

Historic Preservation Standards
AURORA DOWNTOWN HISTORIC DISTRICT

Adopted by the Aurora Historic Preservation Commission

Adopted by the Aurora City Council

Prepared by:

Aurora Historic Preservation Commission

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INTRODUCTION

The Historic Preservation Commission of the City of Aurora has developed these design guidelines for property owners within the Aurora Downtown Historic District. The guidelines presented here are standards to assist owners who are contemplating restoration and rehabilitation projects and to provide direction to the Commission when evaluating these proposed changes. The proposals are reviewed on a case by case basis as every historic building has its own identity and distinct character, while each individual project faces many different constraints and limitations. With design guidelines in place, interested parties are assured fairness, consistency and equality in Commission decisions. The guidelines do not stipulate specific solutions or designs, but allows flexibility in rehabilitation projects.

Because historic buildings were built with different designs and materials than those in use today, older buildings must be treated with extra sensitivity. These guidelines will help the Commission and the City of Aurora to preserve the quality of materials, design, construction, and craftsmanship found in the historic district. The guidelines do not and will not prevent change from occurring in a community, but will help in managing and directing proposed changes within the historic district. By directing change, these guidelines will help to preserve the visual quality of Aurora's historic commercial and residential areas. These historic areas are important to the special image of the city because they are unique to Aurora and are the heart of our community. By encouraging good design within these areas, the sense of relatedness between buildings and spaces, and the identity, charm, and uniqueness will be preserved.

By preserving our historic areas and resources we can:

Instill a sense of pride that stimulates and protects investment.

Heighten awareness of the heritage reflected in our historic architecture.

Reap the benefits that come from visitors, shoppers, merchants and potential home buyers attracted to our historic business and residential districts.

These guidelines were carefully developed after analysis of the historic district for its architectural elements and possibilities of proposed changes. The guidelines are listed in alphabetical order by building element. Each section includes a description, followed by guidelines addressing the specific element. Because Aurora is a living community which is constantly evolving, the Commission may reexamine and update these guidelines periodically.

Working with the Aurora Historic Preservation Commission

The Aurora Historic Preservation Commission was created by the City Council in 1993 (Ordinance No. 1993-18). The Historic Preservation Commission works to preserve and protect the city's significant historic buildings, structures, sites, monuments, streetscapes and neighborhoods.

The commission consists of five voting members, appointed by the mayor and approved by the Common Council, each serving a three-year term. All members are residents of Aurora and each have a demonstrated interest in historic preservation. Advisory members may also serve on the commission and are appointed by the mayor.

Our entire community benefits from the preservation and revitalization of Aurora's historic residential and commercial areas. For this reason, the Historic Preservation Commission is here to assist owners who are contemplating alterations, demolition, and new construction. The goal is to insure 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 obliged to restore their buildings, a review process will take place if an owner proposes to do some work. In general, any proposed changes that are visible from the public right of way (street) are reviewed by the Historic Preservation Commission and approved with a Certificate of Appropriateness (COA). A COA, awarded by the Commission, allows an applicant to proceed with a proposed alteration, demolition, or new construction within the historic district. A COA is not required for any routine maintenance work that does not change the present form of the property, for painting or for interior work.

Here is how the process works:

Step One:

Determine if your project requires review. Any questions about what types of work require review should be referred to the Building Inspector's Office.

Step Two:

If your project requires review, refer to the appropriate guidelines on the pages that follow. The guidelines will help you determine if the work you are proposing is compatible with the rest of the historic district. They are also the basis for the Historic Preservation Commission's decision.

Step Three:

Contact the Building Inspector's Office for a Certificate of Appropriateness (COA) application. A COA is an approval awarded to applicants to proceed with a 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 Commission in understanding the proposed changes should be submitted with the application. The following are suggested items:

For rehabilitation of an existing building:

- Photographs indicating existing condition
- Description or samples of materials to be used
- Site plans, elevations, or floor plans

For new construction and additions:

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

For signs:

- Exact location, dimensions, and area of the sign
- Exact message of the sign (lettering and graphics)
- Sign color and materials
- Color, materials, and method of illumination
- Fastening method or supports

Step Four:

The application is placed on the agenda for the next meeting. You will be asked to present your application. The Historic Preservation Commission may ask a few questions, ask for public comment, and then reviews applications for appropriateness to the district by referring to the guidelines found in this booklet. If the proposed work is found to follow the guidelines, the Commission issues a Certificate of Appropriateness to the applicant. Once a Certificate of Appropriateness is issued, work can be commenced after building permits are issued. The Historic Preservation Commission is to act upon an application within 30 days of an application being considered complete, otherwise a Certificate of Appropriateness is issued. An extension past the 30 days may only be granted if the applicant agrees.

An excellent way to become acquainted with the review process is to attend a regular meeting of the Historic Preservation Commission. Meetings are held on the third Wednesday of each month at 7:30 p.m. in the Aurora City Hall. Meetings are open to the public. All commission actions, resolutions, and proceedings are recorded.

Historic and Architectural Overview of the Aurora Downtown Historic District

The Downtown Aurora Historic District's nineteenth and twentieth century buildings represent the prosperity and self-sufficiency of an important manufacturing and transportation center, by both river and rail, in southeastern Indiana. The diversity and architectural quality of the industrial, commercial, institutional, and residential architecture aptly depict all but the very earliest period of Aurora's settlement in the first decade from 1819 to c. 1830.

The district comprises the original portion of Aurora which was platted in 1819 by Jesse Holman and other prominent gentlemen from Ohio, Kentucky, and Indiana. Community leaders and prosperous businessmen throughout the Ohio Valley established a number of towns along the river in the first quarter of the nineteenth century. They hoped and believed that their town would become the metropolis of the new west and their planing schemes reflected those sentiments. The ambitious plans of the members of the "Aurora Association for Internal Improvements" included the platting of a town, building an ox-driven saw and grist mill, and erecting a bridge across Hogan Creek. As in many nineteenth century communities, the founders set aside several lots for educational and religious purposes. The remainder of the 206 lots in the town were quickly sold or pledged, but many were soon forfeited due to the worsening financial times of the 1820s which resulted in a national bank crisis. Despite the founders' optimism, the community grew slowly in the 1820s and 1830s.

But Aurora's proximity to a deep and well-placed harbor on the Ohio River ensured its future once commercial steamboat travel was accepted in the 1820s. The designation of the county seat had been conferred to Lawrenceburg, three miles upstream on the Ohio River, in 1803 when the county was organized. The county seat was briefly moved to Wilmington, near Aurora, but was later regained by Lawrenceburg. The natural hegemony granted to the county seat was lost to Aurora, but the two cities soon became rivals for the agricultural markets of the interior farmland.

Aurora's effort to become a trading center, though, were hampered in its early decades of existence through its inaccessibility to the area north and west because of the barriers of Hogan Creek. Ferries were the earliest and only means of crossing the creek and the Ohio River until a bridge was finally constructed over the creek in 1836. Built as a toll-bridge by George Lane seventeen years after it was envisioned by the original founders, this first bridge connected Main Street to the areas north where Lanes's additions to the town were soon located. Several wooden bridges were subsequently built at this location, succeeded by the present iron bridge in 1887. In 1824, a steamboat called the *Clinton* was built in the town on the Ohio River bank, which signalled the commencement of Aurora's successful and long-lived Ohio River trade. By the 1840s, Aurora's port was a regular stopping place for most river travelers and a daily packet with Cincinnati was established. While the river road which connected Aurora with Rising Sun and Lawrenceburg was constructed around 1923, roads which led into the county's interior from Aurora were not a reality until the 1840s, due in great measure to George Lane during his tenure in the State Legislature.

The bridge and roads opened up the town to the numerous farms in the county's interior and to Cincinnati and other markets. One of the earliest thriving agricultural industries in Aurora was pork packing, an activity also carried on by other communities along the Ohio River, particularly

Cincinnati, prior to the Civil War. The community's first large industry, established in 1843 at 304-332 Importing Street, also relied on the agricultural bounty of the interior. Founded by Thomas and James W. Gaff of Aurora, the R. & J. W. Gaff & Co. Distillery Co., manufacturers of rye and Bourbon whiskeys, utilized the grain and cattle from surrounding farms. In 1849, the Gaff brothers purchased a partial interest in the Stedman Foundry in Rising Sun, another Ohio River town to the south in Ohio County, and moved the concern to Aurora. The foundry produced engines and car wheels and general machinery for southern markets as well as local industrial concerns and is still in operation today. Other signs of progress evident in the 1840s included the commencement of the dry goods business of Josiah Chambers and Levi A. Stevens in 1840. The Baptist congregation, which originally settled in Aurora one year after it was platted, built a church in 1847 on the east end of Fifth Street, now the oldest existing church structure in the community. The fraternal order of the Odd Fellows constructed their first building in the community, a two-story brick building close to the river at 203 Judiciary Street, in 1848. A large saw mill and lumber yard operation was established at Third and Mechanic Streets by Lewis G. Hurlburt in the 1840s. William E. Gibson judiciously located his cooperage company, which produced whiskey barrels, next to the Gaff distillery in this decade. Samuel Wymond joined Gibson in the 1850s and later expanded the operation on this site along Importing Street between Mechanic Street and the Baltimore & Ohio Railroad tracks. The firm continued production into the twentieth century, but no structures remain on this site which lies just outside of the district boundaries. By 1848, the burgeoning commercial and industrial activity and attendant residential growth warranted Aurora's incorporation as a city and the erection of a ward and council government.

Between 1840 and 1850, Aurora's population had grown from 499 to 2,051 inhabitants. In 1850 alone, 123 buildings were erected, including 100 dwellings, 10 warehouses and four blacksmith shops. Growth accelerated later in the decade after the opening of the Ohio and Mississippi Railroad in 1852 on the west side of the district. The railroad car shops erected further west of the railroad line a few years later caused hundreds of families to move into Aurora and the newly-established community of Cochran on its west side. Several very fine residences of prosperous businessmen were built during this decade as well, including the Thomas Gaff Residence at 213 Fifth Street, known as Hillforest at the summit of Main Street. This Italian Renaissance Revival frame structure, with its distinctive rounded central pavilion and two-story balconies, was designed by Isaiah Rogers. Noted especially for his hotel designs, Hillforest is the most pristine surviving example of Roger's work in the country. Gaff invited the architect to Aurora during Roger's stay in Cincinnati where he designed the hotel known as the Burnet House. Thomas Gaff was active in other local business affairs, including his partnership in the dry goods company of Gaff, Lozier & Co., serving as the president of the first National Bank of Aurora founded in 1864, and as one of the backers of the Aurora Gas and Coke Company.

Construction was started in 1850 on the First Presbyterian Church a block north of the Gaff house. The charter members of the congregation, founded in 1844, included Mrs. Margaret Gaff, the mother of Thomas Gaff, and one of his sisters. The brick Greek Revival edifice was designed by John R. Hamilton, an English native who was practicing in Cincinnati in the nineteenth century. After its completion in 1855, the town clock was installed in the church's steeple due to its "central and elevated position". Construction of the Aurora Methodist Episcopal Church, now the first United Methodist Church, was begun in 1855 on Third Street.

completed in 1862, the Greek Revival building appears to have been built by local architect and builder, William Allen. It was the third church structure for this congregation, the earliest religious group to locate in the community.

Early business establishments also included the ubiquitous hotels and saloons on Second and Third Streets to serve river, rail, and turnpike travelers at both the east and west end of the town. The French/Kirsch/Neaman House at 506 Second Street is mid-nineteenth century brick hotel which continued its original function into the early decades of the twentieth century. Several of the nineteenth century hotel operations also included retail groceries. Many of the saloons were managed by German natives in the nineteenth century; by the 1860s the immigrants had established themselves in the community with their own German School lodge, and benevolent society.

Although the Civil War caused a cessation in Aurora's growth, several important institutions were founded during the period. The first mill in the district was located in the community just prior to the war's commencement. Successively called the Siementel, Aurora, Droge & Donselman, and Langtree & McGuire Mills, a mill was profitably operated on the northeast corner of Third and Bridgeway Streets until the 1890s. The four-story brick mill, used at the turn of the century as the Aurora Chair Company, was replaced in the 1920s by the Sutton Hatchery Building at 422 Third Street. The town's first public school was built in 1863 above Fifth Street adjacent to Market Street, which served the entire community until 1880. Located on Dewers Street, the school stood for about 100 years before it was demolished and replaced with two apartment buildings which are included within the district boundaries. ~~The community's first bank was founded in 1863 above Fifth Street adjacent to Market Street, which served the entire community until 1880. Located on Dewers Street, the school stood for about 100 years before it was demolished and replaced with two apartment buildings which are included within the district boundaries.~~ The community's first bank was founded in 1864 soon after Congress passed the National Banking Act which authorized the establishment of national banks. The original Second Empire building of the First National Bank of Aurora was re-clad in 1924 with a classical revival veneer (340 Second Street) and is now occupied by Star Bank. A Roman Catholic Church, originally known as Immaculate Conception, was begun in 1864 at 203 Fourth Street to house its parish which grew rapidly in the late nineteenth century. The Stedman Foundry, which produced equipment in great volume for Southern plantations, diverted their output to munitions during the war. Soon after the Civil War's end, the earliest of the numerous furniture and chair factories in the community was established in 1868. Originally known as the John Cobb Chair Company, it stood at the southwest corner of Third and Bridgeway where the post office is now located. The dry goods and grocery business of John H. Wilke was located on Second Street near Main by 1862 (216-218 Main). By the time the 1871-72 Aurora directory was published, eight dry goods stores were clustered near the intersection of Second and Main Street.

The 1870s proved to be a decade of tremendous physical growth for the community. Around 1871, the Crescent Brewery was established at the east end of Fifth Street at Market Street near the river. The brewery was another local venture of the Gaff brothers, which operated for about 40 years. Demolished in the 1920s, the ruins of one of the structure's walls and the magnificent stone beer cellars are all that remain. The brewery employed large numbers of immigrants from Bavaria, many of whom built their homes nearby on Market Street. A large rolling iron works

was lured to the town in 1873 through the offer of land and cash by the town's citizens to the Aurora Iron Company, which located north of Hogan Creek and downtown Aurora near the Ohio River. The company became the nail and iron works of O.P. Cobb and Company. In 1878 alone, many buildings were erected within the district. The brick livery stable of Frederick York was built at (216 Judiciary Street) in that year as was one of Aurora's most notable buildings, the Leive, Parks and Stapp Opera House at 321-325 Second Street. The Opera House was a development venture by three young men, Charles Leive, John Parks, and David Stapp, who were involved in the construction of other buildings in town as well. The Opera House was the first large building to serve the entertainment and social needs of the community. The increase in new businesses in this period enabled the community to be more independent of its large neighbors and made it ". . . just as cheap, and certainly much more convenient, for farmers, mechanics, and laboring men to buy their supplies right here, as to go to Cincinnati for them, as many formerly did. . .", according to an article dated December 19, 1878 in *The Dearborn Independent*.

During the 1870s the Baptist congregation erected another house of worship, an elaborate Gothic Revival structure on the east side of Main Street, now occupied by a circa 1950 Moderne gas station (225 Main Street). Newly-arrived German immigrants, many of them employed at the Crescent Brewery, purchased the Baptist congregation's former structure on Fifth Street in 1874 where they have remained to the present day. A Gothic Revival Lutheran Church was erected at 216 Mechanic Street in 1874 which still serves a dedicated congregation. Four years later, a small Episcopal congregation, which had split from the Presbyterian Church, built their frame church on Third Street nearly opposite the Methodist Episcopal Church. Named St. Mark's Church, the structure is no longer standing. On that same block, Dr. George Sutton, a prominent and influential citizen and physician, built a new Second Empire office building at 315 Third Street to replace an earlier office building.

The occurrence of severe floods annually between 1882 and 1884 apparently did not deter the city's growth, though some residents moved to higher elevations to live. Residential construction in this decade included the frame Italianate house at 306 Fourth Street built for David and Jennie Stapp in place of an earlier structure. Stapp was one of the young men responsible for the construction of the Opera house on Second Street in 1878, as well as several other buildings in the city. A second bank, the Aurora National Bank, was established in 1883 and was located across the street from the First National Bank at 335-337 Second Street in a c. 1879 building with early twentieth century terra cotta on storefront. City functions, including a jail, were housed in a new brick Romanesque Revival building constructed at 216 Third Street in 1886 by local builder, Louis Kreite, and designed by the McDonald Brothers of Louisville, Kentucky. In 1887, the Odd Fellows erected a new four-story Romanesque Revival building at 415 Second Street business district which contained a rival theater to the Opera House in the next block east. A siding was constructed in the late 1880s along Water Street to connect the Crescent Brewery with the Cleveland, Cincinnati, Chicago and St. Louis line (late part of the Big Four Railroad). The line's depot formerly stood at the southeast corner of Second and Judiciary Streets just north of the 1848 I.O.O.F. Hall on Judiciary Street; the present vacant lot is not included within the district boundaries.

During the 1890s, the city added three important business to its industrial base, all within the district boundaries. In 1891, the Star Milling Company was founded by Henry A. Rullman, a

former employee of the older mills in the city at Third and Bridgeway Streets. Rullman erected a large brick Romanesque Revival structure at 106 Bridgeway which was heavily damaged by fire in February 1994. The Aurora Tool Works began construction on one of their two large monitor-roofed structures at 302 Exporting Street in 1897 and completed the second at 304 by 1900. Directly north of the tool works, the Acme Milling company's four-story brick structure was built in 1898 (240 Exporting Street). The Acme Milling Company was also established by the Star Milling Company's founder, Henry Rullman. Aylor & Meyer Milling Company, the present occupants of the mill, purchased the operation in 1940.

The early decades of the twentieth century were still witness to a thriving, self-sufficient community. At the turn of the century, Aurora still possessed a number of manufacturing interests within its borders, and had gained new businesses and modern residences both within the district boundaries and to the west in the community of Cochran, annexed in 1907. The Cincinnati, Lawrenceburgh and Aurora interurban railroad, which operated between 1899 and 1931, strengthened daily ties with Cincinnati. By the turn of the century, the Aurora Distillery, re-named the Sunnyside Distillery, had ceased operations followed soon after by the other Gaff enterprise, the Crescent Brewery. Although the brewery remained vacant until it was torn down, the distillery buildings on the north side were re-used for the H. W. Smith Chair Company operations. H. W. Smith, Jr., a nephew of Thomas and James Gaff, lived in Aurora at Fourth and Main Streets. The south side buildings were in turn occupied by the Ohio Valley Buggy Company and the Indianapolis Chair Company. The Wymond cooperage Works, most of the flouring mills, the chair factory at Third and Bridgeway, and several lumber yards and planing mills within south Aurora continued for varying years into the early twentieth century. The Stedman foundry was moved to Cochran around 1912 and remains in business today. Between 1911 and 1917, a new brick passenger station replaced the earlier frame structure, a few years after the Baltimore & Ohio Southwest Railroad took over the lines of the Ohio & Mississippi Railroad (510 Second Street). During the first thirty years of the century, many new residences were built of Third, Fourth, and Fifth Streets. Several fine examples of Bungalow and American Four Square are found in the district, including the brick American Four Square residence at 204 Fifth Street, built for Charles Hisey in 1918 and 312 Fourth Street, another American Four Square, built c. 1915 with dramatic Prairie style elements.

The City Beautiful movement bestowed its improving influence on the district during the early years of the twentieth century. Begun in the 1890s after the Chicago World Exposition in 1893, the movement spawned improvement associations in the early twentieth century which were originally devoted to landscaping and good design. The legacies of the movement in Aurora were largely the result of resourceful and prominent women in the community. just prior to World War I, the Women's Research Club was responsible for the conversion of the "wasteland" to an attractive park with a small bandstand. The park was named to honor Mrs. Mary A. Stratton, the first president of the club. The original bandstand has since been replaced aweigh a more recent gazebo. The club's second President, Georgiana Sutton, donated the funds to build the first structure to specifically house a library. The 1913 Italian Renaissance Revival structure was designed by the Cincinnati firm of Frederick Garber and Clifford Woodward and built at Second Street.

A number of new one-story commercial blocks with a veneer of wire-cut brick and parapets in front with simple Prairie style and classical ornament executed in concrete, are seen mainly on Second and Third Streets. The c. 1920 Sutton Hatchery Building is one of the most sophisticated examples (422 Third Street). The 1917 Sanborn map indicated that several livery stables were still in use, but by 1935, the date of the last Sanborn map published for the community, most had been converted to serve its successor, the automobile, for parts, sales, and repairs. The area adjacent to the George Street bridge across Hogan Creek teemed with automobile-related businesses by the 1930s; the former quarters of several blacksmiths shops and liveries were replaced by a Chevrolet dealership, bus station, and several garages on Second and Judiciary Streets. The district's first gas station was built around 1935 by the Standard Oil Company at 107 Main Street, and still stands in fairly intact condition. A second station was built in the next block at 225 Main Street around 1950, replacing the Baptist Church on that site which had burned in 1937. The station was operated for the Gulf Oil company, whose characteristic Moderne model from the 1950s is evident of this structure.

During the Depression in the 1930s, the most notable building project was construction of the new U. S. Post Office at 511 Third Street. The one-story Georgian Revival brick building was designed by Louis Simon, supervising architect. The building is graced with an interior mural by Indianapolis artist, Henrik Martin Mayer, which was installed in 1938. Christened "Down to the Ferry" the 12' by 6' mural features a dynamically composed scene with Aurora's beautiful location in a bend of the Ohio River. Aurora's post office building was one of 36 locations in Indiana which received such murals through the Section of Fine Arts, a small New Deal agency created to employ artists to embellish federal buildings. In the same year, a year after their 1870s building had been destroyed by fire, the Baptist congregation erected their present church building on the corner of Fourth and Main at 304 Fourth Street.

A number of the 1950-1970s buildings in the district were built for fraternal organizations, many with nineteenth century roots in Aurora. Fraternities and benevolent groups were common throughout Aurora's history; Aurora's founders had reserved a lot on Fifth Street for the Masons. The oldest fraternal building which remains is the 1848 I.O.O.F. building at 203 Judiciary Street. In 1887, the Odd Fellows built their new, more elaborate structure on Second Street (417 Second Street) next to the c. 1880 Masonic Hall at 413 Second Street. The building known as Schulze's Hall in the nineteenth century, located at 225-229 Second Street was occupied by the Red Men's Lodge of Aurora, the Haymaker's Lodge, and the Pocohontas Lodge. From the late 1940s until 1955, the Thomas Gaff Residence/Hillforest Museum was the meeting hall of the newly-established Veterans of Foreign Wars (V. F. W.). The V.F.W. built their present hall at 220 Second Street after Hillforest was purchased by the Hillforest Historical Foundation in 1956. The Eagles now occupy the former Abram Lozier Residence (Thomas Gaff's former business partner) at 302 Water Street, a brick Italianate building with mid-twentieth century additions and alterations. Just around the corner, the Moose Lodge is a c. 1950s concrete block structure at the east end of Fourth Street at 104 Fourth Street. The American Legion meets at a similar building at 119 Bridgeway Street in the northwest corner of the district.

Industrial enterprises within the district slowed or shut down throughout the twentieth century; at the present time the only industrial operation in the district is the Aylor & Meyer Milling Company at 240 Exporting Street. Tri-State Welding in the old Gaff distillery buildings on

Architectural Styles

Architectural styles are categories of designs that have influenced periods of American building. The architectural style of a building reveals much about the period, builder and place where the building was constructed. These designs often are linked to regional influences in culture, architects, fashion and tastes of the period. In addition, the styles reflect the available materials, technologies, or the skills of the architect and builder. It was through transportation, the media and the migration of people, that these designs spread across the country.

Each style is defined by its own special characteristics including building form, construction method, roof line, materials, floor plan, ornamentation, or other design elements. Some buildings are what are known as "pure" or "high" style, others are vernacular interpretations of a style, or some cannot be categorized at all.

Architectural styles represented in the district:

Federal, Greek Revival, Gothic Revival, Romanesque Revival, Italianate, Second Empire, Queen Anne, Classical Revival, Renaissance Revival, Craftsman/Bungalow, Art Deco, American Four Square, Ranch, and vernacular types.

The Approach: Design Options and Levels of Preservation for Existing Buildings

The goal of design guidelines is to preserve the features which give an historic district its character. When we look beyond our own properties to the entire neighborhood, we can see how the elements of each site and building contribute to the whole image of a district. It is for this reason that important elements which contribute to the building's character 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 a building.

Investigating the historic appearance of a building will be useful in deciding how your project affects the important elements of a building. Few historic buildings look just as they did when first built. Historic photographs and postcards are a great resource for clues on how a building once appeared. Remaining visual clues on the building itself will also help in the identification of a building's architectural style and time period.

The following questions are helpful in determining which of the elements are worth preserving:

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.

Once you have inventoried a building's historic character-defining features, an approach can be chosen. The decision will depend on if the building is intact, slightly altered or significantly altered. If a building is either intact or slightly altered, you will have found elements that are historically significant and deserve to be preserved. You may wish to restore, by returning a building to a certain point in time, or rehabilitate, bringing a building back into use while sensitive to the historic character of a building. If a building has been significantly altered, you may have elements that are currently hidden from view or there may be no historic character left at all. Options in this situation would include: uncovering original elements, reconstruction, or use of a new design. Reconstruction is accurately reproducing elements that no longer are present using historic documentation such as photographs or drawings. If a new design is used, it should be compatible in massing, proportion, setback and height with the rest of the district (see guidelines for new construction).

Step Three: Apply design guidelines.

After investigating the historic character of a building, it will be easier to visualize how an individual building contributes to the overall quality of the district. The commission will use the following guidelines as a framework for their decisions. These general guidelines can be applied to any rehabilitation or new construction project within the historic district.

1. Rehabilitation work should retain and preserve the distinguishing character and qualities of a property. The removal or alteration of historic materials should be avoided.
2. Deteriorated architectural elements should be repaired, rather than replaced wherever possible. These 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 over the years to buildings, structures and environment are evidence of their history. These alterations have obtained their own significance and should be retained.
6. All buildings should be recognized as products of their own time. Alterations to create earlier appearances is discouraged.
7. Use the gentlest means possible when using chemical or physical treatments.
Avoid chemical or physical treatments that may cause damage to historic materials.
8. Contemporary design for new buildings, additions and the environment is not discouraged so long as if the design is 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.

For detailed guidelines on specific projects, consult the following pages on rehabilitating existing buildings, environmental projects, new construction and additions.

Rehabilitation of Existing Buildings

Introduction

Buildings identified on the Building Significance Map as exceptional, excellent, and notable can be assumed to have historic significance. Work done to such buildings should be within the framework of these guidelines. Work done to a building identified as "value as part of scene" should also follow these guidelines if the building is found to have some historic significance.

These guidelines are intended to help individual property owners choose an appropriate approach to issues which arise when working on historic buildings. Before approaching the issues, it is helpful to have first chosen an overall approach to the entire project. These generally fall into one of the following categories:

Stabilization: A process involving methods which reestablish a deteriorated property's structural stability and weather tightness while sustaining its existing form.

Preservation: A process involving methods which maintain a property in its present state.

Rehabilitation: A process involving repairs and alterations to a property which adapt it to a contemporary use while preserving its historic fabric and character.

Restoration: A process which accurately recovers the appearance of a property at a particular period of time by removing later additions and/or replacing missing features.

Renovation: A generic term used to define all work which is meant to make new again.

The approach chosen will depend on factors such as the budget, the eventual use of the building, and the owner's personal objective. The guidelines are meant to indicate a range of alternative approaches which may differ depending on the overall approach chosen but which are, nevertheless, compatible with the character of the Aurora area. Design standards and guidelines are not meant to restrict creativity but are meant to suggest appropriate approaches and to guard against unsympathetic actions.

A quote from The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (U.S. Department of the Interior, Washington, D.C. 1977) summarizes the importance of appropriate rehabilitation and bears repeating.

"Across the Nation, citizens are discovering that older buildings and neighborhoods are important ingredients of a town's or a city's special identity and character. They are finding that tangible and satisfying links to the past are provided by structures, shopping streets, and residential and industrial areas in their cities and towns that have survived from earlier periods. Often, however, these important buildings and neighborhoods have suffered years of neglect or they seem outdated for the needs of modern living. But with thoughtful rehabilitation, many can be successfully revitalized. In rehabilitating older resources to contemporary standards and codes,

however, it is important that the architectural qualities that have distinguished them in the past are not irretrievably discarded and lost to the future."

NOTE: BEFORE RECEIVING ANY PERMITS OR UNDERTAKING ANY WORK TO THE EXTERIOR OF A BUILDING WITHIN THE HISTORIC DISTRICT (CONSTRUCTION, RECONSTRUCTION, ALTERATION, MOVING, OR DEMOLITION) A CERTIFICATE OF APPROPRIATENESS FROM THE AURORA HISTORIC PRESERVATION COMMISSION MUST BE OBTAINED.

AWNINGS AND CANOPIES

An awning is a sloped projection from a building facade, historically metal framed with a cloth covering, while a canopy is a flat projection. Awnings are attached directly to a facade or by posts anchored to a sidewalk. Canopies are anchored by cables or chains into a facade, cantilevered, or supported by posts from below. Awnings and canopies serve many functions in a historic district: they enhance the appearance of a commercial area if they complement the facade 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 photographs to help determine an appropriate type of awning for the building.

Historically-significant types found in the district included standard awnings such as open-sided, open-sided with valance drop, closed with a return, fixed valance and free valance.

RECOMMENDED

1. On houses, awnings should be traditional in style, usually canvas over metal frame, and proportioned to fit the window properly.
2. Colors should reinforce the colors on the building or storefront.
3. On storefronts, awnings should reflect the openings and proportion of the storefront. Canvas or vinyl materials should be used for covering a metal frame.
4. Awnings are good locations for storefront signage (see sign guidelines).

NOT RECOMMENDED

1. Covering important architectural features.
2. Aluminum, fixed metal or similar awnings that detract from the visual quality of a building.
3. Back-lit awnings.

4. Awning shapes that detract from the proportions and architectural style of the building.
5. In commercial areas, awnings that are obtrusive in the streetscape.

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.

RECOMMENDED

1. Retain and repair existing original cornices.
2. When a cornice has deteriorated beyond repair or has been removed, the new cornice should match the original in size, proportion, massing and materials.
3. Cornices should be of wood, cast-iron or sheet metal.
4. When it is cost prohibitive to replicate the missing or irreparable cornice, a paint job will give the same effect.

DOORS

The door or an entrance to an historic building can also be an important character-defining feature. For commercial buildings, a door is also essential to the image for attracting customers into a 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.

RECOMMENDED

1. Original doors should be repaired and retained, or if beyond repair, replicated.
2. If an original door is lost, its replacement may be an old or new door compatible with the building style. New doors should be wood (unless the original door was a different material) and should match the original in size, shape and proportion. On commercial buildings, doors with aluminum frames with one large glass panel may be recommended.
3. Transom windows and door trim should be retained or reinstalled if there is evidence of their original existence.

4. Wood storm and screen doors are preferred. Aluminum or other metal may be considered if finished in a color to match the door or trim, if fitted properly to the door opening with no spacers, if designed to not obscure the primary door design, and there are no decorative details or simulated muntins.
5. Hardware on a new door should be simple, unobtrusive and compatible with the building's style.
6. If the original hardware is missing from an historic door, replacement hardware should be compatible historic hardware, or unobtrusive and compatible new hardware.
7. Original garage doors which are significant to the character of a garage should be repaired and retained. If beyond repair, they should serve as a model for the design of replacement doors.
8. Replacement garage doors which are compatible with the garage design.

NOT RECOMMENDED

1. Eliminating original or adding new door openings, especially on significant facades. Any new openings should be distinguishable from the original openings.
2. Sliding glass doors.
3. Discarding original door hardware. If possible, it should be repaired and retained.
4. Altering the size of garage door openings or changing single doors to double doors unless there is a documented access problem.
5. Residential style doors on commercial buildings.
6. Door styles that evoke an era pre-dating the building.

FOUNDATIONS

Foundations, found above ground level, are often of rough or cut stone. Most have windows or grills to provide light in the basement or crawl space to create circulation.
 Raised basement - exposed new construction.

RECOMMENDED

1. New concrete block foundations should be covered with a brick facing.
2. Keep plantings and other materials away from the foundation.

NOT RECOMMENDED

1. Painting and stuccoing foundation walls.
2. Covering basement windows. If they are to be covered, avoid permanent fillers such as brick, stone or concrete block.

GARAGES AND OTHER BUILDINGS

The garage, because it serves a utilitarian function--for storing your car and other items--is often taken for granted. However, many garages and other outbuildings, such as a carriage house, are 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 a 8 ft. by 8 ft. door. Often times, carriage houses and garages are similar to the architecture of the main house.

Changes to these buildings may affect the visual cohesiveness of the historic district. Likewise, the construction of new garages and outbuildings, also affects the appearance of the district.

Please consult the appropriate guidelines in this booklet when dealing with existing garages (i.e. window, door changes, etc.)

RECOMMENDED

1. Try to stylistically link the house and garage or outbuilding. This type of approach takes its design elements from the main house (i.e. window configuration, roof forms).
2. Use a "carriage house" design. This type is appropriate for houses that pre-date the automobile.
3. Use a separate door for each bay for a multi-car garage.
4. Connectors between houses and outbuildings should follow the guidelines for additions.
5. Roof pitch should be 6/12 or greater.
6. If you are building a generic/utilitarian garage or outbuilding which is "boxy," simplistic and functional in design, use traditional building materials.
7. Paneled doors, trim and overhang details are encouraged.

PAINT

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

RECOMMENDED

1. Remove all loose paint and clean the surface before repainting. It is not necessary to remove all old paint as long as it is firmly fixed to the surface.
2. Paint colors are essentially a personal choice. They are reversible, have no permanent effect and have usually changed many times throughout the history of a building. There are two general approaches which are appropriate for selecting a color scheme.
 - a) Identify through research the original colors and repaint with matching colors. Previous paint colors can be found by scraping through paint layers with a knife, analyzing the paint in the laboratory, or finding hidden areas which were never repainted.
 - b) Repaint with colors commonly in use at the time the building was built.
3. Consider using different shades of the same color when variation in color is desired but there is a danger of the color scheme becoming too busy.
4. Use color to accent important details.
5. Consider a scheme utilizing three colors: base, trim and accent.

NOT RECOMMENDED

1. Monochromatic (single color) color schemes on buildings which originally had vibrant, multiple and contrasting colors.
2. Highly polychromatic (multi-color) color schemes on buildings which were originally painted with restraint and simplicity.
3. 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 item.

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 facade 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 facade, a porch or balcony and its detailing are important elements to many houses and the character of the entire district. It also is 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 and character of a building and the historic feeling of the district.

RECOMMENDED

1. Repair and retain original porches.
2. If rebuilding is necessary due to structural instability, reuse as much of the original decorative details as possible.
3. Assess the significance of a non-original porch before considering removing or altering it. A porch added to a building at a later date should not be removed simply because it is not original. It may have its own architectural or historic importance and is evidence of the evolution of the building.
4. Original porch floors should be repaired or replaced to match the original.
5. If a porch is missing, a new porch should be based on as much evidence as possible about the original porch design, shape, and details. Check the following sources for evidence:
 - a) old photographs
 - b) historic Sanborn maps
 - c) paint lines defining porch roof outlines
 - d) paint lines defining porch post design
 - e) remnants of the porch foundation
 - f) similar houses in the neighborhood (helpful but not always dependable)
 - g) oral descriptions from previous owners
6. Where little or no evidence of the original porch remains, a new porch should reflect the typical porch form of the era while being identifiable as a recent addition not original to the building.

NOT RECOMMENDED

1. Alterations to historic porches, especially on primary facades.
2. Replacing original stone steps.
3. Replacing original wood floors with concrete.
4. Placing new porches in locations which never had porches, especially on significant elevations.

ROOFING

Roofing is an important character-defining feature of a historic building. Any change in the patterns, forms, color and texture of a roof can dramatically alter the look and feel of a 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.

Historic roofing materials found in the historic district 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 flashing and valleys and to the slate or tile fields. While slate or tile is more expensive, it will last much longer and is a better investment.

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

RECOMMENDED

1. Original slate or tile roofs should be repaired rather than replaced. If replacement is necessary, new or imitation slate or tile is preferred. Consider retention of good material for installation on roof slopes visible to the street. If replacement with slate or tile is not economically possible, use asphalt or fiberglass shingles in a pattern and color similar to the original roof material.
2. Preferred colors for asphalt or fiberglass roofs are medium to dark shades of grey and brown. Solid red and green roofs are appropriate on some early 20th century buildings.
3. A flat roof which is not visible from the ground may be repaired or roofed with any appropriate material, provided it remains obscured from view.
4. Adding a slope to a problem flat roof it is not visible from the ground or does not affect the character of the building.

5. A drip edge, if used, that is painted to match the surrounding wood.
6. Gutters and downspouts should match the building body and/or trim color.
7. Repair and retention of built-in gutters or reconstruction of the gutters in a similar configuration using alternative materials.
8. Where exposed rafter ends were original, roof mounted or half-round hung gutters are preferred. Consider channeling water runoff on the ground rather than installing gutters when none originally existed.
9. Flat surfaced skylights with frames which match the roof color may be considered if they are inconspicuous and do not alter the building's basic character.
10. Original chimneys which contribute to the roof character should be repaired and retained. If no longer in use, they should be capped rather than removed.

NOT RECOMMENDED

1. Alterations to the roof slope and shape unless past inappropriate alterations are being reversed.
2. White, light, or multi-colored shingles and rolled roofing.
3. The addition of dormers on roof areas which are significant to the character of the building.
4. Covering exposed rafter ends with a gutter-board and never cut or alter decorative rafter ends to accept a new gutter-boards.
5. Skylights on prominent roof slopes which affect the building character. Bubble style skylights break the roof plane and should be avoided unless they cannot be seen from any street.
6. Placing mechanical equipment such as roof vents, new metal chimneys, solar panels, TV antenna, satellite dishes, air conditioning units, etc. where they can be seen from the street or affect the character of the building.

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 a 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 keep your gutters free from debris on a regular basis and to be sure that your downspouts are secure.

RECOMMENDED

1. Preserve and repair significant gutters and downspouts.
2. If gutters and/or downspouts have deteriorated beyond repair, the new materials should match in properties and appearance of the original.
3. New gutters and downspouts should not cover important architectural features.
4. 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.

SAFETY

Concerns for securing a house or building need not detract from the historic character of the structure.

RECOMMENDED

1. Security devices that will not detract from the character of the building and surrounding area. Examples include locks, alarm systems, and lights.
2. If necessary on residential buildings, security doors should: a) have as few bars as possible; b) be simple in design with no decorative details; c) fit the door opening exactly, without alteration to the door frame; d) be painted to match the door it protects.
3. If a physical barrier is necessary on commercial buildings, consider interior rolling grills that can be pulled down when needed.
4. Fixed bars on the inside of basement windows because of their minimal impact to the character of a building.

NOT RECOMMENDED

1. Closing up window or door openings.

2. Replacing basement windows with glass block.
3. Permanently fixed bars on the exterior of windows.
4. Replacing original doors with metal doors.

SIDING

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 areas of the Aurora Historic District are brick and wood; 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 historic 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 which is not appropriate in the historic district. The historic character of a building is lost when many 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
- Projecting details around doors and windows now become inset

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.

RECOMMENDED

1. Unrestored wood siding may look beyond repair but is usually in better condition than it looks. The preferred approach to wood siding is as follows:

- a) Retain all of the sound original wood siding.
- b) Repair and retain split boards by nailing and/or gluing with waterproof glue.
- c) Leave concave or convex boards as they are unless there is a problem. If necessary, repair by carefully inserting flat screws in predrilled holes and gradually tighten.
- d) Putty nail holes.
- e) Rotten sections should be cut out using a saw, chisel or knife. The new piece to be inserted must match the original in size, profile and dimensions. It may be a new wood board or a salvaged board.
- f) Missing boards should be replaced with new or salvaged wood boards to match the original.
- g) Siding should be primed and painted after being scraped of all loose paint and washed.

2. Replacement of original siding is generally justified only by documented problems with the material's structural condition. Aesthetic problems generally do not justify replacement. As a rule, the following are conditions which generally do justify replacement:

- a) badly rotten wood
- b) boards with splits (especially multiple splits) which cannot be reasonably repaired
- c) burned wood
- d) missing wood

NOT RECOMMENDED

1. Removing the original siding. It provides important physical evidence of a building's history and adds immeasurably to a building's historic character. Even if replaced with new matching wood siding, the irregularities which record the building's evolution through time and give it its

character are lost. In short, the historic significance of a building where the original siding is removed is diminished.

As a rule, the following reasons generally do not justify replacement:

- a) to remove paint
- b) to avoid repairs
- c) to hide past or planned alterations
- d) to increase energy efficiency
- e) to restore the "original" appearance (to look "new")

2. If it is covered with insul-brick or other material, do not assume the original siding will need total replacement. Assess the situation only after total removal of the covering material. Assessment based on partial removal may lead to the wrong conclusion.

3. If replacement of siding is justified (partial or total) avoid using any material other than real wood with dimensions, profile, size and finish to match the original. Hardboard, plywood, aluminum, vinyl or other synthetic or unnaturally composed materials that do not look, feel, wear or age like the original should be avoided.

4. It is neither necessary nor in many cases desirable to remove all old paint from wood. Methods to accomplish total removal of paint can be damaging to the siding and should be pursued with great care. The use of high pressure water blasting (over 600 psi), sandblasting, rotary sanding or a blow torch should be avoided.

CLEANING

Abrasive cleaning methods, although a quick way to achieve results, will only cause severe damage by eroding the protective surface of a masonry or wood building material. 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.

RECOMMENDED

1. Use the gentlest means possible when cleaning materials. A test patch will determine the cleaner's effects on the material.
2. Protect building materials not being cleaned.

NOT RECOMMENDED

1. Do not sandblast or use other strong chemicals on masonry or wood buildings.

MASONRY

Masonry found within the district includes both brick and stone.

RECOMMENDED

1. Damage to masonry is usually caused by movement or water infiltration. Causes should be identified and stopped before undertaking repairs.
2. If mortar is missing or loose, the joints should be cleaned out and repointed using a mortar mix which closely matches the composition, joint profile and color of the original. A high-lime content mortar should be used on soft historic bricks. No more than 20% of the lime should be substituted by white portland cement for workability.
3. Careful removal of mortar from the joints so as not to damage the brick edges.
4. Whenever partial or total foundation replacement is required, the new foundation walls should be faced in materials which match the original in appearance. Reuse of the original material on the face of the foundation is preferable.
5. Whenever replacement brick or stone is needed, use salvaged or new material which closely matches the original in size, color and texture.
6. Whenever masonry has been painted, it is usually advisable to repaint after removing all loose paint. Old paint which is firmly fixed to the masonry will usually serve as an adequate surface for repainting. Methods which attempt to remove all evidence of old paint can damage the masonry (softer masonry is more prone to damage).
7. Any cleaning should be done with the gentlest method possible and should be stopped at the first evidence of damage to masonry. Test patches should be used to assess the effect of any proposed cleaning method.

NOT RECOMMENDED

1. Replacing bricks, unless excessively spalled or cracked. Consider reversing a brick to expose its good surface before replacing it with a new brick.
2. Using what is commonly called "antique" brick. These consist of a mixture of bricks, in a wide range of different colors and types. Bricks on historic buildings were usually uniform in color.

3. Covering-over or replacing masonry simply to eliminate evidence of past cracks, repairs, and alterations.
4. The cleaning of dirt, grime and weathering from masonry surfaces is usually not necessary unless it is causing damage or is unsightly. In any case, the goal should not be to make the masonry look new. Old masonry neither can nor should regain its original appearance.
5. Power grinders. The mechanical equipment is cumbersome and even the most skilled worker will tire or slip and cause irreversible damage.
6. Sandblasting, high pressure water blasting (over 600 psi), grinding, and harsh chemicals.
7. Waterproof and water repellent coatings. They are generally not needed and can potentially cause serious damage to the masonry. Also avoid covering masonry with tar or cement coatings.

SIDEWALLS (COMMERCIAL BUILDINGS)

Sidewalls are the walls along the sides of commercial buildings, including party walls shared by two buildings.

RECOMMENDED

1. Restoration of ornate or finished sidewalls in the same manner as front facades.
2. New windows may be considered in former party walls. Placement, size and style should be compatible without replicating original openings.

NOT RECOMMENDED

1. Using sidewalls for advertising or billboards.
2. Making old party walls appear as an originally finished, major facade.

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. 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.

RECOMMENDED

1. Materials used in repointing should match the original in appearance and properties. This includes the color of the mortar and the joint type.

SIGNS

A pleasing physical appearance and image is crucial in attracting potential customers and business. The first image a potential customer will see is the sign which 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 perpendicular from a building wall

suspended - sign hung from underneath a awning/canopy

flush-mounted wall - attached directly to the face of an exterior wall, parallel to the building

wall painted - usually painted directly on side walls, they are often faded with age

masonry relief - carved into stone or cast in molded brick or terra cotta

painted glass - painted directly onto glass storefront display windows or glass doors

transom - painted on, colored or stained glass spelling out a store's name above the display windows

banner - temporary signs usually of paper, plastic or fabric, which are hung with or without a frame

free standing ground - Signs not attached to a building that sit low to the ground

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, between the ground and second floors of a building, portions of the cornice, and side walls. After the 1920s and 1930s, 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 Commission. The following guidelines are general in nature and allow for flexibility and variety in the creation of sign designs in the district.

RECOMMENDED

1. The location of signs on commercial buildings should conform with the traditional placement of signs on such buildings. On historic buildings the appropriate place is often on lintel strips above the store front.
2. The size, scale, color, shape and graphics of commercial signs should be compatible with the building and the surrounding area.
3. Lighting should be subtle and be compatible with the historic character of the district.
4. Signs which identify home occupations should be:
 - a) identification only (not advertising)
 - b) no greater than one square foot of surface area
 - c) designed to be read at the entrance rather than from the street
 - d) discreetly mounted against the building
5. Lettering styles should be legible, message should be simple, and fabrication should be done with quality materials and craftwork.
6. A majority of the sign face should contain the business name and image.
7. Any temporary or incidental sign that is allowed by the sign regulations of Dearborn County should adhere to the following guidelines:
 - a) Architectural features on the building should not be obscured, and
 - b) attachment to historic material should be done in such a way that any change is reversible.
8. Awning and canopy signs should be affixed flat or flush to the surface and scaled so as to not dominate the awning or canopy.
9. Historic signs inventoried in this plan should be retained and restored.
10. Window signs are signs that are affixed to or located on the interior side of a window, in such a manner that the purpose is to convey the message to the outside. These signs should be handpainted or silkscreened to the glass. Size and scale of the sign should relate to the window opening size. Allow at least 80% visibility through the window.
11. Signs should comply with all applicable ordinances and regulations.

NOT RECOMMENDED

1. Internally lighted signs and awnings.
2. Freestanding ground-mounted or pole signs, especially in residential areas. EXCEPTION: A free standing ground-mounted or pole sign may be considered appropriate when used to identify an historic resource that is open to the public. Such signs should be pedestrian-oriented and simple in design.
3. Billboards or other off-premises advertising signs.
4. Signs identifying a home occupation, historic information, or neighborhood association membership should not:
 - a) be individually lighted
 - b) be freestanding
 - c) constitute advertising
5. Signs which conceal architectural details.
6. Signs which have a negative impact on residential buildings.
7. Listing of products and services (not to exceed 10% of sign face and not detract from primary business identification).
8. Box signs that are constructed as independent box-like structures.
9. Flashing or animated signs.
10. Roof signs.
11. A projecting sign, unless it is pedestrian-oriented and its location, size, style, method of attachment, material and lighting is compatible with the building to which it is attached as well as its surrounding context.

The following information will assist the Commission in making a decision on a Certificate of Appropriateness application for a sign:

- a) exact location and dimensions and area of the sign
- b) exact message of the sign (lettering and graphics)
- c) sign color and materials
- d) color, materials, and method of illumination
- e) fastening method or supports

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 throughout 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.

RECOMMENDED

1. Storefronts that have acquired historic significance in their own right shall be retained and preserved.
2. Maintain the original proportions, dimension and elements when restoring, renovating or reconstructing a storefront:

1. Ornamentation that is foreign to a building or has no evidence of having existed.

2. Removing decorative elements simply because they are not original to the building. They may have significance of their own or are evidence of the evolution of the building.
3. Adding decorative details to parts of a building which never had such details. For example, window and door trim was sometimes different and more simple on one side, both sides or the rear of a building.
4. Covering up original details.

TRIM AND ORNAMENTATION

RECOMMENDED

1. Repair and preserve the original cornice, trim and decorative elements, even if worn or damaged. Replace with a replication only if damaged beyond repair or if the material is unsound.
2. Missing decorative details may be added when there is evidence that they existed. Evidence can be found from old photographs, remnants left on the building, paint lines where parts were removed, nail holes, old notches and cut outs in siding and trim. Observation of details on similar historic buildings can assist but is not always conclusive.
3. New materials should accomplish the same characteristics as the originals.

NOT RECOMMENDED

1. Fabricating a history that does not exist by using ornamentation that is foreign to a building or has no evidence of having existed.
2. Removing decorative elements simply because they are not original to the building. They may have significance of their own or are evidence of the evolution of the building.
3. Adding decorative details to parts of a building which never had such details. For example, window and door trim was sometimes different and more simple on one side, both sides or the rear of a building.
4. Covering up original details.

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 and time periods, building practices, and craftsmanship. Window materials, size, configuration, shape, and detailing all contribute to the appearance of a building. In addition, they are important to the alignment, pattern, and spacing of windows unifying 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 the size problem, windows are downsized to fit in the original openings of a building, consequently altering a structure's appearance. If the original windows are retained and retrofitted, it may be cheaper than purchasing and installing new windows. Window companies now routinely make custom sizes for preservation purposes. Original sash can be routed and new glass installed. An owner may want to consider traditional storms to improve thermal efficiency.

Residential:

Types of windows found in the Historic District include single and double hung sash, casement, and decorative windows (palladian, dormers, bay, oriel).

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.

Commercial:

Display windows, transoms and upper story windows all add to the streetscape's rhythms 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.

1/1, 2/2, 4/4 and 6/6 windows are most common.

RECOMMENDED

1. Windows on an historic building are important elements defining its architectural character and historic significance. Their original materials and features should be respected and retained. Replacement should only be done if necessary and if similar to the original.
2. Window replacement should be considered only when one of the following conditions exists and can be documented:
 - a) The existing windows are not original and are not significant.
 - b) The condition of existing windows is so deteriorated that repair is not economically feasible.
3. Rather than replacing windows to attain energy efficiency, existing windows should be repaired and retrofitted using caulk, weatherstripping, modern mechanical parts, and storm windows. Some windows can be slightly altered to accept insulated glass.
4. Storm windows should fit window openings exactly, without the use of spacers. They should be painted, anodized, clad or otherwise coated in a color to match the existing windows or trim. They should be compatible with the window pattern (no simulated muntins or decorative details), should not obscure window trim and may be made of wood, aluminum, or other metals or vinyl. Consider interior storm windows.
5. Original window trim should be preserved and retained. Only badly deteriorated sections should be replaced to match original. Decorative window caps or other details should be added only if there is evidence that they existed originally.
6. Window shutters (also known as blinds) may be installed if there is evidence that they once existed on a building, and then, only on those windows which had shutters. For evidence, look for old photographs, remaining hinges and hinge mortises.

NOT RECOMMENDED

1. Replacement windows not similar to the original in size, dimensions, shape, design, pattern, and materials. Examples, metal and vinyl cladding, snap-in muntins, and tinted glass are not considered similar to original wood windows.
2. Creating new window openings or eliminating original window openings. This should be considered only when necessary and should be avoided on significant, highly visible elevations.

MISCELLANEOUS**RECOMMENDED**

1. Air conditioners, solar collectors, and antennas/satellite dishes should be located inconspicuously. They should not be on primary facades, but rather towards the rear of the lot.
2. 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

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 form, its features and the way it was 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 came in a range of styles from simple fences to more elaborate and highly ornamental fences. These designs changed with time and were effected 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 it surrounds. Generally, historic fences were 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 19th century were made of iron while 20th century wire fences were made of steel. Wooden fences were plain, and were sometimes adapted from porch rail and 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 appeared on your property and will also aid in your choice of fencing type.

RECOMMENDED

1. Retain and repair historic fencing materials.
2. If fences have been removed or deteriorated beyond repair, the new fences should match the original material, texture, size and proportion.
3. Fences should be appropriate to the scale, style and materials of the building.
4. Use traditional materials such as wood, brick, stone and metal.
5. 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 set and anchored in a brick or stone base.
6. New fences should be simple rather than ornate.
7. Try to soften the visual impact of the fence with plantings.

8. The removal of inappropriate fences is not reviewed. However, once removed, these types cannot be replaced without a Certificate of Appropriateness.

NOT RECOMMENDED

1. Inappropriate fences include: chain-link, board-on-board, board and batten, basket weave, lattice, louver, split rail and stockade fences.
2. Avoid obscuring the views of the building.

SITE DEVELOPMENT AND 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 our community'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.

RECOMMENDED

1. Maintain the original topographic character of a site as perceived from the street.
2. Off-street parking located at the rear of the properties, oriented toward alleys, and screened if appropriate.
3. Parking lot dimensions, including the size of spaces, traffic pattern, and turning radius are to conform with the latest edition of Architectural Graphic Standards or other accepted city standards so that all spaces are usable and accessible.
4. Privacy fences, if desired, that enclose only the rear yard.
5. Front yard fences, if desired, that are open in style and relatively low (usually not excess of 42"). Picket, wrought-iron, or other ornamental fence may be appropriate, depending on the use of the property.
6. Trees that frame and accent buildings.

NOT RECOMMENDED

1. Significant changes in site topography by excessive grading or addition of slopes and berms.
2. Rear privacy fences which begin any closer to the street than a point midway between the

front and rear facades of the primary structure.

3. Privacy fences which are over six feet high.
4. Inappropriate fence types such as chain link, basket weave, shadow box, split rail, stockade and louvered.
5. Suburban massing of landscape materials and excessive foundations planting.
6. Decorative yard embellishments which are characteristic of an earlier era or a different place.

LIGHTING AND UTILITIES

Lighting and placement of public utility lines should follow local zoning ordinances.

RECOMMENDED

1. Lighting should be low-intensity. They should also be inconspicuous and simple in design and style. Period lighting is appropriate.
2. Whenever possible, utility lines should be located underground.

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 invoking negative visual impact.

RECOMMENDED

1. Hard surfaces including asphalt, concrete, brick, paver blocks.
2. Surface lots edged with concrete, stone or brick curbing.
3. Orderly and efficient layout of parking spaces to minimize congestion and overcrowding, including pavement markings with durable paint indicating parking spaces and flow of traffic.
4. Use of existing alleys for access whenever possible.
5. Physical and visual barriers between parking areas and a public sidewalk, street, alley, and/or residential area. These may include but are not limited to a masonry or solid urban wall with a minimum height of 3'-6', landscaping and fencing or some combination of the above.

6. Lighting fixtures designed to be compatible with the context in which they are placed. Lights installed in lots adjacent to residential properties should be low and shielded to reduce glare.
 7. Electrical lines to light fixtures, automatic gates and attendant booths should be buried below grade.

If they refuse to a local Dept. - we have no such established Dept.
 8. Parking lot drainage and access curb cuts that meet standards established by Department of Transportation and the Department of Public Works.
 9. A minimum of one deciduous shade tree planted on the interior of the lot for every ten parking spaces for any parking lot with twenty or more parking spaces.
 10. Minimum sizes and spacing for required landscaping as follows:
 - a) Deciduous shade trees -- two and one-half inch caliper at six inches above ground, with one tree planted every forty feet on center.
 - b) Deciduous ornamental trees -- one and one-half inch caliper at six inches above the ground, with one tree planted every twenty-five feet on center.
 - c) Multi-stemmed trees -- eight feet in height.
 - d) Densely twigged deciduous or evergreen shrubs -- thirty-six inches in height.
 11. A ten-foot buffer with 100% of the linear distance screened between a parking area and primary streets, residential uses, and sidewalks, using trees meeting minimum size requirements and spacing, and one or a combination of the following:
 - a) Architectural Screen -- a wall or fence that is simple in design and blends with the historic character of the district of one of the following:
 - i) a solid wall with a minimum height of 42", or
 - ii) open wall or fence up to 72" (with a minimum height of 42") if sight barrier is less than 50% and is used in combination with a plant material screen.
 - b) Plant Material Screen -- a compact hedge of evergreen or densely twigged deciduous shrubs with a minimum ultimate height of thirty-six inches.
- NOTE: The remaining ground area shall be planted and maintained in grass or other suitable ground cover.
12. Replacement during the next planting season of any plantings that are required in a Certificate of Appropriateness and that have died or have been removed.

NOT RECOMMENDED

1. Railroad ties, landscape timbers or similar elements used as edging for surface parking lots.
2. New curb cuts whenever existing curb cuts or alley access is available.
3. Excessive widths for new driveways.
4. Residential or suburban fencing styles, including chain link.

SIDEWALKS, DRIVEWAYS, STEPS, CURBS, AND STONE GUTTERS

The repair or replacement of existing sidewalks, driveways, steps, curbs, and stone gutters is reviewed by the Historic Preservation Commission.

RECOMMENDED

1. Retain and repair historically significant sidewalks, driveways, and steps.
2. If historically-significant sidewalks, driveways and steps are irreparable, then the replacement should match in location, appearance and properties as the original.

RETAINING WALLS

The retaining walls found in the historic district are not only functional, but visually contribute to the character of the district. The limestone retaining walls found in the residential area of the district unify the raised yards. Retaining walls are subject to a great deal of pressure from the grade above, so careful consideration should be taken to maintain these walls.

RECOMMENDED

1. Preserve and maintain existing retaining walls.
2. If retaining walls have been removed or deteriorated beyond repair, the new walls should match the original material, texture, size and proportion.

Guidelines for Renovating Non-Contributing Buildings

Buildings identified on the Building Significance Map as non-contributing can be assumed to have little, if any, historic significance. Work done to such buildings should follow the guidelines in this section. Work that is proposed to a building identified as non-contributing is viewed somewhat differently than work done to a contributing building. The effect that a building alteration has on surrounding historic buildings and on the character of the area is the primary factor rather than the effect on the subject building itself. This different perspective results in a much greater latitude for change in non-contributing buildings than in contributing buildings.

RECOMMENDED

1. Consider the following issues when planning major alterations to non-contributing buildings:
 - a) Does the building have good design features that should be kept, enhanced, or can otherwise contribute to the new design?
 - b) What are the prevalent materials, colors, heights, architectural features, etc. in the surrounding area?
 - c) What is the context of the building, i.e. historic buildings, non-historic buildings, vacant land?
 - d) Does the non-historic building have an aesthetic effect on any historic buildings?
2. Renovations, alterations and rehabilitation should use quality materials and crafting.
3. New architectural elements added to a non-historic building should be of a simple design compatible with the building and not visually intrusive within the district.

NOT RECOMMENDED

1. Materials, patterns and colors that directly conflict with surrounding historic buildings and the general character of its surroundings.
2. Altering a non-historic building to reflect an earlier time or another place.
3. Adding historic-looking features to a non-historic building to make the building look historic or of an earlier time period.

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 an area. A new building or structure which does not fit in 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 which 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 do not have to "be bland to blend."

There also may come a time where additional space is necessary in a historic building. Additions to historic buildings are not discouraged, however, they should be constructed in a manner which does not damage or destroy historic materials or features, nor should it effect 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 facade, reduce the size of the addition, or link the addition with a connector.

NEW CONSTRUCTION GUIDELINES: CONTEXT

Guidelines serve as aids in designing new construction which reacts sensitively to the existing context in a manner generally believed to be appropriate. Therefore, the most important first step in designing new construction in any historic district is to determine just what the context is to which the designer is expected to be sensitive.

Every site will possess a unique context. This will be comprised of the buildings immediately adjacent, the nearby area (often the surrounding block), a unique subarea within the district, and the district as a whole.

Generally, new construction will occur on sites which fall into the following categories. For each one described below, there is an indication of the context to which new construction must be primarily related.

1. **DEVELOPED SITE.** This is usually a site upon which there already exists an historic primary structure. New construction usually involves an addition to the buildings or the construction of an accessory building such as a garage.

Context. New construction must use the existing historic building as its most important, perhaps only, context.

2. **ISOLATED LOT.** This is usually a single vacant lot (sometimes two very small lots combined) which exists in a highly developed area with very few if any other vacant lots in view.

Context. The existing buildings immediately adjacent and in the same block, and the facing block provide a very strong context to which any new construction must primarily relate.

3. **LARGE SITE.** This is usually a combination of several vacant lots, often the result of previous demolition.

Context. Since this type of site was usually created as a result of relatively extensive demolition, its surrounding context has been weakened by its very existence. However, context is still of primary concern. In such cases, a somewhat larger area than the immediate environment must also be looked to for context, especially if other vacant land exists in the immediate area.

4. **EXPANSIVE SITE.** This site may consist of a half block or more of vacant land or the site may be a smaller one surrounded by many other vacant sites. Often there is much vacant land surrounding the site.

Context. The context of adjacent buildings is often very weak or non-existent. In this case, the surrounding area provides the primary context to the extent that it exists. Beyond that, the entire historic area is the available context for determining character. This type of site often offers the greatest design flexibility. Where the strength of the context varies at different points around a site, new design should be responsive to the varying degrees of contextual influence.

NEW PRIMARY STRUCTURES

The first step to take in designing new construction is to define the context within which it will exist. Once the context is understood, the following guidelines are meant to assist in finding a compatible design response. Setbacks, orientation, spacing, heights, outline, and mass are elements which generally relate to a building's fit within its surrounding street character. Style, fenestration, foundation, entry, and materials are elements which generally describe the architectural compatibility of a new building to its existing neighbors.

MATERIALS: The visual, structural and performance characteristics of the materials visible on a building exterior.

RECOMMENDED

1. Textures, patterns and dimensions of building materials should be compatible with those found on historic buildings in the area.
2. Natural materials, although modern materials may be considered provided they appear and perform like natural materials.

NOT RECOMMENDED

1. The application of salvaged brick, old clapboard siding, barnsiding or any other recycled materials on the exterior of new construction. The use of new compatible material is preferable.
2. Brick as the primary material on a building when its use will result in a significant alteration of the traditional relationship of brick to wood buildings in an area. New construction should reflect this historic distribution of building material.

SETBACK: The distance a building is set back from a street.

RECOMMENDED

1. A new building's setback should relate to the setback pattern established by the existing block context rather than the setbacks of building footprints which no longer exist. If the development standards for the particular zoning district do not allow appropriate setbacks, a variance may be needed.
2. If setbacks are varied, new construction can be located within a setback which falls within an "envelope" formed by the greatest and least setback distances.
3. If setbacks are uniform, new construction must conform.
4. On corner sites, the setbacks from both streets must reflect the context.
5. New commercial construction should reestablish the historic "building wall" whenever one historically existed.

ORIENTATION: The direction which a building faces.

RECOMMENDED

1. New buildings oriented toward the street.

NOT RECOMMENDED

1. New buildings at angles to the street which are not characteristic within the building or neighborhood context.
2. Buildings or building groupings which turn away from the street and give the appearance that the street facade is not the front facade.

SPACING: The distance between contiguous buildings along a blockface.

RECOMMENDED

1. New construction that reflects and reinforces the spacing found in its block. New construction should maintain the perceived regularity or lack of regularity of spacing on the block.

NOT RECOMMENDED

1. the creation of large open spaces where none existed historically. Such spacing is uncharacteristic and establishes holes in the traditional pattern and rhythm of the street.

BUILDING HEIGHT: The actual height of buildings and their various components as measured from the ground.

NOTE: In areas governed by this plan, heights should be determined using these guidelines rather than those noted in the zoning ordinance.

RECOMMENDED

1. Generally, the height of a new building should fall within a range set by the highest and lowest contiguous buildings if the block has uniform heights. Uncharacteristically high or low buildings should not be considered when determining the appropriate range. If the pattern of the block is characterized by a variety of heights, then the height of new construction can vary from the lowest to highest on the block.

2. Cornice heights can be as important as overall building heights and where there is uniformity, should conform with contiguous buildings in a similar manner.

3. New construction at the end of a block should take into account building heights on adjacent blocks.

4. If the area immediately contiguous to new construction does not offer adequate context to establish an appropriate new building height, the larger historic area context should be assessed.

5. Porch height can have an impact on the height relationships between buildings and should align with contiguous porch foundation and roof heights in a similar manner to buildings heights.

6. Foundation and floor line heights should be consistent with contiguous properties.

NOT RECOMMENDED

1. Any building height that appears either diminutive or overscale in relation to its context.

OUTLINE: The silhouette of a building as seen from the street.

RECOMMENDED

1. The basic outline of a new building should reflect building outlines typical of the area.
2. The outline of new construction should reflect the directional orientations characteristic of the existing buildings in its context.

NOT RECOMMENDED

1. Roof shapes which create uncharacteristic shapes, slopes and patterns.

MASS: The three-dimensional outline of a building.

RECOMMENDED

1. The total mass of a new building should be compatible with surrounding buildings.
2. The massing of the various parts of a new building should be characteristic of surrounding buildings.
3. If the context suggests a building with a large mass but the desire is for a smaller space, consider more than one unit as a means to increase the size of the building.
4. A larger than typical mass might be appropriate if it is broken into elements which are visually compatible with the mass of the surrounding buildings.

NOT RECOMMENDED

1. Near total coverage of a site unless doing so is compatible with the surrounding context.

STYLE AND DESIGN: The creative and aesthetic expression of the designer.

RECOMMENDED

1. No specific styles are recommended. Creativity and original design are encouraged. A wide range of styles is theoretically possible and may include designs which vary in complexity from simple to decorated.
2. Surrounding buildings should be studied for their characteristic design elements. The relationship of those elements to the character of the area should then be assessed. Significant elements define compatibility. Look for characteristic ways in which buildings are roofed, entered, divided into stories and set on foundations. Look for character-defining elements such

as chimneys, dormers, gables, overhanging eaves, and porches.

NOT RECOMMENDED

1. The imitation of historic styles. A district is historic because of actual historic buildings, not because it has been made to "look" historic. New construction will eventually be seen as part of the district's history and will need to be read as a product of its own time.
2. The adoption of, or borrowing from styles, motifs or details of a period earlier than that of the historic district or which are more typical of other areas or cities.

FENESTRATION: The arrangement, proportioning, and design of window, doors and openings.

RECOMMENDED

1. Creative expression with fenestration is not precluded provided the result does not conflict with or draw attention from surrounding historic buildings.
2. Windows and doors should be arranged on the building so as not to conflict with the basic fenestration pattern in the area.
3. The basic proportion of glass to solid which is found on surrounding buildings should be reflected in new construction.

NOT RECOMMENDED

1. Window openings which conflict with the proportions and directionality of those typically found on surrounding historic buildings.
2. Window sash configurations which conflict with those on surrounding buildings.

FOUNDATION: The support upon which a building sits.

RECOMMENDED

1. New construction should reflect the prevailing sense of foundation height on contiguous buildings.

NOT RECOMMENDED

1. High, raised entrances if surrounding buildings are raised only two or three steps off the ground.

2. Designs which appear to hug the ground if surrounding buildings are raised on high foundations.

ENTRY: The actual and visually perceived approach and entrance to a building.

RECOMMENDED

1. Entrances may characteristically be formal or friendly, recessed or flush, grand or commonplace, narrow or wide. New buildings should reflect a similar sense of entry to that which is expressed by surrounding historic buildings.

NOT RECOMMENDED

1. Entrances which are hidden, obscured, ambiguous, or missing.
2. Designing approaches to buildings which are uncharacteristic within the area.

NEW ADDITIONS AND ACCESSORY BUILDINGS

When designing a new addition to an historic building or a new accessory building such as a garage or storage building, the context to which the designer must relate is usually very narrowly defined by the existing buildings on the site. For the most part, the guidelines pertaining to new construction of primary structures (see previous section) are applicable to addition and accessory buildings as long as it is remembered that there is always a closer and more direct relationship with an existing building in this case. The following guidelines are specific to additions and accessory buildings and are particularly important when undertaking such a project.

RECOMMENDED

1. Accessory buildings should be located behind the existing historic building unless there is an historic precedent otherwise. Generally, accessory buildings should be of a secondary nature and garages should be oriented to alleys.
2. Additions should be located at the rear, away from the front facade.
3. The scale, height, size and mass should relate to the existing building and not overpower it. The mass and form of the original building should be discernable, even after an addition has been constructed.
4. Additions and accessory buildings should be discernable as a product of their own time.

NOT RECOMMENDED

1. Obscuring significant architectural detailing with new additions.
2. Altering the roof line of an historic building in a manner which affects its character.
3. Additions which look as though they were a part of the original house. Additions should be differentiated from the original building.
4. Additions near the front facade and at the side.
5. Imitating historic styles and details although they may be adapted and reflected.
6. Blocking the light of adjacent buildings.

*In both the commercial and residential areas within the district, generally the buildings are not more than three stories tall.

The following are suggested items to be submitted when applying for a Certificate of Appropriateness for new construction or additions:

- a) Site plan indicating existing structures
- b) Photographs showing a view of the street with the building site and adjacent properties
- c) Elevations of the proposed new building/addition
- d) Description or sample of materials to be used

MOVING BUILDINGS

Historic buildings existing in the Aurora Downtown Historic District should not be moved to other locations in the district. The moving of an historic structure should only be done as a last resort to save a building or possibly considered in the case where its move is necessary to accomplish development so critical to the neighborhood's revitalization that altering the historic context is justified. Moving a building strips it of a major source of its historic significance; its location and relationship to other buildings in the district. The existence of relocated buildings, especially in significant numbers, confuses the history of the district. The following guidelines are meant to assist in determining the appropriateness of moving a building.

RECOMMENDED

1. The building to be moved should be in danger of demolition at its present location or its present context altered as to have lost significance.
2. The building to be moved should be compatible with the architecture surrounding its new site relative to style, scale, materials, mass and proportions.
3. The siting of a building on a new site should be similar to its previous site.
4. After a building is moved, covenants should be to the deed detailing the type of work necessary for minimum proper restoration.
5. A plaque describing the date of the move and the original location should be placed in a visible location on the building.

NOT RECOMMENDED

1. Moving a building from outside the district if its loss will have a negative effect on its original neighborhood.
2. Moving buildings within the district. The existing location and relationship of buildings is a part of the neighborhood's history and gives us knowledge of historic lifestyles, development patterns, attitudes and neighborhood character.

Maintenance

Regular maintenance of your property is just as important as a 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 trigger the historic review process (unless demolition occurs by 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.

MAINTENANCE TIPS

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

General Definitions

Based on Indiana Code 36-7-11.1 as of April 1990

- I. COMMISSION: Refers to the Historic Preservation Commission appointed under IC 36-7-11.1-3.

- II. HISTORIC AREA: An area, within the county, declared by resolution of the Commission to be of historic or architectural significance and designated an "Historic Area" by the Historic Preservation Plan. This area may be of any territorial size or configuration, as delineated by the plan, without a maximum or minimum size limitation, and may consist of a single historic property, landmark, structure, or site, or any combination of them, including any adjacent properties necessarily a part of the Historic Area because of their effect on and relationship to the historic value and character of the area.

- III. HISTORIC AREA PLAN: A preservation plan prepared by the Commission for areas within Dearborn County declared to be local historic areas. Once the Commission has made a declaratory resolution of the historic or architectural significance of any area, structure, or site designated in it, the proposed plan is presented to the Metropolitan Development Commission for public hearing and adoption as part of the comprehensive plan of the county.

- IV. CERTIFICATE OF APPROPRIATENESS: Once a plan is adopted, a person may not construct any exterior architectural structure or feature, or reconstruct, alter, or demolish any exterior or designated interior structure or feature in the area, until the person has filed with the staff of the Commission ^{an} application for a Certificate of Appropriateness, plans, specifications, and other materials prescribed, and a Certificate of Appropriateness has been issued. However, this does not:
 - a) Prevent the ordinary maintenance or repair of any exterior or designated interior architectural structure or feature that does not involve a change in design, color or outward appearance of it.

 - b) Prevent any structural change certified by the Department of Metropolitan Development as immediately required for the public safety because of hazardous conditions. *We have no such Dept.*

 - c) Require a Certificate of Appropriateness for work that is exempted by the historic preservation plan.

- V. WORK EXEMPT FROM CERTIFICATE OF APPROPRIATENESS: The historic preservation plan may provide that certain categories of work accomplished in the Historic Area are exempt from the requirement that a Certificate of Appropriateness be issued. Various historic preservation plans may exempt different categories of work.

VI. CERTIFICATE OF AUTHORIZATION: The Certificate of Authorization is granted to allow an applicant to proceed with inappropriate work in those cases in which undertaking the appropriate work would result in substantial hardship or deprive the owner of all reasonable use and benefit of the property or where its effect would be insubstantial.

VII. DEFINITIONS:

ELEVATION: a drawing showing the elements of a building as seen in a vertical plane.

FOOTPRINT: the outline of a building on the land.

NEW CONSTRUCTION: any work undertaken on a new building or feature. An addition to an historic structure is considered new construction.

PLAN: a drawing illustrating the elements of a building as seen in a horizontal plan.

REHABILITATION: any work undertaken on an existing building, regardless of the age of the building.

STREETSCAPE: a view or picture of the street setting depicting the proposed or existing building in relationship to other buildings on the street.