CLARKSVILLE

HISTORIC DISTRICTS & DOWNTOWN URBAN DESIGN DISTRICT DESIGN GUIDELINES

September 2025 DRAFT

CLARKSVILLE-MONTGOMERY COUNTY
REGIONAL PLANNING COMMISSION

ACKNOWLEDGMENTS

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A. INTRODUCTION

BENEFITS OF HISTORIC DISTRICTS

Clarksville's historic areas represent a living history that was established over 200 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 and Landmarks were prepared by Julia Rocchi with the National Trust for Historic Preservation in 2015.

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 Tennessee cities participate, including Clarksville. Governments that qualify for certification must have an active and legally adequate historic preservation commission, and must meet the federal requirements for certification. The Tennessee Historical Commission allocates 10 percent of the money it receives from the federal Historic Preservation Fund for its CLGs to compete for that money to be used as a matching grant for eligible survey, planning, design guidelines, and similar development activities. Furthermore, only CLGs are generally able to direct federal Historic Preservation Fund grant money toward projects relating to physical restoration and stabilization. Clarksville/Montgomery County has been a CLG since 1985.

BENEFITS SPECIFIC TO CLARKSVILLE

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

Investment Tax Credits for Historic Building Rehabilitations

These tax credits exist at the federal 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).

For more information on the federal tax credits for historic building rehabilitation, visit this State Historic Preservation Office (Tennessee Historical Commission) website page: **https://www.tn.gov/historicalcommission/federal-programs/tax-credit.html** .

Technical and Financial Assistance from the THC

Across the nation, hundreds of communities have taken action to preserve their unique historic character through the passing of historic preservation ordinances and the creation of historic zoning commissions and design review. The CLG program was established through 1980 and 1992 amendments to the National Historic Preservation Act, and has become a cost-effective local, state, and federal partnership. The CLG Program has been a major source of support and guidance for local communities for over twenty years. This program provides technical assistance and grants to local governments who are committed to protecting their historic and architectural heritage for future generations. Clarksville and Montgomery County were designated by the Tennessee Historical Commission (THC) as CLGs in 1985.

CLGs receive priority in technical assistance and services from the THC. Training sessions for historic zoning commissioners are held on-site at the request of the CLG. Special networking meetings are held for CLG staff and historic zoning commissioners to discuss issues in historic zoning and historic preservation. The THC is also required to allocate at least 10% of the Historic Preservation Fund Grants to the CLGs. Therefore, CLGs receive priority status in grant funding available. These communities have benefited from their participation as CLGs through the technical assistance, training, and networking opportunities provided by the THC, and through the grants they have received. CLG grants in Tennessee have funded a number of diverse projects, such as historic sites surveys, historic preservation plans, and design guidelines. In fact, these guidelines were funded through a CLG grant. For more information on support offered by the THC, visit: **https://www.tn.gov/historicalcommission/federal-programs/tax-credit.html**.

LEGISLATION FOR HISTORIC ZONING

The legal power to protect historic properties rests primarily with local governments, not state or federal governments. The state enabling legislation for historic zoning in Tennessee is found in Tennessee Code Annotated, Title 13, Chapter 7, Part 4. In part, this legislation permits towns, cities, and counties to create an overlay zoning that regulates the "construction, repair, alteration, rehabilitation, relocation, and demolition of any building or other structure which is located or proposed to be located within the boundaries of any historic district or zone." This legislation also calls for the creation of historic zoning commissions of five to nine persons to review applications, based upon design guidelines created for the historic district. For a link to the relevant legislation, please click here: **https://law.justia.com/codes/tennessee/title-13/chapter-7/part-4/**.

DESIGN GUIDELINES INTENT

These Design Guidelines are intended to assist anyone involved with historic properties in Clarksville, 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 a historic district or urban design overlay district. For Regional Planning Commission (RPC) planning staff, inspectors, and the RPC design review body 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 are not intended to prevent physical change, but to guide change and maintain the unique character of these important places.

Clarksville's historic area features two types of overlay zoning districts. The conventional local historic districts include parts of the downtown core area, the Emerald Hill District, and the Dog Hill District. Those smaller districts are located within the much larger urban design overlay district. The historic districts and the urban design overlay district are overseen by two different design review bodies, although there is intentionally overlap among the members. For more details on this organizational and regulatory structure, please see the following section beginning on page B.1. The intent of each of the two district types is described below.

NOTE: THE ZONING ORDINANCE NUMBERS AND TITLES REFERENCED IN THIS SECTION MAY CHANGE ONCE THE ORDINANCES ARE REVISED.

HISTORIC DISTRICTS' INTENT

Section 9.3 of the City's zoning ordinance, entitled "Historic Overlay District," lists the following intentions for historic zoning:

A. To preserve and protect the historic and/or architectural value of buildings or other structures;

B. To protect the historic buildings or other structures from encroachment of surrounding uses which diminish or lessen their significance;

C. To regulate exterior design, arrangement, texture, and materials proposed to be used within the historic district to ensure compatibility;

D. To create an aesthetic appearance which complements the historic buildings or other structures;

E. To stabilize and improve property values;

F. To foster civic beauty;

G. To strengthen the local economy;

H. To promote the use of historic districts for the education, pleasure, and welfare of the present and future citizens of Clarksville and Montgomery County.

URBAN DESIGN OVERLAY DISTRICTS INTENT

Section 9.5 of the City's zoning ordinance, entitled "Downtown Urban Design Overlay District," lists the following intentions for the urban design overlay districts:

1. Purpose

The purpose of the Downtown Urban Design Overlay District is to enhance the quality, image, and economic vitality of Downtown Clarksville. Accordingly, to that ends, the Overlay District imposes urban design guidelines to coordinate the physical improvements that will be made to this important geographic area by private entities.

A. Districts and Sub-Districts and Use of Guidelines

2. These guidelines are intended to preserve and enhance the special character of the Downtown Overlay District by encouraging rehabilitation and new construction that is sensitive to the existing urban form and historic character. The guidelines recognize that no single architectural style predominates, and the guidelines allow for creativity in the design of individual buildings. However, there are certain established urban design and architectural principles shared by most properties within the district that give it a cohesive character and strong sense of place.

INTENT OF THE GUIDELINES UPDATE

- A single cohesive document (not multiple documents)
- Well-organized and easy to navigate
- Sufficiently detailed
- Provided with hyperlinks to more detailed information
- Illustrated with effective graphics
- Clear to avoid arbitrary and vague language

B. DESIGN REVIEW PROCESS

NOTE: MUCH OF THIS SECTION WILL LIKELY BE REVISED ONCE THE ORDINANCE REVISIONS OCCUR.

DESIGNATION & DESIGN REVIEW STRUCTURE

To understand the regulatory context of these Design Guidelines, a good starting point is to understand how Historic Districts and urban design overlay districts are designated, as well as the governmental bodies and individuals who are involved with the design review process for those Districts. Clarksville's overlay zoning program is based upon Section 9.3 of the City's zoning ordinance, entitled "Historic Overlay District," and Section 9.5 of the ordinance, entitled "Downtown Urban Design Overlay District." Related information is provided below.

REGIONAL HISTORIC ZONING COMMISSION (RHZC)

This review body's authority and operations are outlined in the Zoning Ordinance's Section 9.3: Historic Overlay District. This section gives the Commission the authority to regulate as follows for all structures within the locally-designated Historic Districts: "No structure shall be constructed, altered, repaired, moved, or demolished" without the Commission's approval. Regulation does not include the interiors of buildings, as with all historic districts nationwide. The seven (7) Commission members serve five (5) year staggered terms. In addition to conducting design review, the Commission also reviews NR nominations and makes recommendations on them to the Tennessee Historical Commission (THC) and initiates historic resources surveys. It also does not clarify that the Commission's ruling on design issues would supersede the design decisions of other review bodies, such as building height and setback issues addressed by a planning commission. Perhaps the most significant provision of this ordinance section is that the RHZC cannot prohibit the removal or demolition of any structure. Instead, it has up to 120 days to acquire the property, or to extend that period by mutual consent, but no other options are available. Applicant appeals of Commission decisions must follow Tennessee Code Annotated § 27, Chapter 8 (Acts 1982, Ch. 814 and 1; 1987, Ch. 40 and 6), which requires that appeals go to the Chancery Court.

COMMON DESIGN REVIEW BOARD (CDRB)

This review body's authority and operations are outlined in the Zoning Ordinance's Section 9.5: Downtown Urban Design Overlay District (DUDOD). The stated purpose of the DUDO is "to enhance the quality, image, and economic vitality of Downtown Clarksville." It also states that "These guidelines address both architectural design and urban design." The CDRB's regulations do not apply to single-family dwellings or duplexes within the DUDO, and the guidelines for this district are only advisory in the case of publicly-owned properties and properties within the local Historic Districts. The CDRB that oversees the DUDO consists of eleven (11) members, of which seven (7) are also on the RHZC. Although the Zoning Ordinance does not address how members of the CDRB are appointed, what authority they have, and other aspects of their operations, a separate set of bylaws does cover these issues.

HISTORIC DISTRICT & URBAN DESIGN OVERLAY DISTRICT DESIGNATIONS

TO BE ADDED

RELATIONSHIP BETWEEN BASE ZONING & OVERLAY ZONING

Historic and urban design overlay districts provide controls on the appearance of existing buildings and new construction within the District, as well as proposed building relocations and demolitions. 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 standards governing the overlay district should dictate.

CERTIFICATES OF APPROPRIATENESS

Owners of properties within a historic district or urban design overlay district 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 RPC's review of proposed changes ensures that work is appropriate to the character of the District. The installation of signage and the painting of 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
- Site work and landscaping
- Installation of awnings or outdoor signs

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

The RPC's ordinance requires that COAs be considered in light of the RPC's adopted Design Guidelines, which must be consistent with the Secretary of the Interior's federal preservation standards.

ADD NEW TEXT AS NEEDED RELATED TO ISSUES LIKE ECONOMIC HARDSHIP AND DEMO BY NEGLECT

ADMINISTRATIVE APPROVALS

As an alternative to appearing before the RPC's design review body at their monthly meetings for a COA application, the RPC allows for administrative approvals by RPC staff for certain relatively minor types of proposed work and for which clear standards exist requiring no interpretation. 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 RPC 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 approval requirements based upon the project type.

THIS IS OUR FIRST STAB AT ALL OF THIS AND THE RPC WILL HAVE TO DECIDE ON IT ALL.

Non-Reviewable Work

Non-reviewable work is any construction, alteration, etc. that is not considered minor or major work according to these guidelines and therefore no COA is required. 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. EXTERIOR PAINT COLOR?

Minor Work: COA from Staff

Rather than requiring an RPC design review body review and approval, Minor Work can be reviewed and approved by the RPC 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; 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, RPC staff must follow the detailed standards adopted by the RPC. If the application cannot be approved administratively, RPC staff must refer it to the RPC design review body. Also, all administrative approvals must be documented and reported to the RPC design review body at the next regularly-scheduled meeting.

Major Work: COA from RPC Review Body

Any proposed work that does not qualify as "Minor Work" or "Non-Reviewable Work," as defined previously, will require a Certificate of Appropriateness (COA) from the RPC design review body. Examples of such work includes significant alterations, additions, demolitions, building relocations, and murals.

APPEALS

If an application is denied, applicants may file an appeal of CRDB decisions to the Planning Commission and an appeal of RHZC decisions to Chancery Court (TCA).

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 RPC staff and the Chair of the design review body, in consultation with a Building Codes official, should have the authority to waive the standard COA requirements. Once the RPC 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 simple application and provide samples to assist the review. An application fee must be included.**
3. **If your project requires a hearing before the RPC design review body, 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 members may offer suggestions or alternatives should your project not meet the guidelines.**
6. **The RPC design review body will try to make a decision the same day. You may be asked to come back.**

MINOR & MAJOR WORK MATRIX

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

Major Work: Work requiring approval via a Certificate of Appropriateness (COA) by the RPC design review body at a monthly meeting.

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

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

Also, the first page is limited to work within the public right-of-way (ROW), while the pages after that 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
- Compatibility - pg. D.4
- Contributing vs. non-contributing - pg. D.5

NOTE: INQUIRE WITH STAFF ON HOW TO DEAL WITH WORK IN R.O.W.s. (PAGE REFERENCED FROM MODEL DOCUMENT).

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 maintainance 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 (need City Forester approval)			
D.5	Changes to landscaping, including eliminating existing plantings or additional new plantings (need City Forester approval)			
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.			

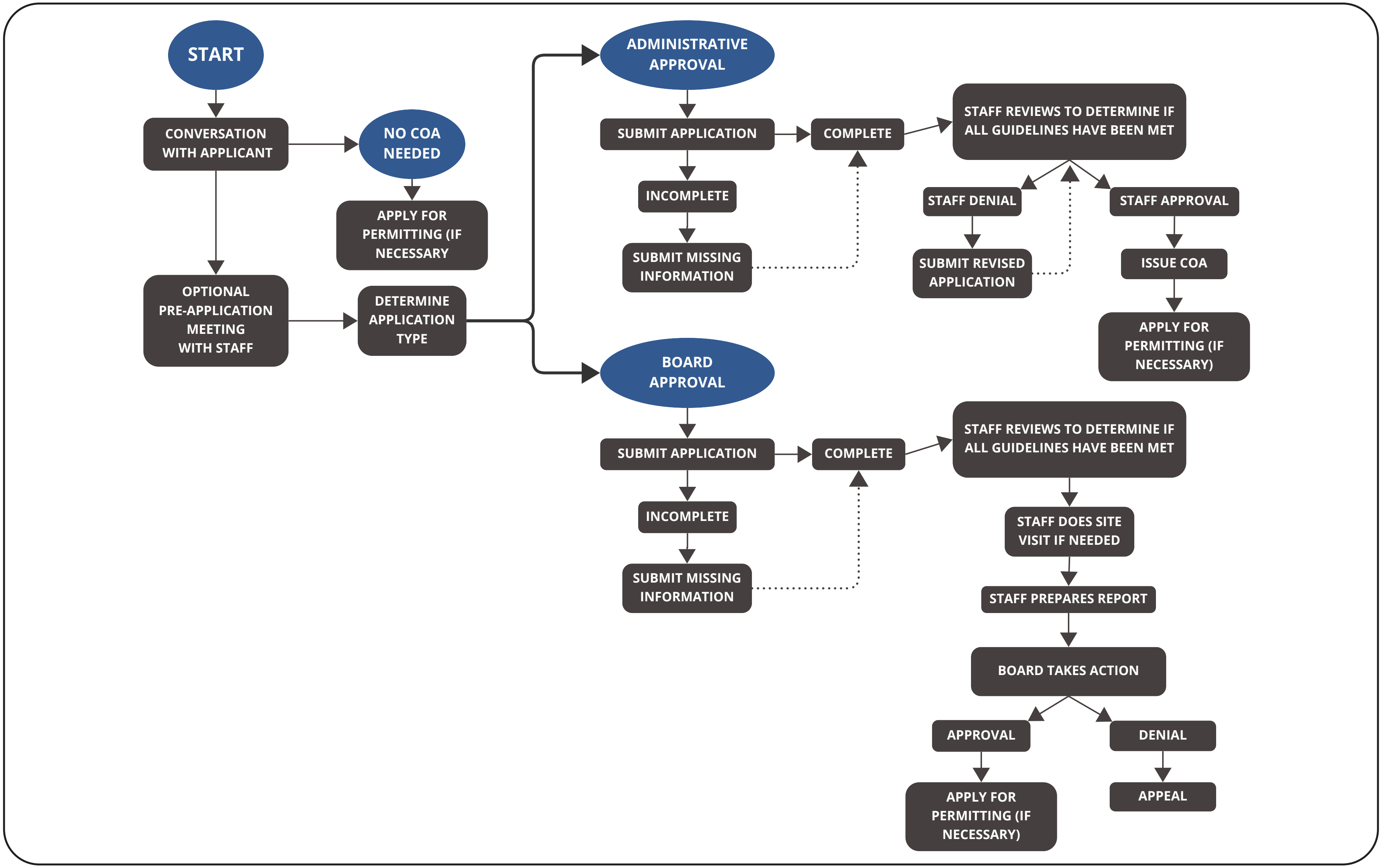
Public & Private Property Work		Major Work	Minor Work	No COA
A.	**Structures**			
	Roofs & Roof Features			
A.1	Installing gutters and downspouts (if the color matches the trim color), and roof ventilators.			
A.2	Installing gutters and downspouts if the color does not match the trim color and is not 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	Installing chimney caps and roof ventilators when they are visible from a street.			
A.6	Replacing asphalt or fiberglass roofing with dark asphalt or fiberglass shingles.			
A.7	Repairing/replacing roofing if there is a material change. Replacing asphalt or fiberglass roofing with light-colored shingles.			
A.8	Replacing any roofing material with the same, including the same color, if there is no visible change.			
A.9	Installing satellite dishes, permanent mechanical equipment, skylights or solar panels if it cannot be seen 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, which is prohibited).			
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	Caulking and weather-stripping.			
A.23	Removal of non-functional and non-wood shutters.			
A.24	Replacement of original shutters with those similar to the original. Examples include replacing wooden louvered shutters with the same.			
A.25	Replacement of functional shutters or the addition of shutters where they previously did not exist (regardless of material or design).			

Public & Private Property Work		Major Work	Minor Work	No COA
A.	**Structures (Contiuned)**			
A.26	Replacement of windows or doors and removal, addition, or replacement of garage doors if not visible from a street.			
A.27	Replacement of windows or doors and removal, addition, or replacement of garage doors if visible from a street.			
A.28	Installation of shutters where they have not previously existing. Removal of original shutters without replacement.			
	Other Building Features & Issues			
A.29	Installation, repair or replacement of air conditioners, antennae and other temporary mechanical equipment not visible from street.			
A.30	Installation, repair or replacement of air conditioners, antennae and other temporary mechanical equipment if visible from street.			
A.31	Replacing missing/deteriorated siding, trim, roof shingles, porch floor, etc. if it matches original in detail and color.			
A.32	Removal or replacement of non-original canvas awnings and canopies.			
A.33	Minor repointing and other masonry and stone repairs, such as loose bricks in steps.			
A.34	Repairing or replacing masonry foundations, installing foundation vents, and replacing wood basement doors.			
A.35	Replacing missing or deteriorated architectural details with new materials that are identical to the original details.			
A.36	New construction, additions to a building or new accessory structures.			
A.37	Demolition of any part of an existing structure.			
A.38	Moving of structures.			
A.39	Replacement of architectural details when there will be a change in the appearance of the structure if not visible from a street.			
A.40	Replacement of architectural details when there will be a change in the appearance of the structure if visible from a street.			
A.41	Installation of fire exits, fire escapes or secondary entrances.			
A.42	Installation of awnings or canopies where they have not previously existed if not visible from a street.			
A.43	Installation of awnings or canopies where they have not previously existed if visible from a street.			
A.44	Addition of porch handrails or balustrade, and porch enclosures.			
A.45	Applying stucco to masonry of a building.			
A.46	Painting masonry that was not previously painted, and waterproof coatings on original masonry.			
A.47	Substitution of building materials with alternative like materials for new construction, additions, or new accessory structures.			
B.	**Landscaping**			
B.1	Pruning & alterations, including vegetable & flower gardens, shrubbery, & the installation of rear yard trees per the RPC's plant list.			
B.2	Removing dead/diseased trees (need City Forester approval).			
B.3	Landscaping changes not visible from a street, including demolition of any part of an existing landscape feature.			
B.4	Removal of healthy large trees, if replaced by another tree on the RPC's plant list.			

Public & Private Property Work		Major Work	Minor Work	No COA
B.	**Landscaping (Continued)**			
B.5	Removal of healthy large trees, if not replaced by another tree.			
B.6	Grading of property.			
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	Erection 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	Installing handicapped ramps if not permanently altering exterior features and not visible from a street.			
C.7	Repair or removal of existing signs.			
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 undergound 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 if compatible with the structure.			
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 these Design 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 swimming pools, patios, decks or terraces.			
C.23	Installation of handicapped ramps if visible from a street.			
C.24	Front yard fences on any site or side yard fences on a corner lot.			
C.25	Step or stair replacement where there is no change in design, materials or color.			

Public & Private Property Work		Major Work	Minor Work	No COA
C.	Other Site Features (Continued)			
C.26	Step or stair replacement where there is a change in design, materials or color.			
C.27	Applying stucco to masonry of a site feature, such as a wall.			
C.28	Painting masonry that was not previously painted, and waterproof coatings on original masonry.			
C.29	Installation of new site features such as gazebos, trellises, fountains, walk lights and walls not visible from a street.			
C.30	Installation of new site features such as gazebos, trellises, fountains, walk lights and walls visible from a street.			

DESIGN REVIEW PROCESS DIAGRAM



C. HISTORIC CONTEXT

This section provides information on the locally-designated historic districts and the urban design overlay district that is regulated by these Design Guidelines, and it features the following types of information:

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

The history section below draws primarily on the histories of Clarksville contained in two online sources and the 2020 Clarksville Historic Resources Survey Update (please see references at the end of this section on page C.5).

CLARKSVILLE'S HISTORIC DEVELOPMENT

ORIGINS

Clarksville, the administrative center of Montgomery County and the second oldest city in Middle Tennessee, was originally settled by Mississippian peoples and later by the Cherokee Indians. The first European land survey of the area was conducted by Thomas Hutchins in 1768. The entire Cumberland River region was included in a major sale of land between the Cherokee and the Transylvania Company in 1775 during a negotiation that became known as "The Treaty of Sycamore Shoals." The first European settlement of Clarksville occurred when Colonel John Donelson's party reached the site in 1780.

Toward the end of the Revolutionary War, John Montgomery and Martin Armstrong began surveying and subdividing lots along the bluffs of the Cumberland River to be sold or granted to veteran soldiers from the Continental Army. The City of Clarksville was officially founded in 1785 by the North Carolina legislature and named after General George Rogers Clark. The County is named for John Montgomery, the land surveyor and early settler who was credited with founding the Clarksville.

Thanks to its prime spot along the Cumberland River and fertile Highland Rim soil - ideal for growing the prized, dark-fired tobacco - Clarksville quickly flourished. In 1788, it was designated an official tobacco inspection hub, ensuring quality control before shipments went to market. This status helped Clarksville emerge as a vital trading center for the region's agricultural output. After Tennessee gained statehood in 1796, Clarksville's success mirrored the growth sweeping through Middle Tennessee.

TOBACCO, RELIGION, RAILROADS AND WAR

Clarksville grew rapidly during the beginning of the 19th century, thanks in large part to the agricultural economy built upon the labor of enslaved workers, who made up nearly half the population of Montgomery County. Farmers and traders shipped the cash crop of dark-fired tobacco up the Cumberland River and down the Mississippi River to the port of New Orleans. Between 1815 and 1860, the rise of steam-powered transportation transformed both the national economy and local commerce. The first steamboat docked in Clarksville in 1820, turning rivers into efficient highways and slashing travel costs, which in turn spurred the construction of better roads and broadened the town's trade reach.

By 1858, Clarksville's economy, heavily reliant on tobacco and enslaved labor, reached its peak. That year, over 18,000 hogsheads of tobacco were shipped abroad, bringing in more than $2.3 million. Clarksville's distinct type 22 tobacco became a sought-after product in markets across Europe. However, small-scale growers eventually lost ground to powerful tobacco conglomerates who built warehouses by the river and tapped into the expanding railway network.

In its early years, Clarksville developed a notable cityscape featuring three churches, multiple common schools and academies, two cabinetmaking shops, a dozen stores, a bank, and three taverns. A cemetery was also established to the north of downtown, later known as Riverview Cemetery. Historical records from the time portray the city as "prosperous," and this prosperity expanded the influence of a wide range of religious communities. Between 1810 and 1842, congregations were established from the Episcopal, Presbyterian, Baptist, Methodist, and Catholic traditions. These groups initially held services in private homes, the 1811 courthouse, and the Masonic Temple. The community's first permanent place of worship, the Clarksville Methodist Church, was built in 1831. This church was followed by the Episcopal Church in 1834, the First Presbyterian Church in 1840, the Immaculate Conception Catholic Church in 1844, and the First Christian Church in 1851.

Railroads arrived in 1859-60 when the Memphis, Clarksville and Louisville Railroad connected the city with wider markets via a new bridge over the Cumberland River. This transportation improvement enhanced the community's economic clout, but also made it a strategic target during the Civil War. Although many Clarksville residents initially resisted secession, they ultimately voted to join the Confederacy after the fall of Fort Sumter. Leaders like Gustophus Adolfus Henry joined the Confederate cause, while others, such as Cave Johnson, withdrew from politics. At the war's outbreak, Confederate forces hurriedly built two forts - Defiance and Clark - at the junction of the Red and Cumberland Rivers. However, they abandoned them in early 1862, when Union naval forces approached. Union forces seized Clarksville to control its transportation links and to halt iron production in the region. Union troops preserved the town's crucial railroad bridge from destruction, although guerrilla warfare frequently disrupted service until the war's end in 1865.

RECONSTRUCTION

After the Civil War, the people of Clarksville focused on restoring the economy and rebuilding their community. In December 1865, Montgomery County growers shipped their first load of tobacco since 1861 down the river to New Orleans. The Cumberland River Bridge was reconstructed and rail links to Memphis were reestablished. New businesses founded during the Reconstruction era included the Clarksville Cooperage Company, the Clarksville Planing Mill, and the Clarksville Brass and Iron Foundry. However, peace was still elusive, as Reconstruction brought along political strife, Ku Klux Klan activity, and violence against Black residents. Nevertheless, freed African Americans began building neighborhoods and community institutions such as

Aerial drawing of Clarksville in 1876 - Source: Library of Congress

the St. Peter's AME Church. The African American community largely resided in two specific areas of town: the "Scufftown" neighborhood is located in an area east of Ninth Street, while the area north of College Street has historically been referred to as "North Clarksville."

Agriculture continued to anchor the local economy through the late-1800s. Clarksville also became a hub for agrarian protest movements, such as that led by Joseph B. Killebrew. He had rejected secession prior to the war, emancipated his slaves, and championed public education and agricultural innovation. Killebrew's 1874 book, Introduction to the Resources of Tennessee, became an important text. Other notable residents of this era included Congressman John House and U.S. Senator James E. Bailey.

LATE-19TH CENTURY

A massive fire in 1878 destroyed 15 acres of the business district and hit Black-owned businesses particularly hard. Most of the downtown buildings and nearby homes were made of wood. The blaze started near the intersection of Franklin and First Streets and spread eastward, finally halting at Third Street. Among the destroyed buildings were the 1842 courthouse, the Central Hotel, and multiple tobacco warehouses. With damages exceeding half a million dollars, the City responded by requiring all new downtown construction to use "fireproof" materials such as brick or stone.

The commercial successes of Clarksville in the 1870s allowed for a swift recovery following the devastating fire. Architects, builders, and business owners flocked to the community to aid in the reconstruction. C. G. Rosenplaenter oversaw the building of the new Montgomery County Courthouse and went on to design the four-story Tobacco Exchange Building on the Public Square, several homes, and both the Immaculate Conception and First Methodist Churches. Other prominent architects and builders from the late-1800s included Samuel Hodgson and G. B. Wilson. Clarksville's post-war recovery was clear, as its population more than doubled between 1880 and 1890, growing from 3,880 to 8,056 residents. By 1890, the city featured four hotels, a theater, five banks, several brick factories producing 80,000 bricks daily, a telephone exchange, and dozens of other industries. During this boom, construction of large brick tobacco warehouses also surged.

By the 1880s, the fire-ravaged sections of Clarksville had been largely rebuilt with sturdy brick commercial buildings and homes. This wave of construction created continuous rows of two- and three-story brick structures along Franklin, First, and Second Streets near the Public Square. Most buildings in the Public Square district showcased the Commercial Italianate style. That style employed design features such as arched windows, metal hood moldings, corbelled brick and metal cornices, and decorative bands of brick and stone. Many historic storefronts still display their original cast iron columns and pilasters. This district, the Clarksville's most important collection of historic commercial architecture, earned a place on the National Register of Historic Places in 1976.

Beyond the downtown area, the success of tobacco merchants and other businessmen also fueled a residential building boom. Elegant Italianate and Queen Anne-style brick and frame homes sprang up near downtown and along Madison, College, Franklin, and Commerce Streets to the east. The area known as "Dog Hill," directly south of the commercial district, became a sought-after neighborhood. Prominent citizens led this expansion. For example, Mayor M. C. Northington built his home at 512 Madison Street in 1886, and Dr. Charles McCauley constructed his residence at 401 Franklin Street the same year.

By the late-19th century, Clarksville represented the national ideal of a fully-reconstructed southern city, despite the racial segregation and inequality that remained in place throughout the South. The prosperity of the local tobacco industry attracted the site selection for a Federal Customs House, which was approved by the federal government due to the city's high volume of foreign mail driven by tobacco exports. Completed in 1898, the structure features a blend of Chateauesque and Victorian Romanesque details, with gabled dormers on each facade and a central pyramidal tower. Originally serving as the community's post office until the 1930s, it later housed the Clarksville Electrical Department for several decades.

The Customs House was completed in 1898 - Source: Customs House Museum & Cultural Center

In 1873, the L&N Railroad acquired the Memphis, Clarksville, and Louisville Railroad. By 1908, a second line - the Tennessee Central Railroad - connected Nashville to Clarksville and extended to Hopkinsville, Kentucky. This line passed through the city along Spring Street, with a freight depot being located at 103 N. Spring Street and a passenger station located in the Tobacco Exchange Building on the Public Square. These new rail connections shifted commercial activity away from the riverfront, causing steamboat traffic to decline sharply.

As a result, industries began moving inland at the turn-of-the century. Notable examples include the Dunlop Milling Company, which established a large complex on Franklin Street, and the Clarksville Foundry and Machine Works, which relocated to Red River Road.

20TH CENTURY CLARKSVILLE

During the early-20th century, Clarksville underwent significant transformation with the introduction of new public utilities and industries. The first automobile appeared in 1907, and city-wide streetcar and electrical service began in 1912. The tobacco industry remained a dominant economic force with the expansion of businesses such as the American Snuff Company. Other industries, including clothing manufacturers and lumber mills, were also established during the early decades of the 20th century. While new commercial buildings were erected to service the growing businesses, residential districts expanded to the south and east.

Architects such as J. H. Ellerson and G. Tandy Smith, Jr. contributed to the community's architectural landscape by designing schools, residences, and commercial buildings. Smith, who opened his firm in 1912, designed City Hall and various residential properties. By 1920, Clarksville's population hovered around 8,000 people, and the city gained importance as a commercial center. Improved transportation infrastructure, including highways and a new bridge over the Red River, launched the growth of automobile-related businesses. Austin Peay State Normal College opened in 1929, marking the city's educational advancement.

The Great Depression and World War II slowed construction in Clarksville even as the tobacco industry remained stable. A devastating flood in 1937 caused significant damage, especially to waterfront industries. The establishment of Camp Campbell in 1942, later renamed Fort Campbell in 1950, was a major source of economic development during and after WWII. The military base contributed to population growth, which surged from 11,831 in 1940 to 16,246 in 1950. Post-war development included new subdivisions and the completion of the Royal York Hotel, one of the tallest downtown buildings.

Public Square in 1941 - Source: Tennessee Good Old Days Facebook page

The tobacco industry's decline began after 1950 due to consolidation by larger firms like R. J. Reynolds. The 1950s and 1960s saw substantial redevelopment, including the Riverside and Gallows Hollow projects, which led to the demolition of historic buildings. The construction of Interstate 24 and urban renewal projects in the 1970s further reshaped the city, with significant changes in the College Avenue area to accommodate Austin Peay State University. Clarksville experienced rapid growth in the late-20th century, with the population expanding from 31,719 in 1970 to 75,494 in 1990. By 2020, the city's population exceeded 158,000 and suburban development boomed. Industrial parks and commercial areas expanded along the I-24 corridor towards Fort Campbell, a major employer. Despite this growth, Clarksville retains much of its early 20th-century architecture – in at least part because of the designation of its historic districts, reflecting the community's rich heritage.

References:

- **https://tennesseeencyclopedia.net/entries/clarksville/**
- **https://www.visitclarksvilletn.com/plan/the-history-of-clarksville-montgomery-county/**
- 2020 Clarksville Historic Resources Survey Update, prepared by Thomason and Associates

DISTRICTS & CHARACTER AREAS

In the world of historic preservation and design review, there are three types of district designations: National Register (NR) historic districts, locally-designated historic districts, and urban design overlay districts. Each is summarized below with respect to Clarksville, and a map is provided on the following page.

NATIONAL REGISTER DISTRICTS

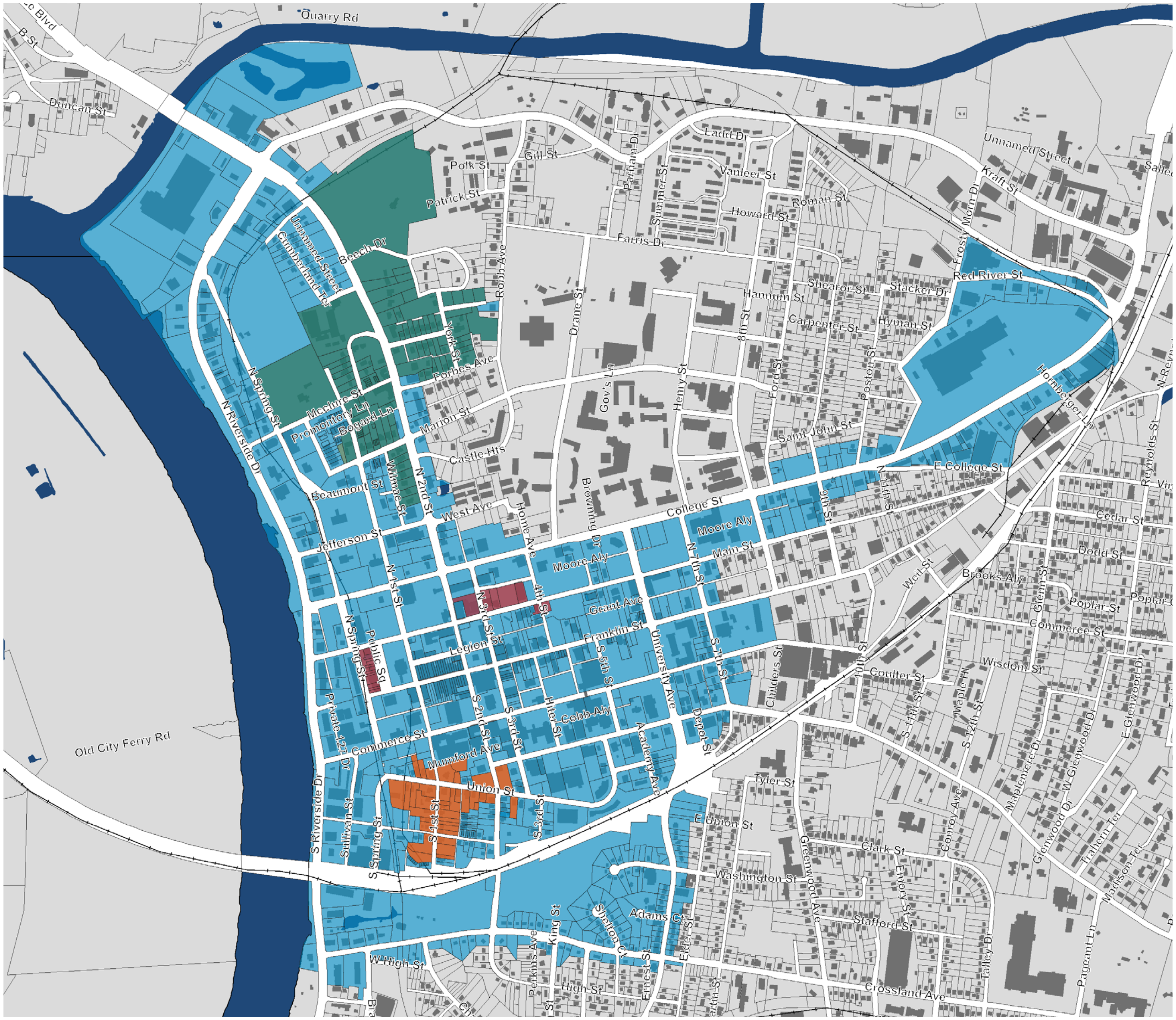
NR districts and landmarks are a federal designation via the National Register of Historic Places, which is overseen by the Secretary of the Interior. This status is largely honorary, as it provides very little in the way of legal protections for properties. The only exception is the "Section 106 Review" 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 five NR district in Clarksville, as summarized below:

- **Clarksville Architectural District:** Designated in 1976 (as were numerous districts nationwide during the bicentennial), this is a relatively small district consisting of roughly eight blocks within the Downtown core area. It includes portions of Franklin Street and the Public Square. The majority of buildings are commercial and date from the mid-19th century through the mid-20th century.
- **Clarksville Industrial District:** Also designated in 1976, this small district features two blocks in the vicinity of Riverside Drive and the Cumberland River. In addition to a few historic buildings, it also features an adjacent old rail yard and the historic railroad bridge since converted into a pedestrian bridge.
- **Dog Hill Architectural District:** This district was designated in 1980. Consisting of portions of six blocks, key spines include Union Street and First Street. It consists of residential buildings dating from the mid-19th century through the early-20th century.
- **Glenwood Historic District**: Designated in 1996, this small residential district consists of roughly three blocks, including Glenwood Drive and the park which serves as the district's focal point. It was developed during the early to mid-20th century and is located a bit east of where the other NR districts are concentrated.
- **Madison Street Historic District:** This NR district was designated in 1999 and features the Madison Street corridor extending east from Downtown. In addition to many stately residential buildings dating from roughly 1875 to 1950, it also features institutional and commercial architecture.

LOCAL HISTORIC DISTRICTS

Historic designation of a district by a local government is the only regulatory tool for providing dependable protections to historic resources. Local historic designation carries the same legal weight as zoning and other land use and development regulations. These updated Design Guidelines are intended, at least in part, as an important component of Clarksville's local preservation program. Below is an overview of three of Clarksville's local historic districts, including maps illustrating their geographic boundaries. Also, the locations for the three local historic districts addressed here are described within the context of the geographically broader Downtown Urban Design District. That district, as well as its various character areas, are described and mapped following this section on the local historic districts.

HISTORIC DISTRICTS & DOWNTOWN URBAN DESIGN DISTRICT MAP



MAP KEY

- DOWNTOWN URBAN DESIGN DISTRICT
- MAIN ST. - PUBLIC SQUARE HISTORIC DISTRICT
- EMERALD HILL HISTORIC DISTRICT
- DOG HILL HISTORIC DISTRICT

Relationship Between Clarksville's National Register & Local Historic Districts

The boundaries of Clarksville's local historic zoning districts are based on the documentation provided in the city's multiple district listings in the National Register of Historic Places. Two of the districts – the Dog Hill Architectural District and the Madison Street Historic District, are listed in the National Register for their significant residential architecture. The boundaries of the local districts are similar, but not identical, to the boundaries in the National Register nominations. The Emerald Hill local district is a collection of buildings near Emerald Hill, a historic house individually listed in the National Register in 1971. The Main Street & Public Square District follows similar boundaries to the Clarksville Architectural District, which was listed in the National Register in 1976.

Clarksville is home to multiple properties that are listed in the National Register, but are not included in any of the local historic districts. The Glenwood Historic District was listed in the National Register in 1996 and includes a variety of Colonial Revival, Bungalow, and Tudor Revival architectural styles. While Glenwood and the other historic properties outside the local districts are significant and worthy of preservation, they are not subject to the jurisdiction of the Regional Historic Zoning Commission (RHZC) or the Common Design Review Board (CDRB).

Main Street & Public Square Historic District

Public Square has long served as the civic and commercial heart of Clarksville. In the early 1800s, key structures such as courthouses and market houses were constructed to support the growing community. A significant fire in 1878 led to a substantial rebuilding effort, resulting in many of the historic buildings that define the district today. The district showcases a variety of architectural styles, reflecting the community's prosperity during the tobacco trade era. Located at 106 & 108 Public Square, the City Hall is the only notable example included within this district. It was remodeled in 1914 into its current Victorian Romanesque form, featuring a prominent brick arch entrance. The following key buildings located in the historic Downtown Core, but currently outside of this local district, should be included if the boundary is geographically expanded:

- **Commercial Italianate Buildings**: Constructed primarily between 1878 and 1900, these structures feature arched windows, decorative brickwork, and cast-iron elements.
- **Montgomery County Courthouse**: Originally built in 1879 and rebuilt after a fire in 1900, this Second Empire-style building physically dominates the Downtown area.
- **Customs House Museum and Cultural Center**: Built in 1898 to handle the city's international tobacco mail, this structure combines Queen Anne and Stick styles with ornate terra cotta details.

Emerald Hill Historic District

Emerald Hill is a significant historic mansion perched atop one of the Clarksville's most prominent hills, offering commanding views of the Cumberland River. Constructed in the late-1830s, the original structure was a modest brick farmhouse featuring two rooms on each level and expansive porches on both the front and back. In the early-20th century, a two-story Greek Revival addition was made, enhancing its architectural prominence with a wide central hall and large rooms on each side, both upstairs and downstairs. The surrounding local historic district of Emerald Hill includes the forested grounds of the mansion, the campus of Clarksville Academy, the APSU Greenway trailhead, a portion of the Riverview Cemetery, and several residential streets with houses representing Bungalow, Tudor, and Colonial Revival architectural styles.

Dog Hill Historic District

The Dog Hill Historic District is a residential neighborhood that reflects the city's architectural and social history from the mid-19th to early-20th centuries. Located just south of Downtown near the Cumberland River, it developed as a sought-after area for professionals due to its proximity to the business district. Its colorful name likely stems from the daily sounds of barking dogs greeting passersby. The district features a rich mix of architectural styles, including Victorian Gothic, Italianate, Eastlake, and Second Empire, and characterized by steep gables, decorative woodwork, and narrow lots with shallow front yards and deep rear gardens. Architect G. B. Wilson, a key figure in the neighborhood's development, designed several of its distinctive homes, including his own and those for family members, all showcasing ornate craftsmanship. Added to the National Register of Historic Places in 1980, Dog Hill has endured natural disasters, including a 1999 tornado, yet still remains a vital part of Clarksville's heritage.

Aerial photo of a portion of the Dog Hill Historic District - Source: Google Maps

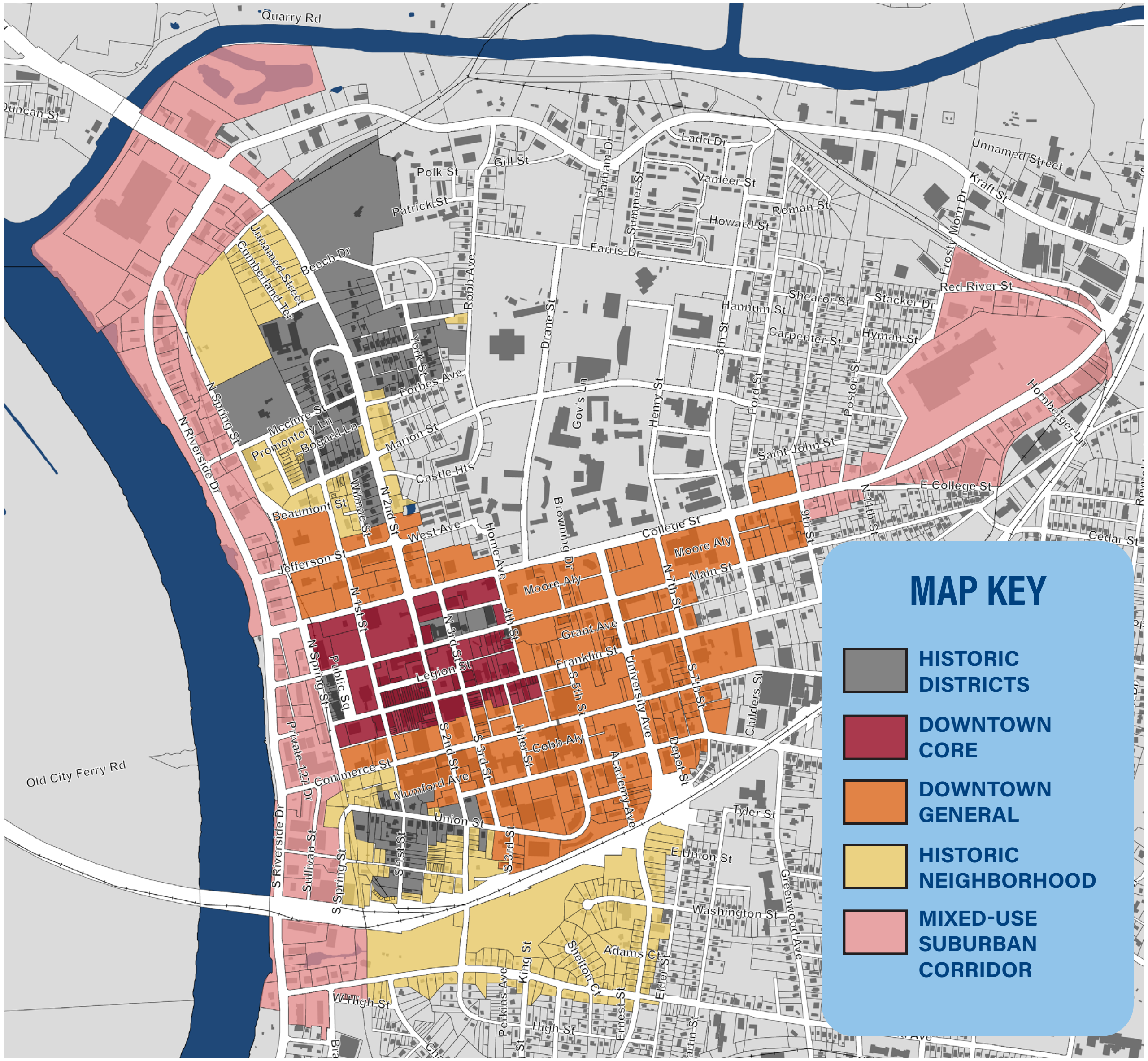
Aerial photo of a portion of the Main St. & Public Square Historic District - Source: Google Maps

Aerial photo of a portion of the Emerald Hill Historic District - Source: Google Maps

DOWNTOWN URBAN DESIGN DISTRICT

The Downtown Urban Design District, as with Clarksville's local Historic Districts, does not address land use. Instead, it functions as another layer of design-related standards. As explained in Section 9.5 of the Zoning Ordinance, the focus of this district is design issues such as "building placement, size and height, parking and access, and landscaping and buffering." Also, it does not apply to single-family dwellings or duplexes. The map on p. C.7 illustrates the expansive size and irregular boundaries of the Downtown Urban Design District, and the three locally-designated Historic Districts lie within this broader district. Following is a description of the Character Areas that comprise the Downtown Urban Design District, as well as a map to illustrate their boundaries. The purpose of these Character Areas is to identify their key traits for the purposes of considering future infill development. The identified characteristics are focused on the majority of buildings considered "contributing" to the character of the area, as opposed to later incompatible infill development. Finally, the characteristics described here for each character area are only observations of existing conditions and should not be interpreted as standards. Standards are provided later in these Design Guidelines.

DOWNTOWN URBAN DESIGN DISTRICT CHARACTER AREA MAP



DOWNTOWN CORE (DC)

- Primary Building Types: commercial, institutional, residential (housing units are typically limited to upper floors)
- Building Heights: 1-4 stories
- Relationship of Primary Buildings to the Street: 0-5 ft. front setback
- Vehicular Access: rear alley access and no/few driveways off of streets
- Parking: on-street and behind buildings

Aspirations: Maintain the current development pattern by preserving historic buildings and accommodating compatible infill development.

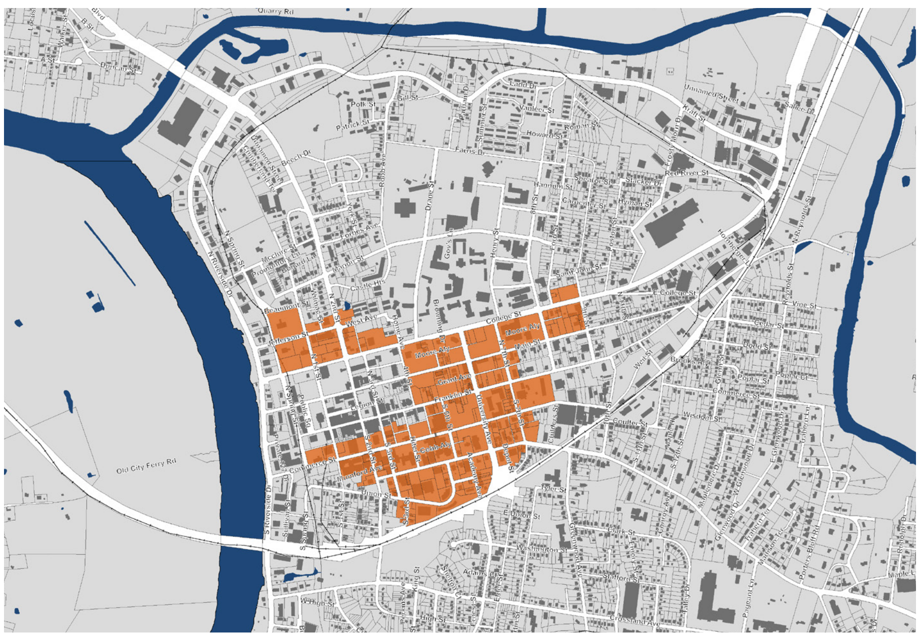
Top: The DC Character Area is the most densely developed within the urban design overlay district.

Above: Buildings on Franklin Street have adjoining side walls and are built to the sidewalk.

DOWNTOWN GENERAL (DG)

- Primary Building Types: commercial, residential, institutional, light industrial
- Building Heights: 1-4 stories (5th story if setback min. 12 ft. from front façade)
- Relationship of Primary Buildings to the Street: 0-15 ft. front setback
- Vehicular Access: rear alley access and minimal driveways (number and width) off of streets
- Parking: on-street and behind buildings (no front parking lots) with some screened side parking

Aspirations: Maintain the current development pattern by preserving historic buildings and accommodating compatible infill development, including avoiding suburban development patterns.



Top: Madison Street features a variety of historic building types, including residential, commercial and institutional.

Above: Most buildings in the DG Character Area are one to three stories in height, and they feature either no front setback or a modest front setback.

HISTORIC NEIGHBORHOODS (HN)

- Primary Building Types: residential with specific building types often concentrated with like types (single-family detached, attached housing, rowhouses, etc.), and institutional at a neighborhood scale
- Building Heights: 1-2.5 stories
- Relationship of Primary Buildings to the Street: specific to each block face, but typically 15-30 ft. front setbacks
- Vehicular Access: rear alley access and minimal driveways (number and width) off of streets where that pattern historically existed
- Parking: on-street, behind buildings, and in driveways

Aspirations: Retain the neighborhood character by preserving older buildings and accommodating compatible infill development, and avoid new driveways and street-fronting garages. Public spaces such as parks and cemeteries are also key features where applicable.

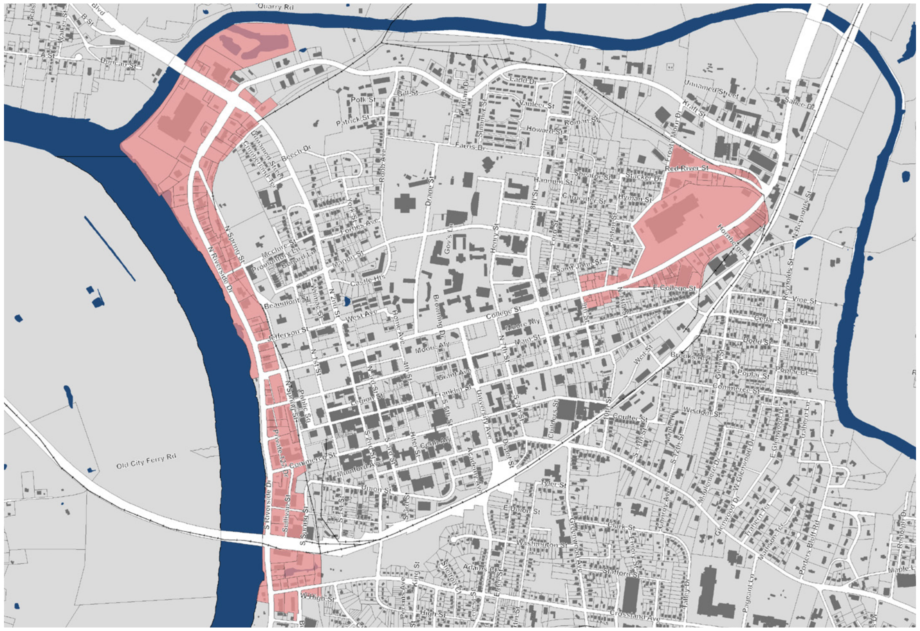
Top: Cumberland Terrace's urban characteristic is an alley between the street and North 2nd Street to the east, yet it lacks urban streetscape features such as curbing, sidewalks, and street trees.

Above: This particular part of the HN Character Area is dominated by small single-story frame houses on relatively large lots with substantial front setbacks.

MIXED-USE SUBURBAN CORRIDOR (MUSC)

- Primary Building Types: commercial
- Building Heights: 1 story
- Relationship of Primary Buildings to the Street: 30-50 ft. front setback
- Vehicular Access: driveways off of the associated street
- Parking: parking lots in front of and/or beside the building

Aspirations: Despite being an auto-oriented Character Area, the MUSC can be enhanced over time with more sidewalks, safer pedestrian crossings, less or no front parking, more landscaping, and less/smaller signage.



Top: Most segments of Riverside Drive feature buildings surrounded on most sides by asphalt paving and very little landscaping.

Above: As one of the very few multi-story buildings on Riverside Drive, this building is so low in height that it reads as a one-story building.

PLACEHOLDER FOR POTENTIAL ADDITIONAL CHARACTER AREA

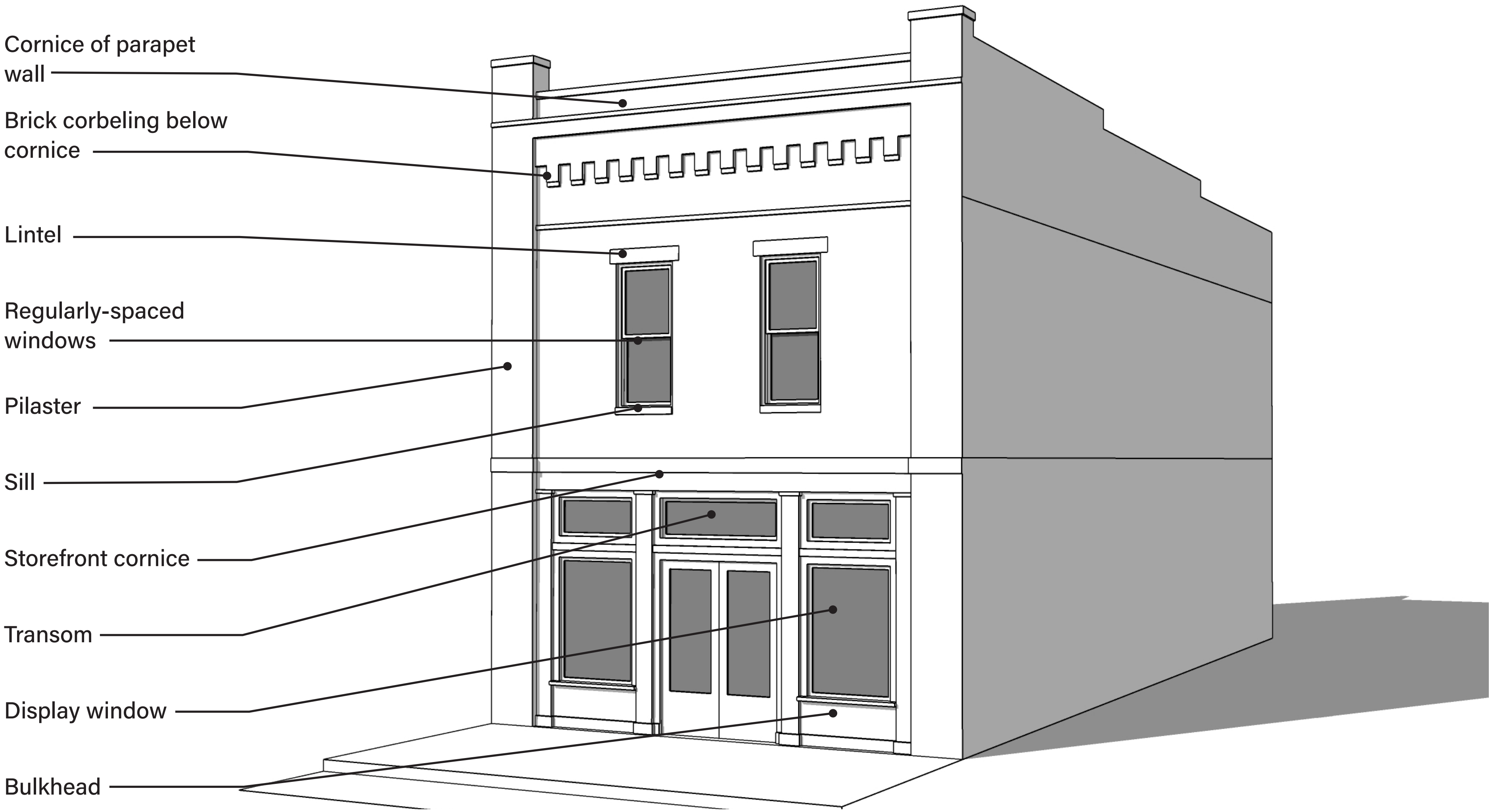
- XXX

XXX

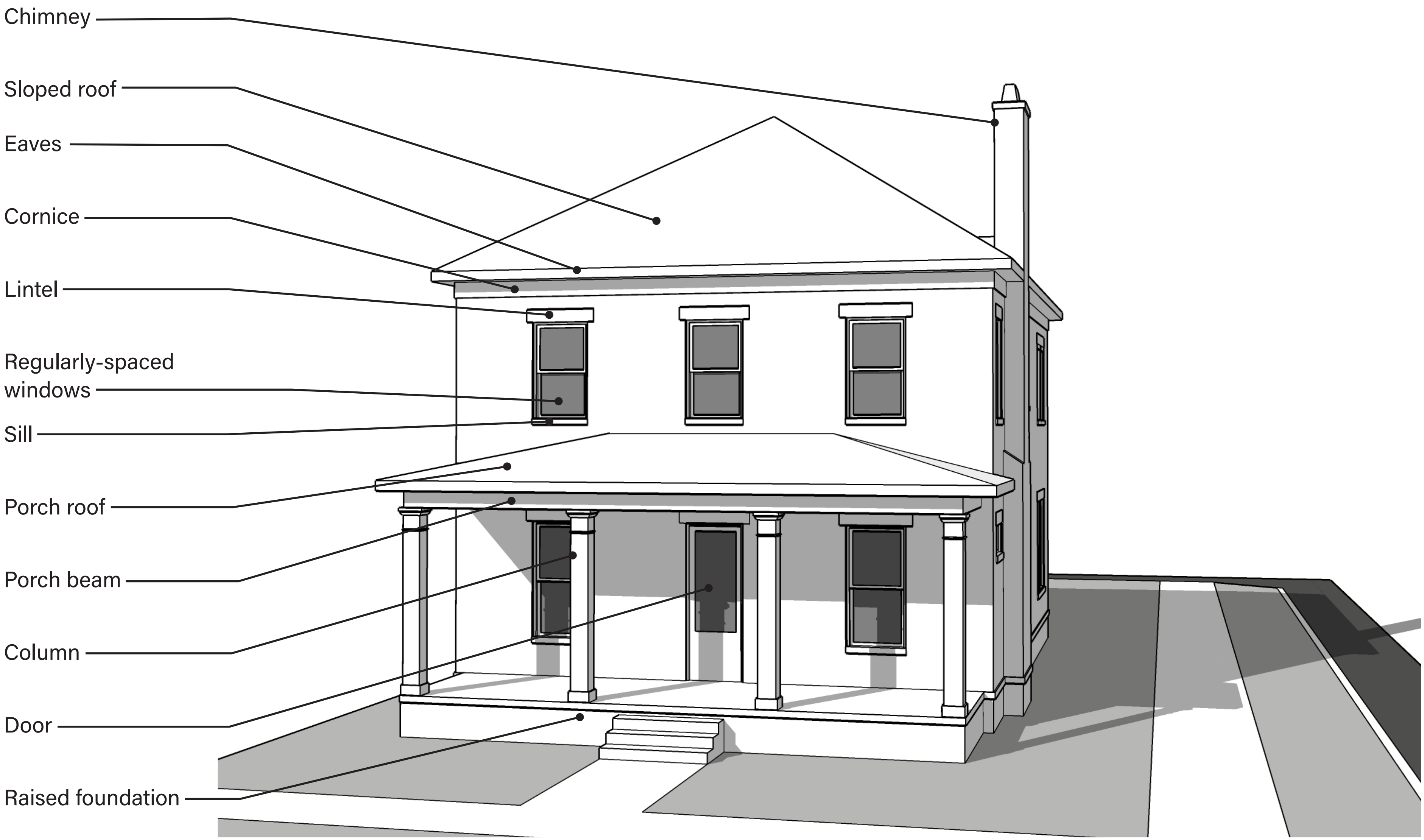
ADD PHOTOS IF NEEDED

ADD LOCATION MAP

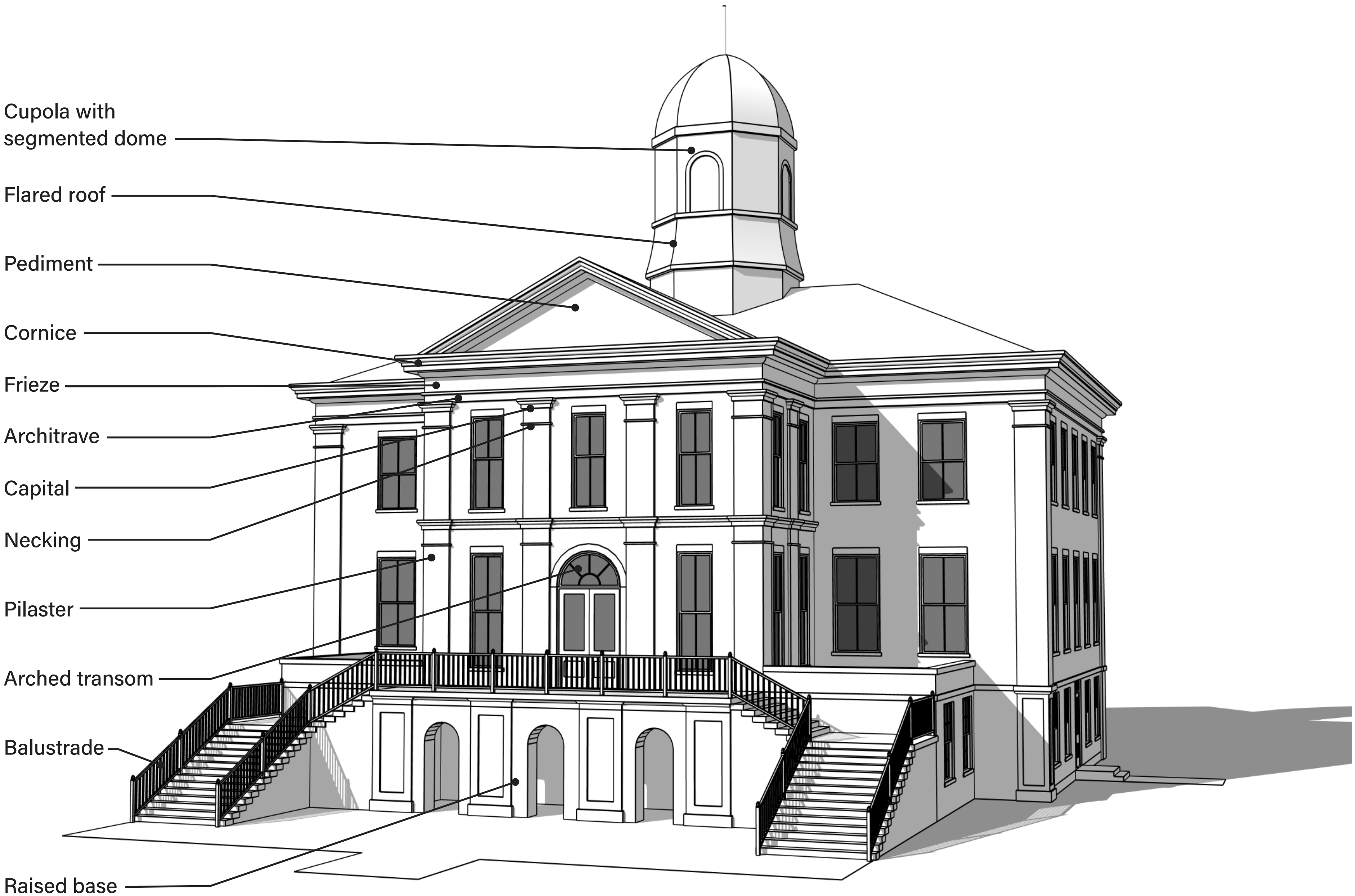
BUILDING ANATOMY DIAGRAMS BY TYPE



TYPICAL COMMERCIAL / MIXED-USE BUILDING



TYPICAL RESIDENTIAL BUILDING



TYPICAL INSTITUTIONAL BUILDING

ARCHITECTURAL STYLES BY BUILDING TYPES

This section is based substantially on the Historic Resources Survey Update prepared for the City of Clarksville in 2020, the 2013 version of these Design Guidelines, and observations made while conducting field work to update this Design Guidelines document.

COMMERCIAL & MIXED-USE BUILDINGS

Most of Clarksville's historic commercial and mixed-use buildings are concentrated in the Downtown area that is anchored on the west end by the Public Square. Key streets extending to the east from the Public Square include Main, Franklin and Commerce Streets. As noted in the previous section on Clarksville's historic development, a massive fire in 1878 started near the intersection of Franklin and First streets spread east, destroying much of a roughly 15-acre area. Many of the buildings were made of wood and were subsequently replaced with brick-clad structures during the 1880s.

Most historic commercial and mixed-use buildings in the Downtown area adhere to a few particular forms. The majority are two and three stories in height, with a few ranging up to four stories. The commercial blocks consist of connected masonry materials, mainly brick. The roofs are 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 historic commercial area. Many of the buildings still display their original cast iron or pressed metal decorations such as pilasters and other window and entry framing elements. Most of the commercial and mixed-use buildings are considered vernacular in design, with only a few reflecting any particular high styles. Many of these storefronts have been altered or remodeled, but the upper façades of these buildings retain their original window openings, wall-to-window surface ratio, and in some cases, original windows. There is still a great deal of architectural details such a molded window hoods, brick corbelling, metal cornices, and cast-iron pilasters. These features are common to the Italianate style popular during this period, and several of the Clarksville commercial buildings exemplify this style.

Built in 1843 at 126-130 Public Square, the two-story brick Poston Building is the oldest surviving commercial building in Clarksville. The façade has been well-preserved, and the north end wall features painted "ghost signs."

Top left: The north side of Franklin Street between North First and North Second Streets features buildings with heavy and ornate window hoods and cornices. These elements are considered an Italianate influence stylistically.

Top right: Located at 215 Franklin Street, the three-story brick First Trust & Savings Bank has the Romanesque Revival features of heavy rounded arch window on the top floor and the generous use of rusticated stone and cast stone.

Bottom left: The Clarksville Foundry Office Building, located at 136 Commerce Street near the Cumberland River, retains its original storefront comprised of ornate cast iron pilasters and painted wooden paneling.

Bottom right: The Art Moderne Roxy Theatre at 100 Franklin Street was built in 1947 and stands out as clear evidence of the evolution of the Downtown's architecture throughout the 20th century.

RESIDENTIAL BUILDINGS

Construction of residences began in Clarksville as early as the 1790s along the slopes and hillsides overlooking the Cumberland River. Other dwellings were built at the top of the bluff and east from the Public Square area along Madison, Commerce, Franklin, and Main Streets. Reportedly, the first brick residence was the Crusman House constructed in 1828 at 211 South Second Street, but it was razed in 1966. Although Clarksville had several hundred dwellings by 1860, the number of remaining antebellum residences are few. As noted previously, the 1878 fire destroyed several blocks of residential buildings along Main and Franklin Streets. An even larger number were demolished in the 1960s and 1970s by urban renewal projects along College Street and what is now Riverside Drive. Consequently, there are no concentrations of antebellum architecture remaining within Clarksville, but there are several scattered throughout the community's older areas. There are also numerous examples of historic residential buildings in Clarksville dating after the Civil War through the mid-20th century. While some historic buildings do not reflect a particular style and might be considered vernacular, most do reflect a discernible architectural style. The ten most prevalent residential architectural styles and listed below and described on the following pages. The timeframes referenced are specific to this region, as many styles would date a bit earlier on the east coast, but cultural trends took some time to spread.

- Greek Revival (1835-1865)
- Italianate (1860-1880)
- Second Empire (1870-1890)
- Folk Victorian (1880-1910)
- Queen Anne (1880-1910)
- Colonial Revival (1895-1950)
- Craftsman Bungalow (1900-1935)
- American Foursquare (1900-1940)
- Tudor Revival (1910-1940)
- Mediterranean Revival (1910-1940)

Queen Anne

Bungalow

Greek Revival

Italianate

Tudor Revival

Greek Revival

Era: 1835-1865

Overview: The Greek Revival style was a dominant style of American domestic architecture during the first half of the 19th century. Greek Revival houses often feature symmetrical facades with central doorways surrounded by rectangular transoms and sidelights, and porches with classical porch supports, such as Doric columns. Greek Revival houses feature wide cornice trim to represent the classical entablature, and gable end returns are common. There are only a few surviving examples of Greek Revival houses in Clarksville, and they are large brick buildings with elaborate architectural detailing reflecting Clarksville's antebellum wealth.

Common Features: Inspired by the ancient temples of Greece, this style was often applied to public buildings, but it also spread to residential design via pattern books. Common features include:

- A generally symmetrical building shape, although primary entrances can be located on one side of the front facade.
- A pediment over the front entrance, heavy cornice, wide frieze, and simple/bold moldings (a pediment is not always present).
- A front entry porch with columns, decorative pilasters, sidelights, and rectilinear transoms framing the front door.
- White marble or another material painted white (brick) to resemble white marble, although clapboard siding is also common, particularly for smaller houses.

Local Example: 101 McClure Street (Christoper Smith House / Smith-Trahern Mansion) - 1859

This symmetrically designed two-story brick Greek Revival house includes some Italianate styling. The house features a central portico and balcony supported by four fluted Corinthian columns that is part of a central two-story projecting bay. The ground floor entrance has sidelights and a transom, and the second-floor of the central bay features three rounded arch windows. All windows in the front façade extend to the floor level, and each features ornate cast iron railings. The four windows on either end of the second-floor feature shallow cantilevered balconies. A full-height porch roof flanks either side of the projecting central bay, and it is supported by four large Corinthian-inspired pillars.

Located in the Emerald Hill Historic District, the Smith-Trahern Mansion was completed in 1859 and exhibits a high-style brand of Greek Revival architecture.

- **A** Central portico
- **B** Symmetrical facade
- **C** Full-height flanking porch
- **D** Corinthian porch columns

Italianate

Era: 1860-1880

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 of their designs
- Elongated windows and often projecting bay windows
- Ornate brackets and modillion blocks beneath the roof eaves
- Heavy and ornate window hoods

Local Example: 305 Main Street - circa 1880

This two-story brick building features a central projecting bay incorporating the front entrance on the ground level and a pair of windows above it on the second floor. That two-story bay extends above the main roof line and terminates in a broken pediment design. It has a projecting bay window on the east side of the front ground floor level, and most of the other windows have heavy and ornate hoods. The heavy cornice under the roof eaves features modillion blocks.

This two-story brick Italianate style house is located on Main Street in Clarksville's Main Street & Public Square Historic District. It is currently used for residential apartments.

- **A** Centered gable
- **B** Elaborate door enframement
- **C** Arched window hoods
- **D** Deep eaves with brackets

Second Empire

Era: 1870-1890

Overview: A subset of Victorian architecture, this style was viewed at the time as a contemporary style rather than a revival style, because it was popular in France and the US simultaneously.

Common Features: Common features of the Second Empire style include:

- Steeply-sloping mansard roofs, sometimes with patterned shingles, flared eaves, dormer windows, iron roof cresting
- Cornices with heavy brackets
- Quoins, balustrades, a one-story porch
- Tall hooded windows

Local Example: 66 South Spring Street – circa 1880

The Second Empire style is not very common to Clarksville, but this house is one of the identified surviving examples. It is a one-story brick building has a symmetrical front façade capped by a Mansard roof. The simple centrally-located door has a transom, and two windows flank either side of the door. They are tall one-over-one double-hung windows. A front porch extends centrally across most of the front façade, and the Mansard roof features three dormer windows with gable roofs and decorative millwork. The porch roof is supported by four simple posts, and the porch is supported by brick piers with latticework filling in the spaces in between.

This is a relatively rare Clarksville example of the Second Empire style located near the Dog Hill Historic District. Most houses of this style are two-story in height, but the Mansard roof defines this architectural style.

A Symmetrical facade
B Mansard roof with dormers
C Decorative dormer treatment
D Flared eaves

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 front porch and cornice lines. They are typically one-story, of frame construction, and have an asymmetrical façade with a projecting gable-end bay.

Common Features: As essentially a smaller and simpler version of the Queen Anne style, common features include:

- One-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: 433 South First Street – circa 1890

This one-story frame house features an asymmetrical façade with a projecting bay on the west end that has a gable end façade. That bay contains, in turn, a set of projecting bay windows. The exterior cladding is clapboard, and the roof has multiple planes and standing-seam tin. A front porch occupies the south half of the front façade, and the porch roofing is supported by turned wooden posts. A brick chimney is located on the south end of the house.

This modest, but well-designed, Folk Victorian house is located on South First Street in the Dog Hill Historic District. It features all of the design characteristics common to this architectural style.

- **A** Gable front and wing
- **B** Bay with brackets under eaves
- **C** Front porch
- **D** Ornate detailing

Queen Anne

This two-story Queen Anne style house in the Emerald Hill Historic District is a fine example of this style of architecture. The only exception is the replaced hand rails on the porch and recessed balcony.

- **A** Hipped main roof
- **B** Gable ornament
- **C** Turned columns
- **D** Spindlework frieze on porch

Era: 1880-1910

Overview: 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 most irregular in plan. 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.

Common Features: Named for England's Queen Anne, the style is more closely related to medieval forms of architecture from the previous Elizabethan and Jacobean eras. It is 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, decorative spindle work, brackets, and textured wall surfaces, such as fish-scale shingles
- Vibrant paint colors

Local Example: 117 Marion Street (Fassbender House) – circa 1895

This two-story asymmetrical house is located in the Emerald Hill Historic District. It has a multiple gable-end bays and roof segment, as well as a variety of wooden cladding, including clapboard, fish scaling, and a fan-patterned design in the top of each of the three gable ends on the front facade. All of the windows are double-hung one-over-one. The roofs planes are steeply-pitched, and approximately two-thirds of the front façade features a porch with decorative millwork. The façade's most westerly bay features a projecting window bay. With the exception of the replaced handrail on the ground floor porch and the second-floor recessed balcony, it represents an excellent example of this style.

Colonial Revival

Era: 1895-1950

Overview: Popular for over a fifty-year period, the Colonial Revival style grew out of the Queen Anne style. In the late-19th century, for a variety of reasons, architects and homeowners began to look to America's colonial past for inspiration. This was part of a wider cultural movement that sought to find meaning and value in the specifically American past. This style, which included both decorative arts and architecture, emerged in the face of sweeping changes in American society that included increasing urbanization, industrialization, and immigration. By the turn-of-the 20th century, the Colonial Revival style had moved from more rustic examples to draw inspiration from the higher Georgian style of the late-18th and early-19th centuries.

Common Features: This architectural style was popular in the first half of the 20th century, and it is closely associated with the Neoclassical style. The Colonial Revival style includes the following common features:

- Rectangular shape, two or three stories in height, a symmetrical front facade, regularly-spaced single windows, and a gable or hipped roof
- Front door with sidelights topped by transom windows, and some type of decorative accent over the front door
- Columned porch or portico, pedimented doors or windows, and a cornice with dentils or modillions

Local Example: 609 Anderson Drive – circa 1940

Located in the Emerald Hill Historic District, this is a very modest and late example of this style of architecture. It has one floor, and a steeply-pitched gable roof clad with slate (or artificial slate) shingles. There are two gable windows on the front roof plane, and the building's cladding is brick. Above the front door is a four-pane transom window. There is one window flanking either side of the front entrance, and they bot appear to have been replaced. Both sides of the main building segment have a small recessed wing, one with a gable roof (north end) and the other with a flat roof (south end).

This relatively modest and late Colonial Revival house is located in the Emerald Hill Historic Districts. It is generally well-preserved, but the two main windows on the front façade appear to have been replaced.

- **A** Symmetrical main facade
- **B** One-story side wings
- **C** Transom above entry door
- **D** Gabled dormers

Craftsman Bungalow

Era: 1900-1935

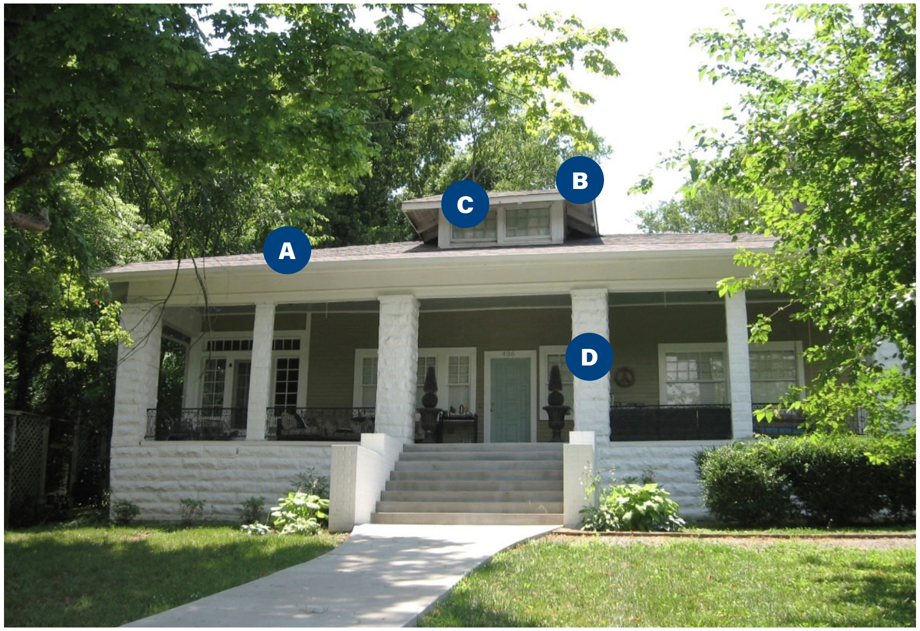
Overview: The Craftsman Bungalow style has British roots, but gained the earliest American popularity in California. It drew inspiration from the Arts and Crafts movement of the late-19th century. Occasionally, they are mistaken for simple front or side-gable folk houses. The difference is the presence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

Common Features: This style includes the following features:

- Low-pitched side or front-gabled roofs, and they occasionally have hip or cross-gable roofs
- Unenclosed eave overhangs with exposed rafters
- Roof rafters that are typically exposed, and decorative beams or braces are often added under the gables
- Porches with roofs supported by heavy square columns that are often tapered on brick piers

Local Example: 436 North Second Street – circa 1925

This one-story frame house features clapboard cladding and a low-pitched gable roof with very wide eaves. There are paired gable windows centrally located on the front roof plane. It features a deep porch having a roof that is an extension of the building's overall roof. The porch roof is supported by six columns made from concrete block imitating rusticated cut stones, and the same material is used for the solid and tall foundation of the porch. The main entrance is located on the south end of the façade and has large multi-paned sidelights and a transom. It appears that the centrally-located door is a later addition, perhaps to utilize the building as a duplex, and it has a non-original metal handrail.



This Craftsman Bungalow house is located in the Emerald Hill Historic District. Despite what appears to be the addition of the central front door and the non-original handrail, it exhibits the many key characteristics of this architectural style.

- **A** Low-pitched hip roof
- **B** Exposed rafter tails
- **C** Wide central dormer
- **D** Rectangular masonry columns

American Foursquare

Era: 1900-1940

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 most commonly identifiable features of this architectural style include the following:

- Two or two-and-a-half stories in height
- Large, central dormers
- Low-pitched hipped or pyramidal roofs
- Deep porch with wide stairs stretching the full width of the house
- Large, grouped windows

Local Example: 715 Franklin Street – circa 1925

This two-story house has a pyramidal roof with a dormer window that has been altered. It is clad in masonry that features a pattern in which a series of horizontal courses looking like rusticated stone alternate between every other course. The front entrance is located at the bottom right of the front façade, which features a flat-roofed portico supported by rectilinear pillars with Ionic capitals. Otherwise, the building is void of architectural detailing, as is typical for most Foursquares. The central windows on both floors of the front façade are paired, and all windows are one-over-one double-hung. This building appears to be incorporated into the property of the adjacent church.

This American Foursquare house on Franklin Street is not located within one of Clarksville's locally-designate historic districts, but it is part of the broader urban design district.

A Pyramidal roof
B Central dormer
C Grouped windows
D Portico with Ionic columns

Tudor Revival

Era: 1910-1940

Overview: This style draws on images of medieval England for its inspiration. The period of predominance for the Tudor Revival was relatively brief. Houses in this style tend to be one or one-and-a-half stories with cross-gabled roofs. They often have false half-timbering on the exterior walls, generally on the second half-story. Occasionally, these houses will have multi-pane casement windows and relatively large chimneys worked into the front façade of the house.

Common Features: This style is rooted in medieval English building traditions paying tribute to architecture from the English Elizabethan and Jacobean eras. Common design features include:

- 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
- Tudor arch windows and doors are sometime applied
- Patterned stone or brickwork
- Porches only occur as an element to the side of the front façade, they do not project beyond the front façade plane, and they utilize the same material as the main cladding of the building (usually brick)

Local Example: 611 Anderson Drive – circa 1930

This is one of the finest examples of the Tudor Revival in Clarksville. It is one-and-a-half stories in height with an overall asymmetrical façade design. It has steeply pitched roofs comprised of a series of gabled segments, which are clad in green tiles. The exterior cladding is stone, although most Tudor Revivals are clad in brick. The windows are 16 over 16 double-hung, and the door is made solely of wood without glazing, a common design for the style.

This Tudor Revival house is located in the Emerald Hill Historic District adjacent to Clarksville Academy. Its stone cladding is quintessential for the style, although brick cladding is more typical.

A Steep overlapping gable roofs
B Assymetrical facade
C Patterned stone around entry
D Ganged windows

Mediterranean Revival

Era: 1910-1940

Overview: The Mediterranean Revival is a style that emerged in the United States at the turn of the century, drawing inspiration from the architectural styles of the Mediterranean region, particularly Spain, Italy, and Portugal. It is characterized by its use of tile roofs, masonry walls, arched windows and doorways, and courtyards or patios. The style is known for its formal, symmetrical designs, often with extended gardens rather than enclosed patios. Sub-types of this style include houses influenced by the Spanish Eclectic and Mission styles. In the case of the Mission influence, parapets often appear on the main or porch roof, and the open porches have squat square columns.

Common Features: Popular for both residential and small institutional buildings, characteristics of this style include the following:

- Hipped low-pitch roofs clad with tile, usually red but sometimes green or blue
- Brick or stucco facades
- Often featuring rounded windows on the first floor
- Brackets below broad overhanging roof eaves

Local Example: 517 Madison Street (Joseph Dunlop House) - 1914

This two-story Mediterranean Revival style house retains an arcaded loggia on the primary facade and original side porches. The house has wide bracketed roof eaves, original wood sash windows, and a green tile roof. It also has Palladian style windows, but those are boarded up at the time of this design guidelines document's preparation. According to the City's 2020 Historic Resources Survey Update, "Depending upon the integrity of interior detailing, this dwelling may meet National Register criteria" (pg. 39).

Built in 1914 on Madison Street, this Mediterranean Revival house represents a relatively uncommon architectural style for Clarksville.

- **A** Low-pitched hip roof
- **B** Deep eaves with brackets
- **C** Tile roof
- **D** Porch with arched openings

Courtyard Apartments

Era: 1925-1945

Overview: Courtyard Apartments are more of a housing type than an architectural style, but are worthy of addressing here. This distinct medium-density multi-family housing typology was designed around a shared outdoor open space and enclosed (except on the street side) by a U-shaped building with apartment units. The Courtyard housing typology in the US was first developed in the Los Angeles area in the 1920s by several small-scale developers and typically adopted a Mediterranean or Spanish Colonial architectural style. The courtyards would be quiet and shaded outdoor spaces that served as a transition between the street and the individual apartment units, and were primarily aesthetic and non-recreational in nature. The typology quickly spread across the United States until around the time of World War II.

Common Features: Common features of this housing type include the following:

- One to three stories in height
- A U-shaped configuration with the open end fronting the street
- Masonry cladding, and most frequently brick
- Low-pitched roofs
- Ganged windows
- A passive green space central to the structure

Local Example: 610 North Second Street (Courtland Apartments) – circa 1925

Perhaps the best representative example of the Courtyard Apartment building type is the Courtland Apartments on the west side of North Second Street. This U-shaped, two-story brick building has Colonial Revival influences and retains original six-over-six double hung windows and wood doors. Many of the windows are ganged in groups of two and three windows. The roof segments fronting onto the street are hipped. A cast stone horizontal band extends across the full front of the building immediately below the sills of the second-floor windows, and a wider such band extends along the foundation level.

The Courtland Apartments on North Second Street in the Emerald Hill Historic District are an excellent example of the Courtyard Apartment building type. Another example is the Gracey Court Apartments at 611 Madison Street.

- A Central courtyard
- B Masonry cladding
- C Hipped roofs
- D Ganged windows

INSTITUTIONAL BUILDINGS

Institutional buildings are vital to the civic realm of any community. Clarksville's historic institutional buildings include government buildings, religious buildings, and educational buildings. Since the vast majority of Clarksville's historic educational buildings are associated with Aust Peay State University's campus, yet it is not part of the City's design review districts, this type of institutional building is not addressed here. Architecturally, institutional buildings often represent the closest approximation to national academic styles in some areas. More resources are invested in their design and construction than most other building types.

Governmental Buildings

Clarksville retains several important governmental buildings, including the Montgomery County Courthouse, the Clarksville City Hall, and the Clarksville Federal Building. The Montgomery County Courthouse, completed in 1879, was extensively damaged by the 1999 tornado. It was soon reconstructed and continues to serve as the center of county government. The Romanesque-arched entrance to City Hall, which is otherwise Colonial Revival, remains a focal point of the Public Square. The Federal Building (Customs House and Post Office), completed in 1898, blends several Victorian-era styles, such as Stick, Queen Anne, Gothic, Italianate and Romanesque. A significant 20th century governmental public building is the 1935 US Post Office at 116 North Second Street, which represents the Classical Revival style.

Above: With frontages onto Commerce, South Second, and South Third Streets, the Montgomery County Courthouse was built in 1879. Reflecting the Neoclassical style, it was rebuilt in 1900 after a fire, and again after the 1999 tornado.

Left top: Located at 200 South Second Street, the Federal Building (Customs House & Post Office) was completed in 1898 and it features a blend of various Victorian-era styles.

Left middle: Built in 1914 on the Public Square, the historic City Hall reflects the Colonial Revival style, but with a Romanesque Revival main entrance.

Left bottom: The Neoclassical Revival US Post Office, located at 116 North Second Street, was built in 1935. It also features the name "Federal Building" on the building's façade.

Religious Buildings

In 1980, a grant was secured to conduct a survey of ecclesiastical buildings constructed in Clarksville prior to 1930. The survey identified fifteen buildings and resulted in a 1982 nomination to the National Register, "19th Century Churches in Clarksville," of six of church buildings. These churches reflect the city's post-Civil War recovery and revitalization as a thriving center of commercial activity during the last quarter of the 19th century. Seven congregations built imposing new churches during the period from 1864 to 1896. In 1895, when the city's population had reached 10,000, there were thirteen church buildings in Clarksville, eight for white and five for African American congregations. Eight of the thirteen have survived.

The Old Chapel of the Immaculate Conception Catholic Church (above right) is located at 709 Franklin Street. As with so many historic churches, it was designed in the Gothic Revival style. The First Christian Church (above left) at 516 Madison Street was built in 1921 in the Neoclassical Revival style. It has rear additions constructed in 1957.

Gothic Revival

Era: 1830-1930

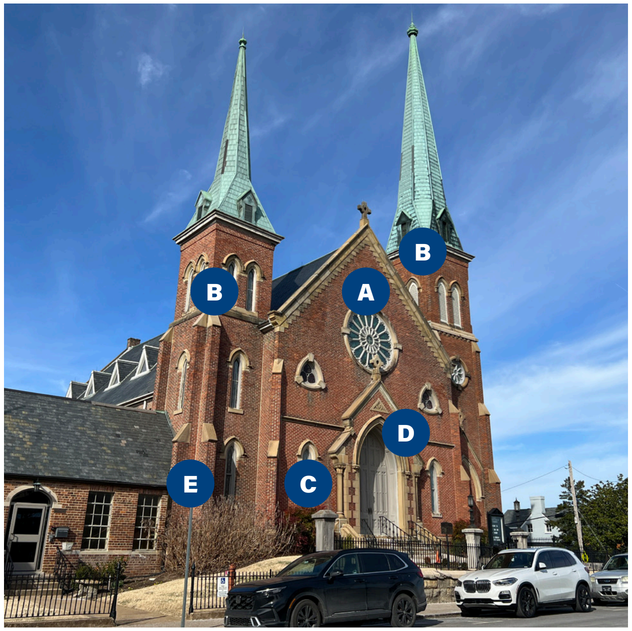
Overview: The Gothic Revival movement's roots are intertwined with philosophical movements associated with Catholicism and a re-awakening of high church or Anglo-Catholic belief concerned by the growth of religious nonconformism. Gothic Revival architecture varied considerably in its faithfulness to 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. Although Gothic Revival did not seem to catch on for residential buildings in Clarksville, 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 feature 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 churches and large houses
- Windows with lancet arches and Tudor arches, and tracery stone work framing the window glass

Local Example: 213 Main Street (First Presbyterian Church) - 1878

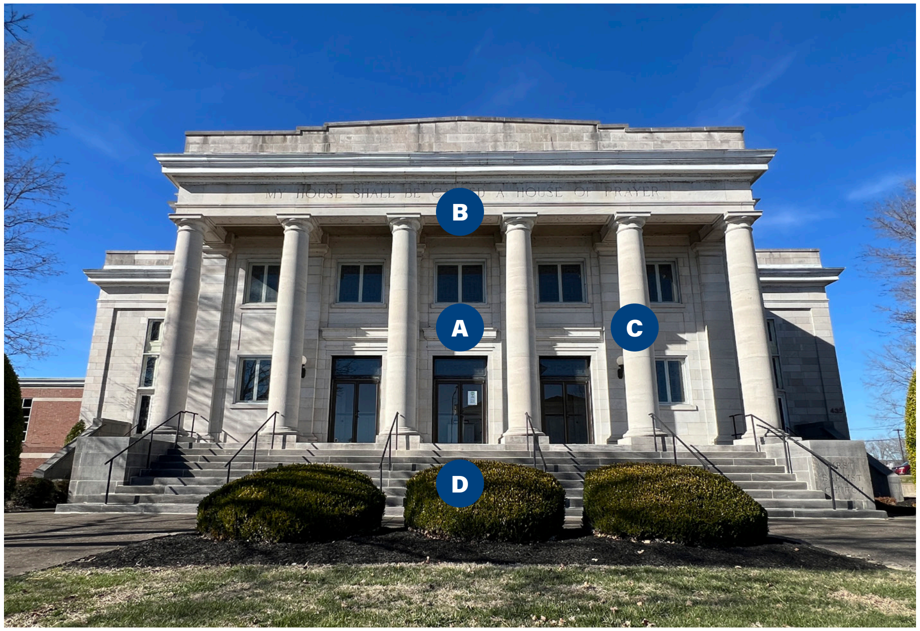
This building reflects some of the most common characteristics of the Gothic Revival style when applied to churches. Unlike a style such as Greek Revival, it features an overall asymmetrical design with a very tall square turret capped with a tall slender spire on east front corner and a shorter one on the south front corner. The exterior cladding is brick with cast stone detailing. The main body of the building has a very steep gable roof with the gable end fronting the street. The main entrance is in the shape of a lancet arch, and above the entrance is a very large round window (oculus) with ornate tracery. The corners of the various segments of the building feature buttresses. There is also a later one-story addition off of the original structure's west side.



- **A** Steep front-facing gable
- **B** Towers
- **C** Lancet arch windows
- **D** Tracery stone work
- **E** Butresses

Located on Main Street in the Main Street & Public Square Historic District, this building is an excellent example of the Gothic Revival style as applied to a late-19th century church.

Neoclassical Revival



Built in 1917 on Madison Street, the First Baptist Church is an excellent example of the Neoclassical Revival style of architecture.

- **A** Symmetrical facade
- **B** Classical portico
- **C** Full-height Doric columns
- **D** Raised base

Era: 1875-1950

Overview: This style is related in inspiration and motivation to the Colonial Revival style, and it was 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: 435 Madison Street (First Baptist Church) – 1917

The first church at this location was begun in 1867, but not completed until 1891. That building was razed in 1916, and the current one completed the following year. It is a two-story structure with an exterior of limestone. The façade is symmetrical with five bays divided by massive, full-height Tuscan columns and a plain entablature. Above the cornice, the roofline has a parapet. The Classical façade is flanked by recessed, two-story bays each with an entrance with double doors with tracery vertical lights.

The church is part of a sprawling complex of rear and side wings and additions. The Education Building and chapel were built in 1967.

Colonial Revival

Era: 1890-1960

Overview: This architectural style was most popular in the US during the late-19th and early-20th centuries. Considered by most architectural historians to be a subset of the Neoclassical Revival style, Colonial Revival institutional architecture aimed to create a sense of permanence, tradition, and civic pride in public buildings, drawing on the aesthetic qualities of America's colonial past.

Common Features: The Colonial Revival style includes the following common features:

- Rectangular in shape and two or three stories in height
- A symmetrical front facade with regularly-spaced single windows
- A gable or hipped roof
- Front door with sidelights topped by transom windows
- Decorative accent over the front porch or portico
- Pedimented doors or windows
- A cornice with dentils or modillions
- Brick is a common cladding
- Often a cupola on the roof

Local Example: 782 North Second Street (Church of Christ since 2003) – circa 1940

This relatively small and simple building features a gable front and was considered in the City's Historic Resources Survey Update as "Colonial Revival-influenced." This church has housed various congregations during its history and since 2003 has been occupied by the Clarksville Church of Christ. The building was constructed with a side wing and retains its original door surround. The building displays modest detailing and does not possess only limited architectural significance.

Constructed around 1940 on North Second Street, this Colonial Revival Church is modest in both its scale and architectural design.

A Symmetrical front-gable facade

B Axial plan

C Classical-inspired door surround

INDUSTRIAL BUILDINGS

During the 19th century, Clarksville was recognized as one of the leading tobacco producers and exporters in America. From its beginnings in the 1820s, the city's tobacco market gradually expanded until the turn of the 20th century. At one point it was the leading tobacco market in Tennessee and the third largest market in the country. Tobacco dominated the industrial growth and development of the community, and dozens of brick warehouses and manufacturing complexes were built to house tobacco-related operations. Clarksville boasted dozens of brick warehouses and stemmeries, some dating as far back as the 1840s. Most of these were of brick construction and two to three-stories in height. Built in rectangular plans, the buildings were designed with post and beam interior construction and rectangular or arched windows. Tobacco remained as the primary industry in the city throughout the early-20th century. In 1950, Clarksville was still described as the world's largest dark fired tobacco market with eighteen tobacco warehouses and four tobacco dealers. However, during the 1950s and 1960s, many warehouses closed as large corporations purchased or consolidated with smaller companies. The closing of many of these warehouses coincided with urban renewal projects along the Cumberland River. Most of the city's historic warehouse buildings were razed in these decades to make way for Riverside Drive and new businesses. By 1990, only four tobacco warehouses remained in operation along with two tobacco buyers. Today, only the W. H. Simmons Warehouse, the Luckett Warehouse, and a small tobacco warehouse at 420 South Third Street remain. In addition to the tobacco warehouses, Downtown Clarksville boasted other industrial buildings such as machine works, foundries and carriage factories, but almost all of these buildings have been razed.

Top: The Luckett & Company tobacco warehouse, located at 20 McClure Street, was constructed to serve as a tobacco stemmery and drying warehouse. It is documented to have existed by the 1870s (if not earlier). It was used for a bulk warehouse on the first floor and stemmery and drying rooms on the second floor.

Middle: The Tom Lewis tobacco warehouse at 420 South Third Street was built around 1850. Constructed as a tobacco processing factory, it was later used as a livery stable.

Bottom: This segment of a very long one-story building is located immediately west of the Public Square on North Spring Street. It is now used by the City of Clarksville codes department.

D. DESIGN GUIDELINES

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

Before going into the detailed design standards that are tailored to Clarksville's 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 (NPS). Most design guidelines for Historic Districts across the country are rooted in these federal standards for both legal and substantive reasons. Below is an introduction to these standards, followed by the actual standards. All of this is taken directly from the original source – the NPS – and has not been altered for the purposes of these Design Guidelines. It is also important to understand that, in the case of the urban design overlay district beyond the local Historic Districts, NPS standards are less relevant.

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 and interior 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. While the full Standards document is over 150 pages in length, below are the ten most overarching principles.

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 & 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. Below 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:

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.

- 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 Clarksville's historic areas have a limited alley network.
- Rear building elevations lacking adjacency to a public alley are given the 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 Victorian Cottages, 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.

To determine whether a particular property is contributing or non-contributing, there are two options. One is to consult any existing historic sites inventory that may be available, such as that associated with the district's NR nomination. These often include maps or lists that distinguish between contributing and non-contributing properties. Short of such explicit information, other sources include NPS Preservation Brief #17, as well as the section "C. Historic Context" part of this document with respect to architectural styles, building types and the descriptions of specific historic districts. Regardless of whether a building is contributing or non-contributing, it is still subject to the requirements of 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 at left below reference additional information on particular topics. This information is supplemental and is not part of these guidelines for regulatory purposes.

NATIONAL PARK SERVICE

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.

SHOULD VS SHALL

Within these guidelines the terms "should" and "shall" are used. The word "should" means that a particular guideline is encouraged, but not necessarily mandated. This word provides some flexibility for the design review body's decision making. "Shall," however, refers to a mandatory guideline for which there is no flexibility. All of the guidelines listed under the heading "Maintenance" are always "shoulds" since maintenance cannot be mandated.

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

A NOTE ABOUT GRAPHICS/COLORS IN THIS SECTION

Below is a guide to the symbols used throughout this section of the Design Guidelines document.

U — This symbol indicates that the associated guideline applies to projects in the Downtown Urban Design District

H — This symbol indicates that the associated guideline applies to projects in Clarksville's historic districts.

This symbol indicates a positive example of a guideline

This symbol indicates a negative example of a guideline

NATIONAL PARK SERVICE — This symbol references useful supplemental information, but is not part of these guidelines

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.

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.

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 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. EXISTING BUILDINGS: MAINTENANCE AND ALTERATIONS

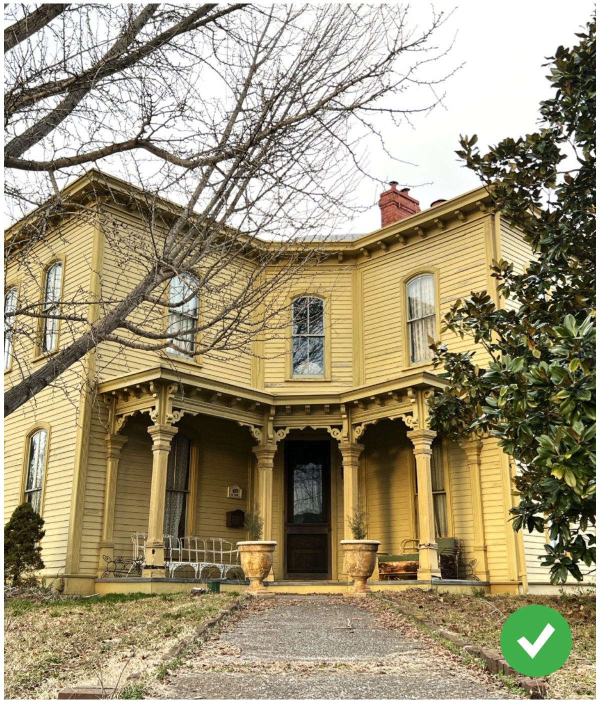
The focal point of most historic districts and urban design overlays within an urbanized area is the architecture. A community's historic architecture provides its citizens with a connection to the past. It also provides an aesthetically pleasing and pedestrian-friendly environment, thereby enhancing 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 the maintenance and alterations is organized by the building components found in Clarksville'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.



Located on the northeast corner of South First and Union Streets, this house appears to have retained much of its historic fabric and has been well-maintained.

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 that 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

H 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.

H 2. ***Retain trimwork*** such as brackets under eaves, spindlework, and vergeboard, specialty siding and accent finishes.

U H 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.

B. Repair

H 1. ***Repair historic walls using recognized and accepted preservation methods***.

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

Right: The original facade of commercial buildings in another community have been obscured by mid-20th century "slipcovers."

U H 2. ***Historic walls and their features should not be visually obscured*** by the installation of modem substitute materials.

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

C. Replacement

H 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.

H 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.

H 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.

U H 4. ***Substitute materials may be considered*** when the material cannot be repaired or when the material is no longer available.

U H 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.

U H 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.78 for standards relating to wall materials.

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

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

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 at least a slight slope in the grade away from the building. Ideally, the grade under a building should be higher than the adjacent grade; otherwise, water can collect under a building. 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.
- ***Make sure that foundations are free from vegetation*** (including ivy), insect infestation, and water damage.

Design Guidelines

Design Guidelines for exposed foundations include the following:

A. Preservation

H **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.

H **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.

H 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.

H 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.

H 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.

U **H** 6. ***Trees shall not be planted near a foundation*** because the roots hold moisture and can crack foundations as they grow.

B. Repair

H 1. ***Repair historic building foundations*** using recognized and accepted preservation methods.

H 2. ***Avoid cladding, parging, or otherwise covering historically exposed foundation materials***.

H 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.

H 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.

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

H 6. ***In rebuilding a foundation, the existing bond patterns and mortar joints should be duplicated***. Bandboards, brick

The design of the brick infill between the historic brick piers is inappropriate.

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.

header rows and other visible horizontal design elements should match and align with the existing elements.

C. Replacement

H **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.

H **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 documented evidence.

U H **3.** ***Substitute materials may be considered*** when the material cannot be repaired or when the material is no longer available.

H **4.** ***Exposed concrete blocks and framed concrete should not be used***.

U H **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.

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

See pages D.78 - D.80 for more detailed guidelines for the treatment of masonry, including the proper techniques and mortar composition for repointing brick.

Foundations in Clarksville

The majority of residential buildings in Clarksville'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.

This house in the Dog Hill Historic District features a solid brick foundation for the main portion of the building. The front porch is supported by brick piers infilled with wooden lattice work. This is a common approach to foundations historically in Clarksville.

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 Clarksville, 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.

RESIDENTIAL ROOFS IN CLARKSVILLE

Most residential buildings in Clarksville's historic neighborhoods now have asphalt shingles, but that material was not in wide use until roughly the early-1940s. Other roofing materials were used during the 19th and early-20th centuries, particularly metal. Below are just a few examples of residential roofs currently found in Clarksville.

STANDING-SEAM METAL

Standing seam roofs were most common during the 19th century and were especially applied to Federal and Greek Revival style houses. Installing standing seam roofs required some skill and very few survive today in Clarksville. The example shown here is located on South First Street in the Dog Hill Historic District.

V-CRIMP METAL

V-crimp roofs have a similar look to standing seam metal roofs, but required less skill and labor for installation. This roofing type is still readily available and often used for buildings that are intended to look historic and/or rural. They are also frequently used for porch roofs. This particular example, is also located in the Dog Hill Historic District.

TILE

This roofing type is usually made from clay or ceramic. The most common style is a "barrel" shape with a red color, but flat shapes also occur, and colors such as dark green are sometimes encountered. The Mediterranean Revival style house shown here has green ceramic tiles and is located on Madison Street.

ASPHALT SHINGLE

Asphalt shingles arrived around 1900, but did not see much use in places like Clarksville until the 1940s. Thus, many older houses currently featuring asphalt shingles originally had a different material, such as metal. This Queen Anne style house on Madison Street dates from the late-19th or early-20th century, so it likely was originally roofed with another material.

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.

Design Guidelines

The following Design Guidelines apply to roofs of historic buildings:

A. Preservation

H 1. ***Retain and preserve original roof forms***, configurations and materials as defining characteristics of the building and area

H 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

H 3. ***Gutters and downspouts should be painted*** for protection from rust, with the exception of copper.

B. Repair

H 1. ***Do not use inappropriate roofing materials***, such as coatings that can hold in moisture and accelerate deterioration. For example, the application of tar to metal roofs is prohibited, as tar contains small amounts of sulphur that can pit the metal.

H 2. ***Do not use tar or asphalt products*** to patch slate or metal roofing.

U H 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

H 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.

H 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.

U H 3. ***Substitute materials may be considered*** when the material cannot be repaired or when the material is no longer available.

H 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.

H 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.

H 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.

H 7. ***Concealed, built-in gutter systems that are historic should not be replaced by modem exposed gutters***.

D. Roof Features

H 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.

H 2. ***New dormers shall not be added to an existing historic roof*** when visible from a street unless historic evidence exists that such dormers existing historically.

H 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. Historic evidence of original dormers should be investigated, and comparable historic buildings might be modeled for the correct design.

H 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.

U H 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

H 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.

H 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

H 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.

This Tudor Revival house is located at the corner of Anderson and McClure Streets. Even though the chimney is not integrated into the design of the front facade as with many houses of this style, its height still has prominence that is characteristic of the style.

H 2. ***Parging (covering with cement) is prohibited*** as an alternative to repointing deteriorated chimney masonry.

H 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

H 1. ***Wooden boxed chimneys are inappropriate in the historic districts.***

H 2. ***Unpainted masonry shall not be painted.***

H 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 *Appendix 1* 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 Clarksville'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 Clarksville, 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

HISTORIC WINDOWS & 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.**

<u>How to Improve the Efficiency of Historic Windows</u>

- **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 window is on the front facade of a brick Queen Anne style house in the Dog Hill Historic District. This original window features paired one-over-one double hung windows.

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. 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.

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.

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:

- ***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.
- ***Prevent water from entering around the frame of doors and windows*** by sealing the seams with caulk, including insuring proper glazing.
- ***Prevent water from entering through interior and exterior glazing putty*** through routine maintenance.
- ***Maintain a sound paint film on exterior and interior surfaces***.
- ***Install effective weather-strippin***g to increase energy efficiency.

Design Guidelines

The following Design Guidelines apply to historic doors and windows:

A. Preservation

H **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.

H **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.

H **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.

H **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

H **1.** ***Repair historic doors, windows and their details and feature***s using accepted preservation methods.

H **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 will eliminate air infiltration around the blind stop.

C. Replacement

H **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.

H **2.** ***Substitute materials may only be considered when the material cannot be repaired or when the material is no longer available***.

H 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.

H 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.

H 5. ***Replacement windows should be the same material as the original windows***. Aluminum-clad wood, vinyl-clad wood, cellular PVC, composite, fiberglass, or metal may be approved provided the windows are solid in composition and closely match the original windows in dimensions, profile, and general overall appearance.

U H 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 character of the building.

H 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 shutter hardware so as to be operable, or appear operable.

H 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.

H 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.

H 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.

H 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

H 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.

This ornate historic door on a Dog Hill house has not only been preserved, but the full-light storm door avoids obscuring it and the white framing blends with the door surround.

H 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.

H 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.

H 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.

E. Other Door & Window Issues

H 5. ***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.

U H 6. ***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.

U H 7. ***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 Clarksville, 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

U H **1.** ***Preserve historic storefronts and their significant features, including entrances, display windows, transoms, bulk-***

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.

heads, pilasters, columns, signs, and awnings. The exposure of covered or painted transoms should be encouraged.

U H 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.

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

B. Repair

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

As with many historic downtown's, most of the storefronts in Downtown Clarksville have been negatively altered over the years. However, these are examples of the few well-preserved storefronts. They all appear to have retained their bulkheads, ornate cast iron elements, transom windows, large display windows, and original doors. If any replacements have occurred, it is not very evident.

C. Replacement

U H **1.** ***Replace only the damaged portion of a historic storefront*** if it is deteriorated beyond repair.

U H **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.

U H **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.

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

U H **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.

U H **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 character of the building.


These 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 p. D.36 for descriptions and illustrations of the types of projecting facade elements and decks reference in the following guidelines.

CANOPIES & AWNINGS

Canopies and awnings provide pedestrians with protection from the elements, 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." Clarksville either lacked a tradition of canopies or they have been removed, as there are virtually none surviving today. 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

H **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.

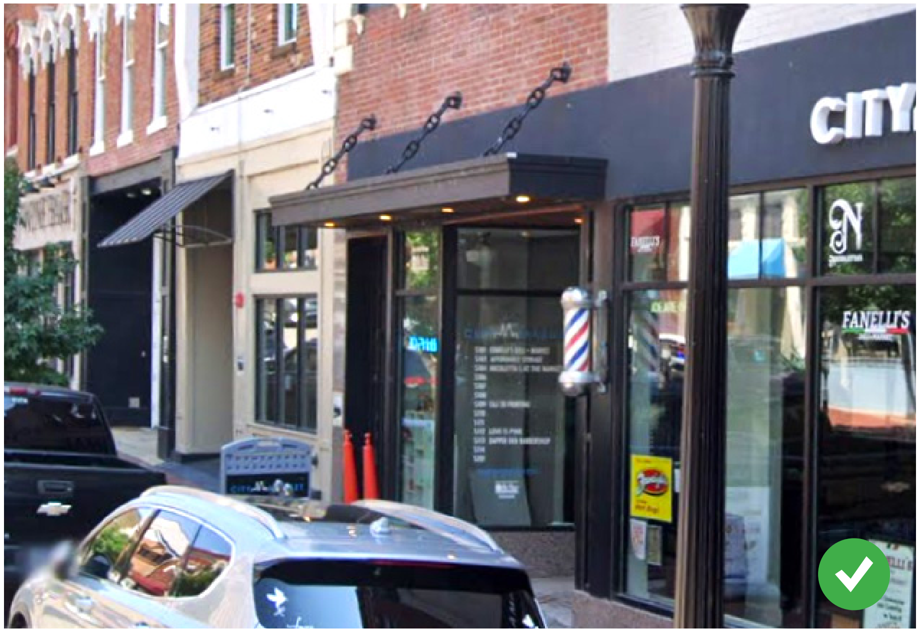
B. Replacement

U H **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.

U H **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.

H **3.** ***Canopies shall 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.

U H **4.** ***Canopies shall maintain a clear height of at least 8 feet*** (as measured from the sidewalk surface to the bottom of the



This canopy on a Franklin Street building is one of very few existing in Downtown Clarksville and it appears to have been added.

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.

canopy). If a storefront features a transom, the canopy should be either placed even with the bottom or the top of the transom, but should not be located anywhere in between.

U H **5.** ***Canopies shall not extend more than 6 feet beyond the building's facade or beyond the adjacent street curb***, whichever is shallower. If documentation of the historic depth exists through photography, that evidence should dictate the depth within a Historic District.

H **6.** ***Canopies should not be used to create an upper-story balcony where no balcony historically existed.***

H **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.

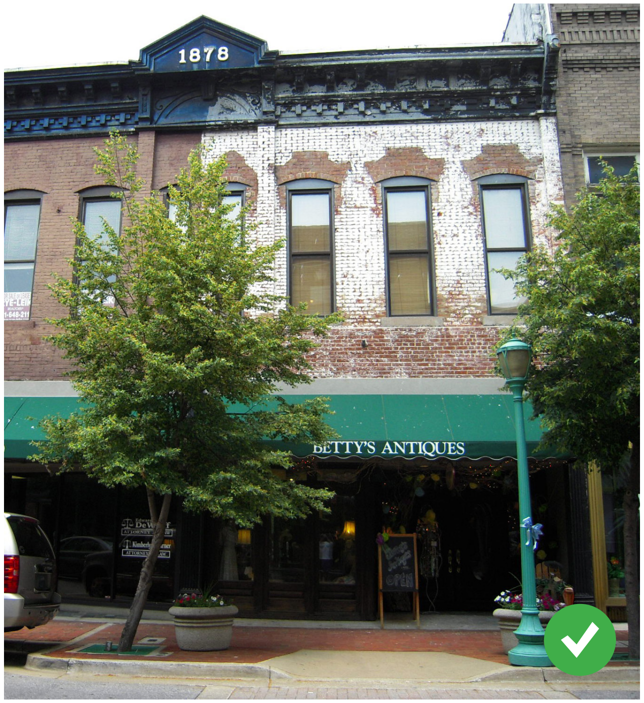
Design Guidelines: Awnings

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,

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.

Bungalow, and the many Period Revival styles. It is more appropriate to choose a color that compliments 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

H **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

U H **1.** ***Only fabric awnings supported by a metal internal frame are permitted*** unless there is historical precedent for another design. Plastic, vinyl, leatherette, and new metal awnings (non-historic) are prohibited.

U H **2.** ***Operable awnings that are retractable are strongly encouraged***, as opposed to awnings fixed in place.

U H **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.

U H **4.** ***Awnings shall be open on the underside*** to be consistent with historic precedents and to avoid a bulky and heavy appearance.

U H **5.** ***The design of multiple awnings on the same building should be identical***.

U H **6.** ***Awnings should have a matte finish and be opaque***. Striped or solid color awnings that complement the trim of a building are encouraged.

U H **7.** ***Internal illumination of awnings is prohibited***. (not including temporary decorative lighting not intended to illuminate the awning).

C. Location & Installation

U H **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.

U H **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.

U H **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.

U H **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.

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 Clarksville have a 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 Colonial Revival style houses and institutional buildings.

This balcony in the Dog Hill District is one of the very few historic balconies known to exist in Clarksville.

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. In Clarksville, residential balconies are typically limited to symmetrical two-story style such as Greek Revival and Neoclassical. While some balconies existed historically in Downtown Clarksville, no original balconies have been identified for historic commercial or mixed-use buildings, but a few are known to exist for historic residential buildings.

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.

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

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.

This 19th century house features a deep porch that extending across the full width of the facade. It is supported by Ionic columns and has a balustrade with turned wooden balusters.

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

Restored after the 1999 tornado, the Neoclassical Montgomery County Courthouse features a centrally located portico incorporating the main entrance.

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

Design Guidelines: Porches, Porticoes, & Balconies

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

A. Preservation

H 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.

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

U H 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.

U H 3. ***Side and rear porches may be enclosed to create sun porches if the design of the enclosure is compatible with the architecture 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

H 1. ***Repair historic porches, porticoes, and balconies, their details and features, using accepted preservation methods***.

H 2. ***A false sense of history should not be created by the introduction of inappropriate features and details to a porch, portico or balcony.***

H 3. ***The reopening of porches that were previously enclosed is highly encouraged***.

C. Replacement

H 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.

H **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 shall 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.

H **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, but vinyl is prohibited.

H **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.

H **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.

H **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.

H **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.

U H **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.

Design Guidelines: Decks

The following Design Guidelines apply to decks:

U H **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.

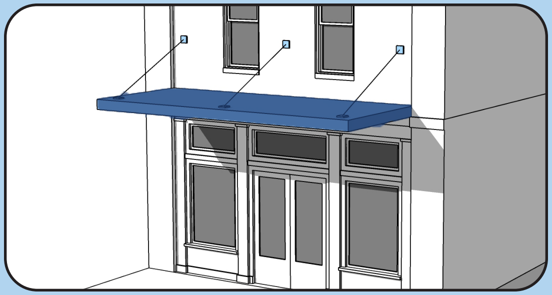
U H **2.** ***Avoid removing or damaging mature trees when locating and installing decks.***

H **3.** ***Decks should be installed in a manner that avoids the alteration or removal of character-defining features***.

U H **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.

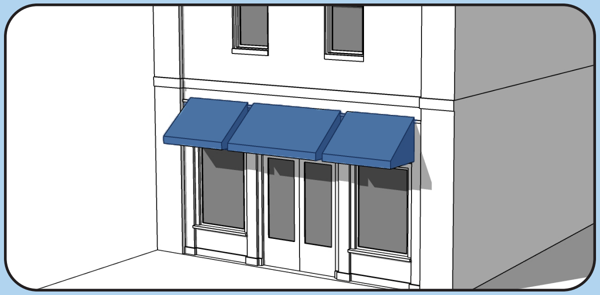
H **5.** ***Decks should be simple in character and in scale with the associated historic building*** so that they do not compete visually with historic features. Landscape screening and/or fencing/wall should be used to obscure views of the deck from public rights-of-ways.

PICTORIAL GUIDE TO PROJECTING FACADE ELEMENTS AND DECKS



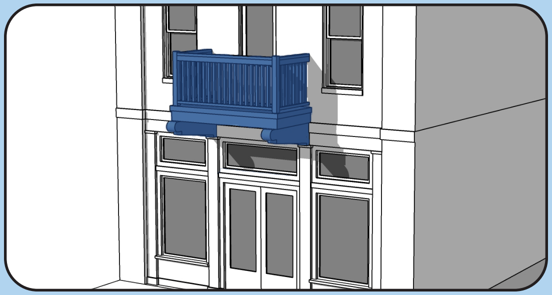
CANOPIES

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.



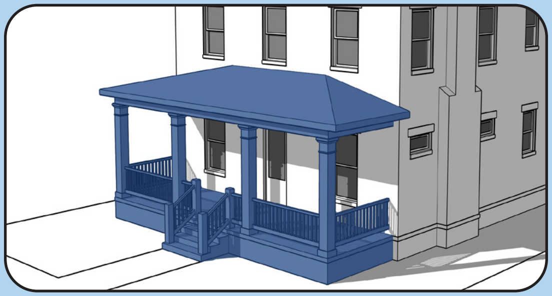
AWNINGS

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



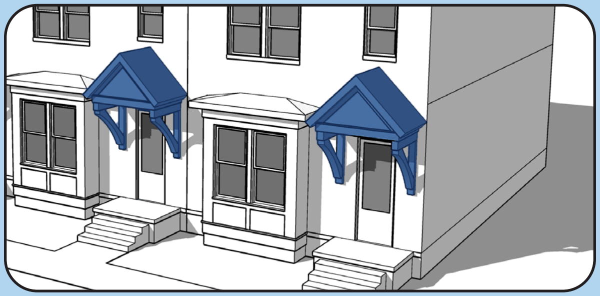
BALCONIES

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.



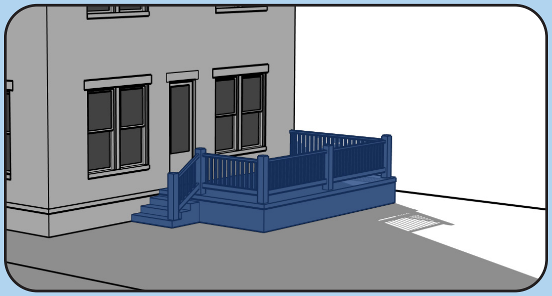
PORCHES

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



PORTICOES

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



DECKS

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

MECHANICAL & 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.

U H 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***.

U H 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.

U H 3. ***Exposed ductwork or piping, fuel tanks, plumbing vents, solar collectors, and satellite dishes should not be visible from the street***.

U H 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).

H 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.

U H 2. ***Exterior fire escapes are not permitted for existing structures***, except where more adequate exit facilities cannot be provided.

U H 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.

U H 4. ***When possible, existing exterior stairs should be relocated from the front to the rear of buildings when these stairs are not original to the structures***.

This prefabricated screen visually obscures an air conditioning condenser.

2. EXISTING BUILDINGS: ADDITIONS

Clarksville, including its historic areas, is constantly changing. The community's historic architecture illustrates the evolution of over two hundred years of architecture with buildings dating from the early-1800s throughout the 20th century. This evolution continues with innovative modern architecture and technology. Done properly, new building additions can coexist peacefully with historic structures and historic areas in Clarksville. 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.

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 listed on page D.1 of this document and also available at: *https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm*.

DESIGN GUIDELINES

The following guidelines will be applied to proposed additions to contributing buildings, as well as non-contributing buildings within historic districts:

Location & Placement

U H **1.** ***New additions should be located along the rear facade of any contributing building to lessen its visual impact on the building and the area.*** The exception might be the side of the building if:

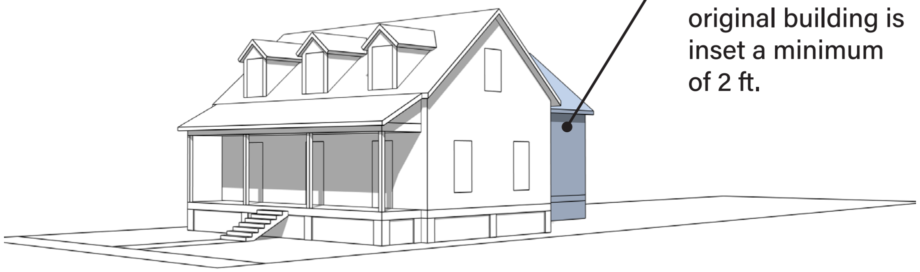
- A sufficiently-sized side yard exists, and
- The addition is subordinate in appearance to the original building with a front setback behind that of the original building and/or a smaller scale than the original building.

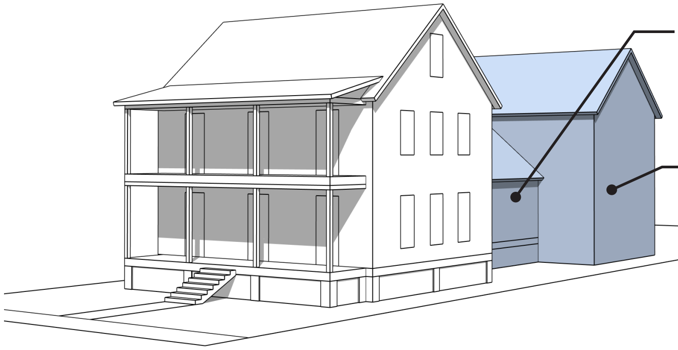
2. ***The sides of the rear addition shall be recessed behind the sides of any contributing building***. The new addition should be set back at least 2 feet from the sides of the contributing building on both sides. That reference point for measurement applies to the greatest width of the contributing building. Other segments not abutting the original building shall not extend beyond the sides of the original building.

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

U H 3. ***New additions shall seek to minimize impacts on significant site features*** such as topography, landscaping, historic paving areas, historic outbuildings, and vistas.

H 4. ***Additional stories proposed for commercial/mixed-use buildings shall be stepped back a minimum of 10 ft.*** to reduce their visual impact on the streetscape.





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.

Installation

U H 1. ***New additions shall be installed so there is a minimum impact upon any contributing building.*** There shall be minimal loss of historic materials, details, and other character-defining features of the contributing building.

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

Scale & Design

U H 1. ***Additions should appear to be physically subordinate to the contributing 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.

H 2. ***Additions should be compatible with the contributing 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. Spit-face concrete blocks are a common approach to foundations for additions.

U H 3. ***Consider the foundation height and eaves lines of the contributing building when designing the addition.*** Align the foundation height of the addition with that of the contibuting building. Eave lines of additions should be at or below the contributing eave line. The latter demonstrates subordination to the contributing building.

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.

H **4.** ***Select a dominant exterior material for the addition that is compatible with that of the contributing building***. The primary exterior cladding of the addition should be the same as or subordinate in weight to the primary contributing building.

H **5.** ***Substitute exterior materials used in place of traditional materials on an addition to a contributing 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 contributing building. However, vinyl and aluminum siding are prohibited even for additions. 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).

Differentiation

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

H **2.** ***Simplified details that reflect the character of the contributing building are appropriate***. Subtle changes in setback, material, and details are an appropriate means for distinguishing additions from the original building.

H **3.** ***Distinguish relatively large additions from the contributing building through a connecting building segment*** that is smaller in scale relative to both the contributing building and addition to emphasize that the addition is indeed an addition.

U H **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.

U H **5.** ***Additions should not imitate an era or architectural style earlier in time than that of the contributing structure***.

CRITERIA TO CONSIDER FOR 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?**

Above: 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.

Right, Top: 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)

Right, Bottom: 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 or urban design overlay 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 Clarksville more than 200 years ago. An understanding of the impact new construction has on 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.

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

GENERAL DESIGN GUIDELINES

The following guidelines are applicable to all building types within Clarksville's Historic Districts and Downtown Urban Design District. More detailed standards below supplement these standards for specific building types. Only contributing buildings should be used as a gauge for new buildings. 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

U H 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.

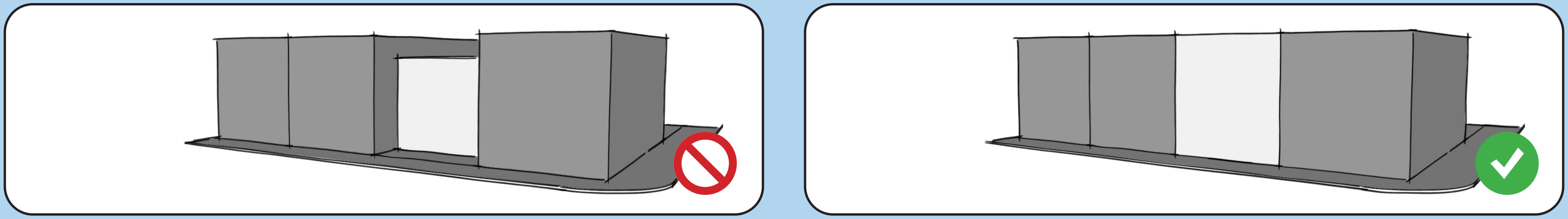
U H 2. ***The lot orientation should be consistent with those of the block face***. The lot orientation is based upon whether the long axis of the lot is parallel or perpendicular to the street.

U H 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.

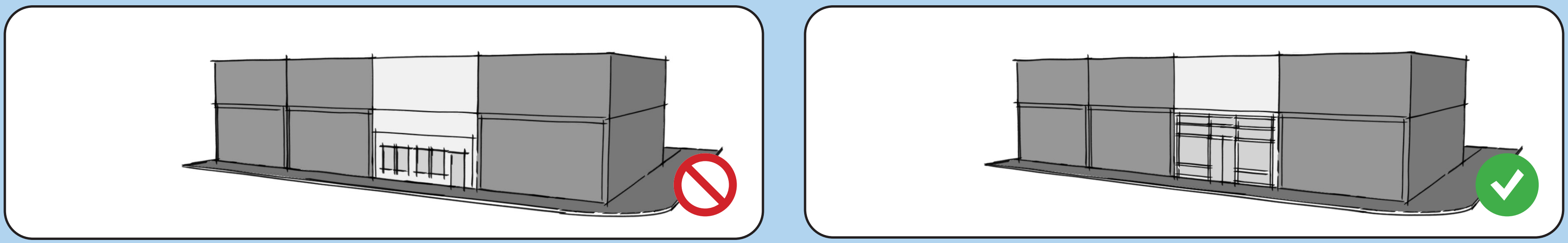
U H 4. ***New construction should not compromise the topography and site features. Efforts should be made to preserve significant mature vegetation and important vistas***. Also, excessive grading should not occur so that an entire new structure is unnecessarily at a single elevation on a steeply sloped site. Building segments should be stepped at different elevations to work with the existing topography.

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

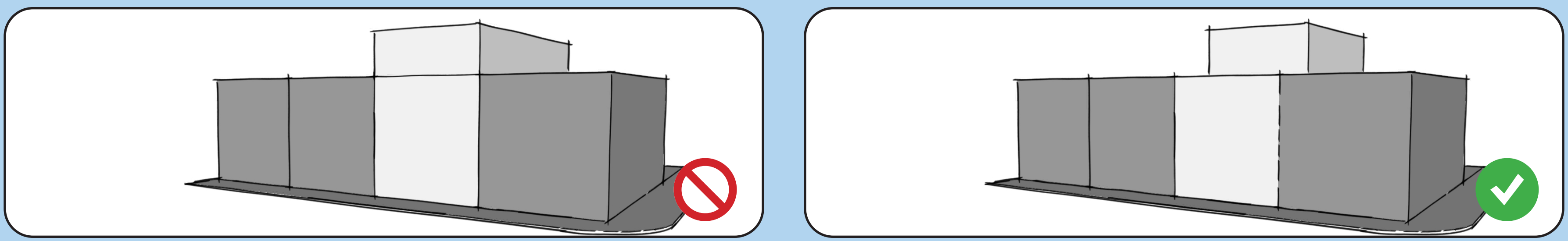
COMMERCIAL/MIXED-USE ADDITIONS AND BUILDING SITING



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.



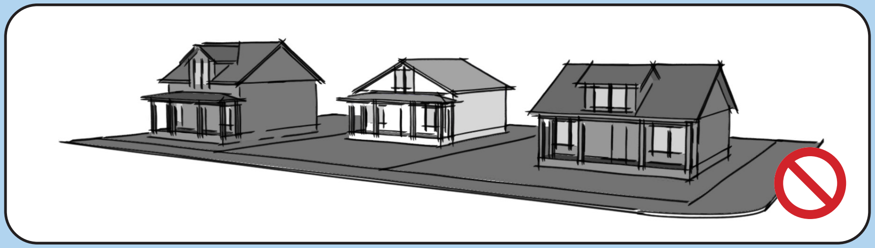
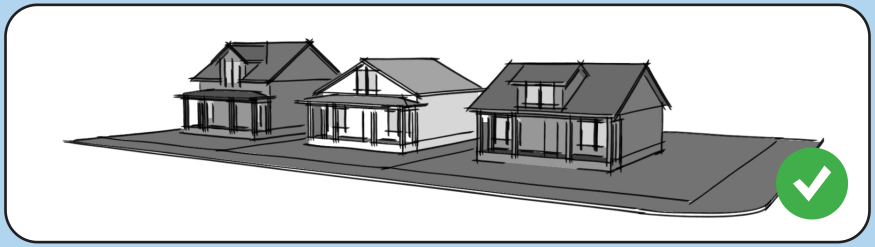
The height and design of storefronts shall be similar to adjacent historic context. Inconsistent height and design shall be avoided.



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. This standard only applies to the historic districts.

RESIDENTIAL ADDITIONS AND BUILDING SITING


Additions shall be to the rear or, in some cases, the side of buildings and clearly subordinate to the principal structure. Additions taller than the principal structure and visible from a public way are prohibited. These standards only apply to the historic districts.

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.


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.

U H 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, side and rear).

U H 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.

U H 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*** unless the existing structure is an outbuilding located toward the rear of the lot.

Building Design

New construction should be compatible with the key physical features of nearby buildings. Many standards should be considered block face by block face to provide continuity throughout the historic districts and the urban design overlay district. Please see pages C.6-C.15 for descriptions of the local Historic Districts and the Character Areas of the Downtown Urban Design District to better understand the context of any given property. Some issues below are followed by more detailed standards organized by building type. General considerations for all building types include the following:

U H 1. ***Building orientation*** - the building's main axis should be either parallel or perpendicular to the street, depending upon the block face's pattern.

U H 2. ***Building height*** - see map on p. D.47

U H 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.

U H 4. ***Roof form*** – forms are typically driven by the building type, style and the area, such as flat roofs with parapets for commercial buildings and pitched roofs for residential buildings.

U H 5. ***Foundation height*** – residential and institutional building types typically feature raised foundations, while commercial / mixed-use buildings do not.

U H 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.

U H 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

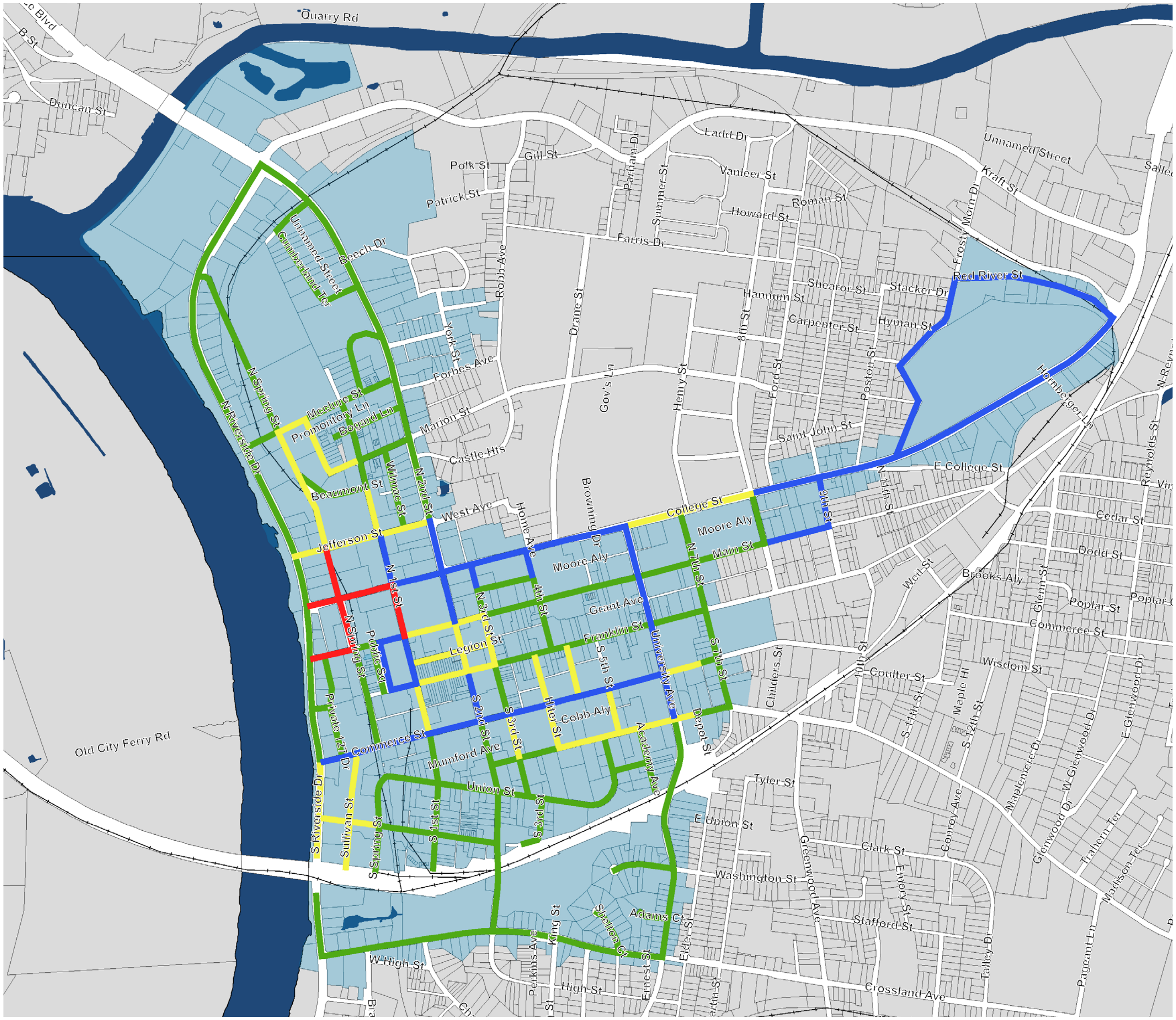
See a summary of the building materials historically used for construction in the guidelines below that are specific to building types.

Alternative Materials

The following guidelines will apply to the use of artificial siding for new buildings, when permitted, in Clarksville's Historic Districts and Downtown Urban Design District:

NOTE: MAP IS BASED ON THE CURRENT ORDINANCE. IT CAN BE REVISED WITH RPC INPUT

ADVISORY BUILDING HEIGHTS MAP



NOTE REGARDING THIS MAP

This map is only a general guideline and heights should be determined on a case-by-case basis. Additionally, for each number of stories indicated, an additional story is allowed if it is located within the slope of a pitched roof and features dormer windows. When there is an extra floor within a pitched roof, an otherwise 2-story building is referred to as a 2.5-story building. In general, a new building should not exceed the average number of stories on the block face by more than one story.

MAP KEY

- DOWNTOWN URBAN DESIGN DISTRICT
- 2 STORIES MAX
- 3 STORIES MAX.
- 4 STORIES MAX
- 5 STORIES MAX.

U H 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.

U H 2. ***Cementitious siding (fiber cement board) can be an acceptable material for new construction***, but faux wood grain patterns should be avoided.

U H 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.

U H 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.

U H 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.

STILL NEED LEGAL INPUT ON THE ISSUE OF APPLYING STANDARDS ETC. TO SINGLE-FAMILY AND DUPLEXES OUTSIDE OF HISTORIC DISTRICTS.

NEW RESIDENTIAL BUILDINGS

Although Clarksville'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 one or two 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.

Siting of the Building

U H 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.

U H 2. ***Side yard setbacks shall be compatible with historic development patterns*** in the area and should be no less than 10 feet.

This diagram illustrates some of the common elements of new single-family detached residential buildings in historic neighborhoods.

This diagram illustrates some of the common elements of new single-family attached residential buildings in historic neighborhoods.

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.

Foundations

U H 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.

U H 2. ***There is a range of foundation treatments available for Clarksville based on historic precedents (see page D.12)***. The most typical approach is brick piers supporting porches and solid brick foundations supporting the main structure.

Roofs

U H 1. ***Roof types for new residential buildings should be appropriate for the architectural style***, if the building has a style, which is not required. For example, buildings emulating the Queen Anne style should consist of multiple steeply-pitched roof components in an asymmetrical design.

U H 2. ***Roof pitches should be appropriate to the architectural style***, if the building has a style. For example, buildings emulating a Tudor style have steeply pitched roofs, while those emulating a Bungalow style have lower pitched roofs.

U H 3. ***Roof elements such as turrets are only appropriate for specific architectural styles***, such as Queen Anne styles.

These new houses would all fit in Clarksville's historic neighborhoods. They represent the following architectural styles (clockwise from top left): Bungalow, Queen Anne, Tudor, and Vernacular. So long as buildings follow these guidelines otherwise, no discernible architectural style is required within the Historic Districts or Downtown Urban Design District.

Doors and Windows

U H 1. ***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 by more than 30%, reflective, or frosted.

U H 2. ***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.

U H 3. ***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

U H 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.).

U H 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.

U H 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 districts.

Traditional Materials

U H 1. ***Brick and clapboard are the primary cladding materials for the main body of the buildings in Clarksville'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 even less common.

U H 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.46, as well as the general Materials section beginning on page D.78.

NEW COMMERCIAL & MIXED-USE BUILDINGS

This building type is the dominant type historically found in Downtown Clarksville. In most cases, this building type features multi-story brick buildings having a rectilinear form, a flat roof screened by a parapet wall, a ground level storefront, and the building has no front setback from the sidewalk of the associated street.

Siting of the Building

U H **1.** ***The front building setback should be the average setback for contributing commercial and mixed-use buildings on the block face***, including being built to the sidewalk where that is the norm.

U H **2.** ***Buildings should share side walls*** on block faces where that is the dominant pattern.

Roofs

U H **1.** ***Most roofs should be flat or nearly flat within historic commercial/mixed use areas of Clarksville***. 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.

U H **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.

U H **3.** ***Mansard roofs are generally discouraged*** since they are not found in Clarksville's commercial and mixed-use areas.

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

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

This diagram illustrates some of the common elements of new commercial/mixed-use buildings in historic neighborhoods.

U H 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.

U H 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.

Facade Design

U H 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.

U H 2. ***The minimum ground floor height should be 14 ft.*** measured from finish floor to ceiling.

H 3. ***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

Doors & Windows

U H 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 by more than 30%, reflective, or frosted.

U H 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 by more than 30%, reflective, or frosted.

U H 3. ***Windows should be similar to those of surrounding contributing buildings*** with respect to size, proportions, spacing and rhythm of windows.

U H 4. ***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.

U H 5. ***Upper floor windows should typically be vertically oriented***, although ganged windows can result in an overall horizontal orientation.

H 6. ***Windows should have lintels and sills*** appropriate to commercial areas.

U H 7. ***Shutters should generally be avoided*** for new commercial / mixed-use buildings in Clarksville'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

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). There is a clear historic precedent for awnings on Clarksville's historic commercial / mixed-use buildings. Refer p. D.36 for a diagram explaining the difference between canopies, awnings, porches, and balconies.

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.28 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).

Canopy standards include the following:

U H 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. If a storefront features a transom, the canopy should be either placed even with the bottom or the top of the transom, but should not be located anywhere in between.

U H 2. ***Canopies should not extend beyond the face of the curb or edge of the sidewalk***.

U H 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.

Balconies

U H 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.

U H 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.

U H 3. ***Balconies should be supported by columns located so as to not impede pedestrian access.*** Their design should follow historic precedents when located within a historic district.

U H 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.

U H 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.

H 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 districts.

Traditional Materials

U H 1. ***Brick, stone, cast stone, and concrete are the primary cladding for the main body of the buildings in Clarksville's historic Downtown*** and are required materials within the Historic Districts.

U H 2. ***Common materials for architectural features include stone, cast stone, concrete, terra cotta, wood and metal*** and are required materials within the Historic Districts. Specific common examples include wooden-framed and metal-framed windows, cast stone window sills and lintels, cast iron pilasters, and terra cotta architectural detailing.

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

Alternative Materials

See the Building Materials Matrix regarding the use of artificial materials for new buildings in Clarksville's historic districts and Downtown Urban Design District.

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. 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:

U H **1.** ***Located garages behind existing buildings***, when possible.

U H **2.** ***Utilize architectural design and cladding that is compatible with the area's contributing buildings***.

U H **3.** ***Minimize the width of garage entry points*** to the extent possible to minimize disruptions to the streetscape.

U H **4.** ***Design facade openings to respect the size and rhythm of windows found in contributing buildings***.

U H **5.** ***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.

U H **6.** ***As with all buildings, the height of parking garages should be consistent with the same height standards for buildings found elsewhere in these guidelines based upon the location of the structure.*** Refer to p. D.47 for the Building Heights Map.

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.

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 Clarksville'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

U H ***Steeples, 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

U H **1.** ***Maximum width: 100 feet.***

U H **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

U H ***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.

Architectural Design

U H **1.** ***A parapet wall should mask any flat or only slightly sloped roofs along the front facad***e.

U H **2.** ***Roof-top equipment should be screened from streets*** by either a parapet wall or by its location.

H **3.** ***Vertically-oriented architectural elements are encouraged***, such as steeples and cupolas, based upon historic designs.

U H **4.** ***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

U H **1.** ***The front facade and primary entrance of a building should front onto the building's associated street.***

U H **2.** ***The front facade and primary entrance should face the primary street for corner lots.***

U H **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 Clarksville's institutional buildings, there are no standards for other design issues such as exterior cladding, architectural detailing, and similar issues.

See pages C.34-C.35 for several photographs of example existing institutional buildings in Clarksville's historic districts and Downtown Urban Design District.

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. Modern Accessory Dwelling Units (ADUs) are also addressed as part of this section on outbuildings.

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.

H **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.

H **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.

H **3.** ***Features and details should not be introduced to historic outbuildings that create a false sense of history.***

H **4.** ***Avoid relocating historic outbuildings if possible***. These buildings can be tempting to move because of the relative

RETENTION OF HISTORIC FABRIC

The philosophy of design standards 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 standards 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*.

Example A: House

Example A: Outbuilding

Example B: House

Example B: Outbuilding

Examples A and B above from another community illustrate outbuildings that are designed to be compatible with the main house. Other than matching exterior materials, the outbuilding in Example A matches the roof form and eave details of the main house. Similarly, the outbuilding in Example B includes a similar fanlight detail in its gable similar to the gabled portico on the front facade.

NOTE: WE HAVE CONSIDERED ELIMINATING THE "U" FROM THESE OUTBUILDING GUIDELINES

Right: This outbuilding from another community features a new garage door on the left and a historic door on the right. If the original doors cannot be repaired, new doors should be replaced in kind and at the same time.

ease in some cases. However, they were placed where they are for historically-based practical reasons that should be respected.

New Outbuildings

U H **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.

U H **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).

U H **3.** ***The scale of all outbuildings should be minimal and subordinate to the property's primary structure***. With the exception of Accessory Dwelling Units (ADUs), no outbuilding should feature a building footprint exceeding 650 square feet or a height greater than one (1) story and twenty-five (25) feet.

U H **4.** ***Garages may not be attached to the primary structure if they are visible from a street***.

U H **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.

U H **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.

U H **7.** ***No garage should be designed to serve more than three (3) vehicles,*** regardless of its location and degree of visibility.

U H **8.** ***Features and details that create a false sense of history should not be part of new outbuildings***.

U H **9.** ***Prefabricated wood storage buildings are permitted if they are not visible from the street***. Metal utility sheds, metal carports, and metal garages are not allowed. Artificial siding for garages is discouraged unless it is compatable with the primary structure in the case where new construction or building has been re-clad with fiber cement. Any portion of an outbuilding that is visible from a street must be compatible with the district's character and consistent with these standards.

Accessory Dwelling Units

The following Design Guidelines are supplemental to the "New Outbuildings" standards above and they are only applicable to the extent that zoning permits ADUs.

U H 1. ***The scale of all ADUs should be minimal and subordinate to the property's primary structure.*** No ADU should feature a building footprint exceeding 800 square feet or a height greater than two (2) stories and thirty (30) feet.

U H 2. ***For two (2) story ADUs, the ground level should be limited to the storage of vehicles and other items.*** No habitable building space may exist on the ground floor level except for one (1) story ADUs.

U H 3. ***The design of the ADU should echo that of: A) the property's primary structure, and/or B) historic outbuildings in the area.*** Such design considerations to be respected include the style, proportions, roof forms and pitch, materials and other architectural features.

U H 4. ***The exterior cladding of the ADU should either match that of the property's primary structure or consist of a material that appears to be lighter in weight.*** For example, if the primary structure is clad with brick, its ADU can be clad in brick, clapboard or another non-masonry material. If a primary structure is clad in clapboard, its ADU can be clad in clapboard or another non-masonry material, but not in masonry (brick, stone, concrete, stucco, etc.).

These new Accessory Dwelling Units (ADUs) from another community are located on rear alleys within a historic district. Their scale is subordinate to that of their associated houses, they utilize traditional materials, and they have pitched roofs. The configuration of both is parking and storage on the ground level and housing units on the second floor level.

ADUs as a Permitted Use

Although this section of the guidelines addresses the design of Accessory Dwelling Units (ADUs), nothing in this document should be interpreted to convey that ADUs are legal per these guidelines. ADUs are a land use, which is regulated through zoning. These guidelines for ADUs only apply to the design of ADUs to the extent that they might be permitted via zoning.

Located on Anderson Drive in the Emerald Hill Historic District, the garage associated with this Tudor Revival house features a design and materials reflecting those of the house, including a steeply pitched roof with green tiles and a stone cladding.

This new garage fronting a rear alley fits into most historic neighborhoods because the scale is modest, the materials are consistent with historic buildings, and each parking bay has its own door that is paneled and appears to be hinged.

SITE DESIGN

A defining element of all historic areas 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 area. 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 a historic area. 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.

DRIVEWAYS

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

U H 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.

U H 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.

U H 3. ***Existing driveways may be eliminated where they did not exist historically***, and their elimination should be encouraged.

U H 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 municipal codes.

U H 5. ***Appropriate materials should be used for driveways***. Options include concrete, asphalt, 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. Most 19th century gardens advocated a

One of the most character-defining features of this stately mid-19th century house is the property's lush mature landscaping.

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.

U H **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 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.

U H **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.

U H **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.

U H 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. City Forester approval should occur.

U H 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).

U H 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 the City Forester 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.

U H 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.

U H 8. ***New landscaping should be consistent with the recommended plant list***. Other cultivares not found on the recommended plant list may be considered by the City Forester. Plantings on corner lots should not obstruct vision at intersections. Also, plantings should not interfere with utility lines, sidewalks, or pedestrian traffic.

U H 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.

This brick walkway from another community connects the front sidewalk along the street with the wooden steps accessing the front porch.

U H 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

U H 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.

H 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.

U H 3. ***Consideration should be given to the ratio between green areas and paved areas***. Large expanses of paving are discouraged.

U H 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.

U H 5. ***Handrails on steps along a walkway should be compatible in materials and style of the area's structures***.

U H 6. ***New walkways should be constructed to avoid damaging mature healthy trees or other major landscape elements***.

U H 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.

Terraces, Patios and Swimming Pools

<u>Terraces & Patios</u>

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.

U H 1. ***The location of a terrace or patio should complement the character of the site and the contributing structure***.

U H 2. ***A terrace or patio should be designed so that it can be built or removed without damage to the contributing structure or adjoining properties***.

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

H **3.** ***Appropriate paving materials are stone, brick or tile***. The choice of materials should compliment the adjoining contributing structure.

U H **4.** ***Historic landscape features such as major trees should be retained and protected*** when a terrace or patio is constructed. Consultation from the City Forester should be obtained

U H **5.** ***The removal of contributing 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.

U H **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.

U H **2.** ***Fencing should follow the standards starting on page D.70*** and should screen the pool from the public ROW. According to City Codes, a fence surrounding a swimming pool must be a minimum of 48 inches tall, and all gates or doors must be equipped with self-closing and latching features. Vegetation can be used to soften the visual impact of the fence.

U H **3.** ***Above ground pools are not allowed*** unless it is not visible from a street on a year-round basis..

U H **4.** ***A pool should be designed and built so that it can be removed without damage or alteration to the contributing structure***.

U H **5.** ***Important landscape features such as major trees should be retained and protected when a pool is constructed***.

U H **6.** ***The removal of contributing 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. In general, front yard fences and walls were historically not very prevalent in Clarksville's historic neighborhoods, as remains the case today. 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.

Maintenance of Fences & Walls

- ***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.
- ***Keep vegetation clear from fences and walls and ensure that adequate drainage is in place***.
- ***Repoint masonry walls only as needed using only materials and methods consistent with the original mortar materials and craftsmanship***.
- ***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

- ***Preserve and maintain fences and walls that are significant to the character of the individual site or the historic area as a whole***.
- ***Repair historic fences and walls using appropriate methods and materials***.
- ***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.
- ***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.

Although this brick entrance treatment on York Street appears to date from after the antebellum era of its associated house, it is still historic and important to preserve.

New Fences & Walls

U H 1. ***New fences are discouraged in any front yards*** unless there is historic documentation about such a fence previously existing.

U H 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.

U H 3. ***New fences or walls should be constructed of traditional materials and design***, and only in locations that are characteristic of the historic area. 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.

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

H 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.

U H 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.

U H 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.

U H 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.

U H 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.

U H 9. ***Split rail, basket weave, and horizontal board fences are inappropriate styles*** and should not be used in the Historic Districts and Downtown Urban Design District.

U H 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.

U H 11. ***Chain link and vinyl fences 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.

U H **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.

U H **13.** ***Fences may be used to screen parking areas***, garbage areas, and mechanical systems, but should not exceed 4 ft. in height.

U H **14.** ***The finished side of a fence should face out.***

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

U H **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

U H **1.** ***Lighting fixtures and poles should be compatible in scale and materials*** with the structure, landscape and area setting.

U H **2.** ***Pole-mounted site lighting should be located to the rear of a property whenever feasible.***

U H **3.** ***The area illuminated by a lighting fixture should be limited*** so that adjacent properties are not adversely affected.

U H **4.** ***Low-level lighting should be used at the public/private edge*** for pedestrian safety.

U H **5.** ***Service lines extending to a property's lighting should be underground*** whenever feasible. If that is not an option and rear locations are possible, that should be the next alternative.

U H **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.

Parking Lots

U H **1.** ***Locate parking lots behind buildings*** to preclude or minimize their visibility from streets.

U H **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.

U H 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.

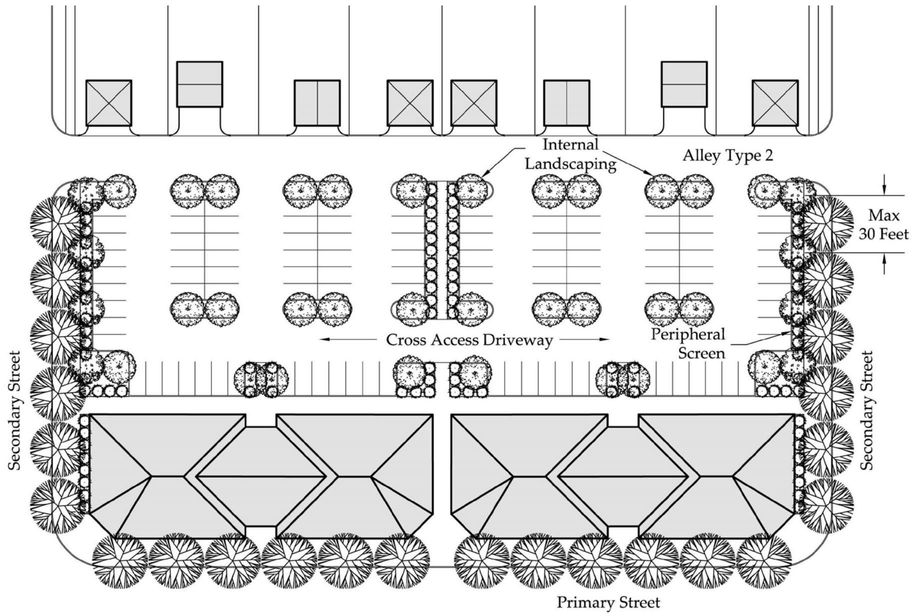
U H 4. ***Use pervious paving where appropriate*** to minimize water runoff. Examples include permeable pavers, as well as gravel for low-traffic lots.

U H 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.

U H 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.

U H 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.

U H 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.



This diagram illustrates some of the key guidelines for parking lots, including location of parking behind buildings; screening the periphery of parking lots to preclude or minimize visibility from adjacent streets; and inclusion of internall landscape islands.

Accessibility & Safety

The provision of adequate accessibility and safety features for properties should be balanced with the goal of minimizing damage to historic features and negative visual impacts. The federal guidelines for the Americans with Disabilities Act of 1990 offer helpful ways to apply them flexibly for historic properties. The following standards should be followed within Clarksville's districts:

U H 1. ***Accessibility and safety features should be appropriately scaled*** to their associated building and site.

U H 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.

U H **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.

U H **4.** ***Wood or composite ramps with simple detailing are most appropriate for buildings where wood is the primary wall material***. Wood ramps should be stained or painted to visually blend into the landscape and/or the contributing building.

U H **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.

U H **6.** ***Lifts should be located and installed in a manner that is as inconspicuous as possibl***e. To the extent possible, lifts should recede into the ground, be built into a landscape feature, and/or screened from view from any streets.

U H **7.** ***Consider using temporary or portable means of access as an alternative*** to constructing permanent access, such as removable ramps.

U H **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

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 in this photo is a more aesthetic solution to access for an historic building.

be located close to and parallel with the wall, rather than extending perpendicular to a building.

U H 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.

U H 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.

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 Clarksville is responsible for maintaining public property, including median strips, public parks, sidewalks, streets, and the planting strips between the sidewalk and the street. Although the public areas have evolved over time, much of their historic character remains, so proposed changes should respect that character. A City of Clarksville tree permit may be required for tree work in the public right-of-way (ROW) prior to obtaining a Certificate of Appropriateness (COA). NEED RPC's INPUT ON THIS TOPIC

Guidelines

In general, existing ROW features such as parks, trees, columns, walkways, curbs, and fountains should be retained and maintained.

Landscaping

U H 1. ***The existing topographical character of the area should be maintained***.

U H 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.

U H 3. ***The grass strips between sidewalk and street should be maintained*** and should not be surfaced with gravel, concrete, or any other similar material.

U H 4. ***The area's tree canopy should be reinforced by street and front yard trees***. Appropriate trees should be planted

CLARKSVILLE'S STREETSCAPES

The regulation of a historic area'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 Clarksville's historic neighborhoods and the Downtown.

RESIDENTIAL AREAS

Primary streetscape characteristics of the residential areas include:

- Concrete street curbs.
- Unlike many older neighborhoods, there are no planting strips between the sidewalk and curb.
- While street trees do not exist, there are some randomly-planted trees in front yards.
- Concrete sidewalks.
- Building front yard setbacks that are fairly uniform, but vary based on street.
- Masonry (concrete or brick) walkways connecting the street to the house's entrance.

DOWNTOWN AREA

Streetscape characteristics of the Downtown area include:

- Concrete street curbs.
- Concrete sidewalks that are wide and extend from the edge of the adjacent building to a brick banding and curb aligned with a planting and furnishing zone.
- Brick sidewalks are limited to Franklin Street, 2nd Street, and portions of Strawberry Alley.
- Street trees are located primarily where redeveloped streetscapes exist, such as Franklin Street and adjacent to the Civic Commons park.
- Pedestrian bulbs and brick crosswalks are limited to redeveloped streetscapes featuring on-street parking.
- Brick crosswalks.
- Key streets, especially those with redeveloped streetscapes, feature human-scaled historic-looking streetlights. Elsewhere, more conventional tall cobra-head streetlights exist.
- Black metal benches and trash receptacles having a traditional design exist in the Downtown core, particularly where streetscapes have been redeveloped.

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.

U H 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.

U H 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 & Sidewalks

U H 1. ***Historic street patterns, street widths and street cross-section profiles should be maintained***, if feasible. Sidewalks are encouraged.

U H 2. ***Avoid disrupting historic curb and sidewalk materials.*** Connections with historic curb and sidewalk materials should be made as cleanly and compatibly as possible.

U H 3. ***Historic bridges should be rehabilitated, if feasible***. New bridge designs should be compatible with the character of the area.

Streetscape Furnishings & Utility Features

U H 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 metal having a Victorian or even more streamlined design and painted black, like Downtown's existing furnishings. Examples of inappropriate furnishings include wooden or concrete picnic tables and attached benches.

U H 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.

U H 3. ***Street lighting fixtures should be of a human scale*** and should maintain continuity of style in relation to the area.

U H 4. ***Electrical, telephone, and television cables should not be attached to the principal elevations of a contributing building***. Whenever possible, utility wires should be placed underground. No poles or related equipment should be added to the public ROW unless there is no other way of meeting established safety standards and codes.

U H 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.

U H 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

U H 1. ***Existing historic street lights should be preserved.***

U H 2. ***New street lighting should reflect the period of the district***. Contemporary metal street lights should be avoided, if possible.

Historic photos have not been found as part of this project to develop design guidelines to indicate what existed historically for Downtown Clarksville. However, the existing streetlights in the Downtown area have a human-scale and historic character. Any new streetlights should follow the same style.

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 RPA staff should be contacted for information regarding potential archaeological resources. In addition, the Tennessee Historical Commission's (THC) Archaeological Program is also available to provide assistance. 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

U H 1. ***Protect and maintain all known archaeological resources***, as well as areas suspected of having such resources, particularly during construction projects.

U H 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.

U H 3. ***Minimize changes to the terrain within a historic area***, including when building additions onto historic buildings, constructing new buildings, and conducting landscaping improvements.

U H 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.

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 Clarksville'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

The following guidelines should be followed in the maintenance of historic masonry:

<u>Cleaning</u>

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, the following guidelines should be followed:

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.

- ***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.

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.

- ***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.
- ***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 or stain previously unpainted masonry surfaces on contributing buildings*** 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.

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:

H **1.** ***Replace masonry to match the original in material, design, dimension and detail.***

H **2.** ***Limit replacement to the deteriorated section only, rather than the entire feature***.

H **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.

H **4.** ***Do not add masonry features that have no historical basis***, thereby conveying a false sense of history.

Wood

In Clarksville'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 fences.

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

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.

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 contributing buildings:

H **1.** ***Retain and preserve historic wood materials and features***, including their original dimensions, texture and details, such as beading on boards.

H **2.** ***Repair historic wood using traditional preservation techniques***, including patching, splicing and reinforcing, as needed.

H **3.** ***Utilize wood consolidants as a last resort to total replacement*** to stabilize damaged or deteriorated wood.

H **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.

H **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 Clarksville'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

H **1.** ***Retain and preserve historic architectural metal***, including its original dimensions, texture and details.

H **2.** ***Avoid visually obscuring historic architectural metals with other materials*** so that the character of the building can be preserved.

Manufacturer's stamp on cast iron storefront in Downtown Clarksville.

H **3.** ***Repair damaged metal rather than replacing it*.**

H **4.** ***Replace metal with in kind metal only*** when the original metal is missing or too deteriorated to be repaired.

H **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 those 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 Clarksville's Historic Districts and Downtown Urban Design District:

U H **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.

U H **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 ap-

PROBLEMS WITH ARTIFICIAL SIDING

The use of artificial siding to cover the original siding is generally not permitted. 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.

pearance 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.

U H 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.

U H 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.

U H 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.

U H 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-his-

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?**

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.

toric outbuildings. When permitted, the exposure width of clapboards must match that of the original structure and grain patterns should be avoided.

BUILDING MATERIALS MATRIX

The following matrix lists a variety of building materials organized by building component that might be considered in Clarksville's 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 RPC staff.

Maybe: Materials that may be allowed if approved by the RPC. 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.41.

NEED TO CONFIRM WITH LEGAL THAT SPECIFIC MATERIALS CAN BE PROHIBITED IN HISTORIC DISTRICTS IN TENNESSEE

Building Materials	Permitted	Potential	Prohibited
Walls			
Primary Materials			
Brick or brick veneer			
Natural stone or veneer			
Artificial or natural stone wall tiles/panels		U	H
Stucco			
Artificial stucco (e.g. Exterior Insulation and Finishing System, fiber cement panels with stucco finish)	U	H	
Concrete	U		H
Wood siding/shingles			
Fiber cement siding/shingles	U	H	
Aluminum/metal siding		U	H
Vinyl siding			
Architectural metal panels	U	H	
Secondary Materials			
Wood siding/shingles			
Wood panels		U	H
Fiber cement siding/shingles	U	H	
Fiber cement panels		U	H
Medium density overlay board (MDO)	U	H	
Trim and Decorative Details			
Brick or brick veneer			
Natural stone			
Cast stone			
Artificial or natural stone panels		U	H
Wood trim, cornice, and other decorative trim			
Wood composite trim, cornice, and other decorative trim	U	H	
Fiber cement trim, cornice, and other decorative trim	U	H	
Cellular PVC trim, cornice, and other decorative trim	U	H	
Polyurethane trim, cornice, and other decorative trim	U	H	
Foundations			
Primary Materials			
Brick or brick veneer			
Natural stone or veneer			
Artificial or natural stone wall tiles/panels		U	H

Building Materials	Permitted	Potential	Prohibited
Foundations (continued)			
Stucco	■ U	■ H	
Cement parged concrete block	■ U	■ H	
Exposed concrete block (including split-faced and similar)	■ U		■ H
Exposed concrete block (including split-faced and similar) for proposed infill projects	■ U		■ H
Exposed concrete		■	
Details			
Wood skirting	■		
Composite skirting	■ U	■ H	
Vinyl skirting			■
Decorative cast iron foundation vents	■		
Decorative urethane foundation vents	■ U	■ H	
Non-decorative foundation vent		■ U	■ H
Roofs			
Primary Materials			
Natural slate	■		
Synthetic slate	■ U	■ H	
Clay tiles	■		
Composite clay tiles	■ U	■ H	
Concrete tiles		■ U	■ H
Wood shake shingles	■		
Synthetic shake shingles	■ U	■ H	
Premium asphalt shingles	■		
Architectural asphalt shingles	■		
Solar shingles and solar metal roofing	■ U	■ H	
3-tab shingles		■ U	■ H
Copper	■		
Standing seam metal	■		
5-V crimp metal	■		
Corrugated metal		■ U	■ H
Metal shingles		■	
EPDM (ethylene propylene diene monomer) membrane for flat roofs not visible from a street	■		
Details			
Wood facia and soffit details	■		

Building Materials	Permitted	Potential	Prohibited
Details (continued)			
Wood composite fascia, rake, and soffit details	U	H	
Fiber cement fascia, rake, and soffit details	U	H	
Cellular PVC fascia, rake, and soffit details	U	H	
Polyurethane fascia, rake, and soffit details	U	H	
Copper flashing			
Painted metal flashing			
Copper gutters and downspouts			
Galvanized/painted metal gutters and downspouts	U	H	
Rain chains	U	H	
Doors and Windows			
Door and Window Materials			
Wood			
Aluminum-clad wood	U	H	
Vinyl-clad wood			
Cellular PVC	U	H	
Composite	U	H	
Fiberglass	U	H	
Steel	U	H	
Vinyl			
Shutter Materials			
Wood			
Wood composite	U	H	
Aluminum	U	H	
Vinyl		U	H
Metal shutter hardware			
Storm Door and Window Materials			
Wood			
Wood composite			
Painted/finished aluminum			
Glass			
Clear/lightly tinted glass (30% or less)			
Heavily tinted glass visible from a street (greater than 30%)			

Building Materials	Permitted	Potential	Prohibited
Glass (continued)			
Heavily tinted glass not visible from a street (greater than 30%)	U	H	
Mirrored glass			
Frosted glass visible from a street (unless window is in a bathroom shower area)			
Frosted glass not visible from a street	U	H	
Storefronts			
Primary Materials			
Wood			
Painted/finished aluminum	U	H	
Anodized aluminum		U	H
Vinyl			
Carrara marble/vitrolite tiles	U	H	
Clear/lightly tinted glass (30% or less)			
Heavily tinted glass (greater than 30%)			
Mirrored glass			
Frosted glass			
Trim and Decorative Details			
Wood trim, cornice, and other decorative trim			
Wood composite trim, cornice, and other decorative trim	U	H	
Fiber cement trim, cornice, and other decorative trim	U	H	
Cellular PVC trim, cornice, and other decorative trim	U	H	
Polyurethane trim, cornice, and other decorative trim	U	H	
Painted/finished aluminum	U	H	
Anodized aluminum		U	H
Vinyl			
Canopies and Awnings			
Canopy Primary Materials			
Wood			
Wood composite	U	H	
Metal			
Canopy Supports and Decorative Details			
Metal rods/chains			
Metal cables	U	H	

Building Materials	Permitted	Potential	Prohibited
Awning Primary Materials			
Canvas			
Metal			
Plastic			
Vinyl			
Awning Frame			
Metal			
Wood		U	H
Plastic			
Porches, Porticoes, Balconies, and Decks			
Materials			
Brick columns (porches/porticoes)			
Natural stone columns (porches/porticoes)			
Wood columns (porches/porticoes)			
Wood composite columns (porches/porticoes)	U	H	
Fiberglass columns (porches/porticoes)	U	H	
Vinyl columns			
Metal columns	U	H	
Wood brackets (porches/porticoes, balconies)			
Wood composite brackets (poches/porticoes, balconies)	U	H	
Wood flooring, rails, and balustrades			
Composite flooring, rails, and balustrades	U	H	
Vinyl rails and balustrades			
Metal rails and balustrades (balconies)			
Trim and Decorative Details			
Wood			
Wood composite trim, cornice, and other decorative trim	U	H	
Fiber cement trim, cornice, and other decorative trim	U	H	
Cellular PVC trim, cornice, and other decorative trim		U	H
Polyurethane trim, cornice, and other decorative trim		U	H

6. BUILDING RELOCATION, DEMOLITION, & DEMOLITION BY NEGLECT

Relocation, demolition, and demolition by neglect are the three important issues for Clarksville's historic districts and Downtown Urban Design District. Prior to designation, the districts were plagued by these three challenges. In recent years, however, the revitalization movement has helped to increase community awareness about the importance of Clarksville'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 buildings being delisted because of the move. 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. Clarksville's applicable design review bodies must issue a Certificate of Appropriateness (COA) for relocating a building. The review body may recommend or seek alternatives prior to issuing a COA. RPC staff and the review body are available to assist the property owner with the process.

Building Relocation Guidelines

U H 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.

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 district or to another district.**
- **Proposed plans for the vacated site, including the resulting compatibility with surrounding properties and the broader landscape of the district.**

NOTE: DEMO SECTION WILL DEPEND UPON THE ORDINANCE REVISIONS ADOPTED BY THE CITY. WE ARE PRESENTLY RECOMMENDING THE AUTHORITY TO COMPLETELY PROHIBIT DEMO. IN THE HISTORIC DISTRICTS, AND A 120-DAY DELAY IN THE DOWNTOWN URBAN DESIGN DISTRICT.

H 2. ***Document the building in its original location*** through the use of photographs and site plans prior to relocation.

H 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 Clarksville.

U H 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.

U H 5. ***Avoid the demolition, relocation, or significant alteration of another contributing building*** to accommodate the relocation of the subject contributing building.

H 6. ***Prepare and submit to the RPC 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.

U H 7. ***Follow the guidelines for siting new construction when relocating a building*** within a historic district or the Downtown Urban Design District.

U H 8. ***Assess the structural stability of the building*** prior to relocation and consider those findings in planning the relocation.

U H 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 a district should take into consideration the impact on significant natural vegetation, such as the limbs of mature trees.

U H 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.

U H 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 Clarksville's contributing structures is the greatest threat to the Historic Districts and Downtown Urban Design 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 threatens the significance 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 contributing structure work closely with the RPC to seek a solution that will meet everyone's needs.

Building Demolition Guidelines

U H 1. ***Explore all possible alternatives prior to considering demolition, including relocating the structure.***

H 2. ***Document the building thoroughly for the historical re-***

NOTE: ECONOMIC HARDSHIP IS CURRENTLY NOT ADDRESSED IN THE ORDINANCE, BUT HAS BEEN PROVIDED IN OUR DRAFT HISTORIC DISTRICTS ORDINANCE.

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 RPC, 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 district.

cord through photographs and site plans prior to demolition.

U H **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.

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

H **4.** ***Prepare and submit to the RPC 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.

U H **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.

U H 6. ***Avoid disturbance of any archaeological resources during demolition, and report any findings immediately to the RPC.***

U H 7. ***Protect adjacent properties and structures from the potential negative impacts of the demolition.***

H 8. ***Clear the site promptly after demolition and develop the site according to the plans approved by the RPC design review body as soon as possible after demolition.***

U H 9. ***A demolition permit must be obtained from the City of Clarksville Inspections Department prior to demolition occurring.***

U H 10. ***The site should be cleared of debris, re-seeded, and maintained in a manner consistent with other properties in the district*** if the site is to remain vacant for more than 60 days.

U H 11. ***No contributing building shall be demolished and replaced with a parking lot.****

*This guideline only applies to the Downtown Core and Downtown General character areas in the Downtown Urban Design District.

DEMOLITION BY NEGLECT

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.

NOTE: THERE ARE NO DEMO BY NEGLECT PROVISIONS CURRENTLY, BUT WE HAVE INCLUDED SOME IN THE DRAFT HISTORIC DISTRICTS ORDINANCE. WE CAN REFERENCE THE SECTION NUMBER OF THE ORDINANCE AND PERHAPS INCLUDE SOME KEY LANGUAGE HERE IF THAT'S DETERMINED DESIRABLE.

NOTE: OUR DRAFT ORDINANCE FEATURES A SIMILAR LIST. THIS TEXT SHOULD BE REPLACED WITH THAT TEXT ONCE THE ORDINANCE IS FINALIZED JUST FOR CONSISTENCY. THE ORDINANCE SECTION SHOULD ALSO BE REFERENCED HERE.

CRITERIA TO AVOID DEMOLITION BY NEGLECT

Demolition by neglect occurs when the exterior features of a protected structure in a 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.

The Building and Codes Department should give careful attention to buildings that exhibit these items in the downtown and historic districts.

6. SIGNAGE

INTENT & APPROVAL PROCESS

Intent

The intent of the sign standards is to provide objective criteria by which the Clarksville design review bodies and RPC staff can systematically evaluate applications for signage within the locally designated historic districts and Downtown Urban Design District. Some of these standards apply only to commercial, mixed use and institutional properties. Others apply to only residential properties with lodging. *The City's general sign guidelines shall apply to the Mixed-Use Suburban Corridor character area in the Downtown Urban Design District; however, the guidelines in this document are encouraged for that area*. The goal of these standards 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 designated design review body, administrative approvals by RPC staff following these standards is an option for applicants for all sign types (unless indicated otherwise herein). If applicants are in disagreement with staff decisions, they can be heard at the next meeting of the designated design review body.

Complete Applications

Neither the staff nor the design review body 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 standards, 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.

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

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

U H 1. ***Signage shall balance the need for businesses and facilities to be identified with the objective of avoiding visual clutter.***

U H 2. ***Signage shall not visually obscure significant architectural elements of a building*** (windows, opening trim, architectural detailing, etc.).

U H 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.

U H 4. ***The size and placement of signs shall consider the associated building's distance from the street***, whether the signs are intended for viewing primarily by pedestrians or drivers, and the driving speed of the associated street.

U H 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.

U H 6. ***Sign illumination shall avoid glare and distracting flashing or changing messages.***

STANDARDS FOR COMMERCIAL, MIXED USE & INSTITUTIONAL PROPERTIES

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

U H Permitted & Conditional Signs by Function

Permitted Sign Functions:

The following sign functions are permitted:

Building Occupant

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.

U H Permitted & Conditional Signs by Type

Permitted Sign Types:

Depending upon the existence of other signs and the location of the proposed sign (per the standards 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. Object (3D) Sign
6. Projecting Sign
7. 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.

Prohibited Signs:

The following sign types are prohibited:

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. New Facade-Painted Signs

3. Electronic Message Centers and flashing and/or digital signs with electronically changing messages
4. Portable Signs as defined herein
5. Neon and exposed-bulb signs (in historic districts)
6. Roof signs

U H 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.

U H 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 designated design review body rather than administratively by RPC staff.

Prohibited Materials:

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.

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

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.

Facade painted signs that are over fifty years old, such as this one on the Poston Building on the Public Square, are worthy of preservation.

occupants, Directory Signs shall be considered on a case-by-case basis by the full design review body rather than qualifying for administrative approvals by RPC staff. Considerations for approval shall include:

1. ***Each ground floor occupant having street frontage can have its own signage in accordance with these standards***, 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 fifteen (15) square feet in area or 2.5% 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) rather than being graphically applied (painted on, etc.).

Facade Painted Signs:

New façade painted signs are prohibited. 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 contributing buildings.

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.

Projecting/Hanging Signs:

Projecting/Hanging 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.

Above: This free standing sign is appropriate.

Left: Projecting signs are the most effective type in drawing the attention of pedestrians on the same side of the street.

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***.

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 Hanging and Projecting Signs, except with respect to their size. Such signs:

1. ***Shall not exceed nine (9) square feet of area*** for any dimension of the sign (width, height, depth).
2. ***Shall project no more than four (4) feet*** from the building facade.

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.

Sandwich Board Signs:

Sandwich Board Signs are portable signs placed on a sidewalk in front of businesses. Materials are limited to wood and metal (no plastic).

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 six (6) 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 a forty-eight (48) inches in width*** of unobstructed sidewalk area.

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***.

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

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.

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 floor storefront***, and shall not be located on transom windows, clerestory windows, or upper floor 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.

U H 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."

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

Above: 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.

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 prohibited***.

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

Temporary Signs:

Temporary signs, which cannot be displayed for more than fifteen (15) days, when granted permission, shall not exceed nine (9) square feet in area.

Non-Conforming Signs:

Existing signs that fail to comply with these standards, but were permitted at some point in the past, are "grandfathered in." 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 grandfathering status is terminated and signs must comply with these standards. 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 grandfathering 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.

STANDARDS FOR RESIDENTIAL PROPERTIES WITH LODGING

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

U H 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.

U H 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

U H Permitted Sign Sizes

1. ***Building Occupant Signs***: Maximum of four (4) square feet in area.
2. ***Entrance Signs***: Maximum of two (2) square feet in area.

U H Other Standards

Please see the guidelines for Commercial, Mixed Use and Institutional on D.100-D.108 Properties for the following design issues:

1. Materials & Installation
2. Standards 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.

H **1.** ***Historic signs that are closely identified with the character of the building on which they are installed shall be preserved and maintained.***

H **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.

7. 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 designated design review body 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

U H 1. ***Blank walls are the preferred location for murals and shall be utilized whenever possible.***

U H 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.

A blank wall is the preferred location for the application of murals.

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

U H 3. ***Murals on brick walls should only occur on walls already painted***.

U H 4. ***Alley and non-street facing walls may be afforded more leeway*** in regard to design standards than street-facing walls, depending on their visibility from a street.

U H 5. ***Murals shall not visually compete with existing architectural features***, such as windows, doors, moldings, or similar detailing.

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.

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 modem 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 asbestos 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.

Ashlar: 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.

Block Face: The buildings fronting along one side of a street between the two nearest intersecting streets; or where a street deadends, along one side of a street between the nearest intersecting street and the end of the deadend street.

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 Clarksville, it is issued by the designated design review body of the Regional Planning Commission (RPC), 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 comer.

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.

Colonnette: 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 modem 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 not 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: Shouldow, 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 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 shouldow 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 Clarksville, regulations for locally-designated historic districts are overseen by the RPC.

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 partway 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 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 Town's Planning 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 "Spalling" 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 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 bargeboard or the underside of a wall overhang.

Pier: A vertical supporting member that is part of a structure's foundation.

Pilaster: A shouldow 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.

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 comers 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 handsaw. 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 Napolean 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 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.

Spalling: 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 romantic 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.

Townscape: The relationship of buildings, shapes, spaces, and textures that give a town 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 (1837-190I).

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

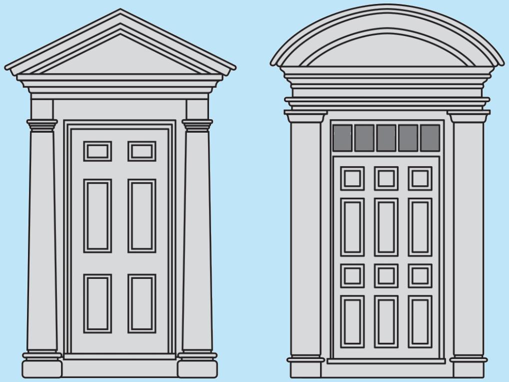
Reserved

APPENDIX 1. HISTORIC DOOR STYLES

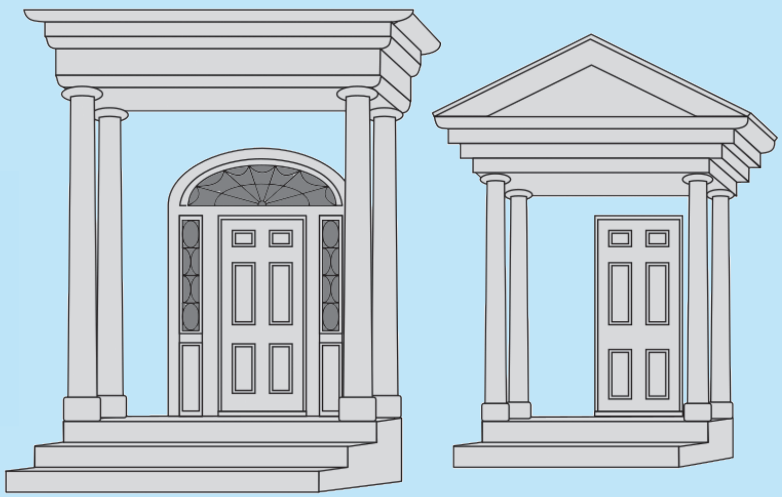
HISTORIC DOOR STYLES

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 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.

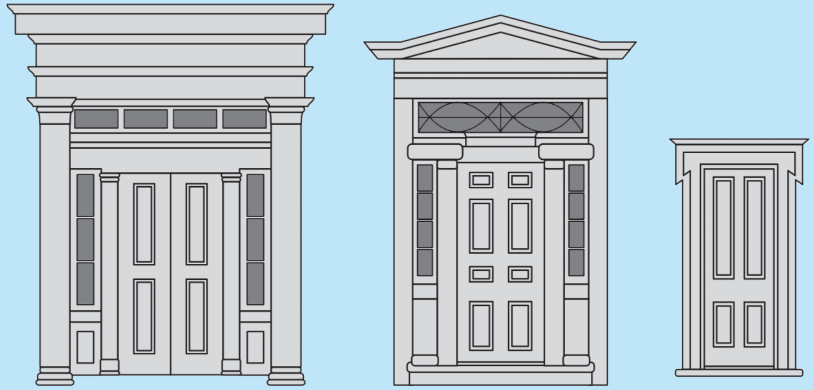
Source: Graphics have been adapted from Stilfehler at *https://commons.wikimedia.org*, license: *https://creativecommons.org/licenses/by-sa/4.0/deed.en*



GEORGIAN

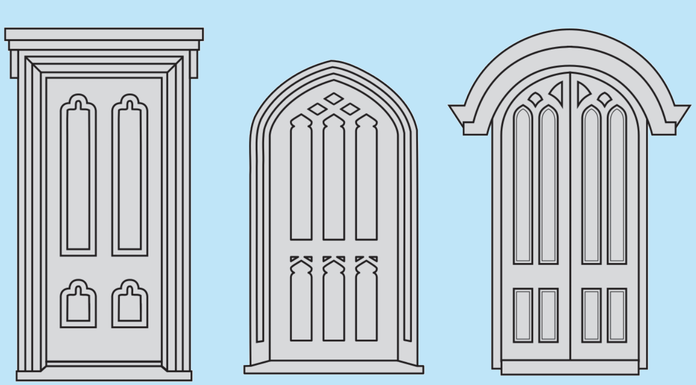


FEDERAL

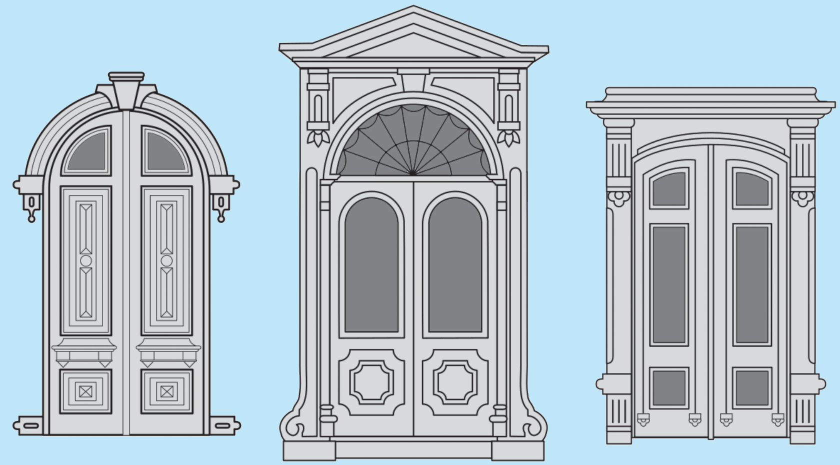


GREEK REVIVAL

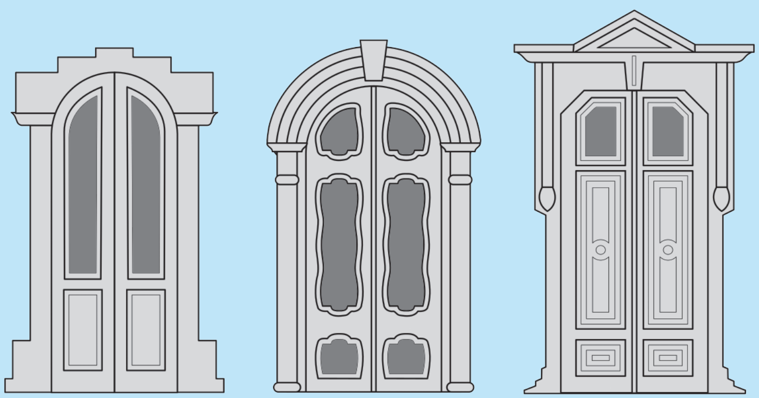
HISTORIC DOOR STYLES (CONT.)



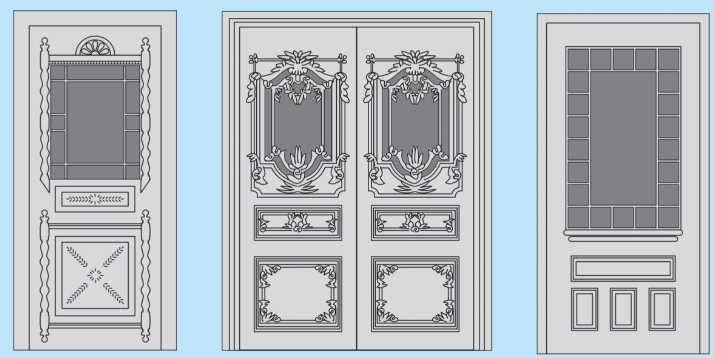
GOTHIC REVIVAL



ITALIANATE

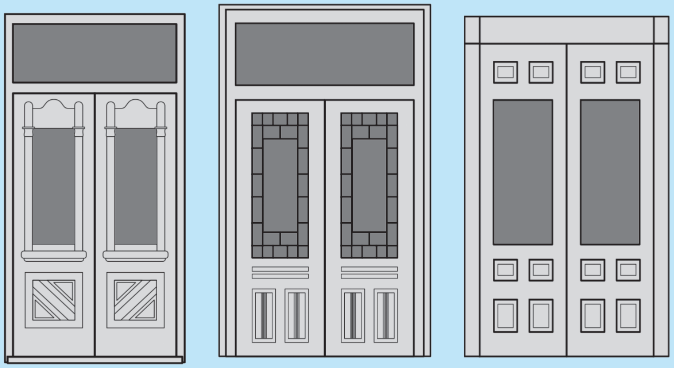


SECOND EMPIRE

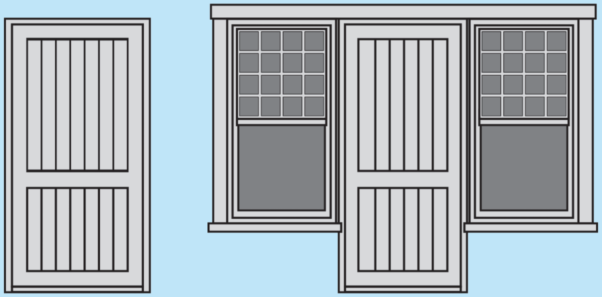


QUEEN ANNE

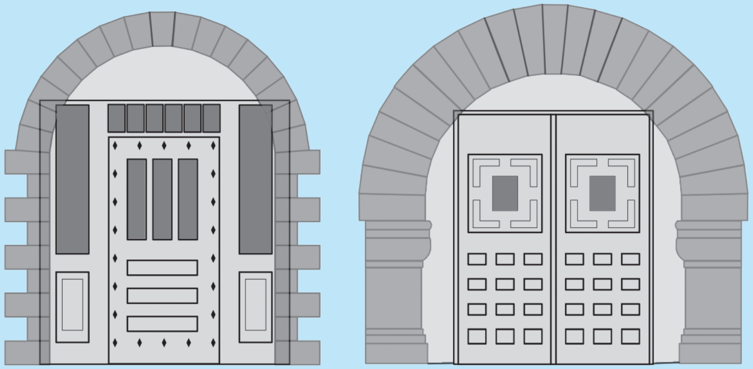
HISTORIC DOOR STYLES (CONT.)



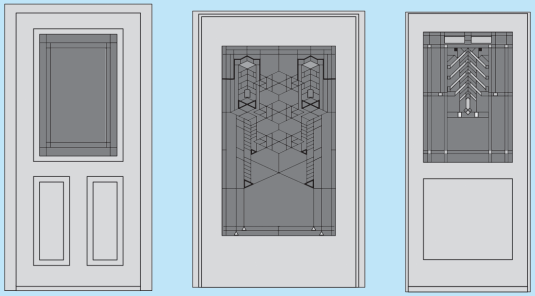
STICK STYLE



SHINGLE STYLE

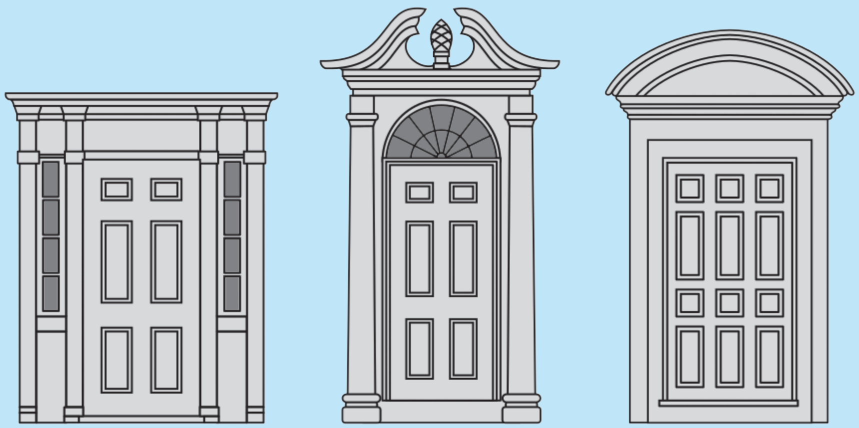


RICHARDSONIAN ROMANESQUE

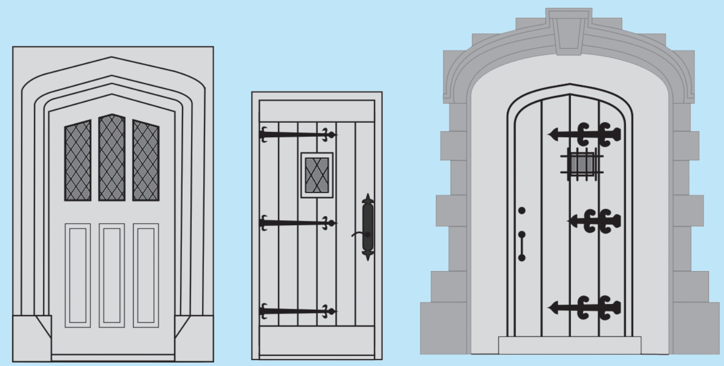


PRAIRIE HOUSE

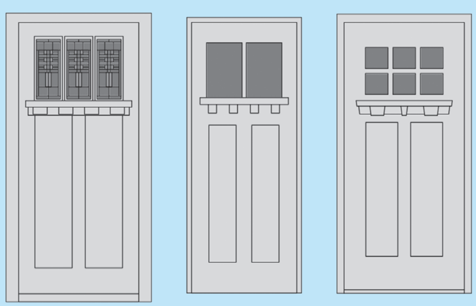
HISTORIC DOOR STYLES (CONT.)



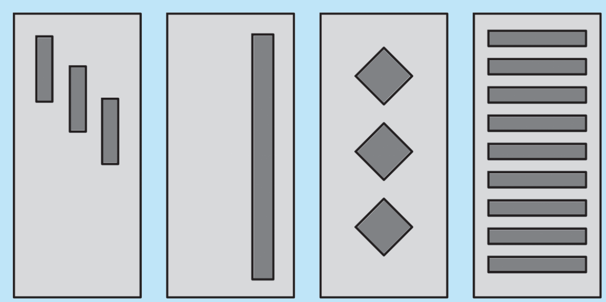
COLONIAL REVIVAL



TUDOR REVIVAL



CRAFTSMAN



MID-CENTURY MODERN

APPENDIX 2. 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 Clarksville's Historic Districts. 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 Board.

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, fandecks, standards and more.

https://www.easyrgb.com/en/match.php#inputFORM

WESTERN SANDSTONE
1001-10A

LRV	RGB	HEX	
38	179, 168, 161	#B3A8A1	Available at Lowe's

VIRGINIA SOIL
1003-9A

LRV	RGB	HEX	
6	95, 79, 76	#5F4F4C	Available at Lowe's

MARRON
1004-9B

LRV	RGB	HEX	
13	127, 108, 103	#7F6C67	Available at Lowe's

BERRY FROST
1004-10A

LRV	RGB	HEX	
42	190, 173, 169	#BEADA9	Available at Lowe's

BERRY CREAM
1004-10B

LRV	RGB	HEX	
57	213, 198, 194	#D5C6C2	Available at Lowe's

SO CHARMING
1005-1B

Color permitted only as trim or signage color

LRV	RGB	HEX	
33	234, 125, 150	#EA7D96	Available at Lowe's

CHERRY TAUPE
1005-10A

LRV	RGB	HEX	
31	181, 151, 145	#B59791	Available at Lowe's

LOVEBUG
1005-10B

LRV	RGB	HEX	
45	202, 177, 174	#CAB1AE	Available at Lowe's

PRETTY PEONY
1006-3B

LRV	RGB	HEX	
17	174, 100, 113	#AE6471	Available at Lowe's

BROWN PLUM
1006-7A

LRV	RGB	HEX	
7	110, 77, 76	#6E4D4C	Available at Lowe's

BRICKSTONE RED
1006-9B

LRV	RGB	HEX	
11	130, 94, 87	#825E57	Available at Lowe's

MAUVE BLUSH
1006-10A

LRV	RGB	HEX	
33	184, 155, 145	#B89B91	Available at Lowe's

IN THE RED
1007-5A

LRV	RGB	HEX	
8	127, 80, 81	#7F5051	Available at Lowe's

EARTH ROUGE
1007-7A

LRV	RGB	HEX	
9	130, 85, 81	#825551	Available at Lowe's

PLUM RIBBON
1007-7C

LRV	RGB	HEX	
26	176, 136, 134	#B08886	Available at Lowe's

ROSY HUE
1007-8A

LRV	RGB	HEX	
44	206, 172, 173	#CEACAD	Available at Lowe's

HONEYSUCKLE DELIGHT
1007-10C

LRV	RGB	HEX	Available at Lowe's
74	237, 222, 214	#EDDED6	

UPHOLSTERY RED
1008-3A

LRV	RGB	HEX	Available at Lowe's
12	158, 86, 92	#9E565C	

MUTED RED
1008-5A

LRV	RGB	HEX	Available at Lowe's
11	146, 85, 89	#925559	

RED HENNA
1008-7A

LRV	RGB	HEX	Available at Lowe's
9	128, 81, 78	#80514E	

MOVING MELODY
1009-5

LRV	RGB	HEX	Available at Lowe's
7	121, 74, 77	#794A4D	

JAZZY RED
1009-6

LRV	RGB	HEX	Available at Lowe's
5	120, 55, 65	#783741	

RED BLISS
1010-1

LRV	RGB	HEX	Available at Lowe's
16	207, 69, 74	#CF454A	

PERENNIAL RED
1010-4

LRV	RGB	HEX	Available at Lowe's
6	128, 64, 69	#804045	

STOIC
1010-6

LRV	RGB	HEX	Available at Lowe's
7	114, 78, 86	#724E56	

PLAYFUL PINK
2001-3B

LRV	RGB	HEX	Available at Lowe's
22	192, 110, 113	#C06E71	

JUICY PEACH
2001-6A

LRV	RGB	HEX	Available at Lowe's
40	221, 156, 155	#DD9C9B	

REMEMBER ME RED
2001-7A

LRV	RGB	HEX	Available at Lowe's
9	138, 82, 72	#8A5248	

PAJARITO RED
2001-7B

LRV	RGB	HEX	Available at Lowe's
19	170, 114, 103	#AA7267	

FIELD OF FLOWERS
2001-8A

LRV	RGB	HEX	Available at Lowe's
34	205, 148, 137	#CD9489	

DECADENT RED
2002-5A

LRV	RGB	HEX	Available at Lowe's
9	144, 76, 68	#904C44	

KITCHEN TILE RED
2002-5B

LRV	RGB	HEX	Available at Lowe's
19	175, 109, 95	#AF6D5F	

RHAPSODY
2002-5C

LRV	RGB	HEX	Available at Lowe's
25	194, 123, 113	#C27B71	

TINY TULIP
2002-7B

LRV	RGB	HEX	Available at Lowe's
18	168, 110, 94	#A86E5E	

TAVERN MAHOGANY
2002-9A

LRV	RGB	HEX	Available at Lowe's
7	107, 82, 76	#6B524C	

ISLAND SALSA
2003-3A

LRV	RGB	HEX	Available at Lowe's
17	187, 93, 80	#BB5D50	

CORAL RIDGE
2003-6A

LRV	RGB	HEX	Available at Lowe's
41	229, 158, 133	#E59E85	

SWEET MARMALADE
2003-6B

LRV	RGB	HEX	Available at Lowe's
46	231, 169, 147	#E7A993	

DEEP CLAY RED
2003-7B

LRV	RGB	HEX	Available at Lowe's
17	165, 108, 91	#A56C5B	

KITCHEN TERRA COTTA
2003-7C

LRV	RGB	HEX	Available at Lowe's
28	190, 136, 116	#BE8874	

GLAMOROUS TAUPE
2003-10A

LRV	RGB	HEX	Available at Lowe's
40	190, 168, 159	#BEA89F	

FLAMENCO PINK
2004-3B

LRV	RGB	HEX	Available at Lowe's
28	218, 120, 103	#DA7867	

SPECIAL PEACH
2004-6B

LRV	RGB	HEX	Available at Lowe's
62	236, 201, 177	#ECC9B1	

BROWN BARK
2004-9B

LRV	RGB	HEX	Available at Lowe's
14	135, 110, 99	#876E63	

SPANISH DANCER
2005-3B

LRV	RGB	HEX	Available at Lowe's
29	220, 125, 102	#DC7D66	

SWEETLY SINGING
2005-3C

LRV	RGB	HEX	Available at Lowe's
35	225, 142, 120	#E18E78	

RIO GRANDE MUD
2005-7A

LRV	RGB	HEX	Available at Lowe's
15	153, 105, 91	#99695B	

MORNING COFFEE
2005-10A

LRV	RGB	HEX	Available at Lowe's
41	195, 171, 153	#C3AB99	

PERFECT PEACH
2006-6A

LRV	RGB	HEX	Available at Lowe's
45	222, 171, 137	#DEAB89	

SOUTHERN PEACH
2006-6B

LRV	RGB	HEX	Available at Lowe's
57	230, 193, 164	#E6C1A4	

CHOCOLATE SAUCE
2006-7A

LRV	RGB	HEX	Available at Lowe's
11	128, 94, 79	#805E4F	

ESTATE PEACH
2006-8A

LRV	RGB	HEX	Available at Lowe's
49	211, 183, 165	#D3B7A5	

SCENTED CANDLE
2006-9B

LRV	RGB	HEX	Available at Lowe's
16	136, 116, 101	#887465	

GALLERY GREY
2006-10B

LRV	RGB	HEX	Available at Lowe's
47	195, 184, 172	#C3B8AC	

PEACH ICE CREAM
2007-5C

LRV	RGB	HEX	Available at Lowe's
39	219, 159, 122	#DB9F7A	

RUSTIC EARTH
2007-7A

LRV	RGB	HEX	Available at Lowe's
15	144, 107, 88	#906B58	

COSY CHAIR
2007-8A

LRV	RGB	HEX	Available at Lowe's
43	209, 170, 138	#D1AA8A	

WOODLAND STONE
2007-9C

LRV	RGB	HEX	Available at Lowe's
33	176, 158, 142	#B09E8E	

CLEAN SWEEP
2007-10B

LRV	RGB	HEX	Available at Lowe's
46	197, 183, 169	#C5B7A9	

BASK IN THE GLOW
2008-1C

LRV	RGB	HEX	Available at Lowe's
63	247, 204, 124	#F7CC7C	

FIESTA
2008-5A

LRV	RGB	HEX	Available at Lowe's
19	182, 107, 70	#B66B46	

PATIO STONE
2008-5B

LRV	RGB	HEX	Available at Lowe's
31	210, 138, 91	#D28A5B	

STANDING STILL
2008-7B

LRV	RGB	HEX	Available at Lowe's
15	143, 109, 82	#8F6D52	

FRIENDLY TAN
2008-8A

LRV	RGB	HEX	Available at Lowe's
35	194, 158, 127	#C29E7F	

MAPLE LEAF
2008-8B

LRV	RGB	HEX	Available at Lowe's
46	206, 180, 153	#CEB499	

LOVELY LOVE SONG
2009-4

LRV	RGB	HEX	Available at Lowe's
15	195, 75, 68	#C34B44	

WESTERN CLAY
2009-8

LRV	RGB	HEX	Available at Lowe's
11	127, 96, 92	#7F605C	

BERRY BUTTER
2010-8

LRV	RGB	HEX	Available at Lowe's
9	125, 89, 85	#7D5955	

RUSSET RED
2011-7

LRV	RGB	HEX	Available at Lowe's
10	148, 79, 67	#944F43	

DOUBLE CHOCOLATE
2011-8

LRV	RGB	HEX	Available at Lowe's
6	111, 75, 70	#6F4B46	

STURDY BRONZE
3001-7C

LRV	RGB	HEX	Available at Lowe's
33	188, 154, 129	#BC9A81	

MANILA CREAM
3001-8C

LRV	RGB	HEX	Available at Lowe's
70	230, 219, 202	#E6DBCA	

CHANGING SEASONS
3001-9C

LRV	RGB	HEX	Available at Lowe's
31	178, 151, 126	#B2977E	

BOULDER BEIGE
3001-10A

LRV	RGB	HEX	Available at Lowe's
40	193, 169, 149	#C1A995	

SUN TAN
3002-8A

LRV	RGB	HEX	Available at Lowe's
51	220, 185, 149	#DCB995	

SUBTLE BLUSH
3002-8C

LRV	RGB	HEX	Available at Lowe's
78	242, 227, 208	#F2E3D0	

DOE EYES
3002-9C

LRV	RGB	HEX	Available at Lowe's
34	183, 157, 128	#B79D80	

WHEAT TOAST
3002-10B

LRV	RGB	HEX	Available at Lowe's
58	221, 200, 171	#DDC8AB	

SAVOURY BEIGE
3002-10C

LRV	RGB	HEX	Available at Lowe's
68	228, 216, 198	#E4D8C6	

AUTUMN SPICE
3003-5B

LRV	RGB	HEX	Available at Lowe's
34	205, 150, 92	#CD965C	

IMPERIAL GOLD
3003-5C

LRV	RGB	HEX	Available at Lowe's
48	220, 180, 130	#DCB482	

PUMPKIN PIE OH MY!
3003-6B

LRV	RGB	HEX	Available at Lowe's
64	236, 207, 166	#ECCFA6	

SIMPLE PLEASURES
3003-6C

LRV	RGB	HEX	Available at Lowe's
73	241, 220, 191	#F1DCBF	

CORNER CAFÉ
3003-7C

LRV	RGB	HEX	Available at Lowe's
28	184, 141, 96	#B88D60	

YOUNG AT HEART
3003-8A

LRV	RGB	HEX	Available at Lowe's
47	212, 180, 136	#D4B488	

CHARM BRACELET
3004-4B

LRV	RGB	HEX	Available at Lowe's
73	248, 220, 167	#F8DCA7	

PRETTY PRETTY PICTURE
3004-4C

LRV	RGB	HEX	Available at Lowe's
79	250, 229, 188	#FAE5BC	

POSEIDON'S GOLD
3004-5A

LRV	RGB	HEX	Available at Lowe's
34	206, 150, 80	#CE9650	

AFTERNOON STROLL
3004-5C

LRV	RGB	HEX	Available at Lowe's
49	223, 182, 116	#DFB674	

WARM SUNSHINE
3004-6B

LRV	RGB	HEX	Available at Lowe's
67	240, 212, 168	#F0D4A8	

PALOMINO PONY
3004-8A

LRV	RGB	HEX	Available at Lowe's
56	224, 195, 157	#E0C39D	

HAZY YELLOW
3004-8B

LRV	RGB	HEX	Available at Lowe's
69	236, 216, 182	#ECD8B6	

ESTATE VANILLA
3004-8C

LRV	RGB	HEX	Available at Lowe's
79	243, 230, 205	#F3E6CD	

RIVER OAK
3004-9C

LRV	RGB	HEX	Available at Lowe's
27	168, 144, 113	#A89071	

LEATHERBOUND
3004-10A

LRV	RGB	HEX	Available at Lowe's
42	197, 173, 143	#C5AD8F	

SUNDAY BRUNCH
3005-3B

LRV	RGB	HEX	Available at Lowe's
57	236, 196, 85	#ECC455	

GARDEN OCHRE
3005-5A

LRV	RGB	HEX	Available at Lowe's
26	183, 135, 76	#B7874C	

CREAMY ORANGE
3005-5B

LRV	RGB	HEX	Available at Lowe's
44	218, 172, 111	#DAAC6F	

AMBITIOUS
3005-5C

LRV	RGB	HEX	Available at Lowe's
45	216, 175, 119	#D8AF77	

VERANDA YELLOW
3005-6A

LRV	RGB	HEX	Available at Lowe's
55	228, 193, 139	#E4C18B	

SWEET TREATS
3005-6B

LRV	RGB	HEX	Available at Lowe's
62	233, 205, 161	#E9CDA1	

SOFT CANDLELIGHT
3005-6C

LRV	RGB	HEX	Available at Lowe's
71	239, 218, 187	#EFDABB	

LEWIS GOLD
3005-7C

LRV	RGB	HEX	Available at Lowe's
39	203, 165, 107	#CBA56B	

CAPRICIOUS
3005-8B

LRV	RGB	HEX	Available at Lowe's
68	239, 214, 172	#EFD6AC	

PALE MAIZE
3005-8C

LRV	RGB	HEX	Available at Lowe's
79	243, 231, 193	#F3E7C1	

GARDENIA
3005-10B

LRV	RGB	HEX	Available at Lowe's
58	217, 199, 171	#D9C7AB	

SUMMER LINEN
3005-10C

LRV	RGB	HEX	Available at Lowe's
79	237, 232, 215	#EDE8D7	

DEMURE YELLOW
3006-6C

LRV	RGB	HEX	Available at Lowe's
76	242, 225, 186	#F2E1BA	

TIMELESS GOLD
3006-7C

LRV	RGB	HEX	Available at Lowe's
32	182, 155, 112	#B69B70	

DINING ROOM GOLD
3006-8A

LRV	RGB	HEX	Available at Lowe's
47	207, 183, 139	#CFB78B	

LIGHT AMBER
3006-8B

LRV	RGB	HEX	Available at Lowe's
61	226, 206, 164	#E2CEA4	

IVORY ESSENCE
3006-8C

LRV	RGB	HEX	Available at Lowe's
76	236, 227, 206	#ECE3CE	

PRAIRIE PATH
3006-9B

LRV	RGB	HEX	
22	154, 134, 104	#9A8668	Available at Lowe's

CLASSIC BUFF
3006-10B

LRV	RGB	HEX	
64	225, 210, 182	#E1D2B6	Available at Lowe's

SHANIA'S LACE
3006-10C

LRV	RGB	HEX	
79	236, 231, 217	#ECE7D9	Available at Lowe's

ISLAND SUN
3007-3C

LRV	RGB	HEX	
69	239, 218, 134	#EFDA86	Available at Lowe's

WILD DAISY
3007-4A

LRV	RGB	HEX	
75	243, 226, 152	#F3E298	Available at Lowe's

TWEED JACKET
3007-8A

LRV	RGB	HEX	
43	198, 176, 131	#C6B083	Available at Lowe's

PAPER MOON
3007-8C

LRV	RGB	HEX	
73	239, 222, 187	#EFDEBB	Available at Lowe's

WILD MUSHROOM
3007-9C

LRV	RGB	HEX	
32	171, 156, 131	#AB9C83	Available at Lowe's

WETLAND CLAY
3007-10A

LRV	RGB	HEX	
41	192, 174, 147	#C0AE93	Available at Lowe's

COUNTRY CHARM
3007-10B

LRV	RGB	HEX	
53	209, 194, 166	#D1C2A6	Available at Lowe's

RATTAN BASKET
3007-10C

LRV	RGB	HEX	
61	218, 207, 187	#DACFBB	Available at Lowe's

24 KARATS
3008-6A

LRV	RGB	HEX	
56	223, 198, 134	#DFC686	Available at Lowe's

CANARY DIAMOND
3008-6B

LRV	RGB	HEX	
68	236, 216, 162	#ECD8A2	Available at Lowe's

HIDDEN PATH
3008-8C

LRV	RGB	HEX	
70	231, 219, 192	#E7DBC0	Available at Lowe's

RUGGED
3008-9C

LRV	RGB	HEX	
23	153, 136, 112	#998870	Available at Lowe's

FRESHLY BAKED
3008-10A

LRV	RGB	HEX	
48	199, 186, 166	#C7BAA6	Available at Lowe's

COZY WHITE
3008-10C

LRV	RGB	HEX	Available at Lowe's
80	237, 232, 220	#EDE8DC	

MIXED POTPOURRI
3010-4

LRV	RGB	HEX	Available at Lowe's
26	177, 138, 82	#B18A52	

GARDEN WALK
3010-9

LRV	RGB	HEX	Available at Lowe's
9	108, 95, 86	#6C5F56	

BUTTERSCOTCH LOLLIPOP
3011-3

LRV	RGB	HEX	Available at Lowe's
51	227, 185, 100	#E3B964	

PORCH STEP
3011-9

LRV	RGB	HEX	Available at Lowe's
8	97, 92, 89	#615C59	

METROPOLIS LILAC
4001-6C

Bold Collection

LRV	RGB	HEX	Available at Lowe's
9	100, 93, 121	#645D79	

VELVET EVENING
4001-8B

LRV	RGB	HEX	Available at Lowe's
17	126, 120, 155	#7E789B	

GUEST BLUE
4003-6B

LRV	RGB	HEX	Available at Lowe's
21	119, 133, 163	#7785A3	

OVER THE MOON
4003-7B

LRV	RGB	HEX	Available at Lowe's
50	181, 191, 218	#B5BFDA	

HEARTSONG
4003-7C

LRV	RGB	HEX	Available at Lowe's
37	153, 171, 206	#99ABCE	

BEDTIME STORY
4003-8B

LRV	RGB	HEX	Available at Lowe's
17	106, 123, 162	#6A7BA2	

GREY SUIT
4004-2A

LRV	RGB	HEX	Available at Lowe's
22	136, 136, 134	#888886	

MIDNIGHT SHADOW
4004-4C

LRV	RGB	HEX	Available at Lowe's
8	82, 94, 109	#525E6D	

SPLENDID BLUE
4004-6A

LRV	RGB	HEX	Available at Lowe's
26	119, 149, 179	#7795B3	

VERANDA BLUE
4004-6B

LRV	RGB	HEX	Available at Lowe's
15	96, 121, 146	#607992	

MUSKEG GREY
4005-2C

LRV	RGB	HEX	Available at Lowe's
6	84, 86, 89	#545659	

BLISSFUL BLUE
4005-3C

LRV	RGB	HEX	Available at Lowe's
30	142, 157, 174	#8E9DAE	

MEMORYBOOK BLUE
4007-5C

Bold Collection

LRV	RGB	HEX	Available at Lowe's

BOUNTIFUL BLUE
4007-6B

LRV	RGB	HEX	Available at Lowe's
17	97, 126, 144	#617E90	

PULITZER BLUE
4008-4A

LRV	RGB	HEX	Available at Lowe's
22	118, 141, 156	#768D9C	

NORTHERN SKY BLUE
4008-5B

LRV	RGB	HEX	Available at Lowe's
51	170, 197, 211	#AAC5D3	

NOIR
4009-2

LRV	RGB	HEX	Available at Lowe's
3	67, 68, 70	#434446	

DARK IRIS
4009-5

LRV	RGB	HEX	Available at Lowe's
5	58, 83, 103	#3A5367	

EGYPTIAN BLUE
4011-7

LRV	RGB	HEX	Available at Lowe's
10	66, 101, 138	#42658A	

GREY BROOK
5001-1B

2020 Colors of the Year

LRV	RGB	HEX	Available at Lowe's

NORTHERN SKY
5001-3B

LRV	RGB	HEX	Available at Lowe's
61	202, 210, 208	#CAD2D0	

NORTHERN JUNIPER
5001-4B

LRV	RGB	HEX	Available at Lowe's
21	118, 139, 140	#768B8C	

VILLA BLUE
5002-4B

LRV	RGB	HEX	Available at Lowe's
24	118, 146, 146	#769292	

TURQUOISE PORCELAIN
5002-5C

LRV	RGB	HEX	Available at Lowe's
38	140, 179, 179	#8CB3B3	

SEA SERENADE
5002-8A

LRV	RGB	HEX	Available at Lowe's
37	117, 179, 194	#75B3C2	

MELLOW TUNE
5003-1B

LRV	RGB	HEX	Available at Lowe's
57	198, 204, 194	#C6CCC2	

COTTAGE LATTICE GREEN
5003-2A

LRV	RGB	HEX	Available at Lowe's
22	134, 138, 125	#868A7D	

TAIGA SPRUCE
5003-4B

LRV	RGB	HEX	
19	118, 134, 127	#76867F	Available at Lowe's

FOREST NIGHTFALL
5003-4C

LRV	RGB	HEX	
8	84, 96, 92	#54605C	Available at Lowe's

DESTINY
5003-5B

LRV	RGB	HEX	
62	189, 214, 213	#BDD6D5	Available at Lowe's

WATER'S EDGE
5003-6A

LRV	RGB	HEX	
25	116, 151, 149	#749795	Available at Lowe's

ANGELIC BLUE
5003-9B

Bold Collection

LRV	RGB	HEX	
[illegible]	[illegible]	[illegible]	Available at Lowe's

INFINITY POOL
5003-9C

LRV	RGB	HEX	
58	156, 213, 230	#9CD5E6	Available at Lowe's

FIESTA BLUE
5003-10A

LRV	RGB	HEX	
46	123, 197, 217	#7BC5D9	Available at Lowe's

FRAGRANT BOUQUET
5003-10B

Color permitted only as trim or signage color

LRV	RGB	HEX	
25	38, 158, 188	#269EBC	Available at Lowe's

GARDEN POOL
5003-10C

LRV	RGB	HEX	
16	14, 130, 159	#0E829F	Available at Lowe's

MINT GLAZE
5004-1B

LRV	RGB	HEX	
58	202, 205, 191	#CACDBF	Available at Lowe's

TUSCAN OLIVE
5004-2A

LRV	RGB	HEX	
29	148, 154, 132	#949A84	Available at Lowe's

FLORA
5004-2C

LRV	RGB	HEX	
9	94, 99, 87	#5E6357	Available at Lowe's

GARDEN FLOWER
5004-3B

LRV	RGB	HEX	
56	193, 203, 192	#C1CBC0	Available at Lowe's

FAVOURITE JADE
5004-3C

LRV	RGB	HEX	
39	162, 176, 160	#A2B0A0	Available at Lowe's

BLUERIDGE FIR
5004-4B

LRV	RGB	HEX	
21	118, 139, 130	#768B82	Available at Lowe's

CANADIAN FIR
5004-4C

LRV	RGB	HEX	
9	81, 102, 94	#51665E	Available at Lowe's

BLOWING BUBBLES
5004-5A

LRV	RGB	HEX	
76	219, 232, 222	#DBE8DE	Available at Lowe's

VALLEY HAZE
5004-5C

LRV	RGB	HEX	
41	150, 183, 175	#96B7AF	Available at Lowe's

OUT OF THE BLUE
5004-9B

LRV	RGB	HEX	
69	191, 226, 231	#BFE2E7	Available at Lowe's

BAY TEAL
5004-10C

Bold Collection

LRV	RGB	HEX	
15	0, 130, 140	#00828C	Available at Lowe's

NUANCE
5005-3C

LRV	RGB	HEX	
48	182, 189, 179	#B6BDB3	Available at Lowe's

BALLROOM DANCING
5005-4A

LRV	RGB	HEX	
41	169, 180, 165	#A9B4A5	Available at Lowe's

COOL BLUEGRASS
5005-6A

LRV	RGB	HEX	
23	110, 147, 127	#6E937F	Available at Lowe's

WEDDING MINT
5006-3B

LRV	RGB	HEX	
54	189, 200, 181	#BDC8B5	Available at Lowe's

GINKGO TREE
5006-4B

LRV	RGB	HEX	
22	128, 140, 121	#808C79	Available at Lowe's

TREELINE
5006-4C

LRV	RGB	HEX	
9	87, 99, 86	#576356	Available at Lowe's

MINTY DELIGHT
5006-5A

LRV	RGB	HEX	
78	220, 234, 224	#DCEAE0	Available at Lowe's

ALOE VERA
5006-5B

LRV	RGB	HEX	
64	198, 216, 204	#C6D8CC	Available at Lowe's

BLUE TURQUOISE
5006-10C

LRV	RGB	HEX	
17	0, 138, 135	#008A87	Available at Lowe's

KISS OF MINT
5007-5B

LRV	RGB	HEX	
60	193, 213, 185	#C1D5B9	Available at Lowe's

MEADOWGRASS
5007-6A

LRV	RGB	HEX	
33	140, 168, 133	#8CA885	Available at Lowe's

PLAZA GREEN
5007-6B

LRV	RGB	HEX	
26	125, 152, 116	#7D9874	Available at Lowe's

MIXEDWOOD LEAF
5007-6C

LRV	RGB	HEX	Available at Lowe's
17	104, 130, 94	#68825E	

DREAMY TEAL
5007-8B

LRV	RGB	HEX	Available at Lowe's
23	78, 151, 149	#4E9795	

INSPIRING HUE
5007-9A

LRV	RGB	HEX	Available at Lowe's
71	198, 228, 219	#C6E4DB	

MADISON WHITE
5008-1A

LRV	RGB	HEX	Available at Lowe's
68	218, 217, 210	#DAD9D2	

SANDY SAGE
5008-1C

LRV	RGB	HEX	Available at Lowe's
47	189, 185, 170	#BDB9AA	

SWEET CAROLINA
5008-2A

LRV	RGB	HEX	Available at Lowe's
26	150, 147, 126	#96937E	

IRONCLAD
5008-2B

LRV	RGB	HEX	Available at Lowe's
16	127, 121, 98	#7F7962	

GREEN CHARM
5008-8A

LRV	RGB	HEX	Available at Lowe's
45	145, 194, 176	#91C2B0	

BOISTEROUS BLUE
5008-8C

LRV	RGB	HEX	Available at Lowe's
13	77, 118, 106	#4D766A	

MOSAIC GREEN
4009-6

LRV	RGB	HEX	Available at Lowe's
5	55, 82, 100	#375264	

DEEPEST RIVER
5009-3

LRV	RGB	HEX	Available at Lowe's
6	75, 86, 83	#4B5653	

ARTISAN GREEN
5009-7

LRV	RGB	HEX	Available at Lowe's
11	53, 113, 108	#35716C	

PHOTOGENIC
5010-10

LRV	RGB	HEX	Available at Lowe's
12	68, 112, 135	#447087	

GREYED
6001-1B

LRV	RGB	HEX	Available at Lowe's
53	201, 196, 178	#C9C4B2	

FOLKSTONE
6001-2A

LRV	RGB	HEX	Available at Lowe's
22	139, 137, 120	#8B8978	

COOL GREEN
6001-6B

LRV	RGB	HEX	Available at Lowe's
33	147, 168, 123	#93A87B	

GRACEFUL GREEN
6001-6C

LRV	RGB	HEX	Available at Lowe's
19	115, 134, 92	#73865C	

DEEP MINT
6001-8C

LRV	RGB	HEX	Available at Lowe's
12	62, 119, 88	#3E7758	

SUMPTUOUS SAGE
6002-3C

LRV	RGB	HEX	Available at Lowe's
47	185, 188, 152	#B9BC98	

SEPTEMBER FOG
6003-1A

LRV	RGB	HEX	Available at Lowe's
68	222, 218, 204	#DEDACC	

CARRIAGE HOUSE
6003-1C

LRV	RGB	HEX	Available at Lowe's
40	179, 175, 159	#B3AF9F	

YOUNG WILLOW
6003-3C

LRV	RGB	HEX	Available at Lowe's
46	189, 185, 148	#BDB994	

SNOWED IN
6004-1A

LRV	RGB	HEX	Available at Lowe's
80	235, 234, 228	#EBEAE4	

SOULFUL GREY
6004-1B

LRV	RGB	HEX	Available at Lowe's
46	187, 184, 175	#BBB8AF	

ASHEN GRAY
6004-1C

LRV	RGB	HEX	Available at Lowe's
39	179, 171, 161	#B3ABA1	

BACKWOODS
6004-3C

LRV	RGB	HEX	Available at Lowe's
40	178, 176, 138	#B2B08A	

TRUE BLISS
6004-5B

LRV	RGB	HEX	Available at Lowe's
63	207, 215, 180	#CFD7B4	

GOOD MORNING
6004-5C

LRV	RGB	HEX	Available at Lowe's
51	185, 199, 156	#B9C79C	

VILLA GREY
6005-1B

LRV	RGB	HEX	Available at Lowe's
59	209, 204, 191	#D1CCBF	

OAKMOSS
6005-3C

LRV	RGB	HEX	Available at Lowe's
44	186, 181, 148	#BAB594	

DUSTY OLIVE
6005-4A

LRV	RGB	HEX	Available at Lowe's
34	167, 165, 134	#A7A586	

RIPE OLIVE
6005-4B

LRV	RGB	HEX	Available at Lowe's
22	139, 136, 106	#8B886A	

GREEN JALAPEÑO
6005-6C

LRV	RGB	HEX	Available at Lowe's
21	133, 135, 87	#858757	

WARM PUTTY
6006-1A

LRV	RGB	HEX	Available at Lowe's
65	218, 212, 200	#DAD4C8	

COOL MOSS
6006-4A

LRV	RGB	HEX	Available at Lowe's
30	163, 156, 126	#A39C7E	

SMOKED OLIVE
6006-4B

LRV	RGB	HEX	Available at Lowe's
25	150, 143, 105	#968F69	

PARLOUR SAGE
6006-5B

LRV	RGB	HEX	Available at Lowe's
53	202, 197, 160	#CAC5A0	

THROW RUG
6006-6A

LRV	RGB	HEX	Available at Lowe's
33	167, 163, 115	#A7A373	

OLIVE RUSH
6006-6B

LRV	RGB	HEX	Available at Lowe's
30	163, 155, 110	#A39B6E	

OLIVITA
6006-6C

LRV	RGB	HEX	Available at Lowe's
17	129, 122, 83	#817A53	

GRACIOUS
6007-1A

LRV	RGB	HEX	Available at Lowe's
71	226, 221, 207	#E2DDCF	

MOUNTAIN OLIVE
6007-4C

LRV	RGB	HEX	Available at Lowe's
21	141, 132, 95	#8D845F	

COUNTRY WHITEWASH
6008-1A

LRV	RGB	HEX	Available at Lowe's
81	237, 234, 220	#EDEADC	

SOFT STONES
6008-1C

LRV	RGB	HEX	Available at Lowe's
48	197, 187, 168	#C5BBA8	

TRANSITIONAL TAN
6008-2A

LRV	RGB	HEX	Available at Lowe's
37	176, 167, 144	#B0A790	

DAYBREAK
6008-3A

LRV	RGB	HEX	Available at Lowe's
71	229, 221, 201	#E5DDC9	

WILDERNESS
6009-5

LRV	RGB	HEX	Available at Lowe's
8	71, 97, 81	#476151	

PALACE GREEN
6009-6

LRV	RGB	HEX	Available at Lowe's
7	60, 97, 79	#3C614F	

BURNT TILE
6011-2

LRV	RGB	HEX	Available at Lowe's
5	89, 78, 73	#594E49	

BLANK CANVAS
7001-16

LRV	RGB	HEX	Available at Lowe's
75	234, 224, 215	#EAE0D7	

CLAY ANGEL
7002-1

LRV	RGB	HEX	Available at Lowe's
68	223, 215, 203	#DFD7CB	

CAMEO WHITE
7002-21

LRV	RGB	HEX	Available at Lowe's
77	240, 227, 205	#F0E3CD	

HONEY VANILLA
7002-22

LRV	RGB	HEX	Available at Lowe's
78	242, 228, 208	#F2E4D0	

ELITIST
7002-23

LRV	RGB	HEX	Available at Lowe's
79	247, 228, 203	#F7E4CB	

PARLOUR TAUPE
7003-1

LRV	RGB	HEX	Available at Lowe's
63	218, 208, 192	#DAD0C0	

UNFORGETTABLE
7003-2

LRV	RGB	HEX	Available at Lowe's
70	228, 220, 199	#E4DCC7	

FROLIC
7003-12

LRV	RGB	HEX	Available at Lowe's
80	241, 231, 209	#F1E7D1	

POWDER SOFT
7003-17

LRV	RGB	HEX	Available at Lowe's
77	241, 228, 203	#F1E4CB	

A TRUE ANTIQUE
7003-18

LRV	RGB	HEX	Available at Lowe's
78	244, 228, 197	#F4E4C5	

SPIRITED
7003-19

LRV	RGB	HEX	Available at Lowe's
80	244, 232, 200	#F4E8C8	

VERANDA IVORY
7003-20

LRV	RGB	HEX	Available at Lowe's
85	248, 237, 212	#F8EDD4	

FLUFFY SLIPPERS
7004-5

LRV	RGB	HEX	Available at Lowe's
83	229, 239, 240	#E5EFF0	

BLUE KISS
7004-11

LRV	RGB	HEX	Available at Lowe's
83	235, 237, 237	#EBEDED	

WHITE SASH
7004-14

LRV	RGB	HEX	Available at Lowe's
81	230, 234, 230	#E6EAE6	

WISPY WHITE

7006-1

LRV	RGB	HEX	Available at Lowe's
75	229, 226, 217	#E5E2D9	

PRESIDENTIAL WHITE

7006-15

LRV	RGB	HEX	Available at Lowe's
74	231, 225, 206	#E7E1CE	

CLARKSVILLE-MONTGOMERY COUNTY
REGIONAL PLANNING COMMISSION