



Jeffersonville Historic District Design Guidelines



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Introduction

Welcome to Jeffersonville, Indiana. Founded in 1802, it is one of the oldest permanent settlements in the state. As a key junction of river, railroad and road transit, our community grew to be a leader in the shipbuilding industry and now possesses an exceptional collection of 19th and 20th century architecture. The Historic Preservation Commission is working to preserve our unique historic areas for future generations, protecting our important past while building for our future.

The Jeffersonville Historic Preservation Commission has developed these design guidelines for the property owners and tenants within the Jeffersonville Historic District. The guidelines presented are standards to assist those who are contemplating restoration and rehabilitation projects, and to provide guidance to the Preservation Commission when evaluating these proposed changes. The changes are reviewed on a case by case basis, because every building has its own identity and distinct character, and 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, thereby allowing flexibility in your rehabilitation projects.

Because historic buildings were constructed with different designs and materials than what is used today, our older buildings need to be treated with extra sensitivity. The guidelines will help us to preserve the quality of materials, design, construction and craftsmanship found in our historic district. An important idea to remember is that the guidelines do not prevent change from

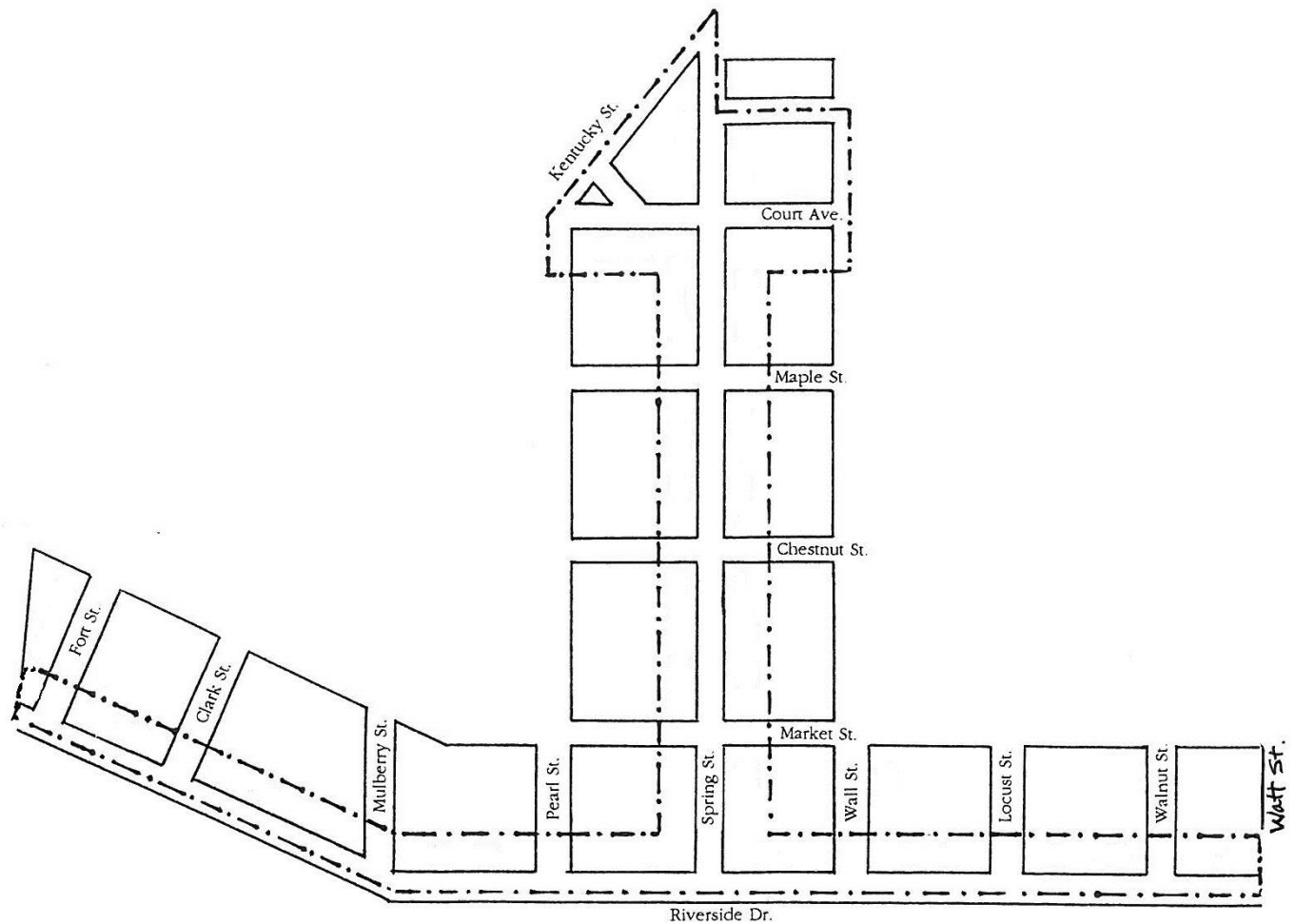
occurring in a community, but help in managing and directing proposed changes in the historic district. By directing change, the guidelines will help to preserve the visual quality of Jeffersonville's historic commercial and residential areas. These historic areas are important to the special image of the city because they are unique to Jeffersonville 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 of the historic district will be preserved.

By preserving our historic areas, we can:

1. Instill a sense of pride that stimulates and protects investment.
2. Educate our children about the heritage reflected in our historic architecture.
3. Reap the benefits that come from visitors, shoppers, merchants and home buyers attracted to our historic business and residential districts.

These guidelines were carefully developed after analyzing the historic district for its architectural elements and reviewing possibilities of proposed changes. The guidelines are listed in alphabetical order by building element. Each guideline includes a description, followed by guidelines addressing that element. Because our town is a living community and constantly evolving, from time to time we will go back and revisit and revise these standards. Many of the guidelines found here represent updates of the original design guidelines, which were first developed in the mid-1990s.

Jeffersonville Historic District Map



This map is intended to provide a general overview of the historic district boundaries. A complete list of the properties included within the historic district is included at the rear of this book.

Acknowledgments

These guidelines were originally produced - and subsequently updated - by a dedicated group of individuals who have volunteered their time and talent for the betterment of Jeffersonville's historic district. Thanks to all for their assistance.

Jeffersonville Historic Preservation Commission, 2013:

Jan Paddocks, Chair

Jill Schimpff, Vice-Chair

David Boome

Lisa Green

Miguel Hampton

Josh Thompson

Melanie Kircher Yates

Alice Davis, Secretary

Russ Segraves, Building Commissioner

Laura Renwick, Administrator

Former HPC members Peggy Duffy and Steve Stenbro also contributed toward the revisions, as well as Jeffersonville Main Street Director Jay Ellis.

Working with the Jeffersonville Historic Preservation Commission

The Jeffersonville Historic Preservation Commission – initially known as the Historic District Board of Review – was created in 1984 by ordinance 84-OR-34. The ordinance was enacted by the City Council as part of the comprehensive plan for revitalizing the city. Ordinance 97-OR-20 in 1997 updated the initial law to reflect changes in the state enabling legislation, and provides the current framework under which the Preservation Commission operates.

The Commission consists of seven voting members, appointed by the Mayor and approved by the City Council. All members are residents of Jeffersonville, and each must have a demonstrated interest in historic preservation. Advisory members may also be appointed by the Mayor, but do not act as voting members.

Our entire community benefits from the preservation and revitalization of Jeffersonville's historic residential and commercial areas. For this reason, the Historic Preservation Commission is here to assist owners who are contemplating alterations, demolitions or new construction. The goal is to insure the enhancement of the visual qualities of the historic district that are important to the community.

Although property owners within the historic district are not obliged to restore their buildings, a review process will take place if the owner proposes to do some types of work. In general, any proposed changes that

are visible from the public right-of-way (street, alley, sidewalk) are reviewed by the Historic Preservation Commission and must receive a Certificate of Appropriateness (COA) before work begins. Some minor work items may be able to receive expedited review and approval through the Commission's staff - a chart outlining those items is included as Appendix A at the conclusion of the design guidelines. A COA, awarded by the Commission or its staff, allows the applicant to proceed with the proposed alteration, demolition or new construction within the historic district. A COA is not required for any routine maintenance that does not change

the present appearance of the property, for painting, or for interior work.

Here is how the review process works:

Step One: Determine if your project requires review. Consult the staff approval chart in Appendix A, at the conclusion of the design guidelines. Any questions about whether your project requires review should be referred to the Building Commissioner's office, at 812/285-6415.

Step Two: If your project requires review, refer to the relevant guidelines on the pages that follow. The guidelines will help you to determine if the work you are considering is compatible with the rest of the historic district. They are also the basis on which the Jeffersonville Historic Preservation Commission will make its decision. Although not mandatory, it is strongly recommended that the Commission staff is consulted on your proposed project. This free pre-application design consultation will help

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enhancement of the visual
qualities of the historic
district that are important
to the community.***

streamline the approval process by working out any potential conflicts between your project and the guidelines before the meeting.

Step Three: Contact the Building Commissioner's office for a Certificate of Appropriateness (COA) application, or visit the city's website (www.cityofjeff.net) to download the form. A COA is an approval awarded to applicants to allow them to proceed with a proposed alteration, demolition or new construction within the historic district. The application asks for the address and ownership of the property where the work will be done, as well as a description of the proposed work. A thorough description should be provided, and any information that will assist the Commission in understanding the project and making its decision should be submitted along with the application as an attachment. *The following types of supporting materials should be provided:*

New construction or addition

- ❖ Site plan showing existing structures, driveways, major landscaping and location of proposed new buildings, driveways and major landscaping
- ❖ Photographs showing a view of the street with the building site and adjacent properties
- ❖ Elevations of the proposed new building or addition
- ❖ Samples of proposed exterior materials
- ❖ Any additional supporting documentation necessary for the Historic Preservation Commission to make its decision

Rehabilitation of an existing building

- ❖ Photographs showing existing conditions
- ❖ Samples or descriptions of materials to be used
- ❖ For a substantial rehabilitation, the applicant should supply site plans, elevations, floor plans, or other additional supporting materials necessary for the Historic Preservation Commission to make its decision

Signage

- ❖ Sign proof showing design, text, size, materials, color, and method of attachment (if applicable)
- ❖ Photograph(s) showing proposed location of sign

Parking

- ❖ Site plan showing location of parking spaces in relation to surrounding structures, number and dimension of spaces and circulation patterns
- ❖ Landscape and lighting plan
- ❖ Descriptions, photographs or samples of bike racks, benches, trash cans or other special features, if included with the parking

Special features

- ❖ Description or photograph of special feature (i.e. bench, bike rack, public art, etc.)
- ❖ Site map or photograph showing location of proposed feature

Step Four: The application will be placed on the agenda for the next Historic Preservation Commission meeting. Regular meetings are held at 6 PM on the second Monday of each month (excluding December), in the Building Commissioner's conference room at City Hall, and are open to the public. An application must be received at least a week in advance of a meeting in order to be placed on the agenda.

You should plan to attend the meeting or have a representative knowledgeable about the project there on your behalf. You will be asked to present the project. The Preservation Commission may ask a few questions, ask for public comment, and then will evaluate the application for its compatibility with the design guidelines. If the work is found to follow the guidelines, the Preservation Commission will issue a Certificate of Appropriateness (COA) for the project. Once a COA is issued, work can begin once any other necessary permits are obtained. The Preservation Commission typically acts on an application at the meeting in which it is initially reviewed, although larger projects may require a longer review process.

Historic & Architectural Overview of the Jeffersonville Historic District

Laid out in 1802, Jeffersonville is one of the earliest permanent settlements in the state of Indiana. The historic district encompasses what became the center of Jeffersonville's community life. The many stages of the city's growth, history and spirit are reflected in the architecture and environment of the Jeffersonville Historic District. The historic district contains many of Jeffersonville's most prominent buildings, as well as simpler buildings that capture the essence of the city's working class history.

Jeffersonville's historic residential and commercial buildings are of diverse architectural styles dating from the early 19th century through the 20th century. The largest number of buildings that survive are from after the Civil War. Although many of the buildings in the district are not reflective of high-style architecture, they are representative of the vernacular architecture of their day.

Strategically located on the Ohio River, Jeffersonville's livelihood was its river-based economy. In 1848, the Howard Shipyards, the forerunner of JeffBoat, was established. Jeffersonville grew into a major shipbuilding and manufacturing center, capturing not only Ohio River traffic but also railroad traffic when lines were built to Louisville, Cincinnati and Indianapolis. When three northern railroads – the Pennsylvania, the B & O, and the C. C. C. and St. Louis (Big Four) – converged with the Ohio River at



Jeffersonville, the city became an important unloading point for troops and supplies heading south during the Civil War. The city was destined to become a river, rail and road transportation hub.

The commercial prosperity brought to Jeffersonville by the transportation industry is represented by the concentrated linear commercial corridor on Spring Street. Spring Street became the focus of retail and community activity in the late 1800s. Many prominent businesses and fraternal organizations located on Spring Street, including banks, newspapers, clothing stores, butcher, jewelry stores and confectioneries. Spring Street's commercial structures not only symbolize retail activity but also reflect the era's new building technologies, materials and architectural styles. New technologies that arose in the late 1800s included cast iron and pressed tin storefronts. At this time, fire concerns caused many commercial buildings to be constructed of masonry rather than

wood. Late-19th century commercial buildings were commonly designed in the Italianate style. For these reasons, Spring Street contains predominantly two-story brick buildings in the Italianate style, with cast iron and pressed tin storefronts, window hoods, and projecting cornices. There are a few commercial buildings from this era that were built in other styles, including 134 Spring Street, built in the Second Empire style; the H.M. Frank building at 355 Spring Street, built in the Queen Anne style; and vernacular buildings built functionally, with few high-style features.

In the early 1900s, a number of prominent civil and commercial buildings were constructed in Jeffersonville. These monumental buildings were influenced directly by the “City Beautiful” movement, an outgrowth of the 1893 World’s Columbian Exposition in Chicago which had a tremendous impact on American architecture. Civic and commercial buildings of this era were built in the Neoclassical or Beaux Arts style, characterized by monumentality, symmetry and classical ornament. Often, these buildings were constructed in planned formal spaces. Following this philosophy, Jeffersonville’s Warder Park contains two monumental Neoclassical-style buildings. The first is the former Post Office, the other a Carnegie Library. In 1902, a portion of Warder Park was donated by the city for the construction of a new library built with funds from Andrew Carnegie. Arthur Loomis, a Jeffersonville native, was commissioned to design the new library. The cornerstone was laid in July 1903 and by December 1904 the Jeffersonville Carnegie library was completed. Arthur Loomis also designed the Citizens Trust Building, constructed 1907-08. Located at the corner of Spring Street and Court Avenue across from Warder Park, this monumental commercial building is also representative of the era’s Neoclassical style. Other 20th century commercial buildings of note include the Berlin Building, a former grocery at 359 Spring Street, and the Willcox

Building at 146 Spring Street, a former car dealership built in the 1950s.

With the advent of economic prosperity, Jeffersonville developed its own social and cultural life. The community’s social and cultural lifestyle is reflected in the buildings found in the historic district. For example, Jeffersonville’s fraternal organizations are well represented. The Arthur Loomis-designed Masonic Temple at 507 Spring Street was constructed in 1927. This Classical Revival-style building served as a gathering place for the Masons until the mid-1990s. The Elks Building at 242 Spring Street, a Queen Anne-style building, was constructed in 1904 for the Benevolent and Protective Order of Elks, Jeffersonville Lodge Number 262. It has since been adapted for use as residential units in the upper floors, and commercial space below.

Jeffersonville’s historic cultural life can be found in the LeRose Theater, a former movie palace at 335 Spring Street. Constructed in 1919-20 by George Citron, it was owned by a Kentucky theater entrepreneur named Michael Switow. Mr. Switow also developed the Dream Theater at 403 Spring Street (now razed) and several other theaters in Louisville and southern Indiana. The LeRose was named for Mr. Switow’s daughters, Leila and Rose. The LeRose Theater is a grand orange glazed brick building in the Renaissance Revival style, and remains a legacy of the motion picture in Jeffersonville.

Government life is also important to the history of Jeffersonville. The city has two eras of history as the center of Clark County government. From 1802 through 1812 Jeffersonville was the county seat until it was moved to Charlestown. At the time, Charlestown was considered to have more prosperity potential than Jeffersonville, and held a more central location in the county. As Jeffersonville grew in population and political power, the city became the county seat again in 1878 and continues to be the center of Clark County government today.

Unfortunately, no associated historic buildings remain from these eras: Jeffersonville lost its historic 1878 courthouse to demolition in the 1970s.

The residential area of the district is notable for its diverse architectural styles from the period of the city's early development up through the 20th century. Riverside Drive is also significant as one of the very few residential streets in Indiana facing the Ohio River. In Jeffersonville's early years, the riverfront was bustling with riverboats unloading passengers and goods. Early homes built at this time along Front Street – as Riverside Drive was once known – are in the Federal style. An outstanding Federal/Greek Revival house in the district is the Grisamore House at 111-113 West Chestnut Street. Individually listed in the National Register of Historic Places, it was constructed in 1837 for prominent Jeffersonville businessmen David and Wilson Grisamore, the first and only of what was originally envisioned as a line of rowhouses.

During the post-Civil War era, Jeffersonville developed into a major commercial center. More elaborate homes were built during this time period by the town's leading families including two in the Second Empire style at 228 and 310 Riverside Drive. During the 1870s a large number of Italianate homes appeared on the street including the George Voight House (322 West Riverside), built for the newspaper publisher, and the house at 317 East Riverside Drive.

It was, however, during the late nineteenth and early twentieth centuries when many of the district's residential structures were built. The Lindley family, owners of a lumber and construction building, had its Queen Anne/Free Classic style house built circa 1900 at 319 East Riverside. The Colonial Revival

style is represented by the Pfau House at 416 West Riverside, built by a family that owned an oil business. A number of Craftsman, bungalow, Tudor Revival, and vernacular types such as American Foursquare and upright and wing houses also appear in the district. These types were constructed during the period from 1880 to the 1920s.

Although Riverside Drive is primarily composed of single-family homes, Jeffersonville experienced a phenomenon that occurred in cities across the country in the late 1800s and early 1900s: the development of the apartment building. The apartment building was a popular moderately-priced housing type. The Marblehead Apartments at 111 East Riverside Drive is a three story, Colonial Revival style apartment building constructed around 1910.

Riverside Drive is also significant as one of the very few residential streets in Indiana facing the Ohio River.

It is unfortunate that Jeffersonville has been subjected to a number of losses in its historic areas. Natural disasters, such as floods and an 1890 tornado, have left a number of holes in the city's fabric. The city's location left it susceptible to

flooding: in 1884, 1907, 1913 and 1937 major flooding severely damaged many of the houses and destroyed buildings in the district. To prevent further losses after the 1937 flood, a flood wall was constructed that separates Riverside Drive from the rest of the district. A number of modern ranch houses and low-rise apartment and office buildings were constructed in the 1950s and 1960s on these empty lots.

In the 1960s, when urban renewal programs became a popular solution to the problems of blighted areas, more of Jeffersonville's historic fabric was lost. Large areas were cleared in hopes of redevelopment and revitalization. Devastating fires in 1995 and 2004 also destroyed historic buildings along Spring Street, although compatible new buildings

have now been constructed in these locations.

Today, efforts are focused on long-term revitalization with a greater appreciation for our town's unique historic character. Jeffersonville's historic character appeals to visitors, residents, and those doing business in the city. As an appreciation for our historic resources expanded during the 1980s, the Old Jeffersonville Historic District was listed in the National Register of Historic Places. This list, maintained by the National Park Service, recognizes the sites, buildings, structures, districts and objects important to our collective history. The National Register district - roughly bounded by the Ohio River, Interstate 65, Court Avenue and Graham Street - includes the local historic district, as well as adjacent areas. Although we have lost some of our historic fabric to demolition, fires, and natural disaster, we still have a great deal of our historic fabric remaining. Jeffersonville's historic district is still a living community; it is the center of our history, progress, and community life and remains a key to our future.



This magnificent building, built in 1870 for the First National Bank of Jeffersonville, once stood at the northwest corner of Market and Spring streets. It was razed during the Urban Renewal era.

The Grisamore House, 111-113 West Chestnut Street. This photo was taken in 1934 as part of the Historic American Buildings Survey (HABS).



ARCHITECTURAL STYLES

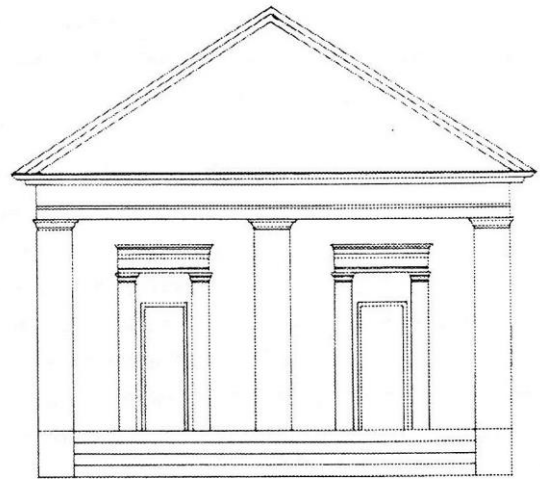
Architectural styles are categories of designs that have influenced periods of American building. The architectural style of a building reveals much about its time and place of construction, as well as the builder. These designs often are linked to regional influences in culture, architects, fashions and tastes of the period. In addition, the styles reflect available materials and technologies, and 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 methods, roof line, materials, floor plan, ornamentation, or other design elements. Some buildings are what are known as “pure” or “high style,” while others are vernacular interpretations of a style, or some cannot be categorized at all.

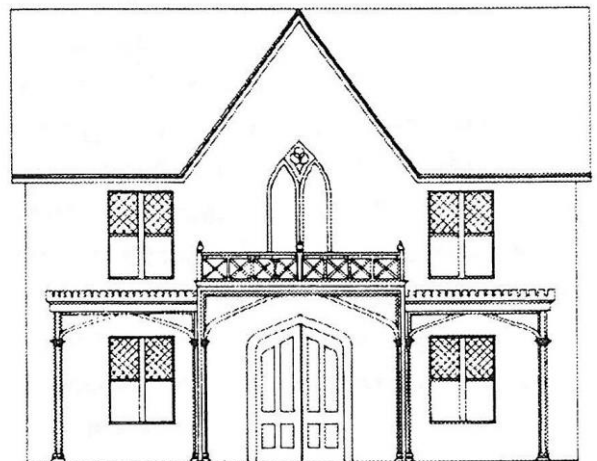
Some of the architectural styles seen in Indiana during the 19th and 20th centuries include:



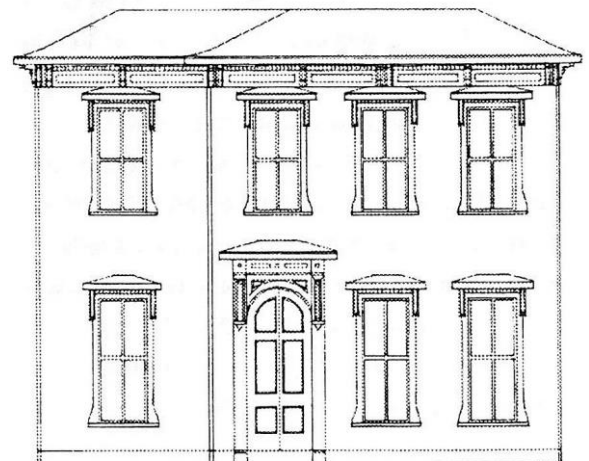
Federal
(1800-1850)



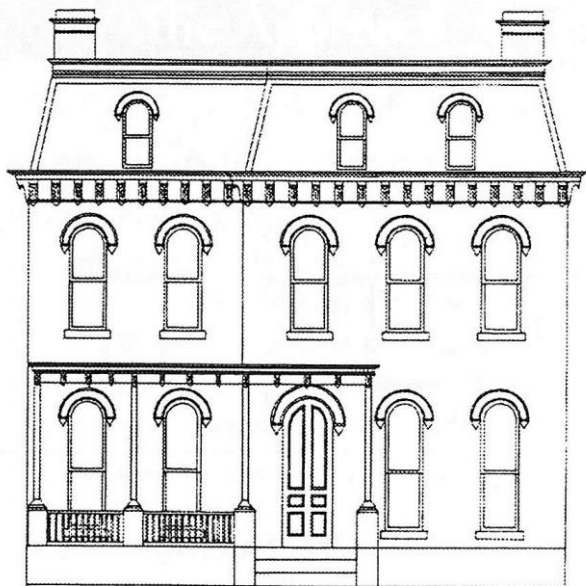
Greek Revival
(1840-1860)



Gothic Revival
(1850-1870)



Italianate
(1850-1890)



Second Empire
(1860-1885)



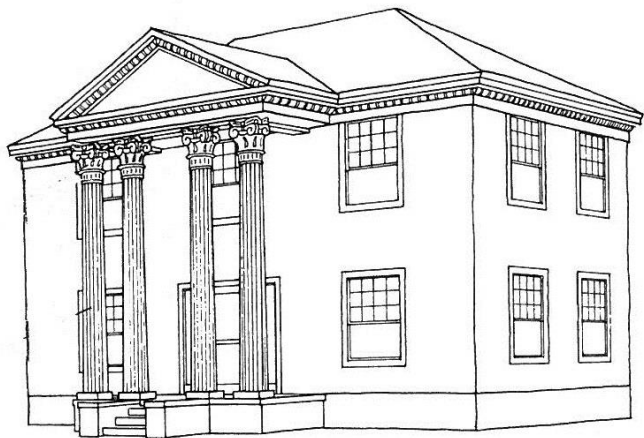
Romanesque Revival
(1890-1910)



Queen Anne
(1885-1905)



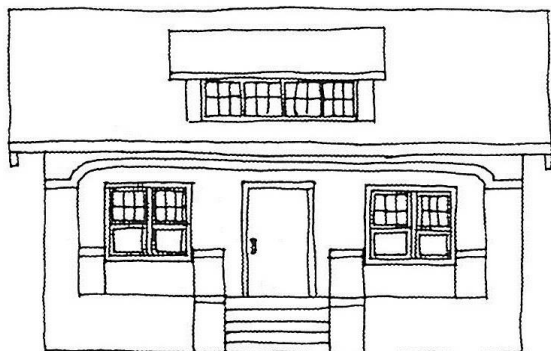
Colonial Revival
(1890-1940)



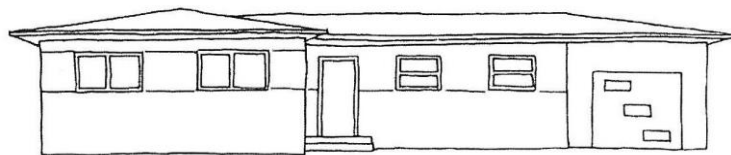
***Neoclassical
(1895-1930)***



***American Foursquare
(1900-1930)***



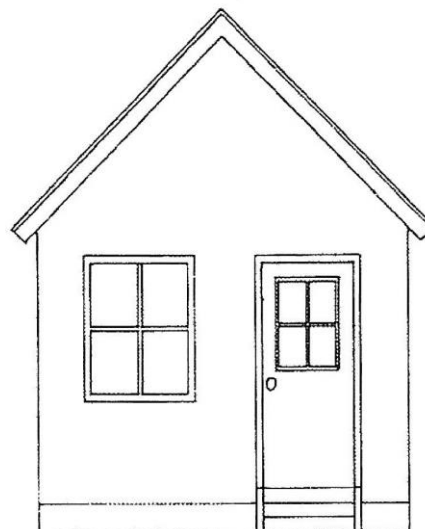
***Bungalow/Craftsman
(1905-1940)***



***Ranch
(1945 – present)***

***Shotgun (right)
(1860 – 1920)***

Note: this is a house form, to which ornament of any style could be applied



Rehabilitation of Existing Buildings (A-Z)

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



AWNINGS & CANOPIES

An awning is a sloped projection from a building façade – historically metal framed with a cloth covering – while a canopy is a flat projection. Awnings are attached directly to a façade or by posts anchored to a sidewalk. Canopies are anchored by cables or chains into a façade, cantilevered or supported by posts from below. Awnings and canopies serve many functions in a historic district: they enhance the appearance of a commercial

area if they complement the façade of a building, they shelter people, storefront windows and displays from the elements, and they provide an area for additional signage.

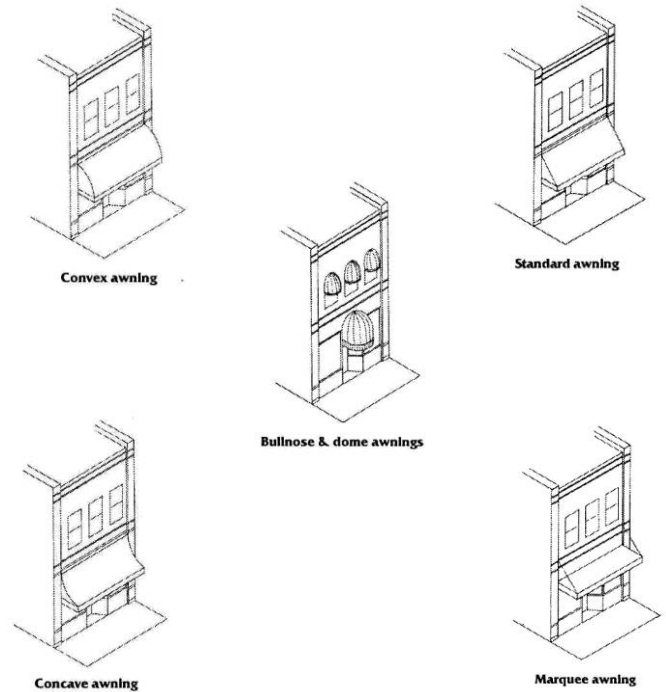
Awnings were historically found in the district and added rhythm to the streetscape. It may be helpful to find historic photographs to help determine an appropriate type of awning for the building.

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.

Guidelines:

- Historically-significant metal and wood canopies, and historic awning hardware, should be retained.
- Awnings should complement the façade, not overwhelm it.
- Awnings and canopies should not cover important architectural elements.
- Match the awning or canopy with the shape of an opening.
- Awnings and canopies should reinforce the horizontal or vertical proportions of the building.
- Coordinate awnings on upper and lower floors by using similar materials and colors.
- Color should complement the colors of the building.
- When deciding on a pattern, simple and restrained patterned awnings are preferred.
- Ornament should complement the building's elements.

- Signs should be sewn or painted on an awning or canopy. Lettering should be no more than 24 inches and cover no more than 1/3 of the awning or canopy area.
- Acceptable materials include canvas, vinyl-coated canvas, and acrilan, or other durable, opaque materials. Cedar shake, concrete, fiberglass, plastic, aluminum or other non-traditional materials are not acceptable.
- Acceptable shapes include: standard, dome, concave, convex, bullnose and marquee.
- Theme designs are not appropriate.
- Backlit awnings are not appropriate.



Revised November 14, 2011

CORNICES AND FRIEZES

Cornices and friezes are important elements to many historic buildings, particularly commercial structures. A cornice is defined as the projecting, uppermost portion of a wall, often treated in a decorative manner, while a frieze is located just below, where the wall surface meets the cornice or roof overhang. Cornices form a visual 'cap' on a building, can identify a building, and help contribute to the horizontal alignment of the streetscape. Removal of these elements usually results in a blank, unfinished look on a historic building. Because of their exposed location at the top of a building, cornices are highly susceptible to water and weather damage. Cornices are often brick, metal, or wood, and can be corbelled or paneled.

Guidelines:

- Retain and repair existing original cornices and friezes.
 - Repair damaged or deteriorated portions of a cornice or frieze in kind. New work should match the existing in materials, size, texture, details and other design elements.
 - When a cornice or frieze has deteriorated beyond repair or has been removed, the new cornice or frieze should match the original in size, proportion, massing and materials.
 - New cornices should be of wood, cast iron, sheet metal, brick, or other traditional materials. Modern materials such as composites may be appropriate if finished in a traditional manner.
 - If it is cost-prohibitive to replicate a missing or irreparable cornice, consider using paint to create a similar visual effect.
 - Maintain and preserve existing eave trim such as decorative brackets or braces.
 - Avoid covering cornice or frieze areas with aluminum or vinyl siding or other applied materials.
- Protect historic cornice or frieze details during roof or siding work.
 - Avoid adding a new cornice or frieze detailing to an existing building without physical or pictorial evidence that such elements existed historically on the building.
 - If constructing a new building in a location where cornices are a character-defining feature, consider incorporating some type of simplified cornice element atop the new building.



Top: This new cornice offers a simplified version of the original, which was destroyed by fire along with the historic building.

Below: The elaborate, Victorian-era cornice found on the H.M Frank building (left) offers a contrast to the more restrained example on the right, executed in brick and metal a few years later on the Berlin Building.

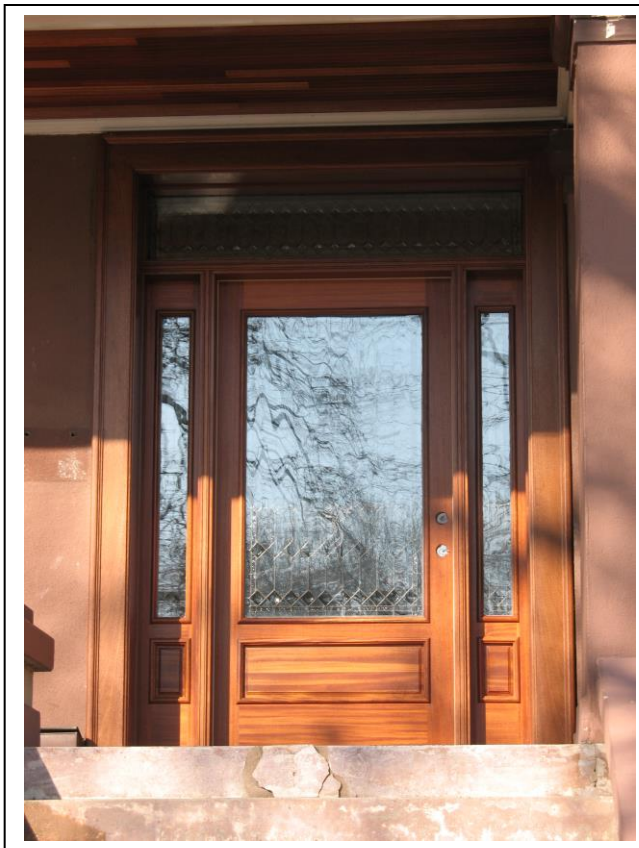


DOORS

The door or entrance to a building is often an important character-defining feature. For commercial buildings, a door is also essential to the image of a building and 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 disrupt a vital design aspect of a building.

Guidelines:

- Preserve the size, proportion and detailing of original doorway openings.
- Retain and repair original doors and trim.
- If a door is in need of repair, use epoxy consolidants to reinforce and rebuild damaged wood, or replace in-kind only the damaged portion.



- The replacement of non-original, non-historic doors with new doors that are compatible with the age and style of the building, and fit within the original door opening, is encouraged.
- Wood doors are encouraged, particularly in residential portions of the district.
- If a door is missing or has deteriorated beyond repair, the replacement door should match the original in size, materials, configuration, and design. If physical or photographic documentation is not available, new doors should be appropriate to the style and period of the building.
- Unfinished aluminum or other metal doors can be made more compatible by painting them.
- Choose storm or screen doors which complement, reveal and visually enhance the historic door behind them. The outer door should have a narrow frame and a large opening, to allow a good view of the inner door.
- Storm or screen doors should be of a simple design appropriate to the style of the structure.

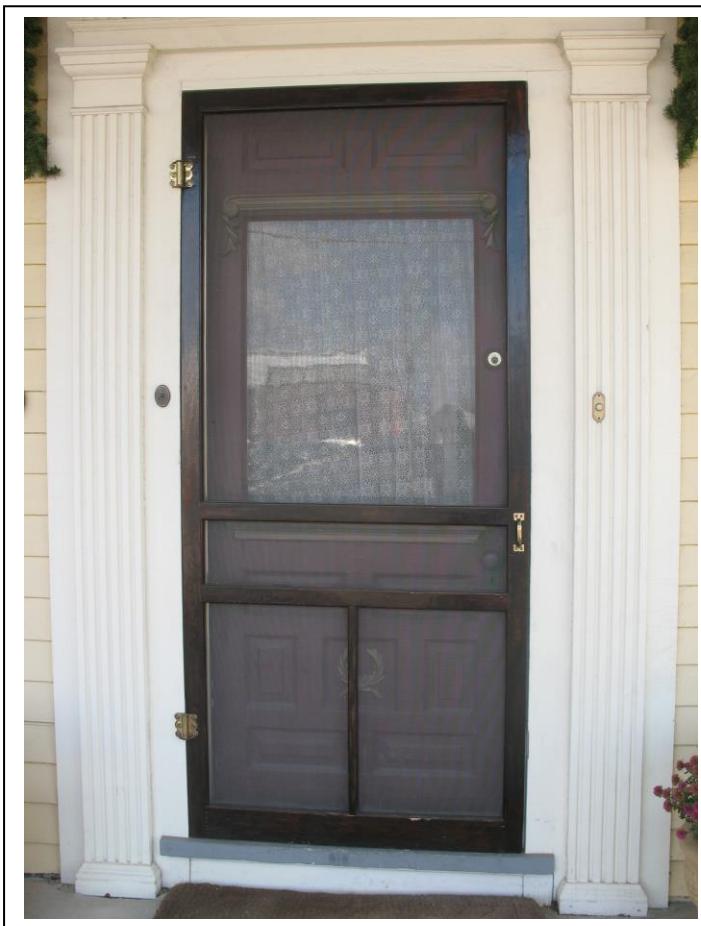
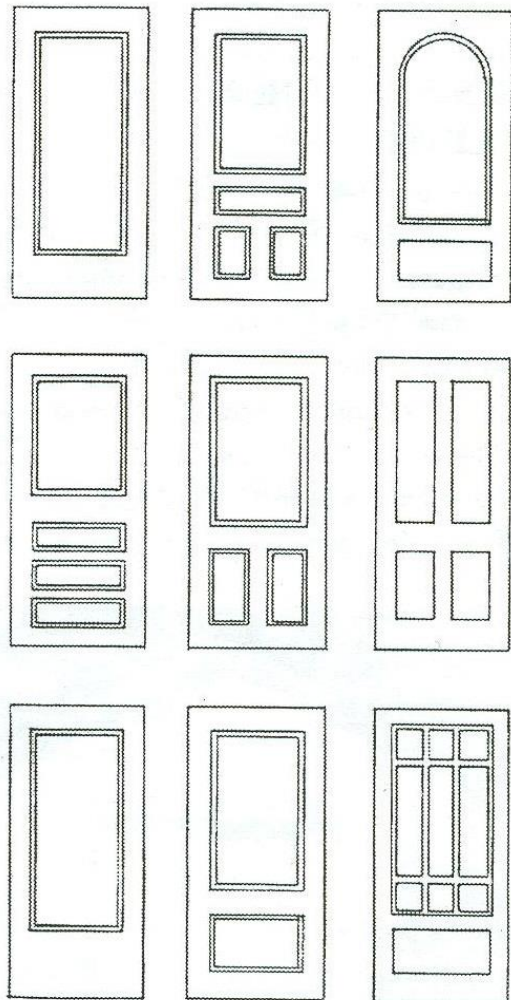


Left: This new door – with sidelights and transom – was designed to fit within the original doorway opening of this Riverside Drive home, and to fit with its Arts and Crafts style. The new door replaced an inappropriate pair of modern doors (above photo).

- Ornate metal security doors are not appropriate for use in the historic district.
- Do not use residential-style doors for the primary entry on commercial buildings, unless documentation exists that these doors were historically found on the building.
- If a historic entrance will no longer be used, avoid removing the door and filling the opening. Instead, leave the door in place and fix it shut. Always make such alterations as easy to reverse as possible, so that the doorway could be used again in the future with minimal work. For fire safety purposes, doors that are fixed shut should have some exterior indication or sign that they are non-functional.

- In additions or new construction, differentiate between primary and secondary entries through the detailing of the doors or entrances.
- Do not create new entrances on the primary facades of historic buildings.

These are some of the wooden door designs appropriate for use in the historic district:



This screen door was designed to maximize the visibility of the historic door behind it.

FOUNDATIONS

Foundations, found above ground level, are often of rough or cut stone. Most have windows or grilles to provide light into the basement or crawl space, and to provide ventilation.

Guidelines:

- Retain and preserve the original foundation form as well as the pattern, color, texture and detailing of historic foundations. The latter includes features such as decorative vents, grilles, water tables, windows, etc.
- Retain original foundation materials to the extent possible. When replacement is necessary, choose materials that match the original as closely as possible in form, texture, color, etc.
- Avoid applying paint and stucco to foundation walls that have not previously been covered with these materials.
- Window openings or window wells should not be permanently closed through filling with a masonry material, such as brick, stone, block or other material. Window openings that are to be closed off should be closed with wooden panels fastened to the window frame, or by replacing the glazing with wood or metal panels. Decorative grilles should be left in place and visible.
- Use traditional foundation materials when building new structures in the historic district. Poured concrete or pre-cast concrete block may be used, but should be sheathed in a veneer of brick, stone, stucco or other traditional masonry materials.
- The foundation of an addition should match the appearance of the original foundation in materials, height and style.

- Maintain the integrity of historic foundations through preventive maintenance and regular inspections. Provide sufficient drainage so that water is carried away from the foundation.
- Locate new utility and mechanical connections through foundations in inconspicuous locations on secondary elevations.
- Keep plantings and other organic materials away from the foundation.



Top: The brick facing and salvaged iron grates help the foundation of the relocated Willey-Allbards House blend in with its new surroundings on West Chestnut Street.

GARAGES AND OTHER OUTBUILDINGS

Because it serves a utilitarian function – for storing cars and other items – the garage is often taken for granted. However, many garages and other outbuildings, such as carriage houses, are considered historic and have their own character-defining features. Traditional materials used for outbuildings brick, stone, concrete and wood.

Proportionally, early garages were typically smaller than modern ones. Traditional proportions were 10 to 12 feet wide per bay, by 18 to 20 feet deep, with an 8 by 8 foot door. Oftentimes, carriage houses and garages were architecturally similar to 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 impacts the appearance and character of the district.

Guidelines:

- Preserve and repair historic garages and other accessory structures, and their character-defining features, including doors, windows, siding and roofs.
- Deteriorated elements of a historic accessory structure should be repaired if possible, or replaced in-kind if necessary. See the relevant sections of the design guidelines (e.g. ‘Windows’ or ‘Siding and Trim’) for guidance on addressing individual building elements.
- If a historic accessory structure is deteriorated beyond repair or has been removed, the design of any new structure should be based on documentation such as physical or photographic evidence. If no documentation exists, the design should be based on the design of the primary structure and other nearby accessory structures.

- Design new accessory structures so they complement the scale, setback, roof form, design and materials of the primary structure and other nearby secondary structures.
- Try to stylistically link the house with any new garage or outbuilding. This type of approach takes its design elements from the primary structure (e.g. window configuration, roof forms, etc.).



The low-pitched roofline, decorative knee braces and use of stucco all help to tie this garage stylistically to the Craftsman-style home it serves on West Riverside Drive.

- Consider using a carriage house-style design, particularly for new garages where the home predates the automobile.
- Use a separate door for each bay of a multi-car garage. Consider using paneled or ‘carriage house’ type doors rather than standard overhead doors.
- The roof pitch of new accessory structures should be 6/12 or greater. If the roofline of the primary structure is a character-defining feature, consider echoing that roofline on the outbuilding.
- Materials used for new accessory structures should reflect the utilitarian function of the building and the materials used on surrounding structures. Wood siding (clapboard or board and batten), brick, concrete block and stucco are all materials found on accessory structures in the historic district.

- If you are building a generic/utilitarian garage or an outbuilding which is simple and functional in design, use traditional building materials to help it fit into the historic district.
- Paneled doors, trim and overhang details are encouraged on new garages and other outbuildings.
- Detached garages are most appropriate for the historic district. Attached garages should be located on a secondary façade, and the garage door should not be visible from the front. Please consult the design guidelines for additions for more guidance.

Simple and functional in design, this garage was likely constructed to replace an original carriage house destroyed in the 1937 flood. Added ornament and a similar paint scheme help it blend with the circa 1860 home it serves.



- Site new accessory structures – particularly garages – at the rear of the house, adjacent to the alley.
- If a garage, carriage house or other accessory structure is being converted to a new use, avoid making changes that would alter its essential utilitarian character or its relationship to the primary structure.



Period details - the oversized hinges, handles and arched shape – were applied to these simple, modern overhead doors to give them a more traditional, 'carriage door' appearance.

METALS

Metals can be seen in our historic district on fences, balconies, cornices, and decorative elements. These details provide visual interest and architectural character to the district, and the removal or alteration of these elements would negatively impact the district as a whole.

Regular inspection and maintenance is critical in ensuring that metal elements are kept in good condition, and not being deteriorated by water and weathering.

Guidelines:

- Retain and preserve original architectural metal features on historic buildings and sites, such as cornices, cresting, finials, balustrades, balconies, gutters, downspouts, fences, hitching posts, hardware, etc.
- Repair original architectural metal features by patching, splicing, consolidating or reinforcing deteriorated sections.



- If a metal element is deteriorated beyond repair, it should be replaced in kind. The new material should match the historic in size, style, profile, and material.

- Maintain a sound coat of paint or other compatible coating on materials that rust or corrode. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper, bronze or stainless.
- Prior to repainting, clean metals to remove any corrosion. Use the gentlest means possible, including appropriate chemical solutions/strippers for soft metals such as tin, lead, copper, terne and zinc. Ensure that chemicals are properly neutralized at the end of the cleaning process to avoid deterioration.
- Hard metals, such as cast iron, wrought iron and steel, should be cleaned by hand sanding or wire brushing. Low-pressure grit blasting may be used only if other methods are ineffective and if a small test patch shows that it will not damage the metal surface.
- Clean metals only if doing so will not damage a historic color, texture or patina. Test any proposed treatment in a small, inconspicuous patch prior to undertaking any large-scale cleaning.
- Do not use sandblasting to clean architectural metals.
- Avoid replacing wooden porch supports and railings with metal supports and railings.
- Do not place incompatible metals together without a protective barrier, as this can lead to galvanic corrosion (i.e. copper will corrode cast iron, steel, tin or aluminum).

This iron balcony rail is an important architectural feature of the Federal-style home on which it is found.

PAINT

Although painting a historic building is generally not a reviewable undertaking, your choice of paint color will not only alter the appearance of your building, but will also affect other buildings on your block. The following guidelines should be considered as you're planning your paint project.

Guidelines:

- Avoid painting a masonry building unless it has been painted before or it is necessary to protect the historic materials from further deterioration. Painting unpainted masonry only adds a long-term maintenance issue, and may affect the masonry's ability to "breathe." Painting previously unpainted masonry does require Preservation Commission approval.
- The use of original paint colors or appropriate period paint colors is encouraged. Original paint colors can be determined by paint analysis. Appropriate period paint colors are based on the building's age and architectural style.
- Some color decisions may have already been made for you: for instance, the color of your foundation and roof, and of surrounding buildings, will to some extent limit the palette from which you should choose.
- Avoid colors that are too bright.
- Use color to accent important architectural details. Accent colors are best used in moderation.
- Consider a scheme utilizing three colors: base, trim and accent. Four colors can also be used successfully if the fourth color is used sparingly.
- Modern latex paints are much more stable than historic colors, but all coatings fade over time. Certain colors fade faster than others: blue colors seem to fade fastest, followed by reds and greens. Tans, grays

and medium greens tend to fade more slowly.

- Maintain a sound paint film on painted surfaces to preserve historic building fabric.
- Maintain a sound coat of paint or other compatible coating on materials that rust or corrode. Do not apply paint or other coatings to metals that were historically meant to be exposed, such as copper, bronze or stainless steel.
- Many books, magazines and online resources are available to help property owners research period-appropriate paint colors. For more information, contact the Preservation Commission staff.

MAINTENANCE TIPS

- ★ *Undertake a program of routine maintenance to protect painted surfaces and ensure a lasting paint finish. Routinely wash painted surfaces with water and a mild detergent to prevent dirt build-up.*
- ★ *Prior to repainting, remove all loose or flaking paint down to the first sound paint layer. Use the gentlest means possible when removing old paint prior to repainting.*
- ★ *Hand scraping and sanding is recommended for wood. Hot-air guns and heat plates are not recommended because of the risk of fire. Test chemical strippers in an inconspicuous area prior to applying to masonry.*
- ★ *Be aware that paint applied prior to 1978 is likely to contain lead, and should be handled accordingly. For more information about lead paint, contact the Clark County Health Department.*
 - ★ *Any bare wood should be primed prior to repainting. Priming the back and end grain of new wood will increase the longevity of the paint job. Bare wood surfaces prone to standing water or harsh weather should be treated with water repellant or preservative prior to priming.*
- ★ *After the application of a primer coat of paint, all seams and joints (excluding the horizontal joints of clapboard) should be caulked. Appropriate metal or wood fillers should be used to fill nail holes, cracks and holes in the surface.*
 - ★ *New paint should be applied to clean, dry surfaces in a manner consistent with the manufacturer's specifications. Good preparation and high quality paints are the keys to a lasting paint job.*

PORCHES AND BALCONIES

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

Often located on the primary elevation, a porch or balcony and its detailing are important elements to many houses and the overall character of the district. It is also associated with a building's architectural style and time period, or may show how a building has developed over time. For these reasons, the removal or closing in of a porch or balcony could significantly alter the proportion and character of a building and the historic feeling of the district.

Guidelines:

- Retain and repair original or historic porches, balconies, stoops and ornament.
 - Retain and repair character-defining architectural elements and features of historic porches, stoops or balconies, such as piers, foundation walls, lattice, flooring, porch supports, ceilings, railings, balusters, steps, brackets, and other decorative details.
 - If the original porch, balcony or ornament is missing or beyond repair, the new should match the original design, materials and proportions. Documentation such as historic photographs or ghost marks should be used in the reconstruction of missing porches or porch elements.
- Avoid removing historic porches, stoops or balconies that are no longer in use. Doors may be abandoned, but they should always be able to be made operable again at a later date.
 - Avoid adding new porches, stoops or balconies to primary elevations where none existed historically.



Porches were an important architectural and functional feature of most 19th and early 20th century homes.

- If a porch is to be enclosed, the work should not jeopardize its historic character and decorative features: make sure any work is reversible. Glass may be an appropriate option.
- Most standard treated deck materials are inappropriate for historic porch repair. Modern materials such as composites may be appropriate in some instances, if finished in a traditional manner.
- Modern decks are not appropriate on the primary façade of buildings in the historic district.
- Avoid the use of stock railings, columns, or other ornament that may not relate proportionally to historic porches.
- Do not use cast- or wrought-iron columns, railings or balusters as a replacement for brick or wooden porch elements. Columns should match the size, proportion and detailing of the original.

- Do not cover porch elements with vinyl or aluminum siding or other applied materials.
- Replace deteriorated porch steps in kind. Replacement steps should be the same materials, dimensions and scale as the original. Do not replace historic stone steps unless the stone itself is no longer usable.
- If porch modifications such as a ramp are needed in order to make a building handicapped-accessible, make sure that any work is reversible, and that architectural features are not damaged or obscured.
- If adding a handrail to a porch or stoop that did not previously have one, install it in a manner that will minimize damage to or loss of historic fabric. For example, consider mounting the handrails in the ground adjacent to the steps rather than drilling into historic stone steps.

MAINTENANCE TIPS

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



Although it had been removed years earlier, historic photos such as these images allowed the front porch of the Willey-Allbands House to be accurately reconstructed following its move to West Chestnut Street.

ROOFING AND GUTTERS

The roof is an important character-defining feature of many historic buildings. 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 ultimately, the loss of the building itself. For this reason, the importance of a weather-tight roof cannot be overstated. A weather-tight roof, however, does not have to compromise historic integrity.

Historic roofing materials commonly included 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 often related to the flashings and valleys. While slate or tile is more expensive than many modern materials, it will last much longer and may be a better investment.

Historic roof shapes include shed, mansard, gable and hipped, while in the commercial area gable and shed roofing concealed behind a parapet wall are most common.



The mansard roof form and slate shingles are both important character-defining features of this Second Empire-style home on West Riverside Drive.

Gutters and downspouts serve the important purpose of collecting and then channeling water away from a building, thereby preventing moisture damage. Besides serving an essential function, gutter systems also add to the aesthetics of many historic buildings. Gutter systems may be constructed of historic materials, have a unique design, or have their own design characteristics. Gutters usually fall into two categories: hung and built-in. Often, gutters were built in to a roof system, and some even formed the crown molding of a building. Metal half-round gutters with round downspouts are a type of hung gutters that were commonly used.

Because of the important function that they serve, gutters and downspouts should be inspected regularly. It is very important to keep your gutters free of debris and to be sure your downspouts are secure.

Guidelines:

- Maintain the original roof pitch, form and shape. Alterations to roof form should only be undertaken if they can be demonstrated to have existed at some point in the structure's history.
- Retain features and details that give a roof its historic character, such as chimneys, cresting, cupolas, dormers, weathervanes, trim, and bracketing.
 - If a roof system must be replaced, retain character by matching the size, scale, form, patterns, texture and color of the historic roofing material.
 - If a small section of roofing must be replaced, the materials, colors, textures and size of the new should match the old.
 - Before undertaking a wholesale replacement of a slate or tile roof, fix or replace flashings or valleys.

- Replacement roofs or roof features should be based on physical, written or pictorial evidence. Do not “historicize” a roof based on presumption (e.g. adding wood shake shingles or a cupola when there is no evidence of their previous use on a building).
- If temporary stabilization materials or repairs are needed, they should be applied in such a way that historic materials are not damaged.
- Tar patches should never be used on shingle or metal roofs – this will not remedy the root problem and is usually irreversible.
- Gable roofs should not be added to low slope or flat roofs.
- New roof designs for additions or new construction should be compatible in size, form, scale, materials, and color with the historic building and the surroundings.
- Leave historically exposed rafter ends and eaves open and uncovered.
- The proportion of seams and trim on replacement metal roofs should match the original. For this reason, commercial-grade metal roof systems should not be used on residential structures.
- Vent assemblies should be painted to match the color of the roof materials, to ensure that they are as inconspicuous as possible.

MAINTENANCE TIPS

- ★ *Undertake a program of routine inspection, repair and maintenance of all roof system components, including sheathing, gutters, downspouts, soffits, fascia, flashing and coping. Inspect roofs on a routine basis, from both inside and outside. Try to inspect during a hard rain, when any problems would be most evident.*
- ★ *Make sure that any penetrations of the roof surface are properly flashed and sealed, and inspect them carefully on a regular basis to be sure they are not allowing any water infiltration.*
- ★ *Protect buildings against lightning damage, being sure that lightning rods are properly grounded. Improper grounding is worse than no lightning rod!*



The chimneys – which feature inset panels and corbelling – and dormer windows, as well as the finial-topped corner tower, work together to provide great visual interest to the roofline of this West Riverside Drive home. .

- Preserve and repair significant gutters and downspouts.
- If gutters and/or downspouts have deteriorated beyond repair, the new materials should match the appearance and properties of the original.
- New gutters and downspouts should not cover important architectural features.
- 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.
- Use modern materials only when the utility of those materials has been proven over time. For instance, fiberglass or vinyl gutters are not recommended, because they tend to crack with extreme cold.
- If installed on the roof, mechanical equipment, satellite dishes, antennae, etc. should be placed in a location that is as inconspicuous as possible and does not damage or obscure character-defining features. Care should also be taken to ensure that these additions do not overload the roof structure.

SIDING AND TRIM

The materials used in the construction of buildings in the historic district reflect the time period and local availability of materials. For this reason, these historic building materials contribute greatly to the historic character of the buildings – and the entire district – and should be retained. The primary historic exterior materials found in the commercial area of the Jeffersonville Historic District are brick, glazed brick and limestone [discussed in the design guidelines for masonry] and in the residential district, wood and brick. Ornament and trim materials include cast iron, terra cotta, limestone and wood.

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

A good general rule when choosing exterior materials is that nothing will be more appropriate than the original materials. Nevertheless, many wood-sided buildings are subject to artificial siding applications, which are not appropriate in the historic district. A building's exterior material is a major part of what gives a building its distinctive historic character, and that character is substantially diminished or destroyed when original materials are removed or covered, and artificial materials added. The qualities of the historic materials, including composition, design, color and texture, will never be matched by artificial 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 and other architectural details
- Projecting details around doors and windows become flush or inset

All of these visual changes drastically alter the historic character of a building. Aside from the visual changes, artificial siding can also cause costly physical problems. Artificial siding increases a building's vulnerability to deterioration caused by trapped moisture, hidden attack by wood-boring insects, and damage caused by the nails used for siding application. Vinyl siding is sunlight-sensitive, causing fading and cracking; it tears, melts, buckles and emits toxic chemicals 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 in hopes of making visual "improvements" and saving maintenance time, the truth is that the application of vinyl siding can be very costly, by covering and contributing to problems, not solving them.

Guidelines:

- Original materials and historic siding and trim should be preserved and repaired.
- If the existing historic siding or trim is damaged, use epoxies and other maintenance and repair techniques such as splicing or patching to preserve original materials. Retention of original materials is preferred, to ensure the authenticity and integrity of the historic resource.
- If wooden features are missing or deteriorated beyond repair, replacing them in-kind is the preferred approach. Use

wood of the same size, shape and configuration for the replacement. The use of synthetic materials to replace missing or damaged elements would be considered on a case-by-case basis, if the applicant can demonstrate that the materials would be compatible. Replacement of missing features should be based on photographic, written, or physical evidence, rather than conjecture.

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



The wood shake shingle siding and gable ornament is an important part of the character of this Riverside Drive house, and should be maintained and preserved.

- Do not cover wood siding with impervious materials (i.e. aluminum or vinyl siding, stucco, impervious paint, etc.), as it substantially hinders the wood's ability to "breathe," trapping moisture that eventually leads to rot.
- Removal of artificial siding and trim is encouraged in the district. Remove later siding carefully, to avoid damage to the original fabric.

Retention of original wood siding and trim adds immeasurably to a home's historic character and integrity, and offers details that cannot be duplicated with artificial siding.

- Some types of artificial materials – such as smooth-finish cementitious siding – may be appropriate on new buildings in the district or on additions. Special design considerations such as width, texture, orientation, trim, etc. will apply, to ensure that the artificial materials conform with the historic character of the district.
- Use the gentlest means possible for cleaning, scraping or stripping wood surfaces. Avoid sandblasting, high-pressure water blasting, or harsh chemicals designed to dissolve paint.
- Maintain a sound coat of paint on wood siding and trim. If it won't hold paint – often because of excessive moisture – find and correct the problem rather than simply covering it with new materials.
- New siding or trim should be installed without irreversibly damaging, removing or obscuring the architectural features and historic materials of a building.
- Siding should only cover areas that were originally covered with siding.
- Any replacement siding should be oriented horizontally, unless there is sound historic documentation of a different orientation, such as board and batten siding. Textured plywood (T-111) vertical siding is an appropriate siding material for historic buildings.
- Avoid the use of blown-in insulation in exterior walls. It adds minimal energy efficiency, and often leads to moisture build-up and rot.



SIGNS

A pleasing physical appearance and image is crucial in attracting customers to a business. The first image a potential customer will see is the sign that identifies a building. In historic areas, people are attracted to the variety of architectural styles and materials, and well-crafted details. For this reason, there is no reason to have large, garish signs to lure customers: well-placed and well-designed signs will accomplish more. A sign can serve its purpose while complementing, not detracting from, the distinctive architecture and visual character of the historic district.

Typical sign types:

- projecting – sign whose leading edge extends perpendicularly from a building wall
- flush-mounted wall – sign attached directly to the face of an exterior wall, parallel to the building
- wall painted – sign usually painted directly on a side wall, often referred to as a “ghost sign” when faded with age
- painted glass – sign painted directly onto glass storefront display windows or glass doors
- transom – painted, colored or stained glass signage in the transom windows above the storefront
- free-standing ground – sign not attached to a building, sitting low to the ground
- banner – temporary sign usually of vinyl, plastic, paper or fabric, which is hung with or without a frame

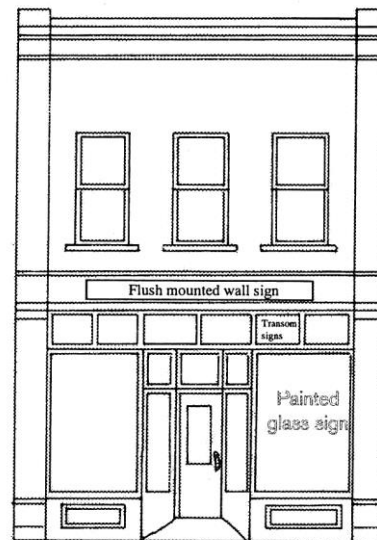
Historically, buildings from the late 1800s and early 1900s featured signs that were located on flat, continuous surfaces of a building. Spaces for signs typically included glass windows and doors, the storefront cornice between the ground and second floors of a building, and side walls. After the 1920s and 1930s, signage

often projected perpendicularly from the wall to attract those in passing automobiles.

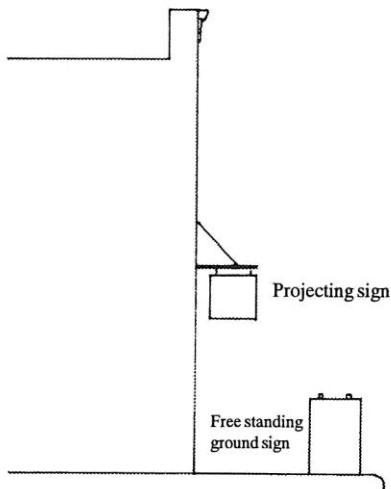
Because each building is different in design, each sign will be considered individually by the Historic Preservation Commission. The following guidelines are general in nature and allow for flexibility in and variety in the creation of signs in the historic district.

Guidelines:

- Historically-significant signs should be retained and repaired.
- A storefront should not have more than two signs – one primary and one secondary. Primary signs typically have the name of the business, while secondary signs inform the customer of products sold or services rendered. Secondary signs shall be no more than 50 percent of the primary sign's dimensions.
- Acceptable sign types include flush-mounted wall signs, painted window and door signs, transom signs, painted wall signs, projecting signs, and free-standing ground signs.
- Flush-mounted wall signs should be attached directly to the face of an exterior wall, parallel to the building.



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



- Painted window glass signs may be up to 25 percent of the window glass area.
- Painted door glass signs may be up to 50 percent of the door glass area.
- Transom signs shall not exceed 50 percent of each transom pane.
- The length of painted wall signs shall be no greater than one foot for every six feet of building storefront width, but not more than ten feet, whichever is less. The height of the sign shall be no greater than 50 percent of the sign length, but no more than three feet, whichever is less.
- Projecting signs shall be of a scale proportionate and appropriate to the building. Twelve square feet in combined area (both sides) is typically a good starting point for many buildings in the district.
- Projecting signs shall be mounted at least 8½ feet above the sidewalk and should not project more than four feet out over the public right of way.
- Align signs on the same building.

- Free-standing ground signs, if approved by the Commission, shall be no more than sixteen square feet in combined area.
- In buildings that contain multiple businesses, signage should be unified. Consider designating a ‘tenant area’ for signs, where all tenants would be listed in a uniform format.
- Consider installing signs on flat, continuous surfaces.
- An awning valence provides an excellent opportunity for graphics and signage. For this reason, the Commission encourages using the valence for signage. They are an appropriate solution for signage on buildings lacking space designed specifically for that purpose. For additional guidelines regarding awnings and canopies, see that section of the design guidelines.
- Signs should complement and fit in with the façade in color, composition and materials.
- Signs should not cover architectural elements or obscure the display area.
- Use appropriate materials for signage, including carved or painted wooden or synthetic wood signs, signs applied to canvas awnings, smooth-surface metal signs, or lettering applied to glass using gold leaf, paint or etching. If modern materials are used, they should be finished in a way that gives the appearance of traditional materials.
- Plastic is generally not acceptable as a sign material in the historic district. Printed vinyl materials, whether used as a banner or adhered to a backing board are not acceptable as a permanent sign material in the historic district.
- A sign should express an easy-to-read, direct message. Keep it simple.
- A letter style should be chosen that is easy to read. Keep in mind that the contrast between lettering and background greatly influences legibility - light-colored letters on a dark background are generally easiest to read.

- For most signs, letter sizes should be between 8 and 18 inches, and lettering should occupy only about 60 percent of the sign board.



This simple projecting sign helps provide a sophisticated image as well as clearly identifying the business.

- Temporary signage may not exceed 16 square feet. These signs shall be removed when the indicated purpose is complete or after three months, whichever is less. Temporary signs may not be illuminated.
- The use of a sandwich board is allowed in the historic district on a limited basis but must not contribute to visual clutter of the streetscape nor impede the flow of pedestrian traffic. No more than one sandwich board per business is allowed. Sandwich boards may not exceed twenty square feet in combined area, and may not exceed four feet in height. Signs of this type must be removed from outside the location at the close of the business day. The use of plastic for sandwich boards is not allowed.
- Lighted signs should generally use an indirect lighting method, such as overhead or gooseneck lights. Internally lit signs, spotlights and electronic message signs (LED and similar technologies) are not appropriate for use in the historic district.
- Neon signs with a traditional appearance will be considered on a case-by-case basis. Signs that revolve, or are put into motion

by the atmosphere, are discouraged but will be considered on a case-by-case basis.

- In general murals are discouraged, but will be reviewed on a case-by-case basis.



The following information should be submitted with Certificate of Appropriateness applications for signage:

- Exact location and dimensions of the sign
- Rendering showing the design of the sign
- Information on sign materials, colors, and method of illumination (if any)
- Information on how the sign will be mounted.



Painted door (above) and awning signs are both appropriate for use in the historic district.



WINDOWS

Windows, besides providing ventilation and light, are crucial visual elements to the façade 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, patterns in the alignment and spacing of windows are important unifying elements in the visual character of the historic district.

Aluminum and solid vinyl replacement windows are very strongly discouraged in the historic district. They cannot duplicate the details, colors or profiles of historic windows. Unlike historic window sash, most modern replacement windows cannot be repaired if damage occurs. If window replacement is being considered in order to increase energy efficiency, in most cases a better return on investment is to repair existing windows, add or upgrade storm windows, and improve insulation in the attic.

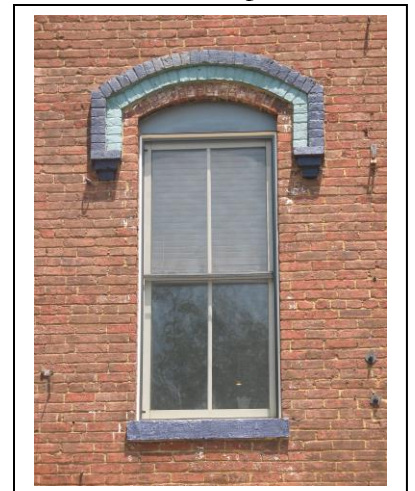
Residential: In the residential portion of the historic district, window types include single- and double-hung sash, casement windows, and decorative windows such as Palladian, dormer, bay and oriel windows. Shutters, also found in the residential parts of the district, were used for ventilation, weather protection and security. Batten, paneled and louvered shutters are the most common types.

Commercial: In the commercial district, display windows, transoms, and upper story windows all add to the streetscape's rhythm and patterns. Even horizontal elements such as lintels and sills help to tie a block of buildings together. An important idea to remember is that upper story windows can create an appearance of vitality and use, even if that portion of the building is not being used. 1/1, 2/2, 4/4 and 6/6 windows are most common.

Guidelines:

- Original windows, hardware, hoods, lintels, pediments, sash, shutters and sills should be preserved and repaired.
- Retain original window opening, pattern and size.
- Deteriorated parts of a window should be repaired if possible or replaced in-kind, with replacement parts matching the original in size, material and details.
- If a window has deteriorated beyond repair, window replacements should match the original or the style of the building in proportion, pane configuration, materials, profiles, texture and color.
- Aluminum and solid vinyl replacement windows are strongly discouraged. Wooden windows clad with vinyl or aluminum are generally a more appropriate option for use in the historic district.
- Replacement windows should be made to fit the existing openings – existing openings should not be altered to accommodate standard window sizes.
- Replacement windows should operate in the same fashion as the historic windows – double-hung windows should replace double-hung and casement should replace casement.

This window opening almost certainly contained an arched window originally, which has been replaced with a standard-shaped unit at some point since. Re-installing an arched window would help restore the building's character.



- True divided lights are appropriate for multi-pane sashes. The use of pop-in, sandwich or applied muntins is not appropriate.

- Decorative windows and windows made of stained, beveled, cut or other art glass should be preserved and maintained.
- Avoid replacement of clear glass with tinted, reflective or frosted glass, particularly on primary elevations.
- Do not add shutters when no evidence exists that shutters were previously present on a building. Where appropriate, shutters should be properly installed (so they give the appearance that the window would be fully covered if they were closed) and should therefore be the correct height, width and shape for the opening.



These multi-light transoms are important to this building's character, and should not be covered or removed.

- The use of storm windows is acceptable and will help increase energy efficiency. Storm windows should be traditional fixed or removable wooden windows or aluminum 'triple-tracks.' Interior storm windows may be an appropriate alternative in some situations.
- Storm windows should have minimal visual impact on the historic windows. Whether wood or metal, storm windows should match the existing sash color – avoid a bare metal finish. Storm windows should also have the same configuration as the historic windows.
- Avoid the placement of skylights in roof locations that are visible from the public right-of-way.

The replacement of the original windows with smaller, vinyl units has caused a dramatic change to this historic building's appearance.

- Newly added windows and windows on additions should respect but not duplicate the size, patterning and details of the historic windows. Such additions should not be made to the primary façade of a building.
- Do not install new floors or dropped ceilings that block the glazed area of historic windows. If such an addition is necessary, the design should incorporate setbacks that allow the view of the window to be unobstructed.
- If storefront windows are to be replaced, use large sheets of clear glass. Blinds or curtains should be installed on the interior if the building use no longer necessitates display.
- Avoid covering transom windows. Consider uncovering and restoring transom windows that may have been covered in the past. Transom windows may be of clear, tinted, beveled, etched or stained glass – use physical or pictorial evidence, or the style of the building, to determine which one is appropriate.
- Window air conditioning units should not be installed on primary facades unless no other locations are feasible.



Environmental Elements (A-Z)

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



Although the home it once encircled was lost decades ago, this iron fence with its limestone base and pillars is still an important part of the historic character of West Riverside Drive.

FENCES

Fences are typically constructed for utilitarian reasons – such as separating properties from neighbors and from the street – and also for security, camouflage and privacy. However, fences can also be an architectural amenity to properties in the historic district. Fences came in a range of styles, from simple to more elaborate and highly ornamental. These designs changed with time and were affected by changes in taste, new technologies, and the cost and availability of materials. Often, historic fences were built as 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 typically plain, and were sometimes adapted from porch rail 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. Physical evidence and research may help in determining what, if any, fences appeared on the property in the past, and can also aid in the selection of a fencing type.

Guidelines:

- Retain and repair historic fencing materials. Character-defining details such as gates, decorative pickets, finials, newel posts, stairways or hardware should also be retained and preserved.
- Repair rather than replace historic fences or walls. If replacement is necessary, replace only those sections that are in need. Match the original fence or wall materials, height, scale, proportion, texture, color and design.
- If fences have been removed or are deteriorated beyond repair, any new fence should match the material, texture, size and proportions of the original. New design for missing fences should be based on historic documentation or the surroundings.
- Fences should be appropriate to the scale, style, and materials of the building.

- Use traditional materials such as wood, brick, stone, and metal. Vinyl and plastic are not appropriate fence materials in the historic district.
- Appropriate wood fences include picket or plain board. Appropriate iron fences would have a simple design – the earlier the building the simpler the design – and be set and anchored in a brick, stone or concrete base.
- New fences should be simple rather than ornate.
- Inappropriate fences include: chain-link, board and batten, basket weave, lattice, louver, split rail and stockade fences. The removal of one of these types of fences does not require review; however, once removed these types cannot be replaced without a Certificate of Appropriateness.
- Avoid obscuring views of the building.
- Try to soften the visual impact of the fence with plantings.
- Use fences and walls in a manner that is historically appropriate such as demarcating property lines and screening private areas from the public right-of-way.
- The installation of new walls and fences must comply with all applicable City of Jeffersonville building and zoning requirements.

LANDSCAPING

Landscaping is also an important element of 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, please consider the following guidelines, and how your

landscaping project affects other properties around you.

Guidelines:

- Preserve existing, healthy mature trees and other established landscaping when possible.
- Preserve patterns (repetition, spacing and alignment) of street trees and hedges. Enhance established street tree patterns by planting additional trees along public rights-of-way and on private property. Select native deciduous species as canopy trees or trees appropriate to the period and character of the district.
- To avoid future damage, keep trees, bushes and other large vegetation away from building foundations.
- Avoid letting ivy grow on historic buildings, as it can cause damage to mortar, masonry, and other building materials.
- Avoid obscuring views of historic buildings with landscaping features.
- When in doubt about the health of a tree, or for help in selecting an appropriate tree for a particular location, consult an arborist or other professional.



These streetlights along Market Street have a traditional design, while the plantings have a functional purpose – collecting excess rainwater – in addition to beautifying the streetscape.

LIGHTING AND PUBLIC UTILITIES

Guidelines:

- Lighting should be low-intensity. New light fixtures should generally be inconspicuous and simple in design and style. Period lighting is appropriate.
- Whenever possible, utility lines should be located underground or from the alley.
- Locate utilities in side or rear yards and/or screen them from public view through plantings, fencing or other means. Utility meters should also be installed in inconspicuous locations.

PARKING AREAS

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

Guidelines:

- Parking areas and other empty lots should be screened with landscaping and/or fencing.
- Avoid the use of aluminum parking barriers.
- Large areas of parking should be broken up with planting islands.
- Parking lot edges – where the lot meets the sidewalk – should contain at least a 3' planting and screening area.
- Parking lots, driveways, and loading docks should be located behind buildings wherever possible. Access from alleys is preferred.

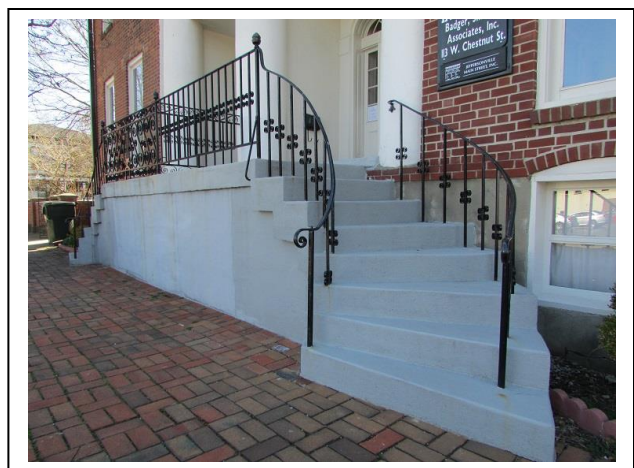
- Period lighting is most appropriate for parking areas in the historic district. Overhead, high-intensity lighting is inappropriate.
- Retain historic circulation patterns.

SIDEWALKS, STEPS, DRIVEWAYS AND CURBS

The repair or replacement of existing sidewalks, driveways and steps attached to a building – or the installation of new – is reviewed by the Historic Preservation Commission.

Guidelines:

- Retain and repair historically-significant sidewalks, driveways, curbs and steps.
- If historic sidewalks, driveways, curbs or steps are irreparable, then the replacement should match the original in location, appearance and properties.
- Retain and reuse historic paving materials such as brick pavers and limestone curbing. Be aware that standard historic bricks are much softer than pavers, and will deteriorate rapidly if used as a paving material.



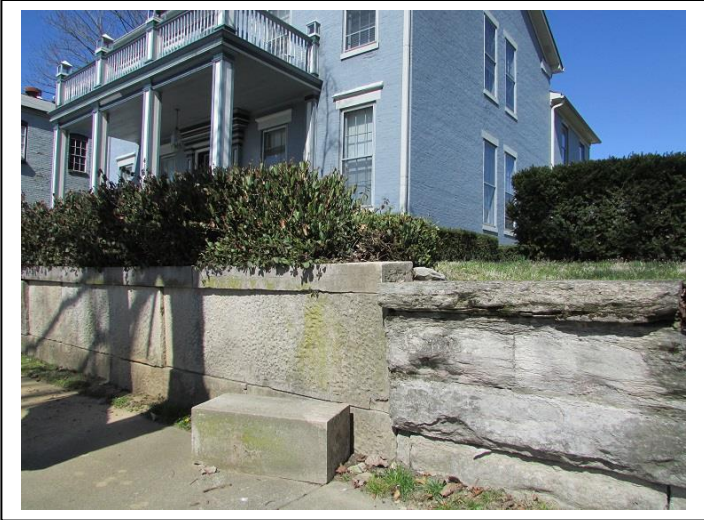
When the soft sandstone in the steps at the 1837 Grisamore House deteriorated beyond repair, the steps were rebuilt in concrete using the same design.

OTHER ENVIRONMENTAL ELEMENTS

In addition to the items covered above, other environmental elements – both historic and new – can have a marked visual impact on the historic district. Generally speaking, preserving and maintaining historic features and locating any new environmental elements inconspicuously will help to ensure the character of the historic district is maintained.

Guidelines:

- Temporary structures such as swing sets, children's playhouses, etc. should be sited in an inconspicuous location.
- Air conditioner condenser units, solar collectors, and antennas/satellite dishes should be located inconspicuously. They should not be on primary façades but rather towards the rear of the house.
- When utilized, free-standing mailboxes should be simple rather than ornate and should not obscure views of the historic building. Wall-mounted mailboxes are encouraged.
- 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.
- Retain and repair historically significant streetscape elements such as hitching posts, mounting blocks or limestone curbing.
- Street furniture should be simple in design and modest in size. Excessive decoration or theme decorations are inappropriate. Limit the installation of street furniture in order to avoid an overly cluttered look.



Two different styles of historic limestone retaining wall are seen here on East Riverside Drive, one utilizing rough cut blocks of stone, and the other using dressed stone blocks.

WALLS

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

Guidelines:

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

- Pools, gazebos and other structures were not common historically. If such features are desired, they should be installed in the rear of the lot and made as inconspicuous as possible. Consider using landscaping as a screening device. Fountains may be installed in a more prominent site if documentation exists of their existence in that location.
- Do not install internally illuminated vending machines on sidewalks within historic districts.
- Maintain original front yard topography, including grades, slopes, elevations and berms, where present. New construction should match the grade of adjacent properties.
- New construction projects should be planned so as to minimize the disruption to the site, to avoid unnecessary destruction of unknown archaeological features or mature vegetation.



Top: This bike rack was selected for use in the downtown historic district because of its simple, Classical-inspired design. The fanlight motif echoes windows seen in the Grisamore House, one of the oldest buildings in the district.

Below: 100 block of West Court Avenue, circa 1940



New Construction and Additions

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 that does not fit in with the district can be conspicuous, intrusive and damaging 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. New buildings in the historic district do not need to copy or replicate historic styles – and should in fact be reflective of their contemporary construction – but should incorporate certain general design elements from the surrounding neighborhood in order to ensure their compatibility. 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 or negatively affect the historic character of the original building. For example, one can minimize the effects on the historic materials and features of a building by constructing the addition on a secondary or rear facade, reducing the size of the addition, or linking the addition with a connector.

Guidelines – New Construction:

- Old designs should not be imitated. New construction should be designed in a manner representative of its own time, in a way that complements and reflects the historic district.
- New construction should relate to the scale of adjacent and surrounding buildings, particularly historic structures. Avoid new buildings that violate the scale of the neighborhood in height, width, proportion or massing. In both the commercial and residential areas within the district, generally the buildings are no more than three stories tall.
- The new design should incorporate the horizontal and vertical alignment and patterns of surrounding buildings.
- Proportions of glass, sizes of openings, and recessed entrances should reflect those found in adjacent and surrounding historic buildings. Carefully consider the placement of openings, and avoid façade patterns that are incompatible with the rhythm of openings established by surrounding structures or that have markedly different solid-to-void ratios.
- Ornamentation that contributes to the rhythm and alignment of the surrounding range of buildings should be considered.
- The roof forms of new construction should relate to the shape of roofs on surrounding historic buildings. Consider using roof materials and colors found in the vicinity to make the building more compatible. Avoid introducing roof shapes not already found in the district.
- New construction should conform to the established setback of the buildings adjacent to and surrounding the site. Avoid violating the existing average

setback by placing buildings in front of or behind the existing setback.

- New buildings should maintain the rhythm of spacing of existing buildings on a street. The relationship of a building to open space between it and other buildings should be visually compatible with its surroundings.
- In commercial buildings, maintain the distinction between first and upper floors.
- New materials should be of the same quality as those on surrounding buildings. New buildings should be faced with traditional building materials found in the district such as brick, limestone and wood siding. Some types of artificial siding may be appropriate on new buildings or additions, if detailed and applied in a traditional manner. The colors and textures used on new buildings should reflect colors and textures found on nearby historic buildings.
- Do not demolish contributing buildings in a historic district to make way for new construction.
- Preserve historic viewsheds. A viewshed is the area visible from all directions from a fixed point.
- Additions should be constructed so as to minimize the damage, destruction or effects on the historic materials and elements of the original building and its site. An addition should be designed so that it could be removed from the original building in the future without substantial loss of historic fabric.



Jeffersonville Historic District Design Guidelines

Guidelines – Additions:

- Additions should be constructed so as to minimize the damage, destruction or effects on the historic materials and elements of the original building and its site. An addition should be designed so that it could be removed from the original building in the future without substantial loss of historic fabric.
- Distinctions should be apparent between an addition and the original building. This can be done through changes in setback, materials or details.
- The addition should be related in form, height and proportion to the original building. It should also be compatible with the original building in materials and scale.
- An addition should be subordinate to the original building. Generally, additions should not exceed half of the original building's total floor area or building footprint.
- Generally, the original orientation of a building should not be altered by construction of a new addition. An addition should not turn a primary façade into a secondary façade.



The new building above replaced a historic building destroyed by fire in 2004. The overall design and details of the new building help it to successfully pay homage to the original – shown at left – and fit into its historic surroundings, but it is also obviously modern.

DEMOLITION AND MOVING

Demolition refers to the substantial deterioration or complete or substantial removal or destruction of any structure. The loss of a historic building that contributes to the district will negatively impact the visual quality and cohesiveness of the area, much as a missing tooth affects a smile. The goal of the Historic Preservation Commission is to preserve what is important to the education, culture, traditions and economic values of Jeffersonville, and **demolition is permanent and irreversible**. Owners of historic properties should exhaust all other possible options prior to considering demolition.

All demolition within the historic district must be reviewed by the Historic Preservation Commission. If the Preservation Commission denies a COA for demolition, a demolition permit can be issued by other agencies and the building demolished only if the property owner can demonstrate that

- (1) the building is incapable of earning an economic return on its value, as appraised by a qualified real estate appraiser; and
- (2) that a good faith effort was made to sell or dispose of the property at fair market value to any public or private person or agency that gives reasonable assurance of its willingness to preserve and restore the property.

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

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

Guidelines:

- Work with the Preservation Commission to identify alternatives to demolition.
- Document the historic resource and its setting prior to demolition, through photographs and drawings.
- Identify architectural features and building materials that can be salvaged and reused.
- Minimize the amount of ground-disturbing activity associated with demolition, to avoid damaging adjacent structures, archaeological resources, site features or landscape elements.
- Leave the site cleaned, graded and seeded after demolition. Re-establish the street wall through the use of low walls, fences or vegetation.



This half of the 300 block of Spring Street was lost to the "urban renewal" of the 1960s. One of the purposes of establishing the historic district in 1984 was to ensure that other significant historic buildings are retained and preserved.

Demolition by Neglect

The Historic Preservation Ordinance for the City of Jeffersonville requires that historic buildings are maintained to meet all applicable state and local standards. Allowing a building to deteriorate through lack of maintenance is considered to be a self-imposed hardship and will not be considered a mitigating circumstance when determining economic hardship.

MOVING

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

Prior to the move, careful planning should be undertaken to ensure that the new site is as similar as possible to the old. Relocation to a site within the immediate vicinity of the former lot is encouraged, as is keeping historic buildings within the historic district. The Commission will use the 'New Construction' portion of the design guidelines to evaluate a relocation request within the historic district. If alterations are made to original building elements following relocation, or an addition is desired, the relevant sections of the design guidelines will be used to evaluate the proposed work.

Slated for demolition in its original location on East Riverside Drive, the c.1910 Varble House was saved through a move to a new location, on West Chestnut Street.

Guidelines:

- Relocation should be considered only as a last resort, if a building would be lost if kept in its current location.
- Document the building on its original site prior to relocation, through photographs and drawings.
- Work only with movers experienced in relocating historic buildings. Secure the structure to minimize damage during the move and vandalism before or after.
- The building's new site should correspond proportionally to the size of the structure.
- The moved building should be sited in a new location where its shape, mass, scale and style are compatible with the existing structures in the block.
- The structure should be positioned on its new lot in such a manner that its orientation to the street, setback and lot coverage is compatible with the existing structures around it.
- A building should be moved as a single unit whenever possible, to prevent loss of historic building materials. Partial or total disassembly is acceptable only when absolutely necessary.
- A relocated outbuilding should be sited to maintain the lot location, orientation, setback, and relationship to primary structures found in surrounding properties.
- Nothing included in these guidelines relieves the applicant of the responsibility of obtaining all relevant and necessary permits prior to moving a building.



Properties in the Historic District

Each property in the Historic District is given a rating that indicates its architectural and historic significance. An **Outstanding** (O) rating means that the property has enough architectural and/or historic significance to be listed individually in the National Register of Historic Places. **Notable** (N) ratings mean that a property is above average in its importance. A **Contributing** (C) rating is given to a property that meets the basic criterion of having been constructed before 1960, but not important enough to stand on its own as Outstanding or Notable. Such resources are important to the density or continuity of an area's historic fabric. **Non-contributing** (NC) properties are those built after 1960, or are older structures that have been significantly altered and have lost their historic character.

129 E. Court Avenue	Jeffersonville Carnegie Library (1904)	Outstanding
131 E. Court Avenue	Nolan Center, modern (c.1960)	Non-contributing
119 W. Court Avenue	commercial bldg., 20 th c. functional (c.1900)	Contributing
121 W. Court Avenue	commercial bldg., 20 th c. functional (c.1920)	Contributing
123 W. Court Avenue	commercial bldg., Mission Revival (c.1920)	Contributing
125 W. Court Avenue	commercial bldg., 20 th c. functional (c.1920)	Contributing
127-129 W. Court Ave.	commercial bldg., 20 th c. functional (c.1920)	Contributing
135 W. Court Avenue	commercial bldg., 20 th c. functional (c.1900)	Contributing
100-106 W. Court Ave.	commercial bldg., contemporary (c.1980)	Non-contributing
120 W. Court Avenue	industrial bldg., 19 th c. functional (c.1890)	Contributing
130 W. Court Avenue	commercial bldg., 19 th c. functional (c.1890)	Contributing
107 W. Maple Street	commercial bldg., 20 th c. functional (c.1900)	Contributing
114 E. Chestnut Street	commercial bldg., 20 th c. functional (c.1940)	Non-contributing
118 E. Chestnut Street	house, Federal (c.1840)	Contributing
111-113 W. Chestnut St.	Grisamore House, Federal/Greek Rev. (1837)	Outstanding
115 W. Chestnut Street	Wiley-Allhands House, Colonial Rev. (c. 1895)	Notable
111 E. Riverside Drive	Marblehead Apts., Colonial Revival (c.1910)	Notable
117 E. Riverside Drive	house, Queen Anne/shingle (c.1890)	Notable
133 E. Riverside Drive	office bldg., modern (c.1950)	Non-contributing
201-205 E. Riverside Dr.	condominium bldg., contemp. (c.1970)	Non-contributing
211-213 E. Riverside Dr.	double house, Federal (c.1840)	Notable
225 E. Riverside Drive	vacant lot	Non-contributing
217 E. Riverside Drive	apartment bldg., contemporary (c.2000)	Non-contributing
301 E. Riverside Drive	vacant lot	Non-contributing
305 E. Riverside Drive	house, bungalow (c.1920)	Contributing
309 E. Riverside Drive	house, Colonial Revival (c.1915)	Notable
317 E. Riverside Drive	house, Italianate (c.1870)	Notable
319 E. Riverside Drive	Lindley House, Queen Anne (c.1900)	Notable
325 E. Riverside Drive	Myers House, Free Classic (1902)	Notable
401 E. Riverside Drive	house, gable front and wing (c.1880)	Contributing
405 E. Riverside Drive	house, Queen Anne cottage (c.1880)	Notable
409-411 E. Riverside Dr.	double house, Federal (c.1850)	Contributing
415 E. Riverside Drive	Myers House, Greek Revival (c.1860)	Notable

417 E. Riverside Drive	house, Federal (c.1815)	Contributing
429 E. Riverside Drive	house, ranch (c.1953)	Non-contributing
431 E. Riverside Drive	house, English cottage (c.1920)	Notable
100 W. Riverside Drive	commercial bldg., contemp. (c.2000)	Non-contributing
124-126 W. Riverside Dr.	house, I-house (c.1850)	Contributing
130 W. Riverside Drive	commercial bldg., contemp. (c.1960)	Non-contributing
206 W. Riverside Drive	house, ranch (1958)	Non-contributing
208 W. Riverside Drive	house, Free Classic (c.1910)	Outstanding
212 W. Riverside Drive	apartment bldg., modern (c.1950)	Non-contributing
222 W. Riverside Drive	vacant lot	Non-contributing
228 W. Riverside Drive	house, Second Empire (c.1860)	Outstanding
304 W. Riverside Drive	Read-Voight Hse., Federal/2 nd Empire (c.1830/60)	Outstanding
310 W. Riverside Drive	house, Italianate (c.1870)	Non-contributing
316 W. Riverside Drive	house, neo-Colonial (c.2005)	Non-contributing
322 W. Riverside Drive	George Voight House, Italianate (1871)	Notable
324 W. Riverside Drive	house, Greek Revival/I-house (c.1870/c.1910)	Non-contributing
326 W. Riverside Drive	house, Italianate (1871)	Contributing
328 W. Riverside Drive	house, Italianate (c.1860)	Notable
330 W. Riverside Drive	house, ranch (c.1955)	Non-contributing
402 W. Riverside Drive	house, Free Classic (c.1910)	Notable
416 W. Riverside Drive	Pfau House, Colonial Revival (c.1920)	Notable
418 W. Riverside Drive	house, Arts and Crafts (1918)	Notable
420 W. Riverside Drive	house, Tudor Revival (c.1920)	Outstanding
112 Clark Street	house, Craftsman (c.1910)	Contributing
115 Clark Street	house, Italianate (c.1880)	Notable
115 Pearl Street	house, upright and wing (c.1890)	Contributing
527-531 Spring Street	Cowman Building, Queen Anne (c.1890)	Notable
523 Spring Street	O'Neill Building, 20 th c. functional (c.1930)	Contributing
519 Spring Street	commercial bldg., 19 th c. functional (c.1890)	Notable
509 Spring Street	Masonic Building, Neo-classic (1927)	Outstanding
443-447 Spring Street	commercial bldg., modern (c.1965)	Non-contributing
437 Spring Street	commercial bldg., Italianate (c.1880)	Notable
435 Spring Street	commercial bldg., contemporary (c.1940/c.1980)	Non-contributing
429 Spring Street	commercial bldg., modern (c.1950)	Contributing
421-423 Spring Street	commercial bldg., 20 th c. functional (c.1910)	Contributing
417 Spring Street	commercial bldg., modern (c.1950)	Non-contributing
415 Spring Street	commercial bldg., Italianate (c.1890)	Contributing
409 Spring Street	commercial bldg., Italianate (1891)	Notable
359 Spring Street	Berlin Bldg., 20 th c. functional (c.1910)	Notable
355 Spring Street	H.M. Frank Bldg., Queen Anne (c.1890)	Outstanding
351 Spring Street	commercial bldg., Italianate (c.1870)	Outstanding
347 Spring Street	Schimpff's Confectionery, Italianate (c.1870)	Notable
345 Spring Street	commercial bldg., Italianate (c.1870)	Contributing
335 Spring Street	LeRose Theater, Renaissance Revival (1930)	Contributing
319 Spring Street	commercial/apt. bldg., contemporary (c.1970)	Non-contributing
251-253 Spring Street	commercial bldg., 20 th c. functional (c.1920)	Non-contributing
249 Spring Street	commercial bldg., Italianate (c.1870)	Notable
247 Spring Street	commercial bldg., Italianate (c.1870)	Contributing
221 Spring Street	commercial bldg., modern (c.1965)	Non-contributing

207 Spring Street	commercial bldg., modern (c.1950)	Non-contributing
201 Spring Street	commercial bldg., contemporary (c.2000)	Non-contributing
149 Spring Street	commercial bldg., 20 th c. functional (c.1950)	Contributing
137 Spring Street	pump plant, industrial (1948)	Non-contributing
510 Spring Street	former Post Office, Neoclassical (c.1910)	Outstanding
460 Spring Street	Citizens Bank & Trust, Neoclassical (1908)	Outstanding
440 Spring Street	commercial building, contemporary (c.1970)	Non-contributing
438 Spring Street	Beck Bldg., indeterminate (c.1880/c.1920/c.1990)	Non-contributing
426 Spring Street	commercial bldg., Italianate (c.1880)	Notable
422 Spring Street	commercial bldg., Italianate (c.1880)	Notable
420 Spring Street	commercial bldg., Italianate (c.1880)	Notable
416 Spring Street	J.A. Graham Bldg., Italianate (c.1870)	Notable
414 Spring Street	commercial bldg., Italianate (c.1870)	Contributing
402 Spring Street	commercial bldg., Italianate (c.1880/c.1990)	Contributing
360 Spring Street	commercial bldg., contemporary (c.2000)	Non-contributing
358 Spring Street	vacant lot	Non-contributing
344 Spring Street	commercial bldg., 20 th c. functional (c.1910)	Contributing
332 Spring Street	First National Bank, Neoclassical (c.1910)	Outstanding
326 Spring Street	commercial bldg., 20 th c. functional (c.1920)	Notable
324 Spring Street	commercial bldg., contemporary (c.2005)	Non-contributing
310 Spring Street	Mattingly Bldg., contemporary (c.2005)	Non-contributing
300 Spring Street	commercial bldg., contemp. (c.2005)	Non-contributing
252-256 Spring St.	Lewman Building, Italianate (1877)	Notable
250 Spring Street	commercial bldg., contemporary (c.2000)	Non-contributing
248 Spring Street	commercial bldg., Italianate (c.1880)	Notable
246 Spring Street	commercial bldg., contemporary (1999)	Non-contributing
240 Spring Street	BPOE Lodge, Queen Anne (c.1900)	Notable
236 Spring Street	commercial bldg., modern (c.1950)	Non-contributing
228 Spring Street	vacant lot	Non-contributing
146 Spring Street	Willcox Building, modern (c.1950)	Non-contributing
134 Spring Street	commercial bldg., Second Empire (c.1870)	Contributing
120 Spring Street	Maegan Bldg., contemporary (c.2000)	Non-contributing
100 Spring Street	Maegan Point, contemporary (c.2000)	Non-contributing
114 Wall Street	house, gable-front bungalow (c.1920)	Contributing
116 Wall Street	house, bungalow (c.1920)	Contributing
103 Locust Street	apartment bldg., contemporary (c.2000)	Non-contributing

*Please note: The addresses and ratings reflect current conditions as of summer 2013, with ratings based on the Clark County Interim Report (1988, updated 2011). **THIS LIST IS NOT ALL-INCLUSIVE.** Addresses are as given on the City of Jeffersonville's GIS website, and may contain errors. Many vacant lots within the district do not have recorded addresses. If you have questions about whether your property is included within the historic district and subject to design review, please contact the office of the Building Commissioner at 812/285-6415, or Indiana Landmarks at 812/284-4534.*