



BANTA RESIDENTIAL HISTORIC DISTRICT DESIGN GUIDELINES

CITY OF VALPARAISO, INDIANA
ADOPTED:

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ACKNOWLEDGMENTS

Sources for the *Preservation Guidelines*
Banta Residential Historic District:

- Borough of Gettysburg, Adams County, Pennsylvania, *Gettysburg Design Guide*
- City of Berkeley, California, Planning Commission, *Downtown Berkeley Design Guidelines, 1994.*
- City of Elkhart, Indiana, Elkhart Historic Preservation Commission, *Preservation Guidelines: State-Division Street Historic District, 1981/1994.*
- City of Indianapolis, Indiana, Indianapolis Historic Preservation Commission, *Wholesale District Plan, VIII Demolition Guidelines.*
- City of Michigan City, Indiana, Michigan City Historic Review Board, *Preservation Guidelines, 1999.*
- Historic Landmarks Foundation of Indiana: *Porter County Interim Report: Indiana Sites and Structures Inventory, 1991.*
- National Trust for Historic Preservation, *Keeping Up Appearances, 1983.*

Valparaiso Historic Preservation Commission Members, 2006

Caroline Conner, Chairwoman
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Text, Layout and Illustrations



WORKING WITH THE HISTORIC PRESERVATION COMMISSION

These guidelines are intended to help establish a standard of appropriate physical design. The guidelines are written for property owners, building tenants, architects, designers, developers, city staff, and members of city boards and commissions who influence physical change in the historic districts. The Commission will make every effort to work with the property owner, to achieve the property owner's goals while following these guidelines.

The Commission shall have the latitude in the interpretation of these Guidelines when deliberating and approving applications for Certificates of Appropriateness. The Commission shall reserve the strictest interpretation of the Guidelines for properties rated "Outstanding" and "Notable" in the Commission's survey of the City of Valparaiso. The Commission shall have latitude in allowing replacement materials for properties rated "Contributing" or "Non-contributing".

As the property owner within a historic district, you must apply for a Certificate of Appropriateness (COA), and the Commission must approve and issue the COA **before the Building Department issues a building permit or any work begins** on any of the following changes to the property:

- demolition
- additions
- new construction
- reconstruction
- alteration
- color change
- any conspicuous change in the exterior appearance of the existing building including windows, doors, roof, entrances, all exterior features, and walls

STAFF APPROVALS:

An in-house staff approval can be secured for any in-kind replacement or maintenance item. If you are simply fixing what was there with the same thing, then staff are authorized to approve without your having to wait for the next commission meeting.

Tips for working with the Valparaiso Historic Preservation Commission:

Plan ahead, call ahead.

Meetings of the Valparaiso Historic Preservation Commission are on the third Thursday of the month at 7:00 p.m. in the City Hall Council Chambers, 166 West Lincolnway.

While you are going through the process, ask for assistance with technical or design questions.

Meet with staff before submitting an application.

Think ahead. List possible future work in your application to get it approved at the same time.

These preservation guidelines are meant to guide design decisions in the early phases of a project in order to provide design direction. Projects will be reviewed for conformance with these guidelines by the Historic Preservation Commission prior to the project beginning. As every project and circumstance is different so each project will be reviewed on a case by case basis. Projects which do not strictly follow the guidelines may require justification for non-compliance and/or conditions of approval.

Comments and suggestions for revisions to the Preservation Guidelines are welcome and should be made in written form to the Valparaiso Historic Preservation Commission.

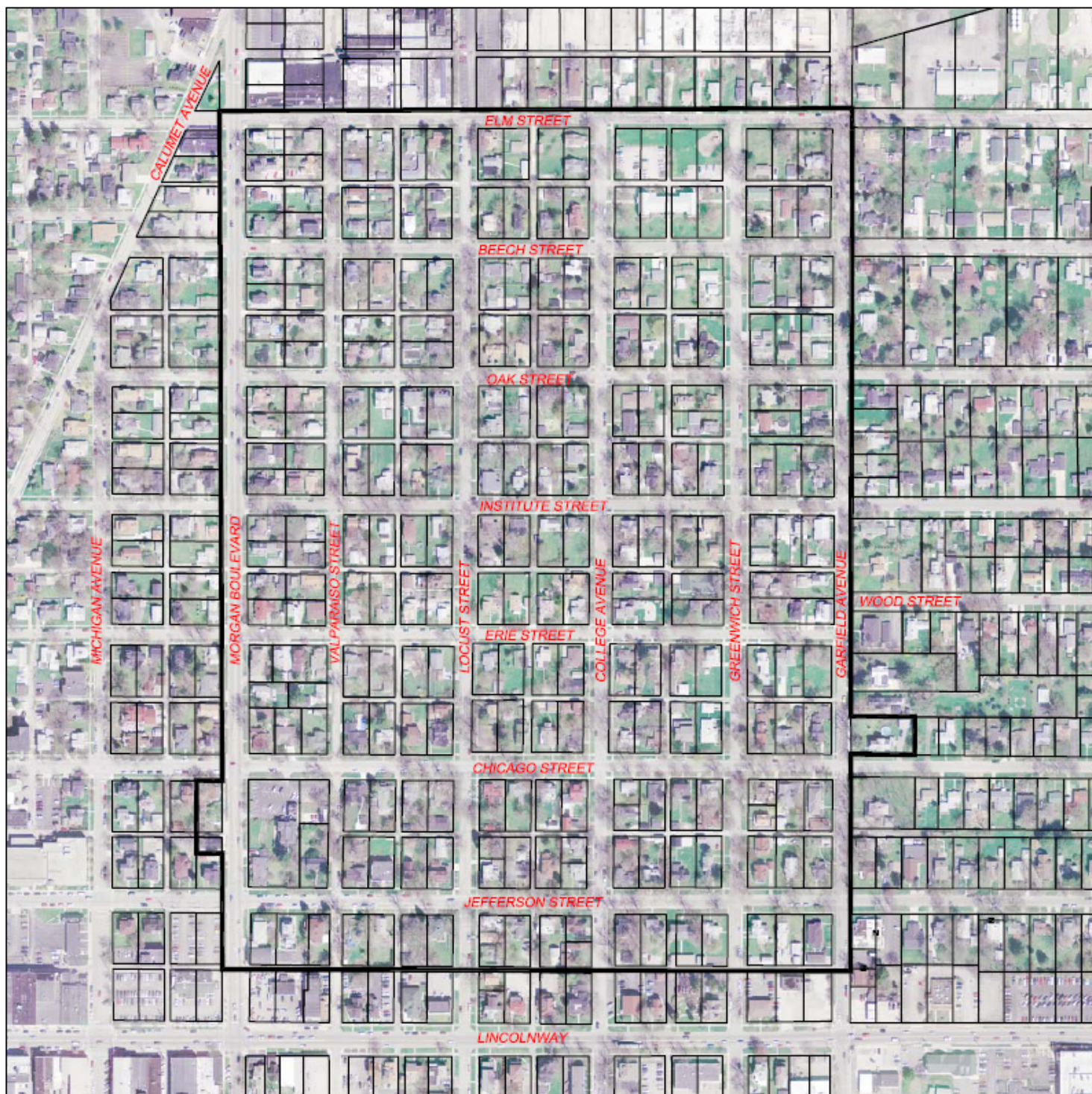
To apply for a Certificate of Appropriateness, to ask questions regarding these Guidelines, or to seek advice about work you wish to do, contact:

Valparaiso Historic Preservation Commission

166 West Lincoln Way
Valparaiso, Indiana 46383
Phone: 219-462-1161
email: valpo.us.in

BANTA RESIDENTIAL HISTORIC DISTRICT BOUNDARIES

The Banta Residential Historic District is bound on the west by Morgan Avenue, on the north by Elm Street, on the south by the alley behind East Jefferson Street, and on the east by Garfield Street.



PROPOSED BANTA HISTORIC DISTRICT



ARCHITECTURAL STYLES AND TYPES

Several architectural styles and types are represented in the Banta Historic Residential Historic District. Homes date from the late 1800s to the mid 1960s. The following is a guide to assist with the identification of styles and types in the district.

Federal c. 1860-1870



Called Federal because of its popularity during the Colonies' fight for independence and the subsequent creation of a Federal government system, this style is typified by a low pitch roof; smooth, symmetrical façade; and large glazed openings, fanlights and/or sidelights around the main entry doors. Also called Georgian or Adamesque, this style has rigid symmetry, balanced proportions, and some Classic detailing. Less ornate styles were used through out the Midwest and are usually constructed of wood rather than brick or stone.

Romanesque Revival c. 1885



This monochromatic brick or stone building is highlighted by the semi-circular arches for window and door openings. The arch is used decoratively to enrich corbel marking horizontal divisions. Facades are flanked by square or polygonal towers of differing heights and covered with various roof shapes. Usually used for institutional or civic buildings, it is sometimes found in residential structures. This building gives the look of heavy and squat massing.

Cotswald Cottage c. 1920



This picturesque Cotswald Cottage may remind you of a storybook house with cozy corners; quirky angles; and other charming details such as steep gables; brick, stone, or stucco siding; sloping/uneven roofs sometimes made of pseudo-thatch; casement windows with small panes; small dormer windows; low round doors; and asymmetrical design. This design is a popular subtype of the Tudor Revival style and based upon the cottages built since the medieval times in the Cotswald region of southwestern England. The Cotswald Cottage style became especially popular in the United States during the 1920's and 1930's. Also known as a Hansel and Gretel Cottage or the English Country Cottage.

ARCHITECTURAL STYLES AND TYPES CONTINUED

Vernacular Victorian/Princess Anne c. 1880-1910



Vernacular is a term used to describe a simplified house form with T, L, or cross plan which is embellished with details derived from late-nineteenth century styles -- most commonly Queen Anne or Italianate. Elements such as gingerbread brackets, spindled friezes, and turned porch posts were applied to a simple house form to reflect popular styles of the time. Other terms used for this type of house are Vernacular Victorian or Fold Victorian.

Shot Gun c. 1860-1920



Another type of vernacular architecture is shown in this one room wide house which features a gable-end entry and consists of two or three all-purpose rooms placed back to back. It was said if a gun were fired through the front door, the shot would pass through all the rooms in a straight line and go right out the back door.

Colonial Revival c. 1900-1920



Following on the heels of America's Centennial celebrations, the Colonial Revival emerged in the early 1880's. The style borrowed heavily from early American architecture - particularly Georgian style buildings. In the early phase the Colonial Revival style remained the exclusive domain of fashionable architectural firms and was favored for the large residences of wealthy clients. The reuse of Colonial design in the United States toward the end of the 19th and into the 20th century was typically in bank buildings, churches, and suburban homes.

ARCHITECTURAL STYLES AND TYPES CONTINUED

Dutch Colonial/ Cottage c. 1920



This style is part of the Colonial Revival styles popularized during the Philadelphia Exposition of 1876. A throw back to the Dutch Colonial Style along the Atlantic seaboard prior to the United States' independence from Britain. Plans could be ordered through the mail, were extremely popular post World War II.

Queen Anne 1880-1910



The Queen Anne style combines medieval and classical elements for an eclectic mix of materials, patterns, and features. Common characteristics and features include an asymmetrical plan, contrasting wall materials, bay windows, turrets, towers, spindled porches and balconies, tall chimneys, and stained glass windows. Free Classic Queen Anne's which are also represented in the historic district feature classical columns, dentils, and Palladian windows.

Craftsmen c. 1910-1930



Like the Queen Anne Style, the Free Classic/Eclectic Style takes elements from all styles, materials, and patterns. It consists of an asymmetrical internal and external layout, steeply pitched gabled roofs, cross gables, towers, and pointed dormers. Large porches and rounded verandas are also characteristics. It is very uncommon to see two similar looking buildings in this style as it is an individualistic style of architecture.

ARCHITECTURAL STYLES AND TYPES CONTINUED

Collegiate Gothic 1900 – 1930



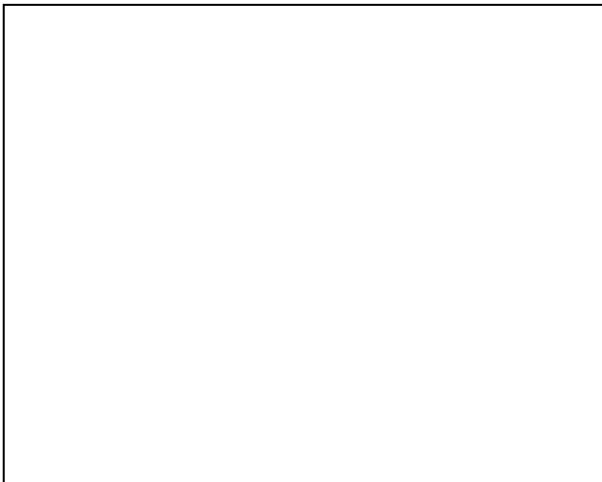
This style uses a lot of Gothic Revival elements such as brick, closely spaced tall vertical windows in groupings, and parapet walls along roof lines. Made popular during the 1910s and 1920s for college campuses, this style was widely used in municipal school systems throughout the United States.

Italianate 1860-1880



This rectangular, almost square, house usually consists of two or three stories; wide eaves which are normally supported by brackets; tall narrowly thin windows; and a low-pitch hipped roof which is sometimes accented with a cupola. Symmetry is a common element of this style. Other decorative features may consist of ornate “eyebrows” over doors and windows either in a half round or flat shape. Buildings may be constructed of brick, wood, or ashlar.

American Foursquare- 1900-1930



This house type features a square or rectangular house plan with two full stories having a box-like appearance. Features include low pitched hipped roof with dormer windows; wide, projecting eaves; balanced façade of brick, cast-cement block, clapboard, stucco or combinations; and windows with multi-pane upper sashes, sometimes in pairs. One-story porch spans front façade. The Foursquare was appointed with elements and features of other styles that were popular at the time such as Colonial Revival and Prairie styles. The Foursquare was practical, versatile, and the all-American family house providing convenience, comfort, and affordability.

ARCHITECTURAL STYLES AND TYPES CONTINUED

Prairie Style c. 1900-1930



Prairie Style consists of one or two story with eaves of the low-pitched roof extend well beyond the exterior wall creating a horizontal and low to the ground look. Name was taken from the prairies of the Midwest where the style was generated and the best examples built. Made famous by Frank Lloyd Wright.,

Bungalow 1915-1940



The Bungalow was a very popular style characterized by one, one-and-a-half, and sometimes two stories. It has projecting rooflines usually with exposed rafter ends and dormer windows. Front porches have either a separate roof or are tucked under the main roof of the house. The bungalow was generally square or rectangular in plan and used various materials such as brick, clapboard, stucco, stone, or a combination. Like the Foursquare, ornamentation was applied using popular styles of the time such as Craftsman and Prairie.

Art Moderne 1930-1950



Following on the heels of the Art Deco style, these buildings usually consist of rounded corners, flat roofs, smooth wall finish without surface ornamentation, and horizontal bands of windows to create a distinct streamlined look. Aluminum and stainless steel open are used for doors, windows, trim, railings, and balusters. Windows are often located on corners or appear to wrap around corners to add to the streamlined look. Style is also known as Streamlined Moderne.

ARCHITECTURAL STYLES AND TYPES CONTINUED

Ranch 1935-1970



This style was originated in the mid-1930's by several creative California architects. It gained popularity during the 1940's to become the dominant style throughout the country during the decades of the 1950's and '60's. "Rambling Ranch" houses popularity was made possible by the country's increasing dependence on the automobile. Street car suburbs of the late 19th and early 20th centuries still used relatively compact house forms on small lots

because people walked to nearby streetcar lines. Asymmetrical one-story shapes with low-pitched roofs dominate. Three common roof forms are used: the hipped version is probably the most common, cross-gabled, and side-gabled. Moderate or wide eave overhang may be boxed or open as well as the rafters exposed as in the Craftsman. Wooden and brick wall cladding are used sometimes in combination. Modest bits of traditional detailing which was loosely based on Spanish or English Colonial precedents. Decorative iron or wooden porch supports and decorative shutters are most common. Ribbon windows are frequent as are large picture windows in living areas. Partially enclosed patios, courtyards, borrowed from Spanish houses, are common features. Private outdoor living areas to the rear are a direct contrast to the large front and side porch.

ABOUT THE HISTORIC PRESERVATION COMMISSION

The Valparaiso Historic Preservation Commission was entrusted by ordinance of the Valparaiso Common Council in 2000, with the responsibility of surveying, planning for, and establishing historic districts within the City of Valparaiso. The purpose of establishing historic districts is to safeguard the heritage of the city by preserving areas which reflect elements of its cultural, social, spiritual, economic, political, engineering, and architectural history. It is an effective tool in stabilizing and improving property values, fostering civic beauty, and community pride as well as to strengthen the local economy. In addition historic districts promote the education, pleasure, and welfare of the citizens of Valparaiso, the State of Indiana, and the United States.

The Commission is composed of five residents of the City of Valparaiso who are appointed by the Mayor. Members are interested in the preservation of the built environment and in maintaining and preserving the integrity and historic character of Valparaiso's neighborhoods and downtown. Members have a strong interest in history, art history, law, preservation, and architecture.

BENEFITS OF DESIGNATION

Local designation is a tool used by communities to protect and preserve historic character, guide design, and preserve sense of place. A 1997 study called *Preservation & Property Values* proved that local designation does not have a negative impact on property values. The study looked at five Indiana cities with preservation commissions/review boards and compared locally-designated districts to National Register districts and areas of similar housing stock with no designation. The study confirmed that local designation does not lower property values, but instead they often appreciated as much or more than properties in other parts of the community, including new subdivisions and non-regulated historic neighborhoods. Eleven lessons learned from the study are listed below:

- Local historic designation has a positive effect on property values, despite the common misconception that regulation damages property values. According to the study, the value of the properties in locally designated historic districts appreciated as much or more than properties in other parts of the community, including new subdivisions and non-regulated historic neighborhoods.
- Designation as a local historic district does not discourage reinvestment in existing buildings.
- Listing in the National Register of Historic Places, which is largely honorary and not protective, does not boost a neighborhood's property values as much as being designated as a local historic district.
- Buyers in historic districts have broader choices in building style, size, and features and get more house, dollar for dollar for their money.
- Local historic districts contain racially and economically diverse populations that mirror their community's mix of people.
- Historic districts do not push out old and poor residents. In fact, local historic districts typically provide affordable housing at many price points for both homeowners and renters.
- People who purchase homes in historic districts aren't just passing through, but tend to remain for an extended period, adding stability to an area. Local districts promote increased levels of homeownership.
- Historic district designation can force better-quality new construction. Proposed new construction is reviewed to make sure it "fits in" with a neighborhood's character in terms of building materials, scale and quality of construction.
- Strong, consistently enforced local ordinances have a greater positive impact on property values than do weaker ordinances.
- Historic district commissions approve more than 90 percent of the proposals they receive. Far from limiting what people can do with their properties, historic district commissions actually aid property owners by offering design assistance, advice on restoration techniques and products and guidance in finding suitable contractors.
- Historic neighborhoods can still effectively serve its traditional, multifunctional role in a community.

THE DISTRICT ENVIRONMENT

The setting and environment surrounding the houses is very important to the character of the district. Setbacks, sidewalks, fencing, garages, landscaping and other elements of the streetscape are important and significant and help give the district its sense of identity. These features are important in understanding the development and history of the area. These elements generally include the following broad areas of impact.

Garages and Accessory Buildings

Appropriate- Preserve and maintain existing buildings such as garages, carriage houses. Locate new structures in rear yards, and design so that materials and proportions are compatible with the primary structure. Refer to the new construction section of the guidelines when considering a new accessory building.

Inappropriate- Avoid removal of historic garages, carriage houses, green houses and other accessory structures that are original or important to the property.

Setbacks, Streets, Sidewalks and Driveways

Appropriate- Maintain deep setbacks, existing streets, sidewalks and driveways.

Inappropriate- Avoid widening of the existing street, introducing new streets or parking lots. Parking lots are discouraged and should be located at the rear or side yard and screened to maintain the feel of the neighborhood. Front yards should not be paved, black-topped, filled with stone or gravel, nor enclosed with inappropriate fencing.

Lighting

Appropriate- Exterior lighting should be low intensity in nature and is directed to specific areas to minimize bleeding into surrounding space. Light fixtures on the exterior of homes should be maintained if they are original or of compatible design. New light fixtures should be compatible with the style of the home. When new street lighting is introduced, appropriate fixtures should be compatible with the time period of the district.

Inappropriate- Conspicuous, high-intensity overhead lights are inappropriate. Streetlights that are not representative to the era and introduce inappropriate materials and scale should be avoided.

Landscaping

Appropriate- Preserve mature tree plantings, unless they pose a threat to a building or site. Remove or prune trees and shrubs in close proximity to the building that could cause deterioration. Place large growing shrubs and trees where they will not cause damage through moisture retention, root invasion, and falling or rubbing limbs. Vines are discouraged as they cause damage to building materials.

Inappropriate- Avoid removal of mature trees and landscaping elements that contribute to the overall neighborhood. Mature trees constitute as a shade tree that is twelve inches on diameter or larger, an ornamental tree that is four inches in diameter or fifteen feet high, or an evergreen tree that is eight inches in diameter or fifteen feet high. Avoid brightly colored or sharply contrasting stones, tires, logs or exposed railroad ties whenever possible.

Fencing

Appropriate- Acceptable designs include slat-style (vertical board), picket or wrought iron. Fences should be limited to a maximum height of six (6) feet. When enclosing a rear yard, fences should stop at a midway point between the front and rear of the house.

Inappropriate- Chain link, stockade, basket weave, and split rail are inappropriate fence types for installation within the public view.

WOOD SIDING AND ELEMENTS

Wood siding has proven to be a good exterior facing material. Water infiltration, poor maintenance, and the lack or improper use of paint can lead to decaying wood and loose, cracked, and missing siding and other wooden elements. Even if siding has deteriorated such as warping, cracking or rotting, wood siding can be repaired. As a general rule, repair and replace only those areas or boards that need it, rather than removing all the old siding and installing new.

Appropriate

Retain original exterior building materials. Prevent deterioration of wood materials by repairing, cleaning, painting, and routine maintenance as needed. If original architectural details and trim features are deteriorated beyond repair, they should be replaced with components of the same materials and design.

Inappropriate

Do not remove original wood siding or resurface with new material that is inappropriate or was unavailable when the building was constructed, such as artificial stone, brick veneer, aluminum or vinyl siding (see Guidelines for Vinyl and Aluminum siding.)

Repair Options:

Repair damaged wood siding by reinforcing, patching, or piecing-in. Repair simple cracks and splits with strong exterior wood glue. Warping may be repaired by careful and well-placed nailing or drilling.

Repair the pieces of wood than can be repaired; replace the pieces that are too deteriorated for repair with new wood of the same size, profile, and character as that of the historic wood. Putty or wood filler should be used to smooth out the seams between old and new wood.

When deterioration is too severe or extensive, replace all deteriorated wood with new wood of the same size, profile and character of the historic wood or by piecing-in with wood or consolidating with approved epoxy products.

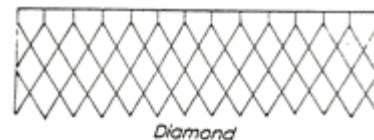
Drop Siding: interlocking horizontal panels, sometimes called German siding. Each panel has a flat surface with a rounded channel at the top.



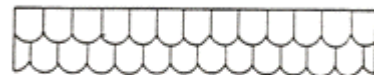
Bevel, Clapboard, Lap Siding: Single boards, tapered from the top to bottom, and nailed in overlapping fashion. Usually 4" wide with distinctive shadow effect.



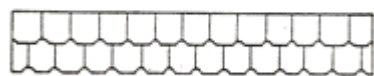
Decorative Shingle Siding:



Diamond



Fish Scale



Cove



Staggered or Butt

Vinyl and Aluminum Siding:

- remove the original character of a historic building. Usually all decorative wood trim is removed reducing the building into a featureless plastic box. The application of siding often results in clumsy detailing at corners and at window and door openings which draws attention to the alteration.
- are not maintenance free and will fade, crack, weather and eventually require regular painting to maintain their appearance (paint manufacturers like Benjamin Moore & Co. are marketing specially formulated paints for vinyl siding).
- conceal problems by forming a vapor barrier creating an “air lock” that prevents the normal passage of humidity from the inside of a building to the outside-trapping moisture leading to rot and insect infestation.
- have little or no insulation value (*according to ruling by the Federal Trade Commission FTC*).
- are more difficult to maintain requiring repairs to be made by a contractor or manufacturer. Wood siding repairs, (*such as scraping, patching and painting*) can usually be handled by the property owner.
- provide no guarantees with warranties generally not covering changes in color and finish or damage resulting in accidents, vandalism or weathering. If siding is damaged or needs replaced, there usually is no guarantee to match color, size, or style.

Appropriate

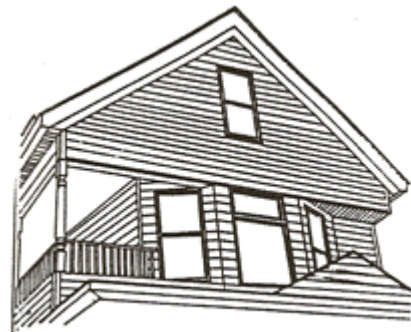
Use vinyl and aluminum siding only when the original siding is so deteriorated or damaged that it cannot be repaired. If artificial siding must be used, it shall be the same size, profile and style as the original wood. Retain original trim around windows, doors, cornices, gables, eaves and other architectural features. Provide ample ventilation to the structure in order to prevent increased deterioration of the structure due to moisture entrapment or insect infestation.

Inappropriate

Avoid any use of artificial siding if at all possible; it can cause a radical change in a district's and building's appearance and can cause extensive physical damage over time. Covering brick or masonry with artificial siding is never recommended.



Original Siding: Note the narrow clapboard siding, window surrounds, fishscale shingles siding, and recessed-paneled gable detail with decorative brackets.



With Aluminum or Vinyl Siding: Same Queen-Anne style house after the loss of the decorative features, awkward proportions, and poor workmanship of artificial siding.

MASONRY

Masonry is typically viewed as a very strong building material. Major causes of deterioration include prolonged exposure to water, harsh cleaning methods (*such as sandblasting*), inappropriate repair, improper maintenance, and general neglect. Brick is the most common masonry type in Valparaiso's historic district although other materials such as limestone and stucco are used.

Appropriate

Retain original exterior building materials whenever possible. Clean masonry, including limestone, concrete block, stucco and brick, only when necessary to halt deterioration or to remove stains. Use gentle methods of cleaning surfaces such as a low pressure water wash with soft, natural bristle brushes and/or approved preservation products.

Repoint mortar joints only when there is evidence of moisture problems or when sufficient mortar is missing to allow water to stand in the mortar joint. Duplicate the existing mortar in composition, color, texture, and joint size and profile.

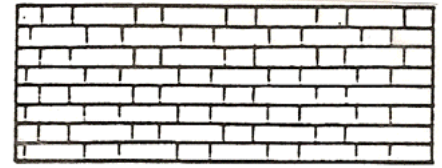
Inappropriate

Do not sandblast or use harsh detergents on masonry, including limestone, concrete block, stucco and brick. This method of cleaning erodes the original surface material and accelerates deterioration. Do not paint masonry surfaces unless they were originally painted. when repainting, do not use mortar with a high Portland cement content. This will create a bond that is stronger than the original stone or brick, which can cause the stone or brick to crack and spall.

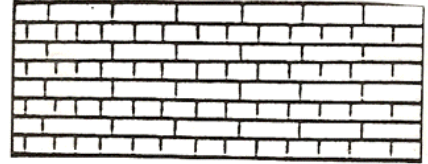
Do not use waterproof or water repellent coatings or surface consolidation treatments unless previous paints or coatings were removed, the masonry sandblasted in the past, or there is severe deterioration. Coatings are usually unnecessary, expensive and can accelerate deterioration of the masonry. Do not repoint mortar joints that do not need repointing.

Brick Bond Patterns

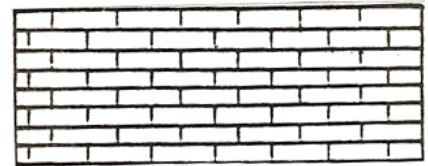
Flemish:



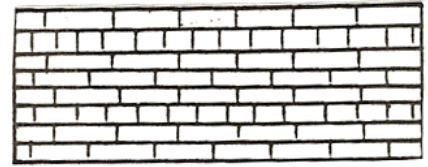
English:



Running:

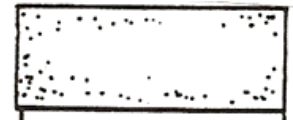


Common:

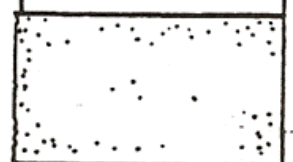


Mortar Joint Profiles

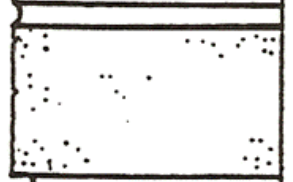
Flush:



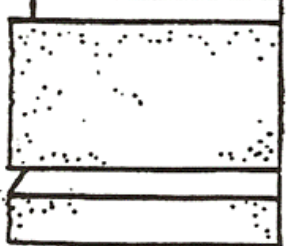
Concave:



Raked:



Weathered:



Cleaning Methods:

Tests should be performed to identify the least harmful cleaning process, starting with the mildest method first. Water washing (*hand scrubbing, spraying, low-pressure washing, and steaming*) is the gentlest, easiest, most economical cleaning method. If water washing cannot produce the desired result, proceed with chemical washing under the guidance of an experienced professional. Acids used to clean masonry must be diluted to the exact recommended strength or will etch or bleach the masonry. Abrasive cleaning methods, tools, and equipment (*wire and metal brushes, sandblasting, rotary wheels, power sanding disks, belt sanders, etc.*) should never be used for cleaning historic buildings.

Tuckpointing/Repointing:

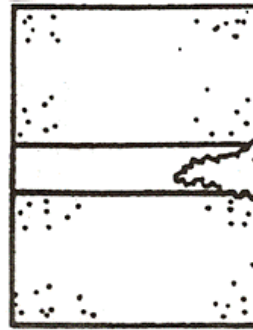
The pattern of the masonry joints in a historic building is usually important to the architectural character. Alterations in the width, color, and texture of mortar joints can radically change the appearance of a historic building. Tuckpointing or repointing is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. Repoint only those areas that require work rather than an entire wall. New mortar should match the original in strength, color, texture, and detailing. To avoid damage to the sides and edges of the stone or brick, use only hand tools for removing old mortar.

Stucco:

Stucco problems are often the result of improper mixing of the mortar, poor installation, building settlement, and exposure to the weather. Water causes most stucco failure. Water-damaged stucco usually bulges or falls away from the building when the stucco delaminates and loosens from the lath. Sometimes the stucco is applied directly to masonry. After 1900, most stucco was composed primarily of Portland cement, mixed with some lime. Most stucco was applied in three layers (*scratch coat, brown or straightening coat, and finish coat*).

Stucco repair generally requires the skill and experience of a professional plasterer. The complete removal and replacement of stucco is not always financially feasible. Stucco can be patched, however it can be difficult to maintain a uniformity of color and texture. Patching and repairing should be done to areas that have logical break points.

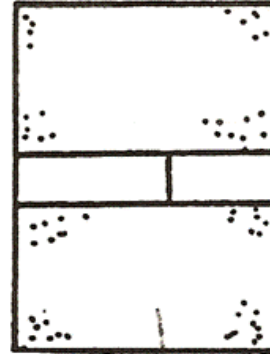
Removing Old Mortar



Incorrect

Mortar not cleaned out to a uniform depth.

Edges of brick damaged by power tool or grinder creating a wider joint.



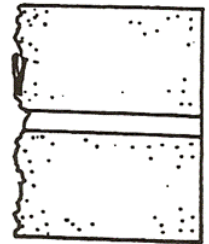
Correct

Mortar cleaned out to a uniform depth — about 1" deep.

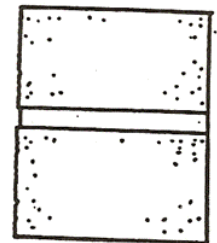
Using hand tools, edges of brick are undamaged.

Effects of Sandblasting:

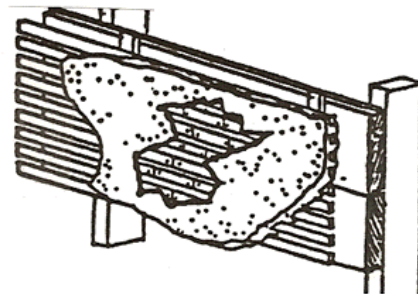
Brick no longer has protective surface. The brick will begin to crumble or "dust."



Brick which is was not sandblasted.



Stucco: Stucco damage with exposed, wood lath



PAINTING AND PAINT COLORS

Although paint colors are temporary, generally reversible and have usually changed many times throughout history of a building, they are important in defining certain architectural styles and their elements. An appropriate paint color scheme can have the greatest single impact in accentuating the decorative details and character of a historic property. Although it is not necessary to paint a historic building in the original colors, the selection of colors should be based on the period and architectural style of the building.

Although there are no set rules and many exceptions, usually a variety of colors were applied to irregular, asymmetrical buildings and simple color combinations were applied to more formal, symmetrical properties.

Paint is more than colors alone and is an important protective coating for a building. It keeps out water and prevents wood decay such as rot and corrosion. The durability of paint depends on many factors including the condition of the building (*are there gutters and downspouts?*). Other factors are the quality and type of paint, the method of application, protection from rain and sun, and the quality of surface preparation (*scraping and priming*). The key to a long-lasting paint job is good surface preparation involving the removal of flaking and loose paint; sanding and caulking; the use of multiple prime and top coats; and routine touch-ups.

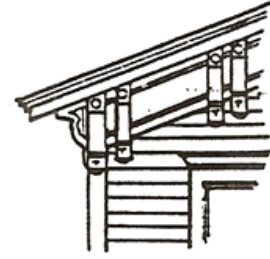
Appropriate

Repaint with colors commonly in use at the time the building was constructed. Consider using different shades of the same color when variation in color is desired but there is danger of the color scheme become too busy. Generally, the less number of colors, the more effective the results.

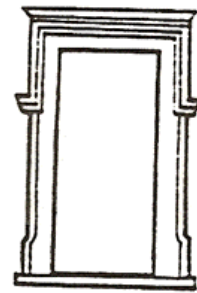
Inappropriate

Avoid single-color schemes on buildings that originally had vibrant, multiple and contrasting colors. Avoid highly, multi-colored schemes on buildings that originally were painted with restraint and simplicity. Avoid painting brick or stone masonry unless it has already been painted.

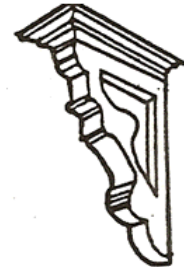
Generally, a paint color scheme is broken down into the Elements of a building, including (1) siding, (2) trim, (3) decorative details, and (4) window sashes.



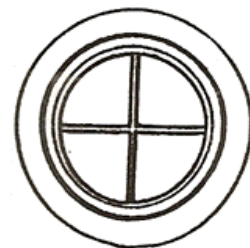
Siding: the walls or “body” of a building are painted one color (unless there is a change in materials or division, often between 1st and 2nd floor). Paint brick or stone masonry only when they have already been Painted.



Trim: trim is painted a different color from the body to accent features including framing around windows and doors, corner boards, cornices, porches, and porticos.



Decorative Details: brackets, finials and ornament are often painted a sharply contrasting color and used to call attention to the ornamentation.



Window Sashes: the window sash is usually painted a different color from the trim or siding. The color is usually darker than the trim, making the windows appear to recede into the walls of the building.

Surface Preparation:

Surface preparation is the most important part of any paint job. Removing earlier layers of paint usually is necessary to insure a sound surface, clean and free of loose paint. Not all paint removal methods, such as open-flame torches, are appropriate for historic buildings and can ultimately cause more damage.

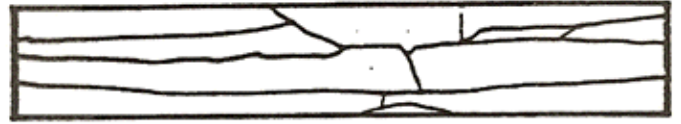
Water blasting can be a good way for removing loose and flaking paint, dirt and salts. However this is just one step in the process – not an alternative to scraping or sanding. Be aware of two important factors: (1) the pressure and volume of the water to may damage the wood and (2) wait to paint the building until after the siding is thoroughly dry.

Abrasive removal methods, such as sandblasting, can remove the outer, protective coating of brick and cause irreversible damage to wood siding. The preferred methods are (1) hand cleaning, (2) hand scraping, and (3) light hand sanding.

Tips to Avoid Paint Problems

- Paint only when the temperature is between 50 and 90 degrees and humidity levels are below 60%.
- Never paint in direct sunlight.
- Read and follow the paint manufacturer's directions.
- Only paint a clean surface free of loose or peeling paint, dirt, fungus, or mold. If needed, clean with a natural bristle brush, using a household detergent or bleach.
- Completely prime surface which is to be painted, especially when switching from oil to latex paints.
- Prevent excess moisture around your building by (1) moving shrubbery which is too close, (2) keeping relative humidity inside below 40% with ventilators and dehumidifiers, and (3) making sure water is running away from the building with operable downspouts, gutters, and splash blocks.
- Spot-prime all bare wood, metal, and masonry before caulking and applying top coat(s).
- For your painting sequence, begin with (1) the siding of the building (*start at top*), (2) windows, (3) trim, and (4) doors.
- To add life to your paint job, inspect exterior annually, clean if needed, and touch up every couple of years.

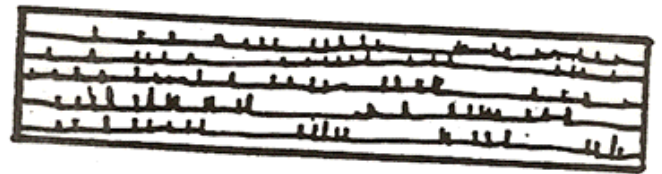
Paint failure usually occurs in four different ways, including:



Cracking and Crazing: this is the result of a paint that has aged to a very hard finish from several layers of paint becoming too brittle to expand and contract with temperature changes. The hard paint surface is no longer able to expand and contract with the siding. This causes jagged, interconnected breaks which allow water to enter and seep down into the wood. This problem can be solved by sanding the surface area and repainting.

Wrinkling: this occurs when the top layer of paint dries before the layer of paint underneath. Apply the second coat of paint only after the first coat has dried completely.

Peeling: this is the most common paint failure, typically the result of one of the following: painting under bad weather conditions, inadequate surface preparation, or moisture. Painting should not take place in direct sunlight. If the surface is not cleaned properly, the paint will not stick. Moisture, from any number of sources, may also be causing the peeling. Water may be trapped within the walls or from the exterior such as clogged gutters, leaking roofs, or vegetation planted too close to the house.



Alligatoring: this occurs when the paint surface begins to look like reptile skin. Alligatoring is a more severe case of cracking and crazing which can be solved through scraping the siding to a smooth surface of the bare wood.

ROOFS AND ROOFING

The roof can be extremely important in defining the building's overall historic character. The basic shape of the roof, its size, color, roofing material, and special rooftop features all add to the individual character and design of a building. In addition to the design role it plays, a weathertight roof is essential to the preservation of the entire building. Protecting and repairing the roof as a "cover" is a critical aspect of every rehabilitation project. Signs of roofing trouble may also be linked to the roofing material itself, flashing, or a failed gutter system.

New roofing material should match as closely as possible to the scale, texture and color of the original roofing material. As a general rule, if more than 15 percent of a roof area has deteriorated enough to need replacement, consider replacing the entire roof. To make this decision, consider the age and condition of the roof overall to determine its serviceable life.

Appropriate

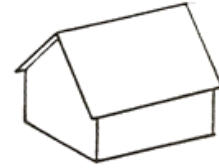
Retain the existing shape and materials of the roof whenever possible. Also retain all architectural features that give the roof its essential character, such as dormers, cupolas, cornices, brackets, chimneys, cresting, ridge caps, and weather vanes. Make every effort to retain materials such as slate, tile and other unique materials not commonly found in new construction. If roof covering is deteriorated beyond repair, replace with new material that matches the original as closely as possible in composition, size, shape, color and texture. High quality synthetic slate and tile replacements are available and may be appropriate.

Inappropriate

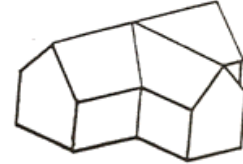
Do not change the essential character of the roof as viewed from the public right-of-way by adding architectural features, large, unsightly fixtures, or using roofing materials inappropriate to the style of the building do not strip the roof of architectural features important to its character. Temporary stabilization methods (*such as tarps*) should be applied without damaging historic materials. Gable roofs should not be added to low slope or flat roofs.

Roof Types and Shapes: The most common roof designs in the Valparaiso Historic District are the gable roof with hipped, cross-gable or gambrel roofs.

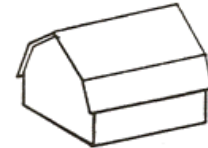
Gable:



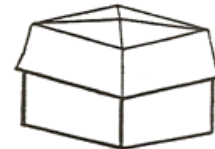
Cross-Gable:



Gambel:



Mansard:



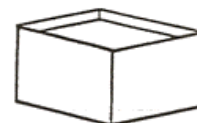
Hip:



Bellcast-Hip:



Flat with Parapet Wall:

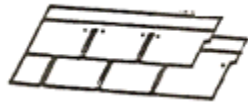


Jerkenhead:



Roof Materials and Types:

Asphalt shingles were introduced around 1890 and became a common roofing material by about 1910. They were produced in varying colors and types, including interlocking, diamond-shaped patterns. Asphalt shingles are durable and relatively inexpensive. Over time, shingles can crack, dry out, stain, curl, and ultimately lose their protective coating.



Slate and Tile are some of the oldest roofing materials. slate varies according to place of origin, ranging in color, patterns, texture, and durability. Common problems with slate are failed flashing, rusted or missing nails, loosening slates and delamination of the slate's surface. Clay and concrete tile was popular in Arts and Crafts, Romanesque and Mission style buildings. The most common tile shape is the split cylinder or barrel tile.



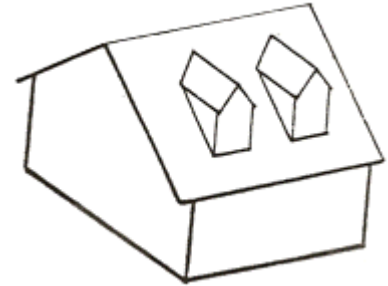
Metal has been used as a roofing material as early as the 1850s in the United States. Common materials are sheet aluminum, copper, lead-coated copper, painted steel, galvanized sheet metal, tin, terne plate and zinc. Often the metal roofing was cut in shingle sizes and patterns to resemble a traditional roof design.

Gutters and Downspouts:

Gutters and Downspouts are critical components of every building in carrying water off the roof and away from the building. Gutters can be (1) integral (built-in) or (2) attached features. Gutters with half-round profile and round downspout are more appropriate for historic structures rather than modern, K-style profile systems. Gutters with a baked-enamel or paint finish will help them blend in. Gutters which are undersized, incorrectly pitched (such as missing or loose brackets) or installed incorrectly, and defective (such as rusted through) will quickly allow water to damage a historic building. To correct problems, repair gutters by repainting, caulking or soldering holes and joints, and replacing sections (using same type of material).

Rooftop Features: Avoid replacing rooftop features or adding features that will change the roof configuration. Any new features should be made compatible in scale, color, material, size, and detailing to the historic building.

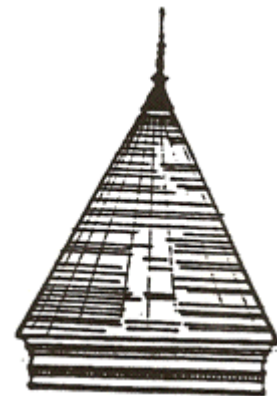
Dormers:



Roof Cresting:



Conical Roof with Finial:



Skylights: Many early commercial buildings incorporated hidden skylights into the design to 'borrow' light before electricity was commonplace. Modern skylights are often desired for residential structures and if added, should not be visible from public streets. They should be flat and installation should not damage historic materials.

WINDOWS AND DOORS

Windows and doors help define the architectural character and style of a historic building. Windows and doors also generally make up a large area or percentage of a building's exterior walls. The integrity of a building is often lost with the removal of original windows and doors. When original windows and doors are deteriorated beyond repair (*window cannot be made to fit tightly; materials or skills no longer available; or, many parts of window must be replaced*), choose replacements that fit the original opening and match the originals in type, material, glass color and reflectivity, and muntin division. Windows and doors are important and should be retained if they:

- Are original.
- Reflect the original design intent for the building.
- Reflect period styles or building practices.
- Reflect changes to the building from major events.
- Are of exceptional craftsmanship or design.

Appropriate

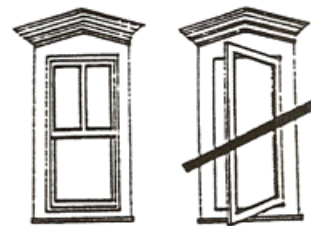
Retain original windows and doors, including sash, lintels, sills, shutters, decorative glass, pediments, hoods, and hardware. Prevent deterioration of wood materials by repairing, cleaning and painting as needed. If wood elements are deteriorated beyond repair, replace by patching or piecing-in with wood or consolidating with approved epoxy products. Most wood windows can be repaired and fitted with energy-saving storm windows at a lesser cost than removing existing windows and buying and installing new. Create new openings for windows and doors in locations (*such as side or rear facades*) which will have minimal impact on the integrity of the building. New openings should be compatible in size, shape, scale, to the wall and overall building.

Inappropriate

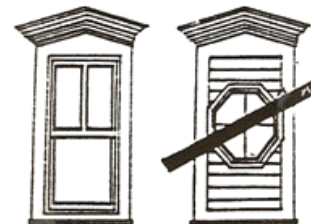
Do not remove original windows and doors. If deteriorated beyond repair, do not replace with new materials that were unavailable at the time the building was constructed, such as aluminum or vinyl. Avoid decreasing or enlarging the size of the window or door opening for features not original to the building.

If a window is deteriorated beyond repair, replacement units should match the originals in material, glass color, reflectivity, and:

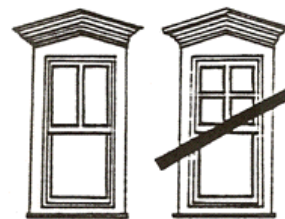
Type:



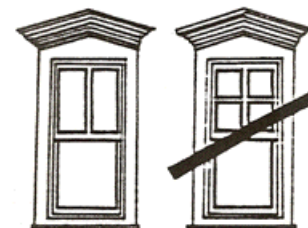
Shape:



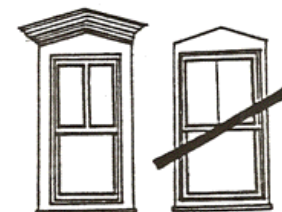
Size:



Arrangement and Number of Muntins:



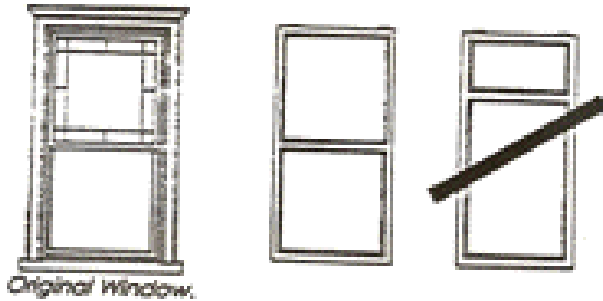
Proportion of Frame, Muntins, etc.:



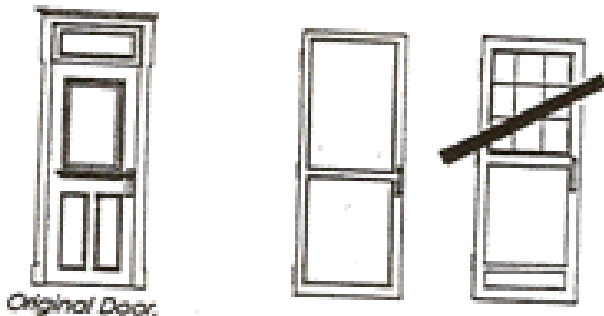
Storm Windows and Doors:

Storm windows and doors on historic buildings are traditionally wood. They can be fabricated to fit any opening and are much more energy efficient than aluminum or vinyl because wood conducts heat or cold more slowly than other materials. Storms should match the opening of the window and door and any divisions or muntins should be in line with the window sash and door behind. Storm windows should be painted to match the window trim. Screen doors should be made of wood with a simple design.

Appropriate Storm Windows and Screens:



Appropriate Storm Doors:

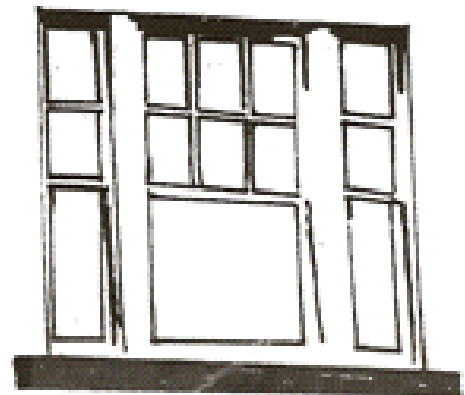
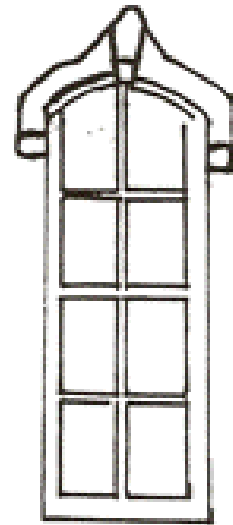
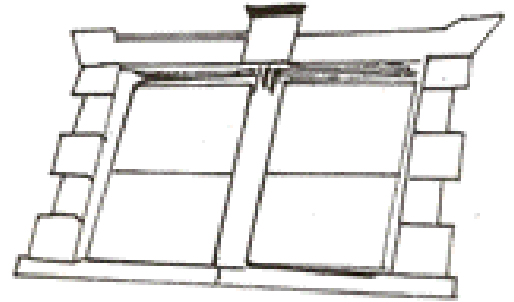


Shutters:

Not all historic buildings originally had shutters. Most Often, they were used on Federal style buildings and less Often on Greek Revival, Italianate, and Queen Anne Buildings. Rarely were they used on American Foursquares or Bungalows. If evidence exists (holes Near top and bottom of window frames, anchors, Period photographs), shutters may be appropriate for Your building.



Examples of Window and Door types:



Shutters should match shape, size of window.

ENTRANCES, PORCHES AND STEPS

There are many examples of porches in the Banta Residential Historic District. Most porches have common elements, including columns or posts; balustrades; aprons or lattice screens; stairs; cornice entablatures; varied roof types; decorative ornaments such as brackets or spindled valances. Porches are very susceptible to being altered or modified from their original design. When beginning a project, determine if the existing porch is original. Look for similar porches in the area. When making changes or adding a new porch, consider the size, shape, scale, materials, massing, and color. Balustrades, railings and steps are usually the first item to be altered or replaced.

Appropriate

Retain original and later significant porches, balconies, stoops, door hoods, patios and steps, including balustrades, columns, brackets, newel posts, fretwork, wood lattice and tiles. Repair damaged elements of the porch in place and reuse the original parts of the porch. If wood elements are deteriorated beyond repair, replace only those element with new elements of the same material and visual characteristics; or by patching, piecing-in with wood or consolidating with approved epoxy products. If a major portion of the porch is deteriorated beyond repair, or no longer exists, and the original design cannot be replicated, use stock lumber and moldings to create a simplified design that conveys the same visual characteristics (scale, proportion, etc.) of the original porch.

Inappropriate

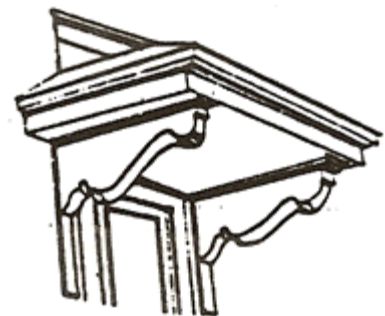
Do not remove or alter porches, balconies, stoops, door hoods, patios and steps that are important to the building's style and development. Do not replace original porch details with materials representing an earlier or later period or style from the original. Modern, pressure-treated decks are not appropriate for front facades and shall be located in rear yards.

Porches were designed and intended to be open-air spaces. If a porch is to be enclosed, the work should be reversible without damaging the historic character and decorative features of the building. The enclosure should be constructed primarily of translucent materials, such as clear glass or screens. Retain all porch materials (balustrade and columns) in place and recess the enclosure behind them. Ensure that an enclosed porch still appears as a porch, not as a closed room.

Appropriate Enclosed Porch



Door Hoods are common for many early 20th Century buildings and often represent later, significant remodeling of the 1920s or 1930s. Hood are often pedimented, arched, or feature gable roof supported by simple, knee-brace or ornamental brackets. Door hoods add detail and character to entrances and should be retained.

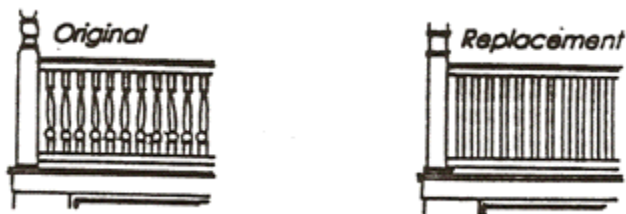


STEPS, RAILINGS & BALUSTRADES:

Rebuilt steps should continue the materials of the porch and maintain the original orientation. Replacement step railings should match the balustrade of the historic porch in materials and details. When replacing balustrades or balusters, attempt to match the original design. If not possible, use stock lumber and moldings of similar size, spacing, scale, and proportion. Do not replace a turned balustrade with lattice work, solid materials, or unpainted, pressure-treated wood. Wrought iron or aluminum railings are not appropriate replacements for wood elements.

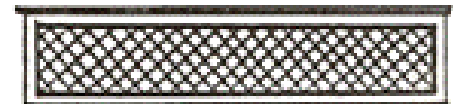


Individual balusters or spindles should be properly spaced.

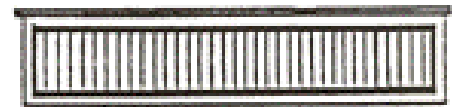


For missing or replacement balustrades, duplicate the original proportions and spacing.

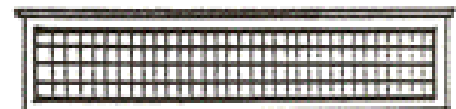
Many early wood porches feature an open area underneath the flooring with openings between masonry piers. Aprons screen this area and protect it from animals. In addition this area allows air to circulate and ventilate the underside of the porch, helping water to evaporate. Common apron types were either repeating geometric patterns or framed lattice. Types of appropriate apron designs which are slightly recessed from porch piers



Diagonal Lattice with Frame



Slat-type Lattice with Frame



Grid Lattice with Frame



Geometric Pattern with Frame



Lace Brick Infill

UTILITIES AND ACCESSIBILITY

Utilities and accessibility generally includes:

- handicapped ramps
- elevators, lifts and stairways
- air conditioners
- solar and satellite dishes
- overhead lines
- etc.

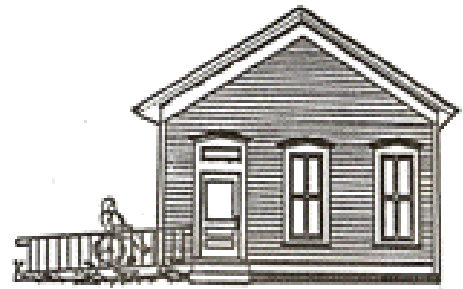
Appropriate

Design changes to comply with safety, code and ADA accessibility requirements to preserve the greatest amount of historic character with existing structures. Make every effort to preserve the architectural integrity of buildings in the district while achieving necessary requirements. Explore possible variances for historic structures. Mechanical systems should be placed in areas that will result in the least possible alterations to the structural integrity and physical appearance of the building.

Inappropriate

Avoid new exterior stairways and elevator shafts if possible or design in a manner to preserve the greatest extent possible the historic character of existing structures. Avoid cutting holes through wall sin areas visible from the street to accommodate mechanical equipment. Avoid attaching electric and telephone cables to visible areas of the building.

Certain buildings must provide accessibility for people with disabilities. Modifications can be creative, providing accessibility and retaining the character and integrity of a historic building.



To find out more about the ADA and historic buildings, read [Preserving the Past and Making it Accessible for People With Disabilities brochure](#).

NEW CONSTRUCTION, ADDITIONS AND DEMOLITION

New construction in the historic district should be compatible with its surroundings. New construction or infill includes any new buildings or structures constructed within the boundaries of the historic district or any new addition to existing buildings. New additions, exterior alterations or related new construction should not destroy historic materials that characterize the property and be done so that if such additions or alterations are removed in the future, the essential form and integrity of the structure will be retained. The design of a new building should be consistent with the historic districts in:

- | | |
|-----------------|------------------------|
| -material | -setback |
| -mass and scale | -outbuildings |
| -height | -drives, parking |
| -proportion | -lot coverage |
| -site | -architectural details |
| -landscaping | |

Appropriate

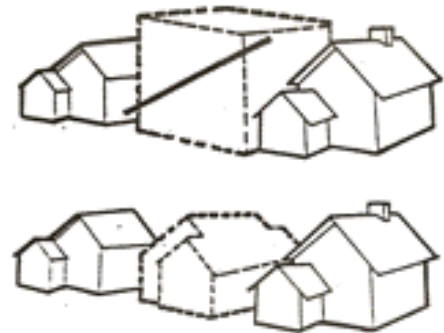
The height of a new structure -- its height and width proportions -- should be consistent with adjacent buildings. The building height should be no greater than that of the lowest existing historic structure in the same block. Establish façade proportions by permitting no structure with a façade wider or narrower than those existing in the same block. Relate additions to existing buildings in height and proportion. Materials used on a new structure or addition should be compatible in scale, texture and color with adjacent structures and original structure.

Inappropriate

Do not design or construct additions that would add new height or change the existing façade, scale and architectural character. Do not add new stories nor remove existing stories that would destroy important architectural details, features and spaces. Avoid using materials that imitate other materials or were not available when buildings in the district were constructed. These include asbestos, asphalt shingle siding, molded or artificial stone or brick, and vinyl or aluminum siding.

Consider height, scale, massing, directional expression, setbacks, platforms, entry locations, and roof shapes when considering new construction projects.

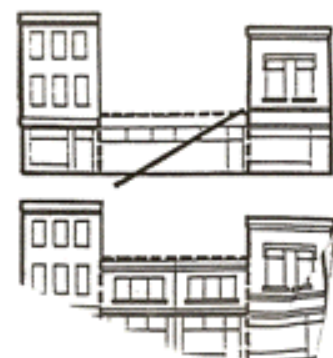
Massing:



Scale and Roof Shape:



Height and Rhythm:



Demolition:

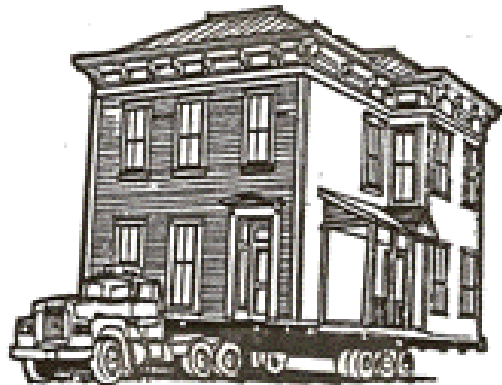
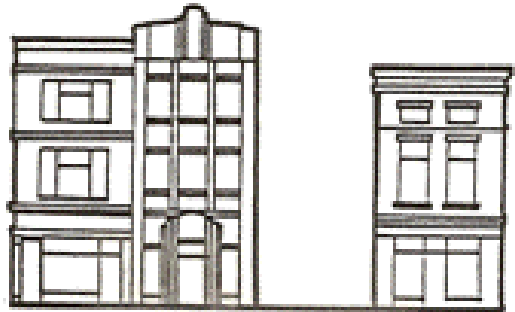
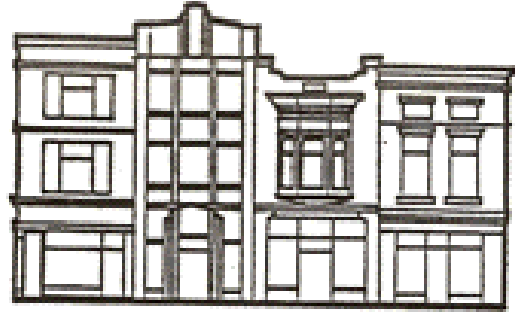
Consider demolition only when fire, winds, flooding or other natural disasters cause extensive damage to a building and/or its structural framework. Demolition is defined as the razing, wrecking or removal by any means of the entire or partial exterior of a structure. Demolition by neglect occurs in the absence of ordinary and routine maintenance, jeopardizing the structural integrity through:

- Deteriorated or inadequate foundations
 - Defective or deteriorated floor supports.
 - Wall members, partitions or other vertical supports that split, lean, list or buckle.
 - Structural members of ceilings and roofs, or other horizontal elements which sag, split, or buckle.
 - Fireplaces or chimneys which list, bulge or settle.
- When proposing demolition, consider first:
Condition of the property; only demolish when damage or deterioration to the structural system is so extensive that the building presents an immediate and substantial threat to the safety and health of the public.
- Lack of weather protection to the walls, roof, or foundation.
 - Significance of the property; both architectural and historical, its relation to the street, and as part of the historic district as a whole. Consider how the loss of the building, or portion thereof, will affect the character of the district, the neighboring buildings, and in the case of partial demolition, the building itself.

Demolition should occur only if the building represents a threat to the health and safety of the public. Prior to starting or completing demolition, apply first to the Valparaiso Historic Preservation Commission for a Certificate of Appropriateness (COA). If a COA and demolition request is denied, Property owners may appeal the Historic Preservation Commission's decisions for reasons of economic hardship based on Valparaiso Historic Preservation Commission Ordinance No. 3 2006.

Demolition can have a devastating impact on the character of a historic district.

Moving a historic building:



SAFETY CODE AND PLANNING

- Code Requirements shall be compiled with in such a manner that the existing character of the building is preserved.
- It is recommended that local code officials should be consulted to investigate alternative life safety measures that will preserve the architectural integrity of the structure. Variances for historic properties should be investigated.
- The construction of new stairways or elevators that would alter the existing facilities or important architectural features shall be prohibited.
- Fire Prevention equipment should not damage the appearance or fabric of the building.

DEFINITION OF RATINGS

Outstanding (O) - The “O” rating means that the property has enough historic or architectural significance that it is already listed, or should be considered for individual listing on the National Register of Historic Places. “Outstanding” resources can be of local, state, or national importance.

Notable (N) – The rating of “N” means that the property did not quite merit an “Outstanding” rating, but still is above average in its importance. Further research or investigation may reveal that the property could be eligible for the National Register.

Contributing (C) – A “C” rating was given to any properties meeting the basic inventory criterion of being pre-1945, but that are not important enough to stand on their own as individually “Outstanding” or “Notable.” Such resources are important to the density of continuity of the area’s historic fabric. “Contributing” properties can be listed in the National Register of Historic Places if they are part of a historic district, but would not usually qualify individually.

Not-Contributing (NC) – Properties rated “NC” were not included into the inventory unless they were located within a historic district. Such properties are usually post – 1940 or they are older structures that have been badly altered and have lost historic character or they are otherwise incompatible with their historical surroundings. These properties are not eligible for the National Register of Historic Places.

Appendix 1.A

Property Addresses, Style and Rating

Street Address	Rating	Style
301 East Jefferson	Notable	Art Moderne
302 East Jefferson	Contributing	American Four Square
303 East Jefferson	Outstanding	Queen Anne
306 East Jefferson	Outstanding	Queen Anne
307 East Jefferson	Notable	Colonial Revival
308 East Jefferson	Outstanding	Prairie
401 East Jefferson	Notable	Italianate
402 East Jefferson	Contributing	Vernacular/Gabled - el
403 East Jefferson	Outstanding	Tudor Revival Apartment
404 East Jefferson	Contributing	Vernacular/Shot-gun
405 East Jefferson	Contributing	Vernacular
406 East Jefferson	Contributing	Vernacular/Gabled - el
407 East Jefferson	Contributing	Queen Anne
408 East Jefferson	Outstanding	Colonial Revival
501 East Jefferson	Contributing	Vernacular/Gabled - el
502 East Jefferson	Contributing	Vernacular
503 East Jefferson	Contributing	Vernacular/Gabled - el
504 East Jefferson	Contributing	Vernacular/Gabled - el
505 East Jefferson	Outstanding	Italianate
506 East Jefferson	Outstanding	Free Classic/Eclectic
507 East Jefferson	Contributing	Italianate
508 East Jefferson	Notable	Queen Anne
601 East Jefferson	Contributing	Vernacular/I-House
602 East Jefferson	Contributing	Vernacular/Gabled - el
603 East Jefferson	Notable	Vernacular/Gabled - el
604 East Jefferson	Contributing	Vernacular/I-House
605 East Jefferson	Contributing	Queen Anne Cottage
606 East Jefferson	Not Contributing	N/A
607 East Jefferson	Contributing	Vernacular/I-House
608 East Jefferson	Contributing	Vernacular/Gabled - el
701 East Jefferson	Outstanding	Craftsman
702 East Jefferson	Contributing	Vernacular/Cross Plan
703 East Jefferson	Contributing	Vernacular/Cross Plan
704 East Jefferson	Contributing	Dutch Colonial Revival
705 East Jefferson	Contributing	Vernacular/Cross Plan
706 East Jefferson	Not Contributing	N/A

103 North Morgan	Contributing	Bungalow
105 North Morgan	Outstanding	Italianate
202 North Morgan	Contributing	Vernacular/Gabled - el
206 North Morgan	Contributing	Bungalow
208 North Morgan	Contributing	Bungalow
304 North Morgan	Contributing	Vernacular/Cross Plan
306 North Morgan	Contributing	Queen Anne
308 North Morgan	Notable	Italianate
402 North Morgan	Contributing	Vernacular
404 North Morgan	Contributing	Italianate
406 North Morgan	Notable	Italianate
504 North Morgan	Notable	Vernacular/Gabled - el
506 North Morgan	Notable	Dutch Colonial Revival
508 North Morgan	Contributing	Vernacular/Gabled - el
602 North Morgan	Contributing	Vernacular/Gabled - el
604 North Morgan	Contributing	Bungalow
606 North Morgan	Contributing	Vernacular/Cross Plan
608 North Morgan	Contributing	Queen Anne
205 North Valparaiso	Contributing	Vernacular
303 North Valparaiso	Contributing	Bungalow
304 North Valparaiso	Contributing	Vernacular/Gabled - el
305 North Valparaiso	Contributing	Vernacular/Shot-gun
306 North Valparaiso	Contributing	Colonial Revival
307 North Valparaiso	Contributing	Bungalow
404 North Valparaiso	Not Contributing	N/A
405 North Valparaiso	Contributing	Dutch Colonial Revival
503 North Valparaiso	Notable	American Four Square
504 North Valparaiso	Contributing	Vernacular/Gabled - el
505 North Valparaiso	Not Contributing	N/A
507 North Valparaiso	Contributing	Italianate
508 North Valparaiso	Contributing	Vernacular/Cross Plan
601 North Valparaiso	Not Contributing	N/A
603 North Valparaiso	Contributing	Vernacular/T-Plan
604 North Valparaiso	Contributing	Vernacular/Shot-gun
606 North Valparaiso	Contributing	Bungalow
607 North Valparaiso	Contributing	Vernacular/Cross Plan
608 North Valparaiso	Contributing	Vernacular/T-Plan
609 North Valparaiso	Notable	Bungalow
610 North Valparaiso	Contributing	Vernacular

303 East Chicago	Not Contributing	N/A
305 East Chicago	Contributing	Vernacular/Gabled -el
401 East Chicago	Not Contributing	N/A
402 East Chicago	Notable	Queen Anne Cottage
403 East Chicago	Contributing	Vernacular/Gabled -el
404 East Chicago	Contributing	Vernacular/ I-Plan
405 East Chicago	Not Contributing	N/A
406 East Chicago	Contributing	Vernacular/ T-Plan
408 East Chicago	Notable	Queen Anne Cottage
501 East Chicago	Not Contributing	N/A
503 East Chicago	Notable	Queen Anne
504 East Chicago	Contributing	Vernacular/Gabled -el
505 East Chicago	Contributing	Vernacular/ Cross Plan
506 East Chicago	Contributing	Vernacular/ Cross Plan
507 East Chicago	Contributing	Vernacular/Gabled -el
508 East Chicago	Contributing	Tudor Revival Cottage
601 East Chicago	Contributing	Vernacular/T-Plan
602 East Chicago	Not Contributing	N/A
603 East Chicago	Outstanding	Tudor Revival Cottage
604 East Chicago	Contributing	Bungalow
605 East Chicago	Outstanding	Prairie
606 East Chicago	Contributing	Italianate
607 East Chicago	Contributing	50s Contemporary
608 East Chicago	Contributing	Vernacular/Gabled -el
701 East Chicago	Contributing	Vernacular/Cross Plan
702 East Chicago	Outstanding	Bungalow
703 East Chicago	Contributing	Vernacular/Gabled -el
704 East Chicago	Contributing	Vernacular/Gabled -el
705 East Chicago	Contributing	Vernacular/Cross Plan
706 East Chicago	Not Contributing	N/A

6 North Locust	Contributing	Vernacular/Gabled - el
8 North Locust	Contributing	Vernacular
103 North Locust	Contributing	Postwar House
104 North Locust	Contributing	Dutch Colonial Revival
105 North Locust	Notable	Bungalow
108 North Locust	Contributing	Colonial Revival
201-203 North Locust	Contributing	Queen Anne Apartment
204 North Locust	Contributing	Dutch Colonial Revival
205 North Locust	Contributing	Queen Anne
208 North Locust	Contributing	Vernacular/Gabled - el
303 North Locust	Contributing	Queen Anne
305 North Locust	Contributing	Vernacular/Gabled - el
306 North Locust	Contributing	Vernacular
307 North Locust	Contributing	Vernacular/Gabled - el
308 North Locust	Contributing	Vernacular/Gabled - el
402 North Locust	Not Contributing	N/A
403 North Locust	Not Contributing	N/A
404 North Locust	Contributing	Vernacular/Gabled - el
406 North Locust	Notable	Romanesque Revival Carriage House
501 North Locust	Contributing	American Four Square
503 North Locust	Notable	Queen Anne Cottage
504 North Locust	Contributing	Vernacular/Gabled - el
505 North Locust	Outstanding	Vernacular/Queen Anne
506 North Locust	Contributing	Vernacular/Gabled - el
507 North Locust	Contributing	Vernacular-I-House
508 North Locust	Contributing	Queen Anne Cottage
603 North Locust	Contributing	Colonial Revival
606 North Locust	Contributing	Vernacular/Gabled - el
608 North Locust	Contributing	Vernacular/Gabled - el

301 East Erie	Contributing	Bungalow
303 East Erie	Contributing	Tudor Revival Cottage
304 East Erie	Contributing	Vernacular/Cross Plan
305 East Erie	Contributing	50s Ranch
306 East Erie	Contributing	Bungalow
308 East Erie	Contributing	Bungalow
401 East Erie	Contributing	Vernacular/Shot-gun
402 East Erie	Not Contributing	N/A
403 East Erie	Contributing	Vernacular/Gabled - el
404 East Erie	Contributing	Postwar House
405 East Erie	Contributing	Queen Anne
406 East Erie	Contributing	Vernacular/Gabled - el
407 East Erie	Contributing	Vernacular/I-Plan
408 East Erie	Not Contributing	N/A
501 East Erie	Contributing	Vernacular/Gabled - el
503 East Erie	Contributing	Vernacular/Shot-gun
504 East Erie	Contributing	Vernacular/Gabled - el
505 East Erie	Contributing	Bungalow
506 East Erie	Contributing	Vernacular
507 East Erie	Contributing	Vernacular-T-Plan
601 East Erie	Contributing	Vernacular/Gabled - el
602 East Erie	Contributing	Vernacular
604 East Erie	Contributing	Queen Anne
606 East Erie	Not Contributing	N/A
607 East Erie	Contributing	Vernacular/Gabled - el
608 East Erie	Contributing	Vernacular/Gabled - el
701 East Erie	Contributing	Bungalow
702 East Erie	Contributing	Vernacular/Cross Plan
703 East Erie	Contributing	Vernacular
704 East Erie	Contributing	Vernacular/Gabled - el
705 East Erie	Contributing	Vernacular/Gabled - el
706 East Erie	Not Contributing	Vacant

5 North College	Contributing	Colonial Revival
103 North College	Contributing	Vernacular/I-Plan
104 North College	Contributing	Italianate
106 North College	Contributing	Queen Anne
203 North College	Notable	Dutch Colonial Revival
204 North College	Contributing	Queen Anne
205 North College	Contributing	Bungalow
206 North College	Contributing	Bungalow
207 North College	Contributing	50s Ranch
303 North College	Contributing	Vernacular/Gabled - el
304 North College	Contributing	Queen Anne
306 North College	Contributing	Queen Anne
308 North College	Contributing	Queen Anne
403 North College	Contributing	Bungalow
406 North College	Not Contributing	N/A
405 North College	Contributing	Bungalow
407 North College	Contributing	Vernacular/Gabled - el
502 North College	Contributing	Vernacular/Gabled - el
504 North College	Contributing	Bungalow
505 North College	Contributing	Queen Anne Cottage
506 North College	Contributing	Queen Anne Cottage
507 North College	Contributing	Vernacular/Gabled - el
508 North College	Contributing	Queen Anne Cottage
605 North College	Contributing	Queen Anne Cottage
607 North College	Notable	Queen Anne Cottage
305 East Institute	Contributing	Italianate
307 East Institute	Contributing	Vernacular/Shot-gun
308 East Institute	Contributing	Vernacular
401 East Institute	Outstanding	Bungalow
402 East Institute	Contributing	Vernacular
403 East Institute	Contributing	Bungalow
404 East Institute	Contributing	Vernacular
405 East Institute	Contributing	Vernacular/I-Plan
406 East Institute	Contributing	Bungalow
407 East Institute	Contributing	Queen Anne Cottage
503 East Institute	Contributing	Italianate
504 East Institute	Contributing	Vernacular/Gabled - el
505 East Institute	Contributing	Vernacular/Shot-gun
506 East Institute	Contributing	Vernacular/Gabled - el
507 East Institute	Contributing	Federal
508 East Institute	Contributing	Vernacular/Gabled - el
601 East Institute	Contributing	Bungalow
603 East Institute	Notable	Queen Anne
605 East Institute	Contributing	Vernacular/Shot-gun
606 East Institute	Contributing	Bungalow
607 East Institute	Notable	Bungalow
701 East Institute	Contributing	Vernacular/Cross Plan
703 East Institute	Contributing	50s Ranch
704 East Institute	Contributing	Bungalow
705 East Institute	Contributing	Vernacular/Gabled - el
706 East Institute	Contributing	Bungalow

104 North Greenwich	Contributing	Queen Anne Cottage
105 North Greenwich	Contributing	Bungalow
106 North Greenwich	Contributing	Vernacular/I-Plan
303 North Greenwich	Contributing	Bungalow
304 North Greenwich	Contributing	Vernacular/Gabled - el
305 North Greenwich	Contributing	Vernacular/Gabled - el
306 North Greenwich	Contributing	Bungalow
307 North Greenwich	Contributing	50s Ranch
308 North Greenwich	Contributing	Bungalow
405 North Greenwich	Contributing	Bungalow
406 North Greenwich	Not Contributing	N/A
505 North Greenwich	Contributing	50s Ranch
508 North Greenwich	Contributing	Bungalow
604 North Greenwich	Contributing	Bungalow
606 North Greenwich	Contributing	Bungalow
301 East Oak	Contributing	Vernacular/I-Plan
303 East Oak	Contributing	Queen Anne
304 East Oak	Contributing	Bungalow
305 East Oak	Contributing	Vernacular
306 East Oak	Contributing	Vernacular/shot-gun
401 East Oak	Contributing	Vernacular
402 East Oak	Contributing	Vernacular/Gabled - el
403 East Oak	Contributing	Vernacular/I-Plan
404 East Oak	Contributing	Vernacular
406 East Oak	Not Contributing	N/A
408 East Oak	Contributing	Dutch Colonial Revival
501 East Oak	Contributing	Bungalow
502 East Oak	Notable	Romanesque Revival
505 East Oak	Contributing	Vernacular/Gabled - el
506 East Oak	Contributing	Vernacular/Gabled - el
507 East Oak	Notable	Queen Anne
603 East Oak	Contributing	50s Ranch
604 East Oak	Contributing	Vernacular
605 East Oak	Contributing	Bungalow
606 East Oak	Contributing	Colonial Revival
607 East Oak	Contributing	Tudor Revival Cottage
608 East Oak	Contributing	Postwar House
703 East Oak	Not Contributing	N/A
706 East Oak	Not Contributing	N/A

105 North Garfield	Not Contributing	N/A
202 North Garfield	Contributing	Queen Anne
303 North Garfield	Contributing	Vernacular
307 North Garfield	Contributing	Bungalow
405 North Garfield	Notable	Queen Anne
501 North Garfield	Contributing	Bungalow
503 North Garfield	Contributing	Tudor Revival Cottage
505 North Garfield	Outstanding	Colonial Revival
507 North Garfield	Contributing	Queen Anne
601 North Garfield	Contributing	Dutch Colonial Revival
603 North Garfield	Contributing	Bungalow
607 North Garfield	Contributing	Italianate
608 North Garfield	Contributing	Bungalow
401 East Beech	Contributing	Bungalow
403 East Beech	Contributing	Bungalow
404 East Beech	Contributing	Bungalow
407 East Beech	Contributing	Vernacular/Gabled - el
501 East Beech	Contributing	Vernacular/T-Plan
503 East Beech	Contributing	Italianate
505 East Beech	Contributing	Queen Anne
507 East Beech	Contributing	Queen Anne
605 East Beech	Outstanding	Collegiate Gothic
606 East Beech	Contributing	50s Ranch
608-610 East Beech	Not Contributing	N/A
701 East Beech	Contributing	Vernacular
703 East Beech	Not Contributing	N/A
705 East Beech	Contributing	Bungalow
406 East Elm	Contributing	Colonial Revival
408 East Elm	Contributing	Vernacular/T-Plan

Appendix 2.A

General Definitions

- (a) **Preservation** – Defined in these guidelines as the act or process of applying measures to maintain or restore the form, integrity and materials of a building, structure or site in its existing or back to its original condition. It can include stabilization work, restoration or rehabilitation work, ongoing maintenance and/or prevention of demolition.
- (b) **Preservation Guidelines** – An outline of recommendations which is used as a guide in determining the appropriateness of proposed work within a historic district. The Historic Preservation Commission has established three sets of guidelines; Restoration, Rehabilitation and Conservation. One of these will be selected for each building or site at the time of implementation. This selection will be based upon the quality and integrity of the architecture and environment of the building or site. The preservation guidelines are defined as follows:
 - B1 **Restoration** – Maintaining the original or unimpaired character of the district or building or site as it was at the time of construction. Any restoration done must return a structure to its original state. Authenticity of a restoration would require the removal of incompatible exterior elements and the replacement of all damaged or deteriorated elements with replicas of the same design and materials. New construction shall conform to guidelines for defined elements of preservation regarding height, proportion and building materials. Certificate of Appropriateness – applicant shall be responsible for documenting the authenticity of the proposed work to the satisfaction of the Board.
 - B2 **Rehabilitation** – Maintaining the existing character of the district, or buildings, or site and whenever possible, returning it to its original condition. Any rehabilitation would not require removal of all non-original materials, but would encourage the removal of all such materials which are incompatible with the defined elements of preservation for the District. The design of new construction or alteration would not require the duplication of the original design and construction, but should be compatible with existing structures and the District’s defined elements of preservation. The use of original materials or construction techniques would be encouraged, but contemporary methods and materials would also be acceptable when compatible.
 - B3 **Conservation** – Maintaining a district or building or site in its existing condition with respect to environmental and safety elements, new construction, additions, demolition and moving. Its intent is to assist neighborhoods to deal with the issue of change with a minimum of regulation. The use of contemporary methods or materials would be acceptable if they are compatible with the defined elements of preservation for a district.

Appendix 3.A

WHERE TO GO FOR HELP

Historic Landmarks Foundation of Indiana is a statewide, private, nonprofit, membership-supported organization established to promote the preservation and restoration of Indiana's architectural and historic heritage. Historic Landmarks Foundation of Indiana:

- Saves and protects buildings and places of architectural and historical significance.
- Leads and assists individuals, organizations and communities in preserving, adapting, and revitalizing Indiana's endangered landmarks.
- Educates the public, restores buildings, advocates preservation, and provides financial support for preservation efforts.
- Seeks to enrich contemporary life and leave a legacy of landmarks.

Historic Landmarks Foundation of Indiana
Calumet Region Office
219/938-2200 phone
219/938-2204 fax

E-mail: calumet@historiclandmarks.org
Web page: www.historiclandmarks.org

The Indiana State Historic Preservation Officer (SHPO) is the director of the Department of Natural Resources. Through the Indiana Division of Historic Preservation and Archaeology, the SHPO administers state and federal government preservation programs including,

- The annual Historic Preservation Fund grant program.
- Indiana and National Register of Historic Places
- Indiana and Federal Investment Tax Credit programs.
- Indiana Historic Sites and Structures Inventory program.
- Reviews of state and federal government actions for their impact on historic resources.

Indiana Division of Historic Preservation & Archaeology
402 West Washington Street, Room W274
Indianapolis, IN 46204
317/232-1646 phone
317/232-0693 fax
Web page: www.in.gov/dnr/historic