

Main Street, Looking West, Greenfield, Ind.



Greenfield

Historic District Design Review Guidelines



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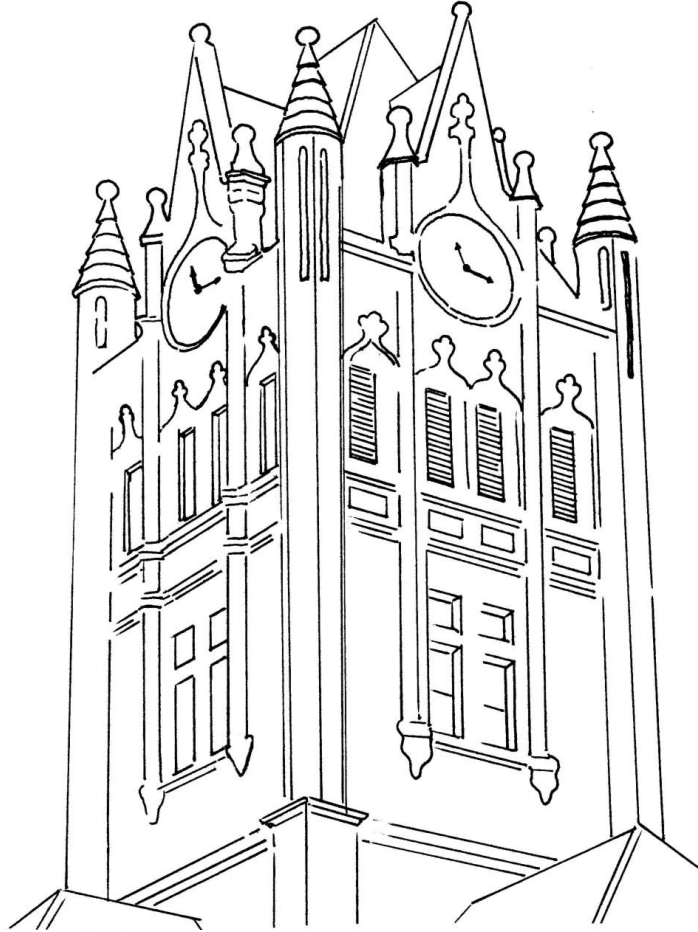
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• Original document by:
The Westerly Group, Inc., 1986

• Rewrite by:
Emily Jarzen, 2011

• Illustrations by:
Andrea White, 2011

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INTRODUCTION & HISTORY

The goal of the Greenfield Historic District Design Review Guidelines is to inspire building owners to use cost effective techniques to preserve the irreplaceable architectural examples that make Greenfield unique.

Greenfield was selected as the county seat in 1828 by a legislative committee and was incorporated as a town until 1850 when it had 300 residents. At that time, the town center consisted of a public square with a pond where travelers could water their horses. Many of the earliest frame buildings were destroyed by fires in 1839 and 1857. Greenfield found itself along the route of the National Road (U.S. 40) and the Indiana Central Railroad. It continued to grow, and was incorporated as a city in 1876. The town was embarking upon a construction boom, whose legacy is today's downtown and historic residential districts. The prosperity leading from the discovery of natural gas in 1887 is particularly evident in the high style residences that neighbor the downtown

business district. Many businesses and the Masonic Temple and City Building were built in 1895. The fourth and existing courthouse was built in 1896-97, designed by Fort Wayne architects Wing and Mahurin. The community boasts a proud collection of architectural styles, including Queen Anne, Italianate and Romanesque structures.

Greenfield's historic downtown is one of the community's most valuable assets. The preservation of these buildings helps create an atmosphere of vitality that is attractive to existing and new businesses, residents, and visitors. Historic preservation and rehabilitation is good for business and serves as a significant tool for the economic development of America's historic communities. Thriving communities across the country have embraced historic preservation for their own future.

These guidelines provide concrete examples of good practices that are in keeping with Greenfield's Historic Preservation Code. However, one should not overlook the need for advice from architects and/or preservation professionals when matters involving public safety or specific technical problems are involved.

DESIGN REVIEW

Historic Preservation Ordinance

Greenfield's Historic District Ordinance was enacted to preserve and protect the character of the downtown. The ordinance provides a method to ensure that development in the central core of the city will protect and enhance its unique character. A full copy of Greenfield's Historic Preservation Code (as the ordinance is called) is available from the Historic Board of Review and can be found online at www.greenfieldin.org.

The Guidelines are applicable to properties located within the local historic district. All exterior alterations require a Certificate of Appropriateness (COA) from the Historic Board of Review prior to commencing. Property owners or tenants are not required to obtain a COA for interior work or on a façade not subject to public view. Owners are still required to obtain any applicable building and/or zoning permits.

The Historic Board of Review consists of five unpaid voting members appointed by the Mayor, and subject to approval by the Greenfield Common Council. The Building Inspector and his/her staff shall serve as the administrator to the Historic Board of Review.

Certificate of Appropriateness

A COA must be issued by the Historic Board of Review before a permit is issued for, or work is begun, for any of the following:

- Demolition of any building
- Relocation of any building
- Signage
- A conspicuous change in the exterior appearance of any existing building
- Any new construction
- Construction of or change in walls or fences along public ways
- Maintenance involving color changes

COA permit applications are available in the Planning and Building Department. The Historic Board of Review may advise and make recommendations to the applicant before acting on an application. Once approved by the board, a COA shall be issued by the Building Inspector. The Historic Board of Review shall make its determination based upon the Design Review Guidelines, taking into account visual compatibility, historic and architectural significance, effect of the proposed change on the streetscape, the effect on surrounding buildings and on the district as a whole. The Historic Board shall act in a manner which preserves the visual aspects of the architectural and historic character of the district by assuring that obviously incongruous changes are not permitted.

A decision of the Historic Review Board is subject to judicial review under I.C. 4-25.1-1 et seq. as if it were a decision of a state agency.

Fees

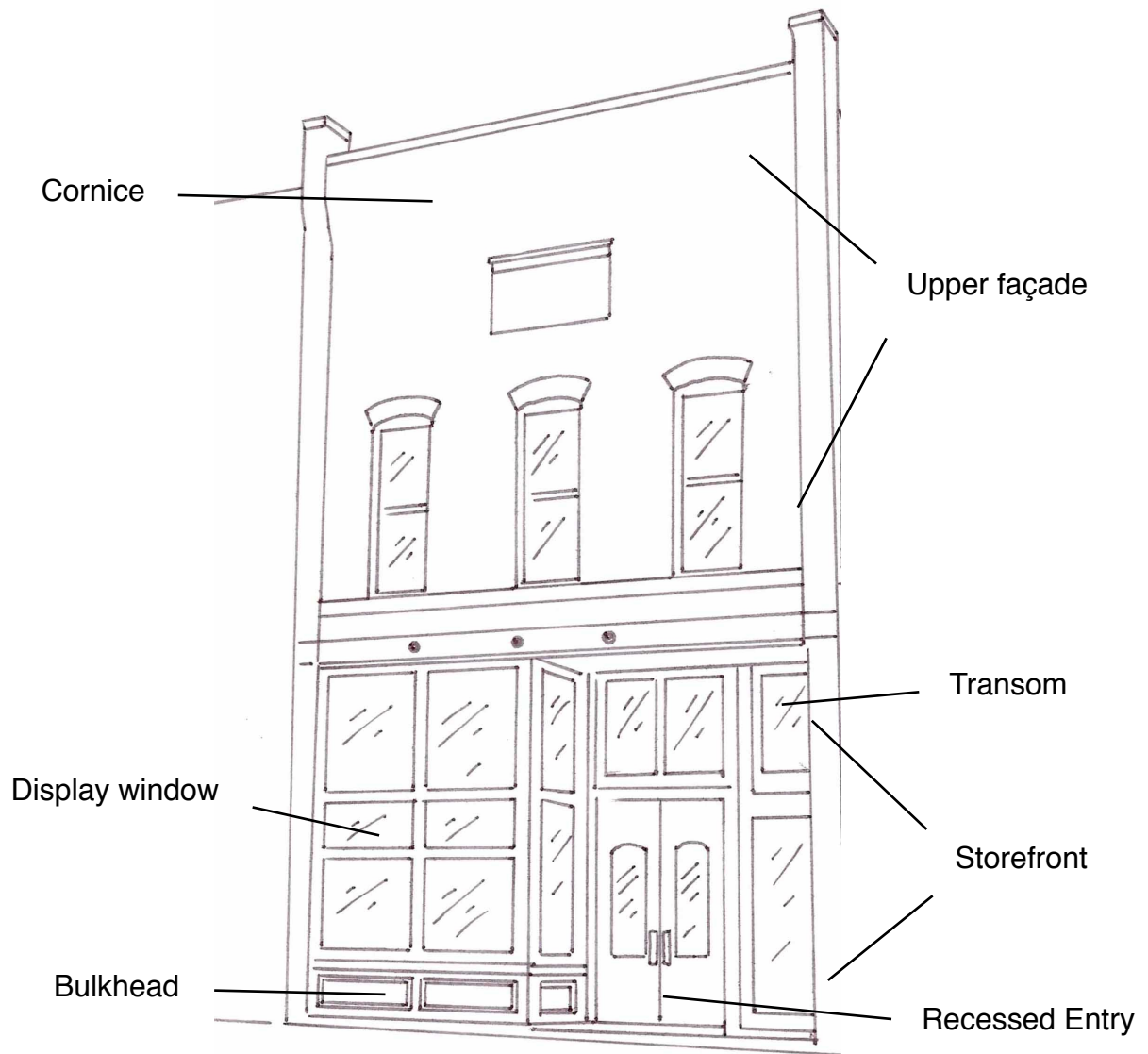
Application fees are due before being processed. In addition to the application fee, the applicant shall pay the cost of publication notices and due notices to interested parties.

- Certificate of Appropriateness: \$10.00
- Demolition application: \$25.00

Enforcement & Penalties

The Historic Board of Review or Building Inspector or any enforcement official of the city designated by the Historic Review Board may enforce the preservation code by civil action in the circuit or superior court. Any person or corporation in violation of Chapter 156 may be punished subject to the provisions of I.C. 36-1-38, specifically: a fine of not more than \$2,500 for a violation of this chapter of the code.

TRADITIONAL FAÇADE & STOREFRONT DESIGN



The basic traditional commercial façade consists of three parts: the storefront with an entrance and large display windows, an upper masonry façade and a decorative cornice. The basic storefront design includes large windows with thin framing members, a storefront cornice, transom, bulkheads and often a recessed entrance.

If planning improvements to a storefront, the original proportions should be carefully considered and respected. Materials shall be appropriate to the original building and used in a traditional manner befitting the building's architecture. Many new "maintenance-free" materials are not appropriate, nor truly maintenance free. Remember that existing original material will dictate the proper period of restoration.

On occasion, one business utilizes more than one historic storefront. The individual identities of the original buildings should be retained, and the use of awnings, colors and signage should be used to unify the storefronts, rather than removing original materials and creating one new, modern storefront out of several buildings.

Typical examples of historic materials found in Greenfield and their location:

- Storefront frame - wood, cast iron
- Display windows - clear glass
- Transom windows - clear or tinted glass
- Entrance door - wood with a large glass panel
- Bulkheads - wood panels, brick, tile
- Storefront cornice - wood, cast iron, sheet metal

Storefront Features

Existing historic storefronts date from the late 19th and early 20th centuries and are designs typical of commercial architecture of the period. Storefronts generally had five main characteristics:

Lower panels or bulkheads: The large plate glass windows for the display of goods rested on lower panels called bulkheads. These were primarily rectangular in design, of frame or brick construction and often had raised millwork.

Display windows: Merchants relied on extensive window displays to advertise their goods. High visibility was a priority, and the installation of large sheets of plate glass provided maximum exposure of wares.

Cast iron columns or pilasters: To support the weight of the brick masonry above the storefront, cast iron columns or brick piers were often added. The cast iron was shaped into decorative forms that supported the load of the brick upper façade allowing large display areas. Brick piers were also used to support the weight of the upper façade brick.

Large central or corner entrances: Many commercial buildings originally had large central or corner entrances of single or double doors.

Transoms: Over the display windows and entrances were usually transom bars and transoms. Transoms allowed light into the building and were used for additional areas of signage and display. Transoms utilized clear, textured, leaded or stained glass.

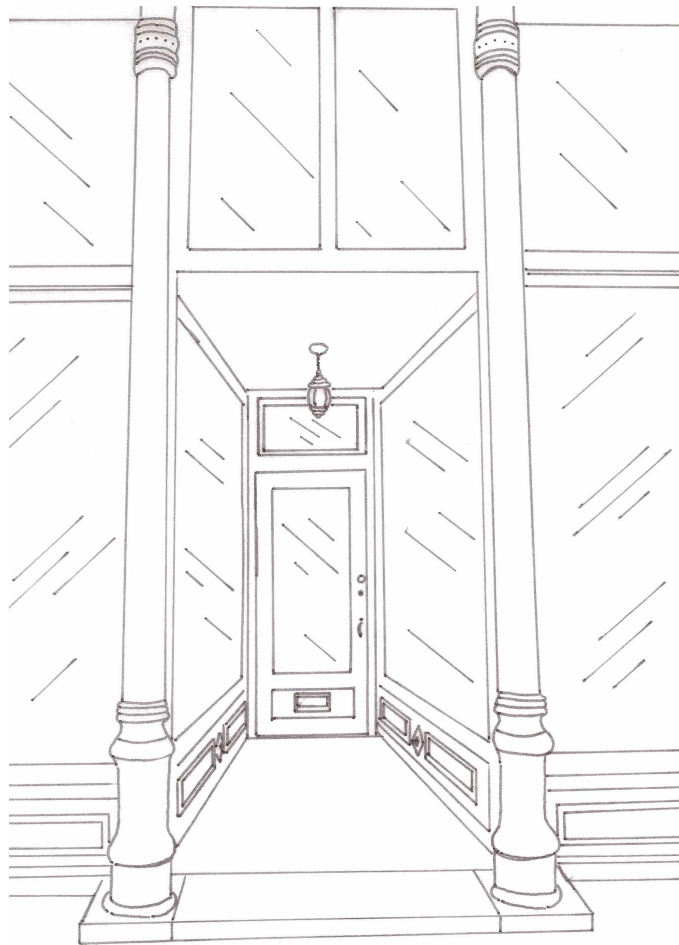
Many storefronts have been altered over time, some more sympathetically than others. Owners are encouraged to make improvements based upon historic evidence and typical storefront design.

Storefront Guidelines

1. Original storefronts or historic storefronts that are more than fifty years old should not be altered but be retained and repaired as necessary.
2. Future storefront remodeling or renovation should follow historic guidelines such as retaining historic features, reconstruction based on historic photos or illustrations, or renovation based on typical storefront designs of the period.
3. All decorative metals or glass on historic storefronts should be retained and maintained.
4. If an original storefront has been removed, a new storefront design should take the original proportions and materials into account. Modern materials are acceptable so long as they are in proportion and respectful to traditional design. Highly reflective surfaces such as steel or brushed aluminum are not appropriate. A baked enamel finish is more authentic in appearance if metal features are required, or metal surfaces can be painted to look more appropriate. Subtle wood frames to cover incompatible materials can be recommended.
5. A storefront should be composed almost entirely of clear glass. Tinted or reflective glass is inappropriate, as is boarding up a storefront. If privacy is desired, interior window treatments such as curtains or blinds should be considered.
6. Transoms over doors or display areas should not be enclosed or painted out.
7. Designs and materials such as sloping mansard roofs, metal siding, vertical siding, stucco/EIFS, wood shingles, imitation brick, imitation stone, vinyl and aluminum siding are not appropriate and should not be added to storefronts or upper stories.
8. Avoid concealing original materials. If original materials must be replaced, duplicate the element utilizing the original material. Avoid the use of shiny, reflective materials such as mirror glass and plastic panels as façade materials. New materials should be similar in texture and pattern to those found historically.

STOREFRONT ENTRIES

Traditionally, entrance doors were made of wood with a single large pane of glass. Standard aluminum and glass commercial doors have replaced many original doors. Aluminum can be made more compatible by being painted a dark color, and by selecting a design in the proportions of the original. Retention of the historic entry system, whether recessed or flush with the public walk, is encouraged. The retention and maintenance of original doors is highly significant to the character of the buildings. Weatherstripping, restoration and modern locks can help make historic entries viable for another century.



Traditional recessed entryway

Storefront Entry Guidelines

1. Entries should be maintained and restored in their original location and configuration. If modifications have been made, a new entry should be designed based upon traditional design.
2. Original entry doors should be retained and restored as necessary.
3. Use doors with large areas of glass and a painted or baked enamel frame if replacing a non-historic door.
4. Avoid unfinished bright aluminum or stainless steel frames.
5. Avoid residential style doors, including those from historic homes.
6. Finished frames may be varnished or painted wood or metal with anodized or painted finish. Wider metal frames are encouraged over narrow frames.

STOREFRONT WINDOWS

For most commercial buildings, large windowpanes at the first floor level are advisable for both retail and office use. Avoid multi-pane designs that divide the storefront window into small components. This look is not typical of most downtown buildings, and is therefore inappropriate. Tinted glass is generally discouraged except for decorative transoms. Awnings and interior window treatments can offer sun protection, but allow warmth to enter in colder seasons while retaining the traditional appearance.

Storefront Window Guidelines

1. Original storefront window configuration should be maintained.
2. Tinted and/or reflective glass is inappropriate.
3. Avoid multi-pane designs except where historic evidence demonstrates otherwise.
4. Preserve existing transoms. Leaded, stained glass and prismatic decorative transoms shall be preserved in place. For other transoms, clear glass is generally preferable.
5. Use a decorative wood panel if glass is not feasible in the transom, but retain the original proportions of the opening.

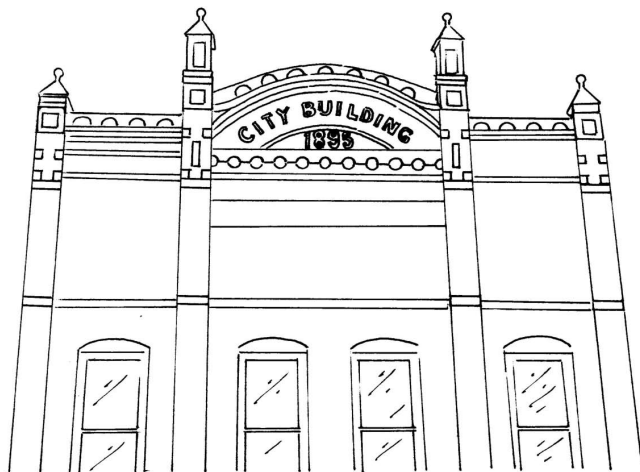
Bulkhead Guidelines

1. Existing storefront bulkheads should be retained and repaired as needed. If bulkheads have been removed, appropriate bulkheads should be installed, based upon the historic elements and design.
2. If the original design is missing, use historic documentation to duplicate an appropriate replacement. If original information is not available, develop a new simplified design that retains the original character.
3. For renovations where there is no physical or documentary evidence, appropriate bulkhead materials are painted wood, brick, stone or painted metal. Artificial sidings, plywood and EIFS are not appropriate.

UPPER FACADES

Upper façades of Greenfield’s commercial buildings display a variety of architectural details and styles. While the storefronts tend to be open glass areas, upper floors are more residential in nature. Decorative lintels often top double-hung windows, and most of the buildings have strong cornice lines with brackets or other decoration. Some buildings feature decorative glass and original windows. All efforts to maintain these should be made. Lintels, sills and decorative brackets shall not be removed or covered over. Decorative elements such as belt courses, pilasters, window arches, lintels and frames should also be respected and maintained.

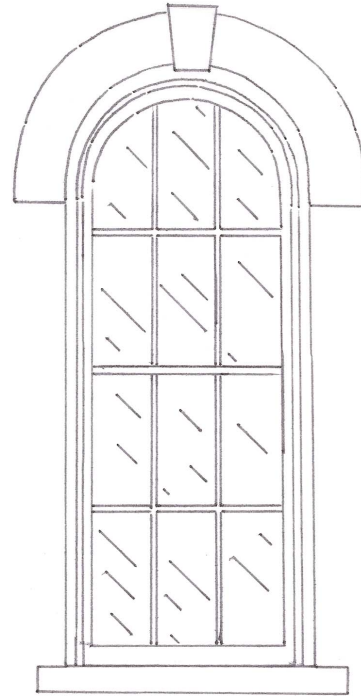
Ideally, a majority of the available space in a downtown should be occupied, either for commercial or residential use. If a space is underutilized, do not board up the windows, as a look of vacancy is not attractive. Instead, use window treatments such as attractive curtains, shades or blinds to make the space look vibrant. Preserve the size and shape of upper story windows. Do not use windows that do not fit the openings.



The Old City Building displays an elaborate cornice

Upper Façade Guidelines

1. Retain and maintain all architectural ornamentation. If deteriorated, replacement should match the size, material and design of the original.
2. Retain and maintain historic windows. Decorative and distinctive windows should never be removed or replaced.
3. Do not enlarge, diminish, or block up upper façade windows, even if the space is not utilized.
4. Artificial sidings, including vinyl, metal, EIFS, and simulated masonry are not appropriate.
5. Storm windows are appropriate and encouraged. They should fit the original window openings and the meeting rails of the storm and window should match up. Unpainted aluminum is not appropriate.



The shape and design of this original window help define the building's character

PAINT

Many buildings in the historic district are unpainted brick masonry. Such buildings should remain unpainted. It preserves the appearance of the façade, and reduces maintenance. Most trim is painted, however, and can be an easy way of sprucing up a façade. Nearly all paint companies carry a historic color palette. Utilize these to get an idea of appropriate color schemes. However, most colors are acceptable, except for the use of bright and arresting colors such as fluorescents and bright primary colors. It is important to appropriately and gently clean and prepare the substrate for new paint, to ensure a lasting and appealing job.

SIGNAGE



Signs do much more than identify a place of business. A sign defines a business' identity, and serves as its most visible and regular advertisement. That is why a sign should be well-designed. Just about any surface can be painted or lettered to advertise your business. Once an appropriate substrate is selected, a good sign designer can do a lot to make a sign look fitting to the building, through colors, shapes and lettering. Signs throughout Greenfield are regulated through the existing zoning ordinance. Signs should be high enough that they are visible over the tops of awnings, automobiles and street furniture, and these requirements can be well met within the provisions of the historic preservation ordinance. Simplicity and appropriateness for the building are key factors for approval.

The design of the building and its façade will usually present obvious clues for the best location for a sign. These locations include:

- The area between the storefront windows and the upper stories, sometimes known as the sign fascia
- The area immediately above the cornice
- The surface of the piers that frame the storefront and the display and transom windows

Covering up decorative details such as trim, transoms, windows and doors undermines the attractive features that give the building its charm, and is therefore inappropriate. Uniquely designed, non-internally lit signs are preferable. Certain historic signs should be preserved exactly as they appeared. Examples of such integral signage include the name of the building, merchant, or trade formed in sheet metal, incised into stone or wood, patterned into face brick or painted onto masonry in a manner that would be difficult or damaging to remove.

Types of Signs

- 1. Wall signs: any sign affixed in such a way that its exposed face and sign area is parallel to the plane of the building to which it is attached. Wall signs should be placed where they best complement the building, for example, on blank expanses of wall or building areas clearly designed as potential sign locations, covered transoms, or broad plain fascias in the cornices. Such areas vary depending on the building’s architectural style and/or date of construction.
- 2. Projecting signs: any sign affixed in such a way that its exposed face and sign area is perpendicular to the plane of the building to which it is attached. Projecting signs should be placed where they best complement the building.
- 3. Window signs: signs painted on, attached to, or suspended behind any window or door that serves as an identification of a business.



Example of a wall sign

Sign Guidelines

1. Signs should be appropriately sized, and shall fit into spaces suitable for signage.
2. Externally lit signs are encouraged.
3. Signs shall be mounted to the building so as to be reversible and minimize damage to historic materials. Bolts shall be extended through mortar joints and not through the masonry.
4. Sign brackets should be constructed of painted wood or pre-finished, pre-painted metal. Guy wires should be as inconspicuous as possible.
3. Blinking, flashing or internally lit signs are incongruous with the nature of the district and are discouraged.
4. Metal or wood are the most appropriate materials for signs. Inappropriate materials and finishes include interior grade wood, unfaced plywood, plastic substrates, and unfinished wood.
5. Roof-top signs are not permitted.
6. Free-standing signs or pylons which intrude on public property are not permitted.
7. Billboards are not permitted.
8. The total sign surface area of all signs located on a particular building frontage shall not exceed two square feet of sign area for each lineal foot of occupancy or building frontage. In no instance shall more than one hundred (100) square feet of wall sign be allowed per establishment. Signs with an accumulated total of more than 100 square feet per establishment or more than 10% of the ground floor wall surface area are not permitted. The maximum size of a perpendicular sign is nine (9) square feet.
9. Some signs in the district are historic and should not be removed or covered. These include the name of the building, the original merchant or trade, which are integral to the building's significance.

ROOFS

Most of the rooflines in Greenfield are flat. However, there are many fine examples of mansard, pitched, and pyramidal roofs, along with numerous decorative cornices in the downtown skyline. While flat roofs can be replaced with a modern material because they are not visible, visible rooflines should be restored, retaining chimneys, crestings, ornamental patterns and colors. If the traditional roofing material is economically impractical, there are some alternative products that are a close enough simulation. Roofs in the district are very important, as skyline variety and architectural ornament were the hallmark of turn of the century American commercial architecture.

Many roofs in the district are, by their nature, not particularly visible. This should be retained, and roof additions or changes in the front one-third to one-half of the building should not occur.

Some buildings have roof ornamentation. These elements are important decorative features and should not be removed. Deteriorated sections should be repaired and retained where possible and removal should only be allowed where these features can be demonstrated to be beyond repair or pose a safety hazard.

Some buildings do not have visible gutter systems, while others are of boxed design. Boxed gutters are sunken behind the eaves and are not readily visible. These are important architectural elements that shall be maintained. All gutters and downspouts should be painted to blend with the surface colors of the building and be as unobtrusive as possible.

Roof Guidelines

1. Roof forms and pitch should not be altered on the main façade. Alterations should not occur on side façades where such alterations would be visible from the street. Alterations in the rear one-half to one-third of a building may be allowable if not readily visible from the major street façade(s). In no instance should more than one-story be added to any existing building.
2. Roof ornamentation such as finials and balustrades should not be altered or removed.
3. Original box gutters should be retained and maintained. If soffits are damaged, they should be repaired or replaced with wood to match the original materials.
4. Skylights should be located in the rear one-third to one-half of a building depending on visibility from the street façade(s). They are not appropriate where readily visible.

AWNINGS



The use of awnings to provide shade to windows and shelter for sidewalks is a very historic practice, and the Historic Board of Review encourages their appropriate use in the district. If properly cared for, a fabric awning can last many years. An awning can be attached above the display windows and below the cornice or sign panel. A 12-inch valance flap is usually attached and appropriate edgings are generally plain, scalloped or ruffled. Sometimes an awning is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.

Darker colors such as black, dark red, burgundy, dark green and dark blue are preferable over exceptionally bright or contrasting colors. Awning styles should be consistent with the architecture of the building to which it is attached.

An awning should not cover the piers or the space between the second story windowsills and the storefront cornice. Metal, wood, plastic and vinyl awnings detract from the historic character of the street and should not be installed.

Awning Guidelines

1. Awnings, canopies and marquees consistent with local character and building type are encouraged. Domes and other modern shapes are not appropriate.
2. Awnings should be at a 45-degree angle to the building and be of a fabric material. Canvas is most appropriate, but many manufacturers have newer, more weather-resistant fabrics that are generally acceptable.
3. Use of retractable awnings is permitted and encouraged. Fixed metal, wood or plastic awnings are inappropriate.
4. Awnings should generally fit within window or door recesses. Significant architectural details shall not be hidden.

NEW CONSTRUCTION

New, or infill, construction describes any new buildings or additions in a historic area. In order to be compatible with historic buildings new construction must follow certain guidelines, but flexibility in design review is also important.

Infill construction should clearly be contemporary and not be exact historic reproductions that could confuse an observer. The most successful new construction combines contemporary design with sensitivity to adjacent structures in the following areas:

1. **Height & Width**
2. **Proportion**
3. **Rhythm of Openings**
4. **Rhythm of Spacing and Setback**
5. **Consistent Materials and Texture**
6. **Roof Shapes**

Construction on vacant lots is appropriate and infill design guidelines are to guide new construction to be in keeping with adjacent structures. Insensitive new construction could result in lowered property values and compromises the aesthetic qualities of the district.

New Construction Guidelines

1. Height & Width

Buildings in the Main Street tend to share a similar height. Infill construction should respect this, and be neither too tall nor too short.

2. Proportion

The proportion between width and height should be respected.

3. Rhythm of Openings

Rhythms, such as size, shape and placement of windows that carry throughout the block should be continued on new construction.

4. Rhythm of Spacing and Setback

A new façade should be consistent with that of neighboring buildings. Nearly all historic commercial properties have a 0' setback from the sidewalk, and continuation of this is appropriate. Parking is more appropriate in the rear. The entry should face the street. Buildings should be spaced in accordance to surrounding structures.

5. Consistent Materials and Texture

New construction should be compatible with adjacent buildings on the block. Many commercial properties are masonry construction, and new materials, while possibly not all brick or stone, should complement historic materials.

7. Relationship of Roof Shapes

Roofs for new construction should be consistent with adjacent structures. The majority of blocks have flat roofs hidden behind the cornice. Do not introduce roof shapes or pitches that are not found in the area. This may mean architecturally recalling extended pediments or bringing back a sense of the vertical which was once present through historically typical roof lines expressed in contemporary materials.

TRADITIONAL MATERIALS

Retention of original materials is essential to the integrity of the historic district. “Updating” a historic façade with artificial materials, such as vinyl or metal siding, EIFS or other covers, is inappropriate and should be avoided. Many owners utilize such sidings to cover up or avoid maintenance issues. These issues can be exacerbated by the installation of sidings, but then will be hidden. The appearance of artificial sidings is never convincing and looks out of place on historic structures. Often times, significant ornamental detailing is covered or removed in the application process.

This section discusses a variety of traditional materials and their care.

Wood

Consolidants such as epoxy can be used to fill cavities and clean voids. Cured properly, these compounds can be worked like wood, and will last for a long time and can effectively lengthen the life of wooden parts.

Sound wood elements such as window and door frames, cornices, panelling and siding, which suffer only from peeling paint and minor surface defects can be scraped or sanded and then primed for new coats of paint. Wood that was not painted should be sanded down to the original stain and filler. Defects can be blended with the unaffected wood for a good color balance. Unpainted exterior wood should be treated with a clear finish or stain for protection.

Metals

Some metal is encountered on virtually every commercial building front. Both ferrous and nonferrous metals were employed in a variety of uses as gutters, downspouts, roofing, parapet caps, flashing, window or door frames, hardware, signs, fascia material, embellishment and structural members. Most prevalent are the cast iron columns and lintels, many wonderfully decorated, which were manufactured for such use. The metal was cast in sand molds to varying thicknesses. Known as grey iron casting, they rarely rust to destruction. Unpainted surfaces will rust to a point and remain in that state for years. The rust protects the metal core from further oxidation. Suppliers generally provided castings to a customer with a good coating of red lead.

The damage most usually encountered when working with cast iron components is either mechanical or where a casting has been exposed to a continuously wet situation. Cast iron can be patched with epoxies. Painted frequently and heavily over the years, much of the fine detail and decoration on cast iron becomes softened or obliterated. Paint removers are available that will reduce these topical applications. Cleaned metal will take primer and paint well. When exposed, cast iron components should be inspected for fastener damage or failure. Cast iron was never welded but was secured

with splines, machine bolts, nuts and occasionally rivets. Old fasteners should be replaced, primed and painted before the iron is finished.

New castings of original iron members can be obtained. Fiberglass or wood can be acceptable for the replication of cast iron if properly finished.

The so-called pressed metal used in so many of the downtown building façades was actually sheet steel which after forming had been heavily and repeatedly galvanized. It was sold in modules, either flat or embossed, and was nailed into position or soldered to its neighbor unit and screwed to an armature, usually wood boards or furring.

Galvanized metal is easily soldered and takes paint well. As with any metal, however, protracted wetness will permit oxidation. Sometimes the exterior will look sound, but may need further investigation. Sound metal has a healthy “whoomp” sound, while deteriorated metal gives off a creaking sound and the sound of rust falling behind the panel can be heard.

Badly rusted panels can serve as patterns for replication. Rusted but sound sheets can be scraped, wire brushed and repainted. Abrasive blasting removes too much material and shall be avoided.

Stone

Stone masonry has been utilized as a building material in Greenfield both on its own, and in combination with other materials. Examples of the former are Masonic Hall and the Courthouse. Indiana limestone is a prevalent variety. Surfaces vary from smooth to rustic. Visible limestone masonry units are in excellent condition. This attests as much to the quality of the stone supplied as to the skill of the designers and artisans who set it.

On occasion staining can be seen, particularly where limestone is overhung with a dissimilar material which has, through moisture run off, stained the stone. Cleaning will remove the major staining, but will not eliminate the problem. Conducting water away from the face of the building will help properly shed water.

Limestone damaged with large fractures, pits or holes can be repaired using an appropriate epoxy designed for such an application. Modern modular limestone coursed ashlar are not appropriate for buildings before 1950.

As with brick, great care must be exercised in repointing so that the stone is not damaged. Stone was normally set with a narrower joint than brick and can be more difficult to rake and tuckpoint. Mortar mixes should be softer than the surrounding material and be pointed to shed water efficiently.

Terra Cotta

Many buildings in Greenfield have been graced with decorative, and sometimes structural, terra cotta. This material was used in the historic City Building and in the Old Thayer/Danner Building, and is the unglazed variety. Normally unglazed terra cotta does not survive as well as its glazed counterpart. However, the local terra cotta has withstood time with very little deterioration unless from abuse. It has been bedded in lime/clay/sand mortar, with is breathable. These qualities have permitted moisture to migrate from the interior of the units to the surface where it has evaporated.

Terra cotta repair and tuckpointing should be carried out by experienced craftspeople who will make repairs to match the existing units, and to match existing joints in texture and color. If terra cotta must be replaced or replicated, there are suitable materials that can be applied and installed to match the originals. This work must be done by experts.

Brick

Brick was a preferred construction material in Greenfield throughout its period of greatest development. The bricks tend to be fairly uniform and well-fired. Replacement brick should match the various bricks used in the past. Demolition salvage companies can be a good source for historic brick. Sealants are generally not recommended unless all other possible factors for water damage are addressed. If a sealant is required, it should be a breathable application approved for use on historic masonry.

Mortar used in masonry buildings during the late nineteenth century and early 1900s was generally composed of lime, sand and clay, or natural cement. Although available in Indiana in the 1870s, Portland cement was commonly not in use as an ingredient of masonry mortar until World War I. Modern mortar is too hard for historic bricks, and does not allow for the expansion and contraction cycles that occur during weather variations. Repointing should utilize an appropriate soft mortar mix, respecting the original color and joints. Joints are typically concave or flush, and repointing shall follow these profiles. Mortar shall not be applied to cover the face of the masonry or obscure detailing.

Deterioration of masonry is most frequently caused by moisture infiltration. This is usually due to faulty gutters, downspouts, leaky roofs, or other structural problems.

Masonry Cleaning

Historic masonry will not and should not look brand new. Even after cleaning, there will be patina from a century of wear. Cleaning should always be performed using the gentlest means possible. Often a simple brush and detergent wash can yield good results. Steam cleaning may also be acceptable. Harsh, abrasive methods such as sandblasting are ***never*** appropriate and shall not be used. Such abrasive techniques

remove the hard protective exterior layer, allowing for quick deterioration of the brick and mortar.

Chemical cleaners are available if absolutely needed. However, utmost precaution should be taken with their use, and always test a small inconspicuous area to check for damage. Hydrochloric (muriatic) acid is to be avoided, as historic brick is particularly susceptible to damage from these solvents.

Traditional Materials Guidelines

1. Use the gentlest means possible for cleaning masonry.
2. Abrasive cleaning techniques such as high pressure washing and sandblasting are not permitted for masonry.
3. Materials repair and replacement should match the original in color, texture, and size.
4. Masonry repointing shall use a soft mortar composition, and hard mortars such as Portland Cement shall not be used.
5. Historic materials shall not be covered with any type of applied siding, including, but not limited to, artificial stone, stucco, concrete, vinyl siding, and metal siding.
6. Details and ornamentation should not be removed or obscured.

DEMOLITION AND RELOCATION

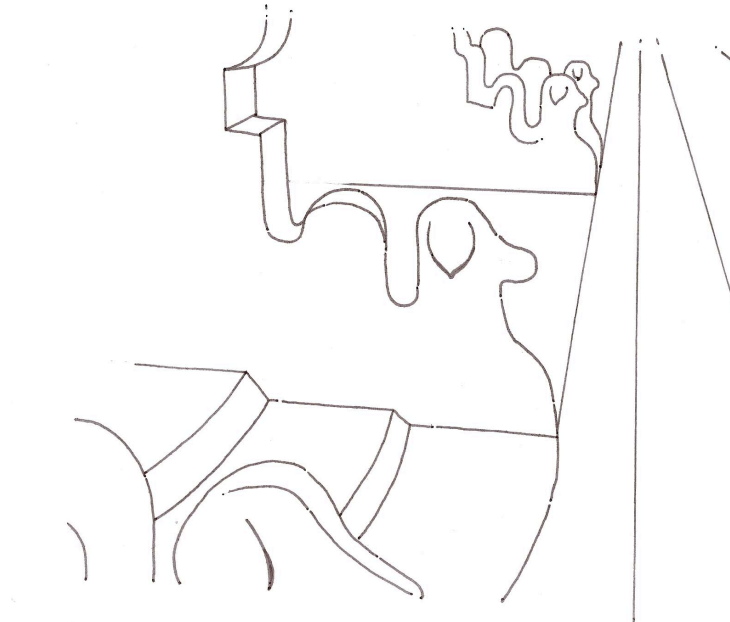
The purpose of local historic districts is to help prevent demolition of historic structures that contribute to the district. Demolition of historic buildings degrades the nature of the district, and often leaves unnecessary vacant lots. Greenfield's Historic Preservation Code is designed to prevent indiscriminate demolition of buildings in the district. A property owner must demonstrate that the building is incapable of earning an economic return on its value (as appraised by a qualified appraiser) for the Preservation Commission to permit demolition. However, the Commission shall designate a waiting period before demolition may begin. This waiting period shall not be less than 60 days nor more than one year. This period is designed to give the city's civic organizations and other interested persons an opportunity to acquire or arrange for the preservation of a threatened building.

The Commission shall require the posting of adequate notice and publishing of the proposed demolition. Posting must be posted on the premise of the building in a location clearly visible from the street. At any time during the notice period, the Commission may approve a Certificate of Appropriateness, thus allowing demolition to proceed.

It is always preferable to maintain a building on its original site. Relocation shall only be considered if it is necessary to retain the architectural character of a building. In some instances, it may be the only alternative to demolition. Buildings shall only be moved if they are threatened with imminent demolition, and they are compatible with the building types, styles and streetscape of the proposed relocation site.

PAVING, STEPS AND STOOPS

Greenfield is fortunate to have unusual stone masonry and iron stair examples, which appear to be original. These types of building features greatly contribute to the character of the district and add to the visual interest of the architecture. Deteriorated and worn features shall be appropriately repaired or replicated.



UTILITIES AND STREET FURNITURE

Subject to the requirements of the Board of Public Works and Safety, all new utility lines must be placed underground. Light standards are subject to review by the Preservation Commission and shall be compatible with the streetscape. Benches, trash receptacles and other street furniture are also subject to review before placement in the historic district.

GLOSSARY OF COMMON TERMS

Addition: New construction added to an existing building or structure.

Alteration: Work that impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

Ashlar: Hewn or squared stone, also masonry of such stone; a thin, dressed rectangle of stone for facing walls, also called ashlar veneer.

Baluster: A turned or rectangular upright member supporting a stair rail.

Balustrade: A hand railing of upright posts or balusters.

Bay: An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns.

Belt Course: A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

Bracket: An ornamental or structural member or both set under a projecting element, such as the eaves.

Canopy: A projection or hood over a door, window, niche, etc.

Capital: The head or crowning feature of a column.

Cladding: An external covering or skin applied to a structure for aesthetic or protective purposes.

Clapboard: A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboard.

Column: An upright member, designed to carry a load.

Concrete: Cement mixed with coarse and fine aggregate (such as pebbles, crushed stone, brick), sand and water in specific proportions.

Coping: A capping or covering to a wall, either flat or sloping to throw off water.

Corbel: In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Cornice; Any projecting ornamental molding along the top of a building, wall, etc., finishing or crowning it.

Dentils: Small toothed decorative members found in classical or period architecture in cornices, or other horizontal bands on building façades.

Double Hung Window: A window with two sashes, one sliding vertically over the other.

Eaves: The under part of a sloping roof overhanging a wall.

Elevation: The external faces of a building.

Façade: The face of a building, especially the principal or front face showing its most prominent architectural features.

False Fronts: A vertical extension of a building façade above a roofline to add visual height.

Fascia: A plain horizontal band, which may consist of two or three fascia over sailing each other and sometimes separated by narrow moldings.

Fenestration: The arrangement of windows and doors in a building.

Finial: A pointed ornament at a gable peak.

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

Foliated: Decorated with leaf ornamentation or a design composed of arcs or lobes.

Frieze Board: A flat board at the top of a wall directly beneath the cornice.

Gable: The triangular part of an exterior wall, created by the angle of a pitched roof with two sides.

Hipped Roof: A roof with pitched or sloped ends and sides, which rise from all four sides of a building.

Hood Mold: A projecting molding above an arch, doorway, or window.

Leaded Glass: Decorative glass held in place with lead strips. The glass may be clear or stained.

Lintel: A horizontal beam or member above a door or window, which supports the wall above the façade opening.

Modillion: An ornamental bracket or console used in series under the cornice.

Mullions: The vertical strip dividing the panes of a window.

Muntin: A secondary horizontal framing member to hold panes within a window or glazed door.

Parapet: A low wall, placed to protect any spot where there is a sudden drop, for example, a wall projecting above a roof plane.

Pier: A solid masonry support, as distinct from a column, the solid mass between doors, windows, and other openings in buildings.

Pilaster: A shallow pier or rectangular column projecting only slightly from a wall.

Pillar: A freestanding upright member, which, unlike a column, need not be cylindrical or conform to any of the orders.

Quoins: Stone blocks or bricks ornamenting the outside walls of a building.

Ridge: The horizontal line formed by the junction of two sloping surfaces of a roof.

Sash: The frame, which holds window panels, and forms the movable part of the window.

Shutter: A rectangular wood or cast iron piece set on hinges and used to cover a window or door. Historically used for security or to protect window or door openings from natural elements.

Sill: The lower horizontal part of a window-frame.

String Course: A continuous projecting horizontal band on a building façade usually made of molding (wood or plaster) or masonry.

Terra cotta: A fine grained, fired clay used for roof tiles and decoration; literally, cooked earth.

Transom: Horizontal window-like element above the door.

THE SECRETARY OF THE INTERIOR'S **STANDARDS FOR REHABILITATION**

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

Historic District Properties

The Historic District, as approved by the City Council for purposes of the ordinance includes the Courthouse Square Historic District as well as additional structures and sites in the downtown area.

A list of the buildings and sites which have been included is reproduced here. Building classifications conform to those used in the *Hancock County Interim Report*, Indiana Sites and Structures Inventory, June 1983, Indiana Department of Natural Resources. Note that this list needs updating. There may well be buildings on this list that no longer exist, and others that were non-contributing in 1983, but would be considered contributing in 2011.

West Main Street

322 House N
314 House C
310 House C
304 Lee C. Thayer House O
250 James Whitcomb Riley House O (NR)
244 Mitchell House/Riley Museum C
238 House C
234 House O
230 House C
226 House C
222 House C
200-210 Bradley Methodist Church O (NRD)
124 Gas Station, Modern NH (NRD)
122 Theatre, C (NRD)
106-112 Commercial Building C (NRD)
100-102 Commercial Building C (NRD)
26 Walpole House/Commercial Building C (NRD)
24 E. B. Howard Building C (NRD)
20 Commercial Building C (NRD)
18 Commercial Building NC (NRD)
16 Commercial Building C (NRD)
14 Bank O (NRD)
10-12 Commercial Building C (NRD)
8 L.A. David Building C (NRD)
2 Masonic Temple O (NRD)

West Main Street (South Side)

323-325 Rader Boyd House C
317 Carl Stover House N
313 House C
307 House N
301 House N
NA Parking Lot NH
237 Commercial Building, Modern NH
NA Parking Lot NH
225 House C
221-223 Commercial Building, Modern NH
217-219 House C
209 Commercial Building, Modern NH
205-207 K. of P. Block C (NRD)
201-203 Commercial Building, C (NRD)
NA Parking Lot NH (NRD)
123 Commercial Building, Modern NH (NRD)
115-117 House/Commercial Building C (NRD)
105-113 Commercial Building C (NRD)
105-113 Grand Hotel/Commercial Building C (NRD)
105-113 Commercial Building C (NRD)
101 Commercial Building C (NRD)
25 Commercial Building C (NRD)
23 Commercial Building C (NRD)
21 Commercial Building C (NRD)
17-19 Commercial Building O (NRD)
11-15 A.J. Banks/Morgan Block C (NRD)
7 Commercial Building (Demolished) (NRD)
1-3 Bank, Modern NH (NRD)
Courthouse Square Courthouse O (NRD)

East Main Street (North Side)

2-4 Randall Building N (NRD)
6 Commercial Building N (NRD)
10 Greenfield Banking Co., Modern NH (NRD)
20 L.C. Thayer Building C (NRD)
108 Commercial Building (Demolished) (NRD)
112 Henry Gates Building N (NRD)
118 Parking Lot NH
202 Commercial Building C
206 Commercial Building NC
212 Newspaper C
214 Commercial Building, Modern NH
NA Parking Lot NH
220-222 Commercial Building, Modern NH
228 House C
232 House C

East Main Street (South Side)

105 (Park of 3-5 American Legion Place building)
C (NRD)
109 Lodge and Commercial Building C (NRD)
111 Commercial Building C (NRD)
113-115 Commercial Building C (NRD)
123 Commercial Building NC
201 Interurban Station/Commercial Building NC
NA Vacant Lot NH
219 Commercial Building, Modern NH

West North Street (North Side)

165 Greenfield High School (Riley School) NC
(NR) (burned 1985)
NA Parking Lot NH (NRD)
98 Carnegie Library building O (NRD)
12 Parking Lot NH (NRD)
2 Gas Station C (NRD)

West North Street (South Side)

119 Commercial Building, Modern NH (NRD)
113 Parking Lot NH (NRD)
101 Commercial Building, Modern NH (NRD)
NA Parking Lot NH (NRD)
23 Garage NC (NRD)
21 Commercial Building C (NRD)
19 City Building O (NRD)
15 Commercial Building NH (NRD)

East North Street (North Side)

NA Parking Lot NH (NRD)
100 Hancock County Memorial Building O (NRD)

East North Street (South Side)

No addresses

West South Street (North Side)

8-10 (Part of 28-32 South State building) C (NRD)

West South Street (South Side)

No addresses

Courthouse Plaza (South Side)

1 House/Commercial Building C (NRD)
9 House/Law Library N (NRD)
17 D. H. Goble House/Law Offices O (NRD)

North State Street (West Side)

222 Commercial Building, Modern NH
218 House C
204 Friends Church O
202 House/Law Offices C
118 House N
114 House, Modern NH
112 House C (NRD)
108 House C (NRD)
22-28 Commercial Building C (NRD)
20 Barr and Morford Building C (NRD)
16-18 Commercial Building C (NRD)

North State Street (East Side)

207 Post Office O
123 Miller Building NH
NA Parking Lot NH
109 House C (NRD)
101 Commercial Building, Modern NH (NRD)
25 Commercial Building C (NRD)
19 Commercial Building C (NRD)
15 H.B. Taylor Building N (NRD)

South State Street (West Side)

NA Parking Lot NH (NRD)
22 Commercial Building C (NRD)
28-32 Commercial Building C (NRD)
110 City Hall, Modern NH
NA Parking Lot NH
116 Police Station, Modern NH

South State Street (East Side)

125 Commercial Building, Modern NH

North Pennsylvania Street (West Side)

22 Andrew Banks House O (NRD)

North Pennsylvania Street (East Side)

21 House C (NRD)
17 House/Law Offices C (NRD)

South Pennsylvania Street (West Side)

8 Commercial Building C (NRD)

South Pennsylvania Street (East Side)

21 First Presbyterian Church O (NRD)

North East Street (West Side)

24-26 Commercial Building C (NRD)
20 Odd Fellows Lodge C (NRD)
NA Commercial Building, Modern NH (NRD)

North East Street (East Side)

23 Christian Church O (NRD)

American Legion Place (East Side)

3 Commercial Building C (NRD)

5 Commercial Building C (NRD)

7 Commercial Building C (NRD)

15 D.H. Goble Printing Company C (NRD)

27 Hancock County Jail O (NRD)

NR - Structure or site is listed individually on the National Register of Historic Places.

NRD - Structure or site is within the Courthouse Square National Register District.

C- Contributes to the denseness, continuity or uniqueness of the District.

N - Notable. Potentially eligible for the Indiana Register.

O - Outstanding for history, architecture, integrity and/or environment.

NC - Non-contributing. Does not contribute to the Historic District.