stone wall tiles/panels			

Building Materials	Permitted	Maybe	Prohibited
Foundations (continued) (Pages D.10 - D.12)			
Stucco			
Cement parged concrete block			
Exposed concrete block (including split-faced and similar)			
Exposed concrete			
Details			
Wood skirting			
Composite skirting			
Vinyl skirting			
Decorative cast iron foundation vents			
Decorative urethane foundation vents			
Non-decorative foundation vent			
Roofs (Pages D.13 - D.15)			
Primary Materials			
Natural slate			
Synthetic slate			
Clay tiles			
Composite clay tiles			
Concrete tiles			
Wood shake shingles			
Synthetic shake shingles			
Premium asphalt shingles			
Architectural asphalt shingles			
Solar shingles and solar metal roofing			
3-tab shingles			
Copper			
Standing seam metal			
5-V crimp metal			
Corrugated metal			
Metal shingles			
EPDM (ethylene propylene diene monomer) membrane for flat roofs not visible from a street			
Details			
Wood fascia and soffit details			
Wood composite fascia, rake, and soffit details			

Building Materials	Permitted	Maybe	Prohibited
Details (continued) <i>(Pages D.13 - D.15)</i>			
Fiber cement fascia, rake, and soffit details			
Cellular PVC fascia, rake, and soffit details			
Polyurethane fascia, rake, and soffit details			
Copper flashing			
Painted metal flashing			
Copper gutters and downspouts			
Galvanized/painted metal gutters and downspouts			
Rain chains			
Doors and Windows <i>(Pages D.17 - D.21)</i>			
Door and Window Materials			
Wood			
Aluminum-clad wood			
Vinyl-clad wood			
Cellular PVC			
Composite			
Fiberglass			
Steel			
Vinyl			
Shutter Materials			
Wood			
Wood composite			
Aluminum			
Vinyl			
Metal shutter hardware			
Storm Door and Window Materials			
Wood			
Wood composite			
Painted/finished aluminum			
Glass			
Clear/lightly tinted glass (no more than 30% tinted)			
Heavily tinted glass visible from a street (more than 30% tinted)			
Heavily tinted glass not visible from a street (more than 30% tinted)			

Building Materials	Permitted	Maybe	Prohibited
Glass (continued) <i>(Pages D.17 - D.21)</i>			
Mirrored glass			
Frosted glass visible from a street (unless window is in a bathroom shower area)			
Frosted glass not visible from a street			
Storefronts <i>(Pages D.22 - D.24)</i>			
Materials			
Wood			
Painted/finished aluminum			
Anodized aluminum			
Vinyl			
Carrara marble/vitrolite tiles			
Clear/lightly tinted glass (no more than 30% tinted)			
Heavily tinted glass (more than 30% tinted)			
Mirrored glass			
Frosted glass			
Trim and Decorative Details			
Wood trim, cornice, and other decorative trim			
Wood composite trim, cornice, and other decorative trim			
Fiber cement trim, cornice, and other decorative trim			
Cellular PVC trim, cornice, and other decorative trim			
Polyurethane trim, cornice, and other decorative trim			
Painted/finished aluminum			
Anodized aluminum			
Vinyl			
Canopies and Awnings <i>(Pages D.25 - D.28)</i>			
Canopy Primary Materials			
Wood			
Wood composite			
Metal			
Canopy Supports and Decorative Details			
Metal rods/chains			
Metal cables			

Building Materials	Permitted	Maybe	Prohibited
Awning Primary Materials <i>Continued (Pages D.25 - D. 28)</i>			
Canvas			
Metal			
Plastic			
Vinyl			
Awning Frame			
Metal			
Wood			
Plastic			
Porches, Porticoes, Balconies, and Decks <i>(Pages D.29 - D.33)</i>			
Materials			
Brick columns (porches)			
Natural stone columns (porches)			
Wood columns (porches)			
Wood composite columns (porches)			
Fiberglass columns (porches)			
Vinyl columns			
Metal columns			
Wood brackets (porticoes, balconies)			
Wood composite brackets (porticoes, balconies)			
Wood flooring, rails, and balustrades			
Composite flooring, rails, and balustrades			
Fiberglass rails and balustrades			
Vinyl rails and balustrades			
Metal rails and balustrades (balconies)			
Trim and Decorative Details			
Wood			
Wood composite trim, cornice, and other decorative trim			
Fiber cement trim, cornice, and other decorative trim			
Cellular PVC trim, cornice, and other decorative trim			
Polyurethane trim, cornice, and other decorative trim			

6. BUILDING RELOCATION, DEMOLITION, & MAINTENANCE

Relocation, demolition, and maintenance are the three important issues for Carthage's Historic Districts. Prior to local historic designation, the Historic District was plagued by these three challenges. In recent years, however, the revitalization movement has helped to increase community awareness about the importance of Carthage's historic built environment.

BUILDING RELOCATION

The relocation of a historic building should be a last resort to save the building from demolition. Moving a building compromises its historic context with respect to its location, feeling, association, and setting. That is why relocations usually result in National Register-listed buildings being no longer eligible for the National Register. Historic buildings provide tangible evidence to interpret the building patterns and development history of a community. Moving a building to a new location changes the interpretation of that history both for the original site, as well as the new site. The Carthage Planning, Zoning, & Historic Preservation Commission (P&Z) must issue a Certificate of Appropriateness (COA) for relocating a property within a Historic District. The P&Z may recommend or seek alternatives prior to issuing a COA. City staff and the P&Z are available to assist the property owner with the process.

Building Relocation Guidelines

1. ***Explore all possible alternatives prior to considering a building relocation.*** If the building absolutely cannot be retained on its original location, then relocation should be considered.
2. ***Document the building in its original location*** through the use of photographs and site plans prior to relocation.
3. ***If a building is to be moved, it should be moved to a location compatible with its history.*** If it was originally a rural building, it should be moved to a new location within a rural area. If the original site was within a residential neighborhood, it should be moved to a residential neighborhood containing properties with similar characteristics. All efforts should be made to keep the building within Carthage.

CRITERIA TO CONSIDER RELOCATIONS

The following factors will be considered for a proposed building relocation:

- Potential threats facing the building, including demolition and redevelopment.
- The architectural and historical significance and uniqueness of the building.
- The structural integrity of the building and its ability to withstand the stresses of relocation.
- The integrity of the original setting in which the building is located.
- Potential negative impacts of the relocation on adjacent properties, site features, and/or the character of the district from which it is being removed.
- Relocation plans, including the degree to which a building will have to be disassembled to facilitate a move.
- The character and compatibility of the relocation setting, particularly if the building is being relocated elsewhere within the Historic District.
- Proposed plans for the vacated site, including the resulting compatibility with surrounding properties and the broader landscape of the Historic District.



4. ***Consider architectural compatibility of the new site with the character of the building being moved*** so that the new building does not negatively impact the new site's context.
5. ***Avoid the demolition, relocation, or significant alteration of another historic building to accommodate the relocation*** of the subject historic building.
6. ***Prepare and submit to the P&Z a site plan for the new site prior to moving the building.*** The plan should show all site changes, including landscaping, driveways, parking areas and site lighting.
7. ***Follow the guidelines for siting new construction when relocating a building within the Historic District.***
8. ***Assess the structural stability of the building prior to relocation*** and consider those findings in planning the relocation.
9. ***Protect significant site features of both sites during and after the move.*** The selection of a route to be followed for relocating a structure inside the Historic District should take into consideration the impact on significant natural vegetation, such as the limbs of mature trees.
10. ***Buildings should be relocated in one piece, to the extent feasible and practical,*** rather than being partially dismantled prior to relocation. If partial dismantling is required, all parts should be labeled and photographed prior to the move to facilitate reconstruction at the relocation site.
11. ***Protect the building and its significant characteristics during and after the move*** by working with a professional house moving contractor and by securing the building from possible vandalism or environmental conditions.

DEMOLITION

The demolition of Carthage's historic structures is the greatest threat to its Historic District. Every contributing building provides a vital link to the history of the community, its development patterns, and the people who built

them. In addition, the loss of a structure erodes the integrity of the entire district, including its local historic designation and its National Register designation. It is important that all alternatives be exhausted prior to requesting a COA for demolition. Demolition is, unfortunately, a permanent solution that can adversely affect the character of districts and neighborhoods. It is important that a property owner seeking to demolish a historic structure work closely with the P&Z and City staff to seek a solution that will meet everyone's needs.

Building Demolition Guidelines

1. ***Explore all possible alternatives prior to considering demolition, including relocating the structure.***
2. ***Document the building thoroughly for the historical record through photographs and site plans prior to demolition.***
3. ***Salvage any significant elements of the building that might be reused for the restoration of other historic buildings*** or to be used in the construction of new buildings. Examples include siding, doors, windows, shutters, mantels, balustrades, newel posts and hardware.
4. ***Prepare and submit to the P&Z a site plan for the site's future use prior to demolition.*** When new development is proposed for the site, follow this document's guidelines for new development.
5. ***Make every effort to protect significant site features before, during, and after demolition.*** That includes protecting trees with silt fencing around the dripline to avoid heavy equipment from damaging trees directly or compacting the soil around the root system.
6. ***Avoid disturbance of any archaeological resources during demolition, and report any findings immediately to City staff.***
7. ***Protect adjacent properties and structures from the potential negative impacts of the demolition.***
8. ***Clear the site promptly after demolition and develop the site according to***



the plans approved by the P&Z as soon as possible after demolition.

9. *A demolition permit must be obtained from the Public Works Department prior to demolition occurring.*
10. *The site should be cleared of debris, re-seeded, and maintained in a manner consistent with other properties in the Historic District if the site is to remain vacant for more than 60 days.*



This new building uses a cast iron pilaster from a demolished building.

MAINTENANCE

Minimum maintenance provisions are intended to avoid what is often referred to as “demolition by neglect.” Over time, deterioration can cause irreversible damage and what amounts to, in effect, demolition. It is the responsibility of the property owner to maintain the building so that it can endure. This topic is addressed on the following page.

CRITERIA TO CONSIDER DEMOLITIONS

The following factors will be considered prior to making a determination regarding a proposed building demolition:

- The architectural and historical significance and uniqueness of the building.
- The presence or lack of architectural integrity, including the extent of irreversible alterations that might have occurred.
- Potential negative impacts of the demolition on adjacent properties, site features, or the character of the district.
- Public safety issues, if applicable.
- The structural instability or deterioration of a property, including the circumstances under which a property has been allowed to fall into a state of disrepair. If structural deficiencies are cited as the reason for demolition, property owners are required to provide a report prepared by a structural engineer or registered architect detailing the property's physical condition, reasons why rehabilitation is not feasible, and cost estimates for rehabilitation versus demolition.
- Any applicable claims of economic hardship by the property owner that have been submitted to the P&Z, including the required relevant financial information (property value assessment, amount paid for the property, ongoing expenses, revenue generated, etc.).
- Proposed plans for the site, including their compatibility with surrounding properties and the broader landscape of the Historic District.

See Chapter 17, Article IV, Sec.. 17-58 of the City's Code of Ordinances for the detailed regulations regarding the topic of economic hardship.

GUIDE TO DETERMINING NEGLIGENCE IN MAINTAINING HISTORIC PROPERTIES

Demolition by neglect occurs when the exterior features of a protected structure in a Historic District are found to be in a severely deteriorated condition, including, but not limited to, the following:

1. Deterioration of exterior walls (including missing or partially missing portions of siding), foundations, or other vertical support that causes leaning, sagging, splitting, listing, or buckling;
2. Deterioration of flooring or floor supports, roofs, or other horizontal members that causes leaning, sagging, splitting, listing, or buckling;
3. Deterioration of external chimneys that causes leaning, sagging, bulging, listing, or buckling;
4. Deterioration or crumbling of exterior plasters or mortars;
5. Ineffective waterproofing of exterior walls, roofs, and foundations, including fenestration glazing, or broken windows or doors;
6. Defective protection or lack of weather protection for exterior wall and roof coverings, including lack of paint or other protective covering, or weathering due to lack of paint or other protective covering;
7. Rotting, holes, and other forms of decay;
8. Deterioration of exterior stairs, porches, handrails, window and door frames, cornices, entablatures, wall facings, and architectural details that causes delamination, instability, loss of shape and form, or crumbling;
9. Heaving, subsidence, or cracking of steps;
10. Deterioration of fences, gates, walls, and accessory structures, such as instability, loss of shape or form, crumbling, or loss of features; or
11. Deterioration of any exterior feature so as to create or permit the creation of any condition hazardous or unsafe to life, health, or property.

7. SIGNAGE

INTENT & APPROVAL PROCESS

Intent

The intent of the signage guidelines is to provide objective criteria by which the Carthage Planning, Zoning & Historic Preservation Commission (P&Z) and City staff can systematically evaluate applications for signage within the locally designated Historic Districts. Some of these guidelines apply only to commercial, mixed use and institutional properties. Others apply to only residential properties with lodging. The goal of these guidelines is to allow signs that are compatible with both the corresponding structure and the character of the overall area.

Approval Process

Administrative Approval Option

All signage will require a Certificate of Appropriateness and a sign permit. To accommodate applicants and not require them to wait until the next meeting of the P&Z, administrative approvals by City staff following these guidelines is an option for applicants for all sign types (unless indicated otherwise here-in). If applicants are in disagreement with staff decisions, they can be heard at the next eligible meeting of the P&Z.

Complete Applications

Neither the staff nor the P&Z will review and take action upon applications that are incomplete and lack sufficient detailed information on which to make an informed decision. Examples of required information include:

- Photographs of the applicable building facade

- An indication of the proposed sign location
- Information on the proposed materials, dimensions, method of installation, and illumination of the sign

DEFINITIONS

Applied Letter Sign: A sign type in which individual letters are applied directly to the facade.

Awning Sign: A sign type in which the sign information is integrated into that portion of an awning which is most visible from the street level. For the purposes of these guidelines, an awning is a fabric shade-providing element located immediately above the storefront and it is different from a canopy. Also located immediately above the storefront, a canopy is parallel with the plane of the facade, horizontally oriented, and typically made of wood..

Directory Sign: A sign for buildings with multiple units.

Facade-Mounted Sign: A sign type attached to the facade of a building or structure in which the exposed face of the sign is in a plane parallel to the plane of the subject facade.

Facade-Painted Sign: A sign type that is applied directly to the facade of a building or structure through the use of paint.

Flag Signs: A hanging cloth sign mounted on a pole or wall mounted pole off facade of building.

Framed Cased Sign: A permanent sign holder that allows for very small sign copy intended to be read from the sidewalk.

Free-Standing Sign: A sign type that is attached only to the grade surface (ground, pavement, etc.) and has no other means of physical support. Such signs include Pole Signs and Ground Signs, but not Portable Signs.

Ground Sign: A Free-Standing sign in which the main body of the sign, or



its supporting frame-work or base, extends directly from the grade surface (ground, pavement, etc.).

Object Sign: A sign type, either two or three dimensional, that resembles a specific object associated with the corresponding business or land use (examples: optician - spectacles; butcher - meat cleaver).

Pole Sign: A Free-Standing Sign type in which the main body of the sign is elevated above the grade surface (ground, pavement, etc.) through support by one or more poles.

Portable Sign: A sign type that is intended to be readily moved so as not to be a permanent sign, and often having wheels attached. This sign type does not include Sandwich Board Signs, which are defined differently below.

Projecting Sign: A sign type that is attached to a building or structure, and which extends away from the building or structure, and is not oriented along the same plane as the associated wall of that building or structure (not a wall sign). Projecting Signs are very similar and it is their specific manner of attachment that typically distinguishes them from one another.

Sandwich Board Sign: This sign type is a vertically-oriented removable sign that is located on the sidewalk in front of a business. It consists of two sign faces that are hinged together along the top and each plane is placed at an angle that allows the sign to stand upright. For the purposes of these guidelines, this type of sign is distinct from a Portable Sign.

Sign: Any device that is designed to communicate information regarding a business, facility, or similar site. A sign must be on-site. A sign includes the sign face and any supporting elements (pole, brackets, frame, etc.). The following shall not be considered to be signs within the context of these guidelines:

1. Signs not exceeding one square foot in area and bearing only property numbers, post box numbers, or names of occupants of premises.

2. Legal notices, identification information, or directional signs erected by governmental bodies.
3. Integral decorative or architectural features of buildings, except letters, trademarks, moving parts, or moving lights.

Sign Face: The portion of a sign used to convey information and not including any framing, support brackets, poles, etc. In the case of a sign having no visible enclosure (such as a Window Applied Sign and an Awning Sign), a hypothetical Sign Face shall be determined by creating a rectangle in which the boundaries are established at the point of the furthest outer extensions of the sign's logo, lettering, and other associated ornamentation. Projecting signs typically have two (2) sign faces, but only count as one face.

Sign Function: This term refers to the functional purpose of a sign. Most signs addressed by these guidelines are either building signs (to identify the general building use/business), entrance signs (to identify the building/business entrance) or menu signs (to convey the menu of a restaurant).

Sign Type: This term refers to the physical characteristics of the sign, particularly the method of attachment or installation. Examples of sign types include Projecting Signs, Pole Mounted Signs, and Facade Mounted Signs.

Temporary Sign: A sign type that is used in connection with a circumstance, situation, or event that is designed, intended or expected to take place or to be completed within a reasonably short or definite period after the erection of such sign. If a sign display area is permanent, but the message displayed is subject to periodic changes, that sign shall not be regarded as temporary.

Wall/Fence-Mounted Sign: A sign type that is attached directly to the face of a free-standing wall (not part of a building) or fence.

Window-Applied Sign: A sign type applied directly to window or door glass, either interior or exterior.



GENERAL PRINCIPLES

1. *Signage shall balance the need for businesses and facilities to be identified with the objective of avoiding visual clutter.*
2. *Signage shall not visually obscure significant architectural elements of a building* (windows, opening trim, architectural detailing, etc.).
3. *It is acceptable for individual buildings and/or tenants to have more than one type of sign* if those signs are relatively modest in size.
4. *The size and placement of signs shall consider the associated buildings' distance from the street*, whether the signs are intended for viewing primarily by pedestrians or drivers, and the driving speed of the associated street.
5. *Sign materials shall reflect a high level of quality and a historic character* by utilizing traditional, non-synthetic materials (wood, metal, etc.). The exception is non-traditional materials that have an identical appearance of a traditional material and will be able to maintain such an appearance over time.
6. *Sign illumination shall avoid glare and distracting flashing.*

GUIDELINES FOR COMMERCIAL, MIXED USE & INSTITUTIONAL PROPERTIES

The following guidelines apply to properties currently used for commercial, mixed use and institutional purposes, regardless of the original intent of the building's design.

Permitted & Conditional Signs by Function

Permitted Sign Functions:

The following sign functions are permitted:

Building Occupant



Mixed use urban districts can utilize a broad range of sign types to identify businesses in a visually appealing manner.

Conditional Sign Functions:

The following sign functions are permitted under specific conditions explained herein:

1. Directory Sign: Only permitted for buildings with one (1) or more occupants lacking ground floor space with street frontage.
2. Framed Case Sign: Only permitted for operating restaurants.

Permitted & Conditional Signs by Type

Permitted Sign Types:

Depending upon the existence of other signs and the location of the proposed sign (per the guidelines herein), the following on-premise sign types identifying the institutional use or business conducted on the property are permitted:

1. Applied Letter Sign (like channel letters)
2. Awning Sign
3. Directory Sign
4. Facade Mounted Sign
5. Facade Painted Sign
6. Object (3D) Sign
7. Projecting Sign
8. Window Applied Sign

Conditional Sign Types:

The following sign types are permitted under specific conditions explained herein:

1. Free Standing (ground and pole mounted): Permitted only for buildings having a front setback of at least twenty-five (25) feet.
2. Sandwich Board: Permitted only for non-residential buildings in which:
1) at least forty-eight (48) inches of unobstructed sidewalk travel space is reserved; and 2) the sign is only in use during the associated business's

hours of operations. Sandwich Board shall not exceed eight (8) square feet in area and be no taller than forty-two (42) inches.

3. Wall/Fence Mounted: Permitted only for buildings having a front setback of at least twenty-five (25) feet and a wall or fence along the front property line.

Sign Types to be Avoided

The following sign types are discouraged:

1. Changeable text signs for announcements of activities taking place at the location, with the exception of religious, educational, governmental, and similar institutional uses
2. Flashing and/or digital signs with electronically changing messages
3. Portable Signs as defined herein
4. Roof signs

Permitted Number of Signs

Sign Types Not Credited Toward Total Number:

Because they are physically incorporated into other architectural elements and have only a minimal visual impact, the following types of signs are not counted toward the total permitted number of signs if limited to one (1) of each sign type per ground floor tenant:

1. Awning Signs
2. Window-Applied Signs

Ground-Floor Occupants Having Street Frontage:

The following sign types are permitted per ground floor occupant having street frontage:

1. One (1) Facade-Mounted Sign or Applied Letter Sign or Free-Standing Sign (if it meets the conditions herein) or Wall/Fence-Mounted Sign (if it meets the conditions herein) and
2. One (1) Projecting Sign, and
3. One (1) Framed Case Sign if it meets the conditions herein.

Occupants Lacking Ground Floor Street Frontage:

In the case of buildings having one (1) or more occupants lacking ground floor street frontage, a single wall mounted or projecting Directory Sign shall be provided listing each such occupant rather than each such occupant having its own separate sign.

Materials & Installation

Permitted Materials:

Wood, glass, ceramic, and metal. Signs using wood shall use only high-quality exterior grade wood with suitable grade finishes. Also, a single sign may utilize one or more of these materials in combination.

Conditional Materials:

The exception to the permitted materials listed above is non-traditional materials that have an identical appearance to that of the permitted materials and will be able to maintain such an appearance over time. The approval of conditional materials will occur through the P&Z rather than administratively by City staff.

Materials to be Avoided:

Unfinished plywood, plastic, and similar synthetic materials that do not meet the requirements of Conditional Materials as described above.

Installation:

Regardless of the sign type, installation onto a building or within the landscape shall be done in a manner that has the least long-term physical impact to the building or landscape. Sign installations shall be readily reversible.

Guidelines Specific to Sign Types

The following guidelines are organized alphabetically.

Applied Letter Signs (like channel letters):

Applied Letter Signs feature individual or connected letters and similar related graphics (logo, etc.), installed directly onto a building facade. Such signs:

1. *Shall not occupy a Sign Face area (as defined herein) exceeding twenty (20) square feet or 2.5% of the ground floor facade – whichever is less.*
2. *Shall not project from the facade surface* more than six (6) inches.

Awning Signs:

Awning Signs are those with sign copy and/or logo painted, silk screened, stitched or similarly applied directly onto the face of an awning. Such signs:

1. *Shall only be utilized on approved fabric awnings (canvas or similar fabrics and not synthetic materials) that are part of a ground floor storefront.*
2. *Shall only be featured on the vertically-oriented bottom panel of the awning (valance), and shall not occur on the slanted main panel of the awning.* For awnings lacking distinct panels, such as rounded/arched awnings, the signage portion must be located within the bottom quarter of the awning. Awning Signs shall not occupy an area exceeding twenty-five (25%) of the total awning area.



Above: These awning signs illustrate how the signage can be limited to the bottom panel (valance) of awnings.



Left: This approach to identifying multiple tenants lacking ground floor street frontage creates visual clutter that could be avoided with a single unified sign.

Directory Signs:

Directory Signs provide sign space for multiple unit buildings without ground floor street frontage within a given building. Directory Signs help to identify occupants in a unified manner to avoid multiple separate signs that might cause visual clutter. Because of the many variables that can play into the appropriateness of Directory Signs, including the scale of the building, building frontage length, and number of occupants, Directory Signs shall be considered on a case-by-case basis by the full P&Z rather than qualifying for administrative approvals by City staff. Considerations for approval shall include:

1. *Each ground floor occupant having street frontage can have its own signage in accordance with these guidelines*, but all other occupants shall be identified by a single Directory Sign when one (1) or more such occupants exist.
2. *Directory Signs shall be either Facade Mounted, Facade Painted, Projecting, Hanging, or Free-Standing*, and they shall follow the standards herein for the selected sign type.
3. *The overall sign shall not exceed 3% of the ground floor facade area.*

Facade Mounted Signs:

Facade Mounted Signs are installed directly onto a building facade. Such signs:

1. *Shall not exceed twenty (20) square feet in area or 4.5% of the ground floor facade* – whichever is less.
2. *Shall not project from the facade surface more than six (6) inches.*
3. *Shall feature a discernible peripheral framing* that is defined three-dimensionally (raised edges) is preferred rather than being graphically applied (painted on, etc.).

Facade Painted Signs:

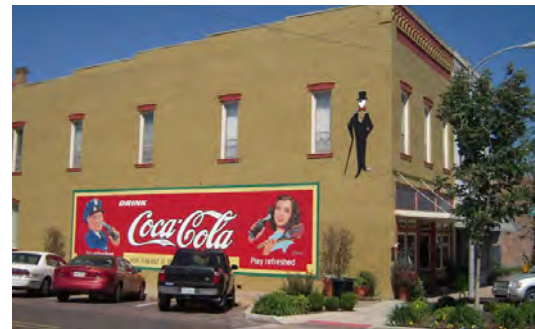
Signs painted directly onto a building facade shall not exceed twenty (25) square feet in area or 5% of the ground floor facade – whichever is less.

Corner Buildings: In the case of corner buildings, the P&Z shall have the discretion to allow larger Facade Painted Signs on the building's side facade if it does not obscure architectural elements and it emulates such signs that occurred during the 19th century and first half of the 20th century. Such approvals are not administrative and require full P&Z approval.

Historic Facade Painted Signs: In the case of existing Facade Painted Signs that appear to be fifty (50) years old or older, they shall be preserved to the greatest extent possible, which includes avoiding painting over them. Treatments attempting to preserve them and/or accentuate them shall be pursued. Proposed infill development shall not be prohibited for the sole purpose of preserving the visibility of historic Facade Painted Signs on adjacent historic buildings.



Facade painted signs that are over fifty years old are worthy of preservation.



This facade painted sign is larger than a typical, but does not obscure architectural elements.

Framed Case Signs:

Framed Case Signs feature small sign copy typically housed within a frame (often a glass-fronted box) and externally illuminated. Such signs:

1. *Shall be facade mounted on the ground floor level* and within ten (10) feet of the building's primary entrance.
2. *Shall be no more than four (4) square feet in area.*
3. *Shall be housed within a framed casing.*
4. *Shall be mounted so the sign face does not extend more than eight (8) inches beyond the facade plane on which it is mounted.*

Free Standing Signs:

Free Standing Signs are those that are anchored directly into the ground/pavement and are not physically attached to a building. They can either be: 1) mounted on one (1) or two (2) posts so the sign is elevated above grade level ("Pole Sign"), or 2) anchored directly into the ground/pavement using a base that serves as the transition between the ground/pavement and the actual sign ("Ground Sign"). Such signs:

1. *Shall be set back at least two (2) feet from the public right-of-way.*
2. *Shall be no more than sixteen (16) square feet in area per side.*
3. *Shall be no more than three (3) feet in height if ground-mounted and no more than five (5) feet in height if pole-mounted* as measured from the grade level.



Above: This free standing sign is appropriate.

Object Signs:

Object Signs are either two or three dimensional and resemble a specific object associated with the corresponding business or land use (examples: optician - spectacles; butcher - meat cleaver). Object Signs shall follow the same standards as those for Projecting Signs, except with respect to their size. Such signs:

1. *No individual dimension may exceed three (3) feet (width, height, depth)*
2. *Shall project no more than four (4) feet from the building facade.*



Projecting Signs:

Projecting Signs are those that are positioned perpendicular to the associated building facade. They either extend from the facade by means of a framework installed into the facade surface or they hang from the underside of a canopy (not a fabric awning) attached to the building's facade. Such signs:

1. *Shall not extend above the roof eaves or parapet wall of a one (1) story building or above the window sill level of the second floor for a multi-story building.*
2. *Shall not exceed eight (8) square feet per side.*
3. *Shall provide at least eight (8) feet of clearance above the sidewalk/grade level as measured from the bottom of the sign.*
4. *Shall project no more than three (3) feet from the building facade or within two (2) feet of the outer most point of the nearest street curb.*



Sandwich Board Signs:

Sandwich Board Signs are portable signs placed on a sidewalk in front of businesses. There shall be no more than one (1) sign per groundfloor use. Such signs:

1. *Shall be temporary*, not permanently installed, and removed at the end of each business day.
2. *Shall not exceed eight (8) square feet in area* on either side.
3. *Shall not exceed forty-two (42) inches in height*.
4. *Shall be located to leave at least forty-eight (48) inches in width* of unobstructed sidewalk area.



Sandwich board signs shall be positioned to leave plenty of sidewalk space for pedestrian flow.

Wall/Fence Mounted Signs:

These sign types are attached to a wall or fence located between the front facade of the associated building and the ROW. Such signs:

1. *Shall be no more than nine (9) square feet in area*.
2. *Shall not extend above the top of the associated wall or fence*.
3. *Shall not extend more than four (4) feet above grade level*, regardless of the height of the wall or fence.
4. *Permitted only for buildings having a front setback of at least twenty-five (25) feet and a wall or fence along the front property line*.

Window Applied Signs:

Window Applied Signs are those that are applied directly to the window glass (painted, adhered, etc.). Such signs:

1. *Shall only be placed on the glass of a primary window pane of a ground storefront*, and shall not be located on transom windows and clerestory windows.
2. *Shall only be two (2) dimensional (height and width)* and shall not feature any discernible depth.
3. *Shall occupy no more than fifty percent (50%) of the window area* as measured by the Sign Face definition herein.
4. *Shall obscure no more twenty-five (25%) of the transparent window area* with an opaque (solid) treatment (lettering, logo, etc.).
5. *Shall be no closer than three (3) inches to any adjacent window panes or frames.*

Also, the application of window signage to glass known to be historic (50 years old or greater) or architecturally significant (etched glass, poly-chrome leaded glass, etc.) shall only be permitted when applied in a manner that is easily reversible and avoids damage to the glass.



This window sign features the business logo in the middle window pane and indicates products at the bottom of all three panes. Collectively, it occupies less than 25% of the window area.

Other Sign Issues

Sign Placement on Buildings:

Signs shall not obscure significant architectural features, such as windows and architectural elements (openings trim, decorative detailing, etc.). Signs shall be located within an appropriate “sign area.” The “sign area” is an area on the facade below the roof line and free of openings or architectural elements and not higher than:

1. *One-story buildings:* the building’s cornice along the top of the front facade or the roofline.
2. *Multi-story buildings:* the bottom of the window sills of the second story.

Sign Illumination:

Signs shall be spotlighted or back lit with a diffused light source, as follows:

1. *Spotlighting shall be shielded* in a manner that minimizes glare.
2. *Back-lighting shall illuminate only the letters, characters or graphics on the sign*, but not its background.
3. *Internal lighting, as typically used with plastic signs, is discouraged.*



This back-lit sign features lighting that illuminates the letters of the sign but not the entire sign.



Despite the range of storefront designs exhibited here, all accommodate signage in a complimentary manner without obscuring any architectural detailing.



This externally-lit facade mounted sign features shielded lights that avoid glare for pedestrians and drivers.

Neon Signs:

Neon signs shall be treated on a case-by-case basis and require P&Z approval.

Temporary Signs:

Temporary signs cannot be displayed for more than fifteen (15) days and shall not exceed nine (9) square feet in area. For new businesses, temporary signage may exceed the time allowed for display if approved by city staff, but must be removed within sixty (60) days unless approved by the P&Z.

Non-Conforming Signs:

Existing signs that fail to comply with these standards, but were permitted at some point in the past, are legally non-conforming. They can remain in place so long as no significant improvements are made to them. However, when any significant improvements occur, such as repainting, alterations to graphics, replacing a sign face, and similar improvements, the legally non-conforming status is terminated, and signs shall comply with these guidelines. Maintaining and replacing components related to the illumination of a sign, such as replacing light bulbs, will not be considered significant improvements that would terminate the sign's legally non-conforming status.

Open Signs:

Small signs indicating that a business is open or closed are permitted and do not require approval so long as they do not exceed two (2) square feet. They may be placed in a window or attached to the front of the main entrance.

GUIDELINES FOR RESIDENTIAL PROPERTIES WITH LODGING

The following guidelines apply to properties currently used for residential purposes with lodging, regardless of the original intent of the building's design.

Sign Functions Permitted

Building Occupant Signs: One (1) sign identifying the lodging business name is permitted per property.

Entrance Signs: One (1) or more signs identifying the property's entrance are permitted only if exceptional characteristics of the building and/or site exist that make entrance signs necessary.

Sign Types Permitted

The following sign types are permitted:

1. Facade Mounted Signs
2. Ground Mounted Signs
3. Projecting Signs
4. Pole Signs
5. Wall/Fence Mounted Signs

Permitted Sign Sizes

1. Building Occupant Signs: Maximum of one (1) square feet in area.
2. Entrance Signs: Maximum of one (1) square feet in area.

Other Guidelines

Please see the guidelines for Commercial, Mixed Use and Institutional on D.89-D.99 Properties for the following design issues:

1. Materials & Installation
2. Guidelines Specific to Sign Types, not including size standards as addressed above (limited to the types permitted herein)
3. Other Sign Issues, except that neon signs are prohibited for residential properties with lodging

HISTORIC SIGNS

The following guidelines apply to existing historic signs.

1. *Historic signs that are closely identified with the character of the building on which they are installed shall be preserved and maintained.*
2. *Historic signs that are integrated into buildings, such as dated cornerstones and engraved identifiers, shall be preserved, maintained, and not obstructed from view.* Plaques providing historic information or recognition shall be treated in a similar manner



The sign on the former Drake Hotel is historic and should be preserved.

8. MURALS

GENERAL

For the purposes of these standards for murals, murals are defined as graphic designs painted directly onto the surface of a building and do not include other installed elements, such as hardware or lighting. Murals also do not include signage to promote a business or other forms of advertising, including company names, business logos, and/or symbols that are synonymous with the company in question. Political messages are also prohibited.

REVIEW & APPROVAL PROCESS

Murals are considered Major Work requiring P&Z approval. The reason is that, although this section of the Design Guidelines provides some direction on the topic, there is still too much subjectivity to place the burden of decision making on the shoulders of a single staff person. Unlike the standards for an issue such as signage, in which all facets of design are quantified and clear, such complete objectivity is not possible for the consideration of murals.

DESIGN GUIDELINES

1. *Blank walls are the preferred location for murals and shall be utilized whenever possible.*
2. *Brick, plaster and concrete walls offer the best surface for murals.* Wood and aluminum are not recommended for permanent murals. Ideally the mural surface will be smooth.
3. *Murals can only occur on masonry walls* that are already painted.
4. *Alley and non-street facing walls may be afforded more leeway* in regard to standards than street-facing walls, based on their visibility from a street.
5. *Murals shall not visually compete with existing architectural features*, such as windows, doors, moldings, or similar detailing.



5. *An alternative to murals painted onto a wall is a paneled system.* It should follow the principles for conventional murals, and methods of installation should minimize any damage to the wall's surface. Also, the panels should not be applied directly to the surface of the wall to avoid trapping moisture.

PREP WORK & MAINTENANCE

The property owner is responsible for ensuring that a mural is maintained in good condition and is repaired in the case of vandalism or accidental destruction. The party providing maintenance to the mural is encouraged to establish measures that will discourage vandalism or facilitate an easier, less costly repair of the mural. There are many maintenance “best practices” to prolong a mural’s lifespan, reduce deterioration, and increase the likelihood of a successful installation. Such best practices include the following:

- Wall surface preparation, such as pre-cleaning (pressure washing), filling of holes or cracks in the surface, priming, and curing;
- The use of optimal paints, enamels or other materials that best match the specific wall surface;
- Consideration of drip edges, gutters or sprinkler overspray, as water may degrade mural over time;
- Environmental considerations such as exposure to direct sun, bird nesting cavities, and the potential for dumpster and truck loading to damage the mural’s surface;
- Providing lighting of the mural at night to avoid vandalism;
- The application of an anti-graffiti coating;
- Annual washing with a gentle cleaning agent.

Finally, it is important to report and remove illegal graffiti as soon as possible to prevent a negative impact, as quick removal will discourage attracting additional graffiti.



This mural on a commercial building at the intersection of S. Garrison Ave. and Pine St. is located on a blank portion of the facade and does not obscure architectural features.



The mural on this building obscures the architectural features of the building (Source: Downtown Memphis Commission).





E. GLOSSARY OF TERMS

A

Adaptive Reuse: The process of converting a building to a use other than that for which it was designed, such as converting a house into an office.

Alligatored: Cracked or having acquired the appearance of alligator hide, as from weathering or improper application to a surface.

Alkyd Resin Paint: A common modern paint using alkyd (one group of thermoplastic synthetic resins) as a vehicle for the pigment. This paint type is often confused with oil paint.

Aluminum Siding: Sheets of exterior architectural cladding, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early-1940s and became increasingly common in the 1950s and 1960s.

Amenity: A building, object, area, or landscape feature that makes an aesthetic contribution to an environment rather than one that is purely utilitarian.

Appropriate: Within the context of these Design Guidelines, it means suitable, compatible, or fitting. Changes to historic properties are evaluated for “appropriateness” during the design review process to be granted a Certificate of Appropriateness.

Appurtenant Features: Those structures which define or surround the site of a building.

Arcade: A series of arches supported on piers or columns attached to or detached from a wall.

Arch: A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence, whereas a pointed arch denotes Gothic influences.

Architrave: The molded frame surrounding a door or window.

Art Deco: A style of decorative arts and architecture popular in the 1920s and 1930s and characterized by its use of geometric, angular forms. An outgrowth of the Art Deco style was the Art Moderne style, also referred to as “Streamline Moderne.”

Arts and Crafts Movement (1900–1930): A modern movement in domestic architecture which deliberately turned away from historical precedent for decoration and design. Ornamentation was modernized to remove most traces of its historic origins. Low pitched roofs with wide eave overhangs were favored.

Asbestos Siding: A dense, rigid board containing a high proportion of asbes-

tos fibers bonded with Portland cement. Resistant to fire and weathering, it was usually applied as large overlapping shingles to many buildings during the 1950s. Its removal from buildings now requires safety precautions.

Asblar: A style of stonework consisting of individual stones that are shaped and tooled to have even faces and square edges.

Asphalt Shingle: A shingle manufactured from saturated construction felts (rag, asbestos or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding: Siding using the same materials as asphalt shingles. Sometimes displaying designs imitating brick or stone, it was applied to many buildings during the 1950s.

Attic: The story immediately under the roof of a structure and wholly or partly within the roof framing.

Attic Ventilator: In houses, a screened or louvered opening, sometimes in decorative shapes, located on gables or soffits. Victorian style houses sometimes feature sheet soffits or metal ventilators mounted on the roof ridge above the attic.

Awning: A roof-like covering of canvas, often adjustable, placed over a window, door, porch, or similar feature to provide protection against the sun, rain and other weather conditions. Aluminum awnings were developed during the 1950s.

B

Balcony: An external extension of the upper floor of a building that is enclosed by a solid or pierced screen in the form of a railing or balustrade. Such peripheral treatment is typically approximately 3 feet in height. Balconies can be found on all building types. A balcony with a roof is typically referred to as an upper floor porch.

Balustrade: A low barrier formed of balusters, or uprights, supporting a railing. This can also be referred to as a “Railing.”

Band: A flat linear trim running horizontally along the exterior of a wall to denote a division in the wall plane or a change in level. Alternative terms include “Band Course,” “Band Board,” “Band Mould,” and “Belt.”

Bargeboard: Also referred to as a “Vergeboard,” this wooden feature is usually decorative and suspended from, and following, the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay: An opening or division along the face of a structure. For example, a wall with a door and two windows is considered to be three bays wide. A bay can also be a projection of a room or facade having windows. In that instance, they can be in various forms, including half square, semi-hexagonal, semi-octagonal or semi-circular bays.

Beam: Horizontal structural member designed to support loads.

Belt Course: A projecting course of bricks or other material forming a narrow horizontal strip along the exterior of a building’s wall, usually to delineate between stories. It is also referred to as a “String Course.”

Beveled Glass: Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

Board and Batten: A method of covering exterior walls using vertical boards, with narrow strips of wood (“Battens”) used to cover the joints between the boards.

Bond: The pattern in which bricks are laid.

Bracket: A divide, either ornamental, structural or both, set under a projecting element, such as the eaves of a house. They are particularly common under the wide eaves of Victorian houses and Bungalows.

Brick Header: Bricks laid with their ends toward the face of a wall.

Building: Any structure designed or constructed for residential, commercial, industrial, agricultural, or other use.

Building Orientation: The relationship of a building's primary axis to the street (parallel or perpendicular).

Building Setback: The distance from the wall of a building to the nearest property line, which can include front, rear and side setbacks. Often associated with zoning requirements, these are sometimes referred to as simply "Setbacks."

Built-in Gutters: Gutters which are sunken below the roof line; usually concealed behind a decorative cornice.

Bulkhead: The panels below the display windows on a commercial storefront.

Bungalow Style: An early-20th century architectural style that grew out of the Arts and Crafts movement of the 19th century. Its basic characteristics include: long, low profiles; overhanging, bracketed eaves; wide engaged porches with square, squat brick piers supporting wood posts; and informal interior arrangements.

Buttress: A vertical mass of masonry projecting from, or built against, a wall to give additional strength at the point of maximum stress. Sometimes wooden buttresses are added to frame Gothic Revival-style buildings as decorative, but not supporting, features.

C

Canopy: An overhead roof structure that has open sides. In the context of commercial buildings, they are often placed horizontally along the front facade between the first and second floors to provide protection from the weather for people on the adjacent sidewalk.

Cantilever: A beam supported at one end and carrying a load at the other end or distributed along the unsupported portion. Cantilevers are employed

extensively in building construction and in machines. In buildings, any beam built into a wall with the free end projecting forms a cantilever. Balconies are often cantilevered.

Capital: The topmost member of a column or pilaster that is usually decorated or molded.

Carrara Glass: Pigmented structural glass developed and popularized in the early-20th century for facing Art Deco and Art Moderne-style commercial buildings.

Carriage House: A walled and roofed structure for storing a vehicle or vehicles that may be attached to a primary building or a separate outbuilding ("detached garage"). Within the context of eras since the existence of automobiles, this might also be referred to as a "Garage."

Casement Window: A window sash that opens on hinges fixed to its vertical edge.

Casing: The exposed trim molding, framing, or lining around a door or a window. It may be either flat or molded.

Cast Iron: Iron that has been shaped by being melted and cast in a mold.

Cast Stone: A highly-refined architectural precast concrete masonry unit intended to simulate natural-cut stone. It is used for architectural features such as cladding, trim and ornamentation.

Caulking: A resilient mastic compound, often having a silicone, bituminous, or rubber base, used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

Cement: Any material or mixture of materials, such as clay and limestone, that is allowed to harden in place. Cement is often combined with an aggregate such as sand or gravel to form concrete.

Cementitious Siding: A special siding material that uses cement combined with sand, water and cellulose wood fibers to create a material particularly suited to protect home exteriors. It is often used to imitate wooden clapboards.

Center-Hall Plan: A floor plan in which the hall or passage extends through the center of a house and is flanked by two or more rooms.

Certificate of Appropriateness: A document awarded by a preservation commission or architectural review board allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated historic area or site following a determination of the proposal's suitability according to applicable criteria. In Carthage, it is issued by the Planning, Zoning, & Historic Preservation Commission, and the common abbreviation is "COA."

Certified Historic Structure: For the purpose of the federal preservation tax incentives, any structure subject to depreciation as defined by the Internal Revenue Code that is listed individually on the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as being of historic significance to the district.

Certified Rehabilitation: Any rehabilitation of a Certified Historic Structure that the Secretary of the Interior has determined is consistent with the historical character of the property or the district in which the property is located.

Chalking: The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating that is caused by weathering or an otherwise destructive environment.

Chamfer: A beveled edge or corner.

Chamfered Post: A square post with the edges of its corners cut away or beveled.

Character: The qualities of a place that distinguish it from similar places.

Checking: Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat. The cracks are in a pattern roughly similar to a checkerboard.

Chimney: A vertical shaft, typically fabricated of masonry, that encloses the flue that allows the smoke from a fireplace to be carried to the outside. It can be either central to the building or located along an end wall, but it extends above the highest level of the roof by at least a few feet.

Chimney Pot: A terra cotta, brick or metal pipe that is placed on top of a chimney as a means of increasing the draft. It is often decoratively treated.

Cladding: Exterior, non-structural finish material on a building.

Clapboard: Horizontal wooden boards, tapered at the upper end and laid so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than 6 inches wide. This was a common exterior cladding for 19th and early-20th century buildings.

Classical: Embodying or based upon the principles and forms of Greek and Roman architecture, as is often found in Revival styles of architecture.

Clerestory: Windows located relatively high in a wall that often tend to form a continuous horizontal band. Clerestory windows are typically too high to see out of, but allow in natural light. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles of architecture.

Clipped Gable: A gable with a truncated peak to achieve a decorative effect. Often, the roof overhangs the missing peak. It is often referred to as a "Jerkin Head Roof."

Closed Risers: A stairway in which the space between treads is enclosed with wood or some other compatible material. This type of stairway is appropriate in most historic contexts and is the opposite of an open rise stairway.



Colonial Revival Style: A late-19th and early-20th century style that combines features of Classical and Colonial architecture.

Colonnade: A small-scale column typically employed as a decorative element on mantels, overmantels, and porticoes.

Column: A vertical shaft or pillar that supports, or appears to support, a structural load.

Common Bond: A method of laying bricks wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Compatibility: Harmony in the appearance of two or more external design features in the same vicinity.

Composition Board: A building board, usually intended to resemble clapboard, fabricated from wood or paper fabric under pressure and at an elevated temperature, usually with a binder.

Concrete: A mixture of sand, gravel, crushed rock, or other aggregate held together by a paste of cement and water. When hardened, concrete has great structural strength.

Construction: The act of placing an addition on an existing structure, or the erection of a new principal or accessory structure, on a lot or property.

Contemporary: Marked by characteristics of the current period, and distinguished from “historic” by characteristics that illustrate that an element, component, structure, or site feature is constructed at the present time rather than some period of the past.

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

Contributing Properties: Properties located within a designated historic district that have been deemed to “contribute” to the character and significance of the district, as opposed to “non-contributing” properties and “intrusions.”

Coping: The cap or the top course of a masonry wall.

Corbel: A projection from a masonry wall, sometimes to support a load and sometimes for decorative effect. This feature is commonly found along the top of front facades of commercial buildings having a parapet wall screening a flat roof.

Corinthian Order: A column having the most ornate of the three main orders of classical Greek architecture. It is characterized by a slender fluted column having an ornate flared capital decorated with acanthus leaves.

Corner Block: A square element, either plain or decorated, that forms a corner of a window or door surround.

Corner Boards: Vertical boards nailed on the external corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Cornice: The uppermost part of an entablature, usually used to crown the wall of a building, portico or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of a wall and ceiling within a room.

Craftsman Style: An architectural style popular in the early-20th century and featuring low-pitched gable roofs with wide, unenclosed eave overhangs, roof rafters that are typically exposed, decorative beams or braces often added under the gables, porches with roofs supported by tapered square columns, and columns frequently extending to the ground level. The Bungalow style is closely associated with the Craftsman style.

Crenelation: Alternating indentations and raised sections of a parapet creating a tooth-like profile sometimes referred to as a “Battlement.” Crenelation is a detail found most commonly in the Gothic Revival style of architecture.

Cresting: Ornamental ironwork, often highly decorative, used to embellish the ridge of a gable roof or the curb or upper cornice of a mansard roof.

Crossette: A lateral projection of the head of the molded architrave or surround of a door, window, mantel, or paneled overmantel. This feature is also known as an “Ear” or “Dog-Ear”.

Crown Molding: The upper molding of a cornice, often serving to cap or crown the vertical facing or fascia of a boxed cornice. The term is frequently given to the molding used to decorate the joints between a wall and a ceiling.

Cultural Resource: A building, structure, district, site, object, or document, that is of significance in American History, architecture, archeology, or culture.

Cupola: A small structure, usually polygonal, built on top of a roof or tower, mostly for ornamental purposes.

D

Deck: An uncovered porch, usually at the rear of a building, that is popular in modern residential design.

Demolition: Any process that destroys, in part or in whole, a portion of a building or feature.

Demolition by Neglect: The gradual destruction of a building through abandonment and/or a general lack of maintenance.

Dentils: Small, closely spaced blocks that are often tooth-like and used as an ornamental element of a classical cornice.

Design Review: The process of ascertaining whether modifications to historic and other structures, settings, and districts meet standards of appropriateness established by a governing or advisory review board. Design standards are typically utilized by the review board to help make such determinations.

Design Standards: Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to help

property owners ensure that rehabilitation and new construction respect the character of designated buildings or districts.

Dogtrot Plan: A plan in which two pens with their own chimneys are placed side by side, but spaced apart and connected by a shared roof or even another floor above the ground level.

Doric Order: A classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer: A structure containing a window (or windows) that projects through a sloping (pitched) roof.

Dormer Window: An upright window, set in a sloping roof, with vertical sides and front, and usually having a gable, shed or hip roof.

Double-Hung Window: A window with two sashes that open and close by sliding up and down within a cased frame.

Double-Pile House: A house with a center-hall floor plan that is two rooms deep on each side of the hall.

Double-Shoulder Chimney: An exterior chimney with sides that angle inward to form shoulders at two different points as it ascends from the base to the cap. The width is typically larger at the bottom and smaller toward the top.

Downspout: A vertical pipe, often made of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Dressed: A term used for stone, brick or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing or sanding one or more of its faces.

Drop Siding: A type of cladding characterized by overlapping boards with either tongue and groove or rabbeted top and bottom edges.



E

Eave: The lower portion of a sloping roof that projects beyond the wall.

Eclectic or Eclecticism: A method of design in architecture in which elements from a variety of stylistic sources are selected and combined in new and original ways.

EIFS: An acronym for Exterior Insulation and Finish System, it is a general class of non-load bearing building cladding systems that provides exterior walls with an insulated, water-resistant, finished surface in an integrated composite material system. It has some similarities to plaster and stucco, but is not as durable and has no historic precedents.

Elevation: A drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Ell: A secondary wing or extension of a building, often a rear addition, positioned at right angles to axis of the principal mass.

Embossed: A surface carved or raised in relief for decorative purposes.

Eminent Domain: The legal authority of a government to acquire private property for public benefit after payment of just compensation to the owner.

Enabling Legislation: Federal or state laws that authorize governing bodies within their jurisdictions to enact particular measures or delegate powers such as the enactment of local landmarks and historic district ordinances, zoning, and taxation.

Engaged Porch: A porch with a roof that is structurally continuous with that of the main section of the building.

English Bond: A method of laying brick whereby one course is laid with stretchers and the next course is laid with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers. See this glossary for the terms “Headers”

and “Stretchers.”

Entablature: The horizontal part of a classical order of architecture, usually positioned above columns or pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; and the uppermost element is the cornice.

Escutcheon: A protective plate, sometimes decorated, that surrounds the keyhole of a door, a light switch or a similar element.

Etched Glass: Glass in which the surface has been cut away with a strong acid or by abrasive action to create a decorative pattern.

Extended Use: Any process that increases the useful life of an old building, such as adaptive reuse or continued use.

Exterior End Chimney: A chimney located on the outside of the wall of a building. It is usually located on the gable end of the building, which is often a house.

F

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

Facade: The face or front of a building.

Fanlight: A semicircular window or elliptic arch window, usually located above a door or window, with radiating muntins that form a fan shape.

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

Federal Style: The style of architecture popular in America from the Revolutionary War era through the early-19th century. This style is characterized by facade symmetry, although main entrances can be located on one end of

the facade, as well as the reserved use of classical ornamentation.

Fenestration: The arrangement of windows on a building.

Ferrous Metals: Any metal that contains iron. They are favored for their tensile strength and durability, but other than wrought iron, they are susceptible to rusting.

Finial: An ornament, usually turned on a lathe, that is placed on the apex of an architectural feature, such as a gable, turret, or pediment.

Fixed Window: A non-operable framed window.

Flashing: A thin impervious material (usually sheet metal) installed on the exterior surface to prevent water penetration, to provide water drainage, or both. Flashing is particularly common between a roof and a wall, a chimney or a roof penetration.

Flemish Bond: A method of laying bricks in which headers and stretchers alternate in each course and vertically. Headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flush Siding: An exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully formed to be hidden and flush, giving a very uniform, flat siding appearance.

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

Form: The visible shape or configuration of something.

Foundation: The supporting portion of a structure below the first-floor construction or below grade, including footings.

Foursquare: A two-story box-shaped house style common during the early 20th century.

French Window: A long window reaching to the floor level and opening in two leaves like a pair of doors. These are sometimes referred to as “French Doors.”

Fretwork: A geometrically meandering strap pattern. Such ornamentation consists of narrow fillets or bands that are folded, crossed, and interlaced.

Friable: Easily crumbled or pulverized. This term is often associated with asbestos, which can be a health hazard when friable.

Frieze: The middle portion of a classical entablature located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

G

Gable: The triangular portion of a wall formed or defined by the two sides of a double-sloping roof, which is sometimes referred to as an “A” roof.

Galvanize: To coat steel or iron with zinc, such as by immersing it in a bath of molten zinc.

Gambrel Roof: A gable roof that is generally symmetrical, has four inclined surfaces, with the pair of inclined surfaces meeting at the ridge having a shouldower pitch. This roof form is common in Dutch Colonial Revival style houses.

Garage: A walled and roofed structure for storing a vehicle or vehicles that may be attached to a primary building or a separate outbuilding (“detached garage”). Within a historic context, this might also be referred to as a “Carriage House.”

Gazebo: A small summer house or other space with a view; usually found in a garden or yard, but may also be incorporated into the facade of a building, or found on the roof of a house.



Georgian Style: The prevailing architectural style of the 18th century in Great Britain and the North American British colonies and earning its name from Kings George I, George II, and George III. It is derived from Classical, Renaissance, and Baroque forms. The facades are typically symmetrical and the use of ornamentation is relatively unreserved.

German Siding: Wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above. See this glossary for the term “Rabbet.”

Gingerbread: A thin, curvilinear ornamentation produced with machine powered saws. This type of decoration is often used beneath the front porch roofs of Victorian houses.

Glazed Header: A brick having a glossy, dark coating ranging in color from gray green to almost black. It is formed on the outer surface of the brick through direct exposure to flames and intense heat during the firing process. In Flemish bond brickwork, this glazed surface is often used by laying the brick so that the glazed ends of the headers are exposed to form a decorative pattern in the wall.

Glazing: Fitting glass into windows or doors.

Glue-Chip Glass: A patterned glass with a surface resembling frost crystals. It was common in late-19th and early-20th century houses and bungalows.

Gothic Arch: A pointed arch commonly used in Gothic Revival architecture, particularly in churches.

Gothic Revival Style: The 19th century revival of the forms and ornament of medieval/Gothic European architecture as characterized by the use of the pointed arch, buttresses, pinnacles, and other Gothic details in a decorative fashion. The style was popular for church architecture in North Carolina well into the 20th century.

Grapevine Joint: An archaic mortar joint similar to a concave joint with a groove scribed into the center of it. These lines are often rough and wavy, simulating the generally straight, yet slightly irregular, appearance of a grapevine.

Greek Revival Style: The mid-19th century revival of the forms and ornamentation of the architecture of ancient Greece. This style was particularly popular for institutional buildings.

Gutter: A shallow channel of metal or wood set immediately below, or built along, the eaves of a building to catch and carry off rainwater, typically to a downspout.

H

Half Story: An uppermost story which is usually lighted by dormer windows and in which a sloping roof replaces the upper part of the front wall.

Half-Timbering: Found most frequently in Tudor Revival style buildings, this treatment is often located in the gable end of a wall, and it resembles plaster with an exposed wooden framework.

Hardboard: A very dense fiberboard usually having one smooth face.

Hall-Parlor Plan: A traditional vernacular floor plan consisting of two principal rooms: a larger “hall,” often neatly square, and an adjoining smaller “parlor.” In most instances, the hall was entered directly from the outside and had a fireplace centered on the end wall. It was the room where most domestic activities took place. The smaller parlor tended to be used for sleeping.

Header: The short end of a brick, sometimes glazed, as when used for Flemish bond brick work.

Heavy Timber Wood: A code-approved non-combustible or limited-combustible wood element having a minimum dimension of 6 X 6 inches with certificate of kiln dried material for structural members.

Hipped Roof: A roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight roof ridge.

Historic District: A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historic and aesthetic associations. The significance of a district may be recognized through listing on a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission. In Carthage, regulations for locally-designated historic districts are overseen by the P&Z.

Hood Mold: Also referred to as a “Hood Mould,” “Label Mould,” and “Drip Mould,” this architectural element is an external molded projection from a wall located above an opening (window or door) to throw off rainwater. It can be ornate and primarily decorative, and it is particularly common in Italian Revival architecture.

House Museum: A museum in which the structure itself is of historical or architectural significance and its interpretation relates primarily to the building’s architecture, furnishings, and history. Another common term is “Historic House Museum.”

Human Scale: A combination of qualities in architecture or the landscape that provides an appropriate relationship to human size, enhancing rather than diminishing the importance of people.

I

Infill: Buildings that have been designed and built to replace missing structures or buildings so they fill gaps in the streetscape.

In-Kind: Staying with the same material or items used originally.

Interior End Chimney: A chimney positioned on the interior side of the gable end of a building.

Ionic Order: One of the three classical Greek orders, the Ionic capital is characterized by the use of volutes. The Ionic columns normally stand on a base that separates the shaft of the column from the stylobate or platform, while the cap is usually enriched with egg-and-dart.

Italianate Style: A revival of elements of Italian Renaissance architecture popular during the mid to late-19th century and characterized by the presence of broad projecting or overhanging cornices supported by ornate wooden brackets. Other common features include the use of arched windows and heavy window hood molds.

J

Jalousie: A window made of adjustable glass louvers that control ventilation. The louvers are typically horizontally oriented. They are opened and closed with a crank handle. They became popular during the 1950s and 1960s, particularly in warmer climates.

Jamb: The vertical sides of an opening, usually for a door or window.

Jerkin Head Roof: A roof in which the end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance. This feature is sometimes referred to as a “Clipped Gable.”

Joinery: The craft of connecting members together through the use of various types of joints; used extensively in trim work and in cabinet work.

Joist: One of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling. Floorboards, ceiling boards, or plaster laths are nailed to joists.



K

Keystone: The central wedge-shaped stone at the crown of an arch or in the center of a lintel.

Knee Bracket: A diagonal member for bracing the angle between two joined members, as a stud or column and a joist or rafter, being joined to each part-way along its length.

L

Lancet Arch: A pointed arch in which each of the arcs, or curves, of the arch have a radius longer than the width of the arch. It takes its name from being shaped like the tip of a lance. The lancet window is associated with Gothic architecture.

Landmarks Register: A listing of buildings, districts, and objects designated for historical, architectural, or other special significance that may carry protection for listed properties.

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

Latex Paint: A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

Lattice: A network, often diagonal, of interlocking lath or other thin strips used as screening, especially in the base of a porch to fill in the voids between the piers.

Light: A relatively thin piece of glass, typically rectilinear in shape, that is framed together with a series of other lights to create a transparent window. It is also referred to as a "Pane."

Lime: Calcium oxide, which comes from burning limestone.

Lintel: A beam of wood or stone that spans an opening; in masonry construction it frequently supports the masonry above the opening.

Lunette: A semicircular opening.

M

Major Work: Work requiring approval via a Certificate of Appropriateness (COA) by the Planning, Zoning, & Historic Preservation Commission at a monthly meeting.

Mansard Roof: A four-sided double-pitch roof characteristic of the Second Empire Style.

Masonry: Work constructed by a mason using stone, brick, concrete blocks, tile or similar materials.

Massing: The physical volume or bulk of a building, and the building's arrangement and organization in relation to the physical site and other buildings.

Meeting Rail: The rail of each sash of a double-hung window that meets a rail of the other sash when the window is closed.

Mildew: A fungus that grows and feeds on paint, cotton, linen and similar fabrics that are exposed to moisture, causing discoloration and decomposition of the surface.

Minor Work: Work requiring approval via a Certificate of Appropriateness (COA) by the City's Public Works Department.

Mission Tiles: A red roof material made of fired clay.

Mixed Use: A variety of authorized activities in an area or a building as distinguished from the isolated uses and planned separatism prescribed by many zoning ordinances.

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

Molding: A decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Mortar: A mixture of Portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. Until the use of hard Portland cement became common, the softer lime-clay or lime-sand mortars and masonry cement were common. The use of Portland cement can result in destructive spawling of the masonry. See “Spawling” in this glossary of terms.

Mortise and Tenon: A joint that is made by one component having its end cut as a projecting tongue (tenon) that fits exactly into a groove or hole (mortise) in the other component. Once joined in this fashion, the two pieces are often secured by a peg.

Mullion: A vertical member dividing a window area and forming part of the window frame.

Muntin: A molding forming part of the frame of a window sash and holding one side of a pane. Muntins serve as the framing system for individual panes (lights). They are usually made of wood or metal.

N

Neoclassical Style: A style of architecture popular during the first half of the 20th century. Elements draw heavily from Greek Revival and early Classical revival styles.

Newel Post: The principal post used to terminate either end of the railing or balustrade for a flight of stairs.

Non-Contributing Properties: Properties located within a designated historic district that have been deemed to not contribute to the character and significance of the district, as opposed to “contributing” properties. Typically, such

properties feature buildings that were constructed in an era after the majority of those in the district or they are from the era of significance, but have been substantially altered.

O

Oculus: A circular opening or window.

Ogee: A double curve formed by the combination of a convex and concave line, similar to an “S” shape.

Oil Paint: A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment. It has rarely been used as a house paint since the mid-20th century when it was commonly replaced by alkyd resin paints.

Oriel Window: A bay window located above the first floor level supported by brackets or corbels.

Outbuilding: A structure not connected with the primary building on a parcel of property. Examples include a shed, garage, barn, cabana, pool house or cottage.

P

Palladian Window: A window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels. Popular in 17th and 18th century British architecture, its inspiration comes from the 16th-century Italian architect Andrea Palladio.

Pane: A relatively thin piece of glass, typically rectilinear in shape, that is framed together with a series of other lights to create a transparent window. It is also referred to as a “Light.”

Panel: A portion of a flat surface set off by molding or some other decorative device.



Pantile: A roofing tile that has the shape of an “S” laid on its side.

Parapet: A low wall along a roof or terrace used as decoration or protection. Most commonly, this type of wall is on the front facade of a commercial building and visually screens a flat (or gently sloped) roof as viewed from the front.

Parging: A technique of applying a cement-type coating to a masonry surface.

Patina: The mellowing of age on any material due to exposure to the elements.

Patio: An open, outdoor living space adjacent to a building (commonly a house) that is usually surfaced with stone, brick, tiles, or concrete and at ground level.

Pediment: A crowning element for porticoes, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides. It is sometimes broken in the center as if to accommodate an ornament, sometimes of segmental, elliptical, or serpentine form. Pediments were a common feature in Georgian architecture.

Pen: A one-room structure, the term is usually used when referring to log buildings. Many dwellings erected by the first settlers were single-pen structures. Many of these dwellings were expanded into two-pen houses following the double-pen, saddlebag, or dogtrot plans.

Pendant: A hanging ornament usually found projecting from the bottom of a construction member such as a newel in a staircase, the bottom of a barge-board or the underside of a wall overhang.

Pier: A vertical supporting member that is part of a structure’s foundation.

Pilaster: A shallow pier or rectangular column projecting only slightly from (engaged to) a wall. Pilasters are usually designed like columns with a base, shaft, and capital.

Pitch: The degree of slope on a roof.

Porch: A roofed open gallery attached to the exterior of a building. It is also referred to as a “Veranda.”

Porte Cochere: A porch projecting from a building that provides protection for vehicles and people entering the building. A common feature of the early-20th century Colonial Revival and Bungalow styles, it typically projected off the driveway side of the house.

Portico: A roofed space, open or partly enclosed (often with columns and a pediment), that forms the entrance and centerpiece of the facade of a building.

Portland Cement: A very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln.

Prairie Style: Popular during the early-20th century, this architectural style is characterized by the overall horizontal appearance of buildings, which is accomplished through the use of bands of casement windows, long terraces or balconies, flanking wings, low-pitched roofs with wide overhangs and darkly colored strips or bands on exterior walls. The exteriors typically feature earth tone colors, and this style is most commonly applied to houses.

Preservation: Within the context of this Design Guidelines document, saving old and historic buildings, sites, structures, and objects from destruction or deterioration, and providing for their continued use by means of restoration, rehabilitation, or adaptive reuse and continued maintenance. The Secretary of Interior’s Standards for Rehabilitation defines it as “the act or process of applying measures to sustain the existing form and vegetative cover of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.”

Preservation Commission: A generic term for an appointed municipal or county board that recommends the designation of, and regulates changes to, historic districts and landmarks. It may be called a historic district review board or commission, or architectural or design review board. In Carthage, it is called the “Planning, Zoning, & Historic Preservation Commission.”

Primer: A paint applied as a first coat that serves the function of sealing and filling the surface being painted, such as wood, plaster, and masonry.

Proportion: The balanced relationship of parts of a building, landscape, structure or site.

Q

Quarter Round: A small molding that has the cross section of a quarter circle.

Queen Anne Style: A popular late-19th century revival of early-18th century English architecture characterized by irregularity of plan and massing, and a variety of textures. Roof lines are often relatively complex and feature steep slopes, and front and side porches are a dominant feature.

Quoin: Ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the facade plane.

Rabbet: A step-shaped recess cut along the edge or in the face of a piece of wood, typically forming a match to the edge or tongue of another piece. Such a joint is often referred to as a “Rabbet Joint.”

Rafters: Structural timbers rising from the plate at the top of a wall to the ridge of the roof and supporting the roof covering.

Rafter Tail: The exposed portion of a rafter that overhangs an exterior wall.

Rail: When referring to a window, the horizontal members that meet in the center of two sashes.

Railing: A fence-like barrier composed of one or more horizontal rails supported by widely spaced uprights. This can also be referred to as a “Balustrade.”

Raised Panels: A portion of a flat surface, as in the panel of a door or wainscoting, that is distinctly set off from the surrounding area by a molding or other device and is raised above the surrounding surface area.

Rake: Trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Reconstruction: Reproducing through new construction the exact form and detail of a lost building, structure or object as it appeared at a specific period of time.

Reglaze: To remove and replace deteriorated putty with new putty located between the glass and the wood of a window with the intent of creating a weather-tight seal.

Rehabilitation: As defined by the Secretary of the Interior’s Standards for Rehabilitation, “The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.”

Removal: The relocation of a structure to another position on the same site or another site.

Renovation: Modernization of an old or historic building that may produce inappropriate alterations or eliminate important features and details.

Repointing: Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.

Restoration: As defined in the Secretary of the Interior’s Standards for Rehabilitation, “The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by



means of removal of latter work or by the replacement of missing earlier work.”

Returns: Horizontal portions of a cornice that extend part of the way across the gable end of a structure at the eave level.

Rhythm: A sense of movement created by the regular recurrence of elements across the face of a building, as in the spacing of doors and windows.

Ridge: The horizontal line formed when two roof surfaces meet at their highest point in elevation.

Riser: Each of the vertical boards closing in the spaces between the treads of stairways.

Roof: The part of the structure that covers and protects it from weather, together with decorative elements such as cresting, coverings, chimneys, and other elements.

Roofing Tile: A tile for roofing, usually made of burnt clay, and available in many configurations and types, such as plain tiles, single-lap tiles, and interlocking tiles.

Rusticated Stone: Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

S

Saddlebag Plan: A floor plan in which two single-pen rooms are joined together and separated by a single interior chimney.

Sandblasting: An extremely abrasive method of cleaning brick, masonry or wood that involves directing high-powered jets of sand against a surface. Although popular in the 1970s, this cleaning method should be avoided for any historic building surfaces.

Sash: The frame, usually made of wood, that holds the pane(s) of glass in a window. It can be movable or fixed, and it might slide in a vertical plane or be pivotal.

Sawnwork: Ornamentation in cutout planking that is formed with a hand-saw. Popular in the 1880s and 1890s, this decorative detailing is flat.

Scale: The size of the construction units, architectural elements and details in relation to the size of a human.

Screening: The use of vegetation or fencing to conceal an area from view.

Second Empire Style: An eclectic style derived from the grand architecture of the French Second Empire of Napoleon III and popularly used in America from the 1860s to the 1880s, especially for public buildings, and characterized by heavy ornamentation and high mansard roofs with dormers.

Section 106 Review: The provision of the National Historic Preservation Act of 1966 that requires the head of a federal agency financing or licensing a project to make a determination (in consultation with the State Historic Preservation Office and other consulting parties) of the effect of the project on property listed on, or eligible for, the National Register of Historic Places. This is the only protection the National Register provides for listed properties, although the review process does not guarantee ultimate protection.

Segmental Arch: An arch formed on a segment of a circle or an ellipse.

Sense of Place: The sum of the attributes of a locality, neighborhood, or property that give it a unique and distinctive character.

Setback: The distance from the wall of a building to the nearest property line, which can include front, rear and side setbacks. Often associated with zoning requirements, these are sometimes referred to as “Building Setbacks.”

Setting: The time, period, and physical environment of a particular place.

Shed Dormer: A dormer with a roof consisting of one inclined plane.

Shed Room: A one-story appendage to a larger structure, covered by a simple shed or sloping roof that “leans” against the principal building mass.

Sheet Metal: A flat, rolled-metal product, rectangular in cross-section and form. When used as roofing material, it is usually terne or zinc-plated.

Shingle: A roofing unit of wood, asphalt, slate, tile, or another material cut to stock lengths, widths and thicknesses, and used as an exterior covering on roofs and applied in an overlapping fashion.

Shoulder: The sloping shelf or ledge created on the side of a masonry chimney where the width of the chimney changes.

Shutters: Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable. They are intended to protect against severe weather and for security purposes, but are often primarily for decorative purposes.

Sidelight: A framed area of fixed glass with one or more panes positioned to the side of a door or window opening.

Sill: A heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on top of the foundation. Also, the horizontal bottom member of a door or window frame.

Sillplate: The horizontal member that rests on the foundation and forms the lowest part of the frame of a structure.

Simulated Divided Light: A window in which a single, full-length piece glass is set behind affixed muntins to simulate a true divided light window.

Stack: A number of flues embodied in one structure rising above a roof.

Sliding Window: Overlapping horizontally sliding sashes.

Soffit: The exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel or vault.

Solarium: A glass-enclosed porch or room.

Spandrel: The space between the right or left exterior curve of an arch and an enclosing right angle, which is often ornamental.

Spawling: When masonry surfaces such as brick or stone flake off. This can often occur when Portland cement is used as the mortar in restoring historic buildings and the shrink-swell action that occurs from dramatic temperature changes results in the masonry spawling, rather than the movement occurring in the mortar, which was historically softer and more flexible.

Spindle Frieze: A row of lathe-turned spindles included as the uppermost decorative feature of a gallery or porch below the cornice. It is also known as an “Openwork Frieze.”

Stabilization: According to the Secretary of Interior’s Standards for Rehabilitation, this term is defined as “The act or process of applying measures designed to reestablish a weather-resistant enclosure and the structural stability of unsafe or deteriorated property while maintaining the essential form as it exists at present.”

Steeple: A tall ornamental tower, sometimes with a belfry, and usually crowning a religious building. The steeple is usually composed of a series of diminishing stories ending with a spire.

Street Furniture: Municipal equipment placed along streets, including light fixtures, fire hydrants, police and fire call boxes, signs, benches and kiosks.

Streetscape: The distinguishing character of a particular street is created by its width, degree of curvature, paving materials, design of the street furniture, forms of surrounding buildings, and the presence of vegetation (especially trees) along the curb or sidewalk.

Stretcher: The face of the long axis of a brick when laid horizontally.



String Course: A projecting course of bricks or other material forming a narrow horizontal strip across the exterior of a building's wall. Usually intended to delineate the line between stories, it is also referred to as a "Belt Course."

Storefront: The facade portion or entryway of a retail store located on the ground floor or street level of a commercial building, typically including one or more display windows. A storefront serves to attract visual attention to a business and its merchandise.

Stucco: An exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older stucco may be mixed from softer masonry cement rather than Portland cement.

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

Surround: The border or casing of a window or door opening, which is sometimes molded.

T

Tax Incentive: Within the context of these Design Guidelines, a tax reduction designed to encourage private investment in historic preservation and rehabilitation projects.

Terneplate: Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

Terra Cotta: A ceramic material that is molded decoratively and often glazed. It is used for facings of buildings or as inset ornamentation.

Terrace: A raised, level, paved, or planted area next to a building.

Textured Siding: Wood cut in various flat patterns, such as half rounds or scallops, and applied to portions of facades to create a picturesque or ro-

mantic look. This treatment was often used in Queen Anne style buildings. Surface textures are found in diamond, scallop, staggered butt and composite patterns.

Tongue and Groove: A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

Tooling: The finishing of a mortar joint by pressing and compacting it to create a particular profile.

Topography: The physical and natural features of a particular place, particularly the contours of the land.

Topping: Removal of top and upright tree branches with many cuts between nodes or where branches meet other branches or the trunk.

Cityscape: The relationship of buildings, shapes, spaces, and textures that give a City or area its distinctive visual character or image.

Trabeated: A method of construction employing posts and lintels. This term is used to describe a standard Greek Revival entrance door having a transom and sidelights.

Tracery: An ornamental division of an opening, especially a large window, that is usually made with wood. Tracery is found in buildings having a Gothic influence.

Transom: Also referred to as an "Over-Door Light," this is a horizontally oriented window unit above a door. Transoms are sometimes operable to allow for the flow of air.

Triple-A Roof: A colloquial term used to describe the false center gable often found on late-19th and early-20th century domestic roofs. Also used as a name for a vernacular house containing such a roof configuration; term is derived from the three "A" shaped gables: side, front, and side.

True Divided Light: A window in which the glass is installed as individual small panes.

Tudor Arch: A pointed archway with a greater span than rise. The arch is a product of the English Gothic style of medieval architecture and popular under the Tudor Dynasty (1485-1603).

Tudor Revival Style: An architectural style dating between approximately 1890 and 1940 and inspired by English architecture predating roughly the 18th century, it is characterized by steeply pitched and gable roofs, gabled entranceways, multi-paned narrow windows, tall chimneys (often with chimney pots), masonry construction, and decorative half-timbering.

Turned: An architectural feature fashioned on a lathe, as in a baluster, newel, or porch post.

Turret: A small tower, usually corbeled from a corner.

U

Undue Hardship: Unusual circumstances in which the strict application of any provision of the City's Historic Preservation Ordinance or Design Review Guidelines would result in an exceptional practical difficulty upon any owner of a specific property.

V

Valley Flashing: Copper, galvanized sheet metal or aluminum strips placed along the depressed angle that is formed at the intersection of two roof slopes.

Veneer: A decorative layer of brick, wood or another material used to cover an inferior structural material to provide an enhanced appearance at a relatively low cost.

Veranda: A roofed open gallery attached to the exterior of a building. It is also referred to as a "Porch."

Vergeboard: Also referred to as a "Bargeboard," this wooden feature is usually decorative and suspended from, and following, the slope of a gable roof. Vergeboards are used on buildings inspired by Gothic forms.

Vernacular: In architecture, as in language, the non-academic local expressions of a particular region. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principles of formal classical architecture, but are executed by local builders in an individual way that reflects local or regional needs, tastes, climatic conditions, technology, and craftsmanship.

Victorian Style: The general term used to describe the wide variety of eclectic revival styles that were introduced in British and American architecture during the reign of Queen Victoria (1837-1901).

Vinyl Siding: Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard. If not installed properly, it can cause moisture to be trapped and result in wood rot.

Visual Pollution: Anything that, because of its placement or intrinsic nature, is offensive to the sense of sight, such as excessive signage.

Vitrolite: Pigmented structural glass developed and popularized in the early-20th century for facing Art Deco and Art Moderne style commercial buildings.

Voussoir: A wedge-shaped element, typically a stone, which is used in building an arch or vault. Although each unit in an arch or vault is a voussoir, two units are of distinct functional importance: the keystone and the springer. The keystone is the center stone or masonry unit at the apex of an arch.



W

Water Blasting: A cleaning method similar to sand blasting except that water is used as the abrasive. As in sand blasting, high pressure water jets can damage wood and masonry surfaces.

Water Table: A belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboarding: Wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

Weather-Stripping: A narrow, compressible band used between the edge of a window or door and the opening to seal against water and air penetration.

Window: A glazed opening in a wall that provides an interior space with natural light and ventilation.

Window Hood: A protective and sometimes decorative cover found over doors and windows.

Wood Consolidants: These epoxies are designed to saturate and encapsulate wood decay, prime damaged areas, and seal the end grain of new and old wood to prevent future decay.

Wood Shakes: Hand-cut wooden shingles. Shakes are distinguished from shingles in that shakes are not tapered and usually have more irregular surfaces. Their length generally varies from twelve inches to over three feet.

Wrought Iron: Iron that is rolled or hammered into shape rather than being melted, as in the case of cast iron.

X

Reserved

Y

Reserved

Z

Reserved



APPENDIX 1.

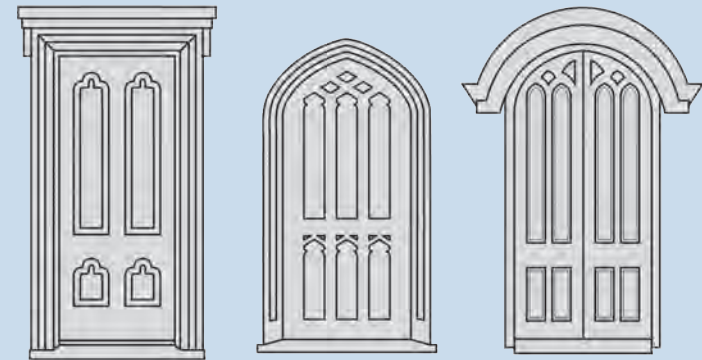


APPENDIX 2. HISTORIC DOOR STYLES

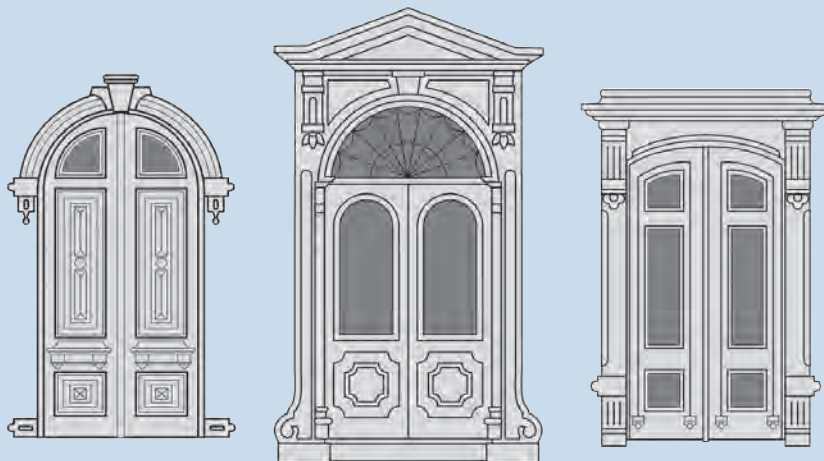
HISTORIC DOOR STYLES

The design of doors in historic homes are unique to the architectural style of the home. As styles changed, so did the details of doors such as door shape, size, and proportion, door panels, the inclusion of side-lights and transoms, door surrounds, and so forth. The graphics on this page and the following pages illustrate common door styles according to specific architectural styles. While variations may exist, the doors illustrated in these graphics feature the details common to each style.

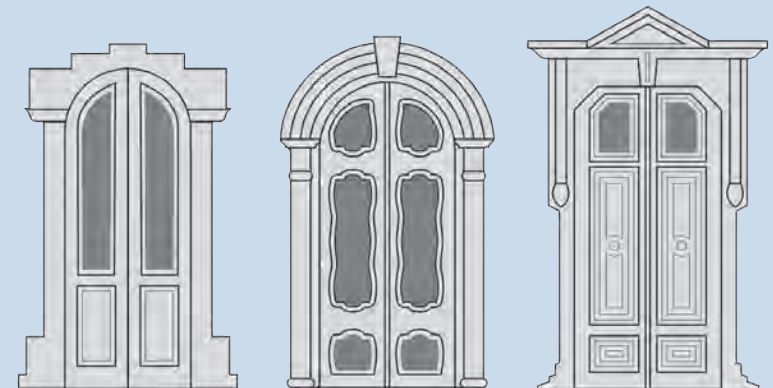
Source: Graphics have been adapted from Stilfehr at <https://commons.wikimedia.org>, license: <https://creativecommons.org/licenses/by-sa/4.0/deed.en>



GOTHIC REVIVAL

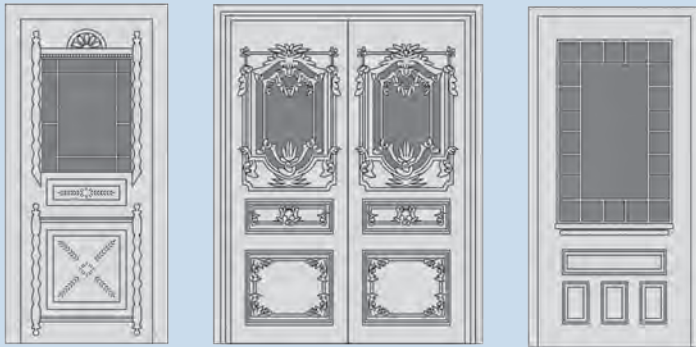


ITALIANATE

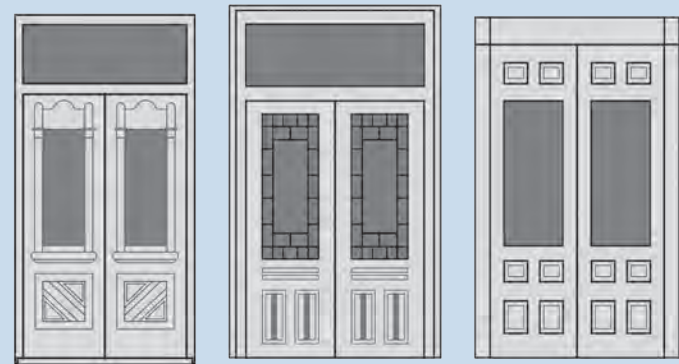


SECOND EMPIRE

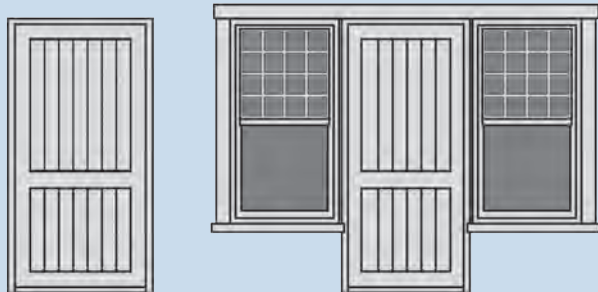
HISTORIC DOOR STYLES (CONT.)



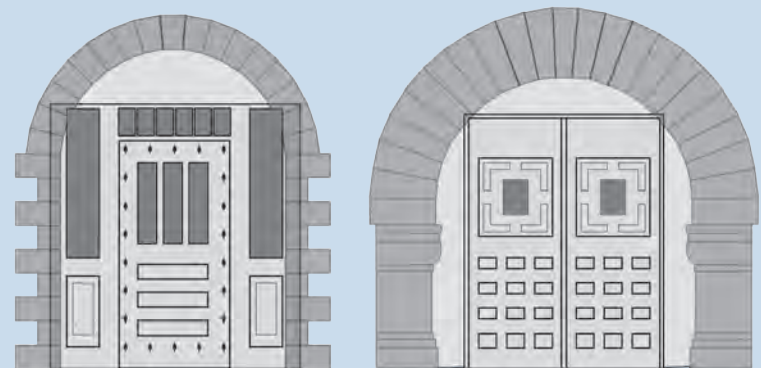
QUEEN ANNE



STICK STYLE

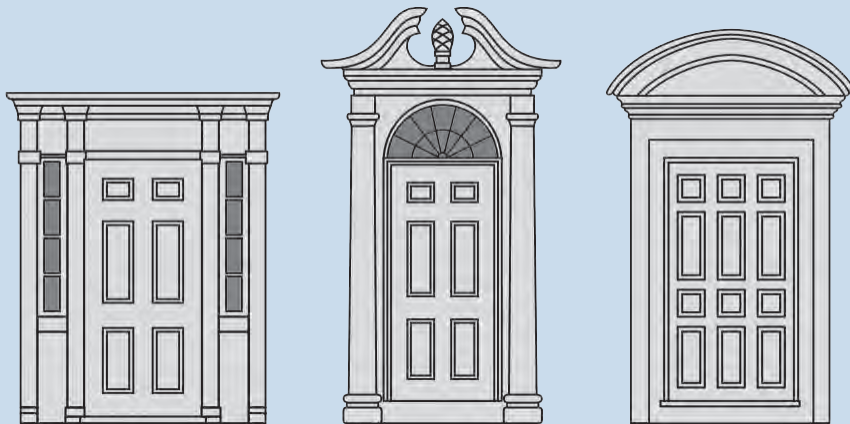


SHINGLE STYLE

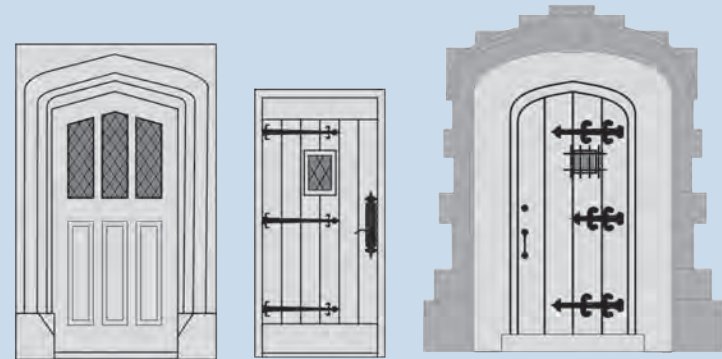


RICHARDSONIAN ROMANESQUE

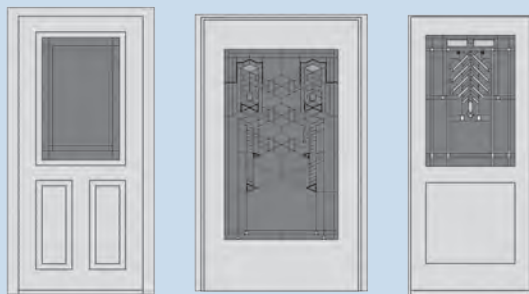
HISTORIC DOOR STYLES (CONT.)



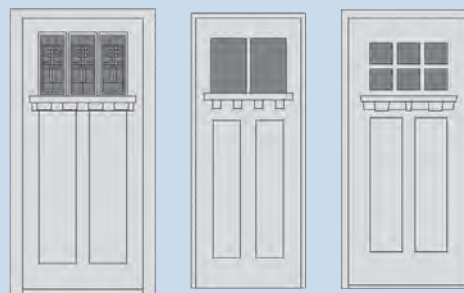
COLONIAL REVIVAL



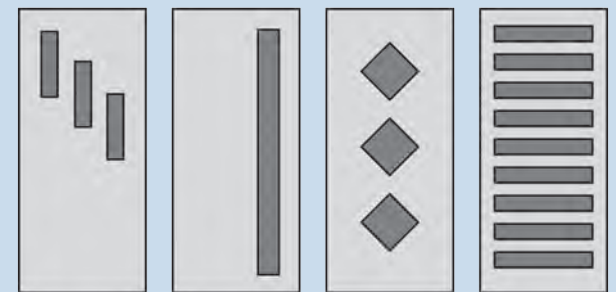
TUDOR REVIVAL



PRAIRIE HOUSE



CRAFTSMAN



MID-CENTURY MODERN



APPENDIX 3. PAINT COLORS

BACKGROUND

Valspar Paint Company collaborated with the National Trust for Historic Preservation to develop a diverse palette of colors appropriate for use in historic preservation. The 258 Valspar colors listed on the following pages of this appendix may be administratively approved if selected for a project in Carthage's Historic Districts. This applies to all buildings, including both contributing and non-contributing. If a desired color an applicant wishes to use is not included in this appendix, they may request review and approval of the desired paint color from the P&Z.

While the paint colors included in this appendix are from Valspar, paint from other brands is acceptable as long as it matches the chosen color from this palette. Valspar Paint Company has a “Find Your Color” online paint tool, which allows searches of paint colors by name or Valspar color number. This tool also provides RGB and HEX color data.

<https://www.valspar.com/en/colors/browse-colors?search=ginkgo%20tree&sorting=featured>

EasyRGB is another web tool that allows you to match color data (RGBs, XYZ etc.) to color cards, paint lines, inks, fan decks, standards and more.

<https://www.easyrgb.com/en/match.php#inputFORM>

WESTERN SANDSTONE

1001-10A



LRV ⓘ 38 RGB 179, 168, 161 HEX #B3ABA1 Available at Lowe's

VIRGINIA SOIL

1003-9A



LRV ⓘ 6 RGB 95, 79, 76 HEX #5F4F4C Available at Lowe's

MARRON

1004-9B



LRV ⓘ 13 RGB 127, 108, 103 HEX #7F6C67 Available at Lowe's

BERRY FROST

1004-10A



LRV ⓘ 42 RGB 190, 173, 169 HEX #BEADA9 Available at Lowe's

BERRY CREAM

1004-10B



LRV ⓘ 57 RGB 213, 198, 194 HEX #D5C6C2 Available at Lowe's

SO CHARMING

1005-1B



LRV ⓘ 33 RGB 234, 125, 150 HEX #EA7096 Available at Lowe's

CHERRY TAUPE

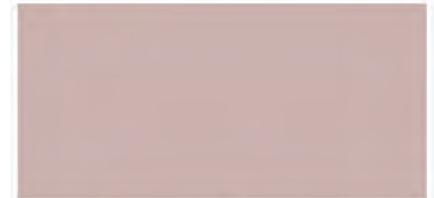
1005-10A



LRV ⓘ 31 RGB 181, 151, 145 HEX #B59791 Available at Lowe's

LOVEBUG

1005-10B



LRV ⓘ 45 RGB 202, 177, 174 HEX #CAB1AE Available at Lowe's

PRETTY PEONY

1006-3B



LRV ⓘ 17 RGB 174, 100, 113 HEX #AE6471 Available at Lowe's

BROWN PLUM

1006-7A



LRV ⓘ 7 RGB 110, 77, 76 HEX #6E4D4C Available at Lowe's

BRICKSTONE RED

1006-9B



LRV ⓘ 11 RGB 130, 98, 87 HEX #825E57 Available at Lowe's

MAUVE BLUSH

1006-10A



LRV ⓘ 33 RGB 184, 155, 145 HEX #B89891 Available at Lowe's

IN THE RED

1007-5A



LRV ⓘ 8 RGB 127, 80, 81 HEX #7F5051 Available at Lowe's

EARTH ROUGE

1007-7A



LRV ⓘ 9 RGB 130, 85, 81 HEX #825551 Available at Lowe's

PLUM RIBBON

1007-7C



LRV ⓘ 26 RGB 176, 136, 134 HEX #B08886 Available at Lowe's

ROSY HUE

1007-8A



LRV ⓘ 44 RGB 206, 172, 173 HEX #CEACAD Available at Lowe's



HONEYSUCKLE DELIGHT

1007-10C



LRV ⓘ 74 RGB 237, 222, 214 HEX #EDED66 Available at Lowe's

UPHOLSTERY RED

1008-3A



LRV ⓘ 12 RGB 158, 86, 92 HEX #9E565C Available at Lowe's

MUTED RED

1008-5A



LRV ⓘ 11 RGB 146, 85, 89 HEX #925559 Available at Lowe's

RED HENNA

1008-7A



LRV ⓘ 9 RGB 128, 81, 78 HEX #80514E Available at Lowe's

MOVING MELODY

1009-5



LRV ⓘ 7 RGB 121, 74, 77 HEX #794A4D Available at Lowe's

JAZZY RED

1009-6



LRV ⓘ 5 RGB 120, 55, 65 HEX #783741 Available at Lowe's

RED BLISS

1010-1



LRV ⓘ 16 RGB 207, 69, 74 HEX #CF454A Available at Lowe's

PERENNIAL RED

1010-4



LRV ⓘ 6 RGB 128, 64, 69 HEX #804045 Available at Lowe's

STOIC

1010-6



LRV ⓘ 7 RGB 114, 78, 86 HEX #724E56 Available at Lowe's

PLAYFUL PINK

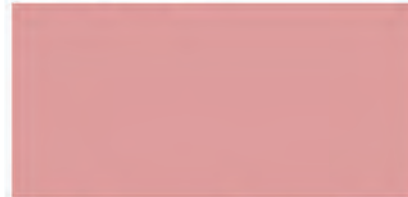
2001-3B



LRV ⓘ 22 RGB 192, 110, 113 HEX #C06E71 Available at Lowe's

JUICY PEACH

2001-6A



LRV ⓘ 40 RGB 221, 156, 155 HEX #DD9C9B Available at Lowe's

REMEMBER ME RED

2001-7A



LRV ⓘ 9 RGB 138, 82, 72 HEX #8A5248 Available at Lowe's

PAJARITO RED

2001-7B



LRV ⓘ 19 RGB 170, 114, 103 HEX #AA7267 Available at Lowe's

FIELD OF FLOWERS

2001-8A



LRV ⓘ 34 RGB 205, 148, 137 HEX #CD9489 Available at Lowe's

DECADENT RED

2002-5A



LRV ⓘ 9 RGB 144, 76, 68 HEX #904C44 Available at Lowe's

KITCHEN TILE RED

2002-5B



LRV ⓘ 19 RGB 175, 109, 95 HEX #AF6D5F Available at Lowe's

RHAPSODY

2002-5C



LRV ⓘ 25 RGB 194, 123, 113 HEX #C27B71 Available at Lowe's

TINY TULIP

2002-7B



LRV ⓘ 18 RGB 168, 110, 94 HEX #A86E5E Available at Lowe's

TAVERN MAHOGANY

2002-9A



LRV ⓘ 7 RGB 107, 82, 76 HEX #6B524C Available at Lowe's

ISLAND SALSA

2003-3A



LRV ⓘ 17 RGB 187, 93, 80 HEX #BB5D50 Available at Lowe's

CORAL RIDGE

2003-6A



LRV ⓘ 41 RGB 229, 158, 133 HEX #E59E85 Available at Lowe's

SWEET MARMALADE

2003-6B



LRV ⓘ 46 RGB 231, 169, 147 HEX #E7A993 Available at Lowe's

DEEP CLAY RED

2003-7B



LRV ⓘ 17 RGB 165, 108, 91 HEX #A54C5B Available at Lowe's

KITCHEN TERRA COTTA

2003-7C



LRV ⓘ 28 RGB 190, 136, 116 HEX #BE8874 Available at Lowe's

GLAMOROUS TAUPE

2003-10A



LRV ⓘ 40 RGB 190, 168, 159 HEX #BEA89F Available at Lowe's

FLAMENCO PINK

2004-3B



LRV ⓘ 28 RGB 218, 120, 103 HEX #DA7867 Available at Lowe's

SPECIAL PEACH

2004-6B



LRV ⓘ 62 RGB 236, 201, 177 HEX #ECC9B1 Available at Lowe's

BROWN BARK

2004-9B



LRV ⓘ 14 RGB 135, 110, 99 HEX #876E63 Available at Lowe's

SPANISH DANCER

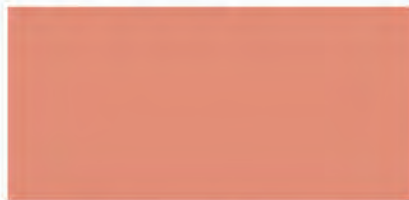
2005-3B



LRV ⓘ 29 RGB 220, 125, 102 HEX #DC7D66 Available at Lowe's

SWEETLY SINGING

2005-3C



LRV ⓘ 35 RGB 225, 142, 120 HEX #E18E78 Available at Lowe's

RIO GRANDE MUD

2005-7A



LRV ⓘ 15 RGB 153, 105, 91 HEX #96695B Available at Lowe's

MORNING COFFEE

2005-10A



LRV ⓘ 41 RGB 195, 171, 151 HEX #C3A899 Available at Lowe's



PERFECT PEACH

2006-6A



LRV ⓘ 45 RGB 222, 171, 137 HEX #DEAB89 Available at Lowe's

SOUTHERN PEACH

2006-6B



LRV ⓘ 57 RGB 230, 193, 164 HEX #E6C1A4 Available at Lowe's

CHOCOLATE SAUCE

2006-7A



LRV ⓘ 11 RGB 128, 94, 79 HEX #805E4F Available at Lowe's

ESTATE PEACH

2006-8A



LRV ⓘ 49 RGB 211, 183, 165 HEX #D3B7A5 Available at Lowe's

SCENTED CANDLE

2006-9B



LRV ⓘ 16 RGB 136, 116, 101 HEX #8B7A65 Available at Lowe's

GALLERY GREY

2006-10B



LRV ⓘ 47 RGB 195, 184, 172 HEX #C3B8AC Available at Lowe's

PEACH ICE CREAM

2007-5C



LRV ⓘ 39 RGB 219, 159, 122 HEX #DB9F7A Available at Lowe's

RUSTIC EARTH

2007-7A



LRV ⓘ 15 RGB 144, 107, 88 HEX #9C6B58 Available at Lowe's

COSY CHAIR

2007-8A



LRV ⓘ 43 RGB 209, 170, 138 HEX #D1AA8A Available at Lowe's

WOODLAND STONE

2007-9C



LRV ⓘ 33 RGB 176, 158, 142 HEX #B09E8E Available at Lowe's

CLEAN SWEEP

2007-10B



LRV ⓘ 46 RGB 197, 183, 169 HEX #C5B7A9 Available at Lowe's

BASK IN THE GLOW

2008-1C



LRV ⓘ 63 RGB 247, 204, 124 HEX #F7C77C Available at Lowe's

FIESTA

2008-5A



LRV ⓘ 19 RGB 182, 107, 70 HEX #B66B46 Available at Lowe's

PATIO STONE

2008-5B



LRV ⓘ 31 RGB 210, 138, 91 HEX #D28A5B Available at Lowe's

STANDING STILL

2008-7B



LRV ⓘ 15 RGB 143, 109, 82 HEX #8F6D52 Available at Lowe's

FRIENDLY TAN

2008-8A



LRV ⓘ 35 RGB 194, 158, 127 HEX #C29E7F Available at Lowe's

MAPLE LEAF

2008-8B



LRV ⓘ 46 RGB 206, 180, 153 HEX #CEB499 Available at Lowe's

LOVELY LOVE SONG

2009-4



LRV ⓘ 15 RGB 195, 75, 68 HEX #C34B44 Available at Lowe's

WESTERN CLAY

2009-8



LRV ⓘ 11 RGB 127, 96, 92 HEX #7F605C Available at Lowe's

BERRY BUTTER

2010-8



LRV ⓘ 9 RGB 125, 89, 85 HEX #7D5955 Available at Lowe's

RUSSET RED

2011-7



LRV ⓘ 10 RGB 148, 79, 67 HEX #944F43 Available at Lowe's

DOUBLE CHOCOLATE

2011-8



LRV ⓘ 6 RGB 111, 75, 70 HEX #6F4B46 Available at Lowe's

STURDY BRONZE

3001-7C



LRV ⓘ 33 RGB 168, 154, 129 HEX #BC9A81 Available at Lowe's

MANILA CREAM

3001-8C



LRV ⓘ 70 RGB 230, 219, 202 HEX #E6D8CA Available at Lowe's

CHANGING SEASONS

3001-9C



LRV ⓘ 31 RGB 178, 151, 126 HEX #B2977E Available at Lowe's

BOULDER BEIGE

3001-10A



LRV ⓘ 40 RGB 193, 169, 149 HEX #C1A995 Available at Lowe's

SUN TAN

3002-8A



LRV ⓘ 51 RGB 220, 185, 149 HEX #DCB995 Available at Lowe's

SUBTLE BLUSH

3002-8C



LRV ⓘ 78 RGB 242, 227, 208 HEX #F2E3D0 Available at Lowe's

DOE EYES

3002-9C



LRV ⓘ 34 RGB 183, 157, 128 HEX #B79D80 Available at Lowe's

WHEAT TOAST

3002-10B



LRV ⓘ 58 RGB 221, 200, 171 HEX #DCCBAB Available at Lowe's

SAVOURY BEIGE

3002-10C



LRV ⓘ 68 RGB 228, 216, 198 HEX #E4D8C6 Available at Lowe's

AUTUMN SPICE

3003-5B



LRV ⓘ 34 RGB 205, 150, 92 HEX #CD965C Available at Lowe's



A3.6

CARTHAGE HISTORIC DISTRICT DESIGN GUIDELINES

IMPERIAL GOLD

3003-5C



LRV ⓘ 48 RGB 220, 180, 130 HEX #DCB482 Available at Lowe's

PUMPKIN PIE OH MY!

3003-6B



LRV ⓘ 64 RGB 236, 207, 166 HEX #ECCFAA Available at Lowe's

SIMPLE PLEASURES

3003-6C



LRV ⓘ 73 RGB 241, 220, 191 HEX #F1DCBF Available at Lowe's

CORNER CAFÉ

3003-7C



LRV ⓘ 28 RGB 184, 141, 96 HEX #B88D60 Available at Lowe's

YOUNG AT HEART

3003-8A



LRV ⓘ 47 RGB 212, 180, 136 HEX #D4B488 Available at Lowe's

CHARM BRACELET

3004-4B



LRV ⓘ 73 RGB 248, 220, 167 HEX #F8DCA7 Available at Lowe's

PRETTY PRETTY PICTURE

3004-4C



LRV ⓘ 79 RGB 250, 229, 188 HEX #FAE5BC Available at Lowe's

POSEIDON'S GOLD

3004-5A



LRV ⓘ 34 RGB 206, 150, 80 HEX #CE9650 Available at Lowe's

AFTERNOON STROLL

3004-5C



LRV ⓘ 49 RGB 223, 182, 116 HEX #DFD674 Available at Lowe's

WARM SUNSHINE

3004-6B



LRV ⓘ 67 RGB 240, 212, 168 HEX #FBD4A8 Available at Lowe's

PALOMINO PONY

3004-8A



LRV ⓘ 56 RGB 224, 195, 157 HEX #E0C39D Available at Lowe's

HAZY YELLOW

3004-8B



LRV ⓘ 69 RGB 236, 216, 182 HEX #ECD8B6 Available at Lowe's

ESTATE VANILLA

3004-8C



LRV ⓘ 79 RGB 243, 230, 205 HEX #F3E6CD Available at Lowe's

RIVER OAK

3004-9C



LRV ⓘ 27 RGB 168, 144, 113 HEX #A99071 Available at Lowe's

LEATHERBOUND

3004-10A



LRV ⓘ 42 RGB 197, 173, 143 HEX #C5A0BF Available at Lowe's

SUNDAY BRUNCH

3005-3B



LRV ⓘ 57 RGB 236, 196, 85 HEX #ECC455 Available at Lowe's

GARDEN OCHRE

3005-5A



LRV ⓘ 26 RGB 183, 135, 76 HEX #B7874C Available at Lowe's

CREAMY ORANGE

3005-5B



LRV ⓘ 44 RGB 218, 172, 111 HEX #DAAC0F Available at Lowe's

AMBITIOUS

3005-5C



LRV ⓘ 45 RGB 216, 175, 119 HEX #D8A777 Available at Lowe's

VERANDA YELLOW

3005-6A



LRV ⓘ 55 RGB 228, 193, 139 HEX #E4C18B Available at Lowe's

SWEET TREATS

3005-6B



LRV ⓘ 62 RGB 233, 205, 161 HEX #E9CD41 Available at Lowe's

SOFT CANDLELIGHT

3005-6C



LRV ⓘ 71 RGB 239, 218, 187 HEX #EFDAB8 Available at Lowe's

LEWIS GOLD

3005-7C



LRV ⓘ 39 RGB 203, 165, 107 HEX #C8A56B Available at Lowe's

CAPRICIOUS

3005-8B



LRV ⓘ 68 RGB 239, 214, 172 HEX #EFD6AC Available at Lowe's

PALE MAIZE

3005-8C



LRV ⓘ 79 RGB 243, 231, 193 HEX #F3E7C1 Available at Lowe's

GARDENIA

3005-10B



LRV ⓘ 58 RGB 217, 199, 171 HEX #D9C7A8 Available at Lowe's

SUMMER LINEN

3005-10C



LRV ⓘ 79 RGB 237, 232, 215 HEX #EDE8D7 Available at Lowe's

DEMURE YELLOW

3006-6C



LRV ⓘ 76 RGB 242, 225, 186 HEX #F2E1BA Available at Lowe's

TIMELESS GOLD

3006-7C



LRV ⓘ 32 RGB 182, 155, 112 HEX #B69B70 Available at Lowe's

DINING ROOM GOLD

3006-8A



LRV ⓘ 47 RGB 207, 183, 139 HEX #CFB78B Available at Lowe's

LIGHT AMBER

3006-8B



LRV ⓘ 61 RGB 226, 206, 164 HEX #E2CEA4 Available at Lowe's

IVORY ESSENCE

3006-8C



LRV ⓘ 76 RGB 236, 227, 206 HEX #ECE3CE Available at Lowe's



PRAIRIE PATH

3006-9B



LRV ⓘ 22 RGB 154, 134, 104 HEX #9A8668 Available at Lowe's

CLASSIC BUFF

3006-10B



LRV ⓘ 64 RGB 225, 210, 182 HEX #E1D2B6 Available at Lowe's

SHANIA'S LACE

3006-10C



LRV ⓘ 79 RGB 236, 231, 217 HEX #ECE7D9 Available at Lowe's

ISLAND SUN

3007-3C



LRV ⓘ 69 RGB 239, 218, 134 HEX #EFDAB6 Available at Lowe's

WILD DAISY

3007-4A



LRV ⓘ 75 RGB 243, 226, 152 HEX #F3E298 Available at Lowe's

TWEED JACKET

3007-8A



LRV ⓘ 43 RGB 198, 176, 131 HEX #C6B0B3 Available at Lowe's

PAPER MOON

3007-8C



LRV ⓘ 73 RGB 239, 222, 187 HEX #EFDEBB Available at Lowe's

WILD MUSHROOM

3007-9C



LRV ⓘ 32 RGB 171, 156, 131 HEX #AB9CB3 Available at Lowe's

WETLAND CLAY

3007-10A



LRV ⓘ 41 RGB 192, 174, 147 HEX #C0AE93 Available at Lowe's

COUNTRY CHARM

3007-10B



LRV ⓘ 53 RGB 209, 194, 166 HEX #D1C2A6 Available at Lowe's

RATTAN BASKET

3007-10C



LRV ⓘ 61 RGB 218, 207, 187 HEX #D9C7B8 Available at Lowe's

24 KARATS

3008-6A



LRV ⓘ 56 RGB 223, 198, 134 HEX #DFC686 Available at Lowe's

CANARY DIAMOND

3008-6B



LRV ⓘ 68 RGB 236, 216, 162 HEX #EED8A2 Available at Lowe's

HIDDEN PATH

3008-8C



LRV ⓘ 70 RGB 231, 219, 192 HEX #E7DBC0 Available at Lowe's

RUGGED

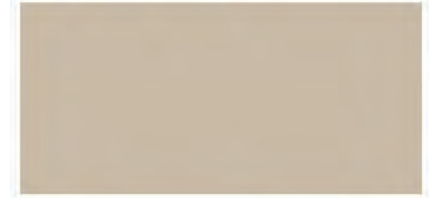
3008-9C



LRV ⓘ 23 RGB 153, 136, 112 HEX #998870 Available at Lowe's

FRESHLY BAKED

3008-10A



LRV ⓘ 48 RGB 199, 186, 166 HEX #C7BAA6 Available at Lowe's

COZY WHITE

3008-10C



LRV ⓘ 80 RGB 237, 232, 220 HEX #EDEBDC Available at Lowe's

MIXED POTPOURRI

3010-4



LRV ⓘ 26 RGB 177, 138, 82 HEX #B18A52 Available at Lowe's

GARDEN WALK

3010-9



LRV ⓘ 9 RGB 108, 95, 84 HEX #6C5F56 Available at Lowe's

BUTTERSCOTCH LOLLIPOP

3011-3



LRV ⓘ 51 RGB 227, 185, 100 HEX #E3B964 Available at Lowe's

PORCH STEP

3011-9



LRV ⓘ 8 RGB 97, 92, 89 HEX #615C59 Available at Lowe's

METROPOLIS LILAC

4001-6C



Bold Collection

LRV ⓘ 8 RGB 119, 95, 121 HEX #75707D Available at Lowe's

VELVET EVENING

4001-8B



LRV ⓘ 17 RGB 126, 120, 155 HEX #7E789B Available at Lowe's

GUEST BLUE

4003-6B



LRV ⓘ 21 RGB 119, 133, 163 HEX #7785A3 Available at Lowe's

OVER THE MOON

4003-7B



LRV ⓘ 50 RGB 181, 191, 218 HEX #B5BFDA Available at Lowe's

HEARTSONG

4003-7C



LRV ⓘ 37 RGB 153, 171, 206 HEX #99ABCE Available at Lowe's

BEDTIME STORY

4003-8B



LRV ⓘ 17 RGB 106, 123, 162 HEX #6A7BA2 Available at Lowe's

GREY SUIT

4004-2A



LRV ⓘ 22 RGB 136, 136, 134 HEX #888886 Available at Lowe's

MIDNIGHT SHADOW

4004-4C



LRV ⓘ 8 RGB 82, 94, 109 HEX #525E6D Available at Lowe's

SPLENDID BLUE

4004-6A



LRV ⓘ 26 RGB 119, 149, 179 HEX #7795B3 Available at Lowe's

VERANDA BLUE

4004-6B



LRV ⓘ 15 RGB 96, 121, 146 HEX #607992 Available at Lowe's

MUSKEG GREY

4005-2C



LRV ⓘ 6 RGB 84, 86, 89 HEX #545659 Available at Lowe's



BLISSFUL BLUE

4005-3C



LRV ⓘ 30 RGB 142, 157, 174 HEX #8E9DAE Available at Lowe's

MEMORYBOOK BLUE

4007-5C



Bold Collection
LRV ⓘ 17 RGB 97, 126, 144 HEX #617E90 Available at Lowe's

BOUNTIFUL BLUE

4007-6B



LRV ⓘ 17 RGB 97, 126, 144 HEX #617E90 Available at Lowe's

PULITZER BLUE

4008-4A



LRV ⓘ 22 RGB 118, 141, 156 HEX #768D9C Available at Lowe's

NORTHERN SKY BLUE

4008-5B



LRV ⓘ 51 RGB 170, 197, 211 HEX #AAC5D3 Available at Lowe's

NOIR

4009-2



LRV ⓘ 3 RGB 67, 68, 70 HEX #434446 Available at Lowe's

DARK IRIS

4009-5



LRV ⓘ 5 RGB 58, 83, 103 HEX #3A5367 Available at Lowe's

EGYPTIAN BLUE

4011-7



LRV ⓘ 10 RGB 66, 101, 138 HEX #42658A Available at Lowe's

GREY BROOK

5001-1B



2020 Colors of the Year
LRV ⓘ 55 RGB 125, 125, 125 HEX #7F7F7F Available at Lowe's

NORTHERN SKY

5001-3B



LRV ⓘ 61 RGB 202, 210, 208 HEX #CAD2D0 Available at Lowe's

NORTHERN JUNIPER

5001-4B



LRV ⓘ 21 RGB 118, 139, 140 HEX #768B8C Available at Lowe's

VILLA BLUE

5002-4B



LRV ⓘ 24 RGB 118, 146, 146 HEX #769292 Available at Lowe's

TURQUOISE PORCELAIN

5002-5C



LRV ⓘ 38 RGB 140, 179, 179 HEX #8CB3B3 Available at Lowe's

SEA SERENADE

5002-8A



LRV ⓘ 37 RGB 117, 179, 194 HEX #75B3C2 Available at Lowe's

MELLOW TUNE

5003-1B



LRV ⓘ 57 RGB 198, 204, 194 HEX #C6CCC2 Available at Lowe's

COTTAGE LATTICE GREEN

5003-2A



LRV ⓘ 22 RGB 134, 138, 125 HEX #8A8A7D Available at Lowe's

TAIGA SPRUCE

5003-4B



LRV ⓘ 19 RGB 116, 134, 127 HEX #76867F Available at Lowe's

FOREST NIGHTFALL

5003-4C



LRV ⓘ 8 RGB 84, 96, 92 HEX #54605C Available at Lowe's

DESTINY

5003-5B



LRV ⓘ 62 RGB 189, 214, 213 HEX #B0D6D5 Available at Lowe's

WATER'S EDGE

5003-6A



LRV ⓘ 25 RGB 116, 151, 149 HEX #749795 Available at Lowe's

ANGELIC BLUE

5003-9B



Bold Collection
LRV ⓘ 55 RGB 145, 203, 225 HEX #91CCE5 Available at Lowe's

INFINITY POOL

5003-9C



LRV ⓘ 58 RGB 156, 213, 230 HEX #9CD5E6 Available at Lowe's

FIESTA BLUE

5003-10A



LRV ⓘ 46 RGB 123, 197, 217 HEX #7BC5D9 Available at Lowe's

FRAGRANT BOUQUET

5003-10B



LRV ⓘ 25 RGB 38, 158, 188 HEX #269EBC Available at Lowe's

GARDEN POOL

5003-10C



LRV ⓘ 16 RGB 14, 130, 159 HEX #0E829F Available at Lowe's

MINT GLAZE

5004-1B



LRV ⓘ 58 RGB 202, 205, 191 HEX #CACDBF Available at Lowe's

TUSCAN OLIVE

5004-2A



LRV ⓘ 29 RGB 148, 154, 132 HEX #949A84 Available at Lowe's

FLORA

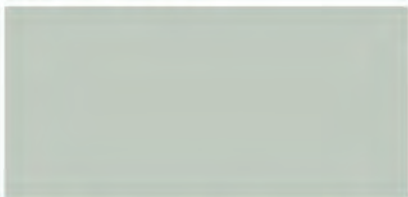
5004-2C



LRV ⓘ 9 RGB 94, 99, 87 HEX #5E6357 Available at Lowe's

GARDEN FLOWER

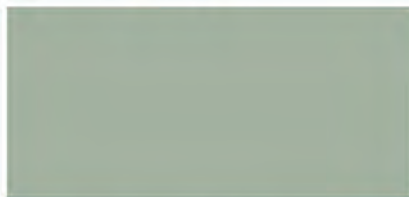
5004-3B



LRV ⓘ 56 RGB 193, 203, 192 HEX #C1CBC0 Available at Lowe's

FAVOURITE JADE

5004-3C



LRV ⓘ 39 RGB 162, 176, 160 HEX #A2B0A0 Available at Lowe's

BLUERIDGE FIR

5004-4B



LRV ⓘ 21 RGB 118, 139, 130 HEX #768B82 Available at Lowe's

CANADIAN FIR

5004-4C



LRV ⓘ 9 RGB 81, 102, 94 HEX #516A5E Available at Lowe's



BLOWING BUBBLES

5004-5A



LRV ⓘ 76 RGB 219, 232, 222 HEX #DBE8DE Available at Lowe's

VALLEY HAZE

5004-5C



LRV ⓘ 41 RGB 150, 183, 175 HEX #96B7AF Available at Lowe's

OUT OF THE BLUE

5004-9B



LRV ⓘ 69 RGB 191, 226, 231 HEX #BFE2E7 Available at Lowe's

BAY TEAL

5004-10C



Bold Collection

LRV ⓘ 42 RGB 43, 100, 120 HEX #2B667C Available at Lowe's

NUANCE

5005-3C



LRV ⓘ 48 RGB 182, 189, 179 HEX #B6B0B3 Available at Lowe's

BALLROOM DANCING

5005-4A



LRV ⓘ 41 RGB 169, 180, 165 HEX #A9B4A5 Available at Lowe's

COOL BLUEGRASS

5005-6A



LRV ⓘ 23 RGB 110, 147, 127 HEX #6E937F Available at Lowe's

WEDDING MINT

5006-3B



LRV ⓘ 54 RGB 189, 200, 181 HEX #BDC8B5 Available at Lowe's

GINKGO TREE

5006-4B



LRV ⓘ 22 RGB 128, 140, 121 HEX #808C79 Available at Lowe's

TREELINE

5006-4C



LRV ⓘ 9 RGB 87, 99, 86 HEX #576356 Available at Lowe's

MINTY DELIGHT

5006-5A



LRV ⓘ 78 RGB 220, 234, 224 HEX #DCEAE0 Available at Lowe's

ALOE VERA

5006-5B



LRV ⓘ 64 RGB 198, 216, 204 HEX #C6D8CC Available at Lowe's

BLUE TURQUOISE

5006-10C



LRV ⓘ 17 RGB 0, 138, 135 HEX #008A87 Available at Lowe's

KISS OF MINT

5007-5B



LRV ⓘ 60 RGB 193, 213, 185 HEX #C1D5B9 Available at Lowe's

MEADOWGRASS

5007-6A



LRV ⓘ 33 RGB 140, 168, 133 HEX #8CAB85 Available at Lowe's

PLAZA GREEN

5007-6B



LRV ⓘ 26 RGB 125, 152, 116 HEX #7D9874 Available at Lowe's

MIXEDWOOD LEAF

5007-6C



LRV ⓘ 17 RGB 104, 130, 94 HEX #68825E Available at Lowe's

DREAMY TEAL

5007-8B



LRV ⓘ 23 RGB 78, 151, 149 HEX #4E9795 Available at Lowe's

INSPIRING HUE

5007-9A



LRV ⓘ 71 RGB 196, 228, 219 HEX #C6EADB Available at Lowe's

MADISON WHITE

5008-1A



LRV ⓘ 68 RGB 218, 217, 210 HEX #DAD9D2 Available at Lowe's

SANDY SAGE

5008-1C



LRV ⓘ 47 RGB 189, 185, 170 HEX #B0B9AA Available at Lowe's

SWEET CAROLINA

5008-2A



LRV ⓘ 26 RGB 150, 147, 126 HEX #96937E Available at Lowe's

IRONCLAD

5008-2B



LRV ⓘ 16 RGB 127, 121, 98 HEX #7F7962 Available at Lowe's

GREEN CHARM

5008-8A



LRV ⓘ 45 RGB 145, 194, 176 HEX #91C2B0 Available at Lowe's

BOISTEROUS BLUE

5008-8C



LRV ⓘ 13 RGB 77, 118, 106 HEX #4D76A4 Available at Lowe's

MOSAIC GREEN

4009-6



LRV ⓘ 5 RGB 55, 82, 100 HEX #375264 Available at Lowe's

DEEPEST RIVER

5009-3



LRV ⓘ 6 RGB 75, 86, 83 HEX #4B5653 Available at Lowe's

ARTISAN GREEN

5009-7



LRV ⓘ 11 RGB 53, 113, 108 HEX #35736C Available at Lowe's

PHOTOGENIC

5010-10



LRV ⓘ 12 RGB 68, 112, 135 HEX #447087 Available at Lowe's

GREYED

6001-1B



LRV ⓘ 53 RGB 201, 196, 178 HEX #C9C8B2 Available at Lowe's

FOLKSTONE

6001-2A



LRV ⓘ 22 RGB 139, 137, 120 HEX #8B8778 Available at Lowe's

COOL GREEN

6001-6B



LRV ⓘ 33 RGB 147, 168, 123 HEX #93A87B Available at Lowe's



GRACEFUL GREEN

6001-6C



LRV ⓘ 19 RGB 115, 134, 92 HEX #73865C Available at Lowe's

DEEP MINT

6001-8C



LRV ⓘ 12 RGB 62, 119, 88 HEX #3E775D Available at Lowe's

SUMPTUOUS SAGE

6002-3C



LRV ⓘ 47 RGB 185, 188, 152 HEX #B9BC98 Available at Lowe's

SEPTEMBER FOG

6003-1A



LRV ⓘ 68 RGB 222, 218, 204 HEX #DEDACC Available at Lowe's

CARRIAGE HOUSE

6003-1C



LRV ⓘ 40 RGB 179, 175, 159 HEX #B3AF9F Available at Lowe's

YOUNG WILLOW

6003-3C



LRV ⓘ 46 RGB 189, 185, 148 HEX #BDB994 Available at Lowe's

SNOWED IN

6004-1A



LRV ⓘ 80 RGB 235, 234, 228 HEX #E8EAE4 Available at Lowe's

SOULFUL GREY

6004-1B



LRV ⓘ 46 RGB 187, 184, 175 HEX #BBB8AF Available at Lowe's

ASHEN GRAY

6004-1C



LRV ⓘ 39 RGB 179, 171, 161 HEX #B3ABA1 Available at Lowe's

BACKWOODS

6004-3C



LRV ⓘ 40 RGB 178, 176, 138 HEX #B2B08A Available at Lowe's

TRUE BLISS

6004-5B



LRV ⓘ 63 RGB 207, 215, 180 HEX #CFD7B4 Available at Lowe's

GOOD MORNING

6004-5C



LRV ⓘ 51 RGB 185, 199, 156 HEX #B9C79C Available at Lowe's

VILLA GREY

6005-1B



LRV ⓘ 59 RGB 209, 204, 191 HEX #D1CCBF Available at Lowe's

OAKMOSS

6005-3C



LRV ⓘ 44 RGB 186, 181, 148 HEX #BAB594 Available at Lowe's

DUSTY OLIVE

6005-4A



LRV ⓘ 34 RGB 167, 165, 134 HEX #A7A586 Available at Lowe's

RIPE OLIVE

6005-4B



LRV ⓘ 22 RGB 139, 136, 106 HEX #8B886A Available at Lowe's

GREEN JALAPEÑO

6005-6C



LRV ⓘ 21 RGB 133, 135, 87 HEX #858757 Available at Lowe's

WARM PUTTY

6006-1A



LRV ⓘ 65 RGB 218, 212, 200 HEX #BAD4C8 Available at Lowe's

COOL MOSS

6006-4A



LRV ⓘ 30 RGB 163, 156, 126 HEX #A39C7E Available at Lowe's

SMOKED OLIVE

6006-4B



LRV ⓘ 25 RGB 150, 143, 105 HEX #9A8F69 Available at Lowe's

PARLOUR SAGE

6006-5B



LRV ⓘ 53 RGB 202, 197, 160 HEX #CAC5A0 Available at Lowe's

THROW RUG

6006-6A



LRV ⓘ 33 RGB 167, 163, 115 HEX #A7A373 Available at Lowe's

OLIVE RUSH

6006-6B



LRV ⓘ 30 RGB 163, 155, 110 HEX #A39B6E Available at Lowe's

OLIVITA

6006-6C



LRV ⓘ 17 RGB 129, 122, 83 HEX #817A53 Available at Lowe's

GRACIOUS

6007-1A



LRV ⓘ 71 RGB 226, 221, 207 HEX #E2DDCF Available at Lowe's

MOUNTAIN OLIVE

6007-4C



LRV ⓘ 21 RGB 141, 132, 95 HEX #8D845F Available at Lowe's

COUNTRY WHITEWASH

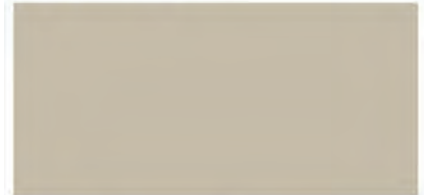
6008-1A



LRV ⓘ 81 RGB 237, 234, 220 HEX #EDEADC Available at Lowe's

SOFT STONES

6008-1C



LRV ⓘ 48 RGB 197, 187, 168 HEX #C5BBA8 Available at Lowe's

TRANSITIONAL TAN

6008-2A



LRV ⓘ 37 RGB 176, 167, 144 HEX #B0A790 Available at Lowe's

DAYBREAK

6008-3A



LRV ⓘ 71 RGB 229, 221, 201 HEX #E5DDC9 Available at Lowe's

WILDERNESS

6009-5



LRV ⓘ 8 RGB 71, 97, 81 HEX #476151 Available at Lowe's

PALACE GREEN

6009-6



LRV ⓘ 7 RGB 60, 97, 79 HEX #3C614F Available at Lowe's



BURNT TILE

6011-2



LRV ⓘ 5
RGB 89, 76, 73
HEX #594E49
Available at Lowe's

BLANK CANVAS

7001-16



LRV ⓘ 75
RGB 234, 224, 215
HEX #EAE0D7
Available at Lowe's

CLAY ANGEL

7002-1



LRV ⓘ 68
RGB 223, 215, 203
HEX #DFD7CB
Available at Lowe's

CAMEO WHITE

7002-21



LRV ⓘ 77
RGB 240, 227, 205
HEX #F0E3CD
Available at Lowe's

HONEY VANILLA

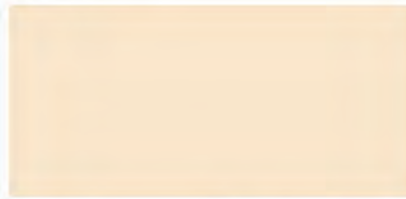
7002-22



LRV ⓘ 78
RGB 242, 228, 208
HEX #F2E4D0
Available at Lowe's

ELITIST

7002-23



LRV ⓘ 79
RGB 247, 228, 203
HEX #F7E4CB
Available at Lowe's

PARLOUR TAUPE

7003-1



LRV ⓘ 63
RGB 218, 208, 192
HEX #DAD0C0
Available at Lowe's

UNFORGETTABLE

7003-2



LRV ⓘ 70
RGB 226, 220, 199
HEX #E4DCC7
Available at Lowe's

FROLIC

7003-12



LRV ⓘ 80
RGB 241, 231, 209
HEX #F3E7D1
Available at Lowe's

POWDER SOFT

7003-17



LRV ⓘ 77
RGB 241, 228, 203
HEX #F3E4CB
Available at Lowe's

A TRUE ANTIQUE

7003-18



LRV ⓘ 78
RGB 244, 228, 197
HEX #F4E4C5
Available at Lowe's

SPIRITED

7003-19



LRV ⓘ 80
RGB 244, 232, 200
HEX #F4EBCB
Available at Lowe's

VERANDA IVORY

7003-20



LRV ⓘ 85
RGB 248, 237, 212
HEX #F8EED4
Available at Lowe's

FLUFFY SLIPPERS

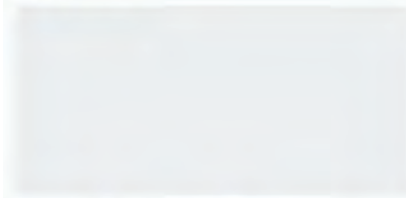
7004-5



LRV ⓘ 83
RGB 229, 239, 240
HEX #E5EFF0
Available at Lowe's

BLUE KISS

7004-11



LRV ⓘ 83
RGB 235, 237, 237
HEX #E8EDED
Available at Lowe's

WHITE SASH

7004-14



LRV ⓘ 81
RGB 230, 234, 230
HEX #E6EAE6
Available at Lowe's

WISPY WHITE

7006-1



LRV ⓘ 75 RGB 229, 226, 217 HEX #E5E2D9 Available at Lowe's

PRESIDENTIAL WHITE

7006-15



LRV ⓘ 74 RGB 231, 225, 206 HEX #E7E1CE Available at Lowe's

