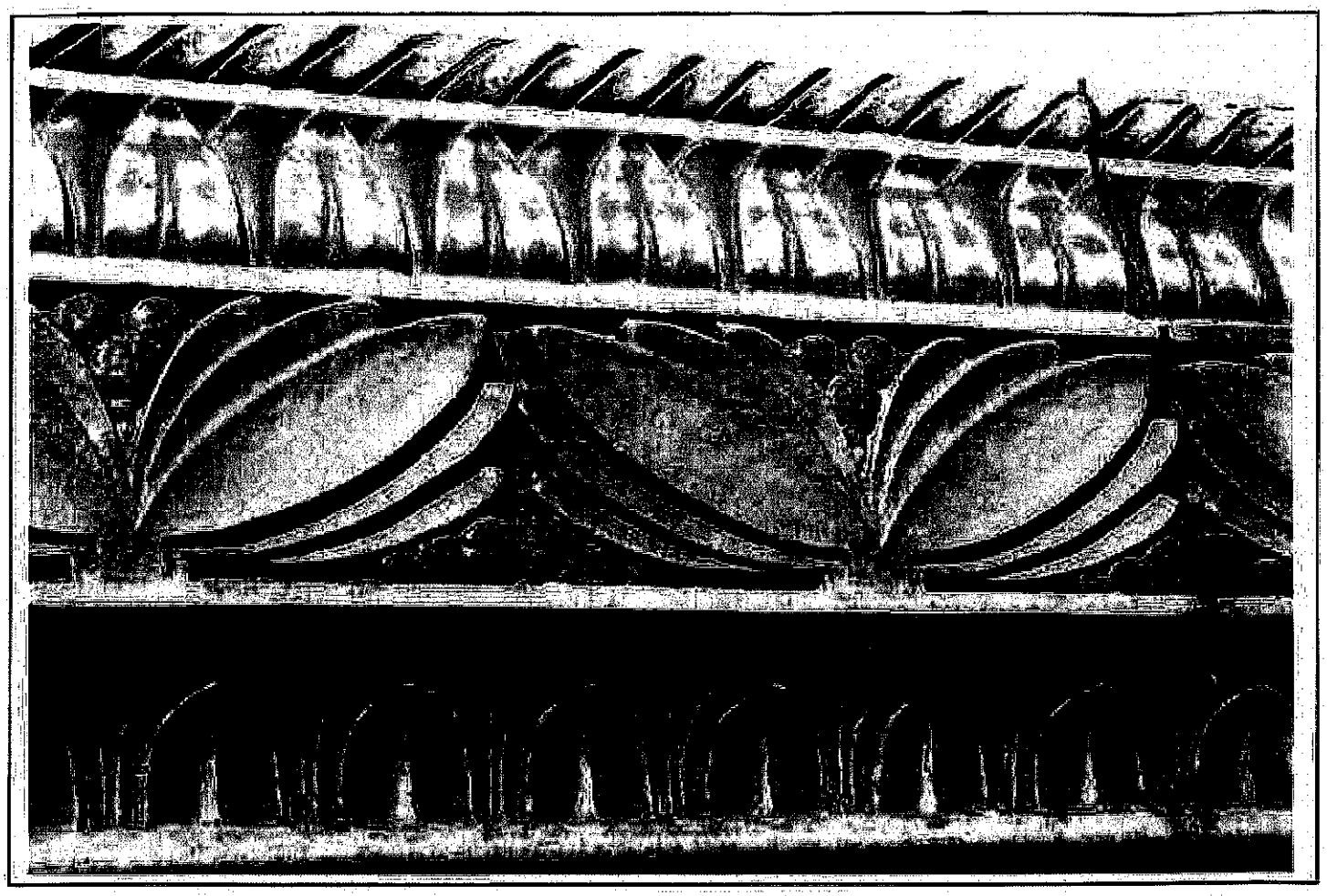
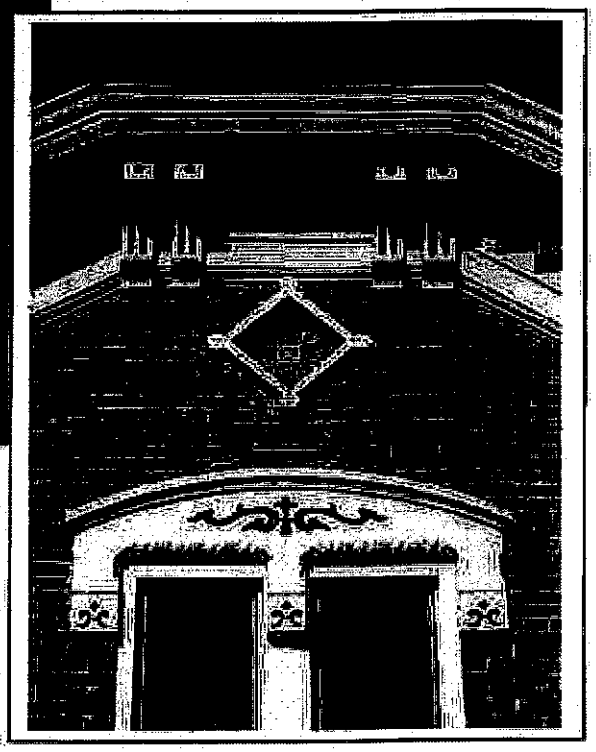


Seymour Historic District

& Design Guidelines



Seymour Historic District
DESIGN GUIDELINES

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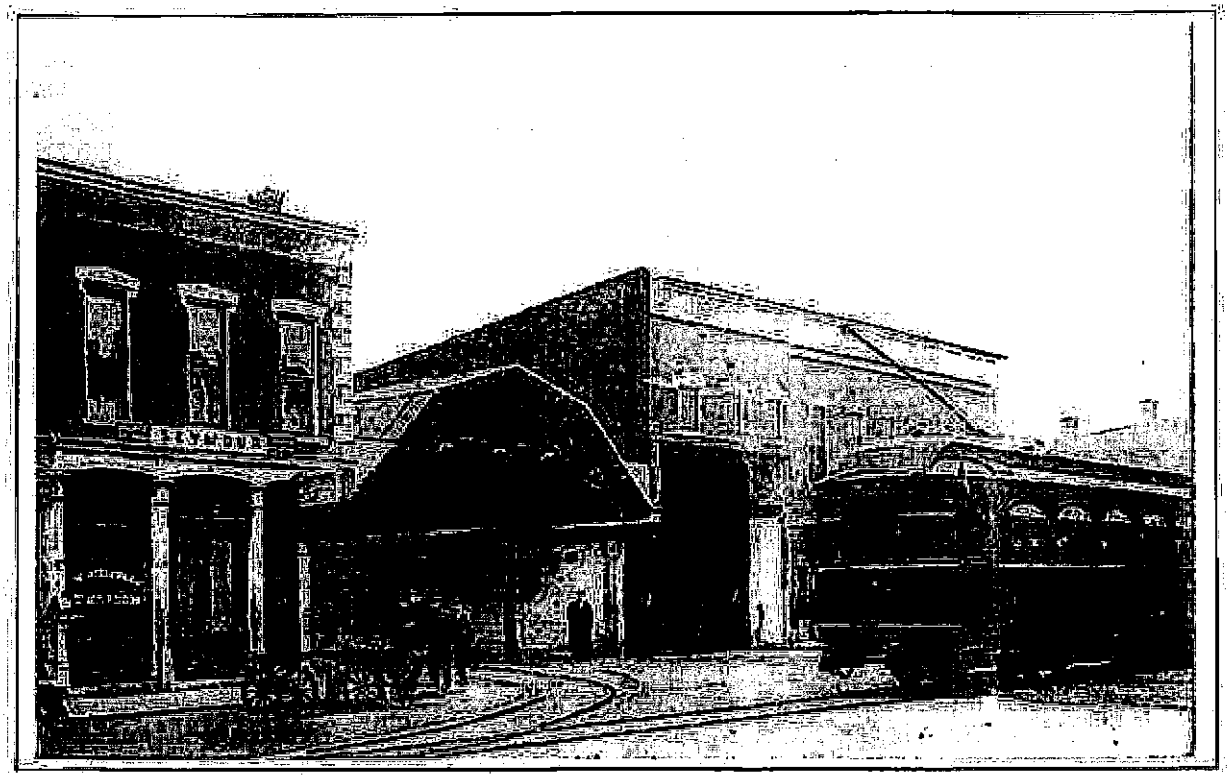


Introduction

History of Seymour

The city of Seymour owes its origin, prosperity and even its name to the railroads. Meedy Shields registered a plat for the town in 1852. Shields laid out the town along the tracks of the Jeffersonville, Madison and Indianapolis (J M & I) railroad, a major north-south rail line in the state. Shields' parents had been Jackson County pioneers, and he inherited a farm which the railroad bisected on its way through the county. The original plat encompassed 100 lots or ten blocks, and was roughly bounded by East Fifth Street, Chestnut Street, St. Louis Avenue and Ewing Street.

Shields' fledgling community was in an intense economic competition with the town of Rockford, located to the north of Seymour along the East Fork of the White River. The rivalry was fierce, and Rockford disparagingly referred to its neighbor as "Mule Crossing." Most of the area was swampland, and a creek ran through the center of the present-day business district. However, within the next few years, two events occurred that made Seymour a major commercial center.

In 1854 Shields convinced the east-west Ohio and Mississippi (O & M) Railroad to intersect the J M & I in Seymour rather than Rockford, by agreeing to provide preparation work on the railroad bed and to name the community in honor of the railroad's civil engineer, Henry C. Seymour. With the opening of the O & M through Seymour, the community was connected by rail with Indianapolis, Cincinnati, St. Louis and Louisville.

In 1857, the state legislature passed a sweeping new law – introduced by Meedy Shields in his role as a state Senator – that required all trains to stop at the intersection of rail lines for safety. Because Seymour was situated at an intersection, these stops

translated into the development of a small business district. Meedy Shields and Travis Carter both operated planing mills, and soon small frame commercial structures lined the Seymour's streets.

By 1860, the town's population was 924. Only four years later, it had grown to over 1500 and Seymour was incorporated as a city. By the 1870 census, the population had reached 2372. Gradually, the early frame buildings gave way to more substantial brick storefronts and the business district expanded.

Because of its strategic location, Seymour became an important shipping center for farm goods from throughout Jackson County and the area, as well as a supply center for local farmers. The presence of the railroads also ensured that Seymour became a center of industry. The Seymour Woolen Mill was established in 1866 on the south side of the city, and the Seymour Manufacturing Company – makers of scythes, grain cradles and wagon spokes – began operation in 1872.

As the railroads continued to develop and prosper, so did Seymour. The O & M located its regional repair shops here, and the Evansville and Terre Haute Railroad had a line through town by 1890. The interurban, which extended north to Indianapolis and south to Louisville, operated from 1909 to 1941. The depot was housed in the west half of the building at 112-116 East Second Street.

Because of the city's role as a transportation hub, several substantial hotels were constructed near the rail lines to serve travelers. The Lynn Hotel, a three-story Italianate structure, was built in 1883 on Indianapolis Avenue, and razed in 1991. The 1876 Walton Hotel, on Jeffersonville Avenue, was demolished following a 1998 fire. Other commercial structures of this era include the structures at 200 and 120 West Second Street and 101 North Chestnut, all in the Italianate style.

Banks also played an important role in the development of the commercial district. One of the early financial institutions, First National Bank, occupied several locations before building its large Neoclassical-style headquarters at 117 South Chestnut Street in 1926. Seymour National Bank was chartered in 1891, and occupied the Neoclassical building at 100 South Chestnut Street before moving into the First National Bank building in 1931.

Seymour's commercial district experienced its zenith in the years from 1890 to 1930, and many of its most architecturally-significant commercial and public buildings date from this era.

Fraternal organizations such as the Masons also built their meeting places in downtown Seymour during this period. The Romanesque Revival-style Masonic Temple, 212-214 West Second Street, was dedicated in 1901. The building's first floor housed the Seymour Post Office and a theater, while the upper floors housed offices as well as lodge meeting space. The Knights of Pythias built their castle-like Italianate style home in 1892, at 103-105 North Chestnut Street. The International Order of Oddfellows met in the upper level of the Italianate Vehslage Building, at 300 North Chestnut.

A more unusual meeting place was the Farmers Club, thought to be the first building of its kind in the nation. It was constructed at 105 South Chestnut as place for farm families to gather and socialize while in town on business. Meedy Shields Blish and Tipton S. Blish, grandsons of Seymour's founder and owners of the Blish Milling Company, donated $35,000 for the construction of the Neoclassical style building. The U.S. Secretary of Agriculture, David Franklin Houston, was on hand for the dedication on July 8, 1914. The Farmers Club was individually listed in the National Register of Historic Places in 1983.

While it does not appear to have influenced the construction of similar venues elsewhere in the state, the Farmers Club does serve to illustrate the importance of agriculture to Jackson County in the early 20th century. At that time, it was a leading producer of corn, wheat and hogs, and was among the top 14 counties in the state in acreage devoted to agriculture. A fertilizer plant, a canning factory, slaughterhouses, grain warehouses and mills all were operating in or around downtown to support the agricultural economy.

Several other significant downtown buildings were built in the early years of the twentieth century, including the former Post Office at 220 North Chestnut, designed by federal architect James Wetmore in the Neoclassical style in 1915. The Southern Indiana Telephone and Telegraph Company headquarters – now Seymour City Hall – was constructed in 1929 in an unusual, eclectic style with a colorful terra cotta cladding. The building was constructed at a cost of $50,000 by local contractors W.J. Abrahams and Sons.

The Seymour Commercial Historic District – roughly bounded by Walnut, Third, Ewing and Bruce streets – was listed in the National Register of Historic Places in 1995.

In the late nineteenth and early twentieth centuries, many of Seymour's prominent businessmen built homes in the area immediately north of the downtown commercial district. This area, which has been determined to be eligible for listing in the National Register of Historic Places as a historic district, contains a fine collection of residential structures.

One of the oldest homes in the neighborhood is the Dr. Casey House at 625 East North Chestnut. Originally constructed as a one-story, three-room structure in 1870, it was enlarged and remodeled in the Queen Anne style about 1890. Another home with an unusual history is the Graessle House at 419 North Walnut. Built circa 1874 in Rockford, it was later moved to Seymour. Once on its current lot, it was subsequently reoriented to face Walnut Street from its initial position overlooking Fifth Street.

The Bollinger House, built for grocer Elmer Bollinger in 1879, is one of the few examples of the Italianate style in the neighborhood. Many of the homes in the district were built in the last decade of the 19th century, when the Queen Anne style was at the height of fashion, so examples of that style are abundant. The Vehslage House was built in 1895-96 for George Henry Vehslage, and is a somewhat unusual example of the style executed in brick. Located at 515 North Chestnut Street, the home was listed in the National Register of Historic Places in 2010. Two other fine examples of the Queen Anne style are the 1890 Masters House at 218 West Seventh Street and the 1880/1900 Whitmer House at 615 North Chestnut Street.

The Westover Addition, on Seymour's west side, was platted in 1913 and contains an outstanding collection of early 20th-century homes. Typical of the period, bungalows and revival styles are well-represented in the neighborhood. More unusually, several Spanish-eclectic style homes are also found here.

Adapted from the *Jackson County Interim Report – Indiana Historic Sites and Structures Inventory* (Historic Landmarks Foundation of Indiana, 1988) and the National Register of Historic Places nomination, Seymour Commercial Historic District (Laura Thayer, 1994).

Seymour's Carnegie Library was constructed in 1904 in the Neoclassical style. Indiana had 164 Carnegie libraries, the most of any state in the U.S.

The Role of the Downtown Review Board

Created by city ordinance in 2011, the Downtown Review Board is charged with protecting the character of Seymour's historic districts by reviewing proposed exterior changes to buildings within the districts. The DRB does this by issuing a 'Certificate of Appropriateness' (COA) for work that it finds will not adversely affect the historic or architectural character of the district.

The Downtown Review Board is made up of seven voting members: two members of the City Council, two members of Seymour Main Street, two at-large members (appointed by the Mayor) who are property owners or downtown business owners, and a member of the city's Redevelopment Commission. The Building Commissioner serves as the ex-officio administrator of the DRB, providing staff support to the Board.

The COA Application and Review Process

Section 151.80 of the City of Seymour's Historic Preservation Ordinance sets forth the Certificate of Appropriateness (COA) application procedure. In general, a COA must be issued prior to the start of any demolition, moving of structures, new construction, exterior alterations, or changes to walls or fences within a designated historic district. Routine maintenance and interior work does not need a COA. If you have any questions as to whether the work you are planning requires a COA, please contact the office of the Seymour Building Commissioner (812/522-4746).

If your project does require a Certificate of Appropriateness, an application form can be obtained in the Department of Planning and Zoning offices at 301-309 North Chestnut Street (AVAILABLE ONLINE ANYWHERE?). The application must be filled out in its entirety and returned, along with a small processing fee, to the same location. Supporting materials that further explain the proposed work should also be supplied with the application.

For new construction, these supporting materials should include:

- *a site plan showing existing and proposed structures;*
- *photographs showing a view of the street and adjacent buildings;*
- *elevations of the proposed new building;*
- *and any additional supporting documentation that may assist the Review Board in its decision-making.*

New construction projects are also subject to a pre-application review process – the applicant should plan to meet with the Review Board and/or its staff for a non-binding discussion of the project prior to submitting a COA application.

For the rehabilitation of an existing building, supporting materials should include:

- *photographs showing existing conditions;*
- *descriptions or samples of materials to be used;*
- *for a substantial rehabilitation, site plans and floor plans;*
- *and any additional supporting documentation that may assist the Review Board in its decision-making.*

When the application is determined by the staff to be complete, it will be placed on the agenda for the Review Board. Meetings are held on an as-needed basis when applications are received.

Review Board members will receive copies of all applications and supporting materials in advance of the meeting, and are encouraged to visit the properties where work is planned. Members always try to visit at reasonable times and will be happy to talk with you during the visit; however, they are not allowed to discuss details of your proposed work outside of a public meeting.

Applicants are strongly encouraged to attend the Review Board meeting at which their COA application will be reviewed, or to have a knowledgeable representative present. At the meeting, the applicant will typically present the project, outlining the work that is proposed. Review Board staff will provide analysis of how the work fits within the design guidelines, and the Review Board members will ask questions of the staff and the applicant. Members of the public who may be present at the meeting will also be given the opportunity to comment upon the application.

After all comments have been heard, a motion may be made to approve or deny the application, or approve it with conditions. A simple majority of the Review Board must vote in favor of a motion in order for it to be carried. If an application is denied, the applicant is welcome to revise and resubmit the project. Any person or party aggrieved by a decision of the Review Board is entitled to judicial review.

How to Use the Design Guidelines

The design guidelines were developed by a committee led by Indiana Landmarks and including Review Board members, Seymour Main Street representatives, and city staff. The guidelines are designed to be adaptable, and will be reviewed and revised periodically to reflect new technologies and evolving preservation priorities.

The guidelines have a twofold purpose. First, they will be used by the Review Board to evaluate proposed projects within the historic district. Second, they are also designed to provide guidance to the owners of historic properties – both within the designated historic district and elsewhere in the city – to provide best practices and recommended approaches as work is being planned.

Before You Begin Your Project

As you plan your project, consider the effect that it will have on your historic building and its surroundings. Following are a few things that you, your designer, or contractor should consider early in the planning process.

ꕥ When historic materials are removed, they are gone forever. Can the work be designed and built in a way to minimize such removal?

ꕥ Even interior projects such as plumbing, electrical and HVAC systems often have an impact on the exterior of a structure. Can the work be designed and built in a way to minimize the exterior effects?

ꕥ The Review Board does not regulate interior changes; however, interior features can contribute significantly to the historic character of a building. If an interior project is planned, can the work be done in a way to avoid creating an 'historic shell' where the interior loses its integrity? Can the removal of historic fabric be minimized?

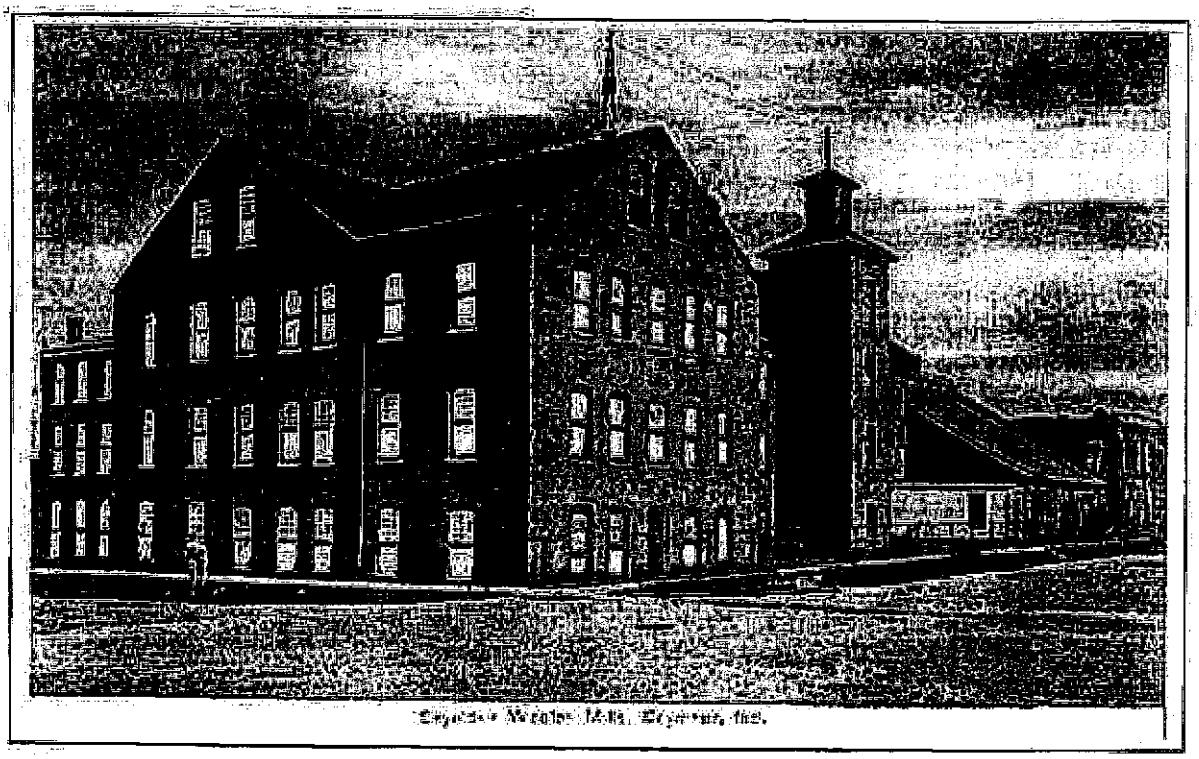
ꕥ Adaptive reuse projects, such as converting a former manufacturing facility to residences, pose special challenges. Can the work be done so as to minimize the destruction of valuable historic features? Will new construction, if necessary, combine skilled new design and craftsmanship with old, thereby enhancing both?

ꕥ In energy efficiency projects, it is important to note that the majority of heat loss occurs through infiltration, not through transpiration through side walls. Are all windows, doors and other openings properly caulked, weatherstripped and tight? Are vapor barriers properly installed in attics or ceilings? Are storm windows a better and more cost-effective alternative than new insulated glass units?

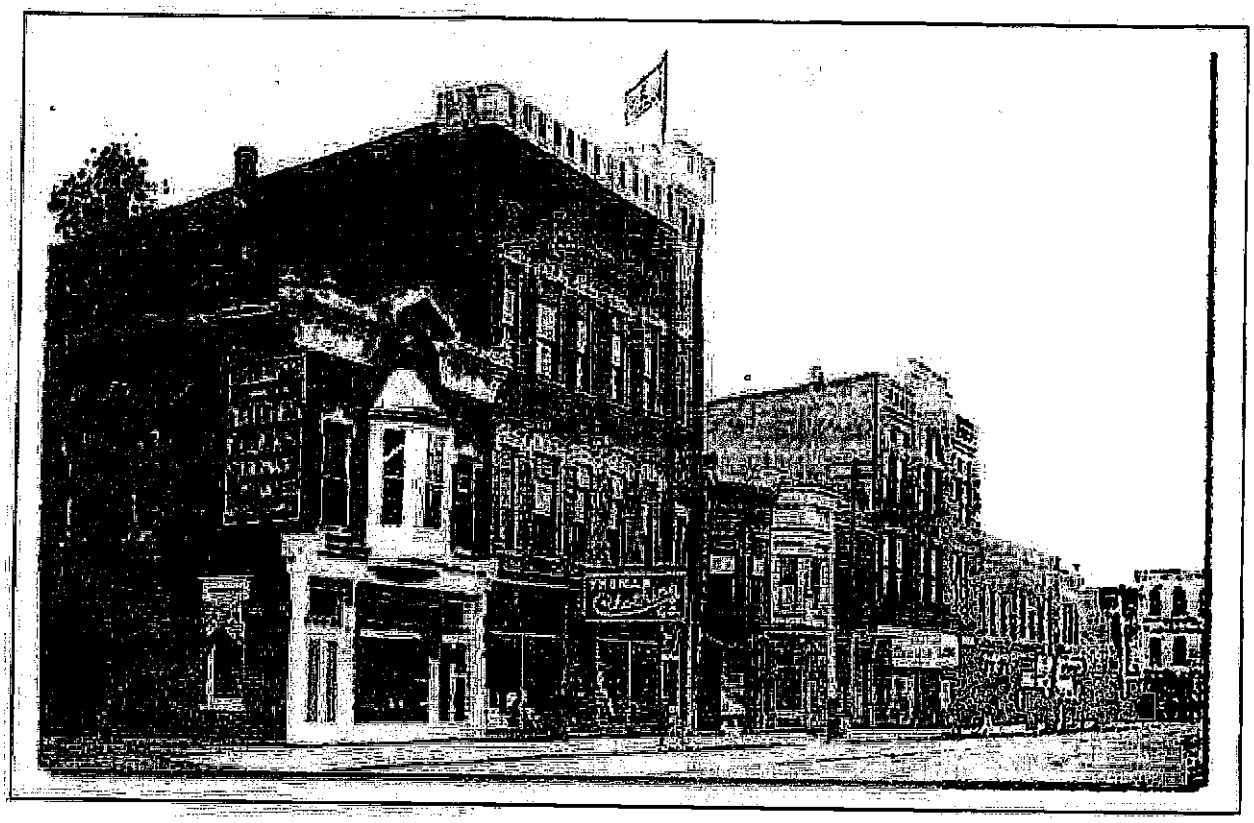
ꕥ Some building sites are better than others. Is your site contributing to deterioration of your historic building by channeling water toward a foundation, retaining wall, or other important feature?

ꕥ The cumulative effect of multiple projects can sometimes add up to the loss of historic character. What effect will <u>all</u> the projects you are planning have on your historic property?

ꕥ Poor maintenance practices can have a devastating effect on the value of an historic resource. Is your building being properly and routinely maintained?



The Seymour Woolen Mills – seen here in a circa 1910 postcard view – was established in 1866 on the south side of the city.



Downtown Historic District

History

The Seymour Commercial Historic District was listed in the National Register of Historic Places in 1995 due to its architectural and historic significance. The locally-designated district was established by city ordinance in 2011, and roughly corresponds to the National Register-listed district, although is slightly smaller.

While no buildings remain from the era of Seymour's founding in 1852, the downtown district contains a significant collection of commercial buildings constructed between the 1870s and the 1940s, reflecting the community's growth and prosperity with the rise of rail traffic. Many of the buildings date from the years between 1890 and 1930, when downtown was at its zenith.

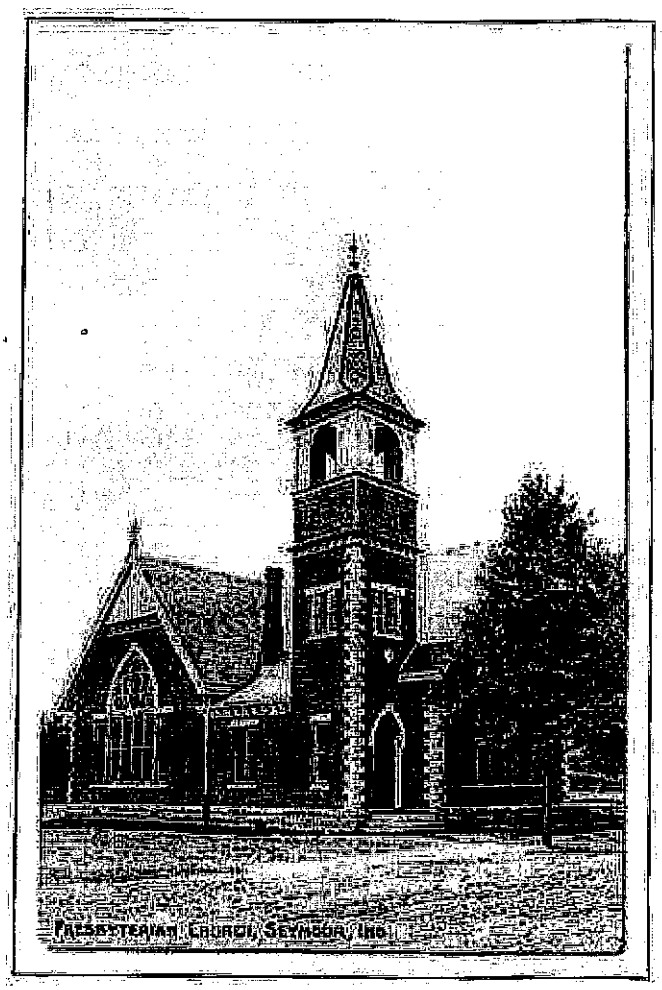
A range of architectural styles typical of that period is represented in downtown Seymour, including Italianate, Romanesque Revival, Queen Anne, Neoclassical and Art Deco, as well as vernacular designs.

Most of the earliest buildings remaining in the district are Italianate, reflecting the predominance of this architectural style in the latter half of the nineteenth century. The buildings at 201 and 211 South Chestnut are both excellent examples of the style, displaying the bracketed cornice and decorative window hoods typical of Italianate architecture. The building at 218 South Chestnut is particularly noteworthy, as it also retains its original limestone storefront, in addition to those other architectural features.

As the city grew and prospered, more elaborate buildings were erected, utilizing the Queen Anne and Romanesque Revival styles popular just before the turn of the twentieth century. Although its storefront level has been altered, the upper façade of 109-111 West Second Street retains the ornament and detail that are the hallmarks of the Queen Anne style. The Masonic Temple (212-214 West Second) is an outstanding large-scale example of the Romanesque Revival style, while the commercial building at 104 South Chestnut is a more modest example.

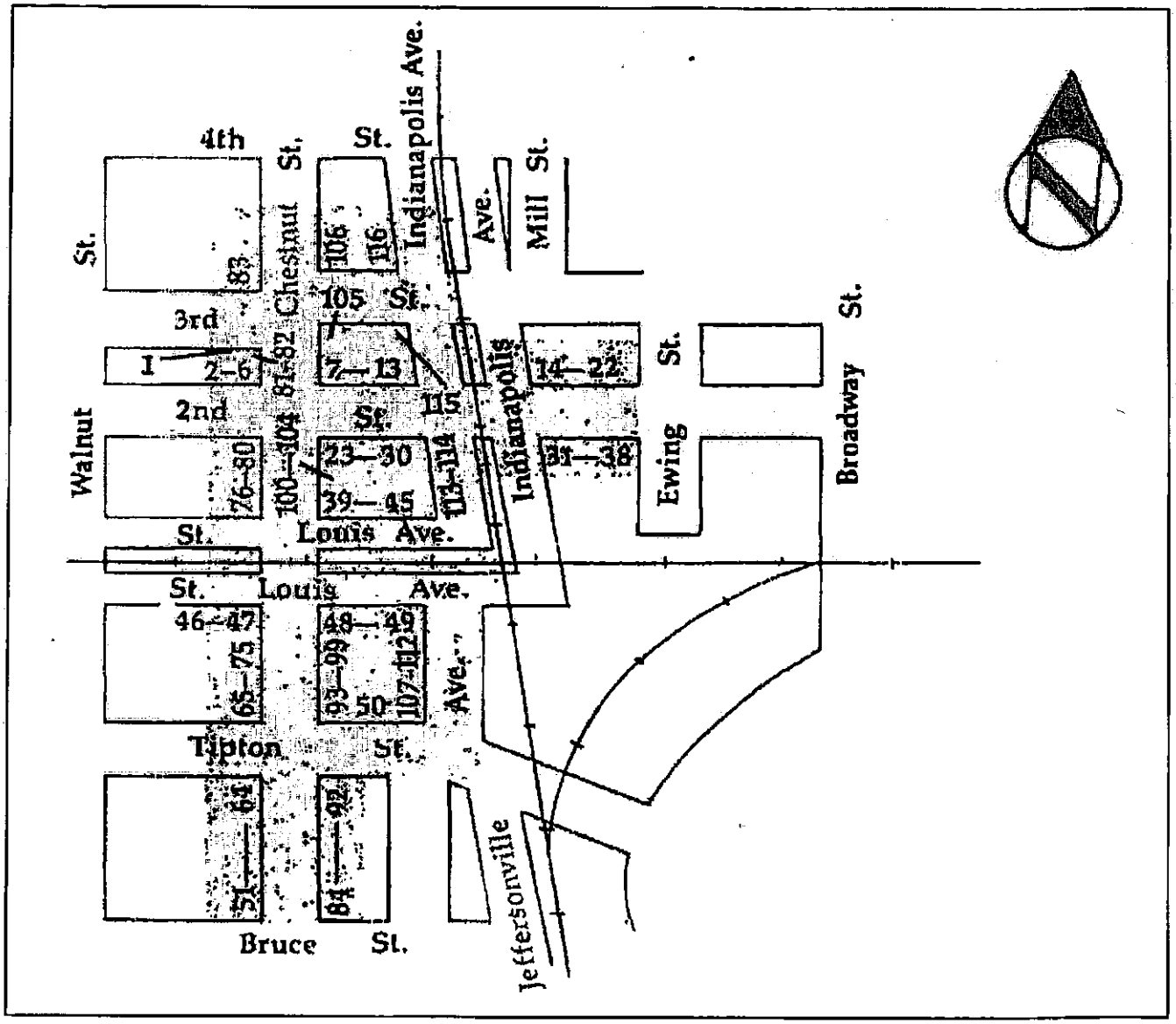
As is typical of many Indiana cities, the grandest public buildings utilized the Neoclassical style. Two fine examples are the 1914 Farmers Club (105 South Chestnut), which is individually listed in the National Register of Historic Places, and the former Post Office building (220 North Chestnut). However, a more fanciful and eclectic design was chosen for the Southern Indiana Telephone and Telegraph Company building at 301 North Chestnut Street. Built in 1929 at a cost of $50,000, the building is clad in multi-colored glazed terra cotta. Now home to Seymour City Hall, this remains one of the city's most distinctive and significant historic buildings.

In the early- and mid-twentieth centuries, architectural styles generally became simpler and more streamlined. Good examples of this trend include the building at 102 South Chestnut, with a simple yet elegant façade that seems to have been influenced by the nascent Prairie School of architecture in Chicago, and the c.1920 building at 109 South Chestnut. The district also includes a couple examples of the Art Deco style, at 208 and 220 South Chestnut.



The Presbyterians are the oldest organized religious group in Seymour, establishing a congregation here in 1855. The current First Presbyterian Church, located just outside the Downtown Historic District, dates to 1884 and is an outstanding example of the Gothic Revival style.

Map



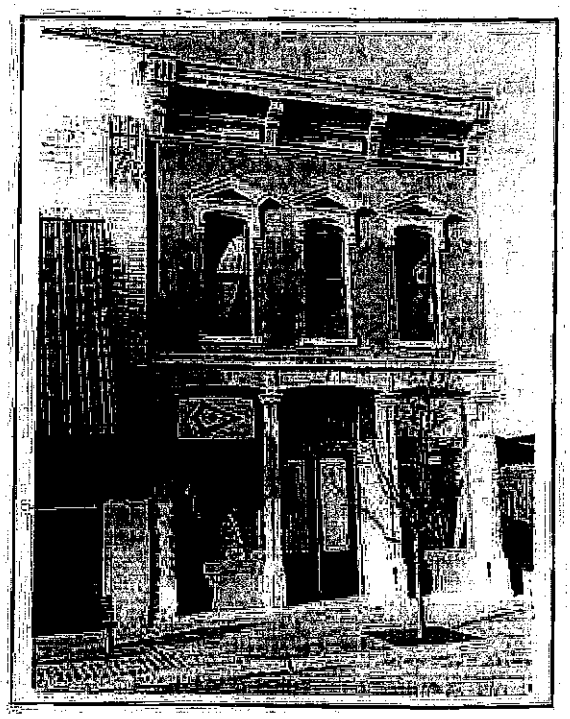
4th St.
St.
Chestnut St.
Indianapolis Ave.
Ave.
Mill St.
83
106
116
105 St.
3rd
1
2–6
81–82
7–13
115
14–22
St.
Broadway St.
2nd St.
Walnut
76–80
100–104
23–30
39–45
113–114
Indianapolis
31–38
Ewing
St.
Louis Ave.
St.
Louis Ave.
46–47
65–75
48–49
93–99
50
107–112
Ave.
Tipton St.
51–64
84–92
Bruce St.
Jeffersonville

Style Guide - Commercial / Public Architecture

Gothic Revival (1850-1940)

Character-defining features:

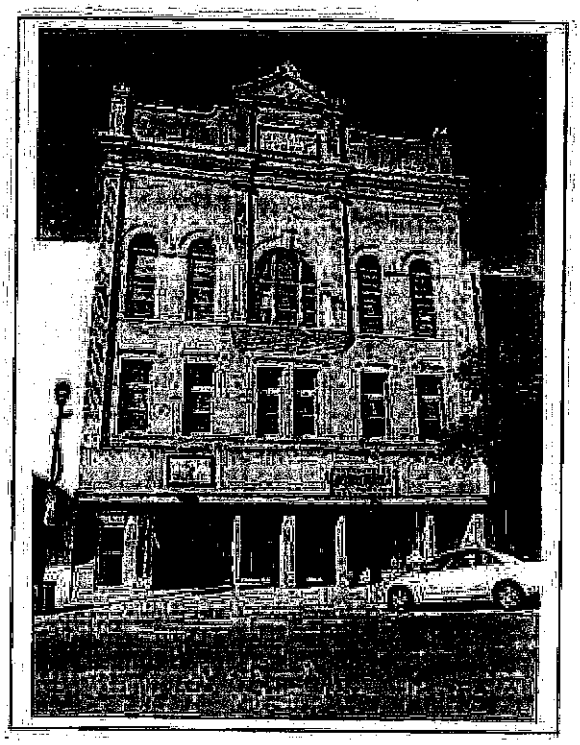
- Vertical emphasis
- Steeply pitched roof
- Pointed arches



Italianate (1850-1890)

Character-defining features:

- Vertical orientation – multi-story
- Tall, narrow windows, often arched and with hood molds
- Decorative cornice with brackets

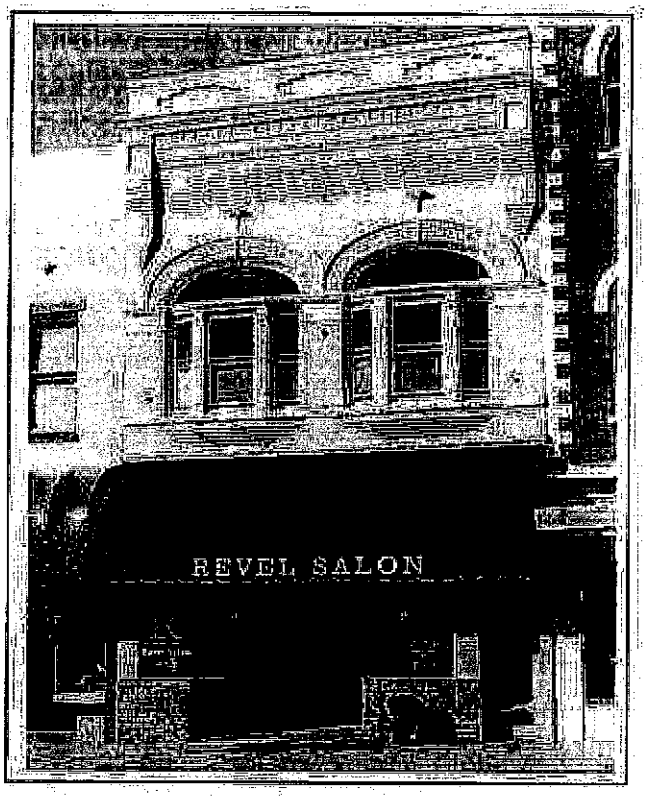


Romanesque Revival (1880-1900)

pictured left

Character-defining features:

- Massiveness
- Round (Roman) arches
- Masonry construction, often combining different materials and textures
- Steeply pitched roof



Queen Anne (1885-1905)

Character-defining features:

- Variety of forms, textures and materials
- May include towers, turrets or oriel windows
- Lots of ornamental detail
- Often asymmetrical

19th Century Functional

Character-defining features:

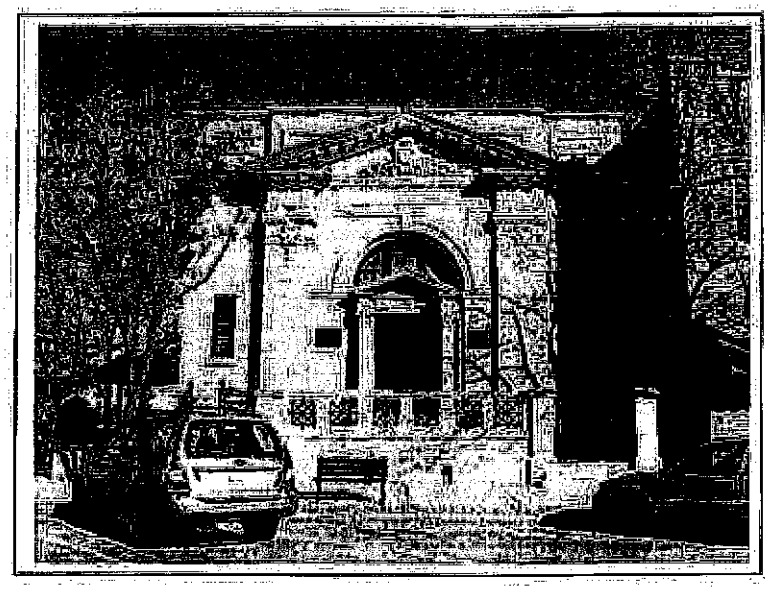
- Open storefront with lots of glass
- Vertical emphasis – typically two or more stories in height
- Simplified ornament

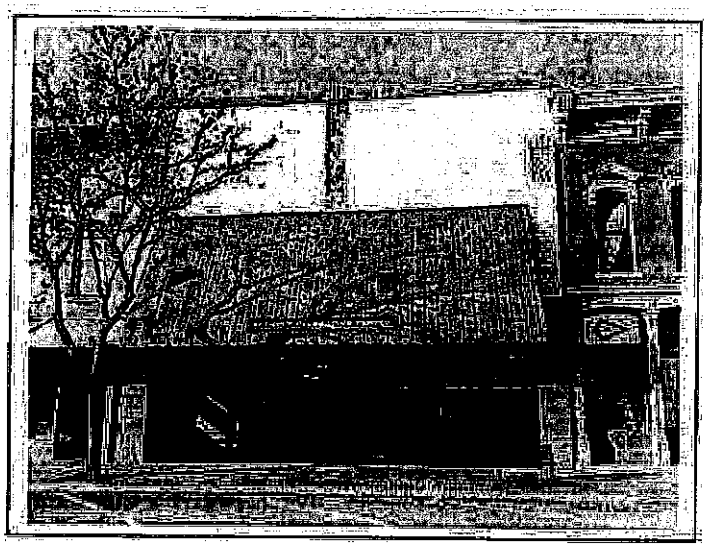
Neoclassical (1895-1930)

pictured right

Character-defining features:

- Classical elements – columns, round arches, heavy entablature
- Elaborately detailed, often with sculptural elements
- Symmetrical



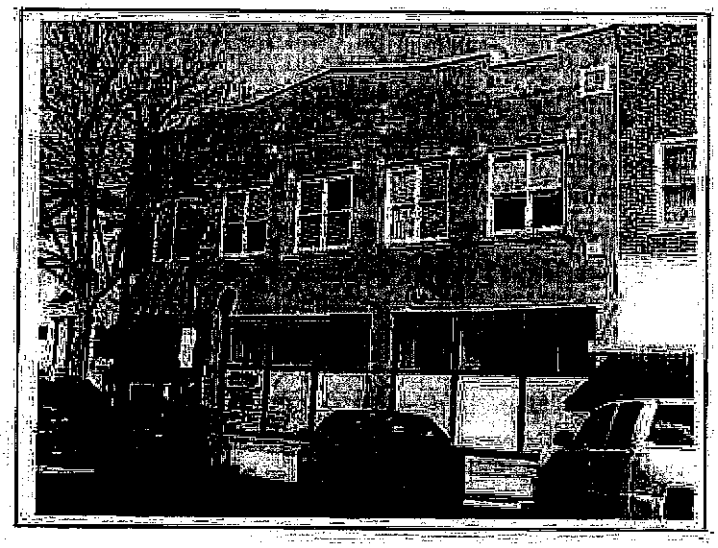


Art Deco (1925-1940)

pictured above

Character-defining features:

- Simple building form with vertical emphasis
- Flat roof
- Geometric details, stylized floral motifs



20th Century Functional

pictured above

Character-defining features:

- Open storefront with lots of glass
- Minimal surface ornamentation
- Horizontal emphasis – often single-story

Art Moderne (1925-1940)

pictured above

Character-defining features

- Sleek, streamlined shape
- Horizontal emphasis
- Flat roof
- Little or no ornamentation

Style Guide - Residential Architecture

Greek Revival (1840-1860)

Character-defining features:

- Heavy cornice
- 3-part composition – base, columns, pediment
- Columns or pilasters
- Sidelights and transom

Queen Anne (1885-1905)

Character-defining features:

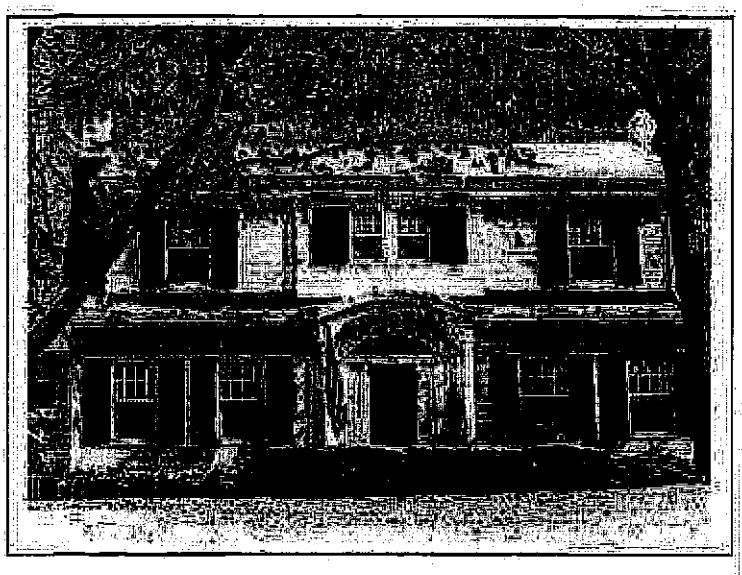
- Asymmetrical composition
- Variety of surface materials and patterns
- Multiple projections on wall surfaces
- Towers, turrets and tall windows

Italianate (1850-1890)

pictured left

Character-defining features:

- Tall, narrow windows, often arched
- Low-pitched hipped roof
- Decorative brackets, surface ornament
- May have cupola or tower



Colonial Revival (1890-1940)

Character-defining features:

- Symmetrical composition
- Multi-pane windows with shutters
- Fanlights and sidelights
- Oversized details – dentils, quoins, etc.

Craftsman (1905-1940)

Character-defining features:

- Low pitched roof with wide overhangs
- Exposed roof rafters or knee braces
- Full or partial front porch
- Horizontal emphasis

Neoclassical (1895-1930)

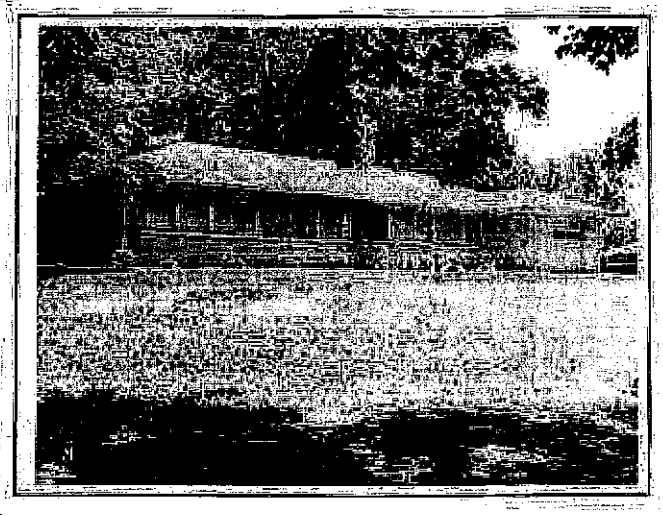
Character-defining features:

- Symmetrical form
- Classical elements – columns, round arches, heavy entablature - often in oversized scale
- Extremely detailed and ornamented

American Foursquare (1900-30)

Character-defining features:

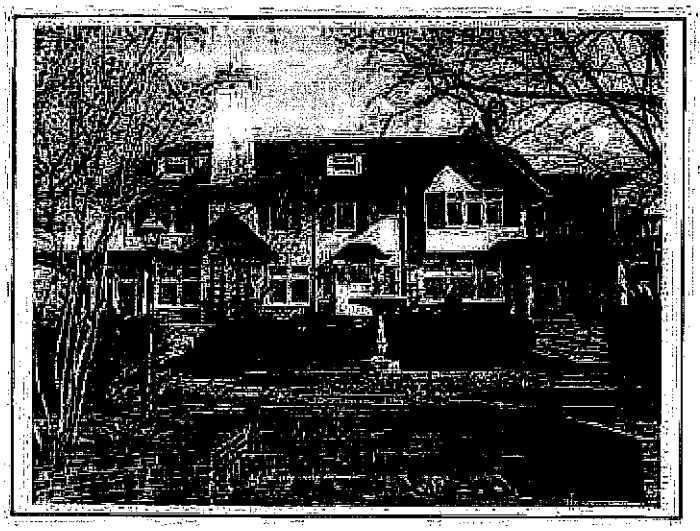
- Boxy shape
- Low-pitched hipped roof
- Wide overhanging eaves
- Full-width front porch
- Often has Colonial or craftsman detailing



Ranch (1945-1975)

Character-defining features:

- One story
- Generally asymmetrical
- Low-pitched roof
- Maximum façade width



Tudor Revival (1900-1940)

Character-defining features:

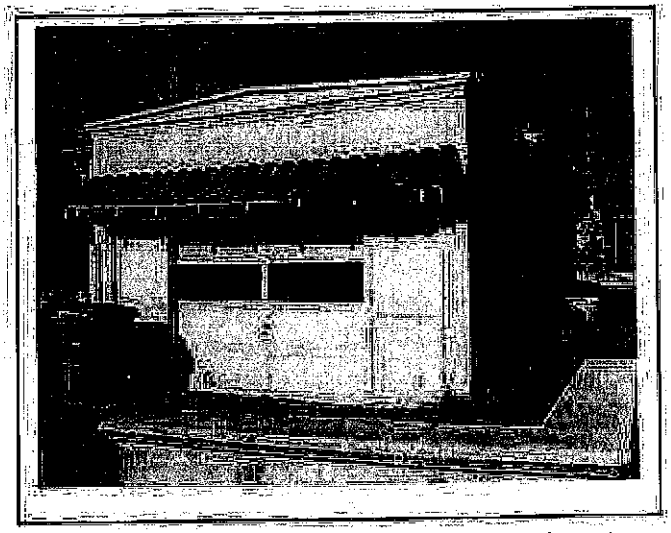
- Decorative half-timbering
- Steeply-pitched roof with cross-gables
- Leaded glass windows, often with diamond-shaped panes
- Often has massive chimney(s)
- Tudor arch

Design Guidelines - Accessory Structures

AS1 Preserve and repair historic accessory structures (i.e. garages, carriage houses, sheds or other outbuildings) and their character-defining features, including doors, siding, windows and roofs.

AS2 Deteriorated elements of a historic accessory structure should be repaired if possible, or replaced in-kind. See relevant sections of the Design Guidelines (i.e. 'Windows' or 'Siding & Trim') for guidance on addressing individual building elements.

AS3 If a historic accessory structure is deteriorated beyond repair or has been removed, the design of a new structure should be based on historic documentation or physical or pictorial evidence. If no such documentation is available, the design should be guided by the design of the primary structure and other nearby secondary structures.



The tile roof canopy, stucco exterior and boxy shape tie this garage to the Mission Revival-style main house.

AS4 Design new accessory structures so they complement the scale, setback, roof form, design and materials of the primary building and surrounding secondary structures.

AS5 Site new accessory structures, particularly garages, adjacent to alleys where possible. Where no alleys exist, site new accessory structures to the rear of the property behind the primary structure, with access through the side yard.

AS6 Use a separate door for each bay of a multi-car garage. Consider using paneled or 'carriage house'-type doors rather than standard overhead doors.

These overhead doors have been modified to resemble historic carriage house-style doors, as is recommended for the historic district.

AS7 Detached garages are most appropriate for use in the historic district. Attached garages should be located on a secondary façade, and the garage door should not be visible from the front. The design guidelines for additions should be applied.

AS8 The roof pitch of new accessory structures should be no less than one in six. If the roofline of the primary structure is a character-defining feature, consider echoing that roofline on the outbuilding.

AS9 Materials used for new accessory structures should reflect the utilitarian function of the building and the materials used on surrounding structures. Wood siding (clapboard or board and batten), brick, concrete block and stucco are all materials used on accessory structures in Seymour's historic districts.

Although adaptively reused as apartments, this carriage house retains its historic character.

AS10 If a garage, carriage house or other accessory structure is being converted to a new use, avoid making changes that will alter its essential utilitarian character or its relationship to the primary structure.

This historic garage contributes to the character of the North Chestnut Street neighborhood where it is located. The roof shape and materials, exterior materials, and overall design help tie it to the main structure it serves.

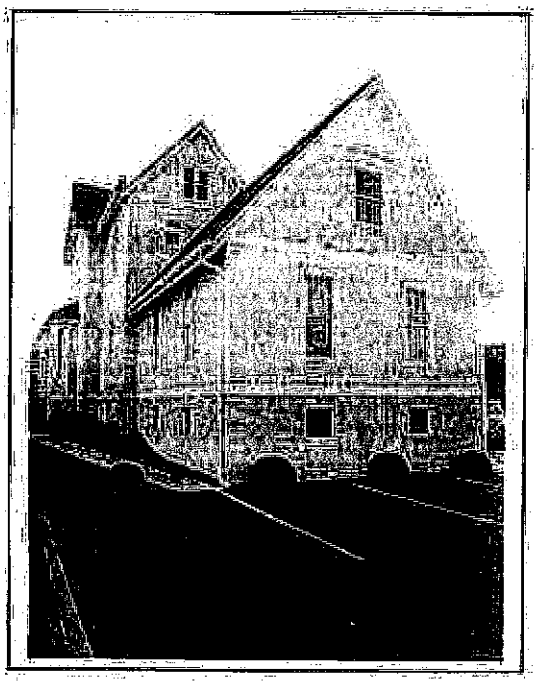
Design Guidelines - Additions

Ad1 The design of any new addition should be in proportion with the size and scale of the historic building and its surroundings.

Ad2 An addition should be designed in a manner that makes it clear what is historic and what is new. Changes in setback, materials, or details can help to do that.

Ad3 An addition should be designed so that it could be removed from the original building in the future without substantial loss of historic fabric.

Ad4 Generally, additions should be attached to secondary elevations and set back from the front façade, so as not to damage, destroy or obscure character-defining features.



The materials, roof shape and window openings help relate this addition to the historic home to which it is attached.

Ad5 An addition should be subordinate to the original building. Generally, additions should not exceed half of the original building's total floor area or building footprint.

Ad6 Respect original roof forms when designing an addition. Additions should complement existing forms, not overwhelm them.

Ad7 Generally, the original orientation of a building should not be altered when constructing a new addition. An addition should not turn a primary façade into a secondary façade.

Ad8 Use materials that are the same as or subordinate to the primary material of the original building. Wood is subordinate to brick, and brick and stucco are subordinate to stone.

Ad9 The addition should incorporate the horizontal and vertical alignment and patterns of the principal building and those around it.

Ad10 The massing of an addition should be similar to that of surrounding historic buildings. Avoid an oversized, boxy shape.

Ad11 Additions should have the same relationship of solids to voids (walls to openings) as the historic portion of the building. Openings in wall surfaces such as windows and doors should relate to those in the main

building in size, scale and configuration.

Ad12 If an entry will be included in the addition, it should be subordinate to the entry on the principal building whenever practical.

Ad13 If the proposed addition is intended to restore a portion of a historic building that has been removed, the new addition should be based on historic documentation, such as plans or photographs, rather than conjecture.

Ad14 The foundation of an addition should match the original foundation materials, height and style. Poured concrete or pre-cast blocks may be used to construct a new foundation, but should be sheathed in a veneer of brick, stone, stucco or other masonry materials to match the original foundation.

Ad15 If additional stories are to be added to a commercial building, this addition should be set back from the plane of the walls and be as inconspicuous as possible from the street.

Ad16 The addition of extra stories to residential structures is discouraged due to the structural and design difficulties presented by such additions.

Ad17 Dormer additions should complement the architecture of the existing structure in size, scale, massing, openings and details.

Ad18 Dormer additions should align with window openings if the façade is symmetrical or should be placed off-center on an asymmetrical façade.

Ad19 Additions should be engineered to avoid damage to the historic building in the event of collapse or other catastrophe.

Ad20 Roofline additions should clearly differentiate between the original roof and the addition's roofline.

Ad21 Before removing an existing addition, consider its architectural significance and weigh its contribution to the historic building's character. Generally, additions and alterations that are at least fifty years old have acquired significance and should be evaluated to determine the merits of their preservation.

Ad22 Respect historic viewsheds. A viewshed is the area visible in all directions from a fixed point.

The 1962 addition to the right utilizes similar design features to the historic church on the left, although the details are slightly changed. A simple connector joins the two buildings.

Design Guidelines - Awnings & Canopies

AC1 Historically significant awnings and canopies should be preserved and maintained.

AC2 Awnings and canopies should complement the façade, not overwhelm it.

AC3 Awnings and canopies should not cover important architectural features.

AC4 Awnings should be installed so that the valance is seven to eight feet off the sidewalk and the awning projects four to seven feet from the building. An awning or canopy that overhangs the public right-of-way may require the approval of the Board of Public Works and Safety.

AC5 The shape of the awning or canopy should be matched to the shape of the opening where it is mounted.

AC6 Awnings and canopies should reinforce the vertical or horizontal proportions of the building.

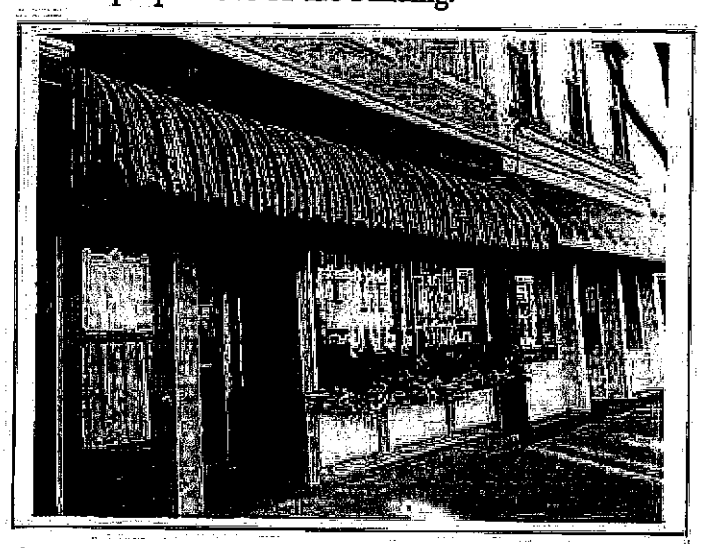
AC7 Awning materials should be durable yet traditional, such as canvas or vinyl-coated canvas. Cedar shake, concrete, fiberglass, plastic, aluminum and other non-traditional materials are generally not appropriate.

AC8 Backlit awnings are not appropriate.

AC9 Awnings should be attached between the window display area and the signboard or second-floor window sills. Awnings should be attached below the transom if the transom glass is historically or architecturally significant.

AC10 Theme designs such as 'wild west' or 'Swiss chalet' are inappropriate for use in the historic district.

AC11 Awnings should be installed in a way that does not damage the building. Hardware installation should be the minimum required for safety and stability, and should be into mortar joints rather than the brick. If original mounting hardware remains, avoid removing it if possible.



Convex (left) and standard-shape awnings along East Second Street.

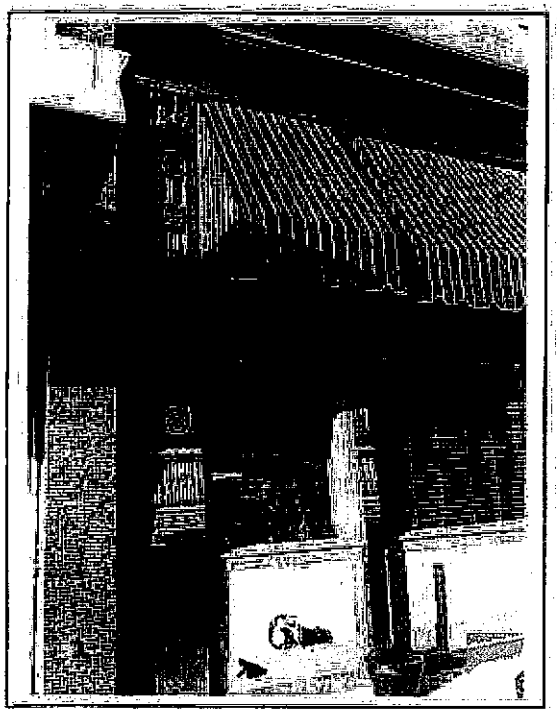
AC12 Several shapes of awnings were used historically, and may be appropriate for use in the historic district. These shapes include standard, dome, convex, concave, bullnose and marquee. The choice of an awning shape should be guided by the shape of the opening and any physical or photographic evidence of what might have been used in the past.

AC13 When deciding on a pattern, simple and restrained patterned awnings are preferred. Colors should complement the color of the building.

AC14 Signs can be sewn or painted directly onto an awning or canopy. Lettering should be no more than twenty-four inches high and cover no more than 1/3 of the awning or canopy area. Consider locating signage on the valance of an awning.

Above: Retractable awnings were used historically, and are still available today.

Below: The ornate metal canopy and the mounting hardware that supports it are important architectural features of the Southern Indiana Telephone & Telegraph Company building, now City Hall.

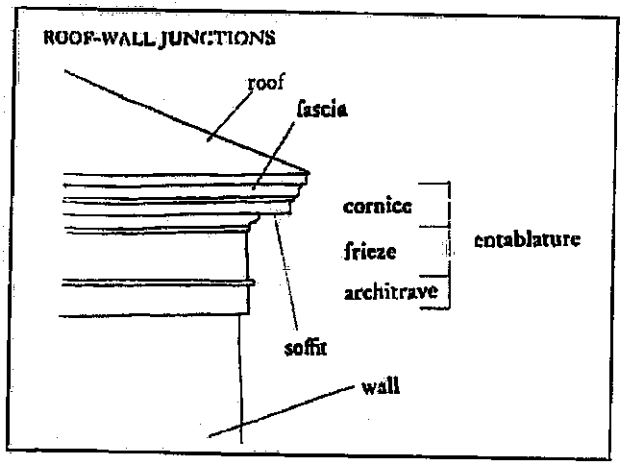


Left: These awnings have been properly mounted between the storefront columns, thereby avoiding damage to the columns and allowing them to remain visible.

Design Guidelines - Cornices & Friezes

C1 Original cornice and frieze elements should be preserved and maintained. Removal of these results in a blank, unfinished look on an historic building.

C2 Repair damaged or deteriorated portions of a cornice or frieze in kind. New work should match the existing in materials, size, texture, details and other design elements.



From A Field Guide to American Houses

C3 If a cornice has deteriorated beyond repair or has been removed, the new cornice should match the original or the style of the building in size, proportion, detailing, and massing.

C4 Wood, cast-iron and metal were traditional cornice materials, and should be used for repair or replacement work. Modern materials such as composites may be appropriate if finished in a traditional manner.

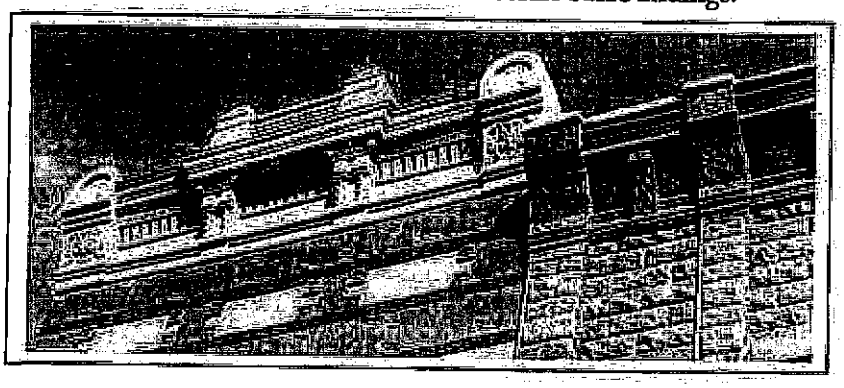
C5 When it is cost prohibitive to replicate a missing cornice, consider using paint to give a similar visual 'cap' to the building.

C6 Maintain and preserve existing eave trim such as decorative brackets or braces.

C7 Avoid covering cornice and frieze areas with aluminum or vinyl siding or other applied materials.

C8 Protect historic cornice or frieze details during roof or siding work.

C9 Avoid adding a new cornice or frieze detailing to a historic building without physical or pictorial evidence that such elements existed on the building in the past. On a non-contributing infill building, however, adding a simple cornice element may help the building blend with its historic surroundings.



The pressed-metal cornices are important features of these South Chestnut Street buildings, and display the ornamental detail seen on many of the historic commercial buildings downtown.

Design Guidelines - Doors

D1 Historic doors and trim elements should be preserved and maintained.

D2 The size, proportion, detailing and rhythm of original doorway openings should be maintained.

D3 Repair historic doors and trim as an alternative to replacement. Employ the use of epoxy consolidants to reinforce and rebuild damaged wood, or replace in-kind only the damaged portion.

The simple, wooden, full-light double doors, along with the tile flooring and large transom, are key elements to the historic character of this entry.

D4 If a historic door or its trim is deteriorated beyond repair, its replacement should match the original in materials, design, size, texture, configuration and other details.

D5 The design of replacement doors or trim for missing elements should be based on historical, pictorial or physical evidence rather than conjecture. If no evidence can be found, a new design should be used that is compatible with the age and style of the building.

D6 The replacement of non-original, non-historic doors with new doors that are compatible with the age and style of the building and fit within the original opening is encouraged.

D7 Wood doors are encouraged in the district. Unfinished aluminum or other metal doors can be made more compatible by painting them.

D8 Avoid using stained or leaded glass for replacement in transoms, sidelights, fanlights or the door, unless documentation indicates that such material was used in the past. If documentation does exist, applicants are encouraged to replicate the design of the original glass.

D9 Ornate metal security doors are not appropriate for use in the historic district.

D10 Storm or screen doors should be of a simple design appropriate to the style of the structure. The door should have a narrow frame and a large opening, to allow a good view of the inner door.

D11 If a historic entrance will no longer be used, avoid removing the door and filling the opening. Instead, leave the door in place and fix it shut. Always make such alteration work as reversible as possible, so that doorways can be used again in the future with minimal work.

D12 In additions or new construction, differentiate between primary and secondary doors through the detailing of the doors or the entryways.

This storm door allows a full view of the historic multi-light door behind. The beautifully-detailed entry, with its transom, sidelights and pilasters, is typical of the Greek Revival style used for this North Walnut Street home.

Removing the front entry and replacing it with an inappropriate window has had a significant negative impact on the character of this historic Jeffersonville building.

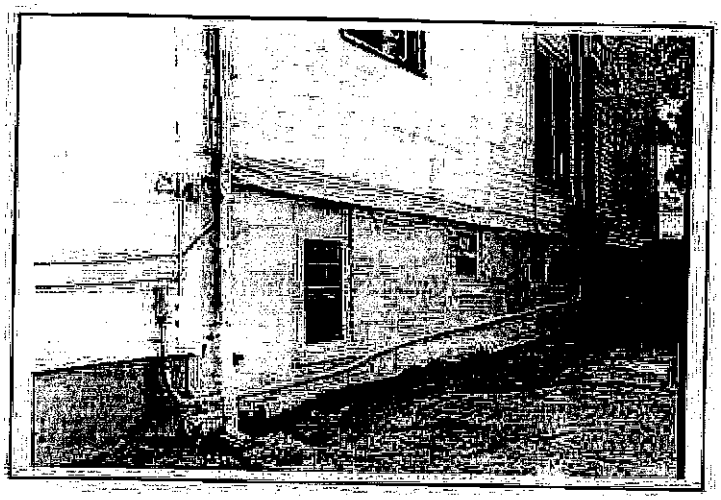
D13 Do not use residential-style doors on commercial buildings unless documentation exists that such doors were historically found on the building.

D14 Do not create new entrances on primary facades of historic buildings.

D15 Use a separate door for each bay of a multi-car garage. Paneled or 'carriage-house'-type doors are preferred to standard overhead doors.

Design Guidelines - Foundations

F1 Retain and preserve the original foundation form as well as the pattern, height, color, texture and detailing of historic foundations. The latter includes features such as decorative vents, grilles, water tables, windows, etc.



Foundation materials can help show the development of a structure over time.

F2 Retain original foundation materials to the extent possible. When replacement is necessary, choose materials that match the original as closely as possible in form, texture, color, etc.

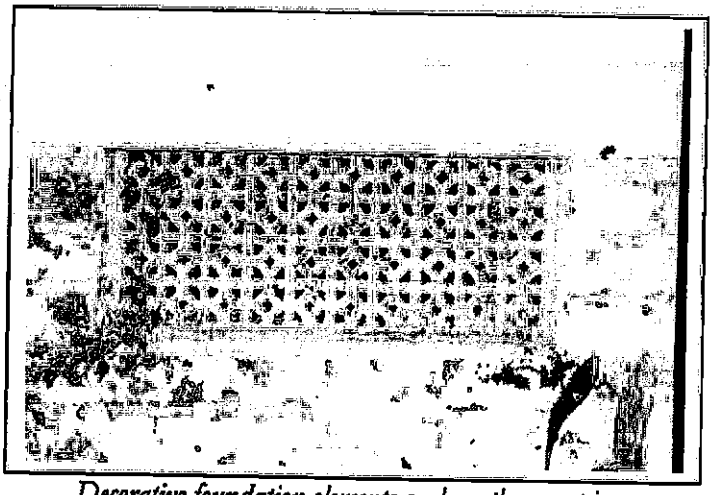
F3 Original foundations should not be covered with plaster, stucco, concrete or other applied material unless documentation shows that such covering was historically present.

F4 Unpainted foundations should generally not be painted.

F5 Window openings or window wells should not be permanently closed through filling with a masonry material, such as brick, stone, block or other material.

F6 Window openings that are to be closed off should be closed with wooden panels fastened to the window frame, or by replacing the glass with wood or metal panels. Decorative grilles should be left in place and visible.

F7 Use traditional foundation materials when building new structures in the historic district. Poured concrete or pre-cast concrete block may be used in brick/stone/ stucco foundation applications, but should be sheathed in a veneer of brick, stone, stucco or other masonry materials.

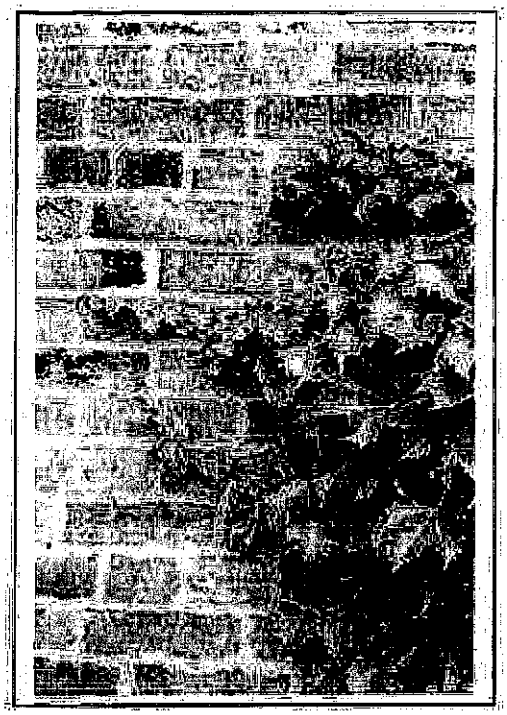


Decorative foundation elements such as these cast iron grilles should be preserved and maintained.

F8 The foundation of an addition should match the appearance of the original foundation in materials, height and style.

F9 Maintain the integrity of historic foundations through preventive maintenance and regular inspections. Provide sufficient drainage so that water is carried away from the foundation.

F10 Avoid adding new foundation features such as vents or access doors on the primary façade of a historic building. If such features are to be added, they should respect the pattern and design of other openings found on the building.

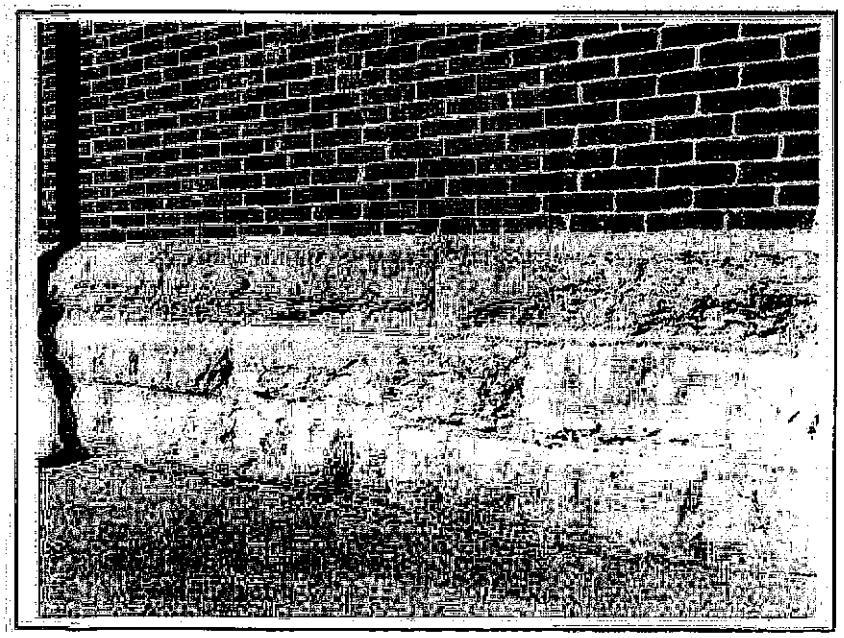


If allowed to grow unchecked, ivy can damage brick foundations, particularly those of soft 'pumpkin' brick.

F11 Locate new utility and mechanical connections through foundations in inconspicuous locations on secondary elevations.

F12 When infilling between brick piers (i.e. on a porch foundation), recess the new brick or framed lattice panels so that the original piers remain visually prominent.

F13 Vines or plantings should not be allowed to grow on or near foundation walls. Firewood, mulch and other organic materials should also be kept at a distance.



The massive, rusticated limestone foundation blocks are an important part of the architectural character of the National Register-listed First Presbyterian Church.

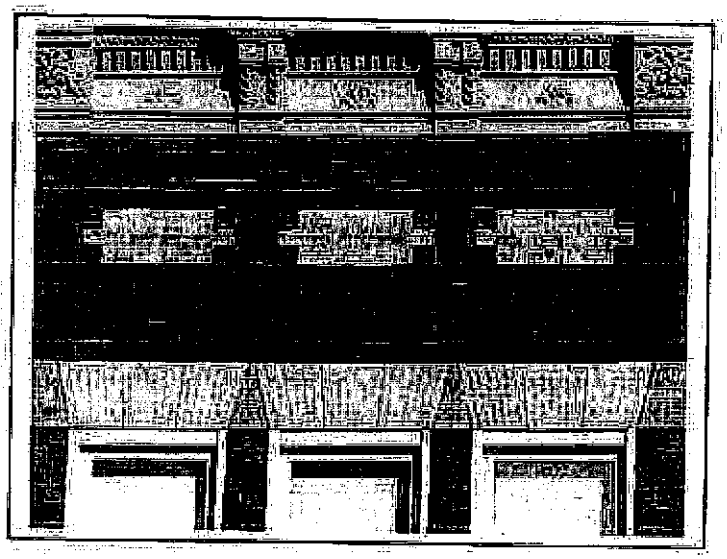
Design Guidelines - Masonry

M1 Historic masonry walls, foundations, and architectural elements such as chimneys, corbelling, cornices, columns, wall panels and arches should be preserved and maintained.

M2 If a section of masonry is missing or deteriorated beyond repair, the replacement should match the historic materials in type, coursing, color, size, strength, and mortar size and profile. Bricks should always be 'toothed-in' to historic brickwork to disguise the joint between old and new.

M3 Make sure that any exterior replacement bricks are suitable for exterior use – some bricks were never meant to be exposed to the elements.

M4 Do not replace sections of soft historic brick with new brick that is substantially harder and stronger. As the wall goes through seasonal cycles of expansion and contraction, the softer brick will be the first to fail.



The exuberant use of contrasting brick and terra cotta is an important character-defining feature on this East Chestnut Street building and should be preserved.

M5 Masonry that has not previously been painted should not be painted. Once painted, regular repainting will be needed, creating a long-term maintenance commitment. Adding a layer of paint may also trap moisture and create additional problems. Allowance may be made for brick buildings that have been previously sandblasted, to provide a protective layer for porous, failing brick.

M6 Painted masonry buildings should be repainted as necessary. Remove only deteriorated or flaking paint, to ensure a good finish; complete paint removal to bare brick is not recommended.

M7 Use a 'breathable' masonry paint that is compatible with and can create a strong bond with existing paint. Latex paints are generally more 'breathable' than enamels.

M8 Avoid the use of silicone-based sealers on masonry.

M9 Cleaning masonry is not recommended. If it is to be done, it should be done using the gentlest means possible. Start with water and a mild detergent and gradually work up, if necessary. Chemical cleaners should be a final alternative.

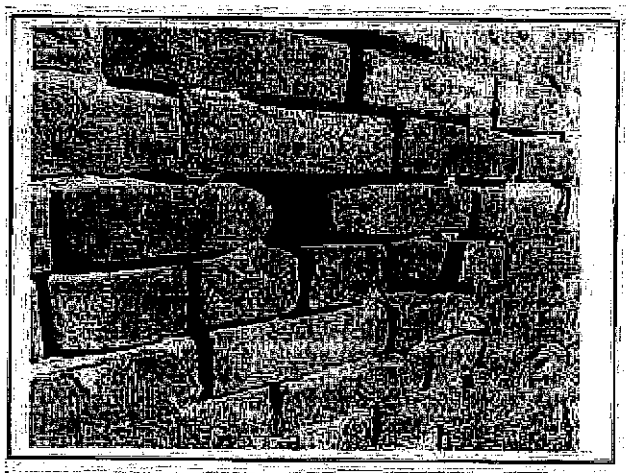
M10 Potential cleaning methods should always be tested first in a small, inconspicuous test patch, to determine the effects of the cleaner on the masonry.

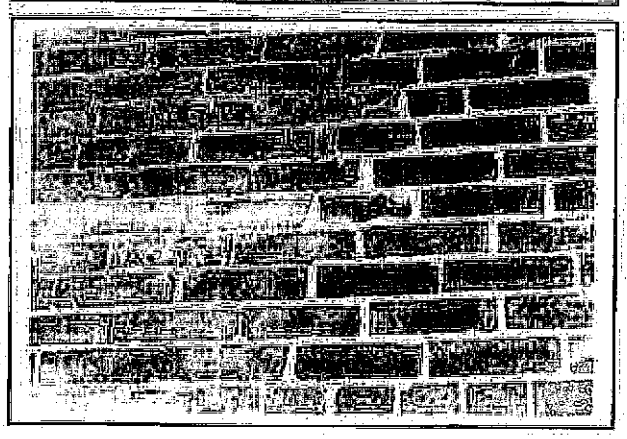
M11 Sandblasting and other abrasive cleaning methods are prohibited.

M12 Sandstone should not be cleaned.

M13 Stucco should not be removed from existing stuccoed buildings.

M14 Deteriorated stucco should be repaired by replicating the original in color, texture and application technique. Synthetic stucco and other new materials that have not stood the test of time are discouraged in Seymour's historic district.





This soft, interior brick was never meant to be exposed to the elements, and will likely deteriorate rapidly.

M15 Stucco or other applied coatings should generally not be applied to existing buildings if they have never previously had such coatings.

M16 Do not add vinyl or metal siding to masonry buildings. If exterior cladding must be added to protect exposed, formerly-interior brick – found in party-wall construction - consider using cementitious siding, stucco or commercial-grade metal, or lay a new brick wall.

M17 Glazed terra cotta should not be painted.

M18 Heavy-duty acidic cleaners should not be used on terra cotta.

Uncontrolled water and lack of maintenance can lead to extensive mortar loss and brick damage, as seen in the top left photo. At bottom, the hard, Portland cement-based mortar used to repoint does not match the historic mortar to the left, and will eventually lead to the deterioration of the brick.

M19 Replacement of deteriorated terra cotta units should match the original in design, size and glazing.

M20 Use a mortar mix that is compatible with the historic masonry. Historic mortars were high in lime content and much softer than today's Portland cement-based mortars. Repointing mortar should be equivalent to or softer than the original mortar. A good starting recipe is 6 parts sand, 2 parts hydrated lime, and 1 part Portland cement. This may be adjusted as needed, but no more than 20% of the mixture should be Portland cement.

M21 Repoint only those mortar joints that are no longer sound. Do not remove all joints in an effort to achieve a uniform appearance. Large-scale removal of mortar joints often results in damage to the historic masonry.

M22 Match historic mortar joints in color, texture, joint size and tooling when repointing.

M23 Remove unsound mortar joints carefully with hand tools that are narrower than the joint. Power tools should never be used, particularly on vertical joints, because of the danger of damaging the masonry. The deteriorated mortar should be removed to a depth of 2½ times the width of the joint or to sound mortar, whichever is greater.

M24 Do not attempt to remove mortar that is too hard or has been applied in an improper manner until natural weathering has begun to weaken it. Removal efforts prior to that time would likely cause masonry damage.

M25 Caulk is not an appropriate substitute for mortar.

Second Street, 1907

Design Guidelines - Metals

Me1 Retain and preserve original architectural metal features on historic buildings and sites, such as cornices, cresting, finials, balustrades, balconies, gutters, downspouts, fences, hitching posts, hardware, etc.

Me2 Retain and preserve the finishes and colors of original architectural metals whenever possible.

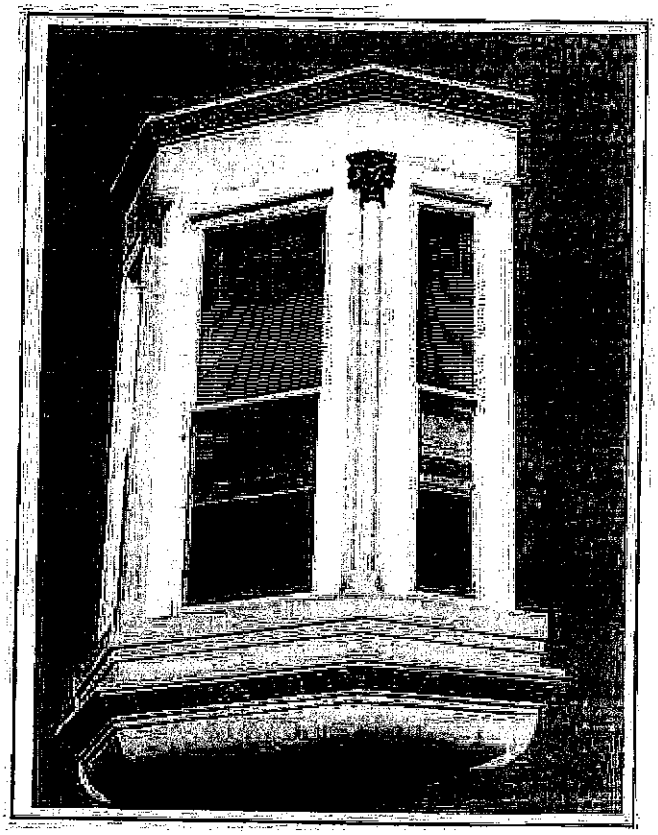
Me3 Repair original architectural metal features by patching, splicing, consolidating or reinforcing deteriorated sections.

Me4 If a metal element is deteriorated beyond repair, it should be replaced in kind. The new material should match the historic in size, style, profile, and material. The use of synthetic materials to replace missing or damaged elements would be considered on a case-by-case basis, if the applicant can demonstrate that the materials would be compatible.

Me5 Maintain a sound coat of paint or other compatible coating on materials that rust or corrode. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper, bronze or stainless steel.

Me6 Clean metals to remove corrosion prior to repainting. Use the gentlest means possible, including appropriate chemical solutions/strippers for soft metals such as tin, lead, copper, terne and zinc. Ensure that chemicals are properly neutralized at the end of the cleaning process to avoid deterioration of the metal below.

Me7 Hard metals, such as cast iron, wrought iron and steel, should be cleaned by hand sanding or wire brushing. Low-pressure grit blasting may be used only if other methods are ineffective and if a small test patch shows that it will not damage the metal surface.



Several downtown Seymour buildings feature oriel windows with decorative metal cornices, bases and columns.

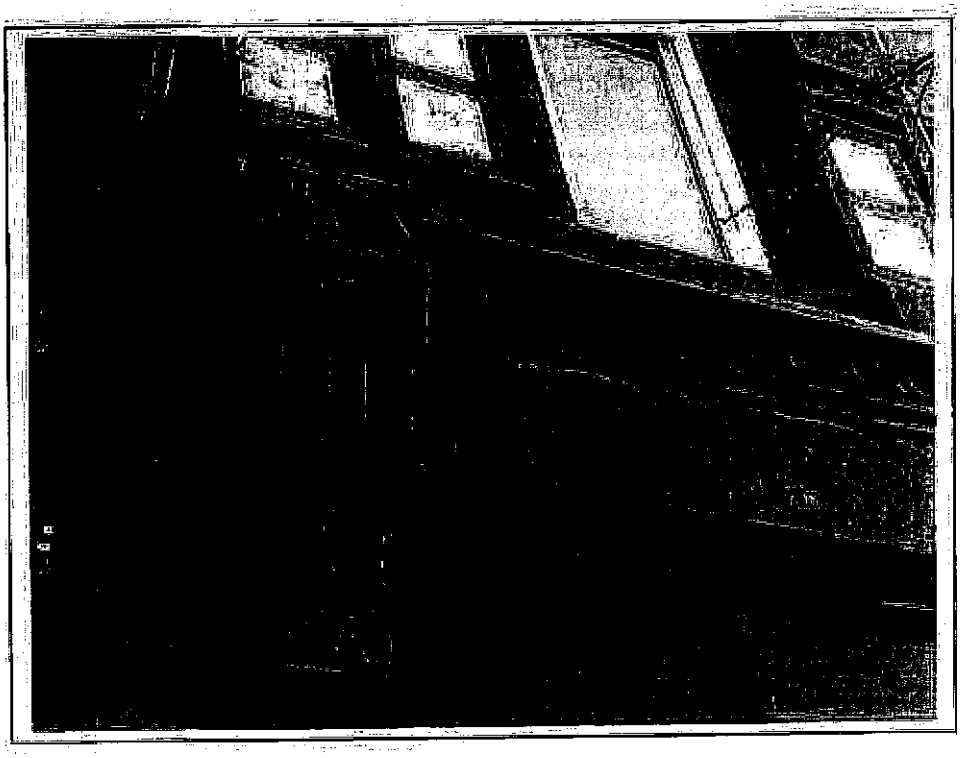
Me8 Do not use sandblasting to clean architectural metals.

Me9 Clean metals only if doing so will not damage a historic color, texture or patina. Test any proposed treatment in a small, inconspicuous patch prior to undertaking any large-scale cleaning.

Me10 Avoid replacing wooden porch supports and railings with metal supports and railings, unless physical or pictorial evidence suggests that these features existed on the building.

Me11 Do not place incompatible metals together without a protective barrier, as this can lead to galvanic corrosion (i.e. copper will corrode cast iron, steel, tin or aluminum).

Cast iron is very susceptible to water damage, which can lead to rust and cracking.



Metal elements such as cast iron storefronts and pressed metal façades provide enrich the architectural detail and visual interest of downtown Seymour.

Design Guidelines - New Construction

N1 New construction should be designed in a manner representative of its own time, rather than as an imitation of some historic design. New design should be compatible with and enhance the nature and character of the historic district, not mimic historic buildings. Avoid replicating styles of older periods.

The massing of this large new building was broken up to allow it to better fit with the small-scale development typical of Nashville, Indiana.

N2 New construction should relate to the scale of surrounding historic buildings. Avoid new buildings that violate the scale of the neighborhood in height, width, proportion or massing.

N3 New construction should relate in overall height and width to that of adjacent and surrounding structures. It should generally average the height and width of adjoining buildings, as well as those across the street (if applicable). Avoid new construction that varies too greatly in height or width from historic buildings in the vicinity.

N4 New construction should incorporate similar massing to that found in surrounding historic buildings. Avoid monolithic forms that are not relieved by variations in massing.

N5 The vertical or horizontal features of new construction should reflect that seen in surrounding buildings. Avoid any strongly horizontal or strongly vertical façade expressions unless the character of the area strongly suggests it.

N6 New construction should conform to the established setback of buildings adjacent to and surrounding the site. Avoid violating the existing average setback by placing buildings in front of or behind the existing setback.

N7 The roof forms of new construction should relate to the shape of roofs on surrounding historic buildings. Consider using roof materials and colors found in the vicinity to make the new building more compatible. Avoid introducing roof shapes not already found in the district.

N8 New construction should reflect the rhythm and ratio of openings (window and door) to wall surface found in adjacent and surrounding historic buildings. Carefully consider the placement of openings on the façade of new structures. Avoid façade patterns that are incompatible with the rhythm of openings established by surrounding structures, or have markedly different solid-to-void ratios.

N9 The entries used in new construction should reflect the sense of entry found in surrounding historic buildings. Entrances and porch projections should maintain the rhythm established by surrounding buildings. Avoid facades that do not have a strong sense of entry.

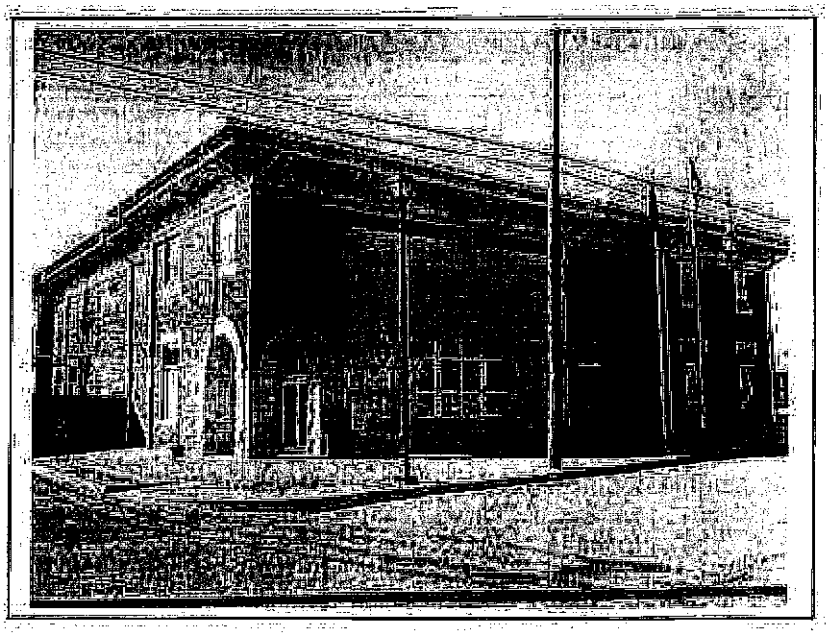
N10 New buildings should maintain the rhythm of spacing of existing buildings on a street. The relationship of a building to open space between it and other buildings should be visually compatible with its surrounding.

N11 New buildings should reflect the orientation of surrounding historic buildings. Avoid siting new buildings at odd angles on a lot unless the historic district is characterized by such sitings.

N12 New materials should be of the same quality as those used on surrounding buildings. New buildings should be faced with traditional materials found in the district, such as brick, stone, pressed metal, and wood siding. The colors and textures used on new buildings should also reflect colors and textures found on nearby historic buildings.

N13 New construction should utilize floor-to-floor heights similar to those found in adjacent historic structures.

N14 In commercial buildings, maintain the distinction between first and upper floors. First floors traditionally were much more open than the levels above, often with large glass display windows (see 'Storefronts' section of the *Design Guidelines* for more on traditional storefronts).



The details on the Law Enforcement Center – including the brick exterior, vertical window openings with simple hoods, and cornice details – help tie the 2007 building to the historic buildings nearby.

N15 In commercial districts, incorporate set-back upper stories if a height is needed that exceeds the established cornice line.

N16 In residential districts where porches are prevalent and a character-defining feature, the design of new construction should incorporate porches. New porches should be compatible with the form, scale and detailing of surrounding historic porches.

N17 Ornamentation that contributes to the rhythm and alignment of the surrounding range of buildings should be considered.

N18 Do not demolish contributing buildings within a historic district to make way for new construction.

N19 Parking for new structures should generally be located behind the building and be accessed via an alley.

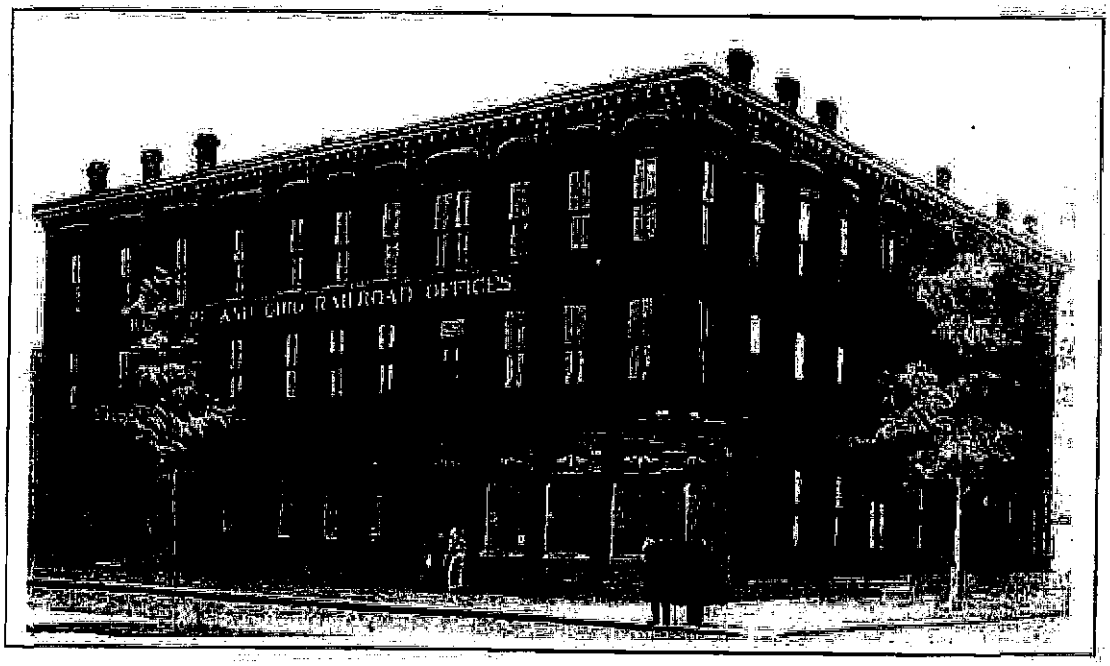
N20 Design new garages and other accessory structures so they complement the scale, setback, roof form, design and materials of the primary building and surrounding secondary structures.

N21 Site new garages adjacent to alleys where possible. Where no alleys exist, site new garages to the rear of the property behind the primary structure.

N22 New construction projects should be planned so as to minimize the disruption to the site, to avoid unnecessary destruction of unknown archaeological features or mature vegetation.

N23 Respect historic view sheds. A viewshed is the area visible in all directions from a fixed point.

N24 New construction must comply with all applicable City of Seymour zoning and building regulations, including permitting.



The B & O Railroad offices stood at Jefferson Street and St. Louis Avenue. This postcard shows the building around 1908.

Design Guidelines - Paint

Prior to any exterior painting, building or business owners are required to have a Certificate of Appropriateness for the work approved by the Seymour Downtown Review Board or its staff. A palette of recommended colors for downtown buildings has been adopted, and is available for review at the office of the Building Commissioner and also at the Seymour Main Street office. However, the unique features of each individual building, including its age, style, materials and surroundings, play an important part in determining which colors are most suitable. Not all of the palette colors are appropriate for use on every building, or in every location on a building.

Paint colors can be a highly personal choice, but should be related to the architectural style of the building. Color can also be used to highlight building details, such as the fishscale shingles in the front gable here.

P1 Do not paint previously unpainted masonry buildings or building features that were not originally painted. Painting will add a long-term maintenance responsibility and may affect the walls' ability to 'breathe.' Accumulated layers of paint will eventually obscure decorative details.

P2 Research the original colors of your building as a starting point. It is not required that original colors are used, but those colors can help to establish a palette of colors from which to choose a new color scheme.

P3 Neighboring buildings will affect and be affected by the color scheme that you select. Look carefully at the surrounding buildings before choosing a color scheme.

P4 Some color decisions may have already been made for you: the color of your foundation and roof, for instance, will to some extent limit the palette from which you should choose.

P5 Modern latex paints are much more stable than historic paint formulas, but all coatings fade over time. Certain colors fade faster than others: blue colors seem to fade fastest, followed by reds and greens. Tans, grays and medium greens tend to fade more slowly.

P6 Successful paint schemes typically involve three complimentary colors: body, trim and accent colors. Four colors can also be used successfully if the fourth color is used sparingly. Resist the urge to fall into the 'Painted Ladies' syndrome – there is little historic evidence for the flamboyant

color schemes popularized in the book series by that name.

P7 Accent colors are best used in moderation, to highlight important details.

P8 Maintain a sound coat of paint on painted surfaces to preserve historic building fabric.

P9 Maintain a sound coat of paint or other compatible coating on materials that rust or corrode. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper, bronze or stainless steel.

P10 Undertake a program of routine maintenance to protect painted surfaces and ensure a lasting paint finish. Routinely wash painted surfaces with water and a mild detergent to prevent dirt build-up.

P11 Prior to repainting, remove all loose or flaking paint down to the first sound paint layer. Use the gentlest means possible when removing old paint prior to repainting. Hand scraping and sanding is recommended for wood. Hot-air guns and heat plates are not recommended because of the risk of fire. Test chemical strippers in an inconspicuous area prior to applying to masonry.

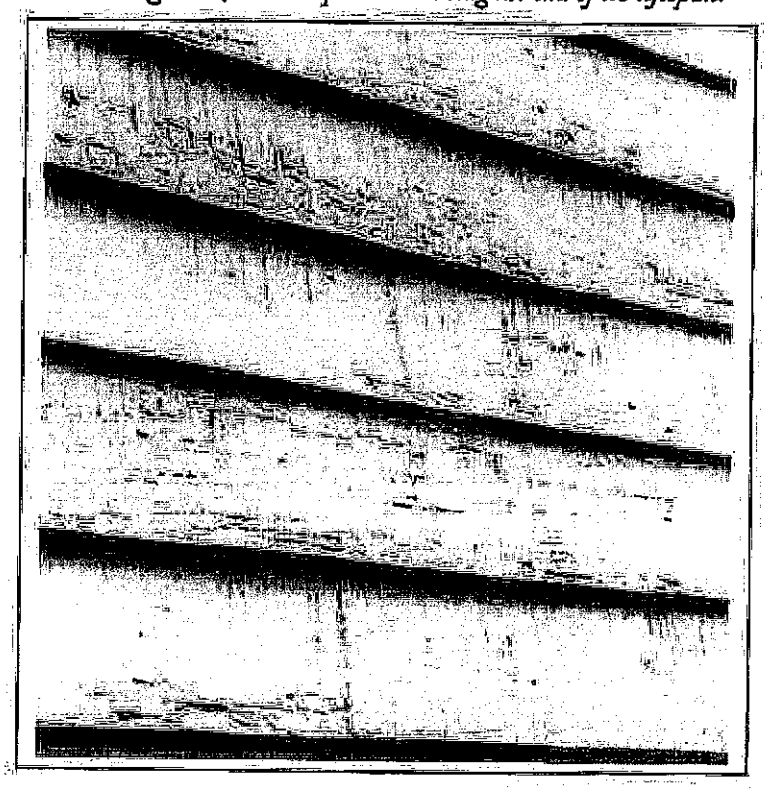
P12 Be aware that paint applied prior to 1978 is likely to contain lead, and should be handled accordingly. Use lead-safe practices to contain dust and paint chips. For more information about lead paint, contact the Jackson County Health Department or visit http://www2.epa.gov/lead.

P13 Any bare wood should be primed prior to repainting. Priming the back and end grain of new wood will increase the longevity of the paint job. Bare wood surfaces prone to standing water or harsh weather should be treated with water repellant or preservative prior to priming.

P14 After the application of a primer coat of paint, all seams and joints (excluding the horizontal joints of clapboard) should be caulked. Appropriate metal or wood fillers should be used to fill nail holes, cracks and holes in the surface.

P15 New paint should be applied to clean, dry surfaces in a manner consistent with the manufacturer's specifications. Good preparation and high quality paints are the keys to a lasting paint job.

This alligatored, cracked paint is nearing the end of its lifespan.



Design Guidelines - Porches & Balconies

Po1 Historic porches, stoops and balconies should be retained and preserved.

Po2 Retain and preserve character-defining architectural elements and features of historic porches, stoops and balconies such as piers, foundation walls, lattice, flooring, porch supports, ceilings, railings, balusters, steps, brackets and other decorative details.

Po3 If a porch or some of its elements have been removed or altered, restoration work should be based on historical, physical or photographic evidence rather than conjecture. New work should match the original in materials and proportions.

Po4 Avoid removing historic porches, stoops or balconies that are no longer in use. Doors may be abandoned, but they should always be able to be made operable again at a later date.

Po5 Enclosure of existing open porches is not recommended. However, if porch enclosure is desired, the work should be done in a manner that does not destroy, damage, or obscure important historic features and is reversible.

Po6 Common treated wood decking materials are inappropriate for use on historic porches.

Po7 Decks are inappropriate on the primary facades of historic buildings.

Po8 Wood porches should be adequately ventilated to avoid rot and insect damage. Porch roofs should be adequately drained and flashed to avoid moisture damage.

Po9 Do not use cast- or wrought-iron columns, railings or balusters as a replacement for brick or wooden porch elements. Columns should match the size, proportion and detailing of the original.

The porches on these homes are an important part of the character of the streetscape along Poplar Street.

Po10 Do not cover porch or cornice elements with vinyl or aluminum siding or other applied materials.

Po11 Replace deteriorated porch steps in kind. Replacement steps should be the same materials, dimensions and scale as the original. Do not replace historic stone steps unless the stone itself is no longer usable.

Po12 Avoid adding new porches, stoops or balconies to primary elevations where none existed historically.

Po13 Avoid the use of stock railings, columns, or other ornament that may not relate proportionally to historic porches.

Po14 Make ramps and other entrance and porch modifications necessary for the disabled reversible, so as not to obscure or damage architectural features and diminish the building's historic character.

PORCH MAINTENANCE TIPS

- *Porches and balconies are very susceptible to weathering and water damage. Follow a program of routine inspections and maintenance to ensure the long-term viability of your historic or new porch. Check the condition of wood, metal and masonry elements regularly for signs of deterioration.*
- *Maintain a proper slope to the floors and steps to ensure good drainage.*
- *Maintain a sound coat of paint and caulk exposed joints.*

Po15 If adding a handrail to a porch or stoop that did not previously have one, install it in a manner that will minimize damage to or loss of historic fabric. Consider mounting the handrails in the ground adjacent to the steps rather than drilling into historic stone steps, for example.

This ramp was designed to complement the architectural detailing of the porch, and was sited and built to minimize the impact on the historic home to which it provides access.

Design Guidelines - Roofs

R1 Maintain the original roof pitch, form and shape. Alterations to roof form should not be undertaken unless they can be demonstrated to have existed at some point in the structure's history.

R2 Replacement roofing materials should match the original in pattern, form, texture and color, if these are significant features of the historic roof.

The complex shape of the roof, the slate shingles, the elaborate trim, and the finials atop the gable and tower all help to define the character of this North Chestnut Street home.

R3 Retain features and details that give a roof its historic character, including chimneys, cresting, cupolas, dormers, weathervanes, trim and bracketing.

R4 Replacement roofs or roof features should be based on physical, written or pictorial evidence. Do not 'historicize' a roof based on presumption (i.e. installing wood shake shingles when there is no evidence of their earlier use on a building).

R5 If replacing small sections of a roof, the materials, color, textures and size of the new should match the old.

R6 Avoid installing new roofs over existing roofs, as the new roof may not be able to expand and contract without losing its integrity.

R7 Clay tile and slate roofs generally have a life expectancy of 100 years. Before undertaking a wholesale replacement of a slate or tile roof, fix or replace the fasteners, flashings and valleys.

R8 Preserve and repair significant gutters and downspouts.

R9 If gutters and/or downspouts have deteriorated beyond repair, replacements should match the appearance of the originals as closely as possible in design, materials, size, color and location.

R10 New gutters and downspouts should not cover important architectural features.

R11 Use modern materials only when the utility of these materials has been proven over time. For example, fiberglass or vinyl gutters are not recommended, as they tend to crack in cold weather.

R12 It is illegal for downspouts to be connected to the sanitary sewer system. Disconnect existing downspouts that are connected to the sanitary sewer system.

R13 If installed on the roof, mechanical equipment, satellite dishes, antennae, etc. should be placed in a location that is inconspicuous from the public right-of-way and does not damage or obscure character-defining features. Care should also be taken to ensure that these additions will not overload the roof structure.

R14 New roof designs for additions or new construction should be compatible in size, scale, materials, and color with the historic building and its surroundings.

R15 Leave historically exposed rafter ends and eaves open and uncovered.

R16 Gable roofs should not be added to low pitched or flat roofs.

R17 The proportion of seams and trim on replacement metal roofs should match the original. For this reason, commercial-grade metal roof systems should not be used on residential architecture.

R18 Temporary stabilization measures should be applied in a way that does not damage historic materials.

R19 Vent assemblies should be painted to match the color of the roof materials, to ensure that they are inconspicuous as possible. If possible, place roof vents on an inconspicuous slope of the roof, or consider ridge venting.

R20 Protect buildings against lightning damage, being sure that lightning rods are properly grounded. Improper grounding is worse than no lightning rod at all.

ROOF MAINTENANCE TIPS

- *Undertake a program of routine inspection, maintenance and repair of all roof system components, including sheathing gutters, downspouts, fascia, flashing and coping.*
- *Inspect roofs on a routine basis, both inside and out. Especially try to inspect during a hard rail, when it would be possible to see conditions at their worst.*
- *Make sure that any penetrations to the roof surface (e.g. chimneys, vents, dormers, etc.) are properly flashed and sealed, and inspect them on a regular basis to be sure they are not leaking.*
- *Tar patches should never be used on shingle or metal roofs – this will generally not repair the problem long-term, and is usually irreversible.*

Design Guidelines - Siding & Trim

ST1 Historic siding and trim should be retained and preserved.

ST2 If historic siding or trim is damaged, use epoxies and other maintenance and repair techniques such as splicing or patching to preserve original fabric. Retention of original fabric is preferred to ensure the authenticity and integrity of the historic resource.

ST3 If wooden features are missing or damaged beyond repair, they should be replaced in kind. If possible, use wood of the same species, size, shape and configuration for the replacement. The use of synthetic materials to replace missing or damaged elements would be considered on a case-by-case basis, if the applicant can demonstrate that the materials would be compatible.

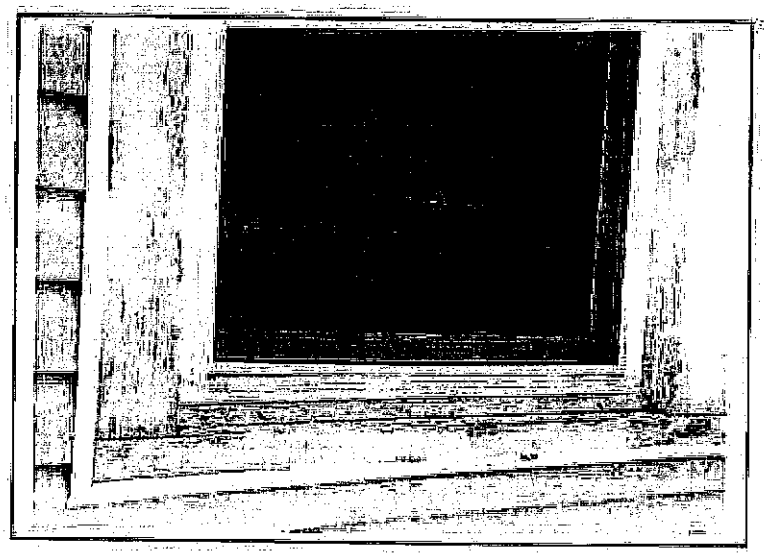
ST4 Artificial siding is not appropriate for use on a historic building. When historic materials are replaced or covered with artificial siding, the character of the building is altered through the change in width and profile of the siding and the reduction of shadows. Projecting details around windows or doors become inset, and often molding, trim and other details must be removed to accommodate artificial siding.

ST5 Do not cover wood siding or trim with impervious materials (i.e. aluminum or vinyl siding, stucco, impervious paint, etc.), as it limits the wood's ability to 'breathe,' trapping moisture that will eventually lead to rot.

ST6 Removal of artificial siding and trim is encouraged in the district. Remove later siding carefully, to avoid damage to the original fabric.

ST7 Some types of artificial siding – such as smooth-finish cementitious siding - may be appropriate on new buildings in the district or on additions. Special design considerations such as width, texture, orientation, trim, etc. will apply, to ensure that the application conforms to the historic character of the district.

ST8 Use the gentlest means possible for cleaning, scraping or stripping wood surfaces. Avoid sandblasting, water blasting or harsh chemicals to dissolve paint.



The addition of vinyl siding has caused the window trim to become inset, rather than projecting. The rot that is apparent will be worsened by covering the wood.

ST9 Replacement siding should be installed without irreversibly damaging, removing or obscuring the architectural features and historic materials of a building.

ST10 Siding should only cover areas that were originally covered by siding.

ST11 Orient all replacement siding horizontally, unless there is sound historic documentation of a different original orientation. Textured plywood (T-111) vertical siding is not an appropriate siding material for historic buildings.

ST12 Avoid the use of blown-in insulation in exterior walls, as it often leads to moisture build-up and rot.

ST13 Replacement of missing features should be based on written, pictorial or physical evidence, rather than conjecture.

SIDING & TRIM MAINTENANCE TIPS

- *Undertake a program of routine inspection, maintenance and repair of wood siding and trim. Elements that have greater exposure to the weather – often on the west or south side of a building, or in an area that receives rain directly – should be inspected particularly closely. Correct any problems as soon as possible, before structural integrity is compromised.*

- *Also inspect paint regularly, looking for signs of failure such as crazing, blistering or peeling. Scrape, sand, clean, splice, fill, prime and paint according to traditional methods to match existing siding.*

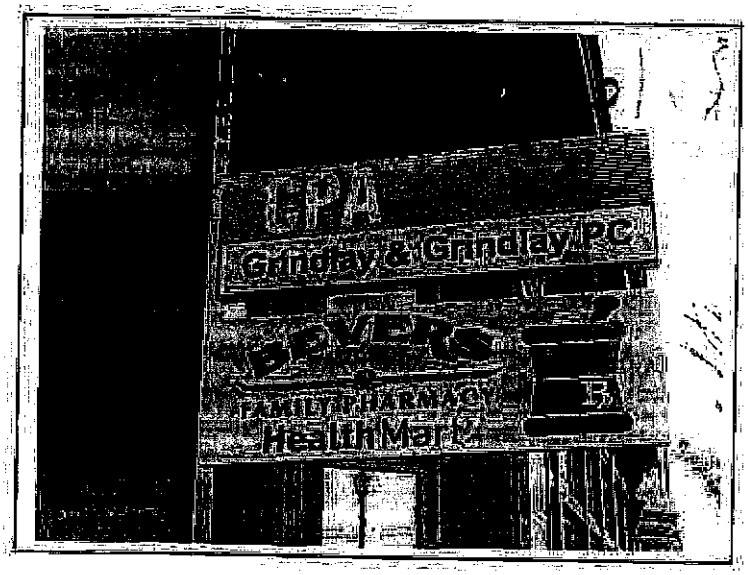
- *Maintain a sound coat of paint or stain on wood siding and trim. If it won't hold paint or stain (often because of excessive moisture) find and address the problem – don't just cover it up with new materials.*

As the example below from Indianapolis illustrates, the addition or removal of artificial siding can make a huge difference in a building's appearance.

Design Guidelines - Signs

Sg1 Historically significant signs should be retained and repaired.

Sg2 A business should not have more than two signs – one primary and one secondary. A primary sign typically has the name of the business, while secondary signs would inform the customer of products sold, services rendered, or phone numbers. Secondary signs should be no more than half of the primary sign's dimensions.



Projecting signs of a similar scale are mounted together on the same bracket, unifying the signage for this building on East Second Street.

Sg3 In the central business district, the maximum area of all signs for a business shall not exceed 75 square feet or one square foot of sign area for each two linear feet of building façade, whichever is less. No building sign shall exceed three feet in height. *(City of Seymour zoning code, Section 157.095)*

Sg4 In buildings that contain multiple businesses, signage should be unified. Consider designating a 'tenant area' for signs, where all tenants would be listed in a uniform format.

Sg5 Signs should not cover architectural elements or obscure the display area. They should be attached in a manner that does not damage the building materials. For example, on masonry buildings, attach anchors into mortar joints rather than on the face of the masonry unit.

Sg6 Signs should complement and fit in with the building façade in color, composition and materials.

Sg7 A sign should express a direct, easy-to-read message. Keep it simple.

Sg8 Acceptable sign types include flush-mounted wall signs, painted wall signs, projecting signs, awning signs, and window, door or transom signs.

Sg9 Flush-mounted wall signs should be attached directly to the face of an exterior wall, parallel to the building.

Sg10 The length of flush-mounted wall signs shall be no greater than 2/3 the width of the building storefront. The height of the sign should be no more than three feet or 50% of the sign width, whichever is less. Wider or

longer signs will be considered on a case-by-case basis, particularly when warranted by architectural features.

Sg11 The length of a painted wall sign shall be no greater than 1/3 the length of the wall on which it will be painted. The height of the sign should be no more than three feet or 50% of the sign width, whichever is less.

Historically, signs were often located in the storefront cornice area, as seen on this East Second Street building.

Sg12 Projecting signs shall be of a scale appropriate to the building, but generally should not exceed twelve square feet in combined area (both sides).

Sg13 Projecting signs should be mounted at least 8½ feet above the sidewalk and should not project more than 4 feet out over the public right-of-way. Any sign that projects over the right-of-way requires approval from the Board of Public Works and Safety.

Sg14 Painted or gold leaf window signs may be up to twenty-five percent of the window area.

Sg15 Painted or gold leaf door glass signs may be up to fifty percent of the door glass area.

Sg16 Painted or gold leaf transom signs may be up to fifty percent of the transom glass area.

Sg17 Free-standing ground signs, if approved by the Review Board, shall be no more than sixteen square feet in combined area (both sides).

Sg18 Temporary signage announcing special events may not exceed sixteen square feet. These signs shall be removed when the event is completed or after three months, whichever is less. Temporary signs should not be illuminated.

Sg19 Lighted signs shall use an indirect lighting method such as overhead or gooseneck lights. Internally lit signs, fluorescent lighting or spotlights are not appropriate for use in the district. Flashing, animated and blinking lights are also not appropriate for use on signs in the historic district.

Sg20 Historic neon signs should be maintained and preserved. New neon signs will be considered on a case-by-case basis.

Sg21 In general murals are discouraged, but may be considered on a case-by-case basis. Murals should not be painted on previously-unpainted masonry walls.

Sg22 Murals may not be commercial in content, or will be evaluated as painted wall signs. Subjects related to local history or having some other local significance are encouraged.

Sg23 The installation of a mural should complement and enhance the building and its surroundings. The location of the mural on the building should not cover or detract from significant or character-defining architectural features.

Sg24 Murals should not be located in an area which may cause undue distraction to drivers, thereby creating a safety hazard. Murals should be sited far enough away from other murals as to allow the visitor proper appreciation of each individually and not cause visual clutter.

Sg25 A letter style should be chosen that is easy to read. Because the contrast between lettering and background greatly influences legibility, light colored letters on a dark background are preferred. Letters should occupy only about 60% of a signboard.

Sg26 Use appropriate materials for signage, including painted or carved wooden or synthetic wood signs, signs applied to canvas awnings, smooth-surface metal signs, and lettering applied to glass using gold leaf, paint or etching. Plastic and vinyl are generally not acceptable as sign materials in the historic district.

Sg27 Design storefront-level signs that are primarily oriented to pedestrians and are scaled accordingly.

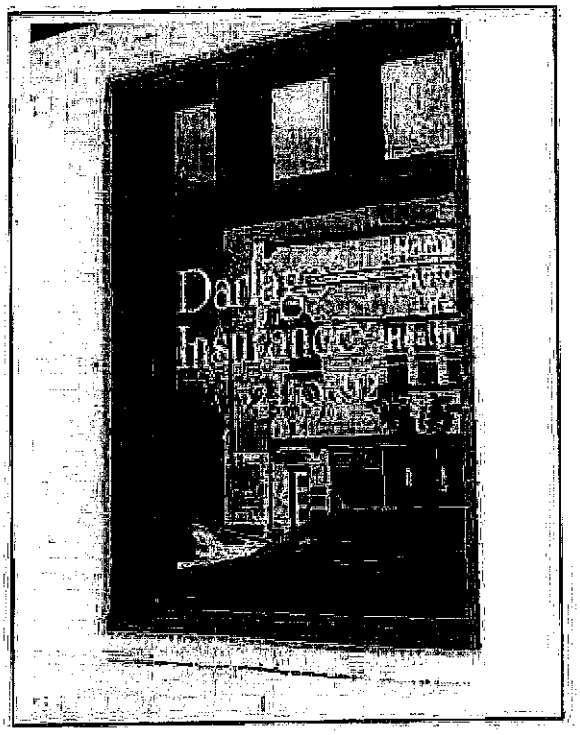
Sg28 Preserve and maintain historic 'ghost signs,' as they enrich the character of the historic district.

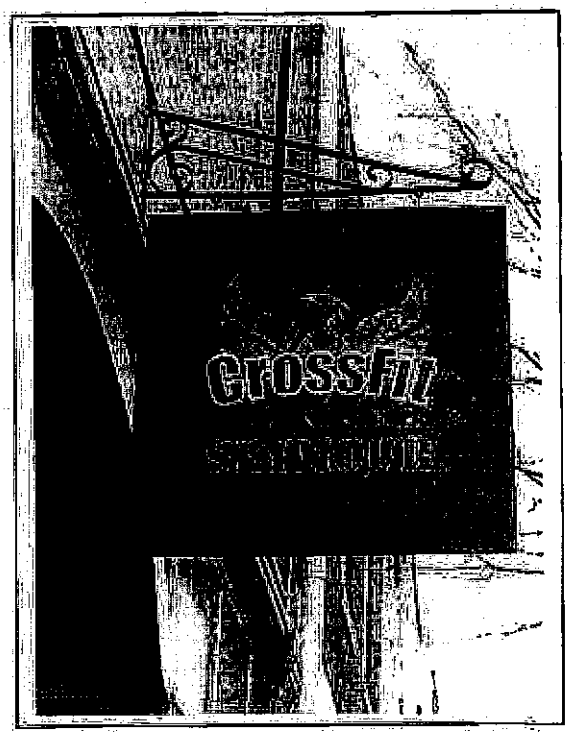
Sg29 A Certificate of Appropriateness is not required for the installation of National Register plaques or state-approved historic markers. Plaques and markers are encouraged and should be installed in a manner that does not damage historic fabric or obscure architectural details.

Left: A good sign can call positive attention to a business with a minimal number of words.

Below: This 'ghost sign' for a long-gone business is an important part of the character and history of downtown.

Clockwise from top right: painted window sign; flush-mounted sign (with gooseneck lights); painted wall sign; projecting sign; and flush-mounted wall sign.





Design Guidelines - Sites

Si1 Retain and repair historically significant site elements such as sidewalks, retaining walls, fences, light fixtures, hitching posts, mounting blocks, limestone curbing, outbuildings and mature plantings.

Si2 Consider the relationship that exists between the site, the structure and surrounding buildings when planning exterior changes. Maintain historic relationships in lot size, setbacks, circulation patterns, etc.

The concrete, ribbon-style driveway is an important part of this North Chestnut Street site.

Si3 Historic fences and walls should be retained and repaired. Character defining details such as gates, decorative pickets, finials, newel posts, stairways and hardware should also be retained and preserved.

Si4 Repair rather than replace historic fences or walls. If replacement is necessary, replace only those sections that are in need. Match the original fence or wall materials, height, scale, proportion, texture, color and design.

Si5 If a fence or wall has been removed or deteriorated beyond repair, new fences should match the original in materials, size, texture and proportion. New design for missing fences should be based on historic documentation or the surroundings.

Si6 Fences should be appropriate to the scale, style and materials of the building. New fences should be simple rather than ornate.

The simple design of this new fence complements rather than competes with the historic iron fences found nearby.

Si7 Use traditional materials for fences and walls, including wood, metal, brick and stone. Vinyl and plastic are generally not appropriate fence materials in historic districts.

Si8 If erecting a new fence, appropriate wood fences include picket or plain board. Appropriate iron fences would have a simple design – the earlier the building the simpler – and be set in a brick or stone base.

Si9 Inappropriate fences include: chain link, board-on-board, board and batten, basket weave, lattice, louver, split rail and stockade fences.

Si10 Avoid obscuring views of the building with fences or walls. In front and side yards, fences should no taller than four feet.

Si11 The removal of inappropriate fences does not require a Certificate of Appropriateness; however, once removed, these types cannot be replaced without a COA.

Si12 The installation of new walls and fences must comply with all applicable City of Seymour building and zoning requirements.

Si13 Preserve healthy large trees and other established landscaping whenever possible. Enhance established street tree patterns by planting additional trees along public rights-of-way and on private property. Select native deciduous species as canopy trees or trees appropriate to the period and character of the district.

Si14 Parking areas and empty lots should be screened with landscaping and fencing. Large areas of parking should be broken up with islands of plantings.

Si15 Parking lots should be located behind buildings whenever possible.

Si16 Lighting should be low-intensity. Light fixtures should be inconspicuous and simple in design and detail. Period lighting is appropriate.

Si17 Pools, gazebos and other structures were not common historically. If such features are desired, they should be installed in the rear of the lot and made as inconspicuous as possible. Consider using landscaping as a screening device. Fountains may be installed in a more prominent site if documentation exists of their existence in that location.

Si18 Temporary structures such as swing sets, children's playhouses, etc. should be sited in rear or side yards.

Limestone sidewalk and historic iron fence along North Walnut Street.

Si19 Restore and reuse historic paving materials such as brick or stone sidewalks and limestone curbs.

Si20 Locate driveways, parking areas and loading docks to the rear of buildings whenever possible. Access from alleys is generally preferred.

Si21 Install utility lines underground or from the alley whenever possible.

Si22 Locate utilities in side or rear yards and/or screen them from public view through plantings, fencing or other means.

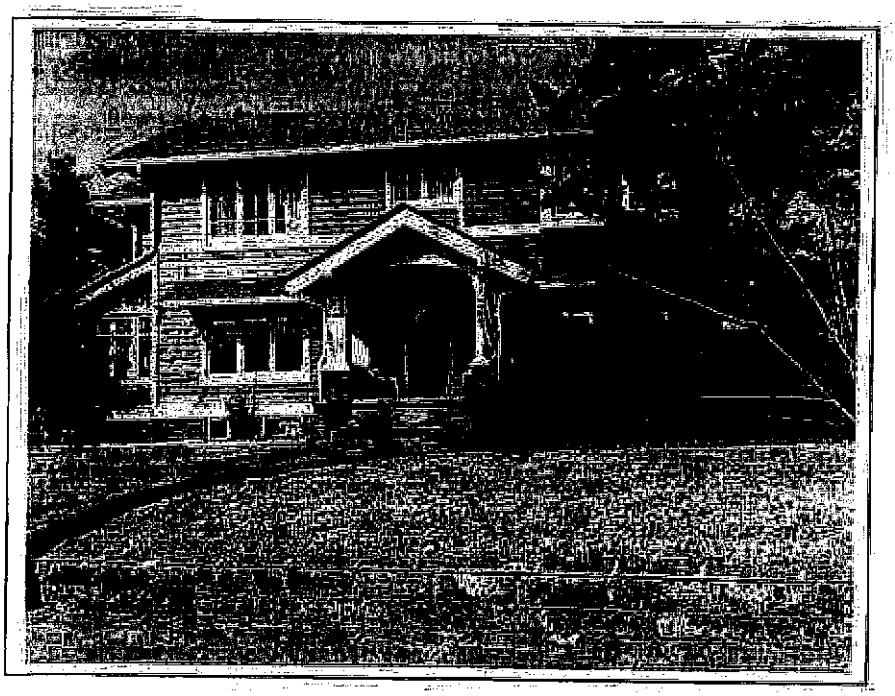
Si23 Fixtures such as free-standing satellite dishes and air conditioner condenser units should be located on secondary elevations.

Si24 Maintain original front yard topography, including grades, slopes, elevations and berms, where present. New construction should match the grade of adjacent properties.

Si25 New construction projects should be planned so as to minimize the disruption to the site, to avoid unnecessary destruction of unknown archaeological features or mature vegetation.

Si26 Some of Seymour's historic structures have frontage on two streets. In these cases, maintain the pattern of 'front' and 'back' yards found in surrounding properties, keeping uses and structures consistent with those patterns.

Si27 When utilized, free-standing mailboxes should be simple rather than ornate and should not obscure views of the historic resource. Wall-mounted mailboxes are encouraged.



The rise on which this c.1920 home sits, the concrete block retaining wall, and the mature trees are all significant elements of its West Seventh Street site.

Design Guidelines - Storefronts

Sf1 Retain and preserve historic storefront features such as display windows, bulkheads, transoms, entry doors, decorative entrance floor tiles and name plates, cast iron columns and pilasters, etc.

Sf2 Historic ornamentation should be retained and repaired. If missing or deteriorated beyond repair, replacements should match the original in design, dimension, texture, material and color. Consider substitute materials only if it is not feasible to use the original material.

Sf3 Storefronts that are later additions but that have acquired historic significance in their own right should be retained and preserved.

Sf4 A new storefront's configuration and proportion should be based on historic documentation or appropriate historic designs relating to the building façade. For example, the traditional storefront was composed almost entirely of window, providing maximum light and display area. Think less wall and more glass.

Sf5 A storefront in a new building should not necessarily be a replica of an historic storefront. It should be based upon and complement the historic storefronts around it, but should be distinguishable as a product of its own time.

Sf6 When designing a new storefront, the following elements should be included: large display windows and doors, transoms, relatively thin framing elements, a cornice element separating the storefront from the upper stories, low bulkheads, and decorative entry flooring.

Sf7 A storefront should fit inside the original opening and should not extend beyond it.

This East Second Street storefront maintains many of its historic features, including decorative cast iron columns, multi-light transom windows, and large display windows.

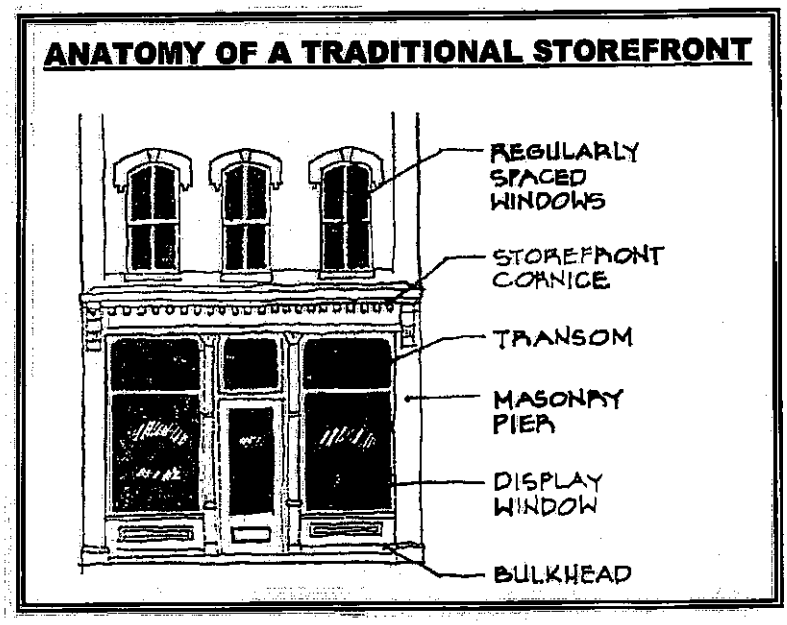
Sf8 A storefront should not be 'closed down' or subdivided.

Sf9 Appropriate materials include wood, cast iron, or anodized aluminum frames. Bulkheads can be wood panels, polished stone, glass, tile or aluminum-clad plywood panels. Inappropriate materials include stone, Permastone, fake bricks and gravel aggregate.

Sf10 Theme designs that create a false sense of history, such as 'wild west' or 'colonial' designs, are inappropriate for use in the historic district.

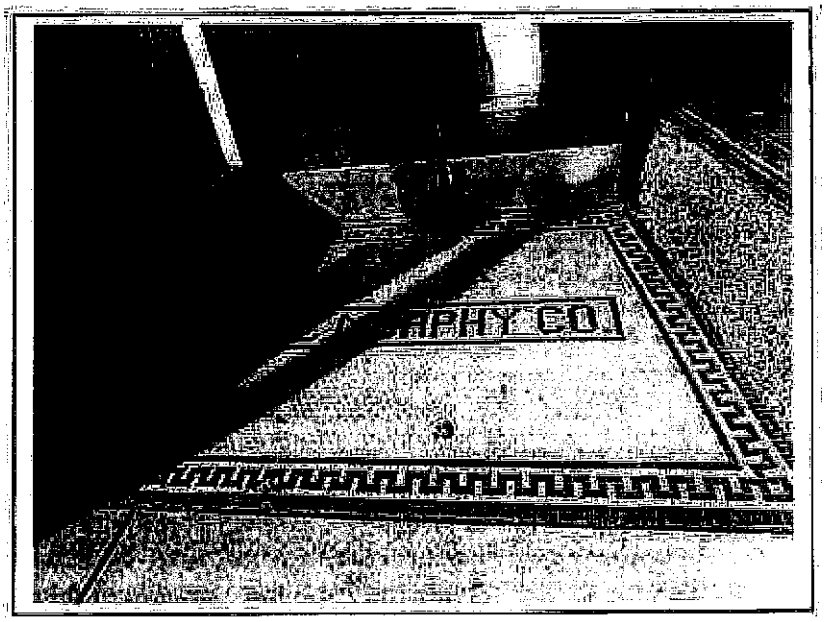
Sf11 Do not use smoked, tinted, or reflective glass in storefront windows. Use window coverings, such as blinds, if the use of the building no longer requires merchandise display.

Sf12 Awnings and canopies should complement the façade, not overwhelm it. See 'Awnings & Canopies' section of the Design Guidelines for more information, if a canopy is to be added.



Sf13 New doors should reflect the storefront's historic character. Doors should be made of wood or painted metal and should have large glass panels. See 'Doors' section of the Design Guidelines for more information if a door is to be replaced.

Sf14 Do not change or re-orient the location of the main entrance of a storefront.



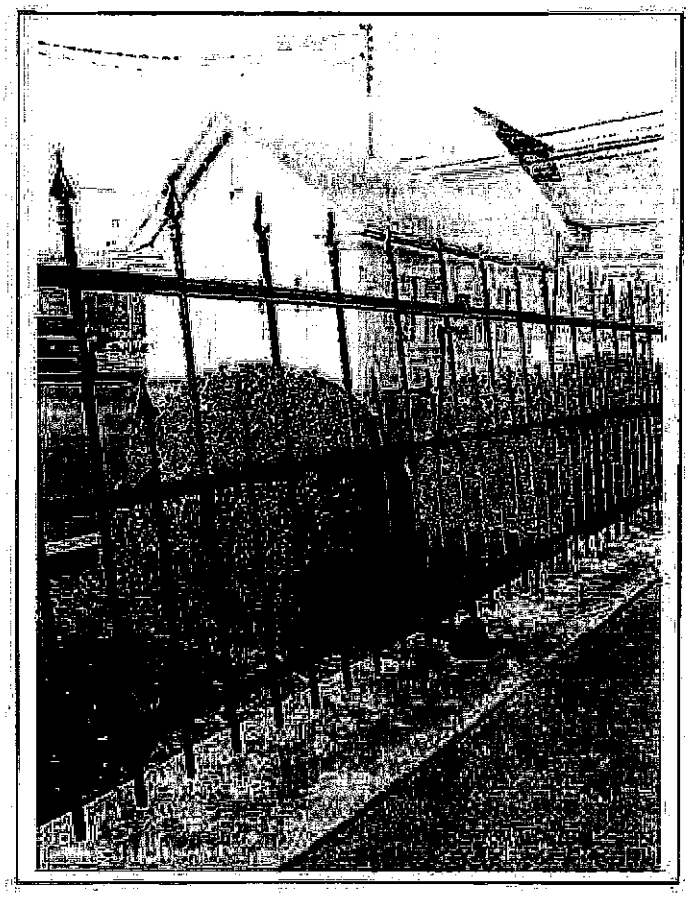
Although this East Second Street business is long gone, its decorative tile entryway remains, and helps add to the character and historical record of downtown.

Design Guidelines - Streetscapes

Ss1 Retain and repair historically significant streetscape elements such as retaining walls, fences, light fixtures, hitching posts, mounting blocks, and limestone curbing or sidewalks.

Ss2 Parking areas and empty lots should be screened with landscaping and/or fencing. Parking lot edges – where the lot meets the sidewalk – should contain at least a 3' planting area.

Ss3 Large areas of parking should be broken up with islands of plantings. See City of Seymour Ordinances 157.086 and 157.092 for specific requirements for parking and landscaping.



Ss4 Parking lots should be located behind buildings whenever possible.

Ss5 Lighting should be low-intensity. Light fixtures should be inconspicuous and simple in design and detail. Period lighting is appropriate.

Ss6 Street furniture should be simple in design and modest in size. Excessive decoration or theme decorations are inappropriate. Limit the installation of street furniture in order to avoid an overly cluttered look. Maintain the same family of street furniture in public areas to create visual consistency.

Ss7 Pools, gazebos and other structures were not common historically. If such features are desired, they should be installed in the rear of the lot and made as inconspicuous as possible. Consider using landscaping as a screening device.

Ss8 Retain historic circulation patterns.

Ss9 Install utility lines underground or from the alley whenever possible. Utility meters should be installed in inconspicuous locations.

An iron fence and landscaping separate the sidewalk from this parking lot, improving the appearance of the area as well as pedestrian safety.

Ss10 Canopy street trees help define the streetscape and should be retained unless they pose a safety hazard.

Ss11 Enhance established street tree patterns by planting additional trees along public rights-of-way – with approval from the Board of Public Works – and on private property. Select native deciduous species as canopy trees or trees appropriate to the period and character of the district.

Ss12 Historic fences and walls should be retained and repaired. Character-defining details such as gates, decorative pickets, finials, newel posts, stairways and hardware should also be retained and preserved.

Ss13 Repair rather than replace historic fences or walls. If replacement is necessary, replace only those sections that are in need. Match the original fence or wall in materials, height, scale, proportion, texture, color and design.

Ss14 If a fence or wall has been removed or is deteriorated beyond repair, new fences should match the original in materials, design, height, texture, proportion and location. New designs for missing fences should be based on historic documentation or the surroundings.

Ss15 Fences should be appropriate to the scale, style and materials of the building. New fences should generally be simple rather than ornate.

Ss16 Use traditional materials for fences and walls, including wood, metal, brick and stone. Vinyl and plastic are generally not appropriate fence materials in historic districts.

Ss17 If erecting a new fence, appropriate wood fences include picket or plain board. Appropriate iron fences would generally have a simple design – the earlier the building the simpler – and be set in a brick or stone base.

Ss18 Inappropriate fences in primary areas include: chain link, board-on-board, board and batten, basket weave, lattice, louver, split rail and stockade fences. Removal of any of these types of fences does not require a Certificate of Appropriateness; however, once removed these fences cannot be reinstalled without a COA.

Ss19 Use fences and walls in a manner that is historically appropriate such as demarcating property lines and screening private areas from the public right-of-way.

Ss20 Avoid obscuring views of historic buildings with walls, fences or landscaping features.

Ss21 Retain and reuse historic paving materials such as brick pavers and limestone curbing. Standard historic bricks are much softer than pavers, and will deteriorate rapidly if used as a paving material.

Ss22 Do not install internally illuminated vending machines on sidewalks within historic districts.

Design Guidelines - Windows

W1 Original windows and related trim including hoods, lintels, pediments, sash, shutters, sills and hardware should be retained and repaired.

W2 Deteriorated window parts should be repaired if possible or replaced in-kind, with replacement parts matching the original in size, material and details.

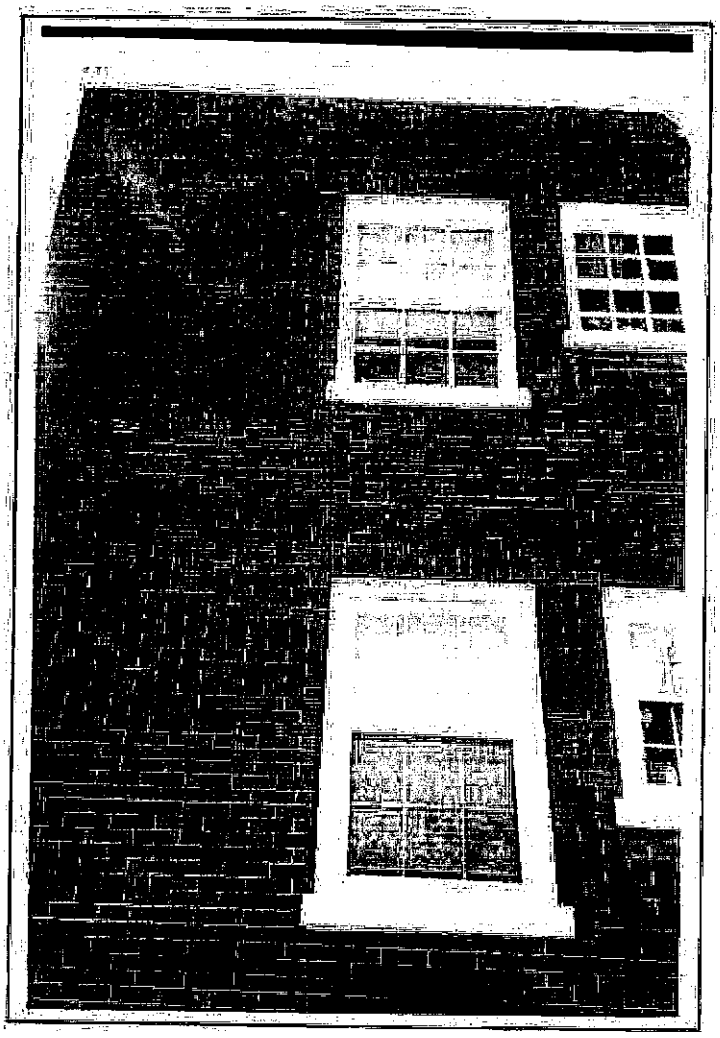
W3 If a window has deteriorated beyond repair, replacement windows should match the original in material, size, pane configuration, profile, and other details. If possible replace the sash only, to preserve trim and casing details.

W4 Retain original window openings, pattern and size.

W5 Solid vinyl and aluminum windows and other artificial materials are not recommended for use in the district. Use of wooden windows clad with vinyl or aluminum is acceptable where window replacement is necessary.

W6 Replacement windows should be made to fit the existing openings – existing openings should not be altered to accommodate standard windows.

W7 Replacement windows should operate in the same fashion as the historic windows – double-hung windows should replace double-hung and casement should replace casement.



The replacement windows used on the first floor of this building, while appropriate in size and pane configuration, are less successful in duplicating the 'heft' and profile of the historic sash above.

W8 True divided lights are most appropriate for multi-pane sashes, or styles that place muntins on exterior, interior and between glass are also appropriate. The use of pop-in, sandwich or applied muntins is not appropriate.

W9 Do not add shutters when no evidence exists that shutters were previously present on a building. Where appropriate, shutters should be properly installed (so they give the appearance that the window would be fully covered if they were closed) and should therefore be the correct height, width and shape for the opening.

W10 The use of storm windows is acceptable and will help increase energy efficiency. Storm windows should be traditional fixed or removable wooden or metal windows. Interior storm windows may be an appropriate alternative in some situations.

W11 Storm windows should have minimal visual impact on the historic windows. Whether wood or metal, storm windows should match the existing sash color – avoid a bare metal finish. Storm windows should also have the same configuration as the historic windows.

W12 Avoid blocking in, covering over or reducing the size of original window openings. In the case of mothballing a vacant building, plywood coverings may be used on a temporary basis, but this should not be a permanent treatment.

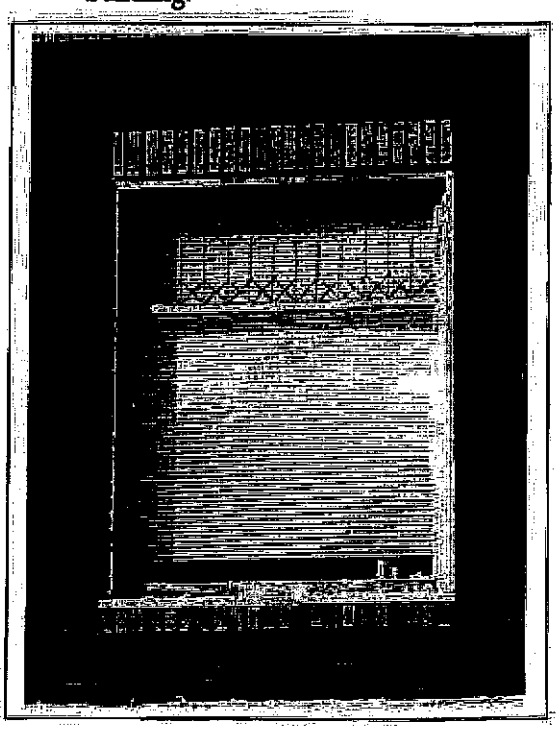
W13 Decorative windows and windows made of stained, prism, beveled, cut or other art glass should be retained.

W14 Avoid replacement of clear glass with tinted, reflective or frosted glass, particularly on primary elevations.

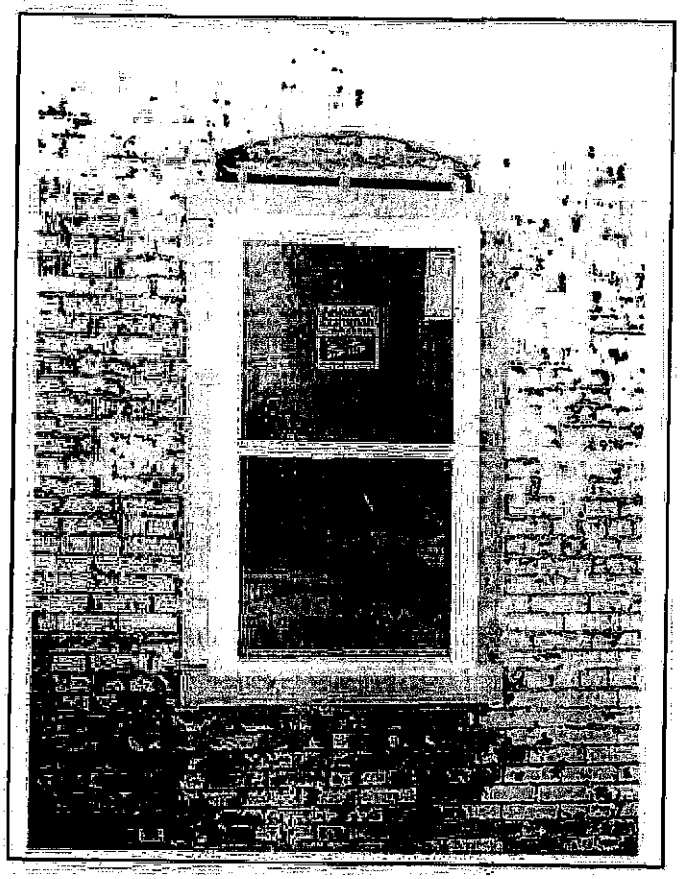
W15 Avoid replacement of clear glass with stained, beveled or art glass unless documentation exists that such glass was present historically in that location. New decorative glass that is installed should match the historic appearance.

W16 Avoid the placement of skylights in roof locations that are visible from the public right-of-way.

W17 Newly added windows and windows on additions should respect but not necessarily duplicate the style, size, patterning and details of the historic windows. Such additions should not be made to the primary façade of a building.



The leaded glass transom and contrasting brick on the lintel and sill are important features of this West Second Street building, and should be preserved.



The replacement window above does not match the size, shape or pattern of the original window opening; installation of these windows has dramatically changed the appearance of this historic building.

W18 Use surviving examples to reconstruct missing window elements such as hoods, sash, sills and shutters. If no examples survive, reconstruction should be based on physical or pictorial evidence or the style of the building.

W19 Do not install new floors or dropped ceilings that block the glazed area of historic windows. If such an addition is necessary, the design should incorporate setbacks that allow the view of the window to be unobstructed.

W20 If storefront windows are to be replaced, use large sheets of clear glass. Blinds or curtains should be installed on the interior if the building use no longer necessitates display.

W21 Avoid covering transom windows. Consider uncovering and restoring transom windows that may have been covered in the past. Transom windows may be of clear, tinted, beveled, etched or stained glass – use physical or pictorial evidence, or the style of the building, to determine which one is appropriate.

W22 Window air conditioning units should not be installed on primary facades unless no other locations are feasible.

WINDOW MAINTENANCE TIPS

- Regular maintenance and repairs should be undertaken to make windows weather-tight and energy efficient. Routine maintenance work does NOT require a Certificate of Appropriateness from the Review Board.

- Proper caulking around window frames and glazing of window glass increases energy efficiency and improves comfort.

Demolition & Relocation

Demolition

The purpose of the Seymour Downtown Review Board is to preserve and protect the historic buildings, structures, sites, streetscapes and neighborhoods that give the city its unique character. **Demolition is permanent and irreversible**. The loss of a historic building that contributes to the district will negatively impact the visual quality and cohesiveness of the entire area, much as a missing tooth affects a smile. Owners of historic properties should exhaust all other possible options prior to considering demolition.

If the Review Board denies a COA for demolition, a demolition permit can be issued by other agencies and the building demolished only if the property owner can demonstrate that the building is incapable of earning an economic return on its value, as appraised by a qualified real estate appraiser. The owner must also demonstrate that a good faith effort was made to sell or dispose of the property at fair market value to any public or private person or agency that gives reasonable assurance of its willingness to preserve and restore the property.

Before the demolition permit is issued, notice of the proposed demolition must be given for a period fixed by the Review Board based upon the building's rating. This period will be from 60 days to one year, during which time the notice must be posted on the building and published at least three times in a newspaper of local circulation.

If severe deterioration or structural instability is the reason that demolition is being requested, the applicant may be asked to provide, at his or her cost, a report from an architect or structural engineer verifying the condition of the structure and detailing the repair cost. If an emergency situation arises, such as a fire or partial collapse, city staff will assess the structure and inform the owner and the Review Board of its recommendation.

Demolition by Neglect

The Historic Preservation Ordinance for the City of Seymour requires that buildings be maintained to meet all applicable state and local standards. Specifically, buildings must be maintained to prevent the 'loss of historic structures, historic materials, and historic components, as well as the deterioration of character-defining features and details.' (Ordinance 151.11 (A))
Allowing a building to deteriorate through lack of maintenance is considered to be a self-imposed hardship and will not be considered a mitigating circumstance when determining economic hardship.

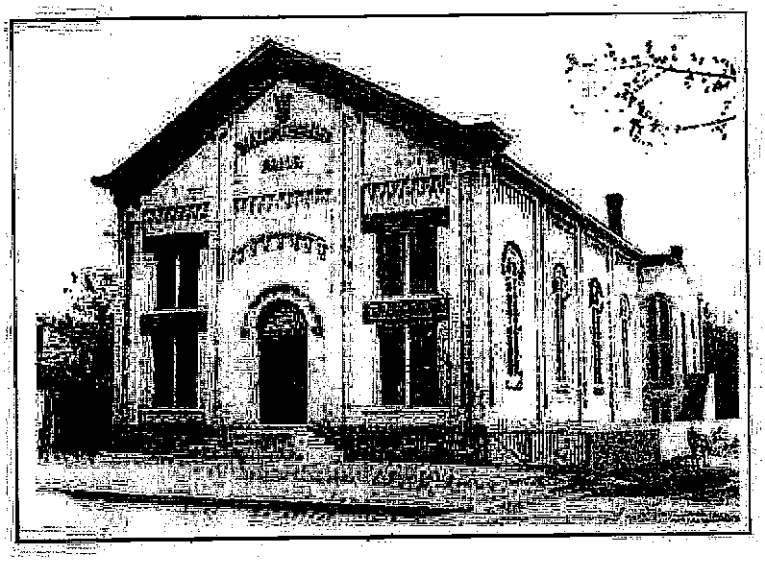
De1 Work with the Review Board to identify alternatives to demolition.

De2 If demolition is warranted, document the historic resource and its setting prior to demolition, through photographs and drawings.

De3 Identify architectural features and building materials that can be salvaged and reused.

De4 Minimize the amount of ground-disturbing activity associated with demolition, to avoid damaging adjacent structures, archaeological resources, site features or landscape elements.

De5 Leave the site cleaned, graded and seeded after demolition, if new construction is not planned. Re-establish the street wall through the use of low walls, fences or vegetation.



Years of deferred maintenance left New Albany's historic Maennechor Halle unable to withstand a heavy snow load, and it collapsed in February 2003.

Relocation

Moving an historic building should only be considered as a final alternative to demolition. Moving a building destroys its context, distorts the story of the city's architectural development, and can jeopardize a building's National Register status. Moving a building almost always results in damage to or loss of historic fabric. If a structure must be moved, every effort should be made to move it in one piece. If this is not technically or economically feasible, moving after partial disassembly is recommended. Total disassembly and re-erection on the new site is the least preferable option.

Prior to the move, careful planning should be undertaken to ensure that the new site is as similar as possible to the old. Relocation to a site within the immediate vicinity of the former lot is encouraged, as is keeping historic buildings within the historic district. The Review Board will use the 'New Construction' portion of the design guidelines to evaluate a relocation request within a historic district.

Re1 Relocation should be considered only as a last resort, if a building would be lost if kept in its current location.

Re2 Document the building on its original site prior to relocation, through photographs and drawings.

Re3 Work only with movers experienced in relocating historic buildings.

Re4 Secure the structure to minimize damage during the move and vandalism before or after.

Re5 The building's new site should correspond proportionally to the size of the structure.

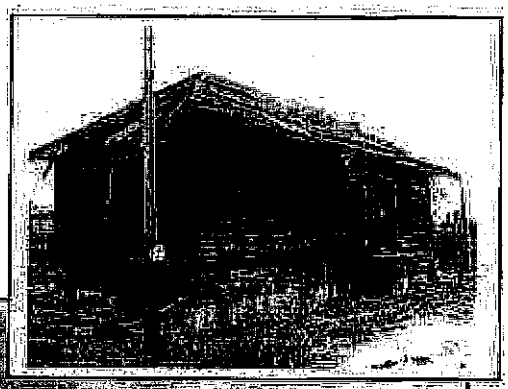
Re6 The moved building should be sited in a new location where its shape, mass and scale are compatible with the existing structures in the block.

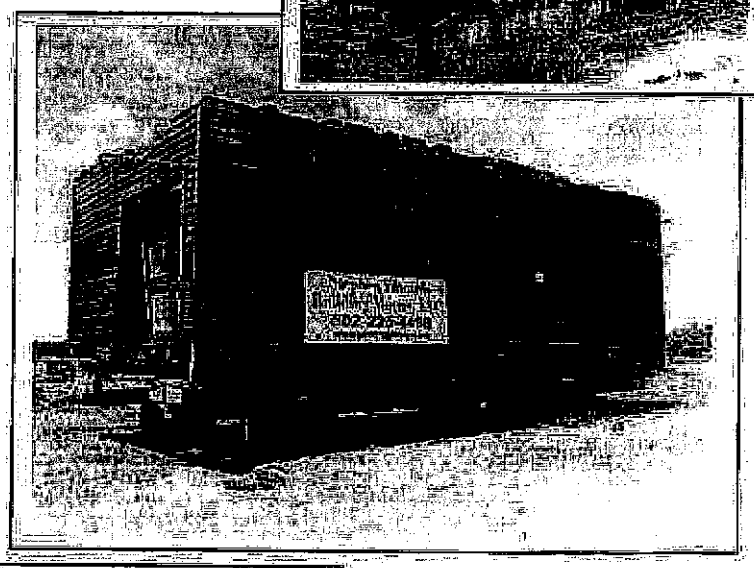
Re7 The structure should be positioned on its new lot in such a manner that its orientation to the street, setback and lot coverage is compatible with the existing structures around it.

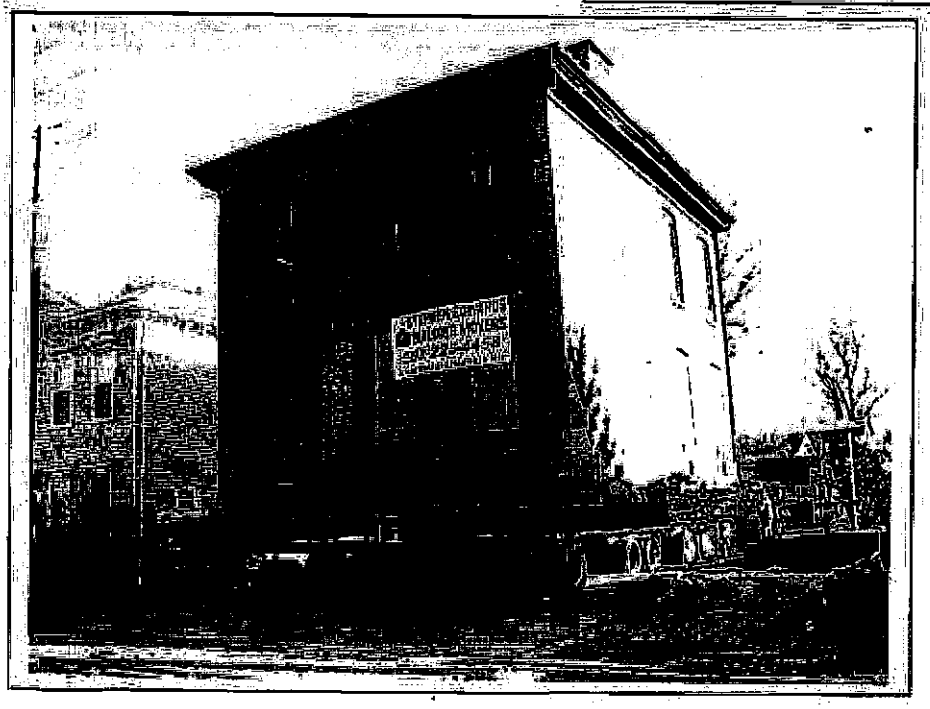
Re8 A building should be moved as a single unit whenever possible, to prevent loss of historic building materials. Partial or total disassembly is acceptable only when absolutely necessary.

Re9 A relocated outbuilding should be sited to maintain the lot location, orientation, setback, and relationship to primary structures found in surrounding properties.

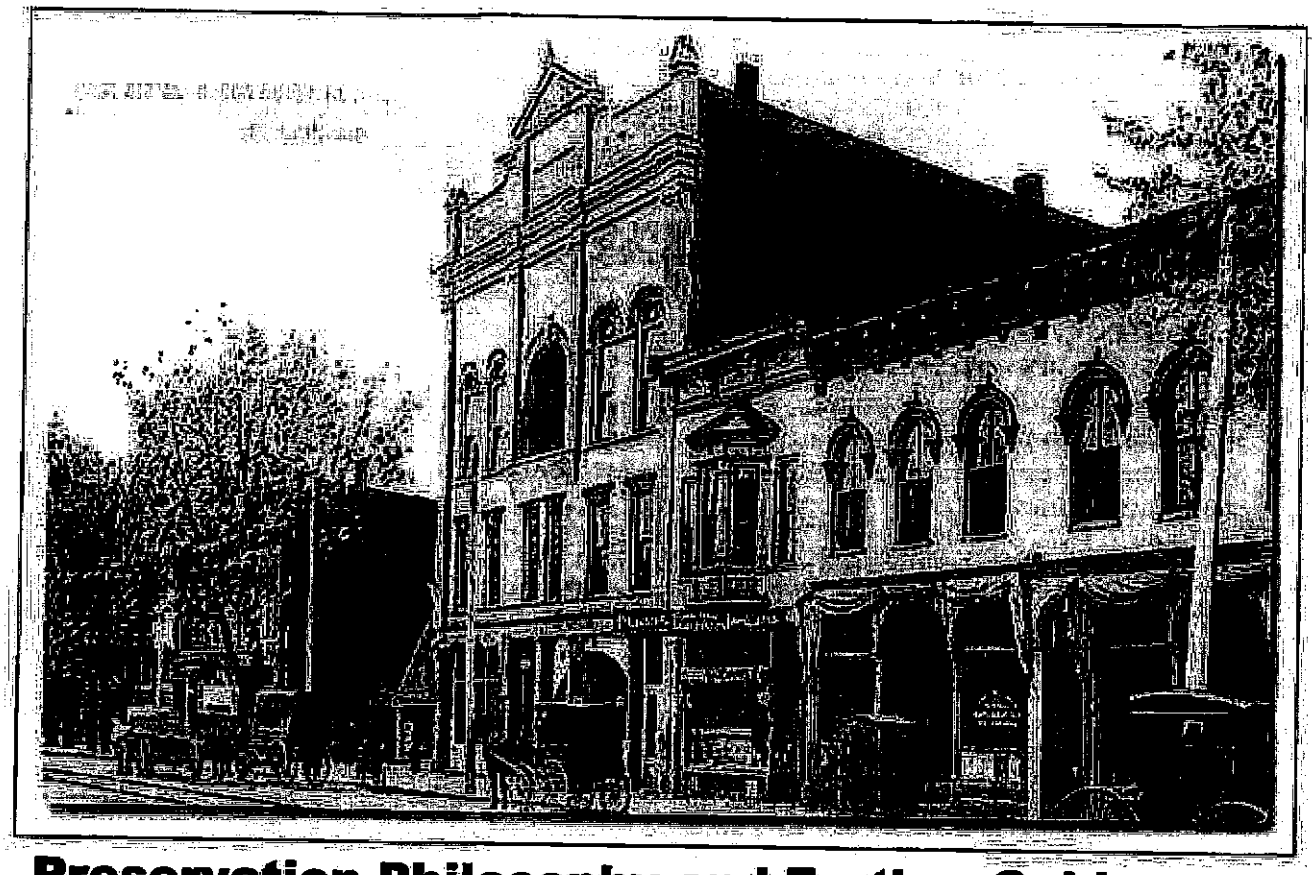
Re10 Nothing included in these guidelines relieves the applicant of the responsibility of obtaining all relevant and necessary permits prior to moving a building.







As the Reuben Wells House in Jeffersonville demonstrates, even large, masonry buildings can be successfully moved. And as the Ewing Depot (above) shows, even buildings that may appear to be "too far gone" to save may be able to be moved and rehabbed.



Preservation Philosophy and Further Guidance

Preservation Philosophy

The City of Seymour's architectural heritage is rich and varied, but fragile. This heritage – the collective buildings, objects and sites that comprise our historic downtown and neighborhoods – is a legacy that represents a huge capital investment of both public and private funds over many decades. If we choose to ignore or neglect this legacy, it will be lost and gone forever, and we will have squandered the investment of our predecessors. The community will be much the poorer for it.

Regular maintenance of your historic property is critical to ensure its long-term viability. Poor maintenance practices diminish the historic character and property values of an individual property and all of the nearby buildings in a historic district. The protection of the qualities that make a historic structure attractive and unique is important to each resident and owner in a historic district.

General maintenance tips:

- Keep a property in good repair.
- Regularly inspect your building for leaks or other problems.
- Try to correct the problem right away, not just its symptoms. This will save time, money and effort in the long run.
- Preserve the historic and architectural character of a property and the district when conducting maintenance activities.

Maintenance activity does not generally trigger the historic review process unless it alters the exterior appearance of a structure or if lack of maintenance is causing the structure to deteriorate. However, the City of Seymour does have minimum standards for exterior maintenance. Walls, roofs, cornices,

chimneys, porches, windows and doors are just a few of the items that are covered by the city maintenance standards and should be kept in good repair.

The philosophy of the Design Guidelines is to preserve the architectural heritage of Seymour and protect the public and private investment in the city's historic areas by encouraging the maintenance of individual structures; by encouraging sympathetic new construction; and by preserving the historic character of whole neighborhoods.

The Design Guidelines are based upon the guiding principles set forth in the *Secretary of the Interior's Standards for Rehabilitation*. The intent of the *Standards* is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The *Standards* can be applied to the interiors and exteriors of historic buildings of all ages, styles, materials, construction types and uses, and also encompass the buildings' setting and environment. When planning a project, consider how it fits into this philosophy.

The Secretary of the Interior's Standards for Rehabilitation:

1. A property shall be used for its historic purpose or placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

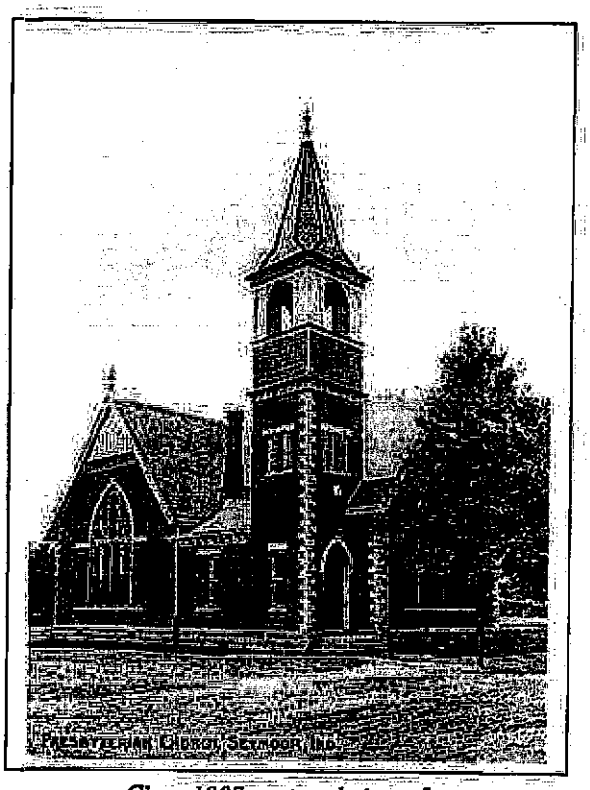
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of the deterioration requires replacement of a distinctive feature, the new shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall 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.



Circa 1907 postcard view of First Presbyterian Church.

For Further Information

Preservation Briefs. This series of booklets published by the National Park Service covers a variety of topics, from the repair of wooden windows to rehabilitating historic storefronts. The *Briefs* are available free online at http://www.nps.gov/tps/how-to-preserve/briefs.htm.
The National Park Service Technical Preservation Services website also provides links to *The Good Guides* and *Preservation Tech Notes*, other series that provide maintenance, preservation and rehabilitation information for the historic property owner.

Many books provide maintenance and how-to advice for the historic property owner. Some of these include:
* Fisher, Charles and Hugh Miller, editors. Caring for Your Historic House. New York: Harry N. Abrams, 1998.
* Weeks, Kay and Diane Maddex, editors. Respectful Rehabilitation: Answers to Your Questions on Historic Buildings. Somerset, NJ: John Wiley and Sons, 1982.
* Yapp, Bob and Rich Binsacca. About Your House with Bob Yapp. San Francisco: Bay Books, 1997.

Several useful periodicals are published on the subject of historic buildings, including *Old House Journal, Period Homes, Preservation, Traditional Building* and *Indiana Preservationist.*

Many agencies and organizations are also available to answer questions about your building or the historic district, including:
City of Seymour, Department of Planning and Zoning – 812/522-4746
www.seymourcity.com
Seymour Main Street – P.O. Box 92, Seymour, IN 47274,
www.seymourmainstreet.org
Indiana Landmarks, Southern Regional Office - 812/284-4534 or 317/822-7941,
www.indianalandmarks.org
Indiana Division of Historic Preservation and Archaeology - 317/232-1646,
www.in.gov/dnr/historic

Help is also available if you would like to research the history of your building:
Jackson County Public Library – 812/522-3412, www.myjclibrary.org
Jackson County History Center of Indiana – 812/358-5649,
https://www.facebook.com/pages/Jackson-County-History-Center-of-Indiana/110939532271337
Indiana Landmarks, Southern Regional Office – 812/284-4534 or 317/822-7941,
www.indianalandmarks.org

Glossary

Adaptive reuse – The process of converting a building to a use other than that for which it was designed; for example, converting a factory into housing.

Baluster – A vertical member that supports the railing of a porch or the handrail of a staircase.

Balustrade – A railing or parapet consisting of a handrail on balusters, and sometimes including a bottom rail.

Bargeboard – A board, often decoratively carved or cut, that hangs perpendicularly from the projecting end of a roof gable. Sometimes called vergeboard or 'gingerbread.'

Bay – One vertical unit of a building that consists of a series of similar units, commonly defined by the number of window or door openings per floor or by the space between columns or piers.

Bay window – A projecting window, usually extending to the ground level, that forms an extension to the floor space of the interior room.

Beltcourse – A horizontal band across an elevation or around a building marking a division on the wall. Also known as a stringcourse.

Beveled siding – Tapered wood siding that overlaps for weather protection, applied horizontally on buildings of frame construction. Commonly called clapboard siding.

Board and batten siding – A wood siding consisting of vertical boards with narrow vertical strips (battens) placed over the joints.

Bond – A term used to describe the pattern in which masonry units are laid, such as 'common bond' or 'Flemish bond.'

Bracket – A wood, metal, or stone projecting member, often decorative, that appears to or does support an overhanging weight, such as a cornice.

Bulkhead – The structural panels just below the display windows in a commercial building storefront. Also called 'kickplates.'

Capital – The uppermost portion of a column or pilaster, often decorative.

Carrara glass – Tinted glass panels widely used for storefront remodeling in the 1930s and 1940s.

Casement window – A window with one or two sashes that swings outward on side hinges.

Clapboards – Horizontal wooden boards, thinner at the top edge, which are overlapped to provide an exterior cladding.

CMU – Concrete masonry unit.

Column – A supporting round or square post found on storefronts, porches and balconies – can be fluted or smooth.

Context – The setting in which a historic building, structure, street or district exists.

Corbel – A bracket or projecting decorative element usually produced by extending successive courses of masonry beyond the wall surface.

Cornerboard – A vertical board used to cover the exposed ends of wood siding at the corner of a building, to give a finished appearance and help make the building watertight.

Cornice – The projecting uppermost portion of a wall, sometimes treated in a decorative manner with brackets.

Cresting – A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

Cupola – A tower-like structure, often dome-shaped, that sits on the ridge of a roof.

Demolition by neglect – The destruction of a building or its elements through abandonment or lack of maintenance.

Dentils – A row of small rectangular blocks projecting like teeth, as from under a cornice or frieze.

Dormer – A structural extension of a building's roof intended to provide light and headroom in a half-story; usually contains window(s) on its vertical face.

Double-hung window – A window with two operable sashes, one sliding vertically over the other.

Eaves – The edge of a roof that projects beyond the face of a wall.

Elevation – Any of the exterior faces of a building.

Façade – The architectural 'face' of a building – usually refers to the front elevation.

Fanlight – A semicircular window with radiating muntins like the ribs of a fan; often placed over a door or window.

Fascia – A flat horizontal wooden member used as a facing at the ends of roof rafters and in the cornice area.

Fenestration – The arrangement of windows in a wall.

Finial – A carved, turned or sawn ornament made of metal, wood or stone that sits atop a gable, gatepost, or other peaked element.

Flashing – Material, often metal, used to waterproof roof valleys and around chimneys and other projections.

Fluting – Shallow, concave grooves running vertically on the shaft of a column, pilaster or other surface.

Frieze – A wooden member found just below the point where the wall surface meets the building's cornice or roof overhang.

Gable – The triangular section of the end wall of a gabled roof.

Gabled roof – A pitched roof that has one downward slope on either side of a central, horizontal ridge.

Galvanic action – Chemical corrosion caused by the meeting of two dissimilar metals in a moist or wet environment.

Gambrel roof – A roof that has two slopes on opposite sides of a ridge.

Glazing – The transparent or semi-transparent glass or plastic in a window.

Hipped roof – A roof that is uniformly sloped on all four sides.

Hood mold – A large, projecting molding over a window or door, originally designed to direct water away from the opening.

Infill – New construction where there had been an opening before.

Keystone – The wedge-shaped top or center member of an arch.

Lintel – A horizontal structural element at the top of a window or door; it carries the load of the wall above and may be of wood, stone or metal.

Mansard roof – A roof that has a double slope on all four sides, with the lower slope being quite steep or almost vertical.

Massing – The three-dimensional form of a building.

Modillion – A horizontal bracket or scroll that appears at the building or porch cornice.

Mothballing – Implementing temporary measures to stabilize and protect a building from deterioration and vandalism.

Mullion – A large vertical piece that divides window sash, doors, or panels set close.

Muntin – A secondary framing member to divide and hold the panes of glass in a multi-light window or glazed door.

Oriel window – A projecting bay window that emerges above ground level.

Parapet – The portion of an exterior wall that rises above the roof, usually in the form of a low retaining wall.

Pediment – A wide, low-pitched gable surmounting the façade of a building in the classical style; also, any similar triangular element used over doors, windows or niches.

Pilaster – A flat pier that is attached to the wall surface and has little projection; the pier may have a base and cap, like a column, and may be smooth or fluted.

Pitch – The degree of the slope of a roof.

Portico – A porch supported by classical columns.

Preservation – The act or process of applying measures to maintain the form, integrity and materials of a building, structure or site in its existing condition.

Prism glass – Small panes of glass, usually set in a wood or metal framework in the transom over a storefront or entrance, specially cut to project some light into a space.

Quoins – Pieces of stone or raised brick used to emphasize the corner of a building.

Reconstruction – The accurate recreation of a vanished or irreparably damaged structure, or part thereof. The new construction recreates the building's exact form and detail as they appeared at some point in history.

Rehabilitation – The act or process of returning a building to a usable condition through repair or alteration that makes possible an efficient contemporary use while preserving those features of the property significant to its historic, architectural and cultural values.

Repointing – To repair existing mortar joints with new mortar.

Restoration – The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period in time by means of removal of later work and/or the replacement of missing elements.

Reveal – The vertical side of a door or window opening between the frame and the wall surface.

Sash – The framework of a window actually supporting the glass. Sash may be fixed, sliding, hinged or pivoted.

Scale – The relationship of the size of a building or object to the size of a human.

Segmental arch – A type of circular arch that does not extend on the sides to make a full half circle; often found atop windows.

Shed roof – A gently pitched, almost flat, roof with only one slope.

Sidelight – A glass panel, usually of multiple panes, to either side of a door or window; on doors, often used in conjunction with a fanlight or transom.

Sill – The horizontal structural member below a window or door opening.

Soffit – The finished underside of an overhang, such as a roof.

Spalling – A condition of brick or stone concrete in which layers break off vertically and fall away, usually as a result of internal pressures caused by water infiltration.

Stabilization – The act or process of applying measures designed to re-establish a weather-resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

Streetscape – The general appearance and configuration of the many buildings which define a street.

Terra cotta – Decorative building material of baked clay, often with a glazed, colorful finish. Widely used for cornices, inset panels, and other decorative façade elements.

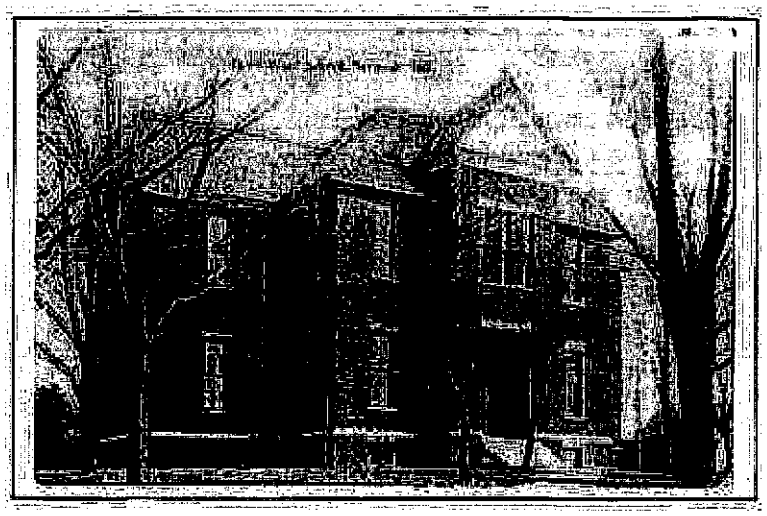
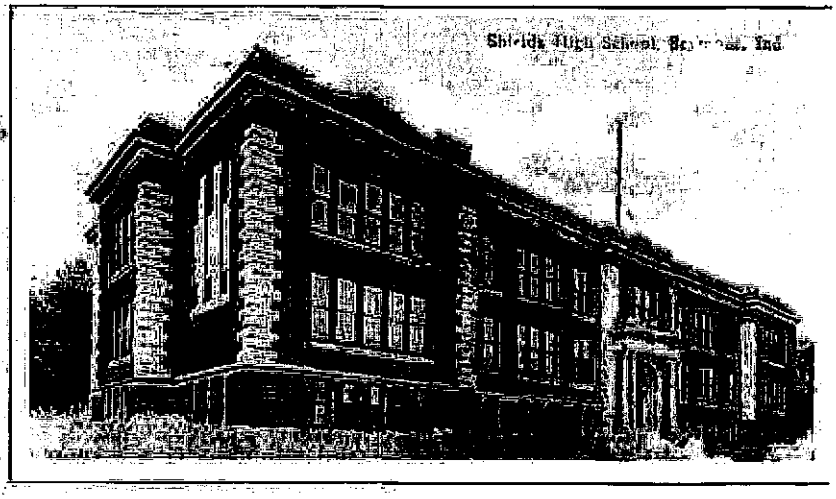
Transom – A glass panel, either fixed or operable, that is located over a window or door to provide additional natural light and/or ventilation to the interior of a building.

Vernacular – A regional form or adaptation of an architectural style.

Viewshed – The entire area visible in all directions from a fixed point.

Water table – A projecting ledge, molding or stringcourse along the side of a building, designed to shed water.

Adapted from glossaries included in the Design Guidelines for German Village, Ohio, Lafayette, Indiana, and Madison, Indiana.



The Third Ward School, constructed in 1893, still stands on Vine Street and has been adaptively reused as housing. The Neoclassical Shields High School, built 1910 with a 1922 addition, was razed in the late 1990s and is now an empty lot.