



Design Guidelines

Downtown Scottsburg Historic District

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The 2015-2016 Scottsburg Historic Review Board would like to thank the following organizations for making this publication possible:

City of Scottsburg

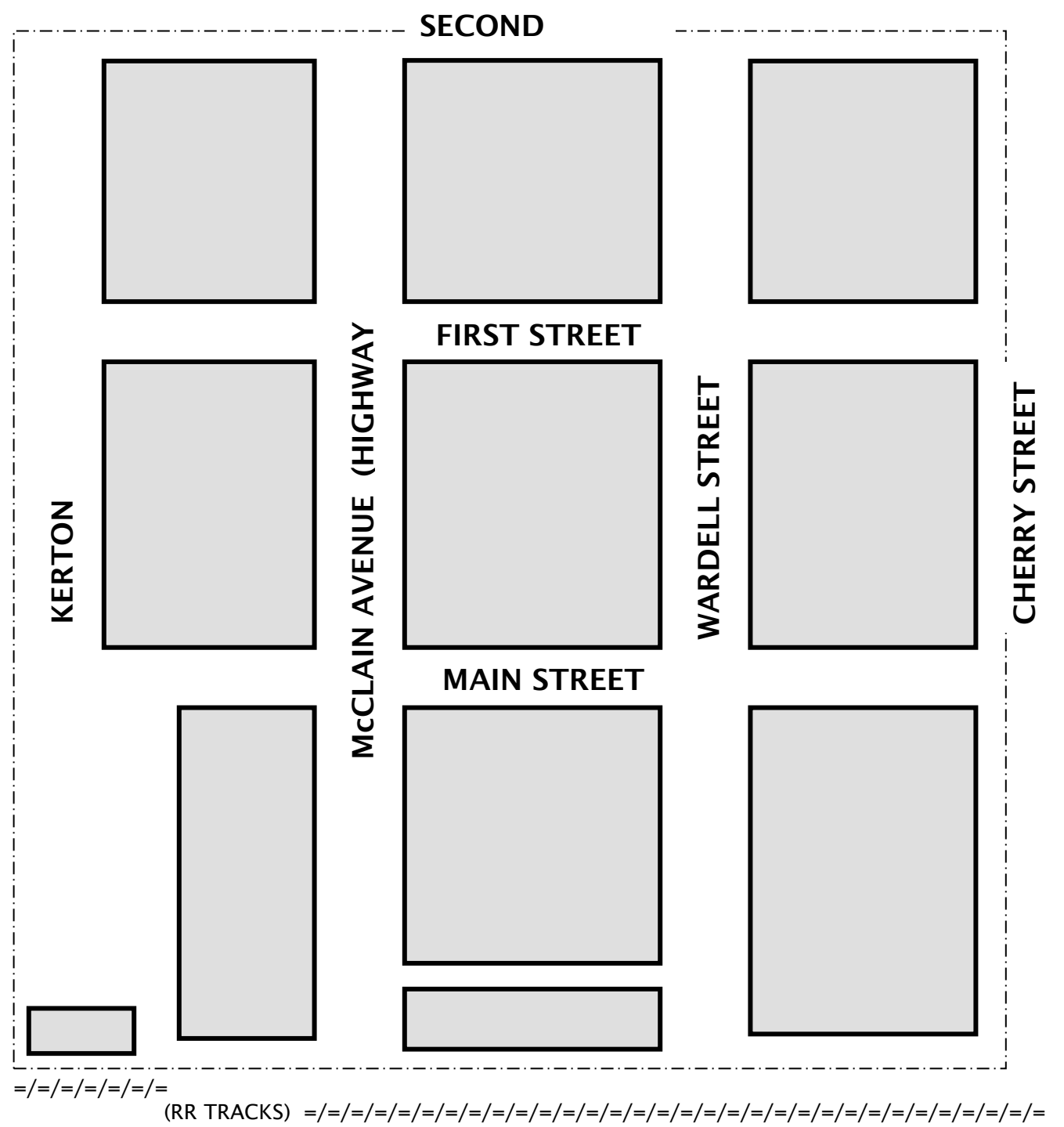
Scottsburg Public Library

Scott County Preservation Alliance

Indiana Landmarks

The Review Board: Terry Amick, Bill Calloway, Alex Grace, Bill Hoagland, April Ramoni, Ryan Heacock

Downtown Scottsburg Historic District



- . . . - = District boundaries



Working with the Scottsburg Historic Review Board

The Scottsburg Historic Review Board was created by Ordinance 1995-4, passed by the Common Council and subsequently approved and signed by Mayor William H. Graham on March 6, 1995. The intent of the ordinance is to provide a means to promote the cultural, economic and general welfare of the public through the preservation of structures and areas of historic and cultural importance within the City of Scottsburg. The Board consists of five voting members appointed by the Mayor and ratified by the Scottsburg Common Council.

Our entire community benefits from the preservation and revitalization of Scottsburg's historic commercial and residential area. For this reason, the Historic Review Board is designed to assist owners who are contemplating alterations, demolition, or new construction. The goal is to ensure the enhancement of the visual qualities of the historic district that are valuable to the community.

Although property owners within the historic district are not obligated to restore a structure to its original appearance, a review process will take place when an owner proposes to alter a building. **Generally, any proposed changes that are visible from the public right-of-way (street, sidewalk or alley) are reviewed by the Historic Review Board and must be approved with a Certificate of Appropriateness (COA).** A COA awarded by the Board allows an applicant to proceed with the proposed alteration, demolition or new construction within the historic district.

Here is how the process works:

Step One:

Determine if your project requires review. A COA is not required for any routine maintenance that does not alter the present form of the property, for painting, or for interior work. Refer any questions concerning the necessity of review to the Historic Review Board c/o the Mayor's office.

Step Two:

If your project requires review, refer to the appropriate section of the Historic District Guidelines. The Guidelines will help you determine if the proposed project is compatible with the entire historic district: along with Ordinance 1995-4, and they are also the basis for

Review Board decisions. Although not mandatory, it is strongly recommended that an advisor to the Board be consulted on your proposed project. This free pre-application design consultation increases the efficiency of the approval process by addressing any potential conflicts prior to the formal review process.

Step Three:

Contact the Mayor's office for a Certificate of Appropriateness application. A COA is an approval awarded to applicants to proceed with the proposed alteration, demolition or new construction within the historic district. The application asks for the address of the property where the work will take place and a description of the proposed work. Any information that will assist the Board in understanding the proposed changes should be submitted with the application, as well as a \$10 processing fee. The applicant should provide the following documentation:

<p style="text-align: center;">For rehabilitation of an existing building:</p> <ul style="list-style-type: none"> ✓ Photographs indicating existing conditions ✓ Description or samples of materials to be used ✓ Site plans, elevations or floor plans
<p style="text-align: center;">For new construction:</p> <ul style="list-style-type: none"> ✓ Site plan indicating existing structures ✓ Photographs showing a view of the street with the building site and adjacent structures ✓ Elevations of the proposed new building or addition ✓ Description or samples of materials to be used
<p style="text-align: center;">For signs:</p> <ul style="list-style-type: none"> ✓ Exact location, dimensions and area of sign ✓ Exact message of the sign (lettering and graphics) ✓ Sign color and materials, method of illumination (if any) ✓ Fastening method or supports

Step Four:

The application must be received at least a week prior to the regularly scheduled Review Board meeting. It will then be placed on the agenda for the next meeting and the petitioner or his representative will be asked to present the proposal to the Board. The petitioner will also be required to notify adjacent property owners of his proposed alterations and the date of the review. The Board will ask questions, seek public comment and then review the application for appropriateness by referring to the Historic District Guidelines and ordinance.

If the proposal is determined to comply with the Guidelines, the Board will issue a Certificate of Appropriateness. The COA will remain valid for a period of six months. Should the petitioner fail to begin the project within that time, the COA will expire and re-application will be required. Should the petitioner fail to complete the project within six months, a review will be scheduled; however, re-application will not be required. Once a Certificate of Appropriateness and the relevant building permits are issued, work may commence. Both documents should be displayed at the project site. The Historic Review Board must act on an application within thirty days of the date it is filed. Failure to act on an application within thirty days will result in an application being issued by default. The Board may grant an extension of the thirty-day limit if the applicant agrees.

An excellent way to become acquainted with the review process is to attend a regular meeting of the Historic Review Board. Meetings are scheduled for the first Thursday of each month at 5:30 p.m. in the City Council Chambers, and are open to the public.

Historic and Architectural Overview

The downtown historic district is located in the center of Scottsburg, the county seat of Scott County. Scott County was organized in 1820 out of portions of Jefferson and Clark counties. The seat was originally located in Lexington, which was the county's largest town at that time. However, when the railroad came in the late 1860s it bypassed Lexington and the search was begun for a more centrally located county seat along the tracks. A site was selected near the hamlet of Centreville, in part because the Wardell family was willing to donate land there for the courthouse. Scottsburg was platted in March 1871 and named after the General Superintendent of the Jeffersonville, Madison and Indianapolis railroad, Colonel Horace Scott. The historic district includes much of the original plat of the town.

The majority of the district is composed of one- and two-story brick and stone commercial structures that form an essentially continuous perimeter to the wooded square. Brick and frame commercial and residential structures surround the courthouse square and complete the downtown historic district. The character of the district is defined by late 19th and early 20th century commercial architecture with significant examples of the Italianate, Richardsonian Romanesque, Colonial Revival and Art Moderne styles. Most of the buildings around the square, however, are built in simpler, functional styles.

Centrally located within the district, the 1873 Scott County Courthouse is the primary architectural feature of the square. This Italianate style structure, one of the oldest buildings in Scottsburg, was built and furnished by architect Travis Carter of Seymour at a cost of \$15,995. A 1995 addition to the east side of the courthouse roughly doubled its size, but reflects the historic character of the original building.

Two other downtown buildings also date from the earliest years of Scottsburg's development. The Commercial Hotel (59 East Wardell) was constructed in 1873-75, and reflects the Italianate style in its arched windows and the paired wooden brackets beneath the eaves overhang. The two-story Colonial Revival-style porch is a later addition, dating to around 1920. Scottsburg Heritage Station (90 North Main), the former J,M & I railroad depot, was built in 1872 and restored in 1995.

The next generation of buildings in downtown Scottsburg reflect the Victorian era's emphasis on ornamentation, as well as Scottsburg's increasing prosperity. The former Scottsburg State Bank (2 East McClain Avenue) was constructed in 1899-1900 and now houses City Hall. Its Richardsonian Romanesque-style architecture is displayed in the rounded arches of the window openings and in the rough-cut limestone used on the McClain Avenue façade. The Scott County Bank building was constructed in 1906 at the corner of Wardell and Main Streets. It retains its original cast iron storefront, as well as an elaborate metal cornice.

The one-story brick buildings at 22-38 West McClain Avenue are representative of the relatively simple late-19th and early 20th century buildings that make up much of the historic district. These c.1920 buildings have little ornamentation other than a rectangular pattern inset into the brick above the entrance. All three buildings also feature large storefront windows with a central, recessed entry, topped by multi-pane transom windows.

Napper Hospital (69 East Wardell), constructed in 1936, is the district's only example of the Colonial Revival style. The building's most distinctive features include its elegant poticoed entryways with side- and fanlights, as well as the metal casement windows found throughout. The Scott Theater (31 East Wardell) is only a decade newer, but its Art Moderne design is quite different from Napper Hospital. Constructed in 1946, its sleekly modern design and materials herald the changing taste and technology of the post-War era.

Although styles and functions of the buildings have changed throughout Scottsburg's history, downtown has remained the vital center of the community. With the assistance of all of our citizens, it can be for years to come.

The Approach–Design Options for Existing Buildings

The goal of design guidelines is to preserve the features that give an historic district its character. The elements of each individual site and building contribute to the whole image of the district; therefore, important elements that contribute to a building's character should be retained. When proposing work in the historic district, the following steps will be helpful in choosing an approach.

Step One: Investigate which elements are essential to the image of the building.

- A. Determine how the building looked in the past.
 - 1. Consult historic photographs.
 - 2. Look for visual clues on the building.
- B. Determine which elements are critical to preserve.
 - 1. Is the element related to the original design?
 - 2. Is the element related to the historic time period?
 - 3. What is the integrity of the element?
 - 4. Is the element prominently located on the building?
 - 5. Are there any elements hidden from view?

Step Two: Choose a design approach.

- A. If building is intact or only slightly altered -
 - 1. Restoration – return building to its appearance at a certain point in time
 - 2. Rehabilitation – bring building back to use while sensitive to its historic character
- B. If building is significantly altered -
 - 1. Uncover original elements, if remaining
 - 2. Reconstruction – accurately reproduce missing elements using documentation such as historic photos or drawings
 - 3. New design compatible in massing, proportion, setback and height with the rest of the district

Step Three: Apply design guidelines.

- A. The following are general guidelines for any rehabilitation or new construction project. Consult the specific guidelines for your project for more detailed information.
 - 1. Rehabilitation work should retain and preserve the distinguishing character and qualities of a property. Avoid removing or altering historic materials.
 - 2. Deteriorated architectural elements should be repaired, rather than replaced, whenever possible. Any replacements should match the original materials in design, scale, color, texture and other visual qualities.
 - 3. Replacement of missing architectural features should be based on documentation.
 - 4. Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
 - 5. Many changes that have occurred through the years to buildings, structures and environment are evidence of their history and may be worth retaining.
 - 6. All buildings should be recognized as products of their own time. Alterations to create earlier appearances are discouraged.
 - 7. Use the gentlest means possible when using chemical or physical treatments. Avoid using treatments that may damage historic materials.
 - 8. Contemporary design for new buildings, additions, and the environment is not discouraged if compatible with the materials, size, scale, color, and character of the district. These designs should be done so that if they were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

Rehabilitation of Existing Buildings, A-Z

The character, visual appeal, and economic value of the historic district stems from the historic buildings and spaces located within the district. The following rehabilitation and maintenance guidelines help our community become vital without losing its historic character. Please refer to the following sections to determine how your proposed work fits with the guidelines for the historic district.

Awnings and Canopies

An awning is a sloped projection from a building façade, historically metal with a cloth covering, while a canopy is a flat projection. Awnings are attached directly to the façade or by posts anchored to the sidewalk. Canopies are anchored by cables or chains into a façade, cantilevered or supported by posts from below. Awnings and canopies serve many functions in an historic district: they enhance the appearance of a commercial area if they complement the façade of a building, they shelter people, storefront windows and displays from the elements, and provide additional signage.

Awnings were historically found in the district and added rhythm to the streetscape. It may be helpful to find old photographs to help determine an appropriate type of awning for the building.



The large canopy is an important part of the character of this Kerton Street building.

Guidelines:

- 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 mounted so that the valance is 7 to 8 feet above the sidewalk, and should project 4-7 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, and awnings that overhang the public right-of-way along McClain Avenue (Highway 56) may require approval from the Indiana Department of Transportation.
- AC5** Match the awning or canopy with the shape of an opening.
- AC6** Awnings and canopies should reinforce the horizontal or vertical proportions of the building.
- AC7** Coordinate awnings on upper and lower floors by using similar materials and colors.
- AC8** 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.
- 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 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.

AC11 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.

AC12 Theme designs such as 'wild west' or 'Swiss chalet' are inappropriate for use in the historic district.

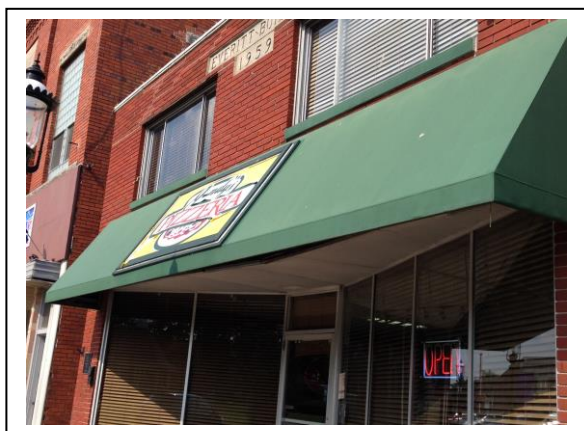
AC13 When deciding on a pattern, simple and restrained patterned awnings are preferred. Color should complement the colors of the building.

AC14 Backlit awnings are not appropriate.

AC15 Ornament should complement the building's elements.

AC16 Signs may be sewn or painted onto an awning or canopy. Lettering should be no more than 24 inches and cover no more than 1/3 of the awning or canopy area. Consider locating signage on the valance of an awning.

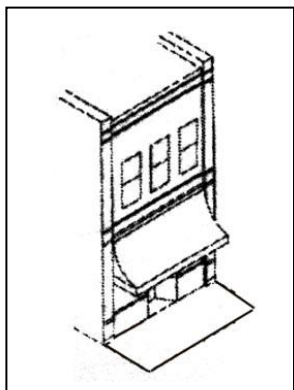
Standard



Dome



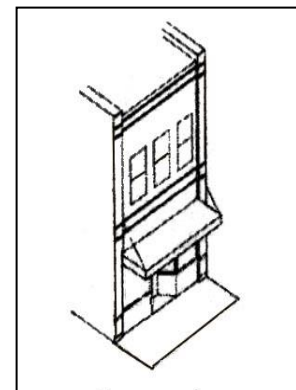
Concave



Convex



Marquee



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Cornices

Cornices are important elements to historic commercial buildings because they form a visual 'cap' on a building, can identify a building, and also contribute to the horizontal alignment of a streetscape. Cornices are highly susceptible to water and weather damage. Cornices are often brick, metal or wood and can be corbelled or paneled.

Guidelines:

- 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.
- 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 the missing or irreparable original 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.



This pressed metal cornice that tops 82 East McClain Avenue was likely made by the George L. Mesker Co. of Evansville, a prominent manufacturer of metal storefronts and other ornament around the turn of the 20th century.

Doors

The door or entrance to an historic building can be an important character-defining feature. For commercial buildings, a door is also essential to the image for attracting customers into the store. The removal of an original door, the relocation of a recessed, central or side entry, or a change in the glass and wood proportions could destroy a vital design aspect of the building.

Guidelines:

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

D2 Preserve the size, proportion and detailing of the original doorway opening.

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.

D4 If a door is missing or has deteriorated beyond repair, the replacement door should match the original in size, materials and design. If documentation is not found, new doors and storm doors should be appropriate to the style and period of the building.

D5 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.

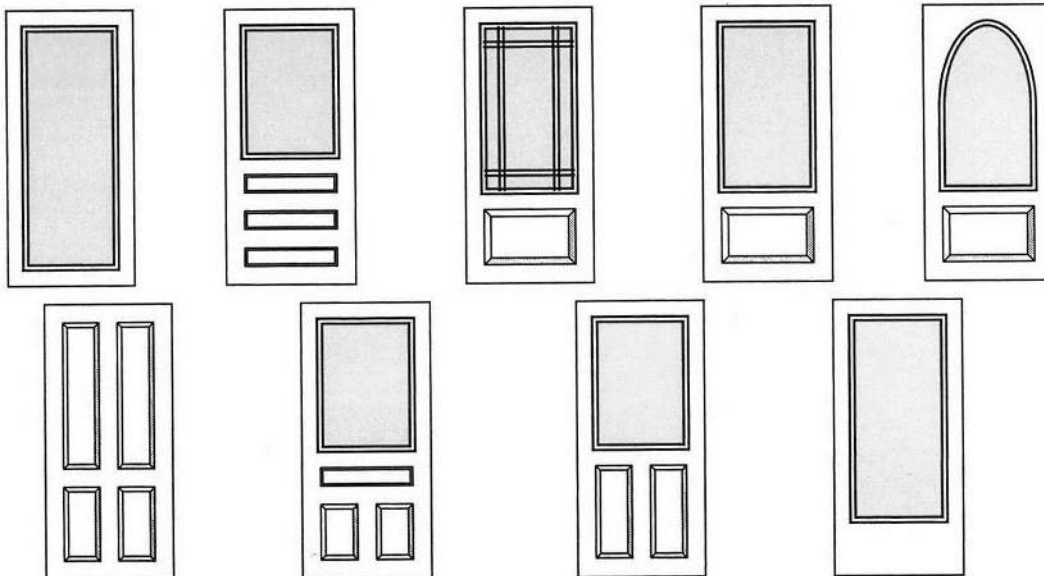
D6 Wood doors are encouraged in the district. Unfinished aluminum or other metal doors can be made more compatible by painting them.

D7 Choose storm doors that complement, reveal and visually enhance the historic door of the building. Ornate metal security doors are not appropriate for use in the historic district.



This doorway beautifully exemplifies the Colonial Revival style of the Bacala Center, located in the former Napper Hospital.

These are the types of wood doors appropriate in the district:



Foundations

Foundations seen above ground level are often of rough or cut stone. Many have windows or grills to provide light in the basement or crawl space and allow air circulation.

Guidelines:

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.

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. Unpainted foundations should generally not be painted.

F4 Window openings or window wells should not be permanently closed through filling with a masonry material, such as brick, stone, block or other material.

F5 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.

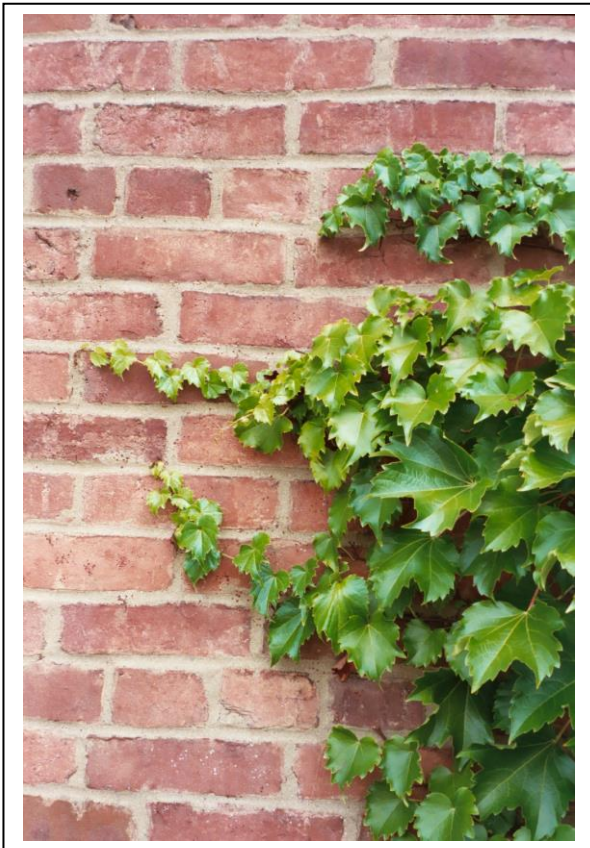
F6 Use traditional foundation materials when building new structures in the historic district. Poured concrete or pre-cast concrete block may be used in brick/stone/ stucco foundation applications, but should be sheathed in a veneer of brick, stone, stucco or other masonry materials.

F7 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.

F8 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.

F9 Locate new utility and mechanical connections through foundations in inconspicuous locations on secondary elevations.

F10 Maintain the integrity of historic foundations through preventive maintenance and regular inspections. Provide sufficient drainage so that water is carried away from the foundation.



If allowed to grow unchecked, ivy and other plants can cause significant damage to brick foundations.

Garages and other outbuildings



Because it serves a utilitarian function – for storing the car and other items – the garage is often taken for granted. However, many garages and other outbuildings, such as carriage houses or sheds, may be considered historic and have their own character-defining features. Traditional materials used include brick, stone, concrete and wood. Proportionally, earlier garages were often smaller than modern ones. Traditional proportions were 10 to 12 feet wide for each bay, by 18 to 20 feet deep, with an 8-foot by 8-foot door.

Changes to these buildings may affect the visual cohesiveness of the historic district. Please consult the relevant guidelines in this booklet when dealing with alterations existing garages (i.e. window or door changes, etc.). Likewise, the construction of new garages and outbuildings also affects the appearance of the district.

Guidelines:

G1 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.

G2 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.

G3 Design new accessory structures so they complement the scale, setback, roof form, design and materials of the primary building and surrounding secondary structures.

G4 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.

G5 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.

G6 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

G7 The roof pitch of new accessory structures should be 6/12 or greater. If the roofline of the primary structure is a character-defining feature, consider echoing that roofline on the outbuilding.

G8 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 traditionally used on accessory structures.

G9 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.

Maintenance

Regular maintenance of your property is just as important as rehabilitation. Poor maintenance practices diminish the historic character and property values of an individual property and all of your neighbors' properties in the historic district. The protection of the qualities that all of us find attractive is important to each resident and owner in the historic district.

Although maintenance activity does not typically trigger the historic review process (unless demolition is occurring because of neglect), the City has minimum standards for exterior maintenance. Walls, roofs, cornices, chimneys, porches, windows and doors are just some of the items that should be kept in good repair.

GENERAL MAINTENANCE TIPS

- 👍 *Periodically inspect your building or structure for water intrusion or other problems.*
- 👍 *Try to correct the problem right away, not just the symptoms. This will save time, money and effort in the long run.*
- 👍 *Keep a property in good repair. It is much easier to be proactive than react to problems once they occur.*
- 👍 *Preserve the historic and architectural character of the property and the district when conducting maintenance activities.*

Built in 1919, the Scott County Public Library anchors the southwest corner of the courthouse square. Although additions have been made to the rear, the building still looks much the same as this 1921 image.



Masonry

The materials used in the construction of buildings in the historic district reflect the time period and local availability of materials. For this reason, these historic building materials contribute greatly to the historic character of the buildings and the entire district and should be retained. The primary historic building materials found in the commercial area of the Scottsburg historic district are brick, glazed brick and limestone; in the residential area, wood and brick. Ornament and trim materials include cast iron, limestone and wood.

The earliest masonry structures were built of common brick, made from local clay fired in kilns on or near the construction site. This brick often has a fairly soft outer surface. If this outer surface is damaged by inappropriate cleaning or the elements, and the inner portion is exposed to moisture, these bricks will deteriorate quickly.

Beginning in the 1890s, pressed or 'hard fired' bricks began to take the place of common brick. These bricks have greater density, are less porous and tend to be more uniform in color than common bricks. In the first decade of the 20th century, ornamental brick, glazed bricks and wire-cut bricks became popular.

If a masonry building has historically been painted, it should be repainted as necessary. However, if it has never been painted it would be unwise to start now. It may disrupt the building's ability to breathe, and will add a long-term maintenance need. Sealing masonry buildings should be given careful consideration. Silicone-based sealants repel liquid water but not water vapor; once the vapor enters the masonry it liquefies but cannot be exhausted because it is blocked by the sealant.

Guidelines:

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.

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.

Cleaning

Abrasive cleaning methods, although seemingly a quick way to achieve results, will only cause severe damage by eroding the protective surface of a masonry building. Once the protective surface is removed, the exposed material will be highly susceptible to rapid deterioration. It is suggested that professionals be consulted if building materials need to be cleaned.

This brick has been damaged both by sandblasting and by the use of overly hard mortar.



Guidelines:

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. Protect building materials not being cleaned.

M11 Sandblasting and other abrasive cleaning methods are prohibited.

M12 Stucco should not be removed from existing stuccoed buildings.

M13 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 the historic district.

M14 Stucco or other applied coatings should generally not be applied to existing buildings if they have never previously had such coatings.

M15 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.

Tuckpointing

Lime-based mortars are found in historic masonry buildings. Portland cement mortars, although commonly used today, are destructive to historic masonry because Portland cement mortar is much harder than the masonry units themselves. Therefore, when the wall expands and contracts with changes in temperature, the bricks ‘give’ rather than the mortar. The visual impact is also an important consideration as Portland cement mortars take on a different color than masonry. Another consideration is the fine craftsmanship that is found in the joint profiles of historic masonry buildings. Butter, grapevine, and other types of joint profiles are considered important historic features.

Guideline:

M16 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.

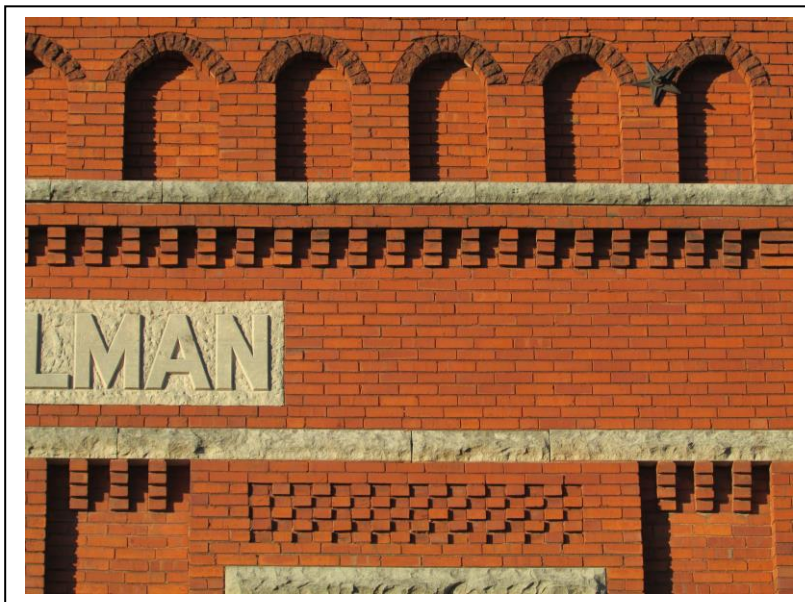
M17 Repoint only those mortar joints that are no longer sound. Do not remove all joints in an effort to achieve a uniform appearance. Large-scale removal of mortar joints often results in damage to the historic masonry.

M18 Match historic mortar joints in color, texture, joint size and tooling when repointing.

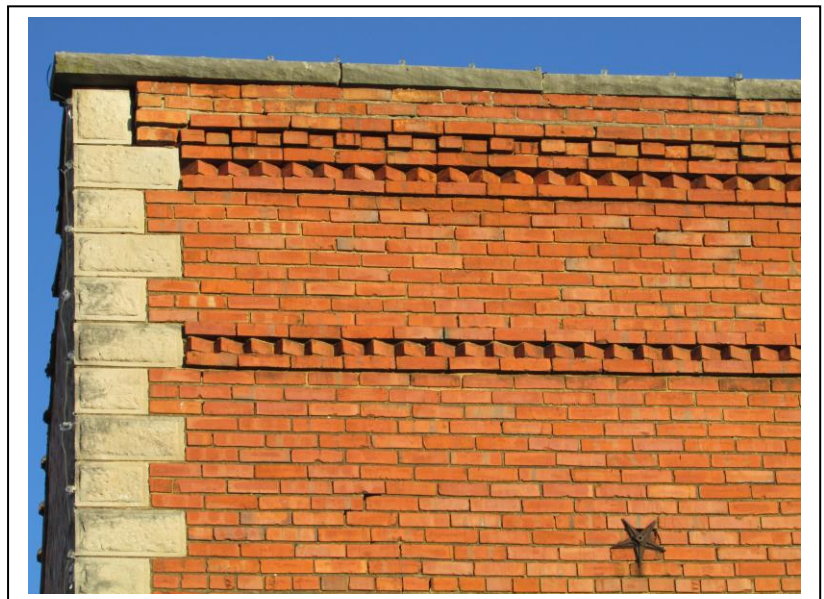
M19 Remove unsound mortar joints carefully with hand tools that are narrower than the joint. Power tools should never be used, particularly on vertical joints, because of the danger of damaging the masonry. The deteriorated mortar should be removed to a depth of 2½ times the width of the joint or to sound mortar, whichever is greater.

M20 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.

M21 Caulk is not an appropriate substitute for mortar.



Many examples of fine masonry work help to define the character of downtown Scottsburg, including the Spellman Building (right) and the c.1890 building at 37 South First Street (below).



Paint

Although painting your building is not a reviewable undertaking, your paint color choice will not only alter the appearance of your building, it will affect other buildings on your block. Please consider the following guidelines.

Guidelines:

P1 Avoid painting a masonry building unless it has been painted before or it is necessary to protect the historic materials from further deterioration. Painting unpainted masonry only adds a long-term maintenance responsibility and may affect the walls' ability to 'breathe.'

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

P4 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.

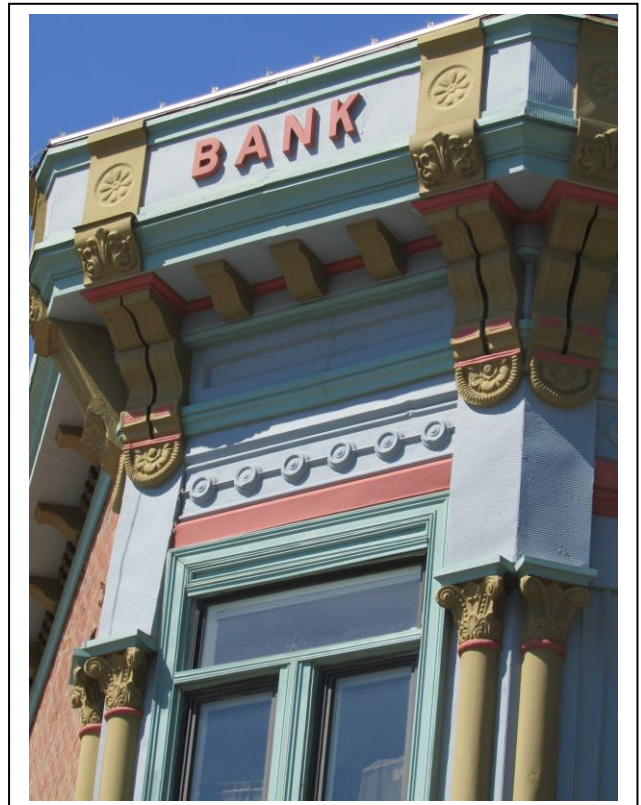
P5 Maintain a sound coat of paint on painted surfaces to preserve historic building fabric. Maintain a sound coat of paint or other compatible coating on materials that rust or corrode. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper, bronze or stainless steel.

P6 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 Scott County Health Department or visit <http://www2.epa.gov/lead>.

A number of books, magazines and websites are available to provide information on historic paint colors

- Old House Journal – www.oldhousejournal.com
- Historic Media – www.oldhousecolors.com
- Sherwin-Williams Paints – Historic Collection www.sherwin-williams.com
- Moss, Roger ed. Paint in America: The Colors of Historic Buildings. Washington DC: The Preservation Press, 1994.

The polychromatic paint scheme helps to highlight the decorative details on the former Scott County Bank building.



Porches and Balconies

Porches provide shelter from climatic conditions while linking a house with its natural surroundings. Porches became popular in the United States after 1840 because Americans experienced an increase in leisure time with the coming of the Industrial Revolution, and technological advances made prefabricated ornament and parts available. Partial, entry, enclosed entry, and full façade porches are porch types found in the historic district. Balconies, which are railed projecting platforms found above the ground floor level of a building, were also used for leisure purposes.



Often located on the primary façade, a porch or balcony and its detailing are important elements to many houses and the character of the entire district. It is also associated with a building's architectural style and time period. For these reasons, the removal or closing in of a porch or balcony could significantly destroy the proportion or character of a building and the historic feeling of the district.

Although the Commercial Hotel originally had a double-tier porch (see photo following page), the existing porch was added in the 1920s and is an important part of the building's character today.

Guidelines:

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 design, materials and proportions.

Po4 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.

Po5 Modern treated deck material is inappropriate for historic porch repair. Modern decks are not appropriate on the primary façade of a building in the historic district.

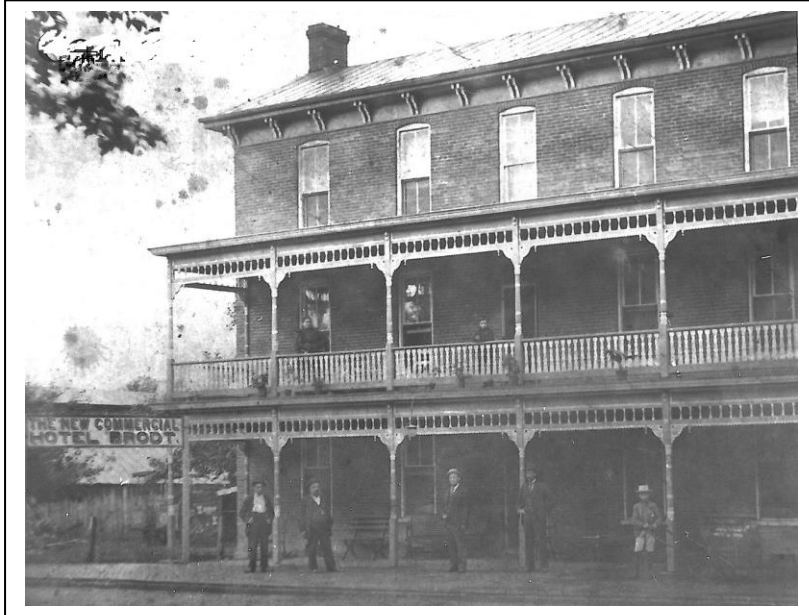
Po6 Do not use cast- or wrought-iron columns, railings or balusters as a replacement for brick or wooden porch elements. Columns should match the size, proportion and detailing of the original.

Po7 Avoid the use of stock railings, columns, or other ornament that may not relate proportionally to historic porches.

Po8 Do not cover porch or cornice elements with vinyl or aluminum siding or other applied materials.

Po9 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.

Po10 Avoid adding new porches, stoops or balconies to primary elevations where none existed historically.



This 1904 photo shows the original configuration of the porch on the Commercial Hotel.

Po11 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.

Po12 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.

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.*

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

👍 *Maintain a proper slope to the floors and steps to ensure good drainage.*

👍 *Maintain a sound coat of paint and caulk exposed joints.*

Roofing

Roofing is an important character-defining feature of an historic building. Any change in the patterns, forms, color and texture of a roof can dramatically alter the look and feel of an historic building. Unfortunately, roofing systems by design wear out and require replacement. Failure to remedy leaks can cause deterioration of other building materials and loss of a building. For this reason, the importance of a weather-tight roof should not be underestimated. A weather-tight roof, however, does not have to compromise historic integrity.

Roofing materials that were used historically include clay tile, slate, wood shingle, metal and asphalt. Clay tile and slate have a life expectancy of approximately 100 years. Leaks in these types of roofs are generally related to flashings and valleys and to the slate or tile fields. While tile or slate is more expensive, it will last much longer and is often a better investment.

Historic roof types include shed, gable, mansard and hipped roofs, while in the commercial area gable and shed roofing concealed behind a parapet is more common.

Guidelines:

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.

R3 Retain features and details that give a roof its historic character such as 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 New roof designs for additions or new construction should be compatible in size, scale, materials, and color with the historic building and its surroundings.

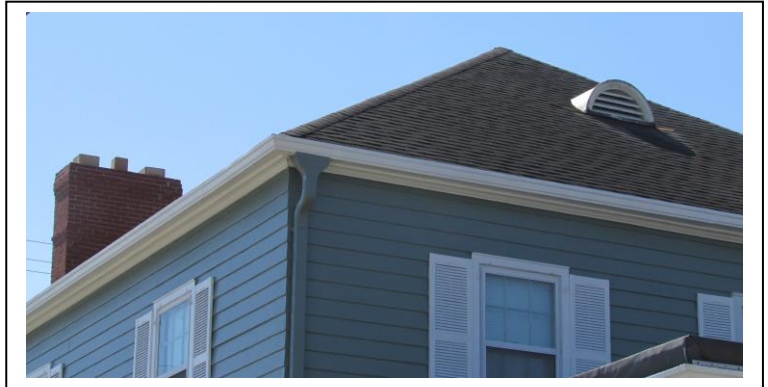
R7 Gable roofs should not be added to low-pitched or 'flat' roofs.

R8 Leave historically exposed rafter ends and eaves open and uncovered.

R9 Temporary stabilization materials should be applied in a manner that will not damage historic materials.

R10 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.

R11 Protect buildings against lightning damage, being sure that lightning rods are properly grounded. Improper grounding is worse than no lightning rod at all.



The shape of the roof, the chimney, and the 'eyebrow' vent are all important features of this building, at 80 North 1st Street.

Gutters and Downspouts

Gutters and downspouts serve the important purpose of collecting and then channeling water away from a building, preventing moisture damage. Besides serving an essential function, gutter systems also add to the aesthetics of an historic building. Gutter systems may be constructed of historic building materials, a part of a unique design, or have their own design characteristics. Gutters usually fall into two categories: hung and built-in. Often, gutters were built in and some even formed the crown molding of a building. Here are some examples of historically significant gutters and downspouts:

Built-in gutters: Box or suspended-cornice ('K'-style or ogee style) gutters

Hung gutters: Metal half-round gutters with round downspouts

It is very important to remove debris from your gutters on a regular basis and to be sure that your downspouts are secure.



Guidelines:

R12 Preserve and repair significant gutters and downspouts.

R13 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.

R14 New gutters and downspouts should not cover important architectural features.

R15 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.

R16 Box gutters are not visible from the public view. However, if box gutters are to be covered over, trim should not be removed or destroyed.

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 rain, 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.*

Siding & Trim

The materials used in the construction of buildings in the historic district reflect the time period and local availability of materials. For this reason, these historic building materials contribute greatly to the historic character of the buildings and the entire district and should be retained. The primary historic building materials found in the commercial area of the Scottsburg historic district are brick, glazed brick and limestone; in the residential area, wood and brick. Ornament and trim materials include: cast iron, terra cotta, limestone and wood.

Wood sided, frame buildings are very common in the residential areas of the historic district because wood traditionally was an abundant building material. Historic types of wood siding include clapboard, weatherboard, board and batten, and drop or novelty siding. Clapboard is plain beveled lap siding installed over wall sheathing. Weatherboard is a wide, sawn siding that is lapped like clapboard and laid parallel to the ground. Drop or novelty siding lies flat, not lapped, on wall studding and is usually found on garages and outbuildings rather than on buildings.

A good general rule when choosing wall materials is that nothing will be more appropriate than the original materials. Nevertheless, many wood-sided frame buildings are subject to artificial siding applications that are not appropriate in the historic district. The historic character of a building is lost when owners turn to vinyl and aluminum siding. A building's exterior material is a major part of what gives a building its very own historic character. The qualities of the exterior historic materials, including composition, design, color and texture, will never be matched by newer materials. Even the simulated wood graining found on artificial siding is not similar to real wood.

When historic materials are replaced with artificial siding, the following visual changes become apparent: change in width and profile of clapboards; reduced shadows; removal of molding, trim, or other architectural details; and projecting details around doors and windows now become inset.



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

All of these visual changes drastically diminish the historical value of a building. Aside from the visual changes, artificial siding can cause further problems that can be costly. Artificial siding increases a building's vulnerability to deterioration caused by trapped moisture, hidden attack by wood-boring insects, and nails used in artificial siding application. Aluminum siding is inclined to chalk, scratch and dent. Vinyl siding is sunlight-sensitive, causing fading and cracking; it tears, melts and buckles in the presence of fire; and can peel and shatter in extreme temperatures. Artificial siding is also difficult to repair and has little or no insulation value.

Although many owners apply artificial siding to buildings in hopes of making visual 'improvements' and saving maintenance time, the truth is that the application of artificial siding can be very costly to an owner by covering and contributing to problems, not solving them.

Guidelines:

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.



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.

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.

ST9 Replacement of missing features should be based on written, pictorial or physical evidence, rather than conjecture.

ST10 Replacement siding should be installed only without irreversibly damaging, removing or obscuring the architectural features and historic materials of a building.

ST11 Siding should only cover areas that were originally covered by siding.

SIDING & TRIM

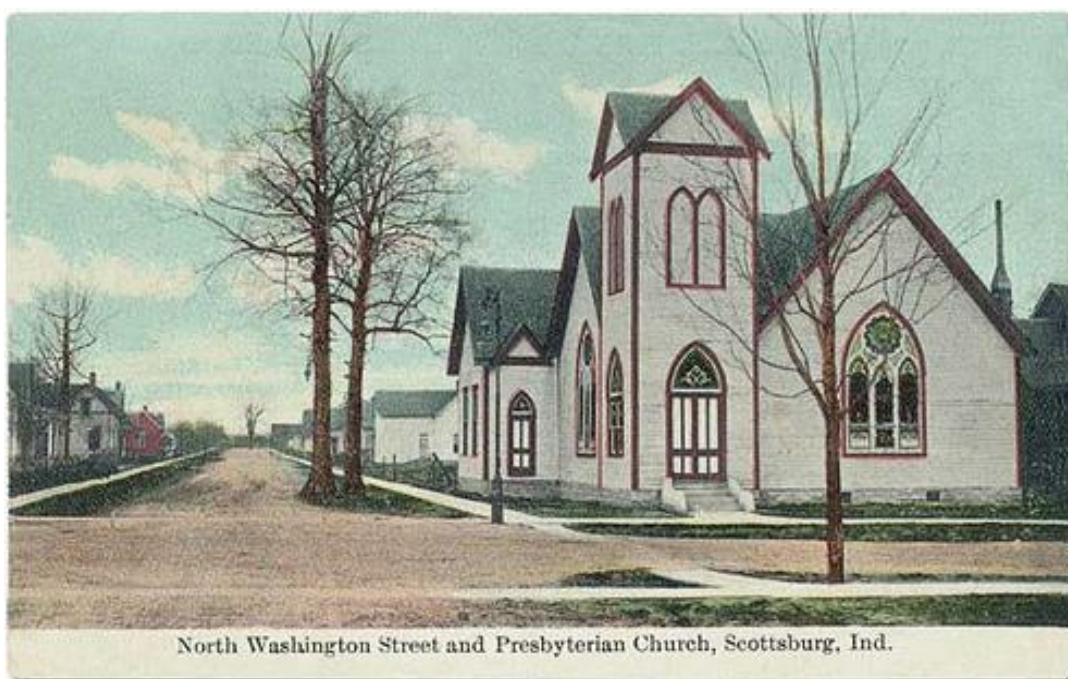
MAINTENANCE TIPS

👍 *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.*

Although located outside the boundaries of the historic district, the c.1890 First Presbyterian Church is an important building welcoming visitors into the downtown.

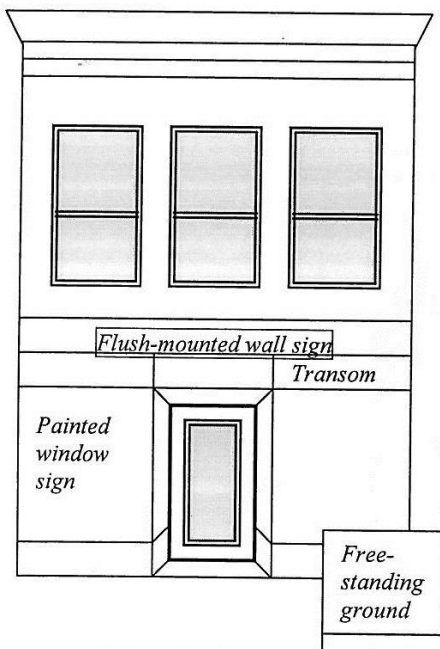
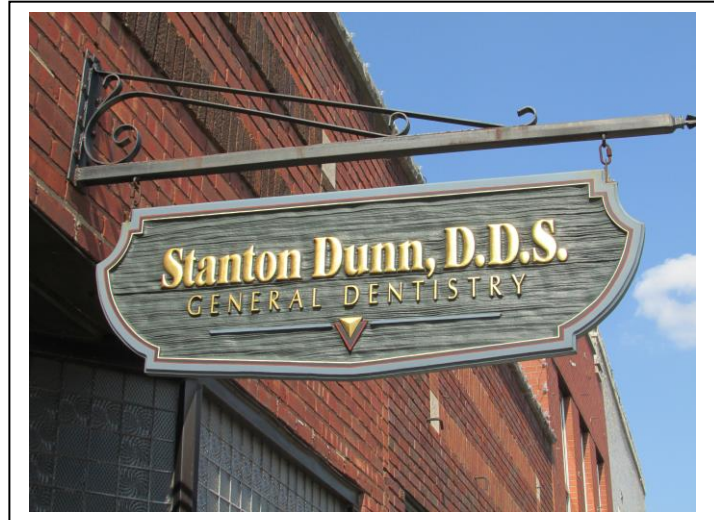


North Washington Street and Presbyterian Church, Scottsburg, Ind.

Signs

A pleasing physical appearance and image is crucial in attracting potential customers and business. The first image a potential customer will see is usually the sign that identifies a business. In historic areas, people are attracted to the variety of architectural styles, materials and well-crafted details.

For this reason, there is no need to have large, unsightly signs to lure customers, but well-placed and well-designed signs. A sign can serve its purpose while complementing, not detracting from, the distinctive architecture and visual character of the historic district.



Here are some typical sign types:

- Projecting – sign whose leading edge extends perpendicularly from a building wall
- Suspended – sign hung from underneath an awning or canopy
- Flush-mounted wall – sign attached directly to the face of an exterior wall, parallel to the building
- Wall painted – sign usually painted directly on a side wall, often faded with age
- Masonry relief – sign carved into stone or cast into molded brick or terra cotta
- Painted glass – sign painted directly onto storefront display windows or glass doors
- Transom – sign painted on, colored or stained glass spelling out a store's name above the display windows
- Free-standing ground – sign, not attached to a building, which sits low to the ground
- Banner – temporary signs usually of paper, plastic or fabric, which are hung with or without a frame

Historically, buildings from the late 1800s and early 1900s featured signs that were located on flat, continuous surfaces of a building. Spaces for signs typically included glass windows and doors, the area between the ground and second floors of a building, portions of the cornice, and side walls. After the 1920s, signage often projected perpendicularly from the wall to attract those in passing automobiles.

Because each building is different in design, each sign will be considered individually by the board. The following guidelines are general in nature and allow for flexibility and variety in the creation of sign designs in the district.

Guidelines:

Sg1 Historically significant signs should be retained and repaired.

Sg2 A business should not have more than two signs – one primary and one secondary. Primary signs typically have the name of the business, while secondary signs inform customers of products sold, services rendered or phone numbers. Secondary signs should typically be no more than 50% of the primary sign's dimensions.

Sg3 Acceptable sign types within the historic district include flush-mounted wall signs, painted window and door signs, transom signs, painted wall signs, projecting signs, and free-standing ground signs.

Sg4 The length of flush-mounted wall signs should be no more than 2/3 of the width of the building, and the height should not exceed 20 percent of the sign's length.

Sg5 Flush-mounted wall signs should be attached directly to the face of an exterior wall, parallel to the building.

Sg6 Painted-on window glass signs may be up to 25 percent of the window area.

Sg7 Painted-on door glass and transom signs may be up to 50 percent of the glass area.

Sg8 The length of painted wall signs shall be no greater than one foot for every six feet of building storefront width, but not more than ten feet, whichever is less. The height of the sign shall be no greater than 50 percent of the sign length, but no more than three feet, whichever is less.

Sg9 Projecting signs shall be of a scale proportionate and appropriate to the building. Sixteen square feet in combined area (both sides) is typically a good starting point for many buildings in the district.

Sg10 Projecting signs shall be mounted at least 8½ feet above the sidewalk and should not project more than four feet out over the public right of way.

Sg11 Free-standing ground signs, if approved by the Review Board, shall be of a scale proportionate and appropriate to the building. Sixteen square feet in combined area (both sides) is typically a good starting point for many buildings in the district.

Sg12 Consider installing signs on flat, continuous surfaces.

Sg13 Signs should complement and fit in with existing façade in color, composition and materials.

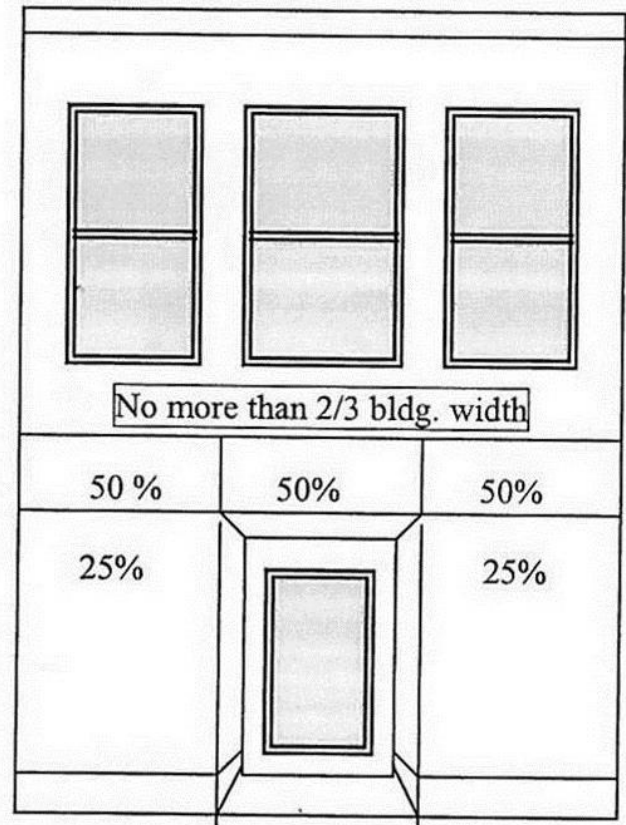
Sg14 Signs should not cover architectural elements or obscure the display area.

Sg15 Align signs on the same building.

Sg16 Use appropriate materials for signage, including carved or painted wooden or synthetic wood signs, signs applied to canvas awnings, smooth-surface metal signs, or lettering applied to glass using gold leaf, paint, vinyl, or etching. If modern materials are used, they should be finished in a way that gives the appearance of traditional materials.

Sg17 Plastic is generally not acceptable as a sign material in the historic district. Printed vinyl materials, whether used as a banner or adhered to a backing board are not acceptable as a permanent sign material in the historic district.

Sg18 A sign should express an easy-to-read, direct message. Keep it simple.



Sg19 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. Letter sizes should be between 8 and 18 inches and occupy only up to 60 percent of the sign board, storefront or wall.

Sg20 Temporary signage announcing construction, sale, lease or other indicated purpose may not exceed 16 square feet. These signs shall be removed when construction, sale, lease or other indicated purpose is completed or after three months, whichever is less. Temporary signs should not be illuminated.

Sg21 The use of a sandwich board is allowed in the historic district on a limited basis but must not contribute to visual clutter of the streetscape or impede the flow of pedestrian traffic. No more than one sandwich board per business is allowed. Sandwich boards may not exceed twenty square feet in combined area, and may not exceed four feet in height. Signs of this type must be removed from outside the location at the close of the business day. The use of plastic for sandwich boards is not allowed.

Sg22 Historic neon signs should be maintained and preserved. New neon signs will be considered on a case-by-case basis.

Sg23 Lighted signs should generally use an indirect lighting method, such as overhead or gooseneck lights. Internally lit signs, spotlights and electronic message signs (LED and similar technologies) and flashing, animated or blinking lights are not appropriate for use in the historic district, and should not be hung either on the exterior of buildings in the district or in display windows.

Sg24 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.

Sg25 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.

Sg26 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.

Sg27 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.

The following information will assist the Board in making a decision on a COA application for a sign, and should be provided with the application:

- ✧ Exact location, dimensions and area of the sign
- ✧ Exact message of the sign (lettering and graphics)
- ✧ Sign colors and materials, and method of illumination (if applicable)
- ✧ Fastening method or supports

Left: This flush-mounted sign utilizes bright colors and a creative design to attract positive attention to the business.

Right: Flush-mounted signs of a similar size and design help to unify multiple users in the former Post Office.



Storefronts, first floor (see also windows, doors and awnings)

An attractive storefront design is an important element for a vital downtown. First floor storefronts are often subject to many alterations through a building's history. For this reason, original materials may be lost. However, some storefronts, though not original, may have obtained their own significance in time. Careful consideration must be taken before rehabilitation work begins.

Guidelines:

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 have acquired historic significance in their own right shall be retained and preserved.

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

Sf5 Inappropriate historical theme designs that create a false sense of history, such as 'wild west,' 'colonial,' or 'frontier' designs are discouraged.

Sf6 A storefront should not be closed down or subdivided.



The Spellman Building displays many elements of a traditional storefront, including cast iron columns, a low bulkhead topped by large display windows, and transom windows.

Sf7 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.

Sf8 Appropriate materials include wood, cast iron, or anodized aluminum frames; and bulkheads can be wood panels, polished stone, glass, tile or aluminum-clad plywood panels. Inappropriate materials include stone, fake bricks, and gravel aggregates.

Sf9 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.

Sf10 Do not change or re-orient the location of the main entrance of a storefront.

Windows

Windows, besides providing ventilation and light, are crucial visual elements to the facade of a building. They are often linked to certain architectural styles, time periods, building practices, and craftsmanship. Window materials, size, configuration, shape and detailing all contribute to the appearance of a building. In addition, the alignment, pattern and spacing of windows are important unifying elements in the historic district.

Aluminum and vinyl replacement windows are not recommended. They cannot duplicate the detail, colors, or profiles of historic windows and come in standard sizes, often smaller than the original windows. In order to solve this size problem, the openings are downsized to fit the new windows, consequently altering a structure's appearance. If the original windows are retained and retrofitted, it may be cheaper than purchasing and installing new windows. Original sash can be routed and new glass installed. Window companies now routinely make custom sizes for preservation purposes. An owner may also want to consider traditional storm windows to improve thermal efficiency.

Types of windows found in the residential portion of the historic district include single and double hung sash, casement and decorative windows (i.e. dormers, bays). Shutters, also found in the residential areas of the district, were used for ventilation, weather protection and security. Batten, paneled and louvered shutters are the most common types.

In the commercial areas of the historic district, display windows, transoms and upper story windows all add to the streetscape's rhythm and patterns. Even horizontal elements such as lintels and sills tie a block of buildings together. An important idea is to remember that upper story windows can create an appearance of vitality and use, even if the second floor is not being used.



The historic steel windows on the former Napper Hospital were able to be restored as part of the building's 2012 rehab.

Guidelines:

W1 Original windows and related trim including hoods, lintels, pediments, sash, shutters, sills and hardware should be preserved 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, window replacements should match the original or the style of the building in proportion, pane configuration, profile, texture and color.

W4 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.

W5 Retain original window opening, pattern and size. Replacement windows should be made to fit the existing openings – existing openings should not be altered to accommodate standard windows.

W6 True divided lights are encouraged 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.

W7 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.

W8 Replacement windows should operate in the same fashion as the historic windows – double-hung windows should replace double-hung and casement should replace casement.

W9 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.

W10 Decorative windows and windows made of stained, prism, beveled, cut, or other art glass should be retained. Avoid replacement of clear glass with stained, beveled or art glass unless documentation exists that such glass was present historically in that location.

W11 Display windows should be transparent. Blinds and shutters may be installed for office use.



These wood windows with their multi-light transom are an important architectural feature of the Oddfellows Building.

W12 Avoid adding shutters unless they appeared on a building in the past. Shutters should appear operable and be the right length and width to cover a window when closed.

W13 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.

W14 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.

Miscellaneous

Guidelines:

Mi1 Air conditioners, solar collectors, antennas and satellite dishes should be located inconspicuously. They should not be on primary facades, but rather toward the rear of the lot.

Mi2 The installation of a single, wall-mounted mailbox, fixed brackets for flag display, house numbers, small porch lights, kick plates, or door knockers does not require review.

Environmental Elements, A-Z

The environment surrounding our buildings is also very important to the character of the historic district. Fencing, plantings, and other elements of the streetscape are just as reflective of the history of our community as the historic buildings in the district. The landscape, its forms, its features and the way it is used can be traced to a community's origins and development.

Fences

Fences are constructed for utilitarian reasons such as separating properties from neighbors and from the street, and for security, camouflage and privacy. However, fences can also be an architectural amenity to a property in the historic district. Fences come in a range of styles from simple to more elaborate and highly ornamental. These designs changed with time and were affected by changes in tastes, new technologies and the cost and availability of materials. Often, historic fences were built as a part of the entire design of the property, reflecting architectural elements found on the building they surrounded.



This simple wooden picket fence enhances the streetscape as well as defining the boundary of this property.

Historic fences were generally built with traditional materials such as brick, wood, stone, wire and metal. Metal historic fences tended to be of cast- or wrought iron, standing up to three feet high. Wire historic fences from the nineteenth century were made of iron, while twentieth century wire fences were made of steel. Wooden fences were plain, and were sometimes adapted from porch rail or baluster designs or styled to complement them.

When choosing new fencing, keep in mind the entire site, including the building and yard and the context surrounding your property. Evidence and research will help in determining what, if any, fences existed on your property and will also aid in your choice of fencing type.

Guidelines:

Fe1 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.

Fe2 If fences have been removed or are deteriorated beyond repair, new fences should match the original materials, texture, size and proportion. New design for missing fences should be based on historic documentation or the surroundings.

Fe3 Fences should be appropriate to the scale, style and materials of a building.

Fe4 Use traditional materials such as wood, brick, stone and metal. Vinyl and plastic are generally not appropriate fence materials in the historic district.

Fe5 Appropriate wood fences include picket or plain board. Appropriate iron fences would have a simple design – the earlier the building the simpler the design – and be set or anchored in a brick or stone base.

Fe6 New fences should be simple rather than ornate.

Fe7 Inappropriate fences include chain-link, board-on-board, board and batten, basket weave, lattice, louver, split rail and stockade fences.

Fe8 The removal of inappropriate fences is not reviewed. Once removed, however, these types cannot be replaced without a Certificate of Appropriateness.

Fe9 Avoid obscuring the views of the building.

Fe10 Try to soften the visual impact of the fence with plantings.

Landscaping

Landscaping is also a contributing element to the historic character of the district. Trees, shrubs and other plantings not only contribute to the aesthetic beauty of our historic areas but also reflect the availability of plant materials, socio-economic influences, cultural heritage, and fashions from different eras throughout Scottsburg's history. Plantings may have been chosen specifically for a design or for their growth potential and shade.

Although landscaping is not a reviewable undertaking, you may wish to consider the following guidelines to determine how your landscaping project affects other properties around you.

Guidelines:

La1 Preserve existing historic trees and types of vegetation.

La2 Preserve patterns (repetition, spacing and alignment) of street trees and hedges.

La3 The use of window boxes and planters is encouraged downtown. On historic buildings, window boxes should be installed to minimize the impact on the building. Planters should be placed so they will not impede pedestrian traffic or cause a safety hazard.

La4 New and existing plants and trees should be maintained and watered as needed. For larger landscaped areas, consider using an irrigation system.

La5 Native species are strongly encouraged for use in landscaping. Information about native trees, flowers and shrubs can be found through contacting the Indiana Native Plant and Wildflower Society (www.inpaws.org), the Indiana Department of Natural Resources (www.in.gov/dnr/naturepr/), or many other sources.

These window boxes help to brighten the streetscape along Wardell Street.

They are mounted in a way to minimize damage to the historic building, and could be easily removed in the future if desired.

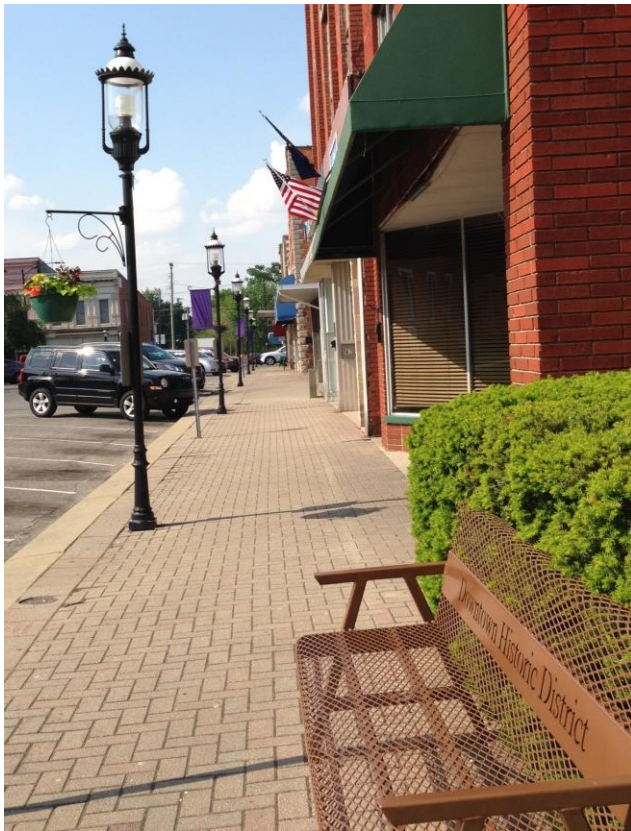


La6 Exotic or invasive plants should not be used for landscaping. The box below lists several of the most invasive species in the state. For further information on these and other invasive species, visit <https://www.entm.purdue.edu/iisc/invasiveplants.php>.

THE “10 MOST UNWANTED”

- ☞ Bush honeysuckles (*Lonicera maackii*, *L. tatarica*, *L. morrowii*)
 - ☞ Purple loosestrife (*Lythrum salicaria*)
 - ☞ Japanese honeysuckle (*Lonicera japonica*)
 - ☞ Reed canary grass (*Phalaris arundinacea*)
 - ☞ Autumn olive (*Elaeagnus umbellata*)
- ☞ Common reed or phragmites (*Phragmites australis*)
 - ☞ Crown vetch (*Coronilla varia*)
- ☞ Oriental bittersweet (*Celastrus orbiculatus*)
 - ☞ Garlic mustard (*Alliaria petiolata*)
- ☞ Buckthorns (*Rhamnus cathartica*, *R. frangula*)

Lighting and public utilities



Lighting and placement of public utilities and lines should follow the streetscape plan for Scottsburg.

Guidelines:

Li1 Lighting should be low-intensity. It should also be inconspicuous and simple in design and style. Period lighting is appropriate.

Li2 Whenever possible, utility lines should be located underground or from the alley.

Li3 Locate utilities in side or rear yards and/or screen them from public view through plantings, fencing or other means.

The period-style streetlights and brick sidewalks help to give the courthouse square an old-fashioned feel. The street furnishings and flowers also make it more inviting for modern pedestrians.

Parking areas

Parking areas are set aside for vehicular parking. Often, the empty lots in the streetscape of our historic district that appear after demolition are turned into parking areas. For the pedestrian and passing vehicles, an empty lot or parking area interrupts the visual cohesiveness of the historic district, often producing a negative visual impact.

Guidelines:

Pa1 Parking areas and empty lots should be screened with landscaping and/or fencing.

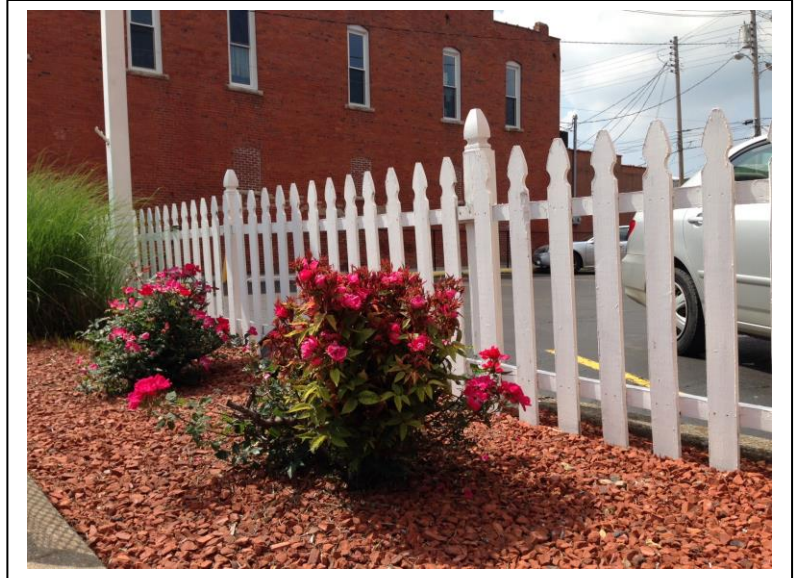
Pa2 Avoid the use of aluminum barriers.

Pa3 Large areas of parking lot should be broken up with islands of plantings.

Pa4 Parking lot edges – where the lot meets the sidewalk – should contain at least a three-foot planting and screening area.

Pa5 Parking lots should be located behind buildings whenever possible.

Pa6 Period lighting is most appropriate for parking areas in the historic district. Overhead, high intensity lighting is inappropriate.



This East McClain Avenue parking lot is appropriately and attractively screened, with both fencing and landscaping.

Sidewalks, driveways, steps and curbs

The repair or replacement of existing sidewalks, driveways and steps attached to a building is reviewed by the Historic District Board of Review.

Guidelines:

SD1 Retain and repair historically significant sidewalks, driveways and steps.

SD2 Restore and reuse historic paving materials such as brick or stone sidewalks and limestone curbs. Standard historic bricks should not be used as a replacement for brick pavers – they are much softer than pavers, and will deteriorate rapidly if used as a paving material.

SD3 If historically significant sidewalks, driveways or steps are irreparable, then the replacement should match in location, appearance and properties the original.

Construction of New Buildings or Additions

“Don’t scream, but whisper, I’m new.”

When new construction occurs in historic districts, the impact of the new building or structure can be positive or detrimental to the visual cohesiveness of the area. A new building or structure that does not fit into the district can be conspicuous, intrusive, and detrimental to the visual harmony of the historic district. The importance of compatibility and context, including the concepts of siting, massing (building shape), scale (building size), materials and architectural features, should not be underestimated. The common linkages between buildings and settings that give an historic district its character are very important. A wide range of compatible forms and materials are available that do not destroy the cohesiveness of a district. Remember, new buildings may have individual character and don’t have to ‘be bland to blend.’

There may also come a time when additional space is necessary in an historic building. Additions to historic buildings are not discouraged, however, they should be constructed in a manner that does not damage or destroy historic materials or features, nor should it affect the historic character of the original building. For example, one can minimize the effects on the historic materials and features of a building by constructing the addition on a secondary or rear façade, reducing the size of the addition, or linking the addition via a connector.



Guidelines – New Construction:

NC1 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.

NC2 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.

NC3 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.

NC4 New construction should incorporate similar massing to that found in surrounding historic buildings. Avoid monolithic forms that are not relieved by variations in massing.

NC5 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.

NC6 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.

NC7 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.

NC8 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.

NC9 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 surroundings.

NC10 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 siting.

NC11 New materials should be of the same quality as those used on surrounding buildings. New buildings should be faced with traditional building materials found in the district such as brick and limestone, or natural wood siding. The colors and textures used on new buildings should also reflect colors and textures found on nearby historic buildings.

NC12 New construction should utilize floor-to-floor heights similar to those found in adjacent historic structures. In commercial buildings, maintain the distinction between first and other 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).

NC13 Ornamentation that contributes to the rhythm and alignment of the surrounding range of buildings should be considered.

NC14 Respect historic viewsheds. A viewshed is the area visible in all directions from a fixed point.



The addition to the Scott County Courthouse (at right) is successful because it respects the original building without mimicking it. The glass connector provides a visual and physical separation between new and old.

Guidelines – Additions:

Ad1 Additions should be constructed so as to minimize the damage, destruction or effects on the historic materials and elements of the original building and its site. An addition should be designed so that it could be removed from the original building in the future without substantial loss of historic fabric.

Ad2 Distinctions should be apparent between an addition and the original building. Changes in setback, materials, or details can help to do that.

Ad3 The addition should be related in form, height and proportion to the original building. It should also be compatible with the original building in materials and scale.

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.

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 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.

Ad8 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.

Ad9 The massing of an addition should be similar to that of surrounding historic buildings. Avoid an oversized, boxy shape.

Ad10 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.

Ad11 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.

Ad12 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.

Ad13 Additions should be engineered to avoid damage to the historic building in the event of collapse or other catastrophe.

The following should be submitted with a COA application for new construction or an addition:

- ✧ Site plan indicating existing structures.
- ✧ Elevations of the proposed new building or addition.
- ✧ Descriptions or samples of materials to be used.
- ✧ Photographs showing a view of the street with the building site and adjacent properties.



*Scott County Courthouse, 1936
(Indiana State Archives)*

Demolition and relocation

Demolition refers to the substantial deterioration or complete or substantial removal or destruction of any structure. The loss of a historic building that contributes to the district will negatively impact the visual quality and cohesiveness of the area. The goal of the Historic District Board of Review is to preserve what is important to the education, culture, traditions and economic values of Scottsburg.

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.

Guidelines - Demolition:

De1 All demolition within the Historic District must be reviewed by the Historic District Board of Review. 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.

De6 If the Board denies a COA for a demolition, a demolition permit may be issued by other agencies and a demolition may occur only after:

A. A property owner has demonstrated to the Board

1. that a building or structure is incapable of earning an economic return on its value, as appraised by a licensed real estate appraiser;
2. and the property owner has filed documented evidence that a good faith effort is being made to sell or otherwise 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 such property.

B. Notice of proposed demolition is given for a period fixed by the Board for no less than 60 days and no more than one year on the proposed demolition premises and notice is published in a newspaper at least three times before demolition, with the first publication not more than 15 days after the application for the permit to demolish is filed, and the final publication at least 15 days before the date of the permit.

Built in 1906 on the southwest corner of the courthouse square, the Italianate-style F.M. Garriott Building was demolished following a devastating fire in December 2012.



As the Ruben Wells House in Jeffersonville demonstrates, even large masonry buildings can be successfully moved.



Guidelines - Relocation:

- 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.



When the 1872 JM & I Railroad depot was moved in the mid-1990s, a new location was chosen that maintained its relationship to the railroad tracks.

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.

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 beltcourse 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.



Above: The Scottsburg Depot shown in 1960, in its original location on South Railroad Street. Below: Also from the collection of the Indiana Historical Society, the Commercial Hotel in 1940.

