

BOROUGH OF CARLISLE HISTORIC DISTRICT



A REFERENCE GUIDE FOR PROPERTY OWNERS



CONTENTS

1	Introduction
2	Why Preserve?
4	Carlisle Historical-Architectural Timeline
10	What is the HARB?
14	The Carlisle Historic District
16	District Map
18	Carlisle's HARB Guidelines
20	The HARB Application
24	Recommended Treatment of Stone Buildings
26	Recommended Treatment of Brick Buildings
28	Helpful Masonry Information
30	Recommended Treatment of Wooden Buildings
32	Windows and Doors
34	Roofing and Gutters
36	Signs
38	Details Worth Preserving
40	Glossary
42	Appendix

This reference guide has been financed by a grant from The Pennsylvania Historical and Museum Commission, Bureau for Historic Preservation.

These grants, administered by the National Park Service, provide partial financial support to State Historic Preservation Offices (SHPOs) carrying out statutory responsibilities under the National Historic Preservation Act, as amended. Federal regulations regarding these statutory responsibilities can be found in 36 CFR 61.

Additional funding was provided by:
The Borough of Carlisle
The Old Neighborhoods League

Special thanks to the Reference Guide Committee:

Don Grell, Borough Council President, Mark Heeb RLA,
Tom Ludwig RA, Alycia Reiten, Judi Shunk, Janet Spahr

Production and Design:

Local historical information	The Cumberland County Historical Society
Text	Kenneth LeVan, LeVan Design
Photography	Kenneth LeVan unless otherwise credited
Design	Kenneth LeVan, LeVan Design
Technical assistance	Alycia Reiten, Borough Planning / Zoning / Codes Manager
Editing	Judith Shunk
Editing and coordination	Ted Strosser RA of Robert A. Lack, Architecture & Design, Inc.

This booklet is set in:

Founder's Caslon 12, based on 18th Century Documents by William Caslon (1692-1766)

Goudy Oldstyle, designed by Frederick W. Goudy 1915

Gill Sans, designed by Eric Gill in 1927

INTRODUCTION

WHY THIS REFERENCE GUIDE?

Statistics show that in the same town, houses in historic districts usually have a higher resale value than those not in the district. In one Pennsylvania town, Hollidaysburg, real estate values in the historic district have outstripped those outside by a 4 to 1 ratio. People who are looking for an older home will often tell the realtor that they want a house in the historic district. Real estate ads often say "in the historic district" as part of the copy. **Carlisle is one of a unique group of towns throughout the U.S. listed on the National Register of Historic places.** This designation assists us in preserving historic properties by recognizing their significance to the nation and the state. It requires local input in the planning of federally assisted or funded projects, and can provide federal tax benefits and state grants for preservation activities when available.

PURPOSE:

This publication is intended to be a user friendly guide to Carlisle's Historic District and was written with current property owners, prospective property owners, realtors, contractors and other interested citizens in mind. Our goal is to explain the context of and rationale behind historic preservation, to describe the application and review process to obtain a Certificate of Appropriateness and to offer recommendations and resources for a variety of restoration activities. This publication may be obtained at Borough Hall and is available at <www.carlislepa.org>.

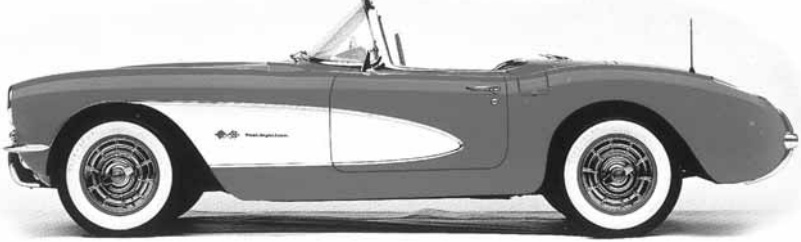


above: Dwen Cottage. Built in 1857, this house, with its distinguishing features intact, is an outstanding example of the Gothic Revival style. Inspired by the work of Andrew Jackson Downing, full-blown Gothic Revival houses such as this are somewhat rare in Pennsylvania.

WHY PRESERVE YOUR HOUSE?

YOUR OLD HOUSE IS A CLASSIC.

You wouldn't put a door from a Mazda Miata on a classic Corvette, even if it were a bargain and you could make it fit by making the door opening a little bigger with your sawzall.



It might work all right and you could even paint it to match. Problem is, if you tried to sell the car, you'd discover that its value was seriously diminished. The same thing applies to your old house. The more of its original "parts" you preserve, the more of its value you preserve.

YOUR OLD HOUSE IS AN ANTIQUE.

The old paint, worn finish, original hinges and lock on this Pennsylvania blanket chest make it worth thousands of dollars. You could make a new one, but it wouldn't have the same character.



Old houses can have antique value.

After all, they aren't making any more.

Old doors and windows are getting harder to find. In the Old House Journal "Restoration Directory" there are 297 pages of companies making "reproduction parts" for old houses, which are expensive and usually not as well made as the originals.



YOUR OLD HOUSE IS WORTH PRESERVING.

Even if you've never gone to the courthouse to find out who built your house, you know from living in it that this person worked very hard to make something of lasting value. Old houses are always full of unique little touches and embellishments that say so much about the skill and care that went into them. No matter how hard you try, you can never really reproduce the levels of discovery in a new house that are the inherent charm of your old house. As a tribute to the person who built yours so carefully - treat it with care yourself.

The house pictured above, 201 E. Pomfret St., was constructed circa 1800. Its current owners were HARB award recipients in 2004. A Carlisle classic, it makes the transition between late Georgian and early Federal styles. It is an excellent example of successful preservation. Most of the exterior woodwork is original and intact. The wooden 12/12 windows have been preserved as have the original shutters, paneled on the ground floor and louvered on the second. Numerous repairs, scrapings and paintings have undoubtedly been made over the centuries. The ridge-pointing on the stone walls has been repaired when needed using appropriate mortar, and the raised seam metal roof, while not original, is quite appropriate and has assumed a historical significance of its own.



above: This Federal style doorway with all its trim is original to the house. As is common in this style, the door is flush with the interior walls of the house, the 16 inch thickness of the stone walls is framed by paneled *reveals* which match the panels on the door. The gridded muntin pattern on the fanlight transom is unusual. Every part of this doorway was made by hand using chisels and molding planes, as water powered planing mills were not introduced into Pennsylvania until circa 1835. A complete original detail such as this is irreplaceable.

STYLE IS A REFLECTION OF CULTURE: WHAT WERE THEY THINKING ABOUT WHEN YOUR HOUSE WAS BUILT?

Generally speaking, architecture falls into one of two categories: *vernacular* and *styled*. Another way to express this is by making a distinction between the architectural building *types*, which are really a cultural expression, and *styles*, which are fashion.

A purely vernacular building is built according to a traditional form, usually with a particular room arrangement based on the use of the house. In Pennsylvania in the 18th Century German houses were entered by the kitchen door directly into the kitchen; English houses by the front door usually into a hall. This is a cultural manifestation, not a stylistic trend. The exterior appearance is more a result of long standing folk tradition than what the latest fashion might be. In fact, many vernacular forms were continually built for hundreds of years.

Buildings designed by trained architects, on the other hand, are usually built to look up-to-date, according to some desired fashion or style, and the room arrangement is tailored to the desires of the client.

Many of the buildings in Carlisle, especially the early ones are a combination of the two, and therefore, difficult to pin down to a specific style. Adding to the difficulty is the fact that, while early Carlisle was populated almost exclusively by Scots-Irish, many of the buildings were built by German craftsmen. Also, the changing styles overlap, sometimes over a 20 year period. As an example, we have a number of houses in Carlisle that have both Georgian and Federal stylistic details. Which are they? Faced with this question, one can decide whether a house is a retrograde example of the earlier style or a leading edge example of the newer.

As Carlisle moved into the Romantic period, the fashion was heavily influenced by Andrew Jackson Downing, the Martha Stewart of the day. Downing promoted romantic country house styles, reminiscent of either medieval buildings (Gothic Revival) or villas in Tuscany (Italianate).

Later, in the Victorian period, there were a number of styles to choose from at any given point, and the influences ranged from visions of Paris with Mansard roofs (the defining detail of the Second Empire style), to the medieval detailing and massing in the stick style and Queen Anne, to the massive masonry Richardsonian Romanesque style and its later wooden cousin the Shingle Style. The earlier houses were often a mixture of several different styles, and the names vary. One style, erroneously called the "Eastlake style" had detailing loosely based on furniture designed by Charles Locke Eastlake. The distinctive wooden ornamentation, made by mechanical lathes and jigsaws was often excessive. Eastlake tried (unsuccessfully) to disassociate himself from the style named after him. By the latter part of the 19th century, pattern books were published, allowing a person who wanted to have a house built to pick a design, show it to a carpenter and have it constructed from plans or sometimes from the picture. Often the owners would decide they liked the house on one page, the porch on another, the turret on another and would have the carpenter produce a hybrid. This was sometimes artistically successful, sometimes not.

	1750	1755	1760	1765
WORLD			● Benjamin Franklin invents lightning rod	● King George II succeeded by King George III
				● British Sugar Act taxes American Colonies
CARLISLE	● 1720 James LeTort settles near Carlisle	● Captives taken during Indian raids are returned to Carlisle		
	● 1730 Scots Irish begin to settle in Cumberland Valley			
	● Cumberland County formed from Lancaster County			
	● Carlisle street plan laid out			● Second Carlisle Courthouse erected
	● Benjamin Franklin negotiates treaty with native Americans at Carlisle			
	● Log structure used as courthouse and Episcopal church			
	● Fort Lowther built			
	● Carlisle's first prison erected			
		● Construction planned for First Presbyterian Church		
		● Carlisle Barracks begun as Washingtonburg		
		● Log house built at 147 Mulberry Ave.		
		● Original St. John's Episcopal Church constructed		
ARTS & ARCHITECTURE		● Thomas Chippendale: The Gentleman and Cabinetmaker's Directory		
		● First public concert in Philadelphia		
		Adam brothers ● build Harewood House in England, starting the Adam style, called Federal in America		
			● Mozart (age 8) writes first symphony	

GEORGIAN

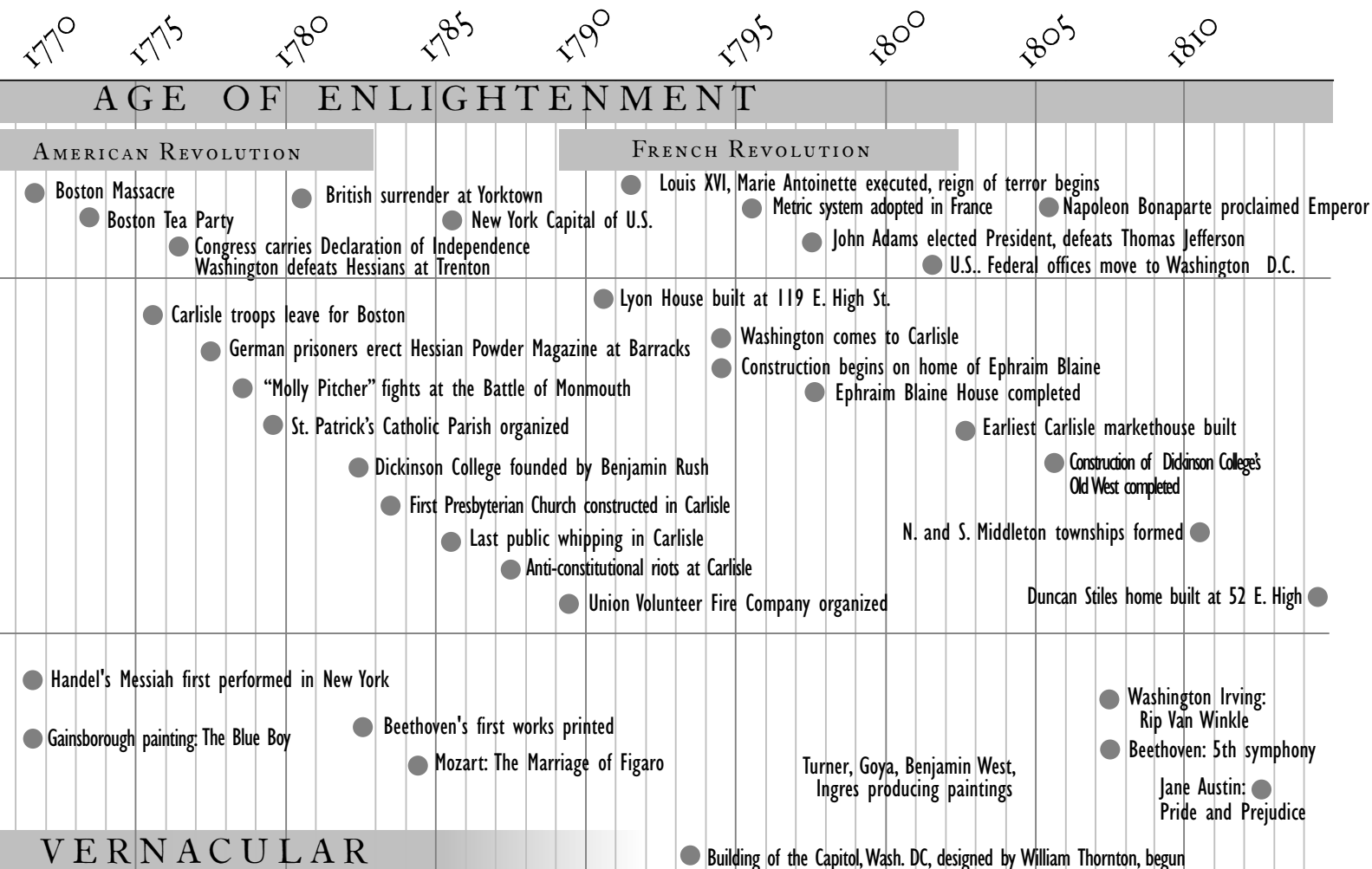
Neoclassicism, as a reaction against baroque and rococo spreads over Europe



Georgian vernacular 1770
(with later alterations)

THE AGE OF CRAFT...

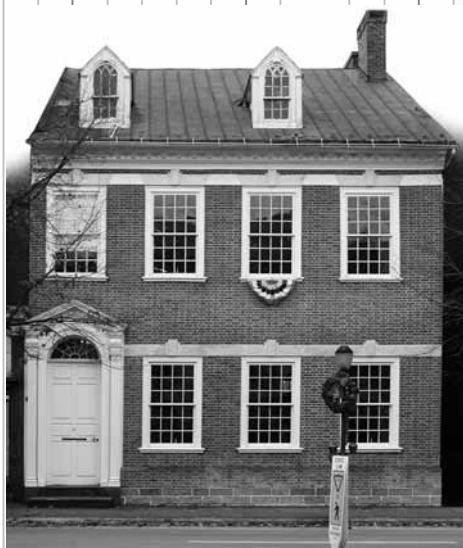
EARLY BUILDINGS IN CARLISLE:



VERNACULAR

EARLY CLASSICAL REVIVAL

FEDERAL VERNACULAR, ADAM



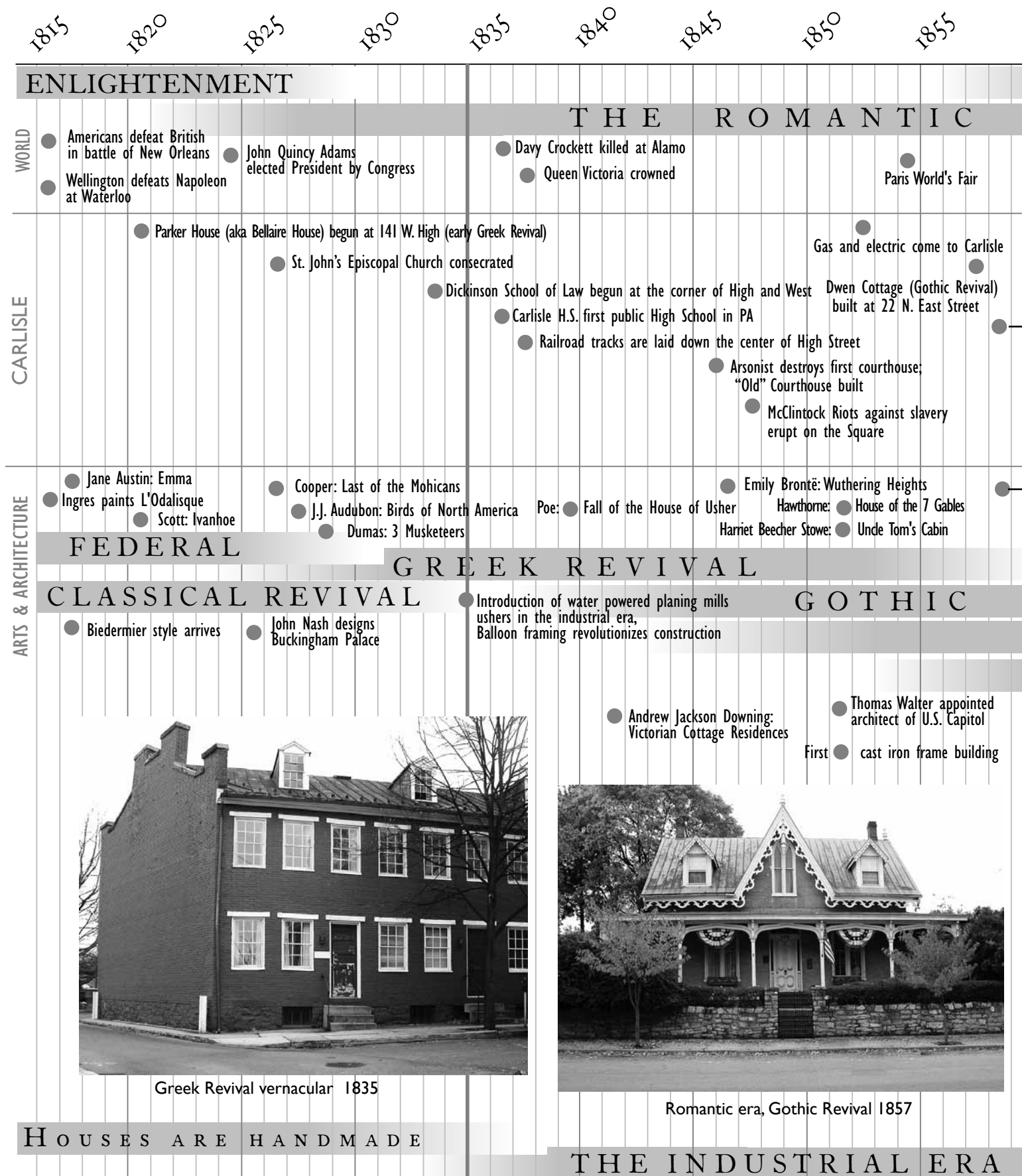
Federal or Adam 1794



Federal vernacular with early additions 1800

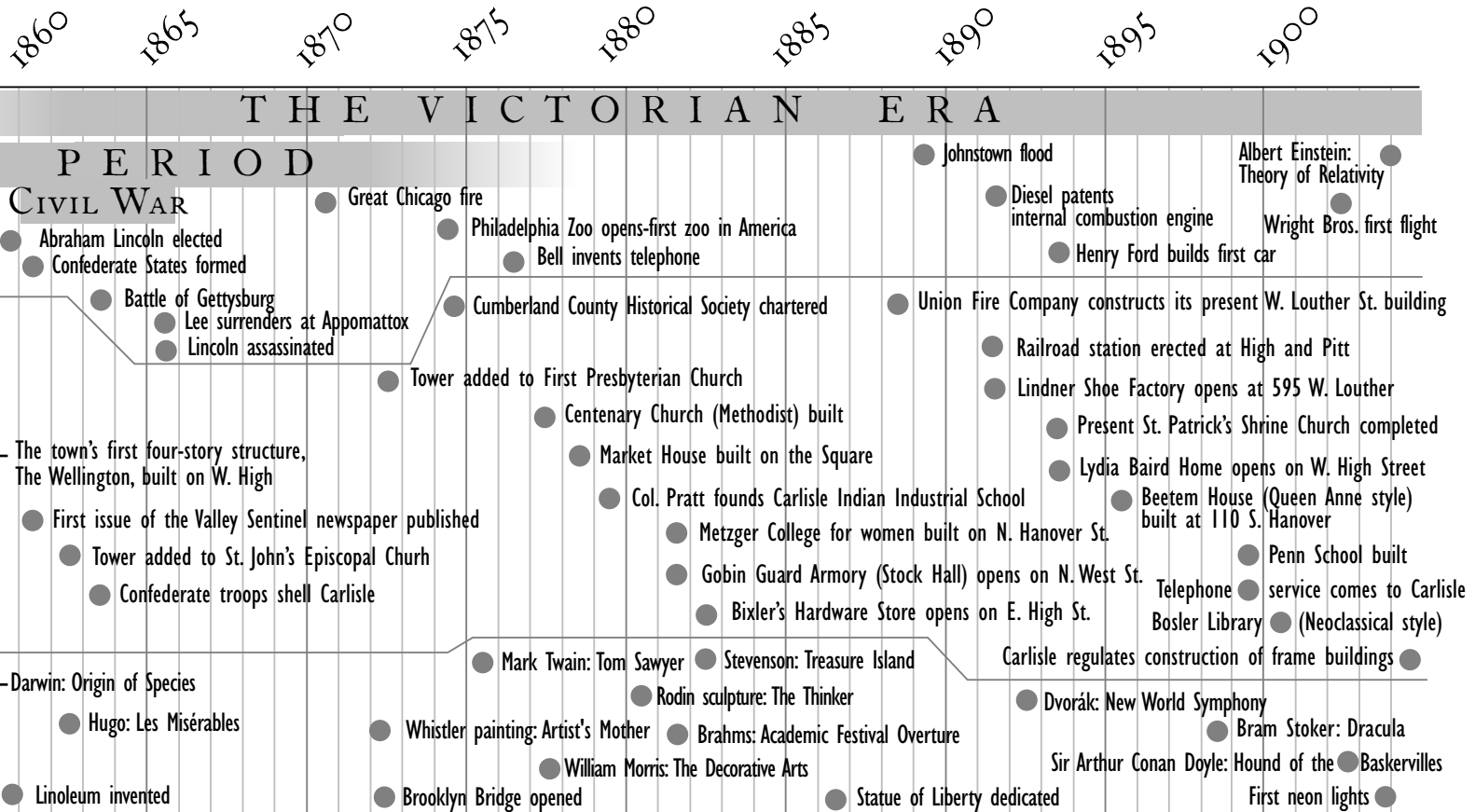
ALL BUILDING WAS DONE WITH HAND TOOLS

THE ROMANTIC AND VICTORIAN ERAS:



FORM FOLLOWS FANTASY

NEW BUILDING TECHNOLOGY AND ADVANCES IN MACHINERY MAKE IT POSSIBLE



REVIVAL

ITALIANATE

SECOND EMPIRE

COLONIAL REVIVAL

Art Nouveau style predominates in Europe
Macintosh School of Art in Glasgow
Flatiron Building in NY first "skyscraper"

QUEEN ANNE

ROMANESQUE



Victorian era, Second Empire / Italianate 1883



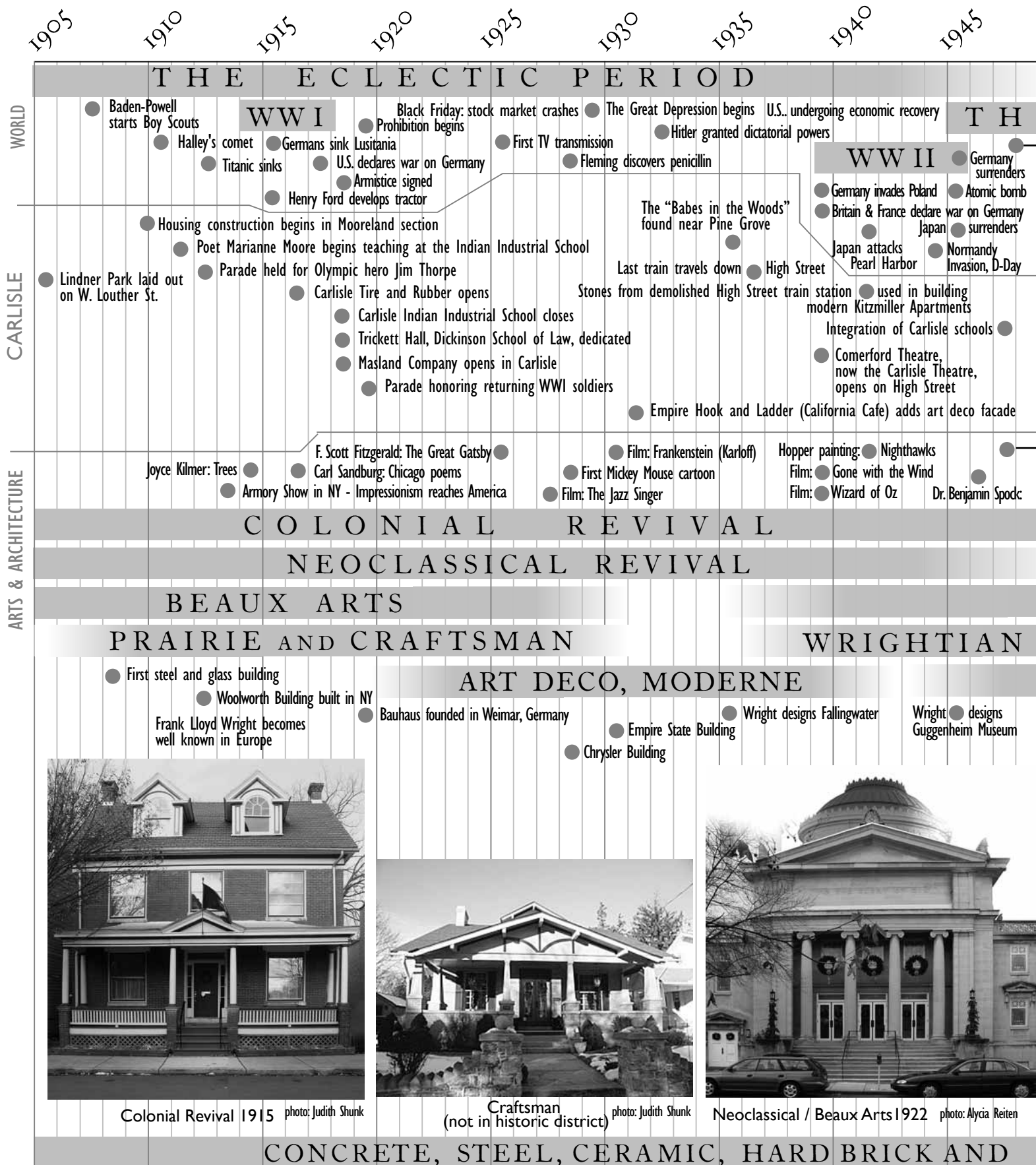
Victorian era, Queen Anne 1890-96



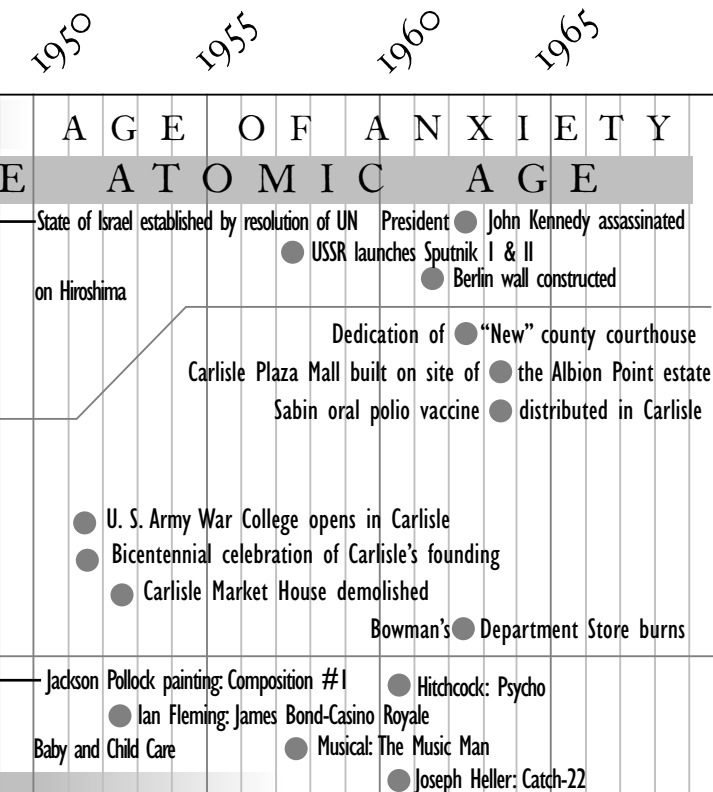
Victorian era, Romanesque / Queen Anne 1898

... WOODWORK IS PRODUCED IN PLANING MILLS

THE 20TH CENTURY; ARCHITECTURE



ENTERS THE MODERN ERA



NEO COLONIAL REVIVAL

- Mies Van der Rohe designs Lake Shore Drive apartment building, Chicago

MODERN

INTERNATIONAL

- Eero Saarinen designs TWA terminal at Idlewild



Art Deco 1931

MANUFACTURED WOODWORK

Just after the turn of the century, there was a "revolt" against the excesses of the Victorian styles, which led to a more restrained type of design. The Colonial Revival style, reminiscent of 18th century Georgian and Federal houses, often featured classical and historical details done with authentic classical proportions. The leading proponents were well known architects, such as Mellor Miegs and Howe. An architectural jury, reviewing contest submissions in 1916 said, "The jury admired simple, direct and logical solutions, complimented with artistic skill, combined with practical good sense and encouraged fitness of purpose and sound construction." We have completely avoided the pitfalls of overloaded ornament and the straining after something new which has injured the architecture of England and France." These were very livable houses, they remain so today, and this style is still popular in one form or another. It can be easily argued that "Colonial" is our "National Style".

Magazines such as *House & Garden* and *House Beautiful* were immensely popular, and the period between 1910 and 1929 is known as the *House & Garden Movement*. It was during this period that in urban houses, such as those in Carlisle, the Victorian *parlor*, entered from a vestibule, then a hall, was replaced by the *living room*, entered directly from the front door or vestibule. It was also during this period, that new understanding of the importance of sanitation and time and motion efficiency changed the kitchen from the messy domain of the housekeeper into an "immaculately clean and efficient laboratory". These were not mere stylistic fads, but important changes in the architectural vernacular brought about by, among other things, the absence of domestic servants. Today's *House & Garden* magazine would represent the kitchen as the central hub around which family life revolves.

In 1901, Gustave Stickley began publishing *The Craftsman* magazine. This precipitated a style known as the Craftsman Style or the Arts and Crafts Style, which was characterized by natural materials in rough textures, muted colors, stonework done in a rustic manner and the use of pergolas, trellises and other garden structures. While this style was executed in full-blown versions by the architects Greene and Greene, and in elaborate Adirondack "camps", it became extremely popular at the grass roots level for not only camps, but all-year-round homes. The technology was now in place to make prefabricated houses and ship them by rail anywhere in the country, and this was done by such companies as Sears Roebuck, Montgomery Ward, Aladdin, and Redi-Cut. Many of these extremely well engineered kit houses remain in good condition to this day and the Craftsman style has become popular again.

Other styles of the era represented in Carlisle are the Art Deco style, a fusion of art and technology and the Beaux Arts style, named after the *Ecole des Beaux Arts* in Paris, heralded as a return to Classicism.

A building must be at least 50 years old to be listed on the National Register. It's always interesting to look around and contemplate what might be considered an important historic building 50 years from now.

WHAT'S THE "HARB"?

It's not the Historical Society.

The formal name is Board of Historical Architectural Review, but it is commonly known as the Historical and Architectural Review Board, or "HARB".

It consists of seven members, appointed by Borough Council, including:

- A registered architect

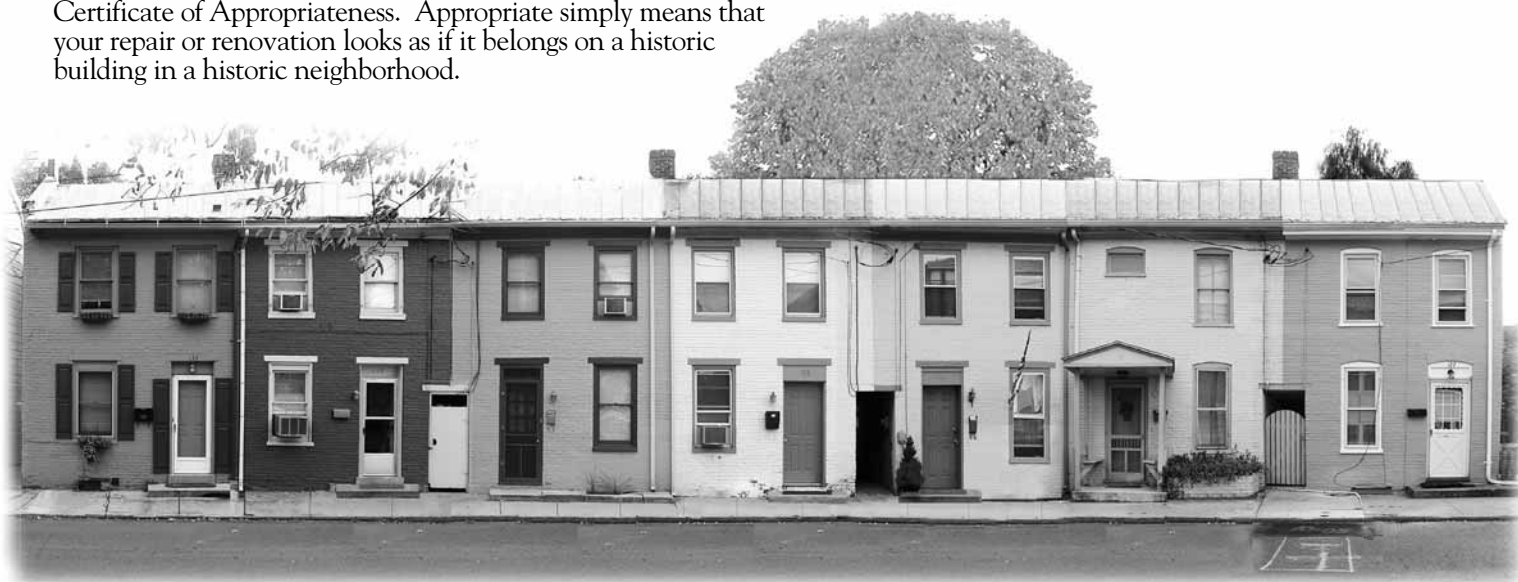
- A licensed real estate broker

- A building inspector

- Four additional persons with knowledge of and interest in the preservation of historic districts, two of whom reside within the district.

Their responsibility is to help you determine an appropriate approach for a repair or addition that will preserve the integrity of your house and neighborhood. **The HARB doesn't approve or disapprove; it makes recommendations to Borough Council based on historic appropriateness.**

When Borough Council approves your application, you'll get a Certificate of Appropriateness. Appropriate simply means that your repair or renovation looks as if it belongs on a historic building in a historic neighborhood.



above: Liberty Avenue streetscape

PRESERVING THE VALUE OF YOUR HISTORIC HOME AND COMMUNITY.

In our historic district, each house contributes to the character of the block, each block contributes to the character of the neighborhood, each neighborhood contributes to the character of the whole town. In other words, **every house counts**. When you drive around town you see block after block of great, well-preserved places. What's more, Carlisle is not a "museum," it's a real town with homes and businesses.

It's in everyone's best interest to preserve our town. Not just for the sake of maintaining property values, but because we care for our community.

HISTORIC DISTRICT CERTIFICATE OF APPROPRIATENESS

Property Address

The work being done to this property has been determined to meet the Secretary of Interior's Standards for the Treatment of Historic Properties and has been approved by the Carlisle Borough Council as being appropriate to the general historic, architectural and aesthetic nature of the historic district.

Date of Approval:

Approved Work:



YOU CAN WIN A HARB AWARD

In many places, you can buy an old house and you're on your own. In the Carlisle Historic District, you can get a lot of help, and it doesn't cost anything. Not only that, your efforts could result in a HARB award.

Every year we try to give at least one award in several categories: residential, commercial, sign, and "special" which covers interesting things we didn't anticipate. Our approach is to recognize as many outstanding old-house achievements as possible.

There have been so many successful projects completed in recent years that between four and seven awards have been given each year. Each award winner is recognized with a certificate and an article in *The Sentinel*.

The three pictures below of one HARB award winning project, show a particularly interesting example of how a building can go through changes and alterations over the years. The pictures are arranged chronologically, left to right.

In historic preservation, we refer to 3 levels of treatment: **Preservation**, which means maintaining it in its original state. **Repair**, which means carefully fixing the features that have deteriorated in an appropriate manner with appropriate materials. **Restoration**, which means replacing all or part of the building to a close approximation of its original appearance.

Restorations are usually researched, based on old documents and photos and refer to a specific period in the history of the building. The one shown below, for instance has been *restored* to its 1794 appearance. We don't expect complete period restorations and every building doesn't benefit from it. This is an especially successful example. Without a doubt, the value of this building has been greatly increased, both to the owners and the community.



photo: Early Architecture of Pennsylvania, A. Lawrence Kocher. Photographer unknown



photo: Cumberland County Historical Society date unknown



above: The award winning Ritchie Engineering sign follows the HARB guidelines closely: First and most importantly, it is an effective communication, pedestrian oriented, clear, legible and in character with the architecture of the building. The attachment hardware has been integrated into the sign. The simple light above it is subtle, pedestrian oriented, and not in competition with adjacent illuminated signs. While contemporary and not attempting to look like a period sign, it is very compatible with the building.

below: The Federal style building at 4 N. Hanover Street, now professional offices, is an example of a period restoration of a building that had been altered several times over the years. The picture to the far left, taken c. 1920 shows a door added on the front and 2/2 windows. The center picture shows a large shop window replacing much of the lower level. The picture directly below shows 12/12 windows, completely repointed masonry and a replacement-in-kind standing seam roof. Miraculously, the original door and all its exuberant woodwork has survived intact throughout all the alterations.



Appearance of restored building in 2005



photo: collection of Carlisle Borough

above: The Carlisle market house, formerly at the SE corner of High and Hanover Streets. Demolitions of historic structures usually happen in order to pave the way for "progress". The plea for demolition frequently starts with a declaration that the building is flawed in some irreparable way. In the case of this market house, it was said to be structurally unsound. When it was demolished in 1952, it took many large bulldozers and a wrecking ball to bring it down. Since that time, preservation laws have been put in place and legal precedents have been established to protect buildings such as this one from frivolous demolition. Demolition is forever. When any historic building is demolished, Carlisle loses a piece of its heritage.

A NOTE ABOUT DEMOLITION

The whole purpose of the historic district and the HARB is to preserve as much of Carlisle's historic building fabric as possible. **Demolition is the antithesis of preservation**, so we don't approach it casually. We have specific criteria that have to be met before any demolition can be considered. According to section 255-224B of the Carlisle Zoning Ordinance, these are:

- 1 That the applicant proves that the demolition is needed to clear the land for a project of special public benefit that would greatly outweigh the loss of the historical resource,
- 2 That the applicant proves that no reasonable beneficial use of the building is possible, or
- 3 That the applicant proves that the denial of the demolition would greatly result in unreasonable economic hardship to the owner.

HONESTY IN MATERIALS



above, left: Wooden siding is a traditional building element and an honest material. above right: Aluminum siding is a poor imitation. Fiber cement board (not shown) is a much more appropriate and longer lasting substitute.



above left: Slate is a natural material. A slate roof can last hundreds of years. above right: Asphalt "architectural" shingles look nothing like slates in texture or scale and are a poor substitution. Other synthetic slates, such as recycled rubber, are a better alternative.



above left: Wooden window sash with individual panes of glass, held in place by muntins is the traditional and honest form of old-house window. above right: Plastic sash with fake muntins, often called "grilles" do not have the same character as the real thing.

Historic buildings are normally made from straightforward materials which *are what they are*. Wooden siding was applied and painted and it looked like wooden siding. Even the siding in town that was made into blocks was not really supposed to fool anyone into thinking it was stone, it was just another way of "dressing up" wooden siding. From a distance it may look like cut and dressed stone, referred to as ashlar masonry, but up-close, it's beautifully handcrafted wood.

The practice of using cheaper and more common materials on building exteriors in imitation of more expensive natural materials is by no means a new one. In the eighteenth century, when rubble stone was considered to be an inexpensive material, stucco was sometimes applied to the rough stone and scored to simulate brick or ashlar. Sand impregnated paint was applied to wood to imitate quarried stone. In the 19th century, cast iron was also often detailed to appear like classical stone detail. This can be seen in its fully developed form in the SoHo historic district of New York City. Interestingly, these historic "deceptions", because of the skill or material needed to execute them, have become some of the most important details to preserve.

As we entered the 20th Century, however, and more and more materials were manufactured in mills and factories, there was a tendency to make new materials that looked superficially like traditional materials, but were cheaper and of lesser quality.

Some schools, such as the Bauhaus art school in Germany, from 1919 to 1933, led by famous architects Walter Gropius and Ludwig Mies van der Rohe, stressed using the modern materials such as aluminum, steel, and concrete in *honest* ways, expressing their attributes, rather than imitating other materials. Frank Lloyd Wright was another practitioner of this concept, which was a cornerstone of modern architecture.

Despite the efforts of architectural schools and great architects, however, honest expression of materials was not the way it filtered down, and soon we had such materials as aluminum siding, made to look like wood, asphalt siding, made to look like bricks, *perma-stone*, *brick-cote*, then plastic siding and windows. New synthetic construction materials are being developed as you read this. Contemporary buildings may be covered in plastic siding, with plastic corner boards, soffits and trim that imitate wood, aluminum K-style gutters that imitate a wooden cornice molding, plastic windows with snap in "grilles" that imitate divided wooden windows, asphalt shingles that imitate slates or wood shingles, a plastic coated fence, a deck made of wood-look plastic boards and a garden path made from concrete pavers that imitate either bricks or cobblestones.

Many sophisticated replacement materials, such as fiber cement board siding, recycled rubber, fiber cement and resin composite slates, and properly profiled modern windows can provide an acceptable, available replacement for your old house. Some off-the-shelf replacement materials, such as vinyl siding, windows, doors and roofing almost always detract from the value and integrity of a historic building and, by extension, the entire Carlisle Historic District. For that reason, it is best to seek out appropriate materials. A list of resources is available at Borough Hall. Call (717) 249-4922 for assistance.

THE CARLISLE HISTORIC DISTRICT

An historic district, to be known as "Historic Carlisle," is hereby created by ordinance No. 1197 - August 14, 1975, certified by resolution 75.10.20 of the PA Historical & Museum Commission, October 1, 1975.

The Carlisle Historic District is an intact collection of architecturally significant residential, commercial and public buildings constructed primarily from the late 18th through the mid-20th centuries. Located in the center of Carlisle Borough, the district includes most of the original 1751 town plan. Throughout its history, the Carlisle Historic District has been of local importance as a governmental and commercial center. Its period of historical architectural significance, 1751 to 1950, begins with Carlisle's founding as the county seat of the newly established Cumberland County. The Carlisle Historic District is located at the heart of one of the most preserved communities of its size in the region.



above: The 200 block of West South Street is an example of the richness of Carlisle's historic neighborhoods. This streetscape is an example of Greek revival era houses, which have been occupied and lovingly maintained by their successive owners over a period of more than 150 years. Each house has taken on its own individual character, yet the block has retained a distinct flavor and unity.

THE BOROUGH OF CARLISLE COMPREHENSIVE PLAN MISSION STATEMENT

The citizens of Carlisle will continually strive to make Carlisle an even greater place in which to live, work, learn and play. These efforts will emphasize an active downtown, strong neighborhoods, an attractive living environment, preservation of historic buildings, economic growth, high-quality life-long education, a strong sense of community, citizen involvement, regional cooperation, abundant recreation, preserved natural areas, and the celebration of the arts and culture.

THE CARLISLE VISION

Carlisle is a premier town with a strong sense of community identity and an excellent quality of life, which makes it a superb place to live, learn, work, visit, shop and play.

It is a balanced community; a small town in spirit and a small city in amenities. The historic and quaint charm of the past centuries is constantly evolving to meet the challenges and opportunities of the 21st century.

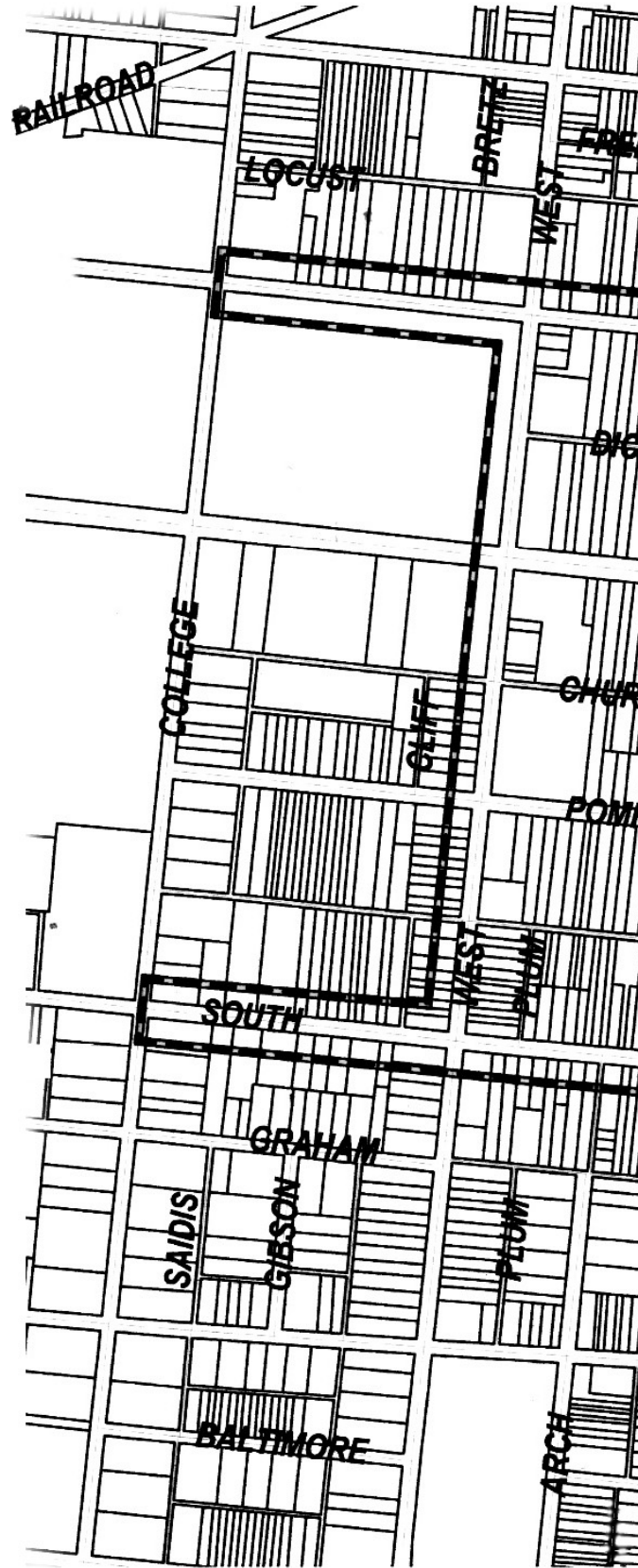
We are preserving our natural resources while promoting smart growth, forward looking and responsible in community and economic development and a caring and engaged community, with unity in diversity.



THE CARLISLE HISTORIC DISTRICT



If you are unsure whether your building is in the historic district, please call the Borough Zoning Officer at (717) 249-4922 for assistance. Brown street signs with "Carlisle Historic Dist" printed on them, identify the district.





****To view the most recent HARB guidelines, visit www.carlislepa.org/HARB.****

CARLISLE'S HARB GUIDELINES

The National Historic Preservation Act of 1966 established the National Register as a way to recognize properties worthy of preservation. Article 1, Section 27 of the Pennsylvania Constitution states: "The people have a right to clean air, pure water, and to the preservation of the scenic, historic and aesthetic values of the environment." Pennsylvania's Historical and Museum Commission works with local municipalities in attaining National Register listing, as well as certifying and administering historic districts. Within the Federal and state framework, the Carlisle HARB has created a series of guidelines to help you understand what is recommended before you fill out your application form. **These guidelines are based on the National Park Service Standards shown to the far right of the facing page, but specifically tailored to Carlisle.** The following pages will illustrate these in a way that is easy to understand.

Of course, every building is different. **If you are uncertain about, or need clarification of any aspect of the process, call the Borough Zoning Officer at (717) 249-4922. It's better to have discussed the project thoroughly before coming to the HARB meeting than to come unprepared.**

Carlisle Borough's 12

Guidelines: The following is directly from section 255-12 of the Carlisle Zoning Ordinance.

Historic District Guideline #1:

Deteriorated material on the exterior of a building shall be repaired or replaced with material that replicates the existing (or preferably original) as closely as possible. The following materials shall not be permitted unless otherwise provided for elsewhere in these guidelines: artificial brick, artificial cast stone, vinyl, or aluminum. On recommendation of the HARB and action by Borough Council, other material may be deemed appropriate where the use of other material or materials replicates the detail, profile, configuration and properties of the existing (or preferably original) material.

Historic District Guideline #2:

All buildings should be recognized as products of their own time. Alterations that have no historical basis are not permitted; provided however, on recommendation of the HARB and action by Borough Council, alterations may be deemed appropriate where the use of said materials replicates the detail, profile, configuration, and properties of existing (or preferably original) material.



Historic District Guideline #3:

Previous changes to a building, which have acquired significance in their own right, shall be recognized and respected.

Historic District Guideline #4:

Aluminum or vinyl siding over brick, stone, or masonry is prohibited. Aluminum or vinyl siding over wooden buildings shall be prohibited where it can be readily seen from a public street or public way. If aluminum or vinyl siding is permitted as a replacement for existing aluminum or vinyl siding, the new aluminum or vinyl siding shall not be layered over the existing aluminum or vinyl siding. All buildings shall be recognized as products of their own time.

Historic District Guideline #5: The method of cleaning brick, stone, or other masonry structures shall be by the gentlest means possible. It is recommended that low-pressure water cleaning with a mild detergent be tried first prior to any other type of cleaning method. Abrasive cleaning of brick or other masonry materials shall not be allowed unless it is necessary for the preservation of the historic structure. Chemical cleaning of brick or other masonry materials shall only be allowed where it can be shown that the chemical will not do permanent damage to the building surface, will not be harmful to the environment, and will be used in a safe manner. All chemicals used and the method of cleaning must first be approved by the Borough Engineer. The cleaning of buildings will only be allowed on a case-by-case basis. As an alternative to chemical or abrasive cleaning, it is recommended that repainting be considered to protect the historical significance of the building.

Historic District Guideline #6: The removal of distinguishing architectural features shall not be permitted. In cases where such features have deteriorated beyond saving, they shall be replaced with materials that replicate the detail, profile, configuration and properties of the existing (or preferably original) material.

Historic District Guideline #7: The location, dimension and material of replacement windows, doors and openings shall be the same as the existing (or preferably original) windows, doors and openings. Existing (or preferably original) windows, doors and openings, including all components: sash, glass, transoms, sidelights, lintels, sills, frames, moldings, shutters, doors, steps, and hardware, shall be retained and repaired whenever possible. Design or material changes that are not consistent with the existing (or preferably original) window or door components, and which appear on a primary facade of a building, shall be prohibited, except as set forth below. A primary facade is the elevation(s) of the building, which directly faces a public street or public thoroughfare; a building may have more than one primary facade.

A secondary facade is the elevation(s) of the building that is (are) seen from a distant public street or public thoroughfare and substantially blocked from view by another building (such as the rear elevation screened by a garage or a side elevation adjacent to another building). Replacement windows or doors, or their components, which are on a building's secondary facade, shall be consistent in style with the existing (or preferably original) materials, but may be composed of other materials. Consistent with guideline number one, replacement materials on either a primary or a secondary facade shall be permitted if they replicate the detail, profile, configuration and properties of the existing (or preferably original) material.

Historic District Guideline #8: The original material and architectural features of porches, steps, and hand rails including balusters, columns, and brackets; roof decorations of wood, cast iron, terra-cotta tile, and brick should be retained when possible. Such materials shall be repaired or replaced with material that replicates the existing (or preferably original) as closely as possible.

Historic District Guideline #9: Roof shape and pitch shall be preserved. The material shall be repaired or replaced with material that replicates the existing (or preferably original) as closely as possible. If the cost of a particular material is prohibitive, such as slate, terra-cotta or metal, an aesthetic facsimile recommended by the HARB and approved by Borough Council may be utilized.

Historic District Guideline #10: Unless modified herein, the Board shall utilize the most recent version of the Secretary of the Interior's Standards for Rehabilitating Historic Buildings in its recommendations.

Historic District Guideline #11: Signs should be integrated into the particular architectural character of the building and neighborhood and follow the Historical District precedent in form and in placement on the building. Signs should be either consistent with the period of the building or clearly contemporary to enhance old/new inter-relationship. Signs should approximate the quality of materials, designs, and workmanship of surrounding architecture and should be linked to particular building colors and/or materials.

Historic District Guideline #12: Signs should be primarily pedestrian oriented. Lettering should be clear, legible and in character with the architecture or history of the building. Signs should integrate hardware appropriately into sign design. The lighting of signs is to be considered as part of the aesthetic illumination of the overall display and/or architecture. The illumination should be subtle, pedestrian oriented, and not in competition with adjacent illuminated signs. Neon signs are prohibited in the historic district unless they blend in with the architecture or history of the building.

NATIONAL PARK SERVICE, DEPARTMENT OF THE INTERIOR IO STANDARDS FOR REHABILITATION

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

THE APPLICATION TO OBTAIN A CERTIFICATE OF APPROPRIATENESS

I NEED TO DO SOME EXTERIOR WORK ON MY HOUSE.

Where do I start?

If you own a building in the historic district and are planning a project that affects any part of the **exterior**, visible from a public way, a HARB application is required. Depending on the nature of the project, a zoning and/or building permit may be required as well. The HARB application is a simple form. The drawings included with the application don't have to be done by a professional, but must be clear and include relevant information.

The Borough has a copy of *The Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings* if you want to look at it, or you can get one from The Dept. of the Interior (or their website-see Appendix A). There is also a series of brochures called *Preservation Briefs*. These cover every subject from metal roofs to handicapped access ramps for historic buildings. Better yet, Borough staff is available and will be happy to assist you with your project. Other resources are the Old Neighborhoods League and the Cumberland County Historical Society. Refer to the appendix for contact information.

I'm in a hurry!

How can I improve my chances of getting a Certificate of Appropriateness the first time?

1. Discuss your plans with the Zoning Officer or a HARB member. The telephone number is **717 249-4922**

2. Fill out your application as clearly as possible. (Check all that apply)

3. Include drawings and photographs that clearly represent your proposal. The more information the better.

4. If possible, bring samples of the materials you'd like to use.

Things such as texture and style are important.

5. If you can, come to the meeting yourself. Contractors may not be able to make decisions on your behalf.

OTHER REQUIRED PERMIT APPLICATIONS FILED

- ☒ Building Permit Application
☐ Sign Permit Application

NOTE: Either a building permit application or a sign permit application must be submitted for this application for a Certificate of Appropriateness to be considered complete.

(CONTINUED ON REVERSE SIDE)

6. GENERAL DESCRIPTION

THE BANKISTED
RIGHT STYLE
I WOULD LIKE
NEW CUES
WITH THE

I INTEND
MADE.
AND IN
RAILINGS
POSTS

PAINTING

7. CERTIFICATE
I hereby certify
work is authorized
attend the next
Board to present
result in the
attend two
application

Signature of

Printed Name

POOR PORCH BANNISTER DETAIL

NG POST
EXISTING RAILING

ON OF WORK (Use additional sheets, if needed)

ON MY PORCH ARE NOT THE
OR THE RIGHT SPACING.
E TO REPLACE THEM WITH
THAT ARE MORE IN KEEP
STYLE OF THE HOUSE.

TO HAVE NEW TURNINGS MADE
THESE WILL BE PRIMED AND
STALLED BETWEEN THE EXIS
S. THE EXISTING RAILINGS
ARE THE ORIGINAL ONES.

WILL MATCH THE OTHER WOOD

ATION
that the information contained h
ized by the owner of record of the
regularly scheduled meeting of the
ent this application. I understand that
application being tabled until the next regul
consecutive meetings after acceptance of an ap
being considered withdrawn from consideration.

Applicant *John Doe*

JOHN DOE

THIS APPLICATION WILL NOT P
REQUIRED INFORMATION IS C

** For Official Use Only **

ate of acceptance:

Accepted by:



THINK ABOUT YOUR PROJECT CAREFULLY, AND
PRESENT IT IN A WAY THAT'S EASY TO UNDERSTAND.

In order for the members of HARB to act on your proposal, they have to understand what you're proposing. The whole project may be very clear to you, but it's new information to them. If the board can't understand what you're proposing because you haven't included enough information, your application may be delayed until the next month in order to give you more time to prepare.

If you're going to make a mistake, err on the side of bringing too much information rather than not enough.

If you're uncertain about anything, ask the Zoning Officer.

APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS

BOROUGH OF CARLISLE
53 W. SOUTH STREET
CARLISLE PA 17013

1. PROJECT INFORMATION

Property Address 2 NORTH MAPLE ST, CARLISLE

2. APPLICANT INFORMATION

Owner or Lessee	<u>JOHN DOE</u>	Mailing Address	<u>2 NORTH MAPLE 17013</u>	Zip	<u>717-555-1801</u>	Phone #
Contractor	<u>ACME RESTORATION</u>	Mailing Address	<u>RD 3</u>	Zip	<u>17015</u>	Phone #
Architect or Engineer		Mailing Address		Zip		Phone #

3. TYPE OF WORK (Check all that apply)

- | | | |
|--|---|---------------------------------------|
| ☐ Awning | ☐ Lighting | ☐ Sandblasting |
| ☐ Chemical Cleaning | ☐ Masonry/Brick | ☐ Shutters |
| ☐ Chimney | ☐ New Structure | ☐ Siding |
| ☐ Cornice | ☐ Painting | ☐ Store Facade |
| ☐ Doors | ☒ Porch/Stoop | ☐ Stucco |
| ☐ Gutters/Spouting | ☐ Roof | ☐ Windows |
| ☐ Other: | | |

4. PROJECT DOCUMENTS SUBMITTED (Check all that apply)

- ☒ Photographs of property and/or neighboring properties
☒ Drawings and/or architectural renderings
☒ Materials and/or color samples
☐ Sign rendering with sample lettering
☐ Other:

5. OTHER REQUIRED PERMIT APPLICATIONS FILED

- ☒ Building Permit Application
☐ Sign Permit Application

NOTE: Either a building permit application or a sign permit application submitted for this application for a Certificate of Appropriateness to be complete.

(CONTINUED ON REVERSE SIDE)

Fill out the form as clearly as possible.
Explain your project in detail. Include as much information as you can.

The HARB application is not that tough to fill out. The most important part is the "general description of work."

Try to explain what you would like to do as clearly as possible. Not having enough information could delay your application until the next month. If you are unsure about anything, call the Zoning Officer, who's a skilled preservation consultant at **717 249-4922**. It's better to have asked the questions and thought everything through before you come to the HARB meeting. To quote the Boy Scout motto: "Be prepared."



include a snapshot of the house

and a snapshot of the part you would like to work on.



6. GENERAL DESCRIPTION OF WORK (Use additional sheets, if needed)

THE BANNISTERS ON MY PORCH ARE NOT THE RIGHT STYLE OR THE RIGHT SPACING. I WOULD LIKE TO REPLACE THEM WITH NEW ONES THAT ARE MORE IN KEEPING WITH THE STYLE OF THE HOUSE.

I INTEND TO HAVE NEW TURNINGS MADE OF MAPLE. THESE WILL BE PRIMED AND PAINTED AND INSTALLED BETWEEN THE EXISTING RAILINGS. THE EXISTING RAILINGS AND POSTS ARE THE ORIGINAL ONES.

PAINTING WILL MATCH THE OTHER WOODWORK.

7. CERTIFICATION

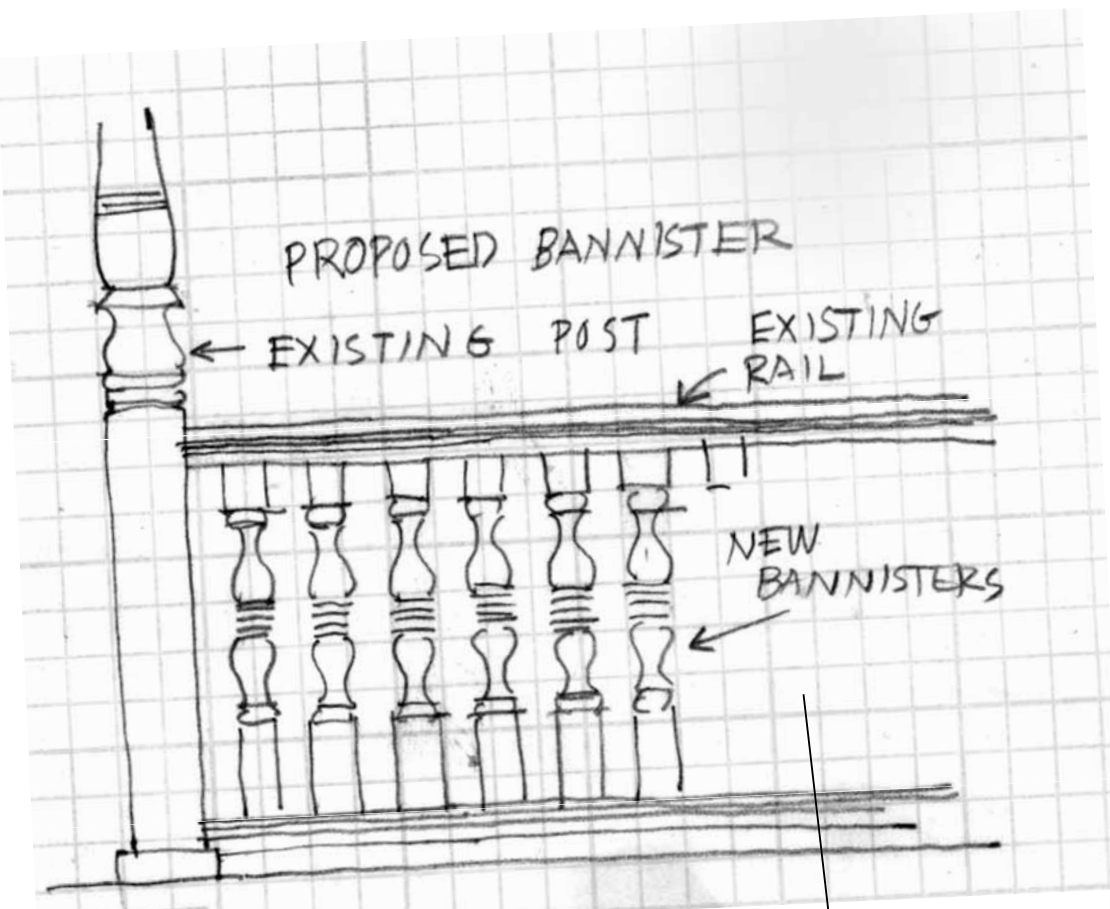
I hereby certify that the information contained herein is complete and accurate and that the work is authorized by the owner of record of the named property. Furthermore, I agree to attend the next regularly scheduled meeting of the Historical and Architectural Review Board to present this application. I understand that failure to appear at the meeting will result in the application being tabled until the next regularly scheduled meeting. Failure to attend two consecutive meetings after acceptance of an application will result in the application being considered withdrawn from consideration.

Signature of Applicant	<u>John Doe</u>	Date	<u>May 8, 2015</u>
Printed Name of Applicant	<u>JOHN DOE</u>	Phone #	<u>717-555-1801</u>

THIS APPLICATION WILL NOT BE PROCESSED UNTIL ALL REQUIRED INFORMATION IS COMPLETELY SUBMITTED.

**** For Official Use Only ****
 Date of acceptance: _____
 Accepted by: _____

Revised 4/11/95



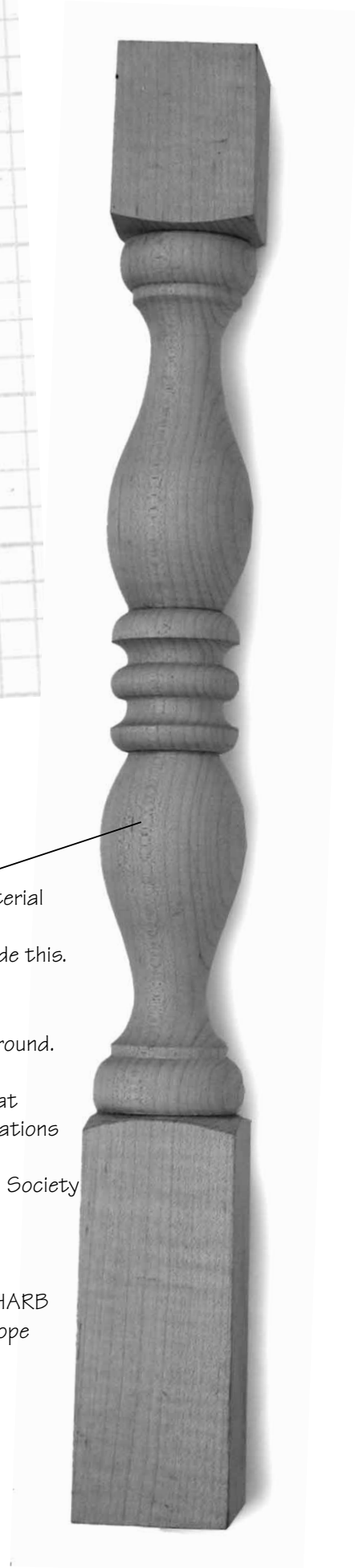
Make a sketch that shows what you are proposing to do

Bring a sample of the material you would like to use.
Your contractor can provide this.

Old photographs often show architectural details in the background. If you're lucky enough to find one, it can be really helpful to show what your house looked like before alterations were made.
The Cumberland County Historical Society may have one in its collection.

The materials you need to bring to the HARB meeting are the fundamental bits of information you need in order to complete your project successfully and help HARB understand your proposal.

Color swatches help the HARB understand the entire scope of the project, but are not required.



RECOMMENDED TREATMENT OF STONE BUILDINGS

Carlisle is fortunate to have a number of surviving limestone and sandstone buildings. The Cumberland valley is underlain with limestone, which was attractive to early settlers, as it was an indicator of good farmland. It's no surprise then, that limestone and dolomite are common historic building stone types.

Our local limestone ranges from light gray to darker blue-gray to a yellowish tone. As a building material, it is very difficult to "cut". It shouldn't be confused, for instance, with the kind of limestone from quarries near Bloomington Indiana that can be cut into blocks and is the material of many formal cut-stone, or *ashlar* built banks and public buildings. Being a sedimentary rock, limestone will split along cleavage planes, and local veins will often fracture at a right angle in certain places, giving the mason three good planes. Since, in the body of a wall, only one face is visible, and at a corner, two, that made the local limestone work pretty well, but shaping it beyond that was difficult. Limestone had a second use, as the basis for the making of lime for mortar, whitewash, and agricultural purposes. This was accomplished by burning limestone in a kiln and collecting the residue. Abandoned lime kilns still exist throughout Pennsylvania.

Early mortar was made from sand and lime, which bonded with the stone, but gravity was the force that held the building together. The common stone-wall thickness is 16 inches. At regular intervals, wide stones called headers, go all the way across the wall with their best side facing toward the outside. The interior surface was plastered. When you look at a stone wall, you can't tell which stones are headers...a normal looking stone on the face might be a 300 pound header.

The other kind of stone used in Carlisle is sandstone, existing in several types. The most widespread kind is a soft reddish tan to purple variety. The deposit in Bucks County became the building stone for the "brownstones" in New York City. When first quarried, it is soft and can be cut with a saw in order to produce ashlar masonry, fancy trim for brick and stone buildings and stairs. The old Carlisle jail is made from this sandstone.

High pressure power washing is not an appropriate cleaning method for limestone and sandstone. It is better to hand wash and scrape where necessary. It is extremely important not to apply "sealers" to historic stone buildings, especially sandstone. Doing so can trap moisture inside and cause the face to spall and split off. **Any attempts to solve moisture or "rising damp" problems in historic masonry buildings should be done only after consulting a preservation specialist.** These repairs should be undertaken with caution. The HARB can provide advice on this subject.

Roof shape and pitch shall be preserved.

Standing-seam roofs shall be painted periodically, kept in good condition and not removed. A standing-seam roof can last indefinitely if not allowed to rust. If the roof is badly deteriorated and the availability of sheet metal artisans makes replacement cost prohibitive, an aesthetically acceptable facsimile, recommended by HARB may be recommended.

All window and door openings shall be preserved in their original size and position.

Wooden trim such as cornices, window and door surrounds shall not be removed nor covered in aluminum or plastic.

Stone shall be cleaned by the gentlest means possible. Low pressure water with a mild detergent shall be tried first. Abrasive cleaning shall be used only if necessary for the preservation of the building and only when approved by HARB.

Stone buildings in Carlisle were historically unpainted and shall not be painted.

Stone or brick buildings shall not be covered with other materials such as artificial brick, artificial stone, aluminum or vinyl siding.

Repointing of historic masonry shall match the original in color and profile, and shall be done with mortar formulas containing less portland cement than that used with modern vitreous bricks (see the chart on page 28). A color test shall be made before executing the actual repair, as these materials often change color as they cure. Type N and Type S mortar shall not be used on historic stone structures.

Original doors, shutters and windows shall be retained. **Replacement shutters** shall match original ones and shall close properly, covering the window completely. Shutters shall not be used "decoratively" where shutters did not exist historically.

Delicate original windows can be protected by storm windows. The upper and lower storm sash division shall correspond to that of the wooden windows .

Where the severity of deterioration requires replacement, the new window shall match the old in design, and where possible, materials. Muntins on replacement windows shall appear on the outside of the window. All wood trim must be preserved.

Iron hardware such as shutter dogs, hinges, pintles and boot scrapers shall be preserved.

Original wooden bulkheads shall not be replaced with steel ones. Iron hardware shall be preserved.

Chimneys are often defining features
They shall not be removed,
even if non-functional.



This elevation of the building facing the street is known as the primary façade.

RECOMMENDED TREATMENT OF BRICK BUILDINGS

Carlisle contains brick buildings of many eras. **Each one is a product of its own time and should be recognized as such.** The most important thing to keep in mind about early brick is that it is softer than modern brick and has to be treated differently.

Most 18th and 19th century brick was fired in stacks and the bricks closest to the fire became harder than those farther away. Generally, as early brick buildings were several courses thick, the soft or *salmon* brick was used in the inner courses and the harder bricks were used as outer facing. Sometimes these were ground to a smooth surface.

Early mortar was made from sand and lime, which had an expansion rate similar to the soft bricks and bonded with them to make a somewhat flexible matrix held together by gravity.

Modern portland cement mortar is much harder, acts almost like glue, and bonds modern high-fired bricks into a rigid monolithic structure.

Strong portland cement mortar is not compatible with early bricks, and the different expansion rates and hardnesses can cause the softer bricks to spall and chip away. *We have included a chart of acceptable mortar formulas on page 28.*

Although portland cement had been used in Europe since 1850, it was not manufactured in America until the 1870s. One of the first plants to start production was that of David O. Saylor at Coplay, PA, which started in 1871. Although it didn't really become common until the late 1800s, much of the Pennsylvania production was in the Lehigh Valley around Allentown. During the same period, new kiln designs allowed bricks to be fired at higher temperatures, which made them compatible with the stronger portland cement.

Many 18th and 19th brick buildings are trimmed with sandstone, another relatively soft material very compatible with soft mortar, but not with modern-day formulas.

Partly because of the soft bricks, partly for aesthetic reasons, **many early brick buildings were painted.** In such cases it is a mistake to remove the paint, which is not only historically inappropriate, but bad for the building, as it exposes the soft bricks to the elements. High pressure power washing is not an appropriate cleaning method for historic brick. It is better to hand wash and scrape where necessary.



Roof shape and pitch shall be preserved.

Slate roofs shall be kept in good condition and not removed. A slate roof can last 300 years with proper maintenance. If the roof is badly deteriorated and the price of slates makes replacement cost prohibitive, an aesthetically acceptable facimile recommended by HARB may be used.

Wooden trim such as cornices, frieze boards, soffits, brackets and balusters shall not be removed or covered in aluminum or plastic.

Masonry or terra-cotta trim such as window hoods, sills, arches, belt courses, water tables and stairs shall not be painted or removed. If elements are badly deteriorated and replacement in kind is cost prohibitive, an aesthetically acceptable facimile, recommended by HARB, may be used.

Brick and stone shall be cleaned by the gentlest means possible. Low pressure water with a mild detergent shall be tried first. Abrasive cleaning shall be used only if necessary for the preservation of the building, and only when approved by HARB

Masonry buildings that were historically unpainted shall not be painted.

Masonry buildings that were historically painted shall remain painted.

Repointing of historic masonry shall match the original in color and profile, and shall be done with mortar formulas containing less portland cement than that used with modern vitreous bricks (see the chart on page 26). A color test shall be made before executing the actual repair; as these materials often change color as they cure. Type N mortar shall only be used with hard facing brick in exposed locations and Type S mortar shall not be used on pre-20th Century brickwork at all.

Original doors and windows shall be retained.

Where the severity of deterioration requires replacement, the new feature shall match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

Spalling stone steps shall be repaired rather than replaced with wood or concrete. The repairs shall match the original material in color and texture. Various epoxy and concrete products are available for this purpose. As in repointing, a color test shall be made before executing the actual repair.

Stone or brick buildings should not be covered with other materials such as artificial brick, artificial stone, aluminum or plastic siding.

Cornices and cresting shall not be removed or covered in aluminum or plastic.

Deteriorated features shall be repaired or replaced with material that replicates the original as closely as possible. Removal of distinguishing architectural features is not permitted.

Chimneys are often defining features. They shall not be removed, even if non functional.



This elevation of the building facing the street is known as the primary façade.

HELPFUL MASONRY INFORMATION

Most of the problems with historic masonry arise when the brick or stone needs to be repointed. Regular type N or type S mortar made from bagged pre-mixes should not be used. It's just too strong and can cause stones and bricks to spall or flake away. Here's a chart that shows what the correct mixes are.

Most Common In Carlisle

MASONRY MATERIAL	EXPOSURE	TYPE	PORTLAND CEMENT	LIME	SAND
Weak: soft hand made brick marble	protected interior	L	0	1	2 1/4 - 3
	normal exterior exposure	K	1	3	10 - 12
	severe exposure	O	1	2	8 - 9
weak limestone soft sandstone	normal exterior exposure	K	1	3	10 - 12
	severe exposure	O	1	2	8 - 9
Average strength: 19th C, molded brick sound limestone harder sandstone	protected interior	K	1	3	10 - 12
	normal exterior exposure	O	1	2	8 - 9
	severe exposure	N	1	1	5 - 6
Strong: Hard stone / granite modern vitreous brick	normal exterior exposure	N	1	1	5 - 6
	severe exposure, paving	S	1	1/2	4 - 4 1/2
Not applicable to historic buildings in Carlisle		M	1	1/4	3 - 3 1/4

Mortar formulas compiled from information in: *Preservation Briefs #2*, National Park Service and *Masonry*, National Trust for Historic Preservation

Above: The chart showing mortar formulas for historic masonry. In the case of formulas based on "extreme exposure", which would, for example, be a chimney-top above the roof line or exterior paving, there is always a trade-off between the strength of the mortar and the possibility that the mortar may harm the stone or brick if too strong. Err on the weak side.

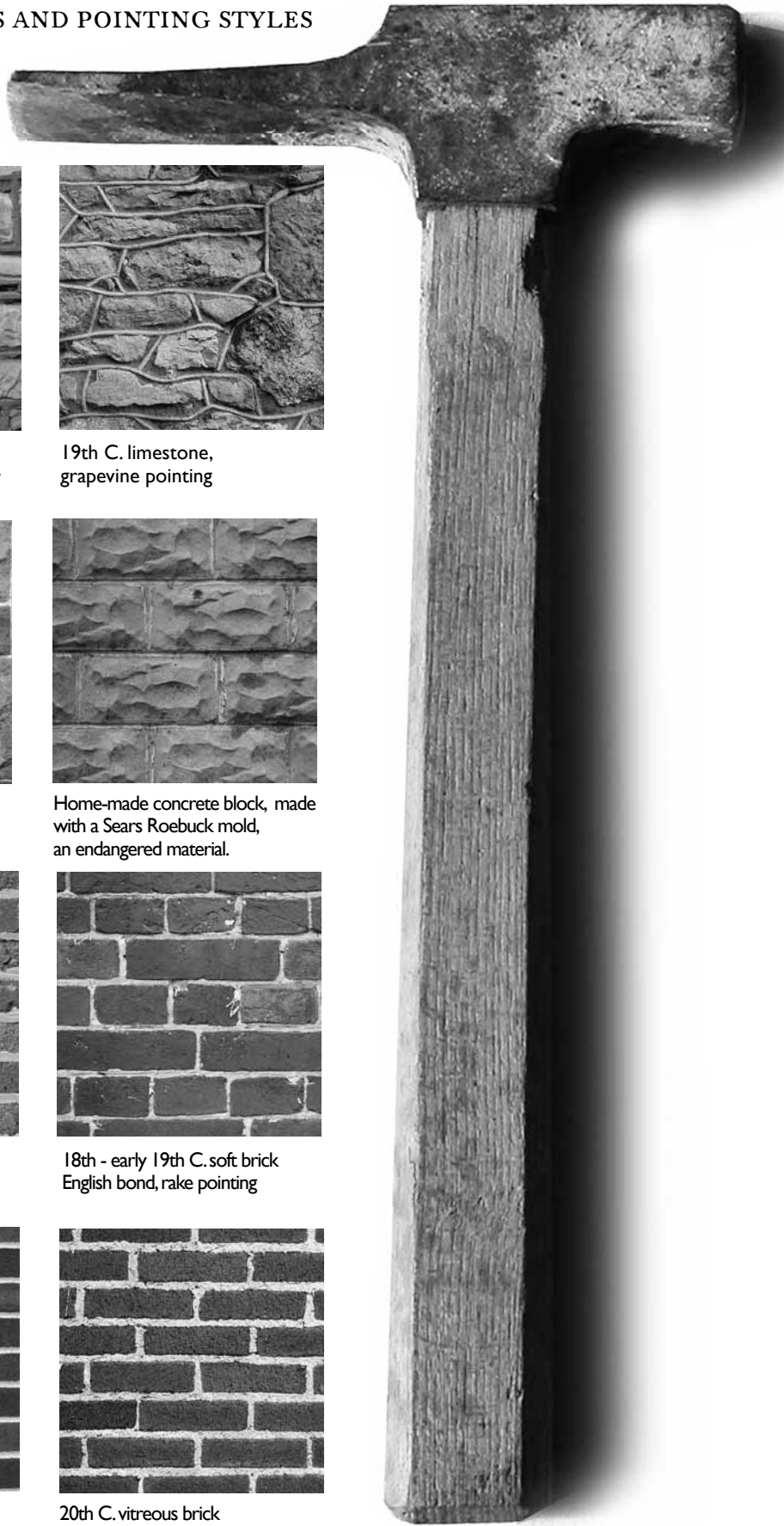
If in doubt, contact the Zoning Officer at **717 249-4422**.



Left: Old bricks that have been repointed with modern mortar. The bricks expand and contract into the harder mortar, which causes them to chip away until there's nothing left.



A GLOSSARY OF STONE AND BRICK BONDS AND POINTING STYLES



18th C. limestone,
ridge pointing, lime-sand mortar



19th C. limestone,
ribbon pointing, red sand mortar



19th C. limestone,
grapevine pointing



20th C. coursed ashlar
cut limestone, minimal mortar joints



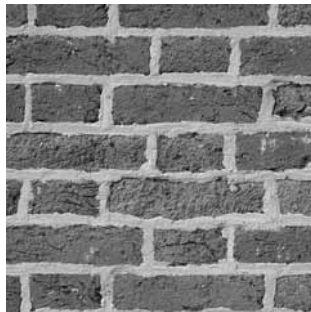
19th C. rusticated broken ashlar
sandstone, flat struck mortar joints



Home-made concrete block, made
with a Sears Roebuck mold,
an endangered material.



18th - early 19th C. soft brick
incised mortar joint. The molding
is called a *water table*.



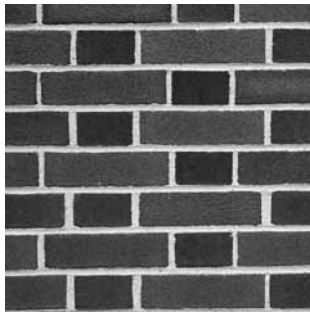
18th C. soft brick,
Flemish bond, badly repointed



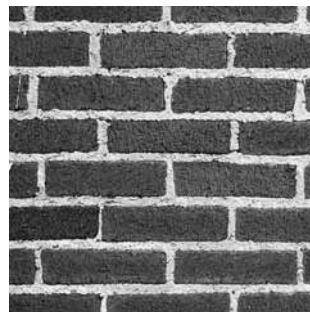
18th - early 19th C. soft brick
English bond, rake pointing



19th C. ground face brick
common bond, narrow mortar joints



20th C. vitreous brick
Flemish bond, concave pointing



20th C. vitreous brick
common bond, flush pointing

RECOMMENDED TREATMENT OF WOODEN BUILDINGS



Roof shape and pitch shall be preserved.

Historic roofing material such as standing seam metal and slate shall be maintained in good condition and not removed. If the roof is badly deteriorated and repair is not possible, an aesthetically acceptable facsimile or substitution, recommended by HARB may be used.

Wooden trim such as cornices, window and door surrounds shall not be removed or covered in aluminum or plastic.

All window and door openings shall be preserved in their original size and position.

Original doors and windows shall be retained. Leaky and deteriorated wooden sash can be repaired, re-puttied and painted. When additional energy efficiency is required, tight fitting exterior storm windows are recommended.

Original wooden siding shall be repaired and preserved. Where repair is no longer possible because of severe deterioration, an aesthetically acceptable facsimile or substitution closely approximating the original siding may be recommended by HARB. Embossed "wood-grain" textures are not acceptable. In the rare cases where replacement materials, such as fiber cement board may be recommended by the HARB, these materials shall be applied in a way that preserves the original wooden siding underneath. Wooden corner boards and trim shall be furred out in order to preserve the original shadow lines.

Porches shall be preserved.

Gingerbread, brackets, balusters, and posts shall be preserved. If these elements are so badly deteriorated and repair is not possible, an aesthetically acceptable facsimile or substitution may be recommended by HARB. Off the shelf pressure treated or plastic deck components are not acceptable.

Screen doors are period appropriate to Victorian era houses, but shall be of an appropriate style.

Rain gutters and downspouts shall be of the half-round and round variety. K-style is not permitted unless it can be documented that a similar profile existed historically. See the section in this booklet on roofing and gutters on pages 34 and 35.

Many of Carlisle's wood framed buildings have been compromised by the addition of plastic and aluminum siding and have had important features removed. It is impossible to overstate the importance of preserving the remaining wood buildings. Made of material from the vast virgin hemlock and pine forests that once existed in Pennsylvania, they are an endangered resource.



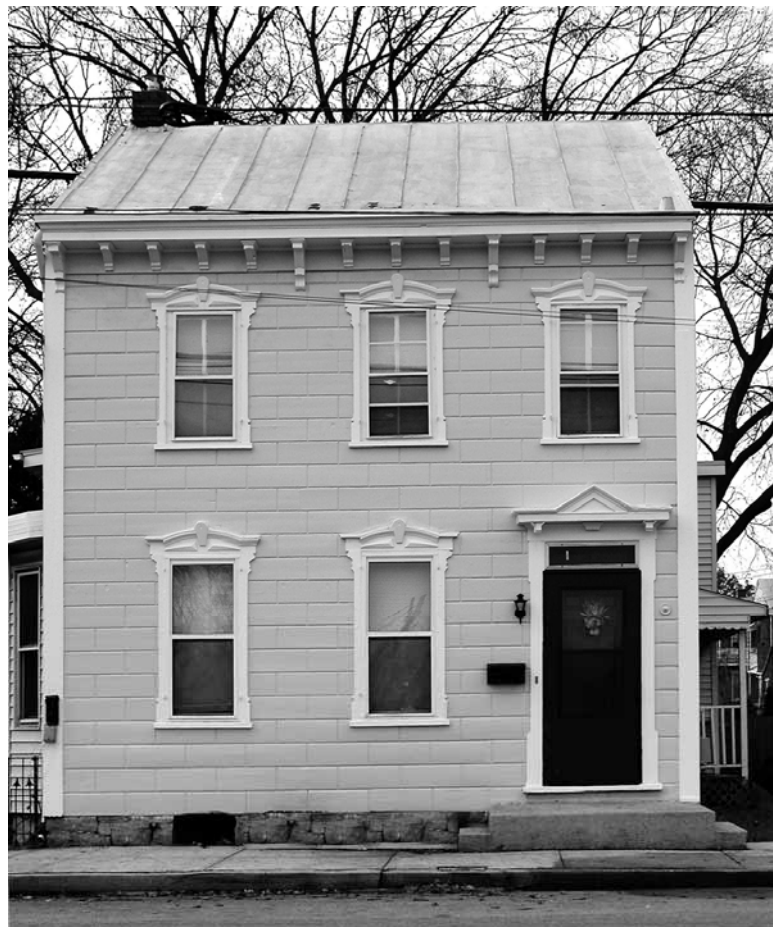
Types of wood siding:

Above left: clapboard or beveled siding with a beaded corner board. Part of a fancy fluted window casing can be seen to the right. The trim always protrudes beyond the plane of the siding producing a *shadow line*. This must always be maintained when performing any siding repair or replacement.

Above center: a type of siding, which mimicks rusticated ashlar masonry. There are numerous examples of this in Carlisle, normally on Italianate style houses, making this an important wooden building type in town. It is executed in different corner configurations, some with protruding "quoins", as shown here, some without, as shown on the facing page, and some with corner boards, as shown on the picture to the lower right. Regardless of the corner treatment, these boards are tongue-and grooved and fit together tightly.

Above right: German siding, another common form that fits together with a shiplap joint. As with all historic siding types, the trim *sits proud* of the siding surface, creating a shadow-line.

Right: a house in an understated Italianate style with original block siding, corner boards window hoods, door hood and brackets. The standing seam roof may also be original.



WINDOWS & DOORS

Windows and doors can set the tone of a house. If you have the original ones on your house, they're made of better material than is available today and have already lasted from 80 to 250 years. Modern epoxies and finishes make it possible to fully restore deteriorated wooden windows and doors. Exterior storm windows can preserve original wood windows indefinitely. Plastic (vinyl) replacement windows, on the other hand, are often only guaranteed for 10 years and a broken sash cannot be repaired. "No maintenance" is a myth.

A note about transoms:

Prior to the Victorian era, doors did not usually have windows incorporated into them. The *transom*, which is the "little window" above the door, served the function of allowing light into the entry. These could often be tilted open for ventilation in hot weather. It is usually not historically appropriate for pre-Victorian houses to have doors with windows incorporated into them, and storm doors are never historically appropriate until c 1950.

While storm doors themselves do not require HARB review, they must be installed in a manner that does not reduce the size of the original door opening.

Original door and window openings should be preserved and not enlarged or reduced.

Lintels and window hoods should not be covered with aluminum or plastic.

Shutters should be preserved. Plastic or aluminum shutters are not permitted. Replacement shutters must be able to cover the entire window, be attached by hinges and be functional. Shutters should not be used decoratively where shutters did not exist historically.

Cornices, door hoods, brackets and architraves should be preserved and not covered with aluminum or plastic.



If windows cannot be repaired, and the HARB approves replacement, the replacements must be the same size and muntin configuration as the originals.

Inappropriate non-original sash should be replaced with sash that matches the original configuration.

In order to bring old windows up to a better standard of energy efficiency, exterior storm windows are recommended.

These should be divided in a way that matches the upper-and lower sash of the originals.

Replacement doors, when approved by the HARB, should match the original as closely as possible.

Original door hardware such as latches, locks, hinges, mail-slots and door-knockers are worth preserving.

Windows are referred to by the number of panes on the upper and lower sash. In other words, a window with 2 panes on the upper sash and 2 panes on the lower, would be called a "2 over 2" or 2/2. The wooden bars that separate the panes of glass are called "muntins".



12/12



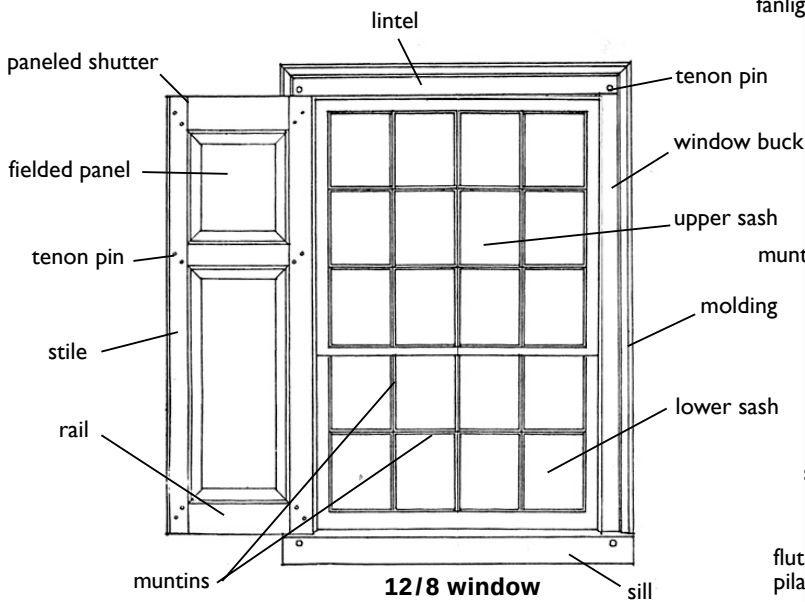
6/6



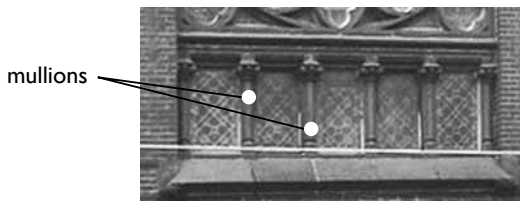
2/2



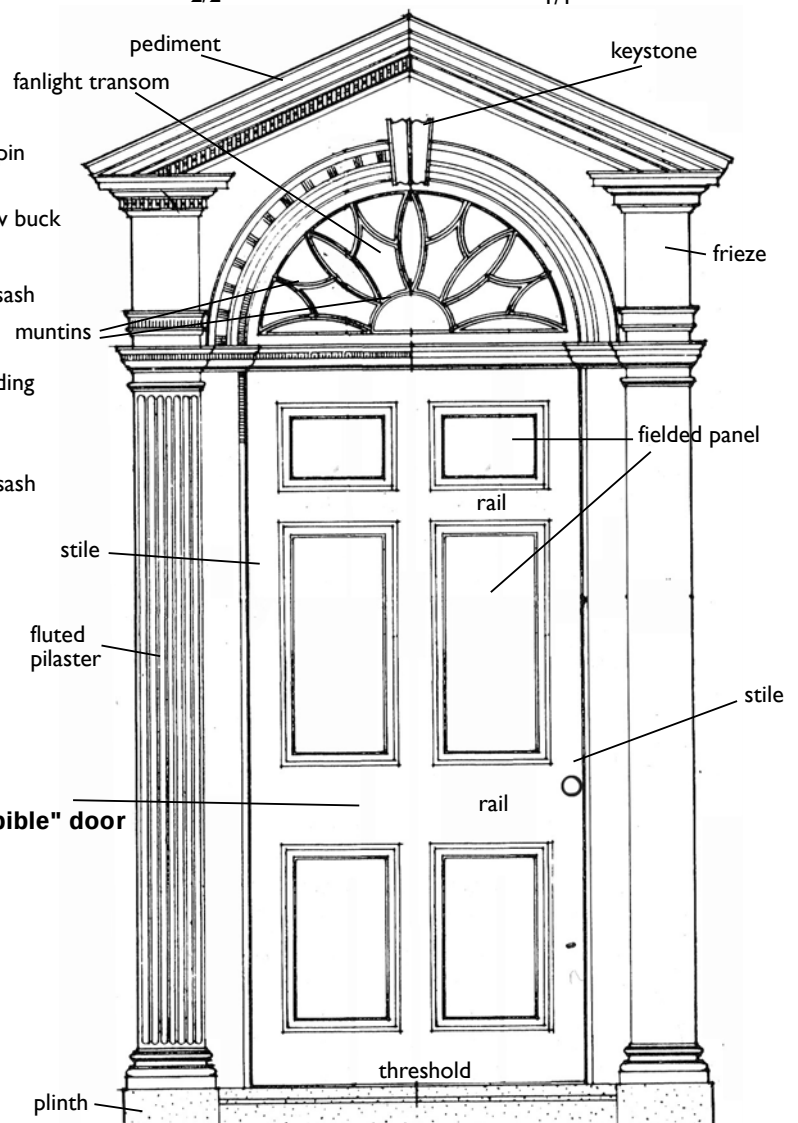
1/1



Some confusion has always existed between "muntins" and "mullions". Muntins are the wooden members that hold and separate the individual glass panes in a sash unit. Mullions are heavier, often structural wood or masonry members that separate entire windows units within a group. Mullions can be seen in Carlisle, separating the leaded glass windows above the door on St. Patrick's Church.



6-panel
"cross & bible" door



drawings adapted from White Pine Series of Architectural Monographs

ROOFING AND GUTTERS

A weather-tight roof is a necessity for the preservation of a structure, regardless of its age, size, or design. In the system that allows a building to work as a shelter, the roof sheds the rain, shades from the sun, and buffers the weather.

During some periods in architectural history, the roof imparted much of the architectural character. It defined the style and contributed to the building's aesthetics. The gable roofs of Georgian and Federal architecture, the Mansard roofs of the second empire, the turrets of Queen Anne and the graceful slopes of Craftsman style buildings are examples of the use of roofing as a major design feature.

Two of the most significant historic roofing materials in the Carlisle Historic District are slate and standing seam metal.

Slate roofs require relatively little maintenance and will last 75 years or longer depending on the type of slate employed, roof configuration, and the geographical location of the property. Some slates have been known to last over 300 years.

Slate, laid in multicolored decorative patterns, was particularly well suited to the Mansard roofs of the Second Empire style, the steeply pitched roofs of the Gothic Revival and High Victorian Gothic styles, and the many prominent roof planes and turrets associated with the Queen Anne style.

Broken, cracked, and missing slates should be repaired promptly by an experienced slater in order to prevent water damage to interior finishes, accelerated deterioration of the roof and roof sheathing, and possible structural degradation to framing members. While natural slate is expensive and sometimes difficult to match, various synthetic slates, made from recycled rubber, fiber cement and resin composite materials are available today and can be a visually indistinguishable repair or replacement for natural slate.

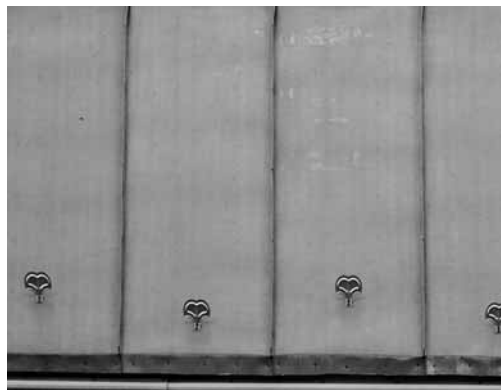
Standing-seam metal roofs have been popular for centuries. The term standing seam is used to describe any type of joinery that uses an upturned portion of the metal to connect adjacent metal sections. Standing-seam installation is sometimes easier than other roofing styles.

Metal roofs are durable, offering a high-strength-to-low-weight ratio. These roofing systems are almost maintenance-free, no cleaning or pressure washing is needed, and will not lose impact resistance with age. A standing seam roof, if maintained and painted, will last indefinitely.

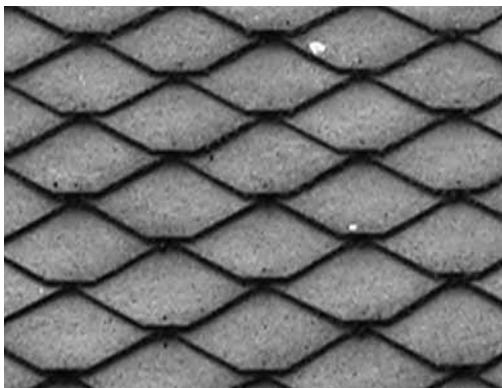
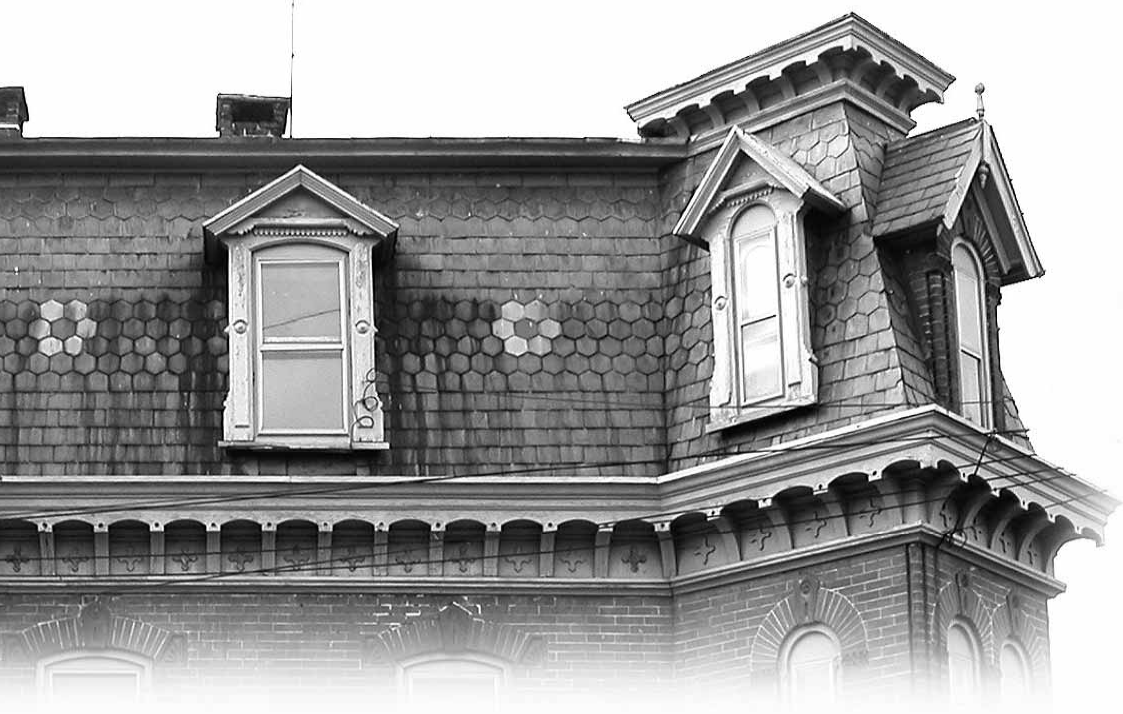
The advantages of a metal roof in severe weather are numerous: In heavy snowstorms, metal roofs reflect radiant heat to melt ice and snow. In high winds, standing seam's fully interlocking panels can pass the Dade County, FL test, which requires withstanding winds over 110 miles per hour. In addition, metal roofs are fire retardant, providing an unfriendly home to wind-blown fire embers.



above: Slate is a natural material. A slate roof can last hundreds of years. Several modern materials can be used to replace broken slates if natural replacements are not available.



above: Standing seam "tin" roofs will last indefinitely if painted and maintained. Some, especially on public buildings, were made of copper and age to a light green patina. Modern pre-finished steel panel systems with snap-on raised seams can be an acceptable replacement for badly deteriorated or poorly maintained standing seam roofs.



above: "Transite" asbestos roof. Because the asbestos fibers in "transite" are embedded in a solid medium, they are not readily released into the air as would occur if the material was cut or abraded with a power saw or sander. Therefore, transite is not regarded as a significant health hazard. Asbestos roofs are not an environmental hazard unless they are broken or crumbled and the dust inhaled. That is why, when removed, they fall under the hazardous materials regulations. If left in place, they make a good roof.

below: Asphalt shingles have become the most common roofing material in the present time. While relatively inexpensive, their life expectancy cannot compare with slate or standing seam metal.



Prior to 1960, before the invention of the k-style machine, almost all gutters were **half-round**. K-style gutters were designed for modern ranch-style housing, added a few needed shadow-lines, and appropriate on that house style. Half-round gutters, on the other hand, have a charm and beauty all their own. It's unfortunate to see homeowners "re-muddle" their historic homes by covering up and confusing the lines of large crown molding, fascia and other elegant detail with K-style gutters, and at the same time, introducing a new style that never existed historically.

Half-round gutters, by design, are functionally superior, creating a more direct and unencumbered path for water runoff. If you are replacing a snow-damaged gutter, contact the insurance company. Even if the previous gutter wasn't half round, the insurance company may pay for the cost of replacing it with a superior half round gutter. Often, there are recurring problems with gutters tearing off because K-style gutters can't be installed low enough to avoid getting hit by sliding snow and ice.



above: Half round gutter and round downspout

SIGNS



Signs have a long history in commerce as attention-getters. The problem is, the more signs there are and the larger they become, the harder it is to see any but the brightest and largest, and the commercial streetscape becomes cluttered with competing communications.

In Carlisle, the size of a sign is regulated by the zoning ordinance according to a formula, and the design and placement is a matter that must be reviewed by the HARB. Historic commercial buildings often had a place for the sign designed into the façade, above the door and shop window. This is called the *sign frieze*, or *fascia* and is the most appropriate place for the sign on that kind of building. A sign should never be placed in a way that either hides or destroys important details or the historic fabric of the building upon which it is mounted.

Many early buildings were a combination of the business at street level and a residence on the floor(s) above. This is particularly true of professional offices, and many of these exist in Carlisle. The signs employed in such cases were often attached to the wall just beside the door and are called *shingles*. When a doctor or lawyer started business, they were said to be "hanging out their shingle." These shingles were often lighted by a simple lantern-style light, and are a particularly appropriate style. The facing page shows a few examples.

above: Too many signs create visual clutter and diminish the effectiveness of the communication.



right: The Union Firehouse, built 1888, has not only been meticulously repaired and maintained, but has a particularly well designed and appropriate hand painted sign.



Photo Judith Shunk

above: A shingle for a dentist, hand painted on a distinctively shaped board. Unusual and personal, yet traditional and appropriate.

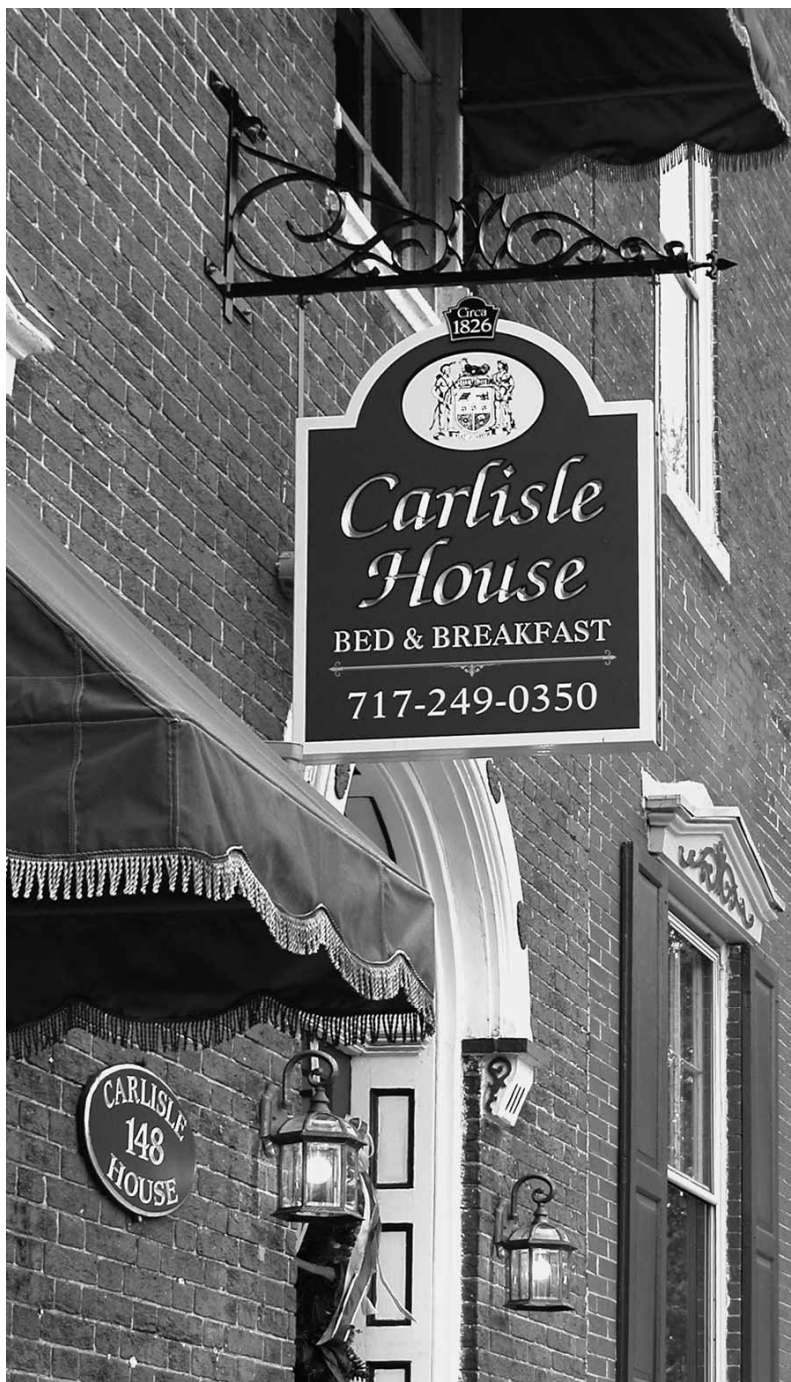
right: A combination of a hanging sign and a shingle on the wall. Signs that hang on a bracket, perpendicular to the façade of the building are especially visible to pedestrian traffic. This sign is hung from a wrought-iron bracket which is compatible with the building. The shingle to the left of the door is illuminated by a lantern. Both signs are carved and gold leafed. A HARB award winner.

below: A shingle for law offices done in an incised and gold-leafed style. Light reflecting from the brightly gilded letters creates a “flash” that makes the sign come alive.



Photo Judith Shunk

below: A beautifully hand-lettered sign. Notice how the fasteners that attach it to the wall have been drilled into the mortar joints rather than the historic brick.



DETAILS WORTH PRESERVING

The rich and varied details of historic buildings, often taken for granted at the time they were built, would be extremely expensive and difficult to produce today but are well worth the investment.



Rubbed brick arches with terra-cotta trim



Hand-made wrought iron railing



Original shutters and iron hardware



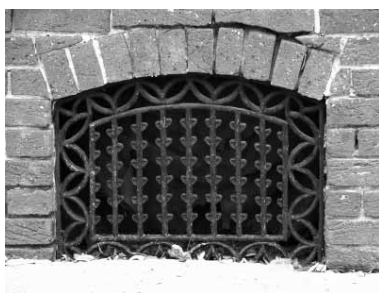
Federal doorway with paneled *reveals*



Terra-cotta trim, close-up



Wooden "gingerbread" braces and brackets



Cast iron cellar window grate



Elaborate wooden bracketed cornice and entablature



Copper cornice



Flat bandsawn porch balusters



Herringbone brick sidewalk



Carved sandstone detail



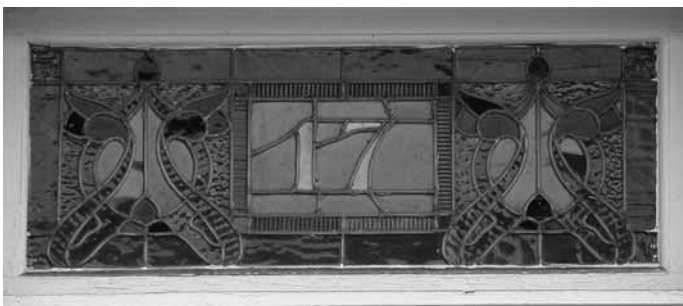
Fence and gate with cast iron posts and decorative detailing



Italianate Victorian doorway with street number



Molded brick corner

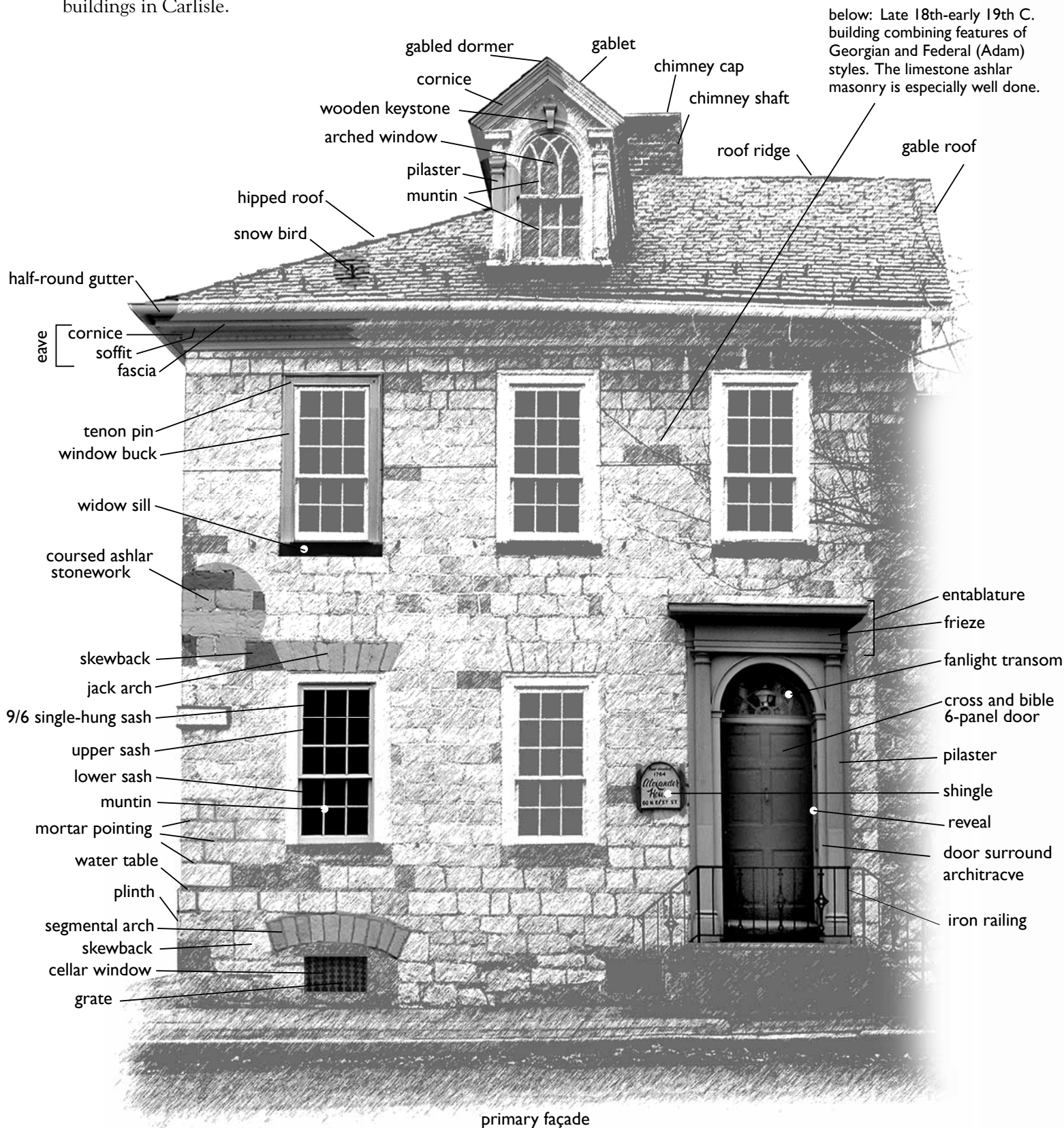


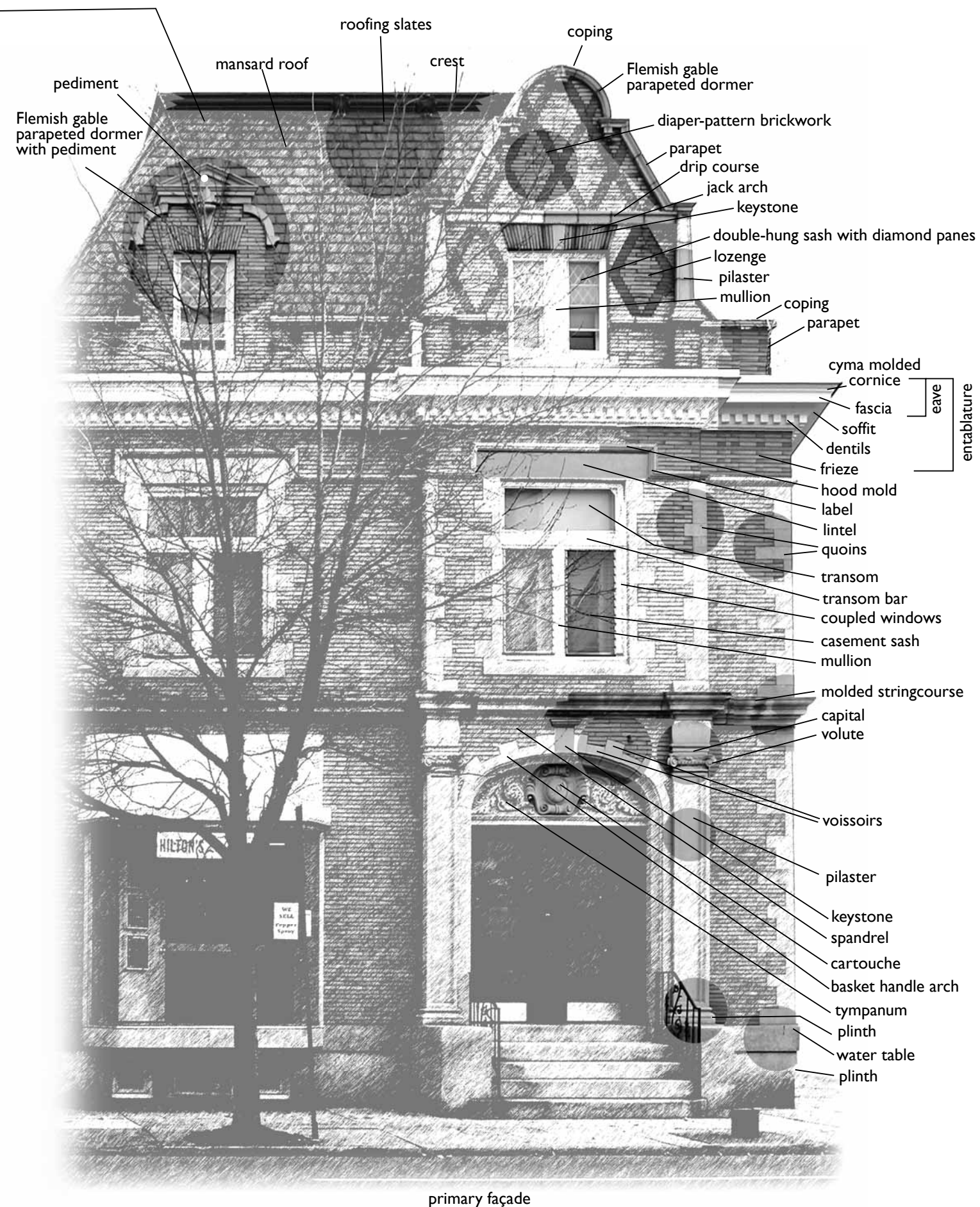
Stained glass transom with street number

GLOSSARY

Many good books have been written about architectural terms, and some are listed in the appendix at the end of this booklet. Here are two illustrations showing some of the features found on buildings in Carlisle.

right: Late 19th-early 20th C. building, an exuberant combination of features of the Beaux Arts, Chateausque, Tudor revival, and Queen Anne styles





APPENDIX A: RESOURCES

INTERNET RESOURCES

Preservation Technology:

Preservation Briefs, National Park Service:

<http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>

01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief01.htm>>

02: Repointing Mortar Joints in Historic Masonry Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief02.htm>>

03: Conserving Energy in Historic Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief03.htm>>

04: Roofing for Historic Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief04.htm>>

05: The Preservation of Historic Adobe Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief05.htm>>

06: Dangers of Abrasive Cleaning to Historic Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief06.htm>>

07: The Preservation of Historic Glazed Architectural Terra-Cotta <<http://www.cr.nps.gov/hps/tps/briefs/brief07.htm>>

08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief08.htm>>

09: The Repair of Historic Wooden Windows <<http://www.cr.nps.gov/hps/tps/briefs/brief09.htm>>

10: Exterior Paint Problems on Historic Woodwork <<http://www.cr.nps.gov/hps/tps/briefs/brief10.htm>>

11: Rehabilitating Historic Storefronts <<http://www.cr.nps.gov/hps/tps/briefs/brief11.htm>>

12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass) <<http://www.cr.nps.gov/hps/tps/briefs/brief12.htm>>

13: The Repair and Thermal Upgrading of Historic Steel Windows <<http://www.cr.nps.gov/hps/tps/briefs/brief13.htm>>

14: New Exterior Additions to Historic Buildings: Preservation Concerns <<http://www.cr.nps.gov/hps/tps/briefs/brief14.htm>>

15: Preservation of Historic Concrete: Problems and General Approaches <<http://www.cr.nps.gov/hps/tps/briefs/brief15.htm>>

16: The Use of Substitute Materials on Historic Building Exteriors <<http://www.cr.nps.gov/hps/tps/briefs/brief16.htm>>

17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character <<http://www.cr.nps.gov/hps/tps/briefs/brief17.htm>>

18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements <<http://www.cr.nps.gov/hps/tps/briefs/brief18.htm>>

19: The Repair and Replacement of Historic Wooden Shingle Roofs <<http://www.cr.nps.gov/hps/tps/briefs/brief19.htm>>

20: The Preservation of Historic Barns <<http://www.cr.nps.gov/hps/tps/briefs/brief20.htm>>

21: Repairing Historic Flat Plaster - Walls and Ceilings <<http://www.cr.nps.gov/hps/tps/briefs/brief21.htm>>

22: The Preservation and Repair of Historic Stucco <<http://www.cr.nps.gov/hps/tps/briefs/brief22.htm>>

23: Preserving Historic Ornamental Plaster

24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches <<http://www.cr.nps.gov/hps/tps/briefs/brief24.htm>>

25: The Preservation of Historic Signs <<http://www.cr.nps.gov/hps/tps/briefs/brief25.htm>>

26: The Preservation and Repair of Historic Log Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief26.htm>>

27: The Maintenance and Repair of Architectural Cast Iron <<http://www.cr.nps.gov/hps/tps/briefs/brief27.htm>>

28: Painting Historic Interiors <<http://www.cr.nps.gov/hps/tps/briefs/brief28.htm>>

29: The Repair, Replacement, and Maintenance of Historic Slate Roofs <<http://www.cr.nps.gov/hps/tps/briefs/brief29.htm>>

30: The Preservation and Repair of Historic Clay Tile Roofs <<http://www.cr.nps.gov/hps/tps/briefs/brief30.htm>>

31: Mothballing Historic Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief31.htm>>

32: Making Historic Properties Accessible <<http://www.cr.nps.gov/hps/tps/briefs/brief32.htm>>

33: The Preservation and Repair of Historic Stained and Leaded Glass <<http://www.cr.nps.gov/hps/tps/briefs/brief33.htm>>

34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament <<http://www.cr.nps.gov/hps/tps/briefs/brief34.htm>>

35: Understanding Old Buildings: The Process of Architectural Investigation <<http://www.cr.nps.gov/hps/tps/briefs/brief35.htm>>

36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes <<http://www.cr.nps.gov/hps/tps/briefs/brief36.htm>>

37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing <<http://www.cr.nps.gov/hps/tps/briefs/brief37.htm>>

38: Removing Graffiti from Historic Masonry <<http://www.cr.nps.gov/hps/tps/briefs/brief38.htm>>

39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings <<http://www.cr.nps.gov/hps/tps/briefs/brief39.htm>>

40: Preserving Historic Ceramic Tile Floors <<http://www.cr.nps.gov/hps/tps/briefs/brief40.htm>>

41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront <<http://www.cr.nps.gov/hps/tps/briefs/brief41.htm>>

42: The Maintenance, Repair and Replacement of Historic Cast Stone <<http://www.cr.nps.gov/hps/tps/briefs/brief42.htm>>

43: The Preparation and Use of Historic Structure Reports <<http://www.cr.nps.gov/hps/tps/briefs/brief43.htm>>

44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design <<http://www.cr.nps.gov/hps/tps/briefs/brief44.htm>>

National Park Service Technical Assistance:

<http://www.cr.nps.gov/technical.htm>

The Association for Preservation Technology International
<http://www.apti.org/>

The Historic Preservation Note Series

<http://www.gsa.gov/Portal/gsa/ep/programView.do?pageTypeId=8195&oid=14981&programPage=%2Fep%2Fprogram%2FgsaDocument.jsp&programId=9117&channelId=-15162>

<<http://www.gsa.gov/Portal/gsa/ep/programView.do?pageTypeId=8195&am p;oid=14981&programPage=%2Fep%2Fprogram%2FgsaDocument.jsp&programId=9117&channelId=-15162>>

Secretary of the Interior's Standards for the Treatment of Historic Properties

<http://www.cr.nps.gov/hps/tps/standguide/index.htm>

<<http://www.cr.nps.gov/hps/tps/standguide/index.htm>>

Other Resources:

Old House Journal - Online
<http://www.oldhousejournal.com/index.shtml>

Traditional Building - Online
<http://www.traditional-building.com/>

This Old House - Online
<http://www.thisoldhouse.com/toh/>

Historic Preservation Tax Credit Information
<http://www.cr.nps.gov/hps/tps/tax/index.htm>

Preservation Education and Training:

National Center for Preservation Training and Technology
[http://www.ncptt.nps.gov/\(gbu03145xjddxi452g050gvp\)/Default.aspx](http://www.ncptt.nps.gov/(gbu03145xjddxi452g050gvp)/Default.aspx)

International Centre for the Study of the Preservation and Restoration of Cultural Property <http://www.iccom.org/eng/news/iccom.htm>

National Trust For Historic Preservation
<http://www.nationaltrust.org/>

Preservation Trades Network
<http://www.ptn.org/>

Cornell University – Preservenet
<http://www.preservenet.cornell.edu/>

American Institute of Architects Historic Resources Committee
http://www.aia.org/hrc_default

Preservation in Pennsylvania:

Pennsylvania Historical & Museum Commission – Bureau for Historic Preservation
<http://www.phmc.state.pa.us/bhp/overview.asp?secid=25>

Pennsylvania Downtown Center
<http://www.padowntown.org/>

Preservation Pennsylvania
<http://www.preservationpa.org/>

Partners for Sacred Places
<http://sacredplaces.org/>

10000 Friends of Pennsylvania
<http://www.10000friends.org/>

Local Resources:

Cumberland County Historical Society
21 North Pitt Street, Carlisle, PA 17013 (717) 249-7610
<http://www.historicalsociety.com/>

Printed Resources

A Field Guide to American Houses, McAlester, Virginia and Lee McAlester, New York: Alfred A Knopf, 1984.

A Field Guide to American Architecture, Carole Rifkind, New American Library, 1980.

American Architecture, 1607-1976, Whiffen, Marcus, and Fredrick Koeper, Cambridge, MA: MIT Press, 1981.

American Building 1: The Historical Forces That Shaped It, Fitch, James Marston, New York: Houghton Mifflin, 1972.

American House Styles: A Concise Guide, Baker, John Milnes, New York: W.W. Norton, 1993.

Caring for Your Historic House. National Park Service/Heritage Preservation, Inc. Published by Harry N. Abrams, Inc. 1998.

Early Architecture of Pennsylvania, A. Lawrence Kocher, 1920-1922 Reprinted by the Centre County Historical Society (contains early pictures of Carlisle).

Early Domestic Architecture of Pennsylvania, Eleanor Raymond, Schiffer Ltd. Exton PA, various reprinted editions.

Everyday Architecture of the Mid Atlantic, Gabrielle Lanier & Bernard Herman Johns Hopkins University Press, 1997.

Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945, Blumenson, John J.-G, Nashville, TN: AASLH, 1981.

Masonry, How to care for old Historic Brick and Stone, Mark London National Trust for Historic Preservation 1988.

Metals in America's Historic Buildings: Uses and Preservation Treatments. Margot Gayle, David W. Look, AIA, and John G. Waite, AIA. 1992. GPO stock number: 024-005-01108-1.

Preserving the Recent Past. Deborah Slaton and Rebecca Shiffer, editors. Historic Preservation Education Foundation. 1995.

Preserving the Recent Past II. Deborah Slaton and William Foulks, Editors. Historic Preservation Education Foundation/National Park Service. Published in 2000 by the Historic Preservation Education Foundation and National Park Service.

The Economics of Historic Preservation, Donovan D. Rypkema National Trust for Historic Preservation 1998.

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Kay D. Weeks and Anne E. Grimmer. GPO stock number: 024-005-01157-9.

The Window Handbook: Successful Strategies for Rehabilitating Windows in Historic Buildings. Charles Fisher, Editor. National Park Service, the Center for Public Buildings, Georgia Institute of Technology, and the Historic Preservation Education Foundation. Technical guidance, featuring 17 Preservation Tech Notes in a sturdy, attractive loose-leaf notebook.

What Style Is It? Poppeliers, John S., Allen Chambers, and Nancy B. Schwartz, Washington, DC: Preservation Press, 1984.

Window Guide for Rehabilitating Historic Buildings. Charles E. Fisher, III, Deborah Slaton, and Rebecca Shiffer, Editors. Historic Preservation Education Foundation/National Park Service. 1997.

APPENDIX B

IMPORTANT DATES IN CARLISLE HISTORY

1720	James LeTort settles near Carlisle
1730	Scots-Irish begin to settle in the Cumberland Valley
1750	Cumberland County formed from Lancaster County
1751	Carlisle street plan laid out
1753	Log structure serves as courthouse and Episcopal services
1753	Benjamin Franklin visits Carlisle to negotiate with chiefs of the Six Nations
1753	Fort Lowther built
1754	Carlisle's first prison erected
1757	Construction planned for First Presbyterian Church
1757	Carlisle Barracks begun as Washingtonburg
1759	Log house built at 147 Mulberry Avenue
1761	Original St. John's Episcopal Church constructed
1764	Captives taken during Indian raids are returned to Carlisle
1765-66	Second Carlisle Courthouse erected
1773	Boston Tea Party
1775	Carlisle troops leave for Boston
1777	German prisoners erect Hessian Powder Magazine at Barracks
1778	"Molly Pitcher" fights at the Battle of Monmouth
1779	St. Patrick's Catholic Parish organized
1781	Cornwallis surrenders at Yorktown; Revolutionary War ends
1783	Dickinson College founded by Benjamin Rush
1785	Last public whipping in Carlisle
1789	Union Volunteer Fire Company organized
1790	Lyon House built at 119 E. High Street
1794	Washington comes to Carlisle
1794	Construction begins on home of Ephraim Blaine
1797	Ephraim Blaine House, in the Adam style, completed
1802	Earliest Carlisle market house built
1805	Construction of Dickinson College's Old West completed
1810	N. and S. Middleton townships formed
1815	Duncan Stiles home built at 52 E. High Street
1820	Parker House (aka Bellaire House) begun at 141 W. High Street in the Greek Revival style
1827	St. John's Episcopal Church consecrated
1834	Dickinson School of Law begun at the corner of High and West
1837	Railroad tracks are laid down the center of High Street
1845-46	Arsonist destroys first courthouse; "Old" Courthouse built
1847	McClintock Riots against slavery erupt on the Square
1853	Gas and electric come to Carlisle
1857	Dwen Cottage built at 22 N. East Street in the Gothic Revival style
1858	The town's first four-story structure, The Wellington built on W. High Street
1861	First issue of the Valley Sentinel newspaper published
1862	Tower added to St. John's Episcopal Church
1863	Confederate troops shell Carlisle
1872	Tower added to First Presbyterian Church
1874	Cumberland County Historical Society founded
1877	Centenary Church (Methodist) built at the corner of Pitt and High streets





1878	Market house built on the Square
1879	Col. Pratt founds Carlisle Indian Industrial School
1881	Evening Sentinel begins publishing in Carlisle
1881	Metzger College for women built on N. Hanover Street
1881	Gobin Guard Armory (Stock Hall) opens on N. West Street
1882	Bixler's Hardware Store opens on E. High Street
1888	Union Fire Company constructs its present W. Louther Street building
1888	Electric street lights come to Carlisle
1889	James Porter home built on N. Bedford Street in the Second Empire style
1891	Railroad station erected at High and Pitt Streets
1891	Lindner Shoe Factory opens at 595 W. Louther Street
1893	Present St. Patrick's Shrine Church completed
1893	Lydia Baird Home opens on W. High Street
1896	Beetem House (Second Empire style) built at 110 S. Hanover Street
1899	Penn School built on N. Bedford Street
1899	Telephone service comes to Carlisle
1900	J. Herman Bosler Library (Greek Revival style) opens
1904	Carlisle regulates construction of frame buildings
1905	Lindner Park laid out on W. Louther Street
1909-10	Housing construction begins in Mooreland section
1911	Poet Marianne Moore begins teaching at the Indian Industrial School
1912	Parade held for Olympic hero Jim Thorpe
1917	Carlisle Tire and Rubber opens
1918	Carlisle Indian Industrial School closes
1918	Trickett Hall, Dickinson School of Law, dedicated
1918	Masland Company opens in Carlisle
1919	Parade honoring returning WW I soldiers
1931	Empire Hook and Ladder (California Cafe) adds art deco façade
1934	The "Babes in the Woods" found near Pine Grove
1936	Last train travels down High Street
1939	Comerford Theatre, now the Carlisle Theatre, opens on High Street
1940	Pennsylvania Turnpike open from Carlisle to Irwin in western PA
1941	Stones from demolished High Street train station used in building modern Kitzmiller Apartments on the corner of W. South and Parker streets.
1948	Integration of Carlisle schools
1951	U. S. Army War College opens in Carlisle
1951	Bicentennial celebration of Carlisle's founding
1952	Carlisle Market House demolished
1962	Bowman's Department Store burns
1962	Dedication of "new" county courthouse
1963	Carlisle Plaza Mall built on site of the Albion Point estate
1963	Sabin oral polio vaccine distributed in Carlisle
1973	Plans presented for Memorial Park
1973	Gothic Revival style Second Presbyterian Church at Pomfret and High demolished
1976	Historic District established
1979	Meltdown crisis at Three Mile Island
1993	Carlisle Theatre reopens for films and live performances
1999	Centenary Building suffers severe damage in fire
2000	Community responds to KKK with Unity Celebration
2006	Carlisle Hospital closes and Carlisle Regional Medical Center opens in S. Middleton

The activity that is the subject of this booklet has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior; nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of Interior.

This program receives Federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity, National Park Service, 1849 C Street, N.W., Washington, DC 20240.