Madison Historic District Design Guidelines

Madison, Indiana
2022

MADISON HISTORIC DISTRICT DESIGN GUIDELINES

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101 W. Main Street
Madison, Indiana

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CHAPTER 1: INTRODUCTION

DEVELOPMENT OF THE UPDATED DESIGN GUIDELINES

The guidelines contained in this manual provide updated information, photographs and illustrations to assist property owners in the preservation and rehabilitation of Madison's historic resources. The guidelines also contain recommendations for compatible new buildings and additions in the historic district. The Madison Historic District was listed in the National Register of Historic Places in 1973. In order to preserve and protect the district, a Historic Preservation Ordinance was approved by the city in 1982. The purpose of the Historic District Ordinance was to "safeguard the heritage of the city by establishing a historic district" and provide guidelines for "compatible new architectural development." The ordinance created the Historic District Board of Review (HDBR) to oversee and apply the provisions of the ordinance. Within the ordinance were narrative guidelines adopted by the HDBR in its review of rehabilitation projects and new construction. Illustrated manuals for both residential and commercial properties were developed in 2009 and approved and adopted by the city and the HDBR. In recent years the HDBR and city staff have recognized the need for updates and improvements in the guidelines. With the assistance of a grant from the Indiana Division of Historic Preservation and Archaeology (DHPA), the city moved forward in 2020 to fund the completion of a new design guidelines manual to update and clarify language, provide additional graphics, and illustrate current best practices in rehabilitation and new construction. This manual is the result of these efforts and reflects input and comments received from the HDBR, city staff and the general public.

MADISON—AHEAD OF ITS TIME IN PRESERVATION

Decades before most other cities engaged in historic preservation activities, Madison's residents demonstrated pride in their built heritage and fought to preserve the city's nineteenth- and early twentieth-century architecture. In fact, Madison was the first city in Indiana to enact laws to protect landmark buildings with the first zoning laws enacted in 1954 and the first preservation laws enacted in 1961. This local action was quickly backed by the state through the efforts of State Representative and Madison attorney Joseph Hensley and Indiana's first preservation laws were passed statewide. Without such early intervention, Madison's historic buildings that display some of the best craftsmanship of the era may have been lost forever. Another important development during these years was the founding of Historic Madison Inc. in 1960. This non-profit organization purchased and preserved a number of significant properties in the city.

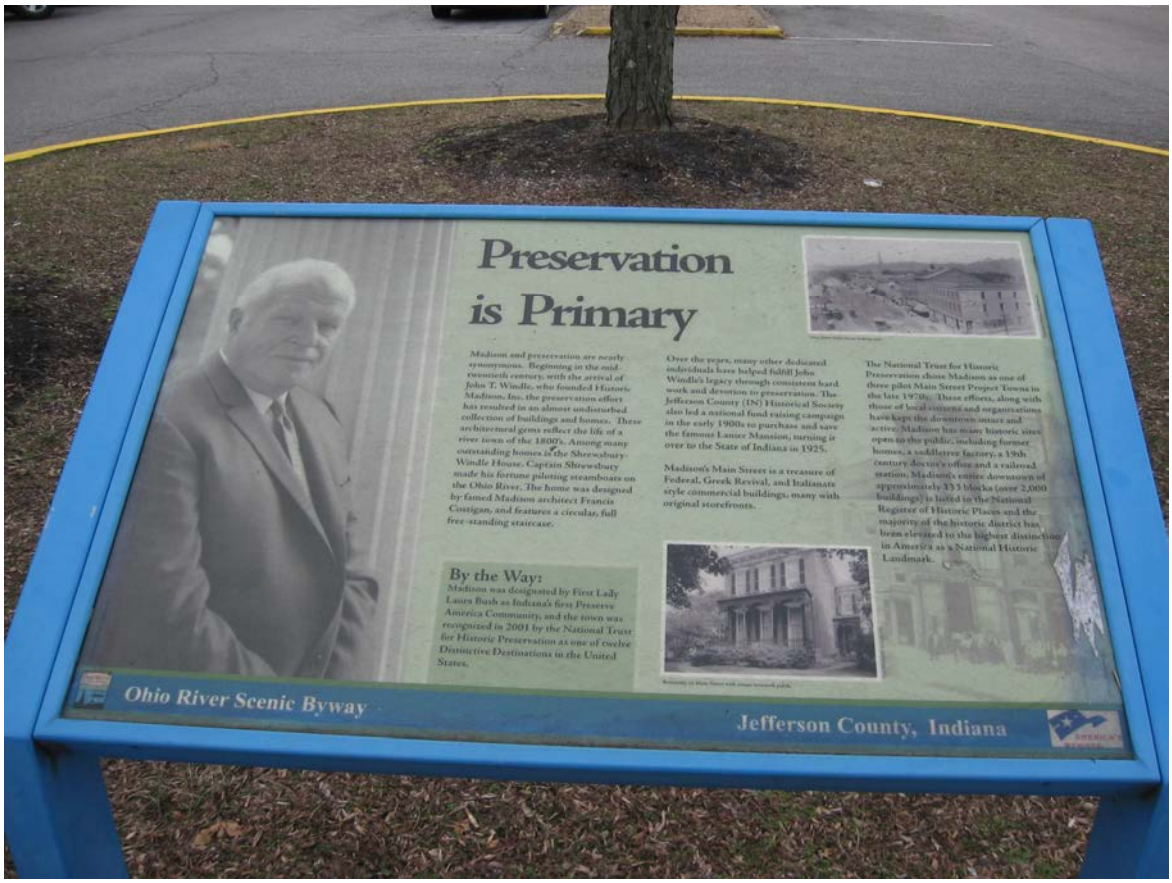
Founded in 1809, Madison, Indiana sits along the banks of the Ohio River. Early steamboat transportation and shipping helped the city rapidly grow into one of the largest cities in the state by the early nineteenth century. Also heavily influenced by the close proximity of the river, Madison's location as one of the southernmost cities in the free state of Indiana made it a hotbed of Underground Railroad activity. The area of the city formerly known as Georgetown still boasts many of the historic African American landmarks.

Women also found opportunity in Madison. Throughout the city's history, there have been many examples of female shop owners, property owners, and workers. In fact, the majority of the workers at the historic Eagle Cotton Mill's weaving rooms were women. Other women took prominent roles in civic organizations and benevolent societies. It was a group of women associated with the local United Methodist Church that were credited with finding, securing, and donating the city's first incorporation documents that were discovered in items donated to a charity rummage sale. (Before the discovery of those documents, citizens were not certain about the date of the city's original foundational plat). Even today, men and women from all walks of life, lifestyles, and political affiliations work together to preserve Madison's rich cultural heritage.

The Madison Historic District was listed in the National Register of Historic Places in 1973. As the historic preservation movement increased in America it was evident that Madison's rich architectural legacy was of national significance, and it was listed as a National Historic Landmark (NHL) District in 2006. As one of the largest contiguous districts in the nation, the Madison Historic District features exquisitely preserved examples of nineteenth- and early twentieth-century architectural styles. Some of the most popular styles are Italianate, Federal, and Greek Revival, but many more styles are also on display around the city.

The district encompasses all of Madison's downtown, from the Ohio River on the south to the base of the hills on the north, and the city limits east to west. The district encompasses an area of over 600 acres and contains more than 1,600 historic structures. There are fewer than 2500 National Historic Landmarks nationwide, and Madison's Historic District is one of the largest NHL districts in the country. Very few cities can boast the distinction of its entire downtown being listed as a National Historic Landmark.

Madison also has the distinction of being one of the first Main Street communities in the nation. The National Trust for Historic Preservation initiated its Main Street pilot program in 1977, with Madison as one of three pilot communities. The National Trust for Historic Preservation then created the National Main Street program in 1979. Today, Madison Main Street is a team of residents, business owners, property owners, and civic leaders working together to ensure that downtown Madison is a vibrant place to live, work, shop, dine, visit, and play. Madison is one of more than 1,200 Main Street communities across the country with the common goal of preserving America's historic downtown as economically vital centers of the community.



This wayside exhibit on Main Street describes the significance of Madison's history and architecture and the importance of historic preservation to the community since the 1950s.

BENEFITS OF PRESERVING MADISON'S HISTORIC BUILDINGS

Historic Preservation Promotes Quality of Life

Quality of life comprises many facets of a livable community. Historic buildings embody a city's past, differentiating it from that of another place. The feeling of distinctiveness gives a community a strong sense of place. Historic buildings often house the cultural and consumer activities associated with quality of life, such as visiting museums, attending theaters, using libraries, and eating and shopping in unique establishments. Historic buildings are often clustered in a pedestrian-friendly location that is conducive to efficient access to employment, education, recreation, entertainment, shopping, and services. Further, preserving downtown buildings is environmentally responsible and helps prevent costs associated with rural development and sprawl. Madison is recognized nationally for its unique architectural character and quality of life.

Historic Preservation is "Green"

The greenest buildings with the least impact on the environment are those that already exist. Historic buildings embody energy that was expended in the past—the energy put forth to make the bricks, lumber, and details. Debris from demolition makes up 25% to 30% of all materials discarded in landfills. Preservation and rehabilitation preclude this wasteful loss of materials. Preserving and reusing an existing historic building has less negative impact on the environment than new construction.

Historic Buildings Often Last Longer Than New Ones

"It is not good because it is old, it is old because it is good." The life expectancy of rehabilitated historic buildings may well be longer than that of new structures. Many buildings constructed in the late twentieth and early twenty-first centuries do not compare in the structural soundness or quality of materials of historic buildings. For this reason, many buildings constructed today will pose rehabilitation problems in a few decades.

Historic Preservation Supports Taxpayers' Investments

Economic development in downtown and inner-city neighborhoods encourages responsible use of existing resources and infrastructure. Commitment to revitalization and reuse of historic commercial areas and neighborhoods may be the most effective act of fiscal responsibility a local government can take. Studies have proven that the cost of infrastructure required in new suburban development exceeds the tax revenue returned by the development.

Historic Preservation Increases Property Values

Studies across the country show that property values in designated National Register or local historic districts either stabilize or increase. A study of Indiana communities in 1997 illustrated this trend across the state and since that time studies across the nation have been consistent in illustrating that historic overlays benefit owners through higher property values and house sales.

BENEFITS OF PRESERVING MADISON'S HISTORIC BUILDINGS

Historic Preservation Creates Jobs

Rehabilitation and revitalization projects create thousands of jobs annually, and **historic rehabilitation creates more jobs than new construction**. Rehabilitation projects are more labor intensive than new construction. In new construction generally half of all expenditures are for labor and half are for materials. In a typical historic rehabilitation project, between 60 and 70 percent of the total cost goes toward labor, which places more money into the local economy. Further, with a lower materials-to-labor ratio, fewer new resources are demanded by rehabilitation projects than in new construction.

Labor for preservation projects – carpenters, electricians, plumbers, sheet metal workers, painters – is nearly always hired locally. And local wages are spent locally. As with new construction, historic preservation generates jobs for architects, accountants, attorneys, engineers, preservationists, real estate brokers, and others. Also, the materials used in preservation projects are much more likely to be purchased locally, whereas materials for new construction are often purchased elsewhere. Rehabilitation of existing resources, in addition to placing focus on downtown development, also tends to encourage local entrepreneurs to establish businesses in these buildings. Thus, historic preservation has a compounding effect on local economy and quality of life.

The adaptive reuse of Madison's historic industrial buildings has added new jobs to the local economy as well as new housing opportunities (1001 W. Second Street).

BENEFITS OF PRESERVING MADISON'S HISTORIC BUILDINGS

Historic Preservation Encourages Tourism

Preserving a city's historic landscape translates into tourism revenue. The distinctive history, culture, and landscape of a city attract visitors to a unique experience. The influx of tourists creates jobs and brings revenue to the community. Heritage tourism, or tourism which focuses on historic areas and sites, is one of the rapidly growing segments of the tourism industry. The quality and quantity of the historic architecture in Madison provide opportunities to enhance tourism in the city. Design guidelines encourage historic rehabilitation that is authentic and reinforce historic character, making destinations attractive to tourists. Madison's historic character and special events attract hundreds of thousands of tourists each year and these tourists add some forty million dollars to the economy of Jefferson County. These dollars come to the city and county in the form of taxes and wages resulting from sales and employment in tourism based jobs.

Downtown Madison is the site of numerous concerts and festivals each year attracting thousands of tourists to the city (Photo courtesy Madison Chamber of Commerce).

FINANCIAL INCENTIVES FOR HISTORIC BUILDING REHABILITATION

The majority of the properties in the Madison Historic District may qualify for state or federal tax credits for rehabilitation. The federal tax credit is for income-producing properties such as offices, retail businesses and rental residential units. This tax credit is 20% of the qualified rehabilitation costs and can be taken over a five-year period. The state tax credit provides for a 20% credit for qualified residential rehabilitation projects. These tax credits have been used in recent years for rehabilitating a number of historic commercial and industrial buildings. Additional information on these tax credits and other state/ federal incentives are found in the appendices or by contacting the City's Department of Planning, Preservation, and Design.

Madison's city government has also provided financial incentives for rehabilitation. These include grants for exterior repairs, window replacement and structural stabilization projects. The Preservation and Community Enhancement (PACE) program has assisted numerous property owners in rehabilitating historic buildings. Additional information on the city's incentives are found by contacting the City's Department of Planning, Preservation, and Design.

Federal tax credits were used in the $21 million rehabilitation of the Eagle Cotton Mill into a hotel in 2019.

The PACE program has assisted in the rehabilitation of properties such as 310 Jefferson Street (left) and 221 W. First Street (above).

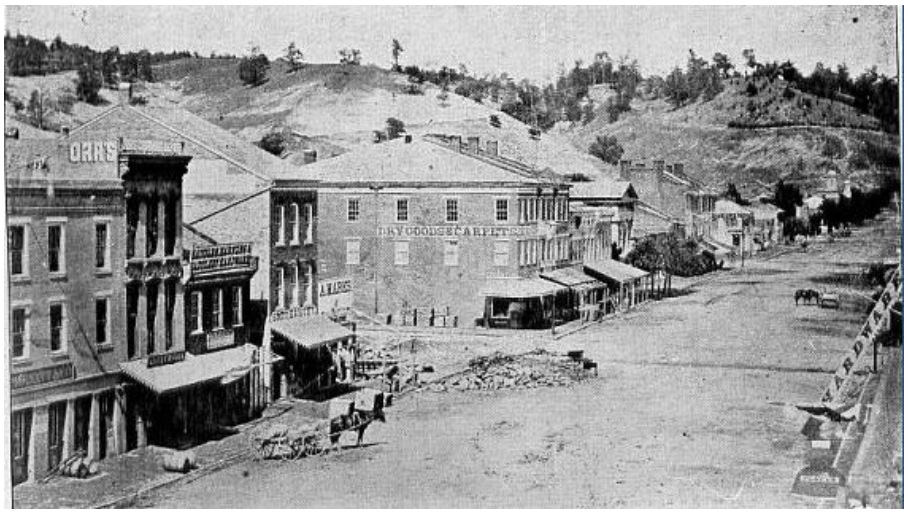
CHAPTER 2: HISTORICAL OVERVIEW AND ARCHITECTURAL DEVELOPMENT

HISTORICAL OVERVIEW

The early history and development of Madison, Indiana was tied to the Ohio River. Located in southeastern Indiana, Madison was historically both an important river port and an entry point to the Indiana Territory. Following Native American occupation of the area, the Ohio River brought the earliest explorers to the region in the late seventeenth and early eighteenth centuries. Various trapper companies passed through what later became Jefferson County crossing the river from Kentucky. The first documented white settlers came to Jefferson County during the first decade of the nineteenth century.

Following the Lewis and Clark expedition and the Louisiana Purchase, pioneers set out for the west, taking advantage of river systems for speedy travel. Using flatboats and keelboats to navigate, they populated the Ohio River Valley. Settlers incorporated the town of Madison, and lots went up for sale in 1809. As the county seat of Jefferson County, Madison enjoyed quick growth and prosperity from steamboat traffic on the Ohio River. By 1830, the population of Madison had grown to 1700. Steamboat transportation enabled Madison businessmen to compete with other merchants on the Ohio River and by the mid-1830s Madison had four wharfs. The prosperity of Madison in these early decades was reflected in the many fine brick homes constructed in the Federal and Greek Revival styles as well as many substantial brick commercial buildings along Main Street.

Hogs were a major commodity of the region, and farmers drove their hogs to market on foot to Madison. Pork production resulted in secondary markets for products such as hog bristle brushes, soap, lard, and hide for leather. Within seventy-five miles of Cincinnati to the northwest, Madison was part of the nation's largest pork market, well ahead of Chicago's dominance of that market. By 1836, the laying of rail line, twenty miles from Madison to North Vernon in that year, simplified the process of moving hogs to Madison. The building of the Madison and Indianapolis Railroad enabled the delivery of goods from rural locations to Madison, on the Ohio River, where steamboats continued the rapid transportation of products and people up and down the river. Madison became linked with eastern and southern markets. By the early 1850s, Madison packed 124,000 hogs, compared with 334,000 in Cincinnati and 20,000 in Chicago. During the 1850s, there were at least fourteen pork packing houses in Madison.



View of Madison's Main Street, ca. 1860 (Photo courtesy Jefferson County Historical Society).

During the antebellum period, the Ohio River served as an important conduit to freedom in the Underground Railroad network. Madison was an ideal crossing point due to the shallows in this section of the river. In Madison, the Georgetown neighborhood, on Walnut Street north of Main Street, was established in the 1820s by freedmen. George DeBaptiste, son of affluent Virginian freedmen, settled in the community in 1837. His Georgetown barber shop was an important hub of activity for the freedom movement through the Civil War. During the war, Madison's shipbuilding industry, a major industry since the 1830s, came to focus on the war effort. Madison shipyards supplied the Union navy with vessels and repaired and upgraded seized Confederate ships.

Madison's pork packing industry declined through the 1850s and 1860s when the railroad rerouted hogs to other slaughterhouses throughout the Midwest. This industry was gradually replaced in the years after the Civil War by new manufacturing facilities built along the riverfront. These included the Eagle Cotton Mill, the Schofield Woolen Mill, and the Johnson Starch Works. Madison also became known for its saddletree industry. Saddletrees are the carved, wooden frames that make the foundation of saddles and Madison was an attractive location for this industry due to the nearby hardwood forests and the ease of shipping finished products on the river. By 1879, Madison had 12 saddletree factories employing around 125 men and producing over 150,000 saddletrees a year. One of the most prominent of these was the Schroeder Saddletree Company, owned and operated by Prussian immigrant John Benedict Schroeder. The company supplied wooden saddle frames to saddle makers across the nation and to most countries in Latin America. Another prominent industry during these years were iron foundries which manufactured ornate, elaborate wrought iron gates, fences, and balcony railings that can still be seen throughout the city.

Schroeder Saddletree Company workers and their products, ca. 1885 (Photo courtesy Jefferson County Historical Society).

As railroads replaced steamboats, Madison's economy developed new rail-related industries with the manufacture of new railcars and repair of old ones. The Southwestern Car Company sold railcars across the country. During the late nineteenth century, steamboats enjoyed a renewed popularity as excursion boats. Cruising America's rivers, these boats offered luxurious lodging accommodations, music stages, dance floors, and gambling saloons, as well as scenery. Located halfway between Louisville, Kentucky, and Cincinnati, Ohio, Madison enjoyed daily excursion boat opportunities. During the early twentieth century, a key product derived directly from the river itself contributed to Madison's economy. Mussels were collected from the river and shipped by barge and rail into Madison. The mussel shells were cleaned and their mother-of-pearl punched for buttons. Button holes were then drilled, and town women of Madison, working in their homes, hand-sewed the buttons to cards for shipment.

View of Main Street, ca. 1920, all of these buildings are still standing (Photo courtesy of the Jefferson County Historical Society).

In 1900, Madison's population was 7,835 residents and growth stagnated for the next several decades. A number of the early industries along the river closed and by the 1920s, Madison had lost its dominance as a railroad market. At the same time, the growing use of automobiles had a negative effect on riverboat tourism and travel. The city's riverfront was transformed when the Ohio River flooded Madison in January of 1937. Water from the river rose to 72 feet and most industrial buildings suffered extensive damage. Following the flood a number of the businesses moved elsewhere leaving vacant buildings, some of which were later demolished. The character of the riverfront gradually changed from industrial use to recreational use such as the construction of the Works Progress Administration (WPA) Crystal Beach Swimming Pool and Bathhouse. The city's emphasis on recreation was also enhanced through the opening of Clifty Falls State Park in 1920 and hosting its first major regatta in 1929. Boat racing had become an important sport on the Ohio River in the early 1900s and the Ohio Valley Motorboat Association organized the Labor Day Weekend events in which powerboats competed on a two-and-a-half mile course.

The 1937 flood devastated many of the industries along the river. This view shows the Fordyce Textile Mill at 200-202 Jefferson Street. This building still stands at this location. (Photo courtesy of the Madison-Jefferson County Public Library).

During World War II, the city was selected by the federal Office of War Information to portray a model community in the government short film "The Town" (1943). Madison and its citizens were depicted as the embodiment of American values and culture. The film was seen by servicemen fighting for those principles as well as many foreign countries. Hollywood came to Madison again in 1957 when movie director Vincent Minnelli chose Madison to portray the fictitious Midwestern town of Parkman in the film *Some Came Running*. The film starred Frank Sinatra and Dean Martin in their first film together and Shirley MacLaine in an Academy Award-nominated performance. After a period when boat racing was suspended, small, locally-sponsored races began again in 1949. The Indiana's Governor's Cup, an officially sanctioned American Powerboat Association race introduced in 1951, elevated the level of Madison's powerboat racing and became the basis of the annual Madison Regatta held over the Fourth of July Weekend.

Although much of the city's historic character remained intact into the 1950s, the demolition of notable buildings such as the Madison Hotel, the Madison Branch of the Second State Bank and a number of the industrial buildings along the river led to growing concerns by citizens. Historic Madison, Inc. was founded in 1960, and zoning laws to help protect the city were enacted in 1961. Recognition of the city's historic resources occurred in 1973 when the Madison Historic District was listed in the National Register of Historic Places. The preservation movement in the city was enhanced in 1979, when the National Trust for Historic Preservation chose Madison as one of three cities to be part of its pilot Main Street program. This program had an emphasis on marketing, preservation and tourism in order to promote historic downtowns across the country. In 1988, the Cornerstone Society, Madison's second preservation group whose mission is advocacy and education, was formed.

Today, Madison is known nationally for its intact nineteenth- and early twentieth-century architecture. The city often finds itself listed as one of "America's best small towns" and many retirees from around the country are making Madison their home. The recent renovation of the Eagle Cotton Mill into a hotel has helped to revitalize the riverfront and increase tourism to the city. The city's preservation ethic has benefitted its citizens in many ways and it is poised for continued prosperity into the 21st century.

Restoration and revitalization of Main Street has been ongoing for decades and downtown has few vacancies and a vibrant economy.

Architectural Development in Madison

Few communities of Madison's size can boast the quantity and quality of its nineteenth-and early twentieth-century buildings. The significance of Madison's architecture was illustrated in "The Early Architecture of Madison, Indiana" by John T. Windle and Robert M. Taylor Jr., published in 1986. In its preface the authors state that "Of the small cities in the Old Northwest Territory, Madison has probably the best collection of early and mid-nineteenth century architecture surviving today." This architectural legacy is seen not only in the various styles evident in the city but also in the degree of detail and craftsmanship of its buildings. Many dwellings boast decorative wrought iron work on their porches or balconies and elaborate wood or sheet metal cornices at the roofline. The commercial buildings on Main Street display some of the finest nineteenth century cast iron fronts in the country. The preservation of so many significant buildings makes Madison unique among similar size cities in America.

Madison's architecture reflects its wealth as one of the leading cities of Indiana in the early nineteenth century. As Native American tribes were moved further west, Anglo-European settlers moved down the Ohio River and settled cities along its banks. Located on an elevated rise above the river, Madison emerged as one of the best ports between Louisville and Cincinnati. Agricultural products were shipped from the city and numerous industries were built along its riverbank. The success of these early Madison residents is reflected in the fine houses, businesses, and public buildings erected along the city's streets. This wealth provided work for builders, carpenters and craftsman to construct high-style architecture to rival that of much larger cities. Architects such as Francis Costigan were in high demand to design buildings of the highest quality of the period.

The oldest dwellings in Madison reflect the Federal style of the 1810s to the 1830s. These were prosperous years for the city as it grew from several hundred residents to over 1,700 by 1830. The Federal style continued to be built into the 1850s, and over 400 Federal style buildings are within the Madison Historic District. A number of these are high-style designs built with transoms and sidelights at the doorways, such as the Jeremiah Sullivan House, built in 1823 at 304 W. Second Street, and the Schofield House, from 1818, at 217 W. Second Street. However, most Federal style dwellings reflect simpler forms characterized by central and side entrances, symmetrical facades, sash windows and simple cornices. These types of dwellings were built as single-family units on lots as well as attached rowhouses. In the late nineteenth century many of these early Federal style homes were updated with Revival-style cornices at the roofline and hood molding over the doors and windows. The Sullivan House, for instance, was updated with Greek Revival features ca. 1850.

By the late 1830s, the Greek Revival style was also introduced in Madison. Greek Revival architecture was based on the classical orders of ancient Greece and was well suited for public buildings and homes of the city's wealthier citizens. Architect Francis Costigan designed a number of notable Greek Revival buildings in Madison, including the James F. D. Lanier House at 601 W. First Street in 1844 and the Charles Shrewsbury House at 301 W. First Street completed in 1849. The Second Presbyterian Church at 101 E. Third St. was built in 1835 and is a notable temple front building with Doric columns and pilasters (now the John T. Windle Auditorium). The Greek Revival influence is reflected in many other dwellings in the city through classical columns at entrances and porches and plain lintels over windows.

The years after the Civil War continued to be prosperous ones for the city. The city's wealth came not only from the river but also the railroad which connected Madison to Indianapolis by the late 1840s. The railroad provided factory-sawn lumber, machine-made nails, and mass-produced architectural woodwork as well as balloon-frame construction, which replaced traditional mortise-and-tenon framing. Numerous industries were built in the 1870s and 1880s along the river and small "Shotgun" houses were built in the city to house the hundreds of workers who came to work in the mills and factories. These simple frame and brick dwellings were built with side entrances, gable roofs, and long interior hallways connecting with side rooms.

Many of the dwellings built from the 1860s to the 1880s were designed in the Italianate style which featured arched and rectangular entrances and windows, cast iron or sheet metal hood molding over the windows and doors, and sheet metal cornices at rooflines. Based on the architecture of Renaissance Italy, this style proved popular nationwide not only for residences but also commercial buildings. The ca. 1870 Francisco-Jordan House at 212 W. Second Street is representative of this style with its elaborate hood molding and paired eave brackets. Fires in the 1860s and 1870s destroyed a number of buildings on Main Street which were rebuilt in the Italianate style. These new commercial buildings were able to have more transparent storefronts with large display windows since they utilized cast iron columns and pilasters to support the upper stories. An example of this type of commercial building is at 209 W. Main Street built ca. 1870 with arched hood molding over the windows and a bracketed cornice.

The advances in the manufacture and availability of wrought iron, cast iron, and sheet metal resulted in decorative and functional metal work throughout the city by the late nineteenth century. Several iron foundries were in operation in the city by the 1860s including the Madison Machine Company and the Madison Foundry. Foundries in nearby cities such as the Mesker Brothers in Evansville and the Stewart Iron Works in Covington also supplied wrought and cast iron to the city. Wrought iron decoration in lyre, honeysuckle, and palmetto designs were added to porches and balconies and many arched and dart fences were erected in front of homes. Cast iron columns and pilasters grace many of the storefronts on Main Street along with the sheet metal decoration at windows and rooflines.

After reaching 10,709 residents in 1870, Madison's population slowly declined until it reached 7,835 in 1900. While this downturn in population and growth had negative economic consequences it resulted in the preservation of the existing buildings rather than demolition and rebuilding. Only a few Victorian-era Queen Anne style dwellings were built in the 1880s and 1890s in the city. Popular across the country, the Queen Anne style was characterized by large, asymmetrical plans with wraparound porches, elaborate woodwork and towers and turrets. Examples of this style include the ca. 1890 dwelling at 514 E. Main Street and the house at 102 W. Third Street built in 1895.

The early twentieth century continued to witness Madison's population declining by an additional thousand residents. As a result, few dwellings were built in the historic district reflecting the Colonial Revival, Tudor Revival, and Craftsman style, which were the dominant house styles of the period. Mail order catalogues from Sears and Roebuck, Montgomery Ward and other companies allowed city residents to order kit houses which could be erected on site. During the 1930s, the Great Depression greatly reduced construction across the country and only a few notable buildings were erected during this decade in Madison. These include the Art Deco style Brown Memorial Gymnasium at 120 Broadway and Crystal Beach Pool and Bath House at 400 W. Vaughn Drive. The Works Progress Administration built Crystal Beach in 1939 as part of the conversion of the riverfront from industrial to recreational use.

Following World War II, Madison once again began to gain population as it attracted new industries and expanded its city limits. By 1960, the city had exceeded 10,000 residents and began a period of restoration and rehabilitation of its historic buildings. A few Ranch style dwellings of the mid-20th century were built in the historic district but most new construction occurred on the hills above the city and other new suburban areas. Conservation of the city's historic resources became a priority and the passage of the city's Historic Preservation Ordinance in 1982 gave new impetus to restoration and rehabilitation.

Historic Architectural Styles in Madison—Federal

The Federal style was the dominant architectural style in the United States during the late eighteenth and early nineteenth centuries. The Federal style commonly features an accentuated main entrance with an elaborate door surround. Sidelights also typically flank the door. Decorative moldings, particularly dentils, line the cornice of the roof, and windows appear in symmetrical rows and usually contain six-over-six, double-hung sash. Palladian-style windows are also common.

- Stairs to the entrance but often there is no porch.
- One or more exterior brick chimneys on the gable end(s).
- Stone or brick foundations.
- Windows have six-over-six or nine-over-six double-hung sash, sometimes with shutters.
- Articulated doors with fanlight or rectangular transoms.
- Corbelled brick or simple wood cornices at the eaves.

The Jeremiah Sullivan House built in 1823 is one of the oldest remaining dwellings in the city and is a notable example of the Federal style (304 W. Second Street). The house was updated with Greek Revival elements ca. 1850.

The Schofield House at 217 W. Second Street is another significant example of the Federal style and dates to 1818.

Madison retains impressive collections of Federal style row houses from the 1830s in the 500 block of Jefferson Street (above) and 300 block of Central Avenue (below).

Historic Architectural Styles in Madison—Greek Revival

The Greek Revival style emerged in the early nineteenth century as interest in Greece and its classical architecture increased. The Greek Revival style flourished in settled regions of the United States and followed settlers as they moved westward. A frieze at the cornice line of the main roof and porch roofs reflects the classical entablature of Greek architecture. Other identifying features of the style include a full-width or entry porch with prominent square posts or round columns, often with Doric capitals, and narrow sidelights and transom lights at the main entrance.

- A strong emphasis placed on the front entrance, through the use of wide, prominent moldings around the main door. The door often has a rectangular transom and is flanked by sidelights or pilasters.
- Tall, rectangular windows with six-over-six double-hung sash. Windows have molded frames, and are sometimes topped by a pediment or lintel.
- A portico, with either a flat or gable roof, often with a balustrade, pilasters, and fluted columns.
- The use of brick or weatherboard painted uniformly white or a pale color. Trim, shutters, and doors are in a contrasting color, although the front door is sometimes stained.
- Classical decorative features including corner pilasters (sometimes paneled), and an entablature with dentil molding. Porch columns use the classical orders, usually either Doric or Ionic, both round and square in section.

The Charles Shrewsbury House at 301 W. First Street was completed in 1849 and is distinguished by its Doric columns and corner pilasters.

The dwelling at 312 Vine Street features an entrance with Doric pilasters, lintels over the windows, and an attic story below the roofline.

The James Lanier House at 601 W. First Street was completed in 1844 and features a large two-story portico with Corinthian columns.

The dwelling at 302 Elm Street, built in 1838, features a two-story Doric portico on a raised basement.

Architect Francis Costigan designed his own Greek Revival style house at 408 W. Third Street which was completed in 1849.

Historic Architectural Styles in Madison—Gothic Revival

The Gothic Revival style was a popular architectural style for dwellings during the mid- to late-nineteenth century. The style was promoted through pattern books by Andrew Downing and Alexander Davis and emphasized steeply pitched roofs with multiple gables and wide porches. Common details include decorative vergeboard trim along the gables and Gothic arched windows. Other details often include quatrefoil and trefoil vergeboard or decorative trim.

Only a few dwellings in Madison reflect any influences of the Gothic Revival style. The style is reflected primarily in the city's churches built from the mid– to late-nineteenth century. Common characteristics of these churches include steeply pitched roofs, Gothic arched windows and doors, corbelled brickwork, and bell towers.

- Steeply pitched roof with cross gables.
- Eave vergeboard or corbelled brick.
- Gothic arched doors and windows often with hood molding.
- Steeples and bell towers on churches.

Examples of the Gothic Revival style include the Trinity United Methodist Church at 412 W. Main Street built in 1874 (right) and St. Michael's Catholic Church at 519 E. Third Street built in 1839 (below).

Historic Architectural Styles in Madison—Italianate

The Italianate style was one of the most dominant residential and commercial architectural styles in the United States during the mid-to late-nineteenth century. The style was adopted from Italian architecture of the Renaissance which features arched windows with decorative molding and elaborate cornices at the roofline. Italianate commercial buildings typically used brick piers or cast iron on the storefront to support the weight of the masonry above. Principal features of Italianate dwellings are low-pitched roofs with wide, overhanging eaves with decorative brackets, and tall, narrow windows often with arched hood molding and with elaborate cornices.

- A parapet roof with paired or single scrolled brackets along the eaves.
- A gable peak accented by a carved finial.
- Tall four-over-four or two-over-two double-hung sash, often reaching floor-to-ceiling height on the first story. Windows have heavy moldings, sometimes with segmental hood molding or scrolled brackets above.
- An off-center door, with heavy applied moldings, sometimes within an arched frame with sidelights and a transom, also sometimes arched.

Examples of the Italianate style include the dwellings at 212 W. Second Street (left) and 623 E. Second Street (right). Both feature side entrances with cornices, metal hood molding, and scrolled eave brackets.

Historic Architectural Styles in Madison—Second Empire

The Second Empire style originated in France during the regime of Napoleon III from 1852 to 1870. Its use in the United States was throughout the late nineteenth century. The style is often combined with other architectural styles such as Italianate or Gothic Revival. The Second Empire style was popular for residential architecture; however, it also can be found in commercial districts, as in downtown Madison. French building fashions inspired the Second Empire style, particularly its distinctive Mansard roof design. The unique roofline was also practical as it provided a full upper story of usable attic space. Dormer windows typically appear on the steep lower slope. At the eaves are bracketed cornices and windows often display hood molding

Characteristics

- Mansard roofs are the defining characteristic of this style. These may be straight-sided, concave, or convex.
- Decorative windows, often with hood molding.
- Dormer windows on the Mansard roof.
- Use of slate for Mansard roof materials.

An example of a Second Empire style dwelling is at 502-504 W. Second Street. It displays a straight-sided Mansard roof with gable dormers.

The Masonic Temple Building at 217-219 E. Main Street was completed in 1872 and features a convex slate Mansard roof, arched windows with hood molding, and a cast iron storefront.

Historic Architectural Styles in Madison—Queen Anne

The Queen Anne style was popular in the late nineteenth century and featured an asymmetrical floor plan and extensive exterior detailing. Built primarily between 1880 and 1910, this style is generally two-stories in height and often features corner towers, turrets, or projecting bays. Exterior wall surfaces are often varied with mixtures of brick, wood, stone, and wood shingles. Large wraparound porches with milled columns and balusters are usually present on the main facade. Windows are one-over-one sash or of small multi-light design. Roofs often have slate or metal standing seam surfaces.

- Irregular plan and an irregular massing of building and roof forms.
- Use of square, rectangular, polygonal, and round towers, often at the corners, along with polygonal and rounded window bays.
- One or more porches, usually wrap-around, with turned posts, classical columns, or chamfered posts.
- Brick chimneys with decorative corbel caps.
- A wide variety of window sizes and shapes, including round, oval, square, and rectangular.
- An emphasis on the textural patterns including the use of fish-scale, sawtooth, and scalloped shingles.
- Use of milled wood decorative features such as finials, pendants, scrollwork, and brackets.

The Queen Anne style dwelling at 517 W. Main Street features a prominent two-story projecting bay and an original milled porch with chamfered columns.

The dwelling at 747 W. Main Street features a wraparound porch with classical columns and milled railing.

Historic Architectural Styles in Madison—Romanesque Revival

This late nineteenth century architectural style was popular for both residential and commercial buildings. The style was adopted for many public and religious buildings as well. The style employs a variety of masonry surfaces such as brick, terra cotta, and stone accents. Entrances are set within rounded arches and windows can be both rectangular and arched.

- Masonry walls, often of two or more colors, types, or textures to create decorative wall patterns.
- Asymmetrical facades.
- Wide, round-topped arches featured over windows or entrances.
- Rectangular or arched windows, usually with one-over-one sashes.
- Floral or other decorative details on wall surfaces and column capitals.

An example of a Romanesque Revival style dwelling is at 102 W. Third Street.

Historic Architectural Styles in Madison—Folk Vernacular

Folk Vernacular is a term applied to localized types or simple interpretations of more elaborate late-nineteenth-century styles. During this period of Victorian styles, house designs often included extensive wood ornamentation made available by mass production methods. Folk Vernacular designs may include decorative details of wood trim such as milled wood posts, railings, and spindles. By the early 1900s, classical columns became more common for porches. These frame dwellings are one– to two-stories in height. Examples of Folk Vernacular dwellings are often referred to by their plan or form. The forms include gabled ell, side gable, shotgun, front gable, and pyramid square.

- Frame or brick construction.
- The plan or form is self-defining (e.g., gabled ell, pyramid square, side gable).
- May have decorative woodwork at the porch, eaves and gables.
- Classical style porches after 1900.
- Porches on the primary façade and often on side or rear elevations.

Gable front plan dwellings at 209 Walnut Street (left) and 611-613 Jefferson Street (right).

Gabled ell plan dwelling at 121 Walnut Street.

Shotgun plan dwelling at 1101 W. Second Street.

Historic Architectural Styles in Madison—Colonial Revival

A widely dominant style in American residential architecture throughout the first half of the twentieth century, Colonial Revival designs were also prominent in public buildings. The style emphasizes symmetry and balance and employs classical detailing such as dentil molding. Pilasters and engaged columns are often utilized to divide entrances into a balanced façade, and decorative embellishments, if present, are classical in origin. The Dutch Colonial style is a variant of the Colonial Revival style; its most distinctive feature is the use of the gambrel roof and was generally used after 1910 for more modest houses. Modest examples of the Colonial Revival style are often called American Foursquare. These houses are rectangular in design with hipped roofs and classical porch columns.

- Symmetrical, regular plans and exterior appearance, with the façade rectangular or nearly square.
- Hipped or side-gable roofs, often with gable or hipped roof dormers.
- A gable-roofed, pedimented portico on the front elevation, with classical columns.
- Classically derived columns, balustrades, modillions, and dentils.
- Double-hung window sashes often with six-over-six or nine-over-nine lights.
- Entrances with pilasters and/or rectangular sidelights.

An excellent example of the Colonial Revival style is the dwelling at 502 Broadway Street which features a Doric portico at the entrance and gable dormers at the roofline.

At 412 W. First Street is an example of the American Foursquare style with a full-width porch with Tuscan columns and a hipped dormer at the roofline.

Examples of the Dutch Colonial style with its distinguishing gambrel roof include the dwellings at 302 Broadway Street (left) and 506 W. Main Street (right).

Historic Architectural Styles in Madison—Bungalow/Craftsman

The Bungalow and Craftsman styles were common architectural styles in America during the early twentieth century. Craftsman dwellings are two-stories in height and characterized by low pitch gable or hipped roofs, often with dormers on the main façade. Dwellings typically have large broad porches which usually extend across the front façade and are often supported by tapered columns resting on stone, brick, or frame piers. This style has an emphasis on horizontality with wide roof eaves. In many examples, rafter tails and knee braces are visible below the eaves. The term "Bungalow" generally refers to smaller, one-story and one-and-one-half-story Craftsman dwellings and these terms are often interchanged. These types of houses were readily available from builders and companies such as Sears & Roebuck and Montgomery Ward.

- A prominent and low-pitched gable or hipped roof with wide, overhanging eaves.
- The porch usually features tapered wooden posts, often on brick or stone bases, and a balustrade.
- Exposed structural elements such as rafter ends and purlins, as well as knee braces.
- A variety of building materials. The main body of the house may be frame with siding or shingles, stone, brick, or rusticated concrete block.
- Windows usually have three-over-one or four-over-one double-hung sash, although casement windows are also common.

Craftsman style dwellings include those at 623 W. Main Street (left) and 416 W. Second Street (right). They both have full-width porches with square brick columns and wide bracketed eaves.

Bungalow style dwellings are located at 427 Vine Street (left) and 750 W. Main Street (right). The dwelling on Main Street features a prominent monitor second floor roof.

Historic Architectural Styles in Madison—Tudor Revival

The Tudor Revival style is based loosely on Medieval architecture. Peaking in popularity during the 1920s, the style was fashionable for single-family dwellings as well as apartments and commercial buildings. Exteriors can be of stucco with false half-timbering or brick veneer. A Tudor Revival building may feature arched openings. Windows may be double-hung wood sash or multi-light casement styles. Diamond-light panes are also commonly found on Tudor Revival-style buildings. More modest houses have common details such as steeply pitched multi-gable roofs, façade wall chimneys, casement windows, projecting entrance vestibules, Tudor and rounded arched entrances, and half-timbering and stucco in gable fields. Only a few examples of this style are in the Madison Historic District.

- Asymmetrical plans with high-pitched roofs.
- Prominent chimneys, often on the main façade.
- Mixed exterior materials such as brick and stucco and half-timbering in gable fields.
- Arched doors and windows. Windows can be both double-hung sash and casement design.
- Single-bay entrance on the main façade, often in a gabled bay.

The Tudor Revival style dwelling at 612 E. Main Street features an arched entrance and side porch and prominent brick chimney.

The dwelling at 213 W. Second Street has an arched entrance bay and original casement windows.

Historic Architectural Styles in Madison—Ranch

The Ranch style originated in California in the 1930s and was the predominant design for houses after World War II. The typical Ranch-style house is rectangular in plan. The roofs may be hipped or gabled, with a low pitch. The Ranch style often incorporates an attached garage or carport under the house roof. Back yards with patios or decks were preferred more than front porches as social space, and façade porches were minimized or eliminated. The Ranch façade typically retains a front entrance, but residents more often enter through a side entrance from the garage. Large picture windows and sliding glass doors provide views to the outdoors from within the open-plan Ranch-style house. Only a few of these designs were built in the Madison Historic District.

Characteristics

- One-story in height.
- Low-pitched gable and hipped roofs.
- Horizontal emphasis.
- Picture windows or wood sash or aluminum windows.
- Large chimneys, both exterior and interior.
- Minimal ornamentation and wrought iron posts on porches.

Ranch style dwelling at 520 W. Second Street with a projecting gabled bay and wrought iron porch columns.

The dwelling at 735 W. Main Street has a large projecting bay and original sash windows.

Madison's Commercial Character

Madison's historic commercial buildings are centered along Main Street and adjacent blocks. Some of the oldest commercial buildings are located in the 300 blocks of Mulberry and Jefferson Streets and reflect the Federal style of the period. Commercial buildings at this time often had limited display windows on the storefront and the upper stories were occupied by the business owner.

With the introduction of cast iron by the 1850s, storefronts were designed with larger windows for the display of merchandise. The cast iron columns or pilasters carried the weight of the masonry above and allowed much of the storefront to be of glass and transparent. Several fires along Main Street in the 1860s and 1870s resulted in new buildings constructed in the Italianate style with cast iron storefronts and decorative sheet metal moldings at the windows and cornice.

In Madison, most commercial buildings have central entrance doors, often recessed, flanked by large display windows—all contained within a brick façade of one– to three-stories. Most storefront display windows rest on low panels known as bulkheads of wood or brick. In the early twentieth century, materials such as marble or tile were also used. The large transom above most display windows provided natural daylight for the store interiors—an important feature in the very early days of electric lighting. Often there is a recessed panel in the brickwork above the transom that provides an ideal location for a sign.

The upper stories usually consist of brick with double-hung sash windows of wood with cast iron or sheet metal hood molding. At the roofline may be corbelled brick cornices or elaborate designs of sheet metal. By the early twentieth century upper facades often featured decorative brickwork instead of sheet metal. Recessed brick panels and corbelled brick cornices were common for commercial buildings of the 1910s and 1920s.

Some of Madison's oldest commercial buildings are located in the 300 block of Mulberry Street.

The Second Empire style Masonic Temple was completed in 1872 with commercial use on the first floor (217-219 E. Main Street).

Commercial Building Forms

The form of commercial buildings is often characterized as One-Part or Two-Part Commercial Block designs. Richard Longstreth's publication, "The Buildings of Main Street" (National Trust, 1987), outlines these commercial building types based on their two separate components, storefronts and upper facades. One-Part (a one-story storefront) and Two-Part (a one-story storefront plus one or more upper floors) typify commercial architecture of the late nineteenth and early twentieth centuries in Madison.

One-Part Commercial Block

A "One-Part" commercial block has only one story, which functions like the storefront of the Two-Part commercial block. Across the top of the display windows may be decorative detailing. Even though One-Part commercial block buildings have just one story, they have a small upper façade between the storefront and the roofline. Often, these upper façades had full-width rectangular panels or insets, for the business sign.

Two-Part Commercial Block

Another form is known as a "Two-Part" commercial block, with two or more stories. This form of building has two primary sections – a storefront at ground level and an upper façade. Historically, storefronts were designed for transparency, with large display windows. These rest on bulkheads and have transoms above. Entrances have glass and wood doors. Upper facades can have one or more floors of windows. The cornice at the roofline of the building may be of sheet metal or brick corbelling.

Building forms in the early twentieth century remained the same, as One- or Two-Part commercial blocks; however, ornamentation became less elaborate. Buildings displayed elements of a stylistic design commonly referred to as Brick Front or Tapestry Brick; they have rectangular windows on the upper floor and more simplified upper facade decoration.

One-Part commercial block building at 321 W. Main Street. The building has a storefront divided by cast iron columns and pilasters and a sheet metal cornice at the roofline.

Two-Part commercial block building at 207 W. Main Street. The building retains much of its cast iron storefront and upper façade of sheet metal hood molding over the windows and cornice at the roofline.

Federal *Madison's earliest commercial buildings reflect the Federal style of the 1820s to the 1840s. A number of these remain extant in the 300 blocks of Mulberry and Jefferson Streets. These were built with gable roofs, rectangular windows, and simple cornices at the roofline. The building at 318 Mulberry Street (left) retains its original double door entrances at the storefront. The building at 309 Mulberry Street (right) has a storefront remodeled in the late nineteenth century.*

Greek Revival *The Greek Revival style was used more for residences and public buildings in Madison but a few commercial buildings also display the basic elements of this style. Commercial buildings in this style have simple stone lintels over the windows and plain cornices or cornices decorated with dentils. The building at 411 W. Main Street (left) was built with plain window lintels and a dentilled cornice. The building at 120 W. Third Street (right) has a simple cornice line and housed offices on the first floor.*

Italianate *Italianate style buildings have arched or rectangular windows with prominent sheet metal hood molding and brackets at the cornices. Many buildings have cast iron columns or pilasters at the storefront. The building at 721 W. Main Street (left) retains its original cast iron storefront and upper façade. The building at 624 West Street (right) retains its original storefront with arched windows and a bracketed cornice.*

Tapestry Brick *Tapestry brick, a textured-surface brick, sometimes used in varying colors, was popular in commercial buildings of the early twentieth century. In contrast to the Italianate style, buildings featuring Tapestry brick emphasized a balanced form rather than decorative embellishments. The building at 125-127 E. Main Street (left) has original windows, a metal cornice and stepped parapet at the roofline. The building at 410-418 Mulberry Street (right) has windows divided by brick pilasters and a stepped parapet at the roofline.*

Art Moderne *Only a few commercial buildings were constructed in downtown Madison with influences of the Art Moderne style of the 1920s and 1930s. The Art Moderne style was characterized by curved walls and smooth wall surfaces such as the building at 100 W. Second Street (left) and the repurposed gas station at 221 W. Main Street (right).*

Art Deco Remodelng *A number of nineteenth-century buildings on Main Street were remodeled in the 1920s to the 1940s with Art Deco storefronts. This reflected changes in display and merchandising techniques which emphasized recessed entrances with more expansive display window space. New materials such as aluminum display windows frames, terrazzo floor surfaces, and tinted glass known as Carrara glass, were combined with angular Art Deco designs. Although not original to the building's period of construction, these storefronts are now considered to be significant and should be preserved and maintained. One of the best examples of this type of storefront is at 222 E. Main Street (left). The storefront at 207 E. Main Street displays a surround of black Carrara glass (right).*

CHAPTER 3: THE MADISON HISTORIC DISTRICT AND DESIGN REVIEW

Establishment of the Madison Historic District

The Madison Historic District was listed in the National Register of Historic Places in 1973. Listing on the National Register provides some protection from federally- and state-funded projects that might have an adverse effect on historic resources, but it does not provide historic buildings any protection from privately-funded activities. In order to protect and preserve its architectural character, the City of Madison adopted a new historic district ordinance in 1982. The purpose of the Historic District Ordinance was "to safeguard the heritage of the city by establishing a historic district" thereby establishing "the means of protecting the district's natural and man-made heritage while providing guidelines for compatible new architectural development." The ordinance created the Historic District Board of Review (HDBR) which oversees and applies the provisions of the Historic District Ordinance. It comprises seven members, appointed by the mayor, with the approval of City Council. At least four members of the Board of Review must own or lease property in the Historic District.

What are the Guidelines Based On?

The Madison Historic District Design Guidelines are based on the National Park Service's **"Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings,"** hereafter referred to as "Standards." The Standards are used throughout the country by the majority of America's boards and preservation commissions as a basis for local design review guidelines and for projects utilizing federal funds or tax credits. The Standards were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations. They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent, or related new construction.

Certificate of Appropriateness

Buildings and structures within the Madison Historic District must receive a Certificate of Appropriateness (COA) prior to the initiation of planned work. A COA is a form issued to ensure that the exterior work planned for a building's rehabilitation or new construction meets the criteria of the design guidelines. A Building Permit is a separate form and type of review which ensures the structural soundness and safety of the building. The COA needs to be obtained in addition to the regular Building Permit.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The design guidelines set forth in this manual follow the National Park Service's *Secretary of the Interior's Standards for Rehabilitation.* The Secretary of the Interior is responsible for establishing standards for all national preservation programs under Departmental authority and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. Rehabilitation is defined as the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The *Standards* that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). The *Standards* are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

The Design Review Process

Within the Madison Historic District, ***a COA is required for the following***:

⇒ Demolition of any building or structure.
⇒ Moving any building or structure.
⇒ Conspicuous change in the exterior appearance of existing buildings by additions, reconstruction, or alteration other than changes in color.
⇒ Any new construction of a principal building or accessory building or structure subject to view from a public right-of-way.
⇒ Change in the type of material or in the design of an existing sidewalk as well as changes in existing walls and fences, or construction of new walls and fences, if along public street rights-of-ways.
⇒ Signs.

COA applicants or their representatives must be present at the HDBR meeting to answer any questions the HDBR may have. It is also recommended that samples of any substitute materials to be used be made available for inspection by the HDBR. Following questions and discussion by the HDBR and questions and comments by the public in attendance, the HDBR will vote on each Application. Based on the outcome of the vote, under the parameters of the Historic District Ordinance, each COA Application may be approved as submitted, approved with revision, denied, or extended until the next HDBR meeting such as for receipt of additional information. Upon approving the Application, the HDBR issues the Certificate of Appropriateness which includes a list of approved work. Then, and only then, can the applicant begin to undertake the work that has been approved.

Routine Maintenance Actions (COA Not Required)

Property owners should be aware of certain actions that are considered "routine maintenance" or are otherwise not subject to HDBR or Staff review and thus do **not** require a COA. These items include:

- Ordinary maintenance, cleaning, or replacement "in-kind," including roofs, (using same materials, shape, size, design etc.) of a property feature consistent with the historic design Standards;
- Repairs to exterior architectural features that do not alter the exterior appearance of the property;
- Seasonal decorations;
- Moveable playground equipment;
- Temporary real estate "open-house" or "yard sale" signs;
- Landscaping, including planting of flowers and vegetable gardens;
- Painting of exterior surfaces.

COA Required with City Staff Approval

In an effort to expedite the review of COA applications, the HDBR has defined certain proposed building and/or site changes that will have no discernible impact on the special character of the building, site, and historic district. These items **do** require completion and submittal of a COA application, but they **do not** require review by the HDBR. Instead, they are reviewed by the city's HDBR Staff for consistency with the historic design guidelines.

Procedures

- The applicant will file for Staff approval using an application for a Certificate of Appropriateness.
- HDBR Staff will provide a monthly update of Staff Approvals to the HDBR.
- Staff has the option to refer a request for Staff approval to the HDBR if uncertainty exists as to whether or not the application meets the criteria for issuing a Certificate of Appropriateness.
- The applicant has the right to appeal denial of Staff approval and file an application to be heard before the HDBR.

Follow Other Requirements and Coordinate Your Work For Existing Historical and New Construction

In addition to the HDBR's design review, Local Ordinance and Building Codes must be followed. There may also be other requirements from any grant assistance, federal or state historic tax credit programs, or review involving federal funds. The City's Building Inspector can provide information on building code requirements. New construction must be thoughtfully considered to ensure compatibility with historic buildings. There may also be properties in the historic district that need to meet provisions of the Americans with Disabilities Act (ADA).

Oversight and Enforcement

If plans change while work is in progress, contact the HDBR before undertaking a change or deviation from the COA. Work undertaken contrary to original approval in a COA or beyond the scope of the COA requires approval from the HDBR. If work is undertaken without obtaining a COA then a violation will occur and the following steps may be taken:

- Persons in violation of or who fail to comply with any provision of the historic district ordinance or COA process will be guilty of a Class A infraction and subject to penalties. Each day such violation exists shall constitute a separate offense.
- The HDBR, Building Inspector and any designated enforcement official may institute relief in the Jefferson County Circuit Court to restrain an individual, corporation, or government unit from violating the provisions of the city's historic district ordinance.

For further information regarding applying for a Certificate of Appropriateness, please contact the Department of Planning, Preservation, and Design at 101 W. Main Street.

Terminology and Interpretation

Throughout the Guidelines a number of terms are frequently used to reflect the design principles that the HDBR will consider when making decisions. These terms and their interpretation are as follows:

Appropriate
Where a feature, action, or design choice relating to a new structure is stated to be "appropriate," the project will be in compliance with the Guidelines. Where a feature, action, or design choice relates to an existing structure, whether such feature, action, or design choice is appropriate is dependent on considerations and factors such as the era, design, and style of the structure to which the project relates, and the approach to rehabilitation. Sometimes a feature, action, or design choice that is appropriate for one design or style is not appropriate for other designs and styles.

Beyond Repair and Beyond Reasonable Repair
The terms "beyond repair" and "beyond reasonable repair" mean deterioration has progressed to the point where repair is no longer an option for the building or feature. The burden of proof to demonstrate "beyond repair" will be the responsibility of the applicant.

Character
The term "character" means the attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

Compatible and Compatibility
The terms "compatible" and "compatibility" mean "appropriate." Compatibility also means the characteristics of different uses or activities that permit them to be located near each other in harmony and without conflict. Compatible actions reinforce the established rhythm of a streetscape, maintaining typical placement of buildings on their lots, and common features among the buildings, such as similar roof forms, materials, window and door sizes and placement, porch size and location, and foundation heights.

Demolition
The complete removal or destruction of any structure excluding its foundation.

Guidelines
The term "guidelines" is related to the specific design criteria which is contained within the Madison Historic District Design Guidelines.

Inappropriate
In some cases, a stated feature, action, or design choice is stated to be "inappropriate." In such cases, the design approach referred to as "inappropriate," would not be in compliance with the Guidelines.

In-Kind and Like-Kind
The terms "in-kind" and "like-kind" when describing repairs or replacements mean that the new feature and element match the existing, original, or historic in material, size, detail, profile, finish, texture, and appearance as closely as possible, and when installed will not be easily distinguishable from the original.

Non-Contributing
A property constructed after 1940 or one that has poor architectural integrity due to alterations or additions and does not contribute to the historic and architectural character of the Madison Local Historic District. Some properties may be rated non-contributing due to alterations including siding. The HDBR may use more discretion when applying guidelines towards non-contributing buildings.

Preservation
The term "preservation" means the adaptive use, conservation, protection, reconstruction, restoration, rehabilitation, or stabilization of sites, buildings, districts, or structures significant to the heritage of Madison.

Recommended
The term "recommended" means suggested, but not mandatory actions outlined in the Guidelines.

Rehabilitation
The term "rehabilitation" means the act or process of making possible a compatible use of a property through repair, alterations, and additions, while preserving those features of historic, cultural, or architectural values.

Restoration:
The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Significant
The term "significant," when used with characteristics of historical or architectural resources, means those characteristics that are important to, or expressive of, the historical, architectural, or cultural quality and integrity of the resource and its setting, and includes, but is not limited to, building material, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories, and workmanship.

Shall or Should
Where the term "shall" is used, compliance is specifically required. Where the term "should" is used compliance is recommended but not specifically required.

Standards
The term "standards" in this manual refers to the National Park Service's **"Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings**.

Temporary
The term "temporary" is used to describe some features or items that are usually not permanently affixed and are easily removable (such as port-a-johns, trailers, storage pods, safety barriers, and fences, etc.). Such features must be removed on or before project completion, or the date the COA or building permit expires.

Visible or Readily Visible
The terms "visible" or "readily visible" means easily visible from public streets and rights-of-way, including through parking lots, alleys and other open spaces.

Where Possible
The terms "where possible," "feasible," and similar terms refer to whether a material, technology, or craftsmanship exists or can be replicated. Changing technology and environmental regulations may create a situation where the consistency and composition of a material can no longer be replicated precisely to the original period of construction. In such instances, the HDBR may approve a similar product provided satisfactory evidence and supporting documentation that the product or rehabilitation approach is the closest available match in content and appearance. Materials must meet Building Codes and not cause structural or fabric harm to the historic building. Specifications and studies with photographs showing the proven performance level and maintenance on historic buildings must be presented to the HDBR.

Treatment Options: Preservation, Rehabilitation, Restoration, and Reconstruction

Changes to a building's exterior or its setting reviewed by the Madison Historic District Board of Review (HDBR) can take the form of one of four common treatment options for historic buildings: Preservation, Rehabilitation, Restoration, or Reconstruction. The definition for each of the treatment options listed below is taken from *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings (1992, Updated 2017).*

Preservation

Preservation focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. It is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Preservation is the preferred treatment option when the property's distinctive materials, features, and spaces are essentially intact and do not require extensive repair or replacement. Work generally focuses upon the ongoing maintenance and repair of historic materials and features, rather than replacement and new construction. New exterior additions are not generally within the scope of preservation.

Rehabilitation

Rehabilitation is a practical approach to preservation that acknowledges the need to alter and/or add to an historic property to meet continuing or changing uses, while retaining the property's historic character. It is the process of repairing or altering an historic building for an efficient, contemporary use while retaining its historic features.

Rehabilitation includes structural repairs, repairing roofs and exterior finishes, painting, and upgrading mechanical systems. It may result from a change in use, or from a desire to continue its original or intended use. Madison contains numerous examples of successfully rehabilitated buildings such as the Fairfield Inn hotel which was originally the Eagle Mills Cotton Mill.

Restoration

Restoration involves the accurate depiction of a building as it appeared at a particular period in time, by removing later features and/or reconstructing missing features. Formerly quite popular, today restoration is a rarely used option outside of a museum setting and should only be used when the property's design and appearance from a particular period outweighs the potential loss of extant materials and where there is substantial and physical evidence for the restoration work.

Reconstruction

New construction that consciously mimics an older model or style is often mistakenly referred to as a reconstruction, when in fact such buildings are nothing more than new buildings with a modern purpose made to "look old." Reconstruction is the process of depicting the form, features, and detailing of a no longer surviving building for interpretative or historical purposes, such as in a public park or museum. Reconstruction may also refer to the use of newly constructed parts or features which replace no longer extant features, again based on historical research.

Getting Started - Identifying Character-Defining Elements of Historic Buildings

Even minor rehabilitation projects should not proceed without first identifying the character-defining features of a historic building. The retention of these features should be an important consideration throughout the rehabilitation project. The identification phase should include examination of historic photographs and documents; investigation of historic surveys, site plans, and Sanborn Insurance maps to determine historic building footprints, materials, and outbuildings (if any); consultation with members of the HDBR and/or recognized architectural historians and architects; and a detailed observation of other houses/buildings like the owner's elsewhere in Madison.

The following guidelines are designed to help ensure that any rehabilitation or restoration carried out in Madison respects the overall appearance of the existing building and setting (which includes the surrounding buildings and spaces on its block), as well as the details that give it character.

The guidelines are not intended to serve as a "how-to" manual for repointing brick, sanding and painting wood, or carving a finial. Instead, they use and refine the principles contained in the Secretary of the Interior's Standards for Rehabilitation. Most design problems encountered during a rehabilitation project arise from a property owner's decision to alter, obscure, or remove a feature(s), rather than to leave the features in place and repair it (them). For this reason, these guidelines also list common rehabilitation and remodeling mistakes that generally should be avoided.

Rehabilitation projects may include the addition of a compatible door, appropriate replacement windows, and the cleaning and painting of exterior masonry (613 Mulberry Street).

1.0 MATERIALS, BRICKWORK AND MASONRY

DESIGN OBJECTIVES

When repair of masonry mortar is needed, use a soft (lime) mortar. Portland cement, a harder mortar used after 1900, does not allow moisture to pass through, causing brick to crack and break when it can't expand and contract with the temperature fluctuations. Mortar for repointing should match the hardness of the brick. Consult with the City's Department of Planning, Preservation, & Design prior to repointing to ensure the use of the correct formula. Clean soft masonry with low pressure water application.

DESIGN GUIDELINES FOR BRICKWORK AND MASONRY

1.1 Retain and preserve historic brick and masonry elements, including walls, chimneys, foundations, and retaining walls. Preserve masonry elements that are character-defining features of the building or property.

1.2 Maintain and protect historic brick and masonry elements through appropriate maintenance, cleaning, and repair methods as needed. Remove vegetation and vines from masonry to prevent structural or moisture damage.

1.3 Repair and restore historic masonry elements, rather than replace.

1.4 Replace in kind if deteriorated or damaged beyond repair.

1.5 Clean historic masonry only with low-pressure water washing and mild detergents formulated for the specific application.

1.6 Sandblasting and other abrasive cleaning methods shall not be used. Sandblasting has been inappropriately used for removal of paint from brick buildings, many of which had been painted from the time they were built. For buildings that were painted originally, mineral paints or other similar coatings can be used to improve appearance and partially compensate for sandblasting damage.

***NO**-Abrasive cleaning and repointing with inappropriate mortar removes the exterior "crust" and can lead to deterioration (above) and spalling (below).*

1.7 Water-repellant sealers are generally not appropriate because they may trap moisture, causing deterioration.

1.8 For repointing, use only mortars that are compatible with historic mortars in color, strength, vapor permeability, and joint finish or surface tooling. Modern high-PSI mortars and Portland cement can cause damage to softer brick. Consult with the City's Department of Planning, Preservation, & Design prior to repointing to ensure the correct formula is being used or recommended by a contractor.

1.9 The bonding pattern in replacement masonry should match the historic pattern.

1.10 Use only hand tools rather than power tools to remove deteriorated mortar joints, under the direction of a skilled mason.

1.11 When replacing damaged brick or stone, use replacements that match the original units as closely as possible in size, color, and texture.

1.12 Avoid painting masonry surfaces that were not painted historically.

1.13 Buildings which have been sandblasted and show significant brick and mortar erosion should be treated with a clear, breathable, water repellent coating to help protect the masonry surface and maintain its appearance.

Madison is distinguished by the hundreds of brick dwellings built in the city in the 19th century. They display a wide variety of bond types and mortar profiles (948 W. Second Street).

Technical Information

NPS Preservation Brief #1
Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings
Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings (nps.gov)

NPS Preservation Brief #2
Repointing Mortar Joints in Historic Masonry Buildings
Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings (nps.gov)

2.0 MATERIALS, CONCRETE AND STUCCO

DESIGN OBJECTIVES

Keep original stucco and concrete surfaces in good repair. When patching or replacing surfaces, match the original texture of the stucco and concrete. The replacement of stucco with an Exterior Insulation Finishing System (EIFS) is inappropriate for historic dwellings since the material does not resemble stucco and is prone to water damage.

Rustic or rock-faced concrete block was used as a material for foundations and porch columns on some dwellings in the historic district (601 E. Main Street).

DESIGN GUIDELINES FOR CONCRETE AND STUCCO

2.1 Retain and preserve historic concrete and stucco elements, including walls, chimneys, foundations, and retaining walls. Preserve these character-defining features of the building or property.

2.2 Maintain and protect historic concrete and stucco elements through appropriate maintenance, cleaning, and repair as needed.

2.3 Repair concrete walls and features using compatible materials and a stucco mix similar in strength, composition, texture, and color. Stucco added to deteriorated brick walls must allow the brick underneath to expand and contract to prevent further deterioration. The application of stucco as a repair to exposed masonry is not appropriate.

2.4 Replace in kind if deteriorated or damaged beyond repair.

2.5 Clean stucco and concrete using the most gentle means possible such as low-pressure water wash and a soft bristle brush.

2.6 Remove paint from stucco and concrete with appropriate chemical agents and professional contractors.

2.7 Do not remove historic stucco surfaces from masonry walls unless more than 50 percent of the stucco has lost its bond with the masonry behind it.

2.8 Original rusticated or rock-faced concrete block should be repaired with materials to match as closely as possible.

Rustic or rock-faced concrete block was used as an exterior wall material on a number of dwellings built in the early 1900s (523 Jefferson Street).

Technical Information

NPS Preservation Brief #15
Preservation of Historic Concrete
Preservation Brief 15: Preservation of Historic Concrete (nps.gov)

NPS Preservation Brief #22
Preservation and Repair of Historic Stucco
Preservation Brief 22: The Preservation and Repair of Historic Stucco (nps.gov)

3.0 MATERIALS, WOOD SIDING AND SHINGLES

DESIGN OBJECTIVES

Preserve and maintain original wood siding and shingle materials. If these features require replacement, select materials to match the original as closely as possible. For contributing buildings, alternative materials may be considered for non-visible elevations. For non-contributing buildings, any or all elevations may have alternative materials installed. It is not appropriate to cover or conceal original wood siding materials with vinyl, aluminum, or other synthetic sidings. These materials do not successfully imitate the appearance of historic original wood siding. These synthetic materials are poor imitations of original wood siding and also may cause condensation and damage to the original siding beneath. Asbestos shingle siding is not hazardous as long as it is kept encapsulated with paint. If asbestos shingles are to be removed, a professional contractor should be hired.

DESIGN GUIDELINES FOR WOOD SIDING AND SHINGLES

3.1 Retain and preserve historic wood siding, shingles, trim, ornamentation, and other wood decorative elements.

3.2 Maintain existing original wood siding, shingles, trim, ornamentation, and other wood decorative elements.

3.3 Repair existing wood elements wherever possible. Use preservation techniques which encourage repair (such as epoxies, splicing, and patching where applicable) rather than wholesale replacement.

3.4 Replace historic wood elements only where the original is too deteriorated to repair. If replacement is necessary, use new replacement wood that matches the original as closely as possible in all properties: shape, profile, texture, exposure, and detailing. The deteriorated or damaged condition should be documented. Replacement in kind does not normally require a COA.

Preserve and maintain original wood siding materials and profiles (above, 420 Broadway, below 524 East Street).

3.5 If a portion of a historic wall is deteriorated beyond repair, replace only the damaged portion.

3.6 Avoid replacing clapboard siding with shingle siding (or vice versa) or replacing clapboard siding with siding of a different width or profile.

3.7 It is not appropriate to compromise the architectural integrity of a building by introducing or removing siding, trim or other decorative features, or by concealing or removing decorative details such as cornices, corner boards or brackets.

3.8 The use of vinyl or aluminum siding or trim is not appropriate. The HDBR may allow the replacement of existing synthetic siding with new substitute siding if the proposed replacement will be in keeping with the original appearance of the structure. If the removal of synthetic siding reveals historic siding intact beneath, the historic siding shall be preserved and retained.

3.9 The use of fiber cement (cementitious) siding may be approved for replacement of deteriorated wood siding, new structures, non-historic structures and additions to historic structures not visible from the public view.

3.10 Avoid removing or replacing such features as cornices, brackets, pilasters, door and window moldings, pediments, medallions, dentil and modillion molding, corner boards, and other character-defining architectural trim, particularly from the principal façade.

3.11 Removal of paint from wood siding should be with appropriate methods such as chemical paint removers. Careful removal through the use of heat guns or heat plates may also be appropriate. Many heat guns produce levels of heat that should not be used on wood siding or any other wooden element that is attached to the building. Infrared heaters may be safe to use on elements that cannot be removed from the building for paint removal, but even those can set wood on fire when used by inexperienced hands.

Many dwellings feature decorative wood shingles in gables or as exterior wall materials (523 Jefferson Street).

Exterior wall wood materials may also include vertical board siding, half-timbering and other decorative designs (220 W. Second Street).

3.12 To avoid creating a false historical appearance, do not use trim salvaged from another building or buildings or stock trim. Likewise, avoid moving or rearranging existing trim to another part of a building without historical evidence to back this up. Do not use stock trim when original trim can be replicated.

3.13 Removal of asbestos shingle is appropriate if they were added over original wood siding. Safe removal of asbestos shingle is appropriate if they were added over original wood siding. Restoration of original wood siding beneath added asbestos shingles is encouraged. Some early twentieth-century houses were originally covered with asbestos siding and in those instances, it should be preserved.

A number of dwellings in the historic district had the original wood siding covered with asbestos shingles in the mid-twentieth century (410 W. Second Street).

In addition to the wood siding, preserve and maintain original corner boards, fascia boards and other wood features (1057 W. Main Street).

Removal of asbestos shingles and restoration of the original wood siding is encouraged.

Technical Information
NPS Preservation Brief #8
Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings (nps.gov)

Why Preserving Original Siding is Recommended and Makes Economic Sense

The Madison HDBR requires the preservation and retention of historic wood siding unless the siding is clearly proven to be deteriorated beyond repair. The reasons for preserving wood siding and not concealing it beneath synthetic siding materials include:

- Synthetic sidings do not successfully replicate the appearance of historic wood siding materials. In particular, vinyl siding's plastic appearance is at odds with the rich and varied surfaces of wood siding.

- Synthetic sidings such as aluminum and vinyl can trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic sidings don't allow the historic building to "breathe" and don't provide sufficient permeability.

- Synthetic sidings such as vinyl and aluminum may be less economical than preserving and maintaining wood siding. The costs of applying synthetic siding materials often exceeds or equals the cost of regular painting of wood siding. In terms of resale value, wood siding has the economic advantage; a study by *Remodeling* Magazine judges that property owners do not recapture one out of every three dollars invested in aluminum siding when they sell their house. Real estate appraisers across the country have also recorded increased resale values when historic building owners retain original wood siding and avoid vinyl siding.

- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.

- Claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting due to fading of the original color. In particular vinyl siding gets brittle with age and tends to crack and break after ten years.

- Vinyl siding is typically warranted to last up to 30 years before it begins to deteriorate but the color often fades within 10-15 years in some climates. Homes exposed to high heat and intense sun rays may result in the color fading within 10 years requiring painting of the vinyl siding.

- Vinyl siding is made from polyvinyl chloride and the manufacture, use, and disposal of this material results in toxic byproducts such as dioxin. Vinyl siding is not a "green" product and cannot be recycled.

Substitute Wood Siding Guidelines

New materials may be appropriate for use on houses in the Madison Historic District. Any substitute material siding must have the surface appearance, surface reflectivity, and finish of wood.

- The use of vinyl, aluminum, and pressed wood as a cosmetic cladding is not appropriate.

- The use of cementitious (fiber cement) siding may be approved for new structures, non-historic structures and additions to historic structures not visible from public streets. When cementitious material is used it must have the same thickness, texture, and exposure as the siding on the rest of the building. Cementitious siding may be used in areas that have been proven to be prone to excessive rotting.

- In the case of buildings and structures which have added vinyl, aluminum, or pressed wood cosmetic cladding, the historic siding materials should be retained if they are in good condition once these later siding materials are removed. The HDBR may allow for a change to another substitute siding (such as cementitious siding), if the proposed new siding is more in keeping with original appearance of the building or structure or the character of the district.

- The appearance, surface textures, details, and other key visual characteristics of most substitute sidings are not appropriate in the Historic District.

- Vinyl and aluminum shall not be approved to cover or replace wood siding or brick structures that contribute to the character of the Historic District.

Cementitious siding may be an appropriate alternative siding material in some cases if it has the appearance of historic wood siding.

4.0 MATERIALS, METALS

DESIGN OBJECTIVES

Many of Madison's dwellings display decorative wrought and cast iron details such as balconies, window surrounds, cornices and other features. Many commercial buildings also display metal fronts as well as cast iron columns and pilasters on the storefronts. These are important decorative and structural elements and should be preserved. Sheet metal was also used as an exterior material and this material was sometimes stamped to resemble brick or stone. Many of the metal materials were manufactured in Madison by the Madison Machine Company and Madison Foundry while others were shipped to the city from Evansville, Louisville, and other nearby cities.

DESIGN GUIDELINES FOR METALS

4.1 Retain and preserve historic metal features.

4.2 Repair metal features with in-kind materials or appropriate metal epoxies. For extensively deteriorated or missing parts, repair may also include limited alternative materials. Replicate missing elements with new metal to match the original as closely as possible in texture, profile, and appearance.

4.3 Replace missing features to match the original as closely as possible in materials, form, scale, and design.

4.4 Do not cover or conceal historic cast iron or metal façades.

4.5 Commercial building owners are encouraged to reveal cast iron columns or pilasters if these have been concealed in the past.

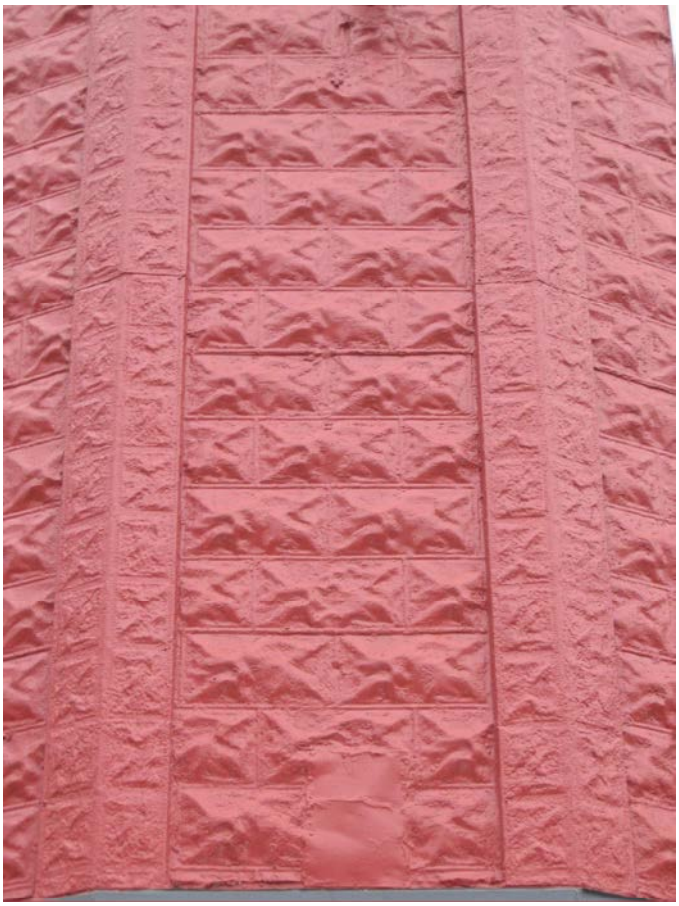
Examples of two different styles of cast iron pilasters are side by side at 108-110 W. Main Street.

The cast iron pilaster at 629 W. Main Street was manufactured by the Madison Machine Company in 1901.

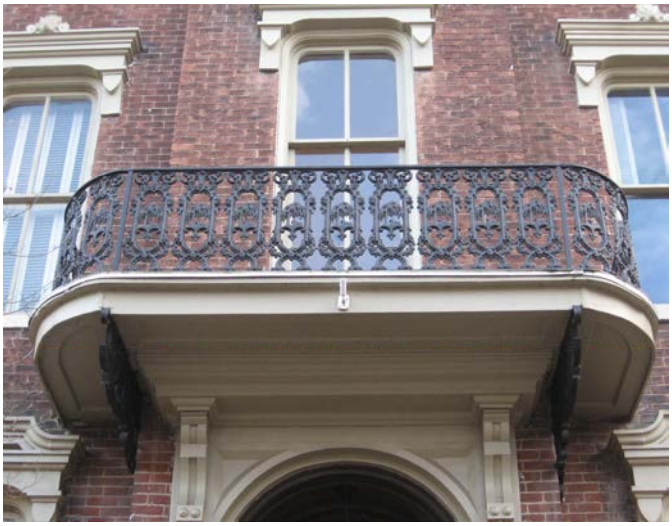
Cast iron pilasters were manufactured in a variety of styles and designs such as the fluted pilaster with a floral capital at 123 E. Main Street (left) and the slender Doric motif pilaster at 220 W. Main Street (right).

Some storefronts display both cast iron columns and pilasters as at 227 E. Main Street (right).

Technical Information
NPS Preservation Brief #27
The Maintenance and Repair of Architectural Cast Iron
Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron (nps.gov)



Sheet metal stamped into various patterns was also used as an exterior wall surface. At left is a hexagonal design in the upper façade at 301 Walnut Street. At right is sheet metal designed to look like stone at 322 Mulberry Street.



The craftsmanship of cast iron details is on display in the porch at 620 W. Main Street (left) and the balcony at 512 E. Main Street (right).

5.0 ARCHITECTURAL DETAILS

DESIGN OBJECTIVES

The historic architectural details of a building are important stylistic elements that contribute to its historic character. Whether constructed of brick, wood, metal, glass, tile, or other materials, they should be preserved and should never be removed or concealed. If a feature is beyond repair, in-kind replacement elements should match the original as closely as possible in material, design, color, and texture.

DESIGN GUIDELINES FOR ARCHITECTURAL DETAILS

5.1 Retain and preserve historic architectural details.

5.2 Maintain and preserve historic architectural details and features. Architectural features help convey a historic building's architectural style. Preservation and maintenance of architectural details ensure the integrity of a historic building. Architectural details should not be covered or removed. Proper care and maintenance prevent deterioration and loss of individual elements and help to maintain overall integrity.

5.3 Repair existing architectural details. Use preservation techniques which encourage repair (such as epoxies, splicing, and patching) rather than wholesale replacement.

5.4 Replace a missing or severely damaged historic architectural detail and feature in-kind.

Select replacement features that match the original feature in design, proportion, and detail. Historic photographs, drawings, graphics, or other physical evidence are useful aids to determine an appropriate example for a replacement feature. If no historic documentation is available, select a simple design in keeping with the building's historic architectural style and period. Ideally, any replacement feature should be made of the same material as the original, but when necessary, substitute materials may be considered if they successfully match the original appearance.

Architectural details include hood molding above the main doorway at 523 Mulberry Street.

The dwelling at 203 Walnut Street features a variety of vergeboard trim and wood shingles in its gable.

Architectural details may also include eave brackets and a decorative attic vent (1057 W. Main Street).

5.5 Deteriorated or damaged historic architectural features can regain their historic appearance when proper repair methods are practiced. Wooden features with small areas of deterioration can be fixed with epoxy. Larger areas of decay should be cut out and re-fitted with pieces of new wood. For metal features with light corrosion and flaking paint, use a wire brush. For heavier corrosion, low-pressure grit- or sand-blasting, flame cleaning, or chemical application may be appropriate treatments.

5.6 Do not add non-original architectural features to historic buildings where none previously existed. The addition of non-historic architectural details creates an inauthentic appearance and detracts from the original character of the building. Such introductions compromise the building's historic integrity.

5.7 Do not cover or conceal architectural details with synthetic materials such as vinyl, aluminum, exterior insulation finishing systems (EIFS), or similar materials.

Architectural details can include cast iron hood moldings over windows and sheet metal cornices at rooflines (321 Mulberry Street has cast iron hood moldings over its windows).

Decorative features of terra cotta and similar materials are also evident on some upper facades (101 E. Main Street).

***NO-**The addition of non-historic features such as the oversized balusters on this porch is not appropriate for the design and period of this dwelling.*

6.0 AWNINGS AND CANOPIES

DESIGN OBJECTIVES

The installation of awnings and canopies is appropriate when they are correctly sized to the opening and made of fabric or canvas materials. Sloped or shed awnings or canopies are the traditional type and are appropriate for most historic residential and commercial buildings. A curved awning is appropriate only for an arched window or door opening. Wood canopies over entrances were widely used for historic dwellings and should be preserved and maintained. Providing shade, awnings remain an appropriate addition to reduce heat inside a historic building. Canvas was the most common material for awnings, and in the 1930s metal awnings were introduced. Adding canvas awnings can assist a building's energy efficiency in the warmer months.

DESIGN GUIDELINES FOR AWNINGS AND CANOPIES

6. 1 Repair existing canvas or metal awnings with in-kind materials.

6.2 Replace awnings with appropriate materials, design, and dimensions.

6.3 Install new awnings on buildings at traditional locations such as over storefronts and upper façade windows.

6.4 Preserve and maintain original wood canopies over doors and windows. Repair or replace these elements as needed with matching materials.

6.5 Select awnings of traditional design. Shed-type awnings are most appropriate for historic buildings. Arched awnings should be installed only over an arched opening. Bubble, concave, or convex awnings are discouraged except where used originally. Awnings may be retractable or fixed in place.

Wood canopies over doorways are common features in the historic district especially on early 20th-century homes (1112 W. Main Street).

***YES**: Example of an appropriate awning design, materials and placement at 521 E. Main Street.*

***YES:** Canvas awnings are appropriate for both individual windows and groupings of windows.*

6.6 Use awnings of traditional materials. Canvas awnings are appropriate for late nineteenth- and early twentieth-century buildings. Metal awnings are appropriate on mid– to late twentieth-century dwellings.

6.7 Install awnings so that they do not damage surrounding historic fabric.

6.8 An awning should not conceal or detract from architectural details and features. When adding an awning, take precise dimensions of the opening it will cover. The awning should be fitted into the opening with no overlap and covering of the adjacent surface, such as within a window opening or between porch columns. An awning should not extend over multiple openings; rather, each opening should have its own awning.

6.9 Awnings should be constructed of canvas duck or cotton and polyester blends and may be treated with acrylic. Vinyl is not an appropriate material for awnings.

6.10 Awnings should fit the opening and should not cover or conceal significant architectural details.

6.11 Awnings should be of colors to blend with the building.

6.12 On storefronts, awnings should be continuous either above or below a transom (if present) and not divided into individual sections. Upper floor windows should have their own individual awnings and not a continuous awning across the entire façade.

6.13 Awning installation should be with the least amount of anchor hardware possible and be readily reversible if removed. Anchor hardware into mortar joints not masonry units.

Technical Information
NPS Preservation Brief #44
The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
Preservation Brief 44: The Use of Awnings on Historic Buildings, Repair, Replacement and New Design (nps.gov)

YES: *Porches are appropriate locations for awnings.*

YES: *An example of an appropriate fixed canvas awning on a commercial building is at 225 E. Main Street.*

YES: *Retractable awnings are also appropriate for storefronts as at 116 W. Main Street.*

7.0 CORNICES

DESIGN OBJECTIVES

Madison's historic district is especially noted for its decorative cornices on both residential and commercial buildings. Cornices are designs at the roofline of buildings which provide a decorative element. Cornices sometimes were inscribed with the names of the owner or dates of construction. These elements were built of corbelled brick, stone, and sheet metal in the nineteenth and early twentieth centuries. Character-defining cornices should be preserved and maintained, repaired as needed, and replaced with compatible materials only if repair is not possible.

Italianate style sheet metal cornices often have large brackets and other decorative patterns as at 116 W. Main Street (above) and 507 Broadway (below).

DESIGN GUIDELINES FOR CORNICES

7.1 Do not remove or alter original cornices from the building.

7.2 Repair cornices with in-kind materials, form, scale, and design that match the original.

7.3 Replace cornices that match the original as closely as possible in materials, form, scale, and design.

7.4 Do not add inauthentic cornices to the building. Added cornices to a property should be accurately based on physical, pictorial, or historical evidence in materials, scale, location, proportions, form, and detailing.

7.5 Do not cover or conceal cornices.

Several commercial buildings also display cornices of corbelled brick as at 100 W. Main Street.

8.0 CHIMNEYS

DESIGN OBJECTIVES

Original chimneys should be preserved and maintained. Even if fireplaces are no longer in use, chimneys are significant features on a dwelling's exterior. Chimneys often feature decorative brick corbelling and other features that contribute to the overall historic appearance of the dwelling. Follow the guidelines for masonry to maintain and preserve chimneys properly.

Repairs to historic brickwork and stone must be made with great care using materials that are compatible with the original elements. The district has many fine interior and exterior wall chimneys that deserve careful maintenance and restoration. Chimney caps should be preserved to close the top of the chimney flue to prevent rain, debris, and animals from entering. They should be vented to allow moisture to escape the flue.

Preserve and maintain decorative corbelled brick chimneys (412 Broadway Street).

DESIGN GUIDELINES FOR CHIMNEYS

8.1 Retain original chimneys on the primary façade or locations readily visible from the public right-of-way. Even a non-functioning chimney should be preserved as an important architectural feature. Do not apply stucco or paint to chimney masonry. Concrete, slate, unglazed terra cotta, and stone may be used as chimney caps. Removing non-functioning chimneys or flues at locations not readily visible from the public right-of-way may be appropriate.

8.2 Maintain the structural integrity of an original chimney following the guidelines for brick/masonry. Use gentle cleaning methods as needed. When repointing is necessary use compatible soft historic mortar compounds.

8.3 Repair chimneys to match the original as closely as possible. Chimneys may be rebuilt or otherwise supported if they become unstable or damaged. Physical structural support may include metal straps or brackets anchored to the roof framing. Match repairs to historic materials, shapes, mortar, material color, and brick patterns.

Preserve and maintain decorative chimneys and chimney caps such as this distinctive triplet set at 217 W. Second Street.

8.4 Replace original chimneys in kind. Match all original aspects, including height, configuration, shoulders, stack details, brick color, texture, and bond pattern.

8.5 Chimney caps are decorative and functional. Chimney caps should be vented to prevent the build-up of moisture within the chimney stack.

8.6 Do not add a chimney to a façade or elevation readily visible from the public right-of-way unless there is physical or photographic evidence that it was originally at that location.

The chimney at 402 W. Main Street was built with details reflecting its overall Italianate design.

Chimneys are often character-defining features of particular styles such as this prominent chimney on the Tudor Revival dwelling at 1218 W. Main Street.

9.0 DOORS AND ENTRANCES

DESIGN OBJECTIVES

Doors and entrances are a major focal point on a primary façade of a building. It is important to preserve all elements of a historic entrance, including the original door and transoms, sidelights and decorative surrounds. Original doors found in the historic district typically are paneled wood design or with a large single glass light depending on the architectural style and period of construction. Original doors should be maintained, repaired when necessary, and preserved.

Doors help to define a building's style and period of construction. The historic features that accent doors, such as brackets and hoods, pilasters, moldings, sidelights, fanlights, transoms, and hardware, are all significant in their own right and contribute to the overall appearance of the building.

This entrance displays original Federal-style engaged columns and a fanlight transom. The appropriate reproduction paneled wood door reinforces the dwelling's style and period of construction (315 E. Second Street).

DESIGN GUIDELINES FOR DOORS AND ENTRANCES

9.1 Retain and preserve original doors and entrances.

9.2 Maintain and preserve original doors and entrances. Retain historic entrance features including decorative and functional aspects such as original jambs, sills, and headers of openings. Retain original primary doors on the main façade, as they contribute to a building's historic appearance. It is not appropriate to infill or cover historic door openings on primary facades or readily visible elevations.

9.3 Repair deteriorated or damaged historic doors consistent with historic materials. The repair of historic doors should be undertaken with methods to retain their historic fabric and appearance as much as possible. Use epoxy to strengthen deteriorated wood.

9.4 Do not enclose or conceal an original door opening on the primary façade or an elevation readily visible from the public right-of-way.

Original glass and wood double doors at 318 Mulberry Street.

9.5 If historic doors are missing or are deteriorated/damaged beyond repair, install replacement doors that match the originals. Select replacement doors carefully to match the original doors in materials, dimensions, and panel configuration. Appropriate materials may include wood or fiberglass. The new doors should be in keeping with the style and period of the building. Use historic photographs to identify details about original doors if possible.

9.6 Never create a new door opening where none existed on a readily visible facade. Creating a new opening in a historically solid wall surface compromises the building's architectural integrity and is not appropriate. A new opening may be permitted on a rear or side elevation if it is not readily visible from the public right-of-way. The new entrance should still be compatible in scale, size, proportion, placement, and style to historic openings.

9.7 Use storm doors to improve energy efficiency where needed. New storm doors should be compatible with the original exterior doors and with the style and period of the structure. Wood and metal storm doors of the full view or large single-pane type are most appropriate because they do not obscure the original doors. Louvered wood doors are also appropriate, as are storm doors with a panel configuration matching that of the historic door. Otherwise, storm doors should be the full-view type. The standard "colonial" type storm door with scalloped trim and cross-buck bottom half is not appropriate.

9.8 Preserve historic screen doors, or select a screen door design that allows view of the original primary door it covers. Wood screen doors should be appropriate for the period and style of the structure.

9.10 Full-view security doors are appropriate for entrances not visible from the street. These should not be ornate or elaborate in their structural framework.

Preserve and maintain original paneled wood doors and detailing or use salvaged doors of the same style as at 404 W. Third Street.

Preserve and maintain all entrance elements such as sidelights, transom, and door surrounds (211 W. Second Street).

Italianate style doors were often designed with arched glass lights as at 512 E. Main Street.

An entrance can be an appropriate place for a pronounced color contrast (317 Central Ave.).

***YES**-Storm doors should be unobtrusive and blend with the historic door (720 W. Second Street).*

***YES**-Full-view storm doors are appropriate which allow for the visibility of the historic door behind it (316 Mill Street).*

10.0 FIRE ESCAPES AND EXTERIOR STAIRS

DESIGN OBJECTIVES

A number of multi-story dwellings in Madison have been converted into apartments requiring the addition of new fire stairs or other access to meet safety codes to utilize the upper floor space. Access to upper floors may require compliance with the Americans with Disabilities Act (ADA) of 1990. Both the building code and ADA provide some flexibility for historic buildings to maintain their architectural and historic character. Fire escapes and other stairs should be added to rear or side elevations and be screened as much as possible.

DESIGN GUIDELINES FOR FIRE ESCAPES AND EXTERIOR STAIRS

10.1 Meet accessibility and life-safety building code requirements so that the historic building and its character-defining features are preserved.

10.2 Consult with code officials to identify alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.

10.3 If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance.

10.4 Locate fire doors, exterior fire stairs, ADA ramps, or elevator additions on rear or non-readily visible elevations. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.

YES: *Appropriate rear fire escapes and stairs are at 112 E. Main Street (above) and 152 E. Fountain Alley (below).*

11.0 FOUNDATIONS

DESIGN OBJECTIVES

Foundations are functional but also help to define the building's architectural style and date of construction. A foundation supports and elevates a building above ground level and out of standing water, and its texture and color contribute to the building's design and style. Most foundations in Madison are of brick, stone, or rock-faced and poured concrete. Open foundations with piers are uncommon in the district. Preserve and maintain these historic foundation materials. Keep historic foundations in good repair.

Stone foundation at 217 W. Second Street.

DESIGN GUIDELINES FOR FOUNDATIONS

11.1 Retain and preserve original and historic foundations and related elements wherever possible, including: pier size, vents, grilles, lattice, materials, and other significant details.

11.2 Retain and preserve existing historic materials wherever possible, rather than replace. For repairs or rebuilding, select new brick, mortar, stones, and other materials to match the historic materials as closely as possible in all respects.

Stone foundation at 1002 W. Second Street.

11.3 Maintain and preserve existing historic materials wherever possible.

11.4 If a portion of a historic foundation is deteriorated beyond repair, replace only the damaged portion using materials and finishes that match the original. Replacement is not appropriate without thorough documentation of the reasons for this change. For frame buildings, the exterior face of the masonry foundation should fall in the same plane as the exterior sill face.

Rusticated (rock-faced) concrete block foundation at 209 Presbyterian Avenue.

11.5 Covering an existing foundation with later siding (artificial or wood) or covering with stucco, faux stone, cement, or pressed metal siding strips that replicate rusticated concrete block is not appropriate.

12.0 GARAGES & OUTBUILDINGS

DESIGN OBJECTIVES

Outbuildings such as garages, sheds, stables, carriage houses and servants' quarters were often built at the rear or sides of dwellings. Historic examples should be preserved and maintained, as they reflect cultural changes over time. Historic outbuildings should be repaired with materials and details to match the original.

Original automobile garages should be preserved and maintained as at 211 W. Second Street (above). Other outbuildings converted into garages are also significant to the historic district as at 625 W. Second Street (below).

DESIGN GUIDELINES FOR GARAGES & OUTBUILDINGS

12.1 Preserve and maintain original outbuildings such as garages, carriage houses, and sheds, as they contribute to the history of a property. Some of the larger carriage houses and stables have the potential for rehabilitation into residential units, offices or other commercial uses.

12.2 Original outbuildings should be repaired with materials to match the original. If original garage doors on contributing buildings are missing or damaged, they may be replaced with sectional overhead roll-up doors or side-hinged doors of wood resembling historic designs. These designs are also appropriate for non-contributing outbuildings, though the doors may be constructed of metal, composite, and other alternative materials.

12.3. Replace damaged or deteriorated sections of historic garages and accessory structures, only if deteriorated beyond repair and with in-kind materials to match the original. Where possible, replace only the damaged or deteriorated portions rather than the entire feature.

12.4. Outbuildings were often built without gutters and those of frame construction may have deterioration of the sills and lower siding materials. If this is the case consider only repairing these damaged areas rather than replacing the entire building. The addition of gutters and downspouts to direct water away from the building may be recommended.

Carriage houses and stables are located along many side streets and rear alleys. A number of these are one-and-one-half stories in height and have potential for adaptive reuse. Representative examples of these properties include 624 E. Second Street (above, left); 511 W. Third Street (above right); 514 Mulberry Street (bottom, left); and 610-614 E. Second Street (bottom right).

YES: *Replacement garage doors should be based on historic designs such as the roll-up door of wood and glass at 302 Jefferson Street.*

13.0 LIGHT FIXTURES

DESIGN OBJECTIVES

Most of the buildings in Madison's historic district pre-date electricity and were later retro-fitted with light fixtures. Typically, exterior light fixtures for dwellings were added at porch ceilings or adjacent to front doors. During the Colonial Revival and Craftsman/Bungalow period, light fixtures were part of the overall house design. On commercial buildings light fixtures were added over storefronts and to illuminate signage. Historic light fixtures should be preserved and retained. New light fixtures should be compatible with the architectural style of the building and of traditional materials and placement. Lighting to accent sidewalks or front yards of dwellings is appropriate.

Preserve and maintain light fixtures original to a dwelling or those added in the early twentieth century (310 West Street, above and 402 W. Main Street, below).

DESIGN GUIDELINES FOR LIGHT FIXTURES

13.1 Retain and preserve historic light fixtures. Preserve these character-defining features of the building or property.

13.2 Maintain historic light fixtures. Historic light fixtures enhance the historic character of a building and should be preserved and maintained.

13.3 Repair and/or re-wire historic light fixtures.

13.4 Replace missing or severely damaged historic light fixtures with replacements that match the originals. Use historic photographs or other documentation to select light fixture designs matching original light fixtures. If no such evidence exists, select a design that blends with the style of other historic features of the historic building. Low-wattage bulbs are recommended.

13.5 Select simple designs appropriate to the character of the building. If light fixtures of a modern design are desired, they should be unobtrusive and concealed with landscaping. Their light should be directed toward the building.

13.6 Solar or electric powered footlights are appropriate for walkways, sidewalks, and driveways in front yards.

13.7 Do not allow light fixtures to damage or obscure architectural features or other building elements. When installing new light fixtures, take care not to damage masonry, siding, or other historic materials. Modern fixtures such as security cameras and motion-sensing lights should be installed as to be as unobtrusive as possible.

13.8 Freestanding light fixtures of simple design in front yards are appropriate for dwellings.

13.9 For commercial buildings, gooseneck or similar down-light, building-mounted fixtures above awnings and building elements are appropriate and should provide a soft glow and low level of illumination.

13.10 Light fixtures which direct the illumination down rather than up are recommended to reduce light pollution on neighboring properties.

13.11 Choose lighting sources that generate a soft white light instead of a more intensive yellow or orange light. Metal halide bulbs will achieve the desired effect instead of sodium vapor or fluorescent light sources.

YES-*Freestanding light fixtures of simple design are appropriate for front yards in the historic district (415 E. Second Street).*

YES-*Gooseneck style fixtures are appropriate traditional lighting designs for storefronts (110 E. Main Street,).*

YES-*Pan light fixtures are also appropriate for storefronts (above, 315-317 W. Main Street and below, 227 W. Main Street).*

14.0 PORCHES

DESIGN OBJECTIVES

Porches and entrances are important features of historic dwellings. A porch may be the most prominent stylistic feature of the primary façade. Components of porches include columns, posts, piers, railing, brackets, vergeboard, spindles, steps, and balustrades. The many elements of porches—the posts, columns, railings, cornices, and ornamental woodwork—all reflect the tastes and styles that were popular at the time of their construction. Porch details often provide the major stylistic features or embellishments on otherwise simple and unpretentious houses. Because of their architectural significance, porches should be preserved in their original form and detail.

Front porches were frequently altered or "updated" over time to reflect current architectural tastes. Thus, a number of houses in Madison date from the early nineteenth-century but have late nineteenth or early twentieth-century porch detailing, providing excellent examples of the town's architectural evolution and the continued importance of the porch.

Because of their importance to the historic character of the district, it is not appropriate to remove, enclose, or alter front porches. Side porches which can be seen from the public view should likewise be preserved and retained. Rear porches not readily visible from the street may be enclosed, altered, or remodeled for modern use.

Porches are subject to more weathering and water damage than most other elements of historic houses. For repairs and alterations, use only woods that are naturally rot-resistant for exposed surfaces—railings, posts, steps, etca.—and use galvanized or stainless steel fasteners. Pressure-treated tongue-and-groove wood is appropriate for flooring. Alternative materials for porch floors may also be considered.

Many dwellings retain late nineteenth-century milled porch columns and detailing (311 W. Second Street).

Some mid-nineteenth century dwellings were remodeled with added decorative wood porches at a later time as at 117 W. Third Street.

DESIGN GUIDELINES FOR PORCHES

14.1 Retain and preserve historic porches, entrances, and doorways including related features such as railings, posts or columns, ceilings, steps, lattice, flooring, piers, ornamental trim, and other character defining elements.

14.2 Maintain historic porch features and components. Follow design guidelines for wood or masonry materials as relevant.

14.3 Repair, rather than replace, historic porch and entrance elements, wherever feasible. Use repair techniques which preserve historic material, including patching, epoxy repair, reinforcing, or splicing-in of new wood in place of deteriorated sections. Replacement elements should match the original in size, shape, pattern, color, and texture.

14.4 Replace in-kind using appropriate materials. Woods that are naturally rot-resistant or treated will provide the greatest durability for exposed elements such as railings, steps, flooring, and floor framing. The use of pressure-treated wood is appropriate when painted within six months. The use of alternate materials that duplicate the appearance, texture and architectural detail may be considered by the HDBR.

14.5 The enclosure or other alteration of original or historic front porches is not appropriate in the historic district. The enclosure of porches at the rear, or other areas not seen from the public view, is appropriate if the enclosure is designed and constructed in a manner that preserves the historic features of the porch.

14.6 Covering a porch with non-historic material such as vinyl or metal siding, or "winterizing" a screened porch by permanently attaching plastic sheeting is not appropriate.

14.7 Using indoor-outdoor carpeting to weather-proof a porch floor is not appropriate.

In addition to decorative porch columns many dwellings display intricate woodwork on the porch railings and eaves (714 W. Second Street).

By the early twentieth-century, classical columns such as Ionic designs became popular (412 Broadway Street).

14.8 The creation of a false historical appearance, such as adding Victorian ornament to a plain early twentieth-century porch, is not appropriate.

14.9 Use architectural details and ornamentation that are compatible with the style, period, and detailing of the porch and structure. Such features as new metal columns or wrought iron posts, over-scaled columns, metal or plastic balustrades are not appropriate.

14.10 Removing a porch that is not repairable and not replacing it, or replacing it with a new porch that does not convey the same visual appearance on contributing historical properties is not appropriate.

14.11 Reconstruct missing porches or porch details based on accurate documentation of such features. Such documentation may include evidence found on the building, historic photographs, or compatible details found on another porch in the district of the same period and general style. The owner shall provide the HDBR with such documentation in the application for a COA.

14.12 It is not appropriate to add new porches, entrances, or balconies to primary elevations or other areas of a building that are seen from the public view if none existed historically.

14.13 When replacing a missing or non-historic porch railing keep the height as consistent as possible with adjacent dwellings. Indiana's building code requires a 36" handrail when the porch height is 32" or more above ground level. However, existing handrails in the Madison Historic District are typically less than 36" high.

***YES**-Porches should be screened with as limited structural framing as possible (516 West Street, above, and 107 E. Third Street, below).*

Technical Information
NPS Preservation Brief #45
Preserving Historic Wooden Porches
Preservation Brief 45: Preserving Historic Wood Porches (nps.gov)

15.0 ROOFS

DESIGN OBJECTIVES

The roof is often a distinguishing feature of a historic building, helping to define its architectural character and the building's overall form. Preserve and maintain original roof forms such as gable or hipped on dwellings and flat or sloped on commercial buildings. The addition of new dormers or skylights is acceptable on rear or side rooflines that are not readily visible from the public right-of-way. Repair and preserve historic roof materials such as metal standing seam, slate, and clay tile. If repair is no longer practical, replacement with similar materials or compatible alternative materials is appropriate. Many of the roofs in the historic district are now covered with asphalt or newer fiberglass or asphalt shingles.

Preserve and maintain original roof materials such as clay tile (416 W. Second Street).

DESIGN GUIDELINES FOR ROOFS

15.1 Preserve original and significant later roof forms, shapes, and major roof architectural elements such as dormers, gables, chimneys, and eave overhangs. It is not appropriate to make alterations to portions of the roof of a contributing building if that roof slope can be seen from public view.

Metal standing-seam roofs from the nineteenth and early twentieth centuries should be preserved and maintained (902 W. First Street).

15.2 Preserve, maintain, and repair historic roofing details and materials such as slate, standing-seam metal, and tile. Replace in kind only if necessary due to deterioration or damage. Replace only the damaged or deteriorated portion using materials identical to the original if possible. Apply an elastomeric coating to a deteriorated metal roof. This thin waterproof coating expands and contracts with temperature fluctuations without obscuring the roof's historic profile or seam definition.

15.3 Retain original features such as ornamental eaves, cornices, dormers, finials, cresting, steeples, and other details that add to a building's overall character. All original and significant later features should be preserved and restored, rather than removed. The design of any new roof features should be based on documentary evidence and should be compatible with both the building and surrounding buildings.

Slate roofs are often distinguishing features of a dwelling (507 Broadway Street).

15.4 New roofing materials should be compatible with either the existing or original roofing material. Match the historic material as closely as possible in color, shape, size, and texture. Cedar shake roofs are not appropriate for the historic district due to their lack of durability and susceptibility to damage from storms. Asphalt or fiberglass-asphalt shingles as well as metal standing seam are acceptable substitutes for wood shingles. Any distinctive patterns of shingles or slates shall be retained and/or replicated exactly. Galvanized standing-seam with a large ridge, exposed fastener and snap lock roofs are not appropriate in the historic district. Instead, use standing seam metal with a crimped edge or the appearance of a crimped edge. Seams on new metal roofs should be no more than one-and one-half inches (1 1/2") in profile to be consistent as possible with historic metal roof profiles. Use hand-crimped ridges to avoid over-sized, modern ridge caps. Historic pan widths ranging between sixteen and eighteen inches should be used. Snap-lock roofs which follow these guidelines may be appropriate.

***NO**-Metal roofs which do not have traditional standing seam profiles and spacing are not appropriate for the district.*

15.5 Contemporary or non-historic roof features may be installed on areas of the roof not seen from the public view or on other non-character defining secondary roofs. Included are skylights, roof-mounted vents, dormers, chimneys, antennas, and solar collectors. These are not permitted when their installation or later removal would damage or destroy a significant roof feature. In certain instances, new dormers may be permitted on side or rear elevations if their design is compatible with the building and the roofline.

***YES**—This roof is appropriate since it has traditional standing seam profiles and spacing.*

15.6. Skylights may be added at roof locations not readily visible from the public right-of-way.

15.7 Install roof ventilators or other vents behind parapet walls so they are not readily visible from the street.

***YES**—The standing seam roof at 214 E. First Street is compatible with the design and profile of historic metal roofs in the historic district.*

15.8 The installation of half-round gutters and downspouts are preferable to "K" or ogee design but these gutter profiles are also appropriate.

15.9 Ridge vents, where needed, shall be of the low-profile type and shall not diminish the original design of the roof or destroy any character-defining architectural details. Other vents, such as gable vents and roof-mounted vents, should be installed so as not to be visible from the public view where possible. In the event that they must be visible, they should be installed to respect the architectural details and character of the building.

15.10 It is not appropriate to create a false sense of historical development by making changes to roofs, such as adding conjectural features lacking sufficient historical, pictorial, or physical documentation.

15.11 Avoid altering the existing roof pitch or introducing a new roof pitch.

15.12 Avoid using a substitute material for the replacement of a deteriorated historic element that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

15.13 Install new gutters without damaging or obscuring architectural features. It is inappropriate to replace concealed, built-in gutter systems with modern exposed gutters. Gutters of all materials except copper should have a painted finish. Half-round gutters are appropriate for most contributing properties. Wood gutters may be appropriate for certain period restoration projects.

Technical Information
NPS Preservation Brief #04
Roofing for Historic Buildings
Preservation Brief 4: Roofing for Historic Buildings (nps.gov)

Gutters are recommended to be half-round design with round downspouts (510 W. Second Street).

Preserve and maintain ca. 1900 box gutters like the ones added to the ca. 1860 home at 934 W. Main Street.

16.0 SIGNS

DESIGN OBJECTIVES

The character of a historic district derives in part from appropriate sign designs and materials. In order to retain and reinforce the character of Madison's buildings and historic district it is important that all future signs be of appropriate scale and design. It is also important to discourage the use of pseudo-historic signs—that is, new signs that affect a historic appearance—as they detract from the genuine historical character of Madison's properties.

In reviewing requests for a new sign, the HDBR evaluates the material, location, size, support structure, and height of the proposed sign. As a general rule, new signage should be made of materials such as wood or metal. The sign should be placed so as not compete visually with the building and to ensure that the installation of the sign does not damage historic fabric nor detract from the historic character of the historic district. For commercial buildings with a traditional storefront treatment, place signs in the designated signboard frieze above the display windows. Importantly, the size of the sign should not visually overwhelm the building and its architectural details. Sign designs should be integrated and harmonious to the buildings and sites which they occupy. In addition to meeting the guidelines, signs must also be in conformance with Madison's Historic District Sign Ordinance 151.36.

DESIGN GUIDELINES FOR SIGNS

16.1 Use traditional materials found in the district, such as wood and metal for new signage. Substitute materials that have the appearance of wood are allowed. Plastic signs, flashing signs, or portable mobile signs are generally not allowed in the historic district.

16.2 Place signs so that they do not visually overwhelm the building or streetscape or damage or obscure character defining architectural details.

YES: *Logo signs as at 125 E. Main Street are encouraged.*

YES: *Appropriate examples of projecting signs include 111 E. Main Street (above) and 108 W. Main Street (below).*

16.3 Signs on commercial buildings are preferred to be located in a signboard frieze located above the display windows. In this location the sign serves as a boundary between the upper and lower façade.

16.4 Traditional lettering such as serif, sans serif or script is appropriate.

16.5 Use simple, clear graphics and lettering styles which would traditionally have been available in hand-lettered signs in the overall sign design. In general, signs should have borders around the sign perimeter comprised of complementary colors from the lettering style and graphic colors of the sign.

16.6 Use of internally illuminated or flashing signs (including illumination of vending machines) is not appropriate. Use ground-mounted spotlights concealed by landscaping or wall-mounted lights to light signs at night.

16.7 Freestanding signs must be low-mounted and must not obscure pedestrian views. No more than one (1) freestanding sign shall be allowed per street frontage. Freestanding signs may not exceed sixteen (16) square feet per face and twenty-five (25) feet in height. Freestanding pole supports should be simple in design. Freestanding signs must be set back from the street and sidewalk in accordance with the city's sign ordinance.

16.8 The use of a sandwich board, back-to-back or A-board sign is allowed in the historic district on a limited basis and must not contribute to the visual clutter of the streetscape nor impede the flow of pedestrian traffic.

16.9 Minimize the total number of signs on a building to reduce the visual clutter of the streetscape.

YES: *An example of an appropriately sized wall sign is at 602 W. Main Street.*

YES: *Appropriate window signs include those at 315 W. Main Street (above) and 215 W. Main Street (below).*

16.10 When a building includes multiple businesses, a master sign plan shall be developed for the entire property to guide individual design and location decisions. A master sign plan should specify the location, number, and size of all signs on the property.

16.11 Signs on awnings are allowed provided their total area is included in the total allowed sign area and their lettering is consistent in style and color with other signs on the same building.

16.12 Signs for dwellings converted to commercial use should have either free standing signs in front yards or affixed to the face of the building next to the entrance or porch fascia boards. Adding signs to porch columns or railings is not appropriate.

16.13 Historic painted wall signs, also known as "ghost" signs should be preserved and maintained. Restoration of ghost signs is appropriate.

16.14 Murals should be located only on planar or flat surfaces of buildings and shall not overlap architectural features such as cornices, columns, trim, windows, doors, vents, control joints in plaster, etc.

16.15 Murals should reinforce the size, shape and proportions of building features such as column bays, window proportions and placement, planar wall proportions, etc.

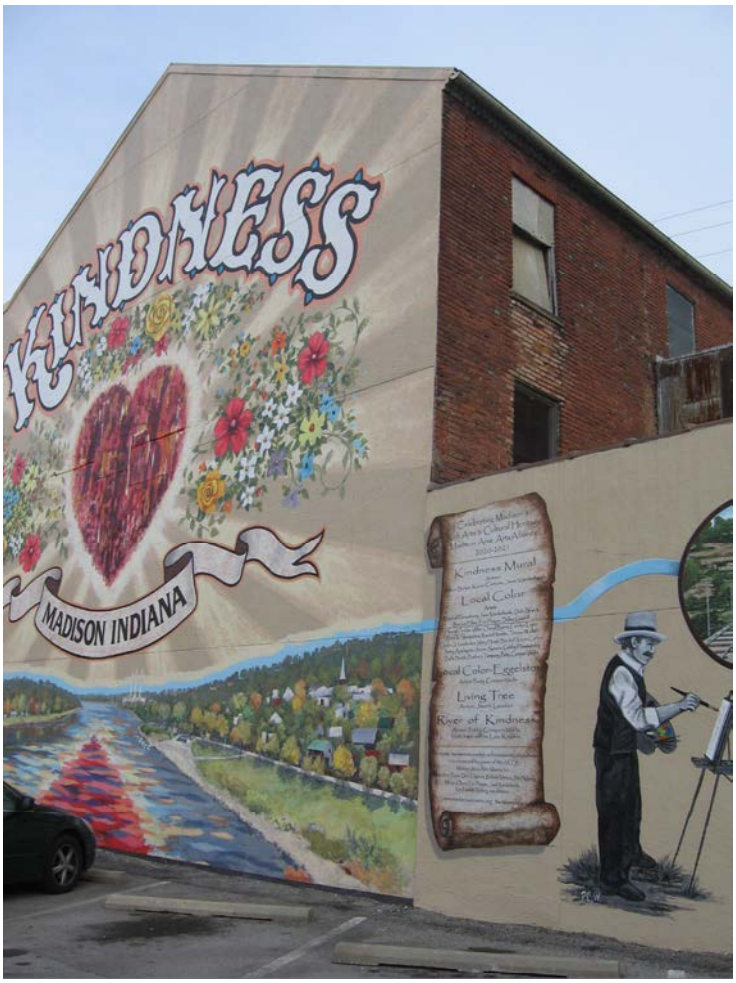
16.16 Murals should not be located on the primary street façade of buildings.

16.17 For buildings located on corners, murals should not be located on the primary street façade but may be located on the secondary street façade.

16.18 New murals should not be painted over "Historic" murals or "ghost signs."

16.19 The design and placement of new murals should be coordinated between both the HDBR and Public Arts Commission.

Awnings are traditional sign locations (322 West Street).



This mural on Mulberry Street is placed appropriately on the side elevation facing an alley and parking lot.

When a building is occupied by several businesses a master sign plan should be used, and signs should be compatible in size, color, and design (416 West Street).

A number of dwellings are now used for commercial purposes. The installation of free-standing signs in front yards is appropriate (319 W. Second Street).

"Ghost signs" which remain on commercial buildings should be preserved and maintained (624 West Street).

17.0 STOREFRONTS

DESIGN OBJECTIVES

The storefront is the ground floor of a commercial building. The storefront, composed of standard elements, is an important identifying characteristic of historic commercial façades. Street-level display windows rest on lower panels known as bulkheads that commonly flank the main entrance. Single-light glass and wood doors are a common entrance feature. Other storefront components include transoms above the entrance and display windows, cast iron columns or pilasters to support the façade above the storefront, and awnings. Because storefronts are key focal points of commercial buildings, major alterations or replacements of original elements can have a detrimental affect on the historic character of a building. Preserve original storefronts and their components. A number of nineteenth- and early twentieth-century buildings had storefronts remodeled at a later date. These designs may have achieved significance in their own right and should be preserved and maintained.

DESIGN GUIDELINES FOR STOREFRONTS

17.1. Retain and preserve historic commercial storefronts and building façades, including display windows, entrance configurations, doors, transoms, bulkheads, windows, cornices, parapets, and brickwork.

17.2. Maintain historic commercial storefronts and façades, including all their components. Follow guidelines for the appropriate materials, such as wood or brick.

17.3. Repair historic commercial storefront elements retaining as much historic fabric as possible.

17.4. Replace historic storefront features in kind, only when original elements are too deteriorated to repair. Replacement materials should match the originals in design, dimension, texture and color. Identical replacement materials are preferred but alternative materials may be approved on a case-by-case basis.

The mid-nineteenth century building at 629 W. Main Street was remodeled at a later time with a cast-iron storefront.

The building at 206-208 E. Main Street has original double doors and frame bulkheads flanked by Corinthian design cast iron pilasters.

Some Federal-style buildings were remodeled with new storefronts in the late nineteenth century as at 309 Mulberry Street.

17.5 To reconstruct missing or altered storefront features, design new façade details to be compatible with the subject building and the surrounding historic buildings of the same period and style. Consider returning altered facades to original window sizes and configuration. Materials used should conform to the above standards for replacement storefront features. Base the rehabilitation on sound historical evidence. Avoid historically false "colonial" features such as carriage lamps, eagles, bay windows, broken-arched pediments and other popular artifices.

17.6 Preserve and maintain original doors and door surrounds. Many of Madison's commercial buildings retain their original paneled wood or single-light glass and wood doors. The doors and original surrounds and other features should be repaired as needed and maintained.

17.7 Replacement storefront doors should be consistent with traditional designs. If the original door is missing from a storefront, replacement with a traditional design is appropriate. Doors of single-light glass and wood design or paneled wood are recommended.

17.8 Do not introduce storefront features or details to a historic building in an attempt to create a false historical appearance.

17.9 If replacement of a non-historic storefront is desired, it should be in a traditional storefront design with bulkheads, display windows, and transoms.

17.10 Replacement bulkheads should be designed in rectangular forms with smooth or raised panels. Replacement may be of brick or concrete to assist in flood proofing. Bulkheads of concrete should have a stucco wash surface and painted to be as unobtrusive as possible.

17.11 Transoms should be preserved and remain visible.

17.12 Only lightly tinted glass is appropriate on a storefront and reflective glass should not be used. If privacy is needed, utilize drapes or blinds behind the display window.

Preserve and maintain original frame bulkheads as at 110 W. Main Street (above) and 221 E. Main Street (below).

Do not permanently cover or conceal storefront transoms like this Luxfer glass example (125 E. Main Street). Retractable canvas awnings may be added to storefronts and might cover storefront transoms while closed.

A number of storefronts retain historic single-light glass and wood doors that should continue to be preserved and maintained (left, 205 E. Main Street, right, 118 E. Main Street).

The storefront at 324 Mulberry Street is representative of an appropriate traditional storefront design of the early twentieth century. It has display windows resting on frame bulkheads, a recessed entrance and a glass and wood door with a transom.

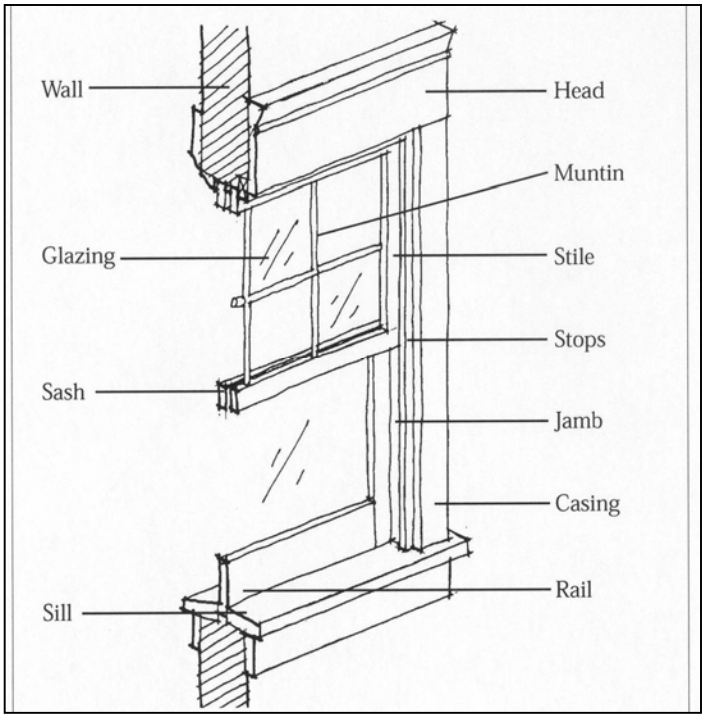
Examples of appropriately rebuilt storefronts are at 214 E. Main Street (above) and 307 Jefferson Street (below). They have display windows on paneled frame bulkheads, paneled and single-light doors other traditional features.

<u>Technical Information</u>
NPS Preservation Brief #11
Rehabilitating Historic Storefronts
Preservation Brief 11: Rehabilitating Historic Storefronts (nps.gov)

18.0 WINDOWS

DESIGN OBJECTIVES

Windows are prominent visual elements of historic structures and often reflect the architectural style or period of construction. Most historic windows in Madison are wood and are comprised of double-hung sash, with either one or both of the window's sashes operable by sliding up or down. Usually, the earlier the window, the smaller and more numerous are the panes of glass in the sash. Federal and Greek Revival-period windows can have up to six lights on each sash and were typically made with pegged mortise-and-tenon corner joints and distinctive wavy or irregular hand-blown glass panes. By the late nineteenth century, advances in glass making technology produced windows with two and, eventually, only a single pane of glass in each sash. Leaded and stained glass windows also became popular at that time.



Typical sash window elements and details.

Original windows should be maintained, repaired when necessary, and preserved as defining features of a historic dwelling. Numerous studies reveal that repair of original windows is typically less expensive than replacement windows, and properly installed storm windows improve energy efficiency.

DESIGN GUIDELINES FOR WINDOWS

18.1 Retain and preserve historic windows including all significant related elements such as frames, sashes, shutters, hardware, old glass, sills, trim and moldings.

18.2 Maintain existing historic windows where possible. Follow guidelines for wood or metal maintenance, as relevant.

18.3 Repair existing historic windows where possible, rather than replacing entire window units. Use techniques such as wood epoxies and wood patches to repair and strengthen deteriorated wood elements. Replace only those elements that cannot be repaired. Reproduction glass is desirable but not required.

Many of the nineteenth-century dwellings in Madison retain their original sash windows with six-over-six panes (310 Broadway Street).

18.4 Replace in kind, using replacement windows that match the existing historic elements as closely as possible. If replacement is necessary, consider first replacing only the deteriorated element, such as a single sash, rather than the entire frame. Any new replacement windows shall match the original in all dimensions, materials, and detailing as closely as possible. Wood windows or alternative materials such as composite or aluminum-clad with a baked enamel finish may be approvable. Some modern windows do not accurately resemble historic windows and may not be approvable by the HDBR. Replacing sash windows with sliding or fixed-light windows may not be approvable by the HDBR.

18.5 Use storm windows to improve energy efficiency where needed. New storm units should have a finish compatible with the color of the house. Storm windows for double-hung sash should have horizontal dividers that are in alignment with the horizontal meeting rails of the original upper and lower sashes. Interior storm windows of full-view design or which have matching sash meeting rails may be appropriate.

18.6 Tinted glass is not appropriate in the historic district in any area visible from public view. Energy-saving or "low-E" glass may be used only if it is not tinted.

18.7 New windows must match the originals in overall size and opening area and should have three dimensional muntins with either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar between the panes. Snap-in grilles or grilles between glass are not appropriate for windows.

18.8 New window openings shall not alter the historic character of the building or cause damage to historic materials or other significant architectural features. New window openings shall not be added to the primary façade or elevations readily visible from the public right-of-way. New window openings may be added at rear or side elevations not readily visible.

By the mid-nineteenth century, two-over-two sash windows were common (410 Broadway Street).

Casement windows are common features for early twentieth century Revival style dwellings (213 W. Second Street).

***YES**—Replacement windows should be of wood or a compatible alternative material. They should have true divided lights as illustrated above or simulated divided lights as shown below.*

***YES**-Storm windows should have structural dividers at the same location as the window's meeting rail and blend with the window's color as at 202 W. Second Street (above) and 211 W. Second Street (below).*

Six-over-six wood sash, 207 W. Main Street.

Four-over-four wood sash, 315 W. Main Street.

Two-over-two wood sash, 211 W. Main Street.

One-over-one wood sash, 329 W. Main Street.

Madison's Windows—The Older The Window The More Panes It Has.

When windows are repaired or replaced, choose the sash configuration appropriate to the period of the building. For properties built from ca. 1820 to ca. 1850, windows were at least six-over-six sash (top left). Glass technology changed in the late nineteenth century allowing for fewer panes resulting in four-over-four sash from ca. 1850 to ca. 1880 and two-over-two sash from ca. 1880 to ca. 1910. After ca. 1910, most wood sash windows were one-over-one sash.

Why the HDBR Recommends Preserving Original Windows

- Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building. The loss of windows alters the defining qualities of the historic building.

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows and lasts longer.

- The old-growth lumber used in historic window frames can last over one hundred years if well maintained, unlike new-growth wood, vinyl, or aluminum.

- In most cases, windows account for less than one-fourth of a home's energy loss. Insulating the attic, walls, and basement is a more economical approach to reducing energy costs than replacing historic windows.

- Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of ten to fifteen years or less, installing new vinyl or aluminum windows does not make economic sense.

- According to a 2019 study by the National Association of Realtors installing new vinyl windows for the average home costs $22,000 but only increased the resale value by $16,500. Only 4% of realtors said the new windows helped to close the sale.

The majority of old-growth wood windows can be rebuilt and last indefinitely. This approach is more economical than the cost of replacement windows.

Technical Information
NPS Preservation Brief #09
The Repair of Historic Wooden Windows
Preservation Brief 9: The Repair of Historic Wooden Windows (nps.gov)

19.0 WINDOW SHUTTERS AND SCREENS

DESIGN OBJECTIVES

Original wooden window screens and shutters should be retained and preserved where they exist. New or replacement window screens should be of wood or painted metal. Original exterior louvered shutters still survive in large numbers in the historic district. Louvered wood shutters are appropriate for most houses, provided they are sized to fill the window opening when closed and are hung with the appropriate hardware consisting of pintles, hinges, and holdbacks. Shutters with flat or raised panels may also be appropriate for the historic district.

DESIGN GUIDELINES FOR WINDOW SHUTTERS AND SCREENS

19.1 Retain and preserve original or historic shutters and screens.

19.2 Maintain and repair original or historic shutters and screens.

19.3 Repair and preserve original or historic shutters and screens. It is also appropriate to add louvered shutters to a historic structure if there is evidence that it once had them. If no evidence exists, shutters may also be added if appropriate for the age and style of the dwelling. All shutters shall be installed as to fit the window frame opening if closed and shall be of correct proportions for each window. Shutters shall be provided with operable hardware, consisting of hinges, pintles, and holdbacks located in the appropriate positions. Shutters may be operable or fixed.

19.4 Replace in kind. Shutters made of alternative materials that duplicate the look, appearance and patina of wood may be allowed. Vinyl shutters do not accurately duplicate the appearance of wood and are not approvable.

Historic louvered shutters should be preserved and retained along with their hardware (above, 304 W. Second Street and below, 204 W. Third Street).

20.0 FENCES AND WALLS

DESIGN OBJECTIVES

The yards and private spaces of Madison's historic district have traditionally been defined by distinctive wood and cast iron fences or low retaining walls of stone, brick or concrete. Fences along the street front were an integral part of the site plan. In some instances, the selection of the cast iron material and design often related directly to the architectural style of the main building. Madison retains an impressive collection of nineteenth and early twentieth century cast iron fences which should be preserved and maintained.

Fence height was traditionally low along the front yard lines, usually between three (3) and four (4) feet. Madison's Zoning Ordinance requires fences in front yards to not exceed three-feet (3') in height. Privacy fences at rear and side yards serve the purpose of screening parking areas, service areas, decks, and other modern features from the street. Avoid adding fences, walls, or hedges that alter the setting of the property or alter its relationship to the streetscape. Avoid planting tall growing hedges which obscure the property from the street. Vinyl and chain-link fences are not appropriate along front or readily visible side yards, even when screened with vegetation.

DESIGN GUIDELINES FOR FENCES AND WALLS

20.1 Retain and preserve historic cast iron fences and walls. These features contribute to the overall historic appearance of the property.

20.2 Maintain historic cast iron fences and walls. Keep these site features in good repair.

20.3 Repair historic cast iron fence and wall material following the standards for the relevant material, such as wrought iron, wood or masonry.

Madison is known for its many cast iron fences. These are significant historic features to the setting of the city's residential areas and should be preserved and maintained (top, 211 W. Second Street); (middle, 311 W. Second Street); and (bottom, 715 W. Second Street).

20.4 Replace in kind. If replacement is necessary, use new materials that match the historic material in composition, size, shape, color, pattern and texture.

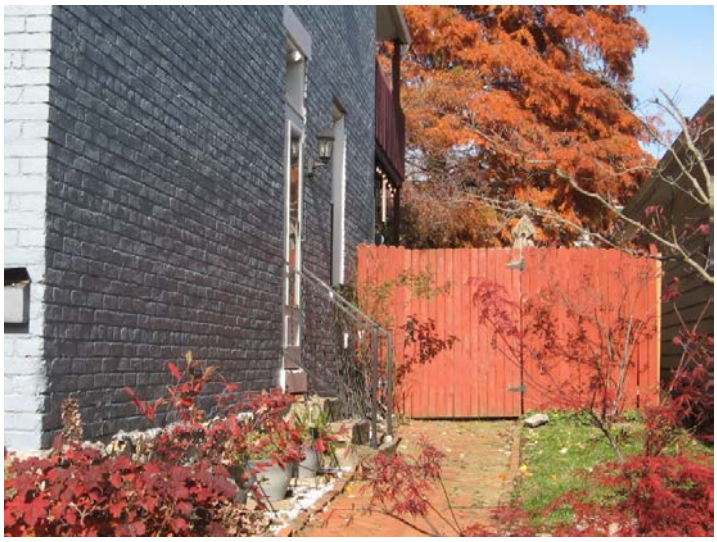
20.5 Design new fences that are compatible with the associated building, site and streetscape in height, proportion, scale, texture, material, and design. Appropriate fence materials along front or readily visible side property lines include wood pickets or metal designs. Fence types such as wire, chain-link, and vinyl are not appropriate.

20.6 Fences shall not exceed a height of three (3) feet in front yards and other areas of primary visual concern. Fences at rear yards and other areas not readily seen from the public view may be up to six (6) feet in height. The transition between low front fences and higher rear fences should be made as far to the rear of the enclosed structure or yard as possible, and no more than half the depth of the yard forward of the principal structure.

20.7 Historic retaining walls should be preserved. New retaining walls are appropriate where a distinct change in grade exists. Such walls should be constructed of brick, stone, or concrete block covered with stucco.

20.8 The use of false historical details or other non-original architectural embellishments on existing fences is not appropriate.

20.9 Contemporary or utilitarian fence materials are not appropriate for fences in the public view. Inappropriate materials include: plastic, vinyl, chain-link, and wire. The use of these materials may be appropriate for rear yards and side yards not visible from the public view. If chain-link fencing is introduced it is recommended to be vinyl coated (dark green or black) to be as unobtrusive as possible. Use plantings such as ivy or other vines to screen metal fences.



Privacy fences to enclose rear yards are appropriate and should be set back from the front of the house (top, 1004 W. Second Street); (middle, 302 Elm Street); and (below, 209 Walnut Street).

YES: *Examples of appropriate wood picket fences for front yards in the historic district include 316-318 Plum Street (left) and 119 Wall Street (right).*

Front yard retaining walls of stone or rusticated concrete block should be preserved and maintained (624 W. Second Street).

Technical Information
NPS Preservation Brief #27
The Maintenance and Repair of Architectural Cast Iron
Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron (nps.gov)

21.0 OUTSIDE MECHANICAL UNITS

DESIGN OBJECTIVES

Mechanical utility installations, both private and public, should be carefully reviewed to ensure that new equipment does not add visual clutter to the historic district and obscure or damage character-defining architectural and historical features of the building and site. Along residential streets, such equipment should be located in side or rear yards and screened from public view by plantings, fencing, buildings, or other means. Likewise, window air-conditioning units should not be located on the street elevation of a building if possible.

Madison's commercial buildings typically have mechanical units and utilities sited on rooftops or on rear elevations. When introducing new mechanical and electrical equipment and lines, care must be taken that historic features of the building are not damaged or obscured. All such equipment should be located in the least visible location and appropriately screened. Large antennas, satellite dishes, and communication equipment are intrusive, but may be installed in inconspicuous areas on the building or lot and screened from view. Rooftop installation behind a parapet wall is encouraged.

YES: *Lattice and landscaping may be used to screen outside utilities on side and rear elevations (201 W. First Street).*

YES: *This mechanical unit is appropriately screened by lattice panels (201 Walnut Street).*

DESIGN GUIDELINES FOR OUTSIDE MECHANICAL UNITS

21.1 Locate power poles, utilities, vents, meter boxes, and other utility connections in side or rear yards and screen from public view with plantings, fencing, or other means.

21.2 Locate roof ventilators, antennas, solar panels, and satellite dishes in areas not visible from the public right-of-way.

21.3 Avoid placing window air-conditioning units on the front façade of the building.

21.4 Outside utilities such as condensers and other HVAC units should be screened by fencing, lattice panels, or landscaping.

21.5 New mechanical equipment, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, should be installed with no or minimal alteration to the building's exterior facades, historic fabric, and site features.

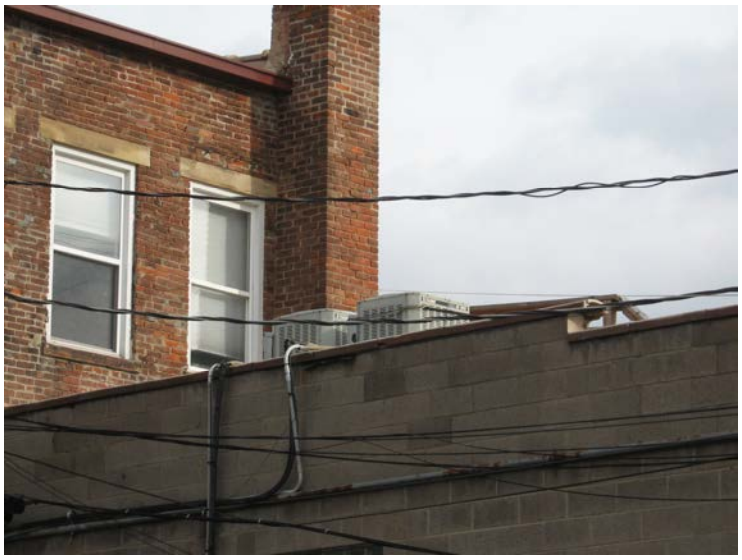
21.6 On commercial buildings, locate new mechanical equipment and utilities at rear elevations or rooftops recessed from the street.

21.7 Where possible, place utility lines underground to reduce the intrusion of additional overhead lines and poles.

21.8 Locate window air-conditioning units on rear or non-readily visible side elevations.

21.9 It is not appropriate to install ventilators, solar collectors, or mechanical equipment in locations prominently visible from the street.

21.10 It is not appropriate to add contemporary communication equipment inconsistent with the historic character of the commercial district, including large-scale antennas and satellite dishes, in locations visible from the public right-of-way.



YES: *On commercial buildings, mechanical units may be sited at rear elevations or on roofs not readily visible from the public right-of-way as at 110 E. Main Street.*

YES: *Screening of mechanical units with fencing, lattice panels or landscaping is recommended at the rear of commercial buildings.*

22.0 POOLS, FOUNTAINS GAZEBOS AND PERGOLAS

DESIGN OBJECTIVES

The installation of swimming pools, fountains, gazebos, pergolas, etc. should be limited to rear yards or side yards where they are set well back from the street. Swimming pools should be screened from view by fencing or landscaping.

DESIGN GUIDELINES FOR POOLS, FOUNTAINS, GAZEBOS AND PERGOLAS

22.1 Gazebos and pergolas should be constructed of wood and painted in colors that complement the adjoining building.

22.2 Gazebos and pergolas should not obscure views or damage historic features of the adjoining building.

22.3 Gazebos and pergolas should be located out of or with limited public view.

22.4 Swimming pools and fountains should be located in the back yards and have limited visibility from public vantage points.

22.5 Plants and/or fencing should be used to screen views of pools or fountains.

YES: *This gazebo is appropriately sited in the side yard of 201 W. First Street.*

CHAPTER 6: NEW CONSTRUCTION AND ADDITIONS IN THE MADISON HISTORIC DISTRICT

23.0 NEW CONSTRUCTION-DWELLINGS

As buildings in the Madison Historic District are lost to neglect, natural and man-made disasters, and intentional demolition, opportunities arise to integrate new construction into the streetscapes. The construction of new buildings in the historic district can either complement adjacent historic buildings or erode the character of the surrounding area. Likewise, a prominent and visible addition to an existing historic building can easily result in the loss of visual continuity and cohesiveness of a streetscape.

The impact of new construction in the historic district can be positive. New buildings eliminate vacant lots and gaps in the block which strengthens the visual integrity of the streetscape and contributes to the community's sense of cohesiveness. By reflecting the period in which it is built, a new building or addition becomes part of a continuum of building design, style, and technology that demonstrates the ongoing growth of the town and the historic district.

New construction guidelines are not aimed at preventing change or dictating a particular architectural style or an exact historical duplication. Rather, the guidelines aim to ensure that new buildings and additions achieve compatibility with existing historic buildings that define the character of the Madison Historic District. These buildings, despite their diversity of age, possess shared characteristics that relate them to each other. Similarities include consistency in site placement, building height/scale, materials, details, texture, color, and form and rhythm. This consistency may be found in the immediate streetscape or be a unifying element of the historic district as a whole. **NOTE: In addition to the historic district guidelines, new construction must be built in accordance with Madison's Zoning Ordinance and building regulations.**

Before You Begin

Property owners, builders, and architects need to consider a number of design factors before they initiate plans for new construction or make substantial additions to an existing contributing building in the historic district:

1. The most important phase of designing new construction or additions in the historic district begins with a look at both the subject property and its surroundings.
   - What is the nature and history of the historic district and more specifically the block and street? It is not enough for a building to conform generally with one or more buildings scattered throughout the historic district; special attention must be paid to the proposed building's immediate surroundings.
   - Are several different periods of development apparent or is there general uniformity?
   - What are the periods and styles represented in the immediate surroundings?

2. Define the characteristic elements of both the general neighborhood and the immediate environs. Look at such identifying features as building height, scale, setback, site coverage, orientation, spacing between buildings, building rhythm along the street, and such landscape features as walls, walks, trees (or hedges), and fences.

3. For an addition to an existing contributing building in the historic district, define the characteristic elements of that building, as well as those in both the general neighborhood and the immediate environs.

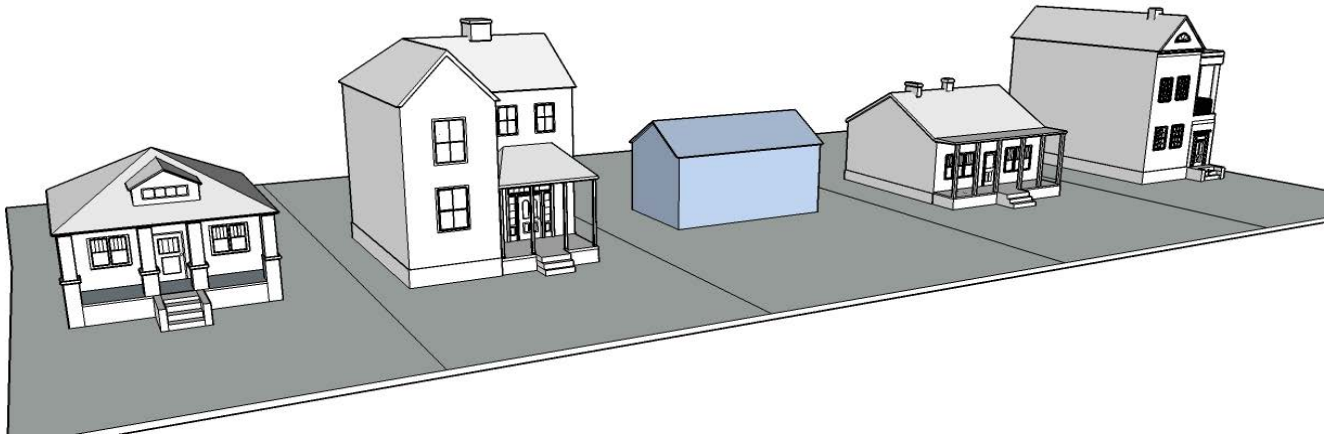
The Design Principles for New Construction

Architects and builders should be aware of a few basic principles and design features when formulating plans and elevations for new construction in the Madison Historic District. The HDBR uses the following criteria when reviewing new construction:

Height & Width

The height of buildings in the historic district is similar on many of the residential and commercial blocks. A new building should never tower over its neighbors. A small portion of the building, such as a turret or window, may break this general pattern, but it should not be a predominant element. Likewise, a low, one-story building is not appropriate in an area characterized by two- and three-story buildings.

Both building width and the distance between buildings along a commercial block or along a residential street are important elements of design. Where there is a variety of building widths and spaces between buildings, new construction should stay within this range.



New construction should be compatible with adjacent dwellings along the block in street orientation.

Scale

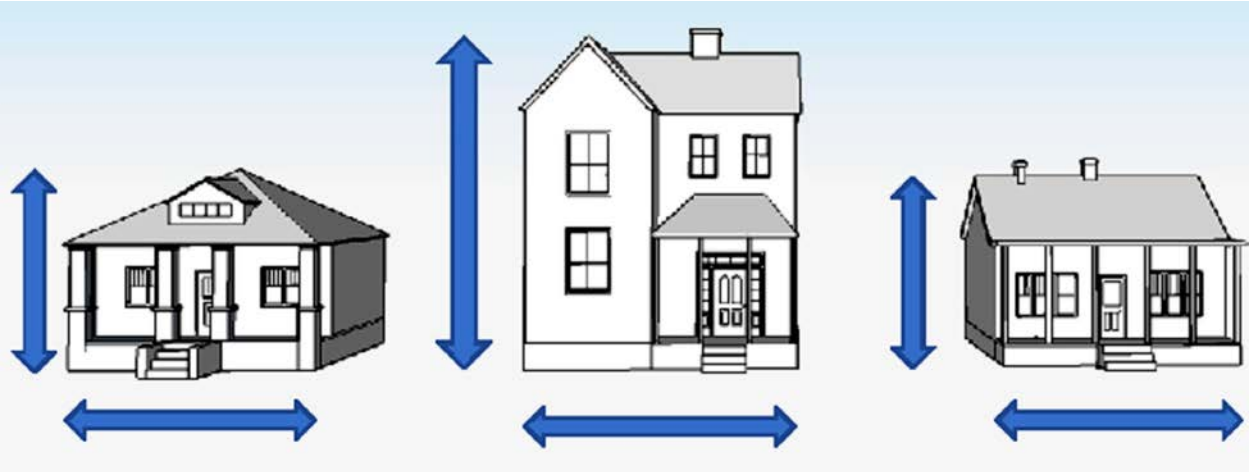
The scale of a building is the relationship of its size and architectural details. Buildings throughout the district have a "human scale" where door and window openings, story heights, and the dimensions of details are all in proportion. The scale of new buildings and their features should be in harmony with the scale of the surrounding historic buildings and the street in general.

Orientation

The primary façade of most buildings in the historic district are oriented to the street. Buildings on corner properties sometimes take advantage of their location to face the corner.

Setback

Buildings in the residential areas of the historic district generally share a common front and side setback. The character of the adjacent buildings should set the range of setbacks allowed for new construction. Setbacks should also conform to zoning requirements or otherwise seek a variance from the Board of Zoning Appeals (BZA).



New construction should be compatible with dwellings along the block in height and width.

Proportion and Rhythm of Openings

Door and window openings in the historic district often share similar size, spacing, and shapes. The size, style, shape, and distribution of door and window openings in new construction should respect those of its neighbors. Equally important is the proportion of window openings to the overall façade of the building. Glass ribbon windows, picture windows, or prominent windows create a void-to-solid ratio that may be incompatible with the surrounding architecture. Dormer windows create their own rhythm along the roofline and are an important way to allow for additional sunlight in lieu of non-historic skylights.

Neighborhood Rhythms

Repeated elements on neighboring buildings are common throughout the historic district. These may include wide roof eaves, parapets in commercial areas, wrap-around porches, or the use of shingle siding. New construction in the historic district should utilize these strong, shared streetscape elements in blocks where they appear.

Roof Forms

Similar roof form and pitch characterize some streets in the historic district, while other areas exhibit a wide variety. Where one form and pitch predominates, follow the neighborhood pattern. Where there is a range of roof forms and pitches, do not introduce a new variant.

Horizontal Versus Vertical

The rhythm of a streetscape is closely allied to the over-all vertical or horizontal feeling of the individual buildings along it. New construction should respect the predominant vertical, horizontal, or balanced appearance of its surroundings.

Solid-to-Void Ratio

Design new dwellings to have similar amounts of wall space and openings for windows and doors as adjacent historic buildings. Create patterns in rhythm, size, and spacing of window and door openings similar to neighboring historic buildings.

Materials

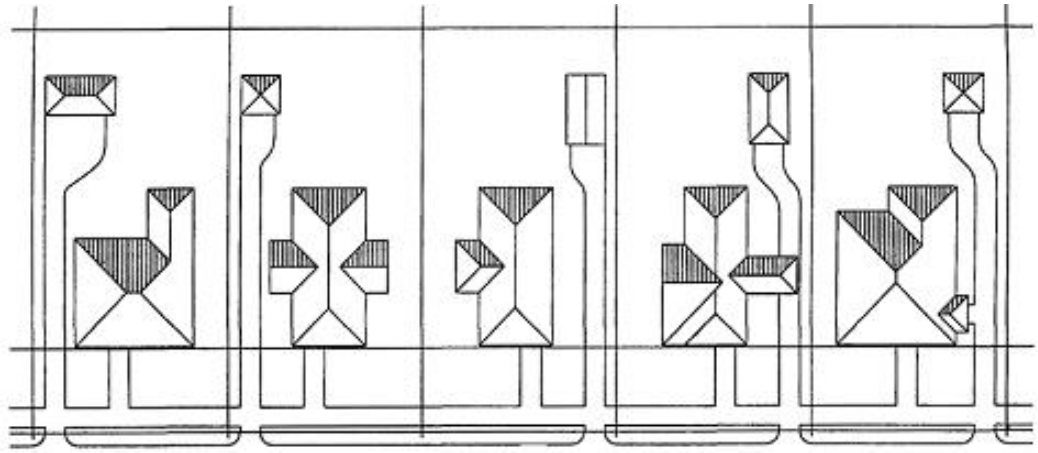
The majority of Madison's historic buildings are of brick construction. Frame buildings are also common in the historic district. New buildings may be constructed with these exterior materials or alternative materials which are compatible with adjacent properties. Vinyl and aluminum siding materials are not appropriate for Madison's historic district.

Off -Street Parking

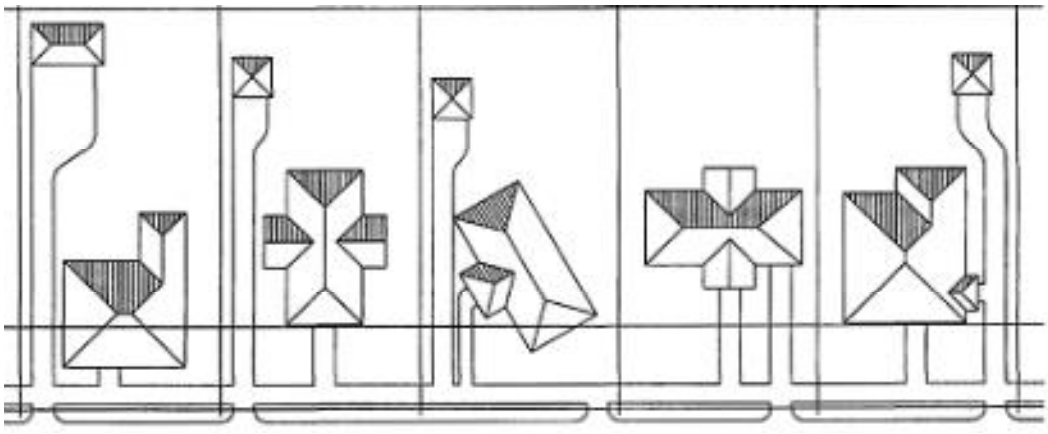
Avoid use of extensive paved areas such as patios, terraces, and multi-car driveways in place of front lawns. Limit paved areas in front yards to walks and well-scaled driveways. Paving materials should be in character with surrounding residential properties in the historic district.

Massing

Building mass may vary from the simple, gable-roofed, rectangular forms of nineteenth-century architecture, to the complex massing of Victorian-era houses. New construction should follow the general massing of surrounding buildings. In an area where buildings of varying mass are present, do not introduce a new variant.



YES: *New construction should maintain the front and side yard setbacks and orientation towards the street.*



NO: *New construction should not differ in orientation and setback from adjacent historic dwellings.*

DESIGN GUIDELINES FOR NEW RESIDENTIAL CONSTRUCTION

Building Placement

23.1 Maintain a similar front, side, and rear yard setback to other historic buildings on the block and/or side of the street.

23.2 Maintain the pattern of building separation and lot coverage that is found on the block and/or side of the street.

23.3 Place outbuildings and accessory structures in side and rear yards. Avoid locations that obscure the principal building's prominent architectural or significant site features.

23.4 Minimize ground disturbance during new construction to avoid unnecessary damage to unknown archaeological resources. If an artifact dating prior to December 31, 1870 is discovered, follow the guidance for archaeology set forth in Appendix E.

YES: *Examples of appropriate new dwellings in the historic district include the replica design at 1120 W. Main Street which was built in a gable front plan with a rear wing and milled porch columns.*

Building Height/Scale

23.5 New construction should have heights consistent with neighboring dwellings along the block.

23.6 Make the scale of the proposed building compatible with the scale of contributing structures along the block or side of street.

23.7 Design the proportion (the ratio of height to width) of the proposed new building and its architectural elements to be consistent with the proportion of contributing buildings and their associated architectural elements on the block or side of street.

23.8 Use windows and doors in new construction that are compatible in proportion, shape, location, pattern, and size with windows and doors of contributing buildings on the block or side of street.

YES: *The infill dwelling at 821 W. First Street is a compatible addition to the historic district through its roof form, front porch, and fenestration.*

Materials

23.9 Keep the siding and trim material of the proposed building consistent with the materials traditionally used on the immediate block and in the historic district. Wood siding, wood shingles (as typically found in gables of Victorian period residential architecture), and brick, were common sheathing materials and should be used.

23.10 The use of substitute products such as vinyl, aluminum and pressed board siding may be appropriate. Use of fiber-cement siding may be approved for use on new structures. If this type of siding is used, it should have a smooth exterior finish and not grained to resemble wood. In all circumstances every effort shall be made to ensure that new structures and the application of modern day products achieve compatibility with existing historic buildings that define the character of the Madison Historic District.

23.11 Use materials in traditional ways. New materials should appear as if they were applied in a traditional manner so as to convey the same visual appearance as historically used and applied building materials.

23.12 Vinyl clad and vinyl frame windows may be used in new construction provided that the surrounding window trim and the muntin pattern are appropriate to the architectural style and period of the structure. If the windows have divided lights they shall be either true divided lights (TDL) or simulated divided lights (SDL) which have three dimensional grilles on both the interior and exterior sides and a shadow bar. Snap-in grilles or grilles between the glass are not appropriate.

YES: *Appropriate materials for new construction may include products which successfully imitate historic wood siding such as cementitious siding or simulated wood as shown above and below.*

Details

23.13 Use architectural details on the building that complement the architectural details of contributing structures on the block and/or side of the street.

23.14 Provide a date brick or other exterior date identification marker on all new construction to assist future generations in the dating of buildings.

Texture

23.15 Create in new construction a similar degree of texture as that found in contributing buildings in the historic district. Texture is the relief on a building surface that is achieved through use and interaction of a variety of building materials and shapes. Materials such as weatherboard siding and decorative fish-scale shingles are examples of architectural elements that have different physical and visual qualities and contribute to the "texture" of a building surface.

Form and Rhythm

23.16 Design new construction that reflects the basic shapes and forms on the block and in the historic district.

23.17 Maintain consistency with style of buildings and contributing structures found on the block and/or side of the street. Roof forms commonly found in the historic district include gable varieties with an average pitch of 7/12 or greater and hipped roofs.

23.18 Maintain similar percentages and patterns of window and door openings consistent with the style of buildings. Openings which vary considerably from the established patterns found on the block in which the new construction is placed will have a disruptive effect on the desired streetscape harmony.

YES: *Appropriate new construction may also include imitations of historic styles such as Greek Revival (top), Craftsman (middle) and Tudor Revival (below).*

24.0 NEW CONSTRUCTION-OUTBUILDINGS

DESIGN OBJECTIVES

The construction of new outbuildings such as pool houses, garages, sheds, gatehouses, and secondary living quarters can have either a beneficial or negative effect on the historic character of the main house and its surroundings. New outbuildings generally should adhere to the principle that they are secondary structures and should never overwhelm the main building. New outbuildings should generally be located to the rear of the main building or at a less conspicuous location.

YES: *The new garage at 315 Poplar Street is appropriately scaled, and its garage door is based on traditional designs.*

YES: *The new garage at 513 Mulberry Street was designed to be compatible with the new primary dwelling through its gable roof, weatherboard siding, and paneled garage doors.*

DESIGN GUIDELINES FOR NEW OUTBUILDINGS

24. 1 The design of new garages and other accessory buildings should be compatible with dwellings in the historic district. New outbuildings should respect and blend with the architectural style and scale of the associated dwelling.

24.2 Site new garages and accessory buildings appropriately on the lot. Locate detached new garages and outbuildings to the rear of a dwelling or set back from the side elevations. Attached garages and accessory buildings should be set back from the front façade of the primary dwelling at least one-third of the total depth of the dwelling.

24.3 If reconstruction of a missing garage or outbuilding is desired, it should be based on accurate evidence of the original configuration, form, massing, style, placement, and detail from photographic evidence or other documentation of the original building.

24.4 The outbuilding should maintain a proportional mass, size, and height to ensure it is not taller or wider than the principal building on the lot.

24.5 Materials used for new garages and outbuildings should reflect the historical development of the property. Materials used at exterior façades of garages and outbuildings were often different (and less costly) than that of the main dwelling. Materials that are appropriate for new secondary buildings include wood or brick. If frame buildings are constructed, alternative materials may be considered if they resemble traditional wood siding in texture, dimension, and overall appearance. Materials such as T1-11 siding, plywood and oriented strand board (OSB) are not sufficiently durable for exterior use and are not appropriate.

24.6 Generally, the eaves and roof ridge of any new outbuilding should not be higher than those of the existing primary building.

24.7 Windows which are readily visible from the public right-of-way should be appropriate to the style of the house. Visible pedestrian doors should either be appropriate for the style of house to which the outbuilding relates or be flat with no panels.

24.8 Metal garage doors with a paneled design may be appropriate. These doors can be used on garages that are located at the back of the lot and are minimally visible from the street or public right-of-way. If the garage and garage doors are highly visible from a public street or located on a corner lot, solid wood or wood garage doors with a paneled design are more appropriate.

24.9 At double garages, two single garage doors rather than one larger, double door should be installed. This will maintain the scale and rhythm of older structures, making a two-car garage seem smaller and more compatible with the primary dwelling.

24.10 New carports should be located at the rear of dwellings and not visible. Most carport designs have flat roofs and metal support columns and are not compatible with historic dwelling designs.

YES: *These two contemporary designs above and below are appropriate examples for new garages and are of wood shingles and siding with compatible garage doors.*

25.0 NEW CONSTRUCTION-COMMERCIAL BUILDINGS

DESIGN OBJECTIVES

New construction in the commercial areas of Madison's historic district creates its own special set of considerations. First and foremost, new commercial construction must be compatible with the historic character of the adjacent buildings, rather than just mimic their architectural style. At the same time, new commercial construction should be designed as a product of its time and should be clearly distinguishable from existing historic buildings.

The factors of setback, siting, scale, volume, proportion, materials, and detail important in residential construction are especially important in a commercial area where buildings are more closely spaced. Special attention must be paid to the horizontal and vertical articulation of the newly designed building and to whether or not it is compatible with the rhythm of windows, doors, and bays established elsewhere on the block. Therefore, prior to designing any new commercial building, a survey and checklist should be prepared of the surrounding streetscape, noting such features as setback, massing, volume, detail, ratio of window openings to solid, roof forms, material, and architectural detail (if any).

YES: *This new building is compatible with its commercial historic district through its materials, traditional storefront design and upper façade detailing.*

YES: *New construction should maintain the pedestrian scale with traditional storefront designs as in this new commercial building.*

DESIGN GUIDELINES FOR NEW COMMERCIAL CONSTRUCTION

Building Orientation

25.1 Orient new construction toward the major street. Traditionally primary entrances are oriented to the street, which encourages pedestrian traffic.

25.2 Create a continuous façade wall through setback of new buildings in line with existing buildings. Maintain the traditional lines that have been established along the street to create an even flow of buildings.

Mass and Scale

25.3 Construct new buildings to be compatible with adjacent buildings in terms of scale and proportion. Replicating the existing pattern established along the block will provide visual continuity and uniform scale.

25.4 Construct new buildings so they are compatible in scale with historic buildings, as to not overwhelm the streetscape. While new buildings may be larger than historic ones, ensure they do not compromise the visual continuity of the street. New buildings of a larger mass may be subdivided into smaller visual sections that are similar in size to historic structures in the area.

25.5 Large new buildings should be constructed to appear similar in width to surrounding historic buildings—visually separate sections that give the appearance of traditional building widths through vertical divisions.

Height

25.6 Construct new buildings so their height is compatible with that of adjacent historic buildings. Ensure new construction is compatible in height with the block and general surroundings on which it is sited. The maximum height allowed is forty-five feet (45').

Solid-to-Void Ratio

25.7 Ensure that window size and proportion of openings are consistent with adjacent historic buildings. Design new buildings to have similar amounts of wall space and openings for windows and doors as adjacent historic buildings. Create patterns in rhythm, size, and spacing of window and door openings similar to adjacent historic buildings.

YES: *New construction may be contemporary in design but be compatible with the historic district through traditional storefronts and appropriately sized and scaled doors and windows.*

YES: *Frame commercial buildings may also be appropriate on interior blocks of the historic district. This design replicates a traditional corner neighborhood store with an appropriate storefront, cornice line and awnings.*

Building Form

25.8 Construct new buildings of forms that are similar to those of existing historic buildings along the blocks on which they are sited. Typically, commercial buildings have simple rectangular forms of varying heights.

25.9 Ensure the roof form of new commercial buildings match those of adjacent historic buildings. Flat or slightly sloped roofs are most common for commercial buildings.

25.10 Maintain the traditional separation between storefronts and upper façades. Typically, ground floor storefronts are visually separated from upper floors through design patterns and window placement. Replicate this separation in new construction, and maintain the alignment with adjacent buildings.

Rhythm and Spacing

25.11 Ensure proportions of window and door openings are similar to those of surrounding historic buildings. Similarity in rhythm and spacing of window and door openings strongly contributes to the visual appearance and character of the district. This includes the pattern of display windows along storefronts as well as upper level windows. It is important that new construction maintain a pattern similar to that already established in the district.

Materials

25.12 Use of traditional building materials that are compatible with adjacent buildings is preferred. Common building materials such as wood, brick, and metal help to provide a sense of visual continuity and flow to the street.

25.13 New materials that are similar in character to traditional materials may be acceptable with appropriate detailing. Alternative materials may be approved if they appear similar in scale, proportion, texture, and finish to materials used historically. Alternative materials must have a proven durability for Madison's climate.

Architectural Character

25.14 Building components of new construction that are similar in size and shape to those found historically along the street are preferred. Components which replicate or imitate doors, bulkheads, and display windows and are comparable in size and shape to adjacent historic buildings, help to maintain visual continuity in the district.

25.15 The scale of decorative elements similar to that of surrounding historic examples is preferred. These include ornamental elements such as cornices, moldings, or other decorative elements.

25.16 Contemporary designs for infill may be appropriate provided that the building has compatibility with adjacent historic buildings in scale, materials, proportion, fenestration, storefront arrangement, and vertical divisions.

25.17 If new construction is in a flood prone area the ground floor may not be able to be occupied by retail or office use. If a ground floor is used for parking the exterior must maintain the resemblance and character of traditional storefronts similar to adjacent historic buildings.

25.18 If parking is utilized on the ground floor or any floor of a new commercial building the vehicles shall be appropriately screened by a wall or other visual barriers compatible with the architectural styles of adjacent buildings.

Awnings and Canopies

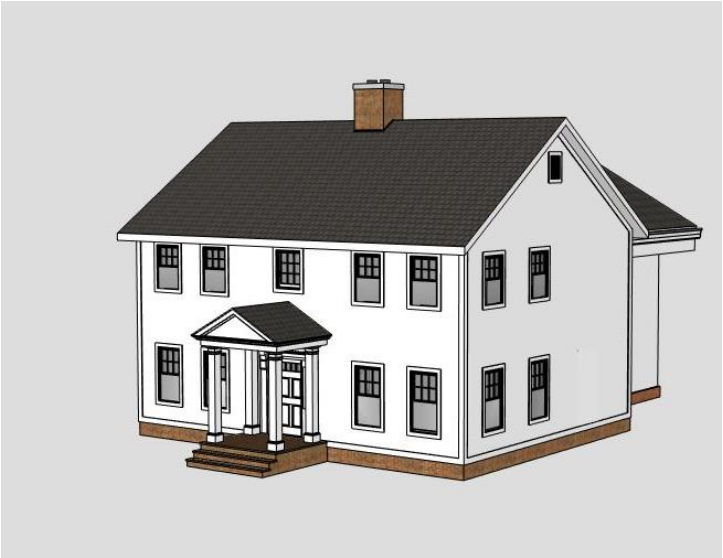
25.19 Use traditional materials in awnings and canopies. Cloth, canvas, or metal awnings or canopies are best for the downtown area.

25.20 Install awnings that fit the opening(s) to which they are attached. Use rectangular awnings for rectangular openings, and curved awnings for arched openings.

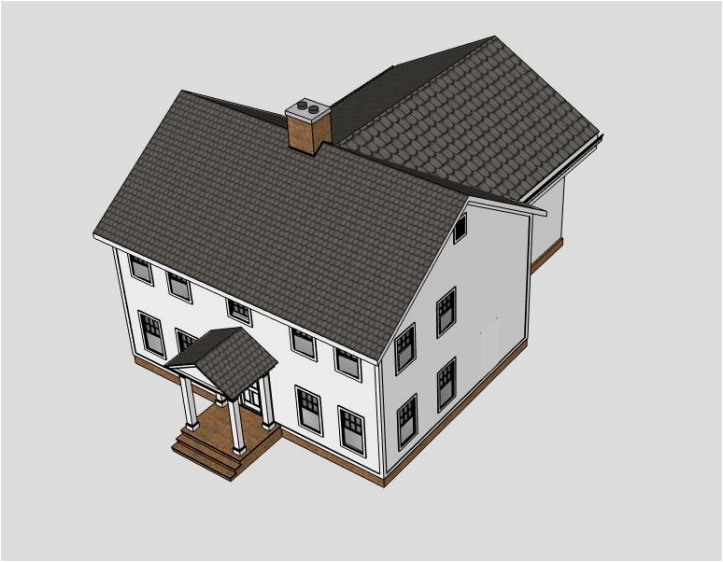
26.0 NEW CONSTRUCTION – ADDITIONS

DESIGN OBJECTIVES

Additions are appropriate for historic dwellings at rear elevations. Additions may also be appropriate on side elevations depending on lot size. Additions should be designed to have a minimal adverse affect to historic materials and be visually subordinate to the original dwelling. They should be secondary in size and scale to the footprint of the original dwelling and reinforce the visual dominance of the original structure. The addition should be distinguishable from the original dwelling while blending with the overall design. An addition should be designed and constructed in a manner that would allow its potential removal in the future with minimal effect to the historic structure. For non-contributing buildings there may be additional flexibility in the design and size of rear additions.



YES: *Additions should be secondary in scale and sited at rear elevations. They should generally be designed in traditional wing or ell plans and be distinguished from the historic dwelling.*



DESIGN GUIDELINES FOR ADDITIONS

26.1 Where possible, locate new additions at the rear so that they have a minimal impact on the façade and other primary elevation of the affected building or adjacent properties.

26.2 The overall proportions of a new addition should be compatible with the existing building in height, scale, size, and massing so as not to overpower it visually. A new addition should never be taller or wider than the original structure unless required by code or a non-aesthetic functional requirement. Observe the principle of "additive massing" where the original structure remains dominant and the additions are adjoining and smaller masses.

26.3 The design elements of a new addition should be compatible with the existing building in terms of materials, style, color, roof forms, massing proportion and spacing of doors and windows, details, surface texture, and location. Contemporary adaptations of the original which clearly look like an addition and reflect the period of construction are encouraged.

26.4 Additions should be constructed so that they can be removed from the original building in the future without irreversible damage to significant features. Additions should be set in at least one foot (1') to show a break between the original structure and the new addition.

26.5 Vinyl, aluminum, or pressed wood are not appropriate on additions to historic buildings. Other substitute siding or trim may be allowed. **SEE SIDING GUIDELINES**.

26.6 Wood windows are most appropriate for new additions within the historic district; however, substitute window materials may also be acceptable for new additions. SEE WINDOWS GUIDELINES.

26.7 Rooflines of new additions should be similar in form, pitch, and eave height to the roofline of the original building.

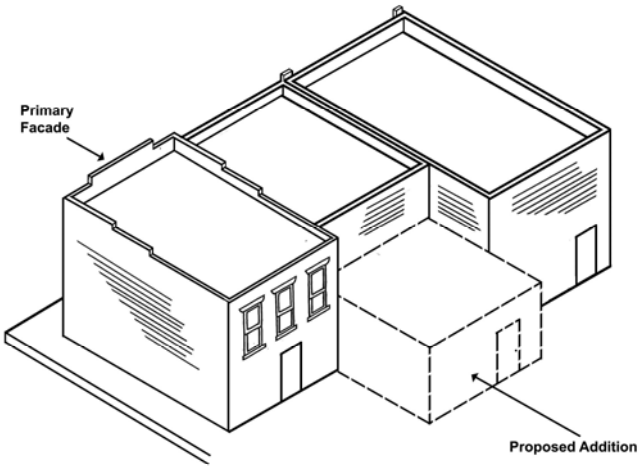
26.8 Foundations should be similar to or compatible with the existing foundations in material, color, detailing, and height. SEE FOUNDATIONS GUIDELINES.

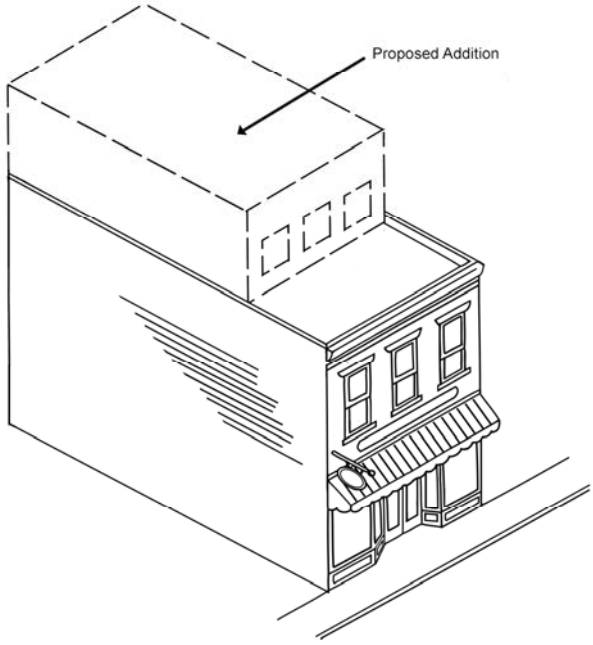
26.9 Consider in your plan older additions or other alterations to existing buildings that have acquired significance over time when planning and building a new addition.

YES: *One-story additions should also be sited at rear elevations to maintain the scale, design and massing of the historic dwelling.*

26.10 Additions which are appropriately sized and scaled may be added at the rear of commercial buildings.

26.11 Rooftop additions for commercial buildings may be approved under certain conditions. Rooftop additions for additional living space or decks may be appropriate if the addition is stepped back from the main façade of the building by at least thirty (30) feet. On corner lots, the addition should be stepped back at least twenty (20) feet on the side street. With the zoning height restriction of forty-five feet, only a small number of commercial buildings would have the potential for a rooftop addition.





***YES**-Rooftop additions for commercial buildings should be recessed from the primary façade of the building.*

***YES**-Rear additions are appropriate as long as they are not readily visible from the street and are secondary to the original building in size and scale (above). Below is an example of an appropriate rear addition at 122 E. Main Street.*

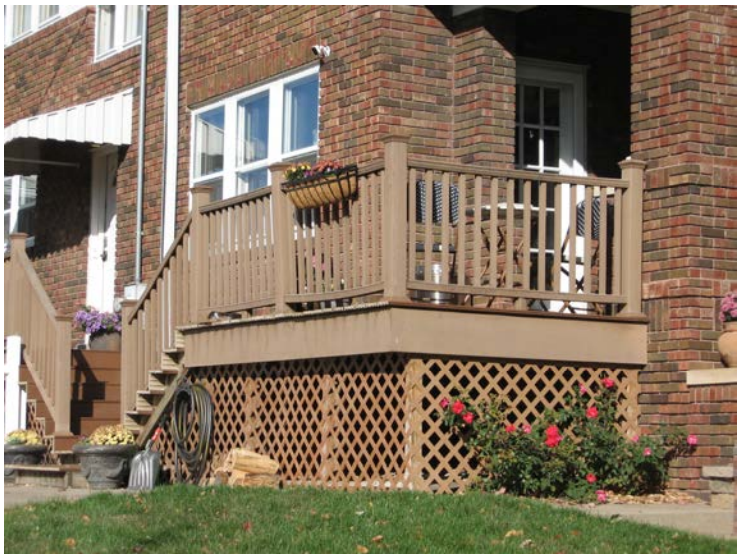
Technical Information
NPS Preservation Brief #14
New Exterior Additions to Historic Buildings: Preservation Concerns
Preservation Brief 14: New Exterior Additions to Historic Buildings: Preservation Concerns (nps.gov)

27.0 NEW CONSTRUCTION – DECKS

DESIGN OBJECTIVES

Decks and patios often provide the principal ground level outdoor living space for today's homes, much in the way that porches did a hundred years ago. Decks are porches without roofs. New decks, built in a modern or contemporary style, have the potential to detract from the character and significance of the Madison Historic District. Decks should be designed and sited with great care on both historic and new structures in the district.

YES: *An appropriately designed rear deck is located at 417 W. Second Street (above).*



YES: *This deck is appropriately sited at the rear entrance, has square balusters and lattice panels to enclose the foundation.*

DESIGN STANDARDS FOR DECKS

27.1 Locate decks only on the rear ground level of historic buildings or other ground-floor level where the deck is not visible from public view. To help reduce the visual impact, the sides of decks should be recessed or set in from each rear corner, rather than flush.

27.2 Design decks to eliminate physical or visual damage to significant historic architectural features.

27.3 Decks should be attached to the historic building so that they may be removed without significant damage.

27.4 Provide proper flashing and other details to reduce or eliminate moisture damage to the historic structure.

28.0 NEW CONSTRUCTION – ACCESSIBILITY AND LIFE SAFETY

DESIGN OBJECTIVES

Meeting contemporary accessibility and life safety standards at historic properties is a challenge for many property owners. Care must be taken to provide the desired level of safety and accessibility without compromising or destroying features that contribute to the building's significance. Generally, safety requirements or providing for handicapped accessibility can be met by creative design solutions that respect the architectural character of the building.

The Madison HDBR bases its review of proposed accessibility and life safety alterations on the impact these changes will have on the architectural and historic character of the resource. Design solutions that achieve the least impact on the historic resource are encouraged. Efforts should be made to site wheelchair ramps, chair lifts, fire stairs, fire doors, and other alterations in the least visually obtrusive location. Such alterations should also be viewed as reversible and be constructed in such a manner that they could easily be removed from the resource without causing permanent or irreversible damage.

YES: *ADA ramps should be of simple design and as unobtrusive as possible (113-115 W. Third Street).*

YES: *At 301 W. First Street is an ADA ramp with a simple metal handrail and screened by landscaping.*

DESIGN STANDARDS FOR ACCESSIBILITY AND LIFE SAFETY

28.1 Locate fire exits, stairs, landings, and ramps so that they are compatible with the character of the building or site. For example, wheelchair ramps may replicate a railing detail on a building or be of a simple design that allows it to blend discreetly with its surroundings. Such elements should be painted to tie in with the structure.

28.2 Introduce new or alternate means of access to the historic building, in ways that do not compromise the appearance of an historic entrance or front porch.

28.3 Construct wheelchair ramps and chair lifts that are portable or temporary and do not permanently damage, obscure, or require the removal of character defining architectural features. Such alterations should be reversible in nature to maintain the integrity of the historic resource.

28.4 ADA access to the main entrance of commercial buildings can be achieved by elevating the sidewalk level where possible.

Example of an appropriately sited and designed ADA ramp at the rear of this dwelling (above and below). The ramp is consistent with the style of the dwelling and is not readily visible from the street.

Historic commercial doors can be retrofitted with automatic door openers for ADA access (above and below).

Technical Information
NPS Preservation Brief #32
Making Historic Properties Accessible
Preservation Brief 32: Making Historic Properties Accessible (nps.gov)

29.0 NEW CONSTRUCTION-ENERGY RETROFITS

DESIGN OBJECTIVES

Property owners in the Madison Historic District may request methods for improving overall energy efficiency. It is important that such concerns be addressed in ways that do not compromise the character of the dwelling or the district. Historic dwellings were constructed with wide eaves, large floor-to-ceiling heights, transoms, and other methods for natural heating and cooling. Taking advantage of energy-efficient historic assets and responsibly retrofitting historic buildings can maximize their potential for energy conservation.

Before making energy upgrades, an energy audit should be completed on the house or building. An energy audit is a study of a building's energy use and equipment. The audit will determine how and where energy is escaping from the building. The auditor will develop a list of energy conservation measures that could be implemented to reduce energy usage and costs in the building.

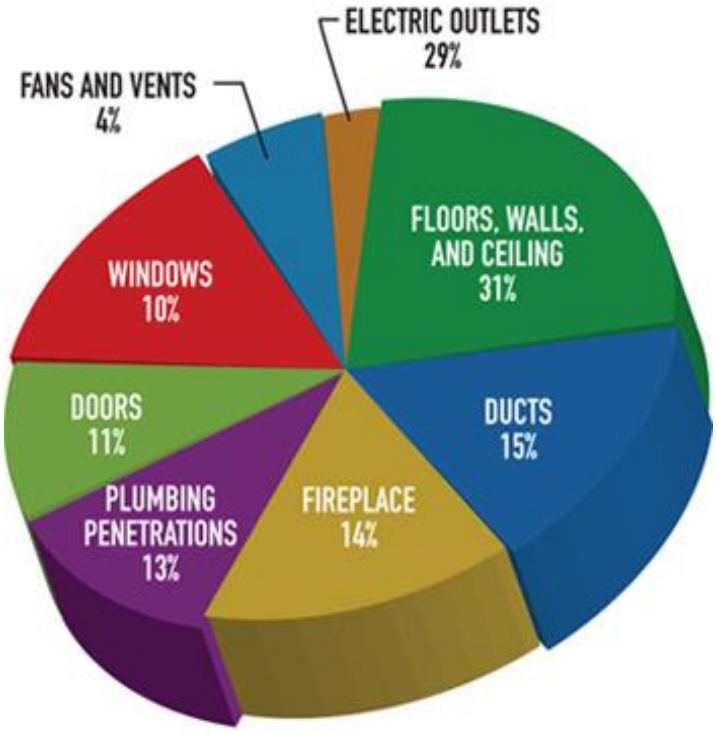
DESIGN GUIDELINES FOR ENERGY EFFICIENCY

29.1 Retain and preserve the historic energy-conserving features and materials that contribute to the overall character of a building or site, including shutters, operable windows, and transoms.

29.2 Increase the thermal efficiency of historic buildings through appropriate, traditional practices, including the installation of weatherstripping and caulking, storm windows and doors, insulation in attics, floors, and walls, and, if appropriate, awnings and operable shutters.

29.3 Install new energy upgrades in areas and spaces that will require the least amount of alteration to the building exterior, historic building fabric, and site features.

29.4 Electric charging stations for vehicles should be placed in parking lots and not along street right-of-ways.



Energy loss through windows is much less of a factor than other parts of a building (courtesy U.S. Department of Energy).

29.5 Minimize the visual impact of solar panels. Solar panels should not be seen from the public right-of-way. Locate them on rear rooftops, back yards, or rear accessory buildings that are out of public view. Rear elevations or rear roof slopes are the best location for solar panels.

29.6 Ensure that solar panel hardware attached to a dwelling is not readily visible from the street. Mount solar panels on rooftops flush with the roofline. If not attached to the building, locate solar panels in side or rear yards. Do not use hardware, frames, and piping with a reflective finish.

29.7 Wind turbines may be appropriate if sited at rear rooflines or free-standing in rear yards and not readily visible from the public street.

29.8 Property owners may consider the use of reflective roofing surfaces to increase energy efficiency in warmer months. Reflective roofs are particularly appropriate for commercial buildings since the flat or sloped roofs are not readily visible from the street.

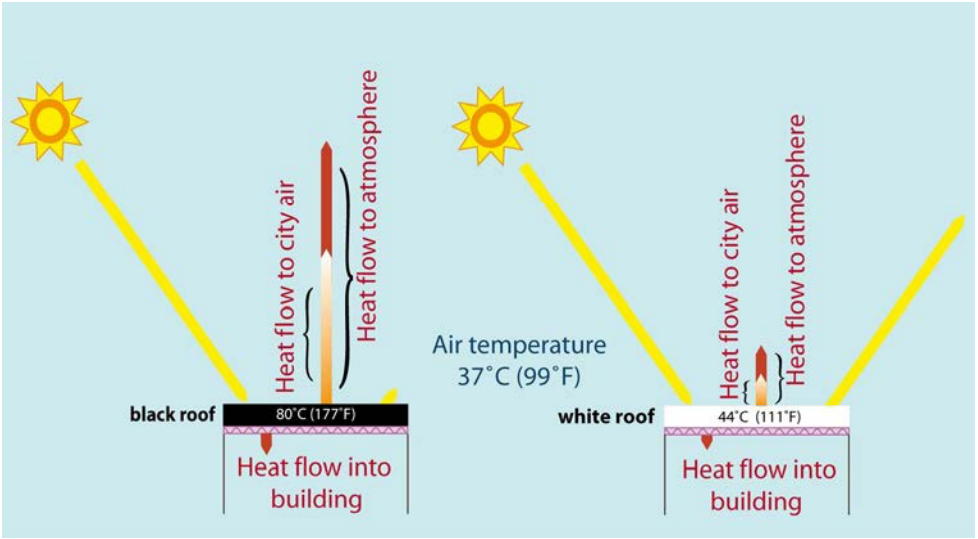
29.9 Property owners may consider the installation of geothermal heating and cooling systems. Installation of such a system, involving either drilling of holes in the ground or digging horizontal trenches to accommodate the piping system, does not affect the exterior of a building and may offer energy savings. The site should be examined to identify any potential archaeological resources prior to installation.

Reflective roof shingles may be appropriate for some dwellings. These assist in lowering cooling costs in warmer months.

***YES**—Solar panels should be sited on rear roof lines and out of public view.*

***NO**—Solar panels should not be placed on primary facades or readily visible locations (above and below).*

YES: *Solar panels for commercial buildings are appropriate at rooftops if they are recessed from the front façade and not readily visible (above and below).*



YES: *The addition of reflective roof surfaces can greatly assist in reducing energy costs for commercial buildings during the warm months in Madison's climate (Illustration courtesy U.S. Department of Energy).*

CHAPTER 7: RELOCATION OF BUILDINGS INTO, OUT OF, OR WITHIN THE MADISON HISTORIC DISTRICT

31.0 RELOCATION

DESIGN OBJECTIVES

Relocating a building to a location either inside or outside the historic district should be considered only as a last resort to avoid demolition. From a preservation perspective, relocation has several negative aspects. First, the context of the building is lost, as well as its relationship with the surrounding natural and built environment. Moving a historic building destroys the original setting of the structure and inevitably distorts the story of the city's historic development.

Relocation is usually undertaken as a last resort to preserve a threatened building. In this case the house was moved to make way for a new large development and preservation at its original site was not possible. The house was relocated to an appropriate site in a historic district a few blocks away.

DESIGN STANDARDS FOR RELOCATION

31.1 Choose relocation only as a last resort to demolition. Property owners that want to relocate a contributing building for the purpose of site re-development should design any replacement building to reflect the relocated building's height, scale, massing, and location.

31.2 Document the original site thoroughly with drawings and photographs prior to relocation.

31.3 Move the building as a single unit in lieu of partial or complete disassembly, if possible.

31.4 Choose a site in the historic district, if possible.

31.5 If moved within the historic district position the building on the new site so it relates to adjacent buildings and the overall streetscape. Place the building so that orientation of its principal façade and front and side setbacks are compatible with the surrounding buildings.

31.6 Provide a new foundation whose height, design, and facing materials match those of the original, if possible.

CHAPTER 8: DEMOLITION OF BUILDINGS IN THE MADISON HISTORIC DISTRICT

32.0 DEMOLITION

DESIGN OBJECTIVES

Demolishing an historic building erodes the architectural integrity of the Madison Historic District more than does moving that building to another location. Demolition of historic buildings in the Madison Historic District is strongly discouraged.

Property owners contemplating demolition of a building are encouraged to explore alternatives which allow the property to remain intact and meet current needs. Early consultation with the Madison HDBR is strongly recommended in order to adequately explore options. This applies also to the demolition of a portion of a building. Such demolitions will be reviewed on a case-by-case basis, with the owner being asked to provide reasons why the portion of the building could not be rehabilitated or provide proof that it is a non-historic addition.

Along with the request for demolition, the HDBR will consider whether any specific use for the site has been proposed to mediate the loss of the historic building(s). A site plan illustrating any proposed development following demolition should be developed and submitted to the HDBR at the time the request for a COA is made.

In reviewing requests for demolition, both the property owner and the HDBR should carefully consider the following questions:

- Does the building retain integrity and contribute to the special character of the Madison Historic District because of its age, architecture, or association with events or individuals who are important to the history of the city?
- Is demolition proposed for reasons of fire or weather damage, structural deterioration, or economic hardship?
- Does the building possess structural integrity so rehabilitation is feasible?

If demolition occurs, make sure that significant architectural details are salvaged as much as possible. In many cases materials such as brick and terra cotta can be salvaged and reused for rehabilitation projects.

- Can the building be creatively adapted to meet the owner's needs? If so, can this be accomplished at a price that is less than or comparable to new construction costs? Remember to factor in demolition costs and landfill fees when developing cost estimates.
- Are there alternative sites upon which no historic properties are extant that might be available to accomplish the project? If so, are there possible buyers for the historic building in question?
- What will be the impact of the building's demolition on surrounding properties and on the district as a whole?
- If all other possible options are exhausted, can the building be moved to another location in the historic district?

DESIGN STANDARDS FOR DEMOLITION

32.1 Choose demolition only as a last resort. Property owners of contributing buildings should design any replacement building to reflect the demolished building's height, scale, massing, and location. Applicants will have a heavy burden to demonstrate to the HDBR that a replacement building deviating from these aspects is congruous with the Historic District.

32.2 Document the historic resource prior to demolition. Documentation shall take the form of black and white photographs and color digital photographs of the building, structure, or site's principal elevations, architectural elements (both in exterior and interior), and special features. Measured drawings of the resource may also be required. The HDBR shall determine on a case-by-case basis the extent of documentation required and the parties responsible for producing such documentation. The documentation shall be submitted to the HDBR and become a permanent record of the City of Madison.

32.3 Salvage architectural features and building materials for reuse or study. Contact antique dealers and used building supply establishments to arrange for removal. Consider donations of items to interested non-profit organizations or museums.

32.4 Minimize ground-disturbing activities during demolition to avoid damage to potential unknown archaeological resources. If artifacts are discovered which pre-date December 31, 1870 there may be additional requirements as outlined in Appendix E.

32.5. Retain mature trees on site and leave the lot properly graded and seeded.

32.6 Applicants for demolition should explore possibilities for selling or reusing historic buildings, preferably onsite but also in other locations, as alternatives to demolition. Applicants should consider developing a strategy for halting deterioration, protecting from vandalism, and stabilizing the building structurally until such time that proper rehabilitation or restoration may commence.

32.7 Demolition by neglect occurs when a building is allowed to deteriorate through lack of maintenance. It is a self-imposed hardship that will not be considered a mitigating circumstance when determining economic hardship.

CHAPTER 9: RESILIENCY GUIDELINES - ELEVATION AND FLOODPROOFING

RESILIENCY GUIDELINES- ELEVATION AND FLOODPROOFING

The resiliency guidelines for Madison are intended to provide approaches for the preservation and protection of historic buildings and structures in flood zones. These guidelines are a response to the possibility of increased flooding affecting the Madison Historic District. Some areas of the district have experienced repeated flooding issues since its founding in the early nineteenth century. The devastating flood of 1937 resulted in the loss of many industries and factories along the riverfront. The increased intensity of rainfall and the potential for flooding resulting from climate impacts have the potential for adverse effects to the historic district in the future.

In areas at high risk for flooding, the City of Madison encourages property owners to make their historic buildings and structures more resilient through elevation and hardening.

Resiliency is the process by which properties are able to withstand, respond to, and recover from a flood event.

Elevation refers to the process of raising an existing building on its foundation to a height above projected future high water caused by storms and floods.

Hardening is the term to describe making buildings more floodproof and windproof through exterior barriers, window shutters and other preventive techniques known as "dry-floodproofing." Another approach to hardening is "wet-floodproofing" where water is allowed to flow through the building with no or minimal damage. The resilience guidelines seek to allow for increased height or hardening while resulting in the least adverse impact possible to a historic property's original design and its context within the streetscape.

Floods have impacted Madison since its founding in the early 1800s. Above is a view along West Street during the flood of 1907. The high water of the 1913 flood is shown below (Courtesy of the Indiana Historical Society).

These resiliency standards have been developed in accordance with the National Park Service's "Standards on Flood Adaptation for Rehabilitating Historic Buildings" published in 2021. These Standards are referenced throughout this chapter and are the basis for resiliency recommendations.

Evaluating Your Flood Risk

In order to obtain an accurate flood risk assessment for your property you will need to acquire an Elevation Certificate from a licensed surveyor, architect, or engineer. An Elevation Certificate will identify the height of the lowest floor relative to the Base Flood Elevation (BFE). The BFE is the elevation of flooding having a one percent chance of being equaled or exceeded in any given year (also known as "base flood" and "100-year flood").

The BFE is the basis of insurance and floodplain management requirements and is shown on Flood Insurance Rate Maps (FIRM). FIRMs are the official maps for Madison on which FEMA has delineated the Special Flood Hazard Areas (SFHAs), the Base Flood Elevations (BFEs) and the risk premium zones applicable to the community. The height of the lowest occupied floor, which may be the basement, can be used to calculate flood insurance rates and determine the height to which the building must be protected to comply with Madison's floodplain management regulations.

The **National Flood Insurance Program (NFIP)** provides insurance to help reduce the socio-economic impact of floods. The NFIP is managed by FEMA and is delivered to the public by a network of private insurance companies and by directly with the NFIP. Property owners and other stakeholders should consult Madison's NFIP rating, and therefore, the flood insurance rates and local floodplain regulations and requirements when determining the best approach for each historic property. Congress passed the Homeowner Flood Insurance Affordability Act in 2014 to implement reforms to the NFIP.

Some of the properties at highest risk for flooding are in the 1000 block of W. First Street (above). In most cases these dwellings are on foundations just above grade (below, 1017 W. First Street).

The most recent floodplain maps from the Indiana Department of Natural Resources show the risk of flooding in the Madison Historic District extending from the riverfront one to two blocks north to First Street.

Many properties in flood zones such as those in the Madison Historic District were constructed prior to the adoption of the community's first Flood Insurance Rate Map (FIRM). Several provisions of the 2014 law apply to these "pre-FIRM" properties. In consultation with local building code officials and HDBR and City Staff, a property owner can determine an appropriate elevation level and methods to mitigate associated impacts on historic buildings. **Additionally, if the owner of a historic property is seeking federal or state historic tax credits or grants, it is essential to engage in early discussions with the State Historic Preservation Office pertaining to those requirements**.

The FIRM identifies the geographical extent of the one-percent (1%) annual chance floodplain boundary, also known as the 100-year floodplain, or Special Flood Hazard Area (SFHA). Buildings outside of the SFHA with levels below grade, such as basements, may be equally vulnerable to flooding. Properties outside of designated floodplains may experience flooding from rising floodwaters or extreme weather events.

At present, Madison's flood zones do not extend any further north than First Street although there are also areas at risk along Crooked Creek. The largest concentration of historic properties vulnerable to flooding are those along Vaughn Drive and First Street between Cragmont Street on the west and East Street on the east. This includes the row of contributing properties in the 1000 block of W. First Street which is especially at risk. These are properties which may benefit from a low increase elevation.

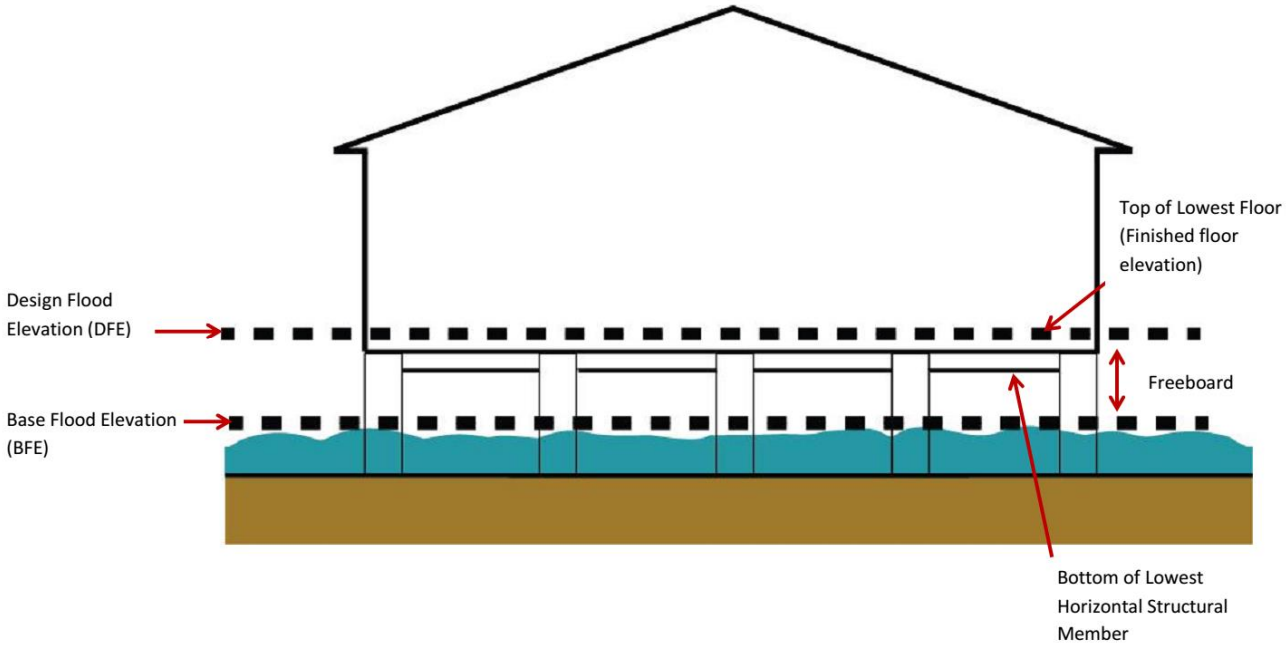
Low Increase Building Elevation is the elevation of a historic building due to the threat of imminent flooding without significant changes to its historic integrity. These changes are typically around four feet or less in urban environments or six and possibly eight feet in rural areas. Increased elevation heights in urban areas are typically less because of the building's close proximity to the right-of-way, its proximity to other buildings in the streetscape, and the proximity of neighboring buildings to the right-of-way.

High Increase Building Elevation is the elevation of an historic building due to the threat of imminent flooding where the historic integrity of the building will most likely be lost due to the increased elevation and the resulting changes to the landscape, such as increased set back, relationship to adjacent buildings, alterations to the staircase, handicap accessibility etc. High increase elevations are those which are four feet or more above grade. At present, it is unlikely that properties in the Madison Historic District would require such a significant increase in height.

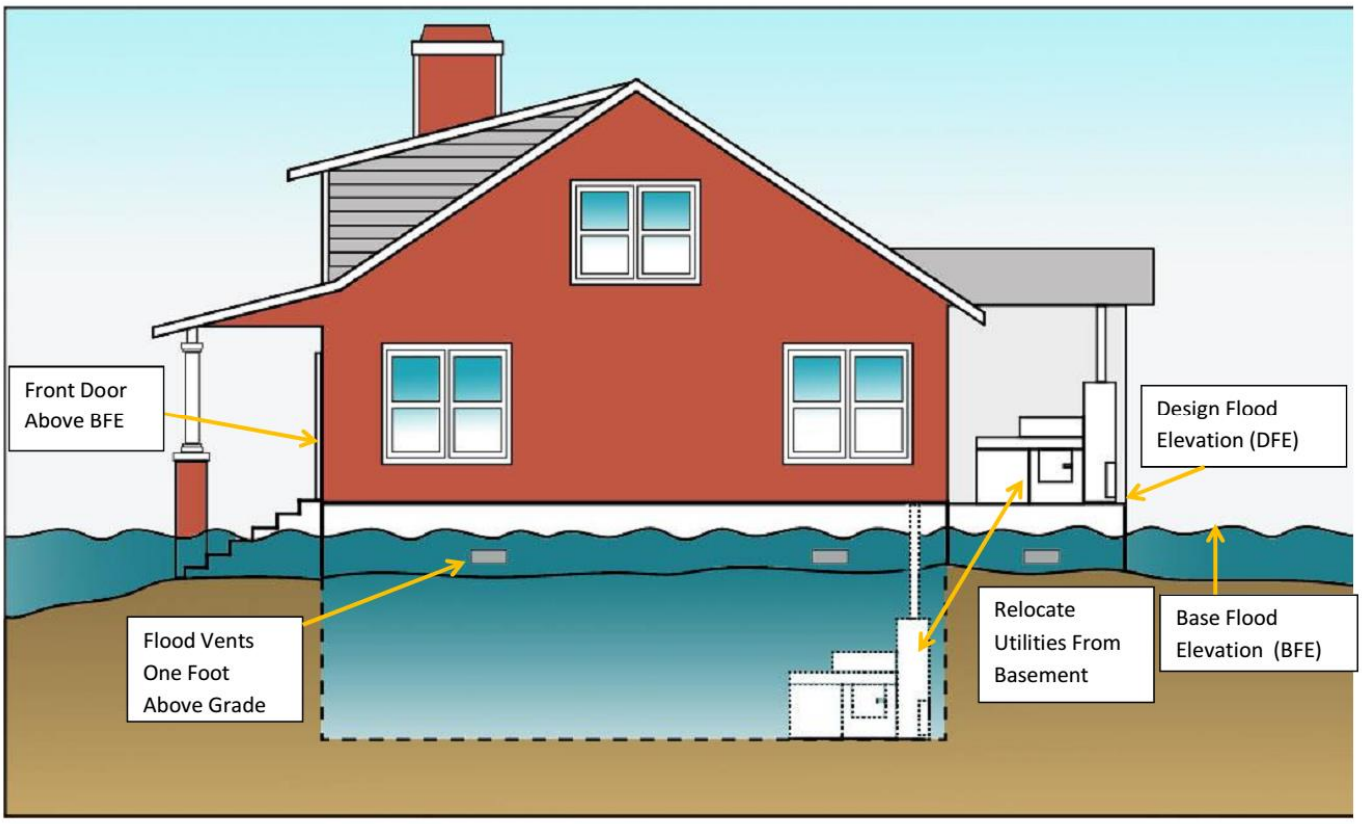
Both low and high elevation projects have the potential to impact a property's historic and architectural integrity. Integrity is the ability of a property to convey its significance through seven key aspects as defined by the National Park Service. These aspects are location, design, setting, materials, workmanship, feeling and association. To retain historic and architectural integrity a property must maintain several, if not all, of these key aspects.

By definition, an elevation project will usually require detaching a building from its original foundation and placing it on a new foundation at an increased height. The amount of height required, retention of original materials, design of new materials, and changes in the property's location and setting are among the factors that will determine if historic integrity is retained.

The potential for flooding along the Ohio River and its tributaries makes elevation a significant factor for homeowners faced with repeated flooding and rising insurance rates. By applying guidelines, the HDBR and City Staff encourages a consistent approach to elevation. These elevation design standards are intended to assist property owners with appropriate designs and not as a list of steps for codes compliance.



This illustration depicts differences between the Base Flood Elevation (BFE) and Design Flood Elevation (DFE) for buildings in flood zones.



The BFE and DFE assist in determining the best approaches to wet floodproofing. These approaches may include the installation of flood vents and relocating utilities.

33.0 BUILDING ELEVATION INCREASE — GUIDELINES

FOUNDATIONS

33.1 The new foundation of an elevated building should replicate the design, materials, and proportions of the historic foundation. The existing foundation may be extended upward, though building codes will require the construction of new piers or continuous foundation walls and footings.

33.2 Raised brick foundations may be solid, pierced, open piers, or piers with underpinning. Appropriate underpinning materials are those found elsewhere in the historic district, including brick, stone, concrete block, rusticated block, and stucco. The underpinning should be inset from the exterior face of the adjacent piers two inches or the depth of the brick header dimension.

33.3. Install flood vents which meet FEMA standards in solid foundation walls. Reuse historic foundation vents where possible. New vent materials should be as compatible as possible and painted to match the foundation color

33.4 The exterior face of the foundation piers and columns should align with the exterior face of the sill of the house and porch(es).

33.5 Underpinning should be designed to break free, if required by codes. Lattice and other wood screening panels should be hinged in order to retract during high water.

33.6 Dark colors for screen panels are preferred to light colors.

33.7 Re-use historic foundation materials. Some dwellings in Madison have foundations of original brick, stone, or rusticated concrete block. When a dwelling undergoes a low increase building elevation project it is recommended that historic materials be salvaged from the rear and side elevations and used for the new foundation on the front and readily visible sides of the dwelling.

YES: *Historic vent patterns such as honeycomb brick (above and below) may be an acceptable wet floodproofing approach when elevating and rebuilding a foundation.*

YES: *Elevation on brick piers is an acceptable approach with hinged or breakaway lattice panels between the piers.*

33.8 Concrete block used to increase a foundation height should be finished with brick veneer, unless unfinished concrete block was the historic treatment. A stucco finish to a new concrete block foundation is only appropriate if that was the historic treatment. Split-faced concrete block is not an appropriate material for new foundations on historic dwellings. Some increase in the size of the pier may be necessary if brick veneer is added to a concrete core. Historic pier size and the proposed pier size should be presented for review in any COA application.

YES: *Above and below is an example of an appropriately sized wall and period fence to screen the low elevation increase of this dwelling.*

33.9 Landscaping and vegetative screening can minimize the visual impact of an elevation increase project. When installing landscaping for elevation increase projects use indigenous vegetation native to Indiana such as deciduous shrubs and decorative grasses. Consider plants that allow for moisture absorption.

33.10 Consider the use of small amounts of fill, terracing, low walls, period appropriate fences, or a combination of all of these approaches to mitigate the visual impact of elevating a foundation. These approaches will depend on the site features of the property and storm water management. Care must be taken to not displace flood waters onto adjacent properties.

YES: *The screening of this low elevation increase project includes a brick wall and landscaping to mitigate the increased height of the foundation.*

FLOOD VENTS

33.11 Install flood vents that meet FEMA standards in solid foundation walls. Reuse historic foundation vents where possible. New vent materials should be compatible with the historic foundation materials.

33.12 Historic foundation vents should be preserved and maintained. Historic vent designs such as honeycomb brick should be retained but these vent openings must be supplemented with new vents to meet FEMA standards.

33.13 The bottom of flood vents may not be higher than one foot (1') above the exterior grade.

33.14 Ensure vents are of proper size. The size of a vent is determined by the size of the area being protected. The formula for this is one square inch of vent opening for every one square foot of enclosed space. For example one hundred (100) square feet of enclosed space would require one hundred (100) square inches of open vent space. Louvers in vents subtract from the area of open vent space. Only the open area - free from obstructions - can be counted toward the total number of inches required.

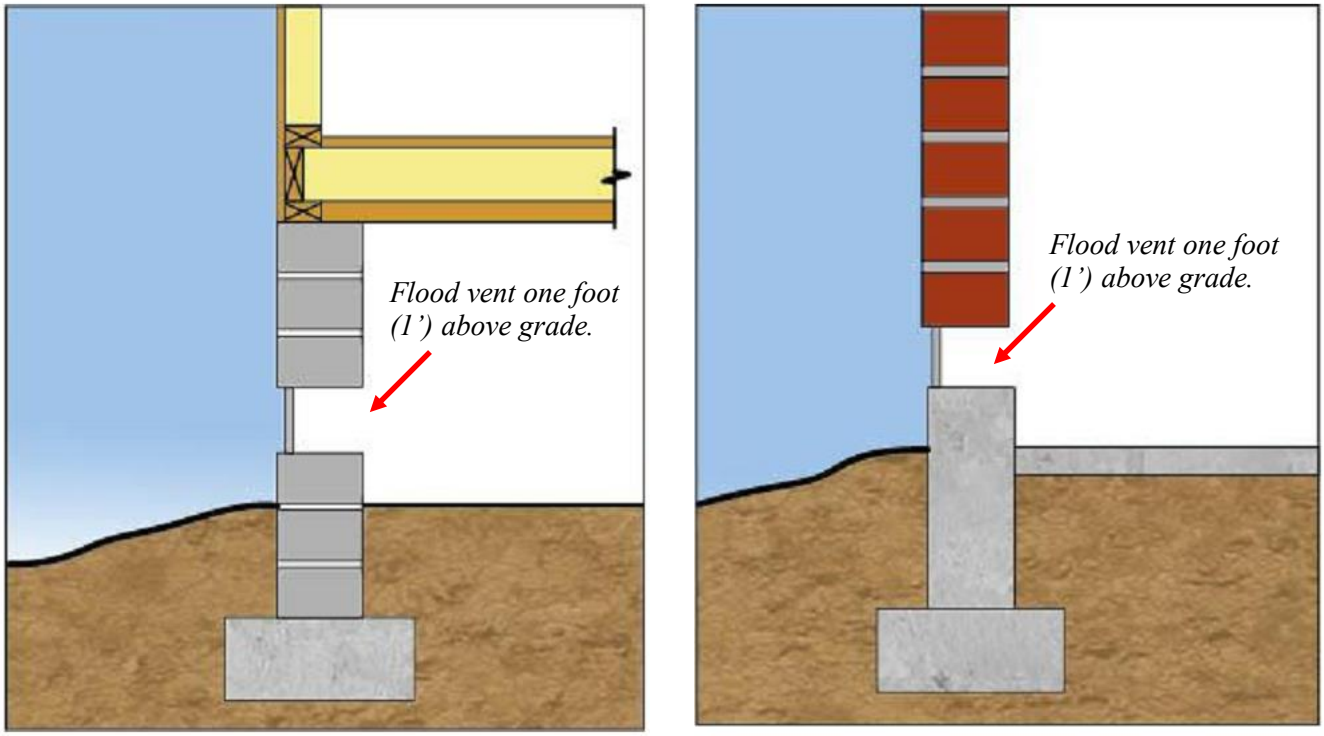
33.15 At least two (2) flood vents are required for each enclosed area. A minimum of two (2) vents must be placed on at least two different walls.

33.16 Manual closures for flood vents are not permitted. Vent operation should be automatic. If a vent comes with manual closures, this feature must be left in the open position.

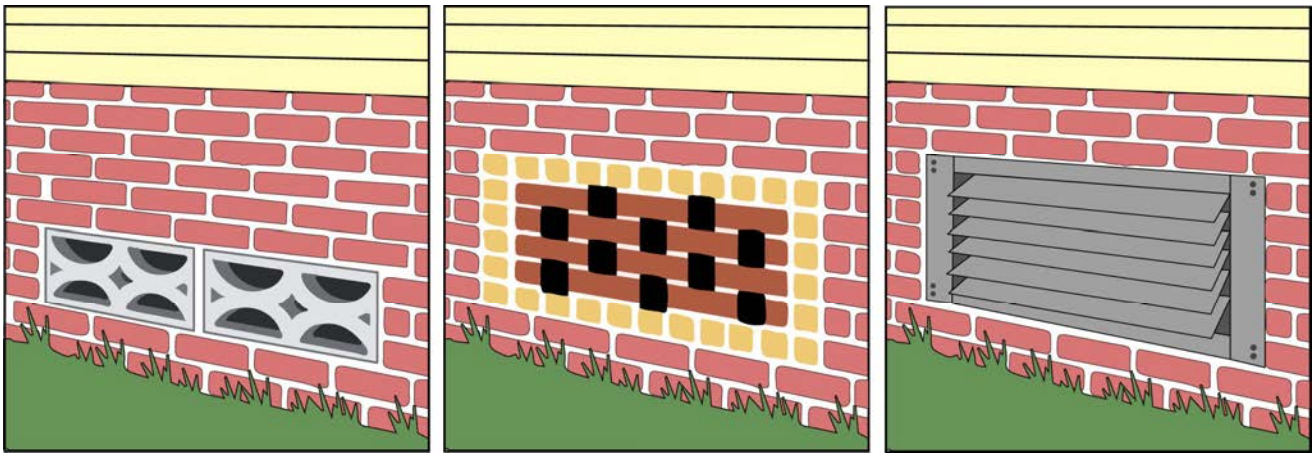
33.17 Modern flood vents should be painted to match the color of the foundation material to minimize their visual impact.

33.18 Landscaping such as tall grasses or low shrubs may be added to screen flood vents.

FEMA standard flood vents can be retrofitted into historic brick foundations (above) and poured concrete foundations (below).



YES: *The bottom of flood vents must be placed no more than one-foot (1') above grade. The illustration at left shows a frame dwelling with a crawlspace and at right is a brick commercial building storefront on a poured concrete foundation.*



YES: *Appropriate flood vents may include decorative masonry panels (left), honeycomb brick (middle) or metal vents (right) depending on the age and style of the dwelling. Inoperable historic vents may need to be supplemented with operable flood vents to allow for adequate water flow.*

YES: *Example of an appropriate metal vent in a low elevation foundation.*

STAIRS

33.19 Retain the historic entrances and the traditional approach to the dwelling.

33.20 New stairs should be at least as wide as the original stairs. The width of the new stairs may need to be increased to complement the overall appearance of the elevation increase. To-scale drawings of the historic and proposed new stairs should be submitted with the COA.

33.21 Match new stairs and railings with the style and features of the historic design. Salvage and reuse the original stair, balustrade, and railing materials where possible. If the increased building height requires installation of a metal guardrail above the historic handrail height, the guardrail should be simple in design and not detract from the historic stair and railing design.

33.22 If the stair did not originally have a handrail, new handrails should be designed to be appropriate to the building's age and style. New handrails or balustrades should be simple in design. If constructed of wood, simple painted balusters and a top and bottom rail are recommended. Metal components can be painted black as not to stand out. A combination top rail of wood and bottom rail of metal, with balusters in between, may be an appropriate alternative.

33.23 Construct railings with traditional proportions, or, if a taller rail is necessary to meet building codes, retain a horizontal rail at the traditional railing height.

33.24 Rebuild new stairs to match the historic alignment and orientation to the front door.

33.25 New railings and balustrades should be painted to match historic ones.

***YES**: Rebuilt stairs should match the dwelling's original porch design and detailing.*

***YES**: This low elevation project has a new wood stair which complements the dwelling's style and design.*

***YES**: This low elevation project has added wide stairs below the original stairs to assist in keeping the stair railing at its original location and maintaining the porch design.*

CHIMNEYS

33.26 Chimneys should be retained, elevated along with the house, and maintain the original height above the roofline. The historic relationship between the chimney and roofline and/or eaves should be maintained, as will the interior relationship between the firebox and the floor level.

33.27 A new chimney base to support the elevated chimney should be constructed to match the historic configuration of the historic chimney base if visible from public view.

33.28 The brick of the new chimney base should match the historic brick. New brick should match original brick in size, texture, color, color variation, bond pattern, and other visual qualities.

33.29 The mortar in the new chimney base should match the historic mortar in color, texture, joint width, and joint profile.

33.30 It is appropriate to restore any missing features of the historic chimney, such as shoulders, caps, historic wash), based on photographic or physical evidence.

YES: *The elevation of this dwelling included rebuilding the base of the chimney with brick and mortar to match the original.*

YES: *When elevating a dwelling a preferred option for an interior chimney is to retain the chimney and elevate it with the dwelling.*

ACCESSIBILITY

33.31 Provide accessibility solutions of the highest level of access and the least impact on the building's historic character, including no damage to the historic fabric. Avoid damage to significant features and materials. Ramp placement should not create moisture problems for the historic dwelling. Install gutters, drip caps, or other watering-diverting measures to prevent splash back of water on the historic buildings. ADA ramps, lifts, and elevators should be free-standing structures, not physically attached to the dwelling. Their installation may minimally conceal, but not damage or destroy, historic architectural features.

33.32 Install accessibility ramps, chair lifts, or elevators on side or rear elevations to minimize their visual impact. When an accessibility structure must be installed on a front elevation, it should be concealed with landscaping, retaining walls, or lattice underpinning..

33.33 Ramps, guardrails, and balustrades should be simple in design, constructed of wood or metal, and painted in colors that are compatible with the house. Metal guardrails are best painted black to minimize their visual impact.

***NO**—Avoid installing lengthy accessibility ramps on front or readily visible side elevations unless there is no other feasible alternative.*

***YES:** ADA compliance can be achieved for low elevation buildings through adding chair lifts. This example shows an ADA-compliant parking space and a lift screened with landscaping. Only a small section of this porch railing was removed and can be reinstalled when the lift is no longer in use.*

UTILITIES

33.34 Elevate HVAC units or any other exterior equipment as inconspicuously as possible. Side and rear yards are appropriate locations.

33.35 In addition to HVAC units, secondary elements such as electrical outlets, service panels, and meters, hot water heaters, generators, switches, junction boxes, and wiring must also be raised above the BFE. When elevating a dwelling's plumbing system, installation of a backflow is recommended to block drainpipes and prevent flow into the building.

33.36 HVAC units should be screened with landscaping, wooden lattice or slats, or other screening elements.

33.37 If raised on platforms consider ladders and moveable screen panels for access and servicing. The platform should be a free-standing structure, not physically attached to the historic building, which could result in lagging of sills and possible water entry.

33.38 All utilities which are placed on elevated platforms must be securely anchored to meet wind-resistant requirements.

33.39 Propane and other fuel tanks should be screened and anchored so they do not float and become a hazard during a flood.

The property at 923 W. First Street has an elevated mechanical unit on a wood platform.

***YES:** Lattice panels, slats or landscaping are recommended to screen mechanical units from view.*

Resiliency Guidelines—Overall Approach: Low Increase Building Elevation

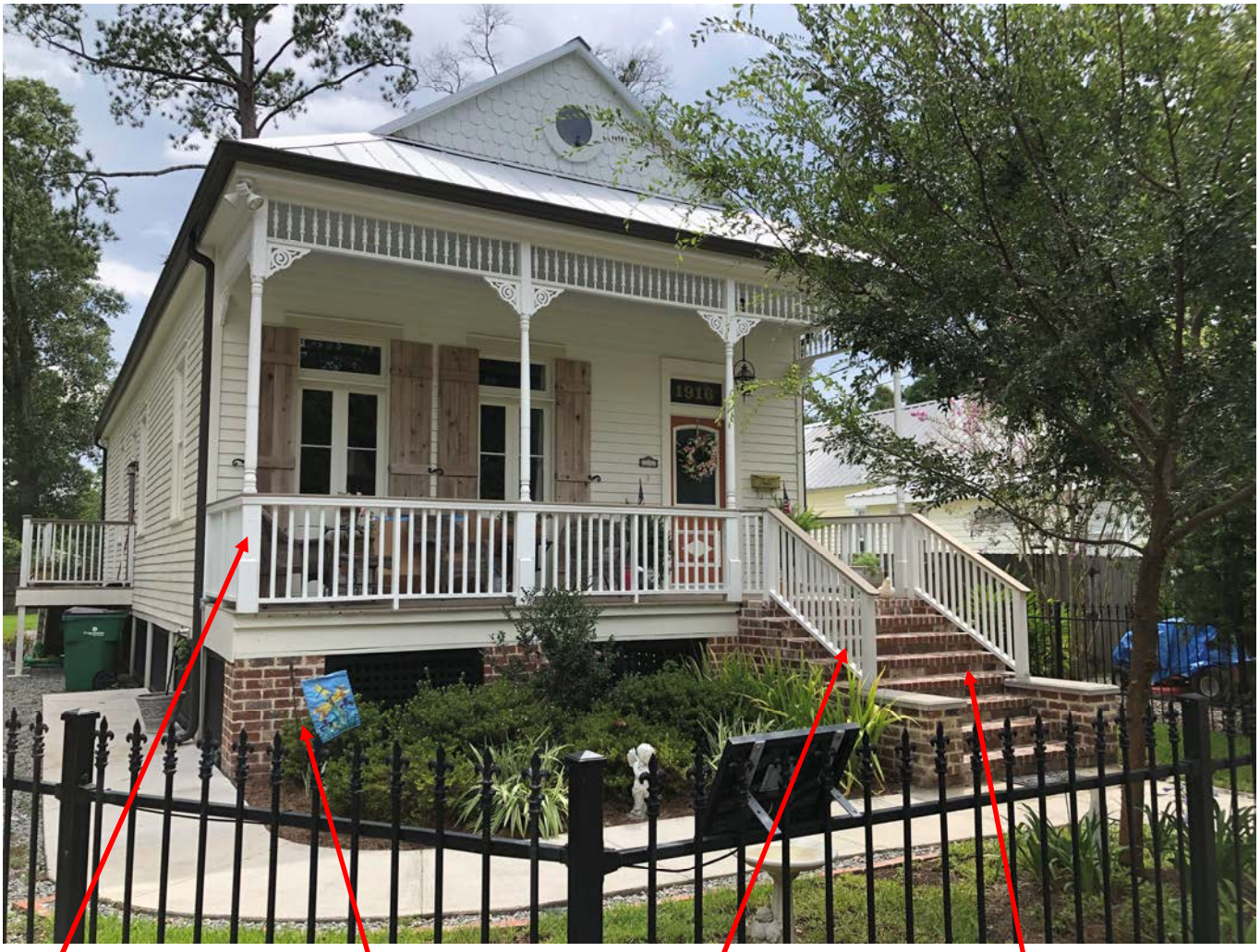
Bungalow Before and After Low Elevation

YES: *Porch columns and foundation piers align.*

YES: *Wide skirt board divides porch and piers.*

YES: *Stair landing is at the level of the original porch.*

Resiliency Guidelines—Overall Approach: Low Increase Building Elevation



YES: *Porch columns are centered over the brick piers.*

YES: *Retention of the historically appropriate raised pier foundation design.*

YES: *Stairs were reconstructed to match the original design.*

YES: *Brick stairs match brick piers.*

Resiliency Guidelines—Overall Approach: Low Increase Building Elevation

YES: *Rebuilt wood staircase duplicates historic porch stairs.*

YES: *Stone piers extended to ground and porch columns align with the center of the pier.*

YES: *Slatted wood panels between the foundation piers are of an appropriate design used historically.*

YES: *Porch column centerlines and foundation centerlines match.*

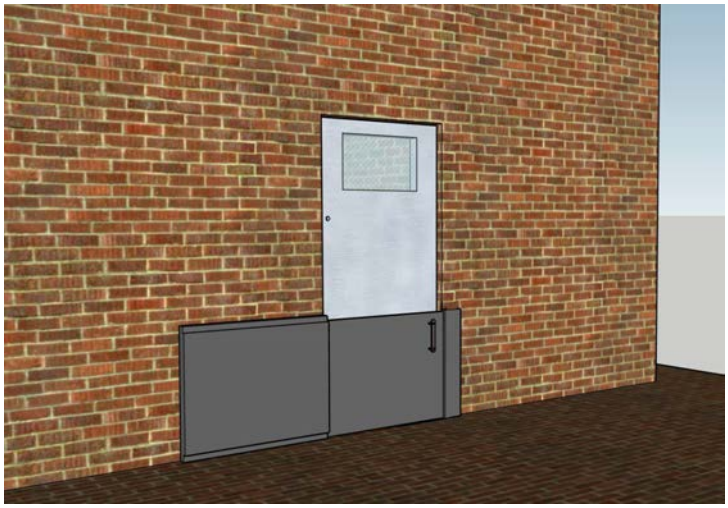
YES: *New landscaping will be added to help screen the elevation height.*

34.0 COMMERCIAL BUILDING FLOODPROOFING

Commercial property owners in Madison are encouraged to install or retrofit floodproofing measures which have the least visual and physical impact to their historic buildings. The most common approaches are "dry floodproofing" and "wet floodproofing."

DRY FLOODPROOFING

Dry floodproofing are methods which employ barriers to keep water out of a building. This is accomplished through creating a watertight seal on the building's foundation and perimeter walls below the flood risk level. All openings below the flood risk level must be designed to be temporarily or permanently closed. For downtown commercial buildings this could include the installation of temporary flood panels at door, storefront, window, and vent openings. It may also be appropriate to install small floodwalls to protect openings such as window wells at rear elevations.



Dry floodproofing may include the installation of temporary flood panels at doorways and storefronts as shown above and below.

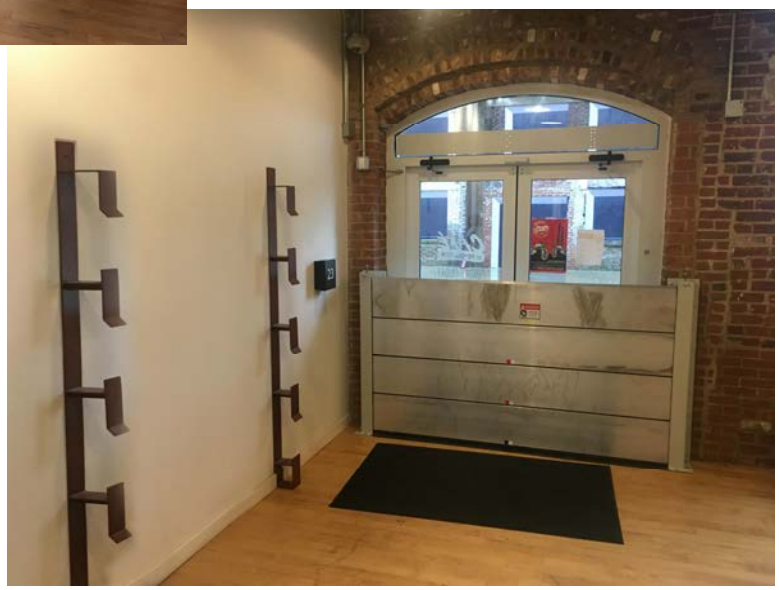
WET FLOODPROOFING

Wet floodproofing is a method to reduce damage that typically involves three elements: allow floodwaters to enter and exit a building in such a manner that the flood waters exert equal pressure on both sides of a wall during a flood event, use flood damage-resistant materials when appropriate, and elevate utility service and equipment.

When evaluating a building for wet floodproofing it is important to assess how water flows and drains around the building. Property owners of commercial buildings which share brick party walls may need to develop an overall approach to drainage for their buildings or for an entire block of interconnected buildings. Appropriately sized and placed flood vents will need to be added in the foundation to allow floodwaters to enter and exit the building. This may require retrofitting storefronts with flood vents which are designed to both meet FEMA standards and also be compatible with the building's design.

Floodproofing for commercial buildings can include the temporary addition of flood shields on doorways.

Temporary flood panels are now widely available to protect downtown commercial buildings. When high water events are anticipated these can be erected to minimize flood damage.



When planning for flooding, having flood shields available for deployment is recommended. This commercial building has the individual flood shield panels stored near the entrance (above) so they can be quickly installed when needed (right).

Wet floodproofing may be a less effective approach for historic commercial buildings than dry floodproofing. Allowing water to enter and exit a historic commercial building may result in substantial damage to floors, walls, and structural systems. Historic commercial buildings often retain old-growth wood floors and plaster over wooden or brick walls. To some degree these historic materials are water resistant and can be dried, cleaned and maintained. However, repeated flood events may require the consideration of more water-resistant materials to meet flood insurance and FEMA standards.

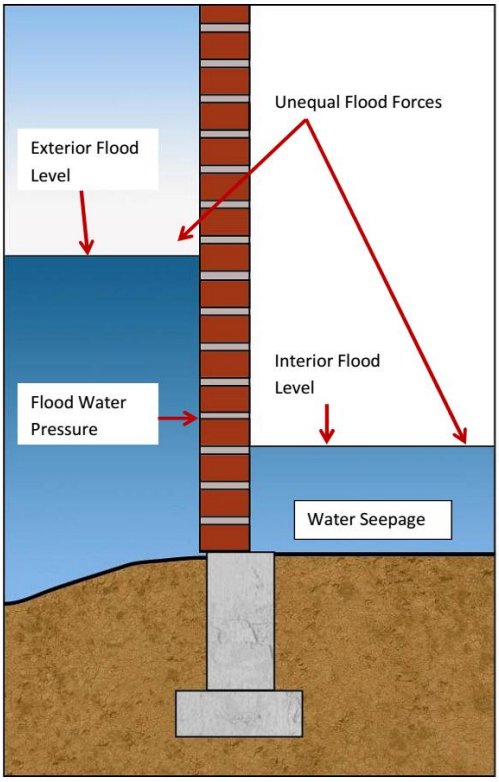
In any wet floodproofing project it is important to relocate utilities from basements or at-grade exteriors and place them on roofs, upper floors, or on exterior platforms elevated above the DFE. Such utilities may include electrical outlets, service panels, and meters, mechanical, plumbing, cable, and internet equipment. This action is essential to maintain business utilities during and after a flood event and to reduce replacement costs. Elevating utility service for a building will expedite recovery by allowing service to continue unimpeded or to be restored when services are back on-line.

Another floodproofing approach is to elevate the first floor level of historic commercial buildings above the DFE if there is sufficient floor-to-ceiling heights. After entering the foyer of the building, patrons can either utilize stairs or an ADA compliant ramp to access the first floor level. This allows the foyer of the building to be designed with water-resistant materials.

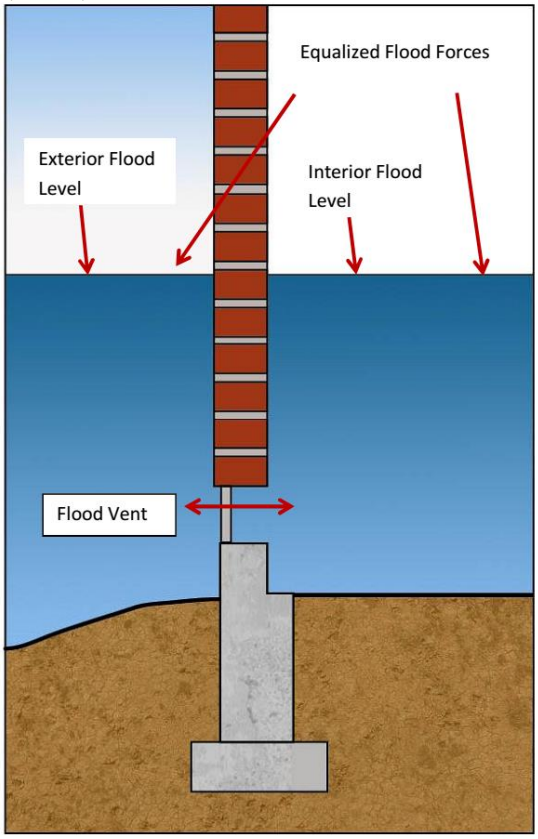
DESIGN GUIDELINES FOR COMMERCIAL BUILDING FLOODPROOFING

34.1 Dry floodproofing is typically recommended to areas where the flood risk is limited or where flooding is typically no more than three feet (3') deep.

34.2 Develop a strategy for resilience where the historic materials and features are not damaged during implementation/installation and where changes to facilitate floodproofing can easily be removed without damaging historic materials or features.



During a flood, water pressure on a storefront's brick bulkhead panel can result in interior flooding and damage (above) while wet floodproofing allows the water to enter and exit via flood vents (below).



34.3 Use existing historic materials such as historic metal foundation vents as much as possible in any floodproofing project.

34.4 Dry floodproofing techniques, such as temporary barriers, shields, and panels that can be stored on site and quickly installed, are recommended.

34.5 Design and install temporary barriers in a manner where historic materials and features are not damaged during installation and where they can be easily removed without altering historic materials and features.

34.6 Temporary barriers should be stored on site, accessible, and easily installed.

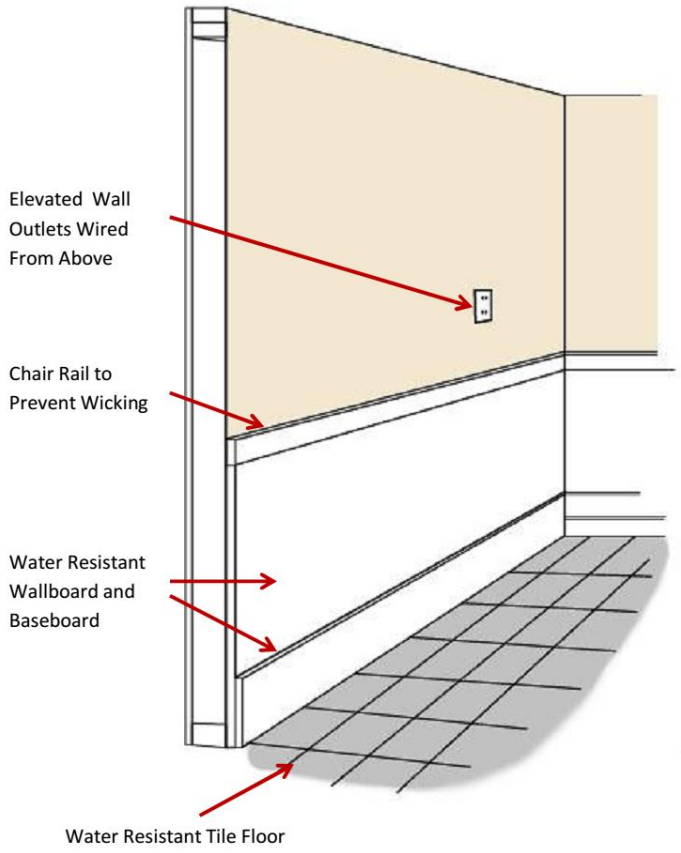
34.7 Repair rather than replace damaged historic materials. Repair damaged original materials that are flood-resistant such as old-growth wooden floors and plaster walls.

34.8 Historic lime-based plaster walls should be repaired with similar materials. This material has the ability to dry and be maintained. The removal of lime-based plaster and replacement with non-water resistant gypsum-based plaster is not appropriate.

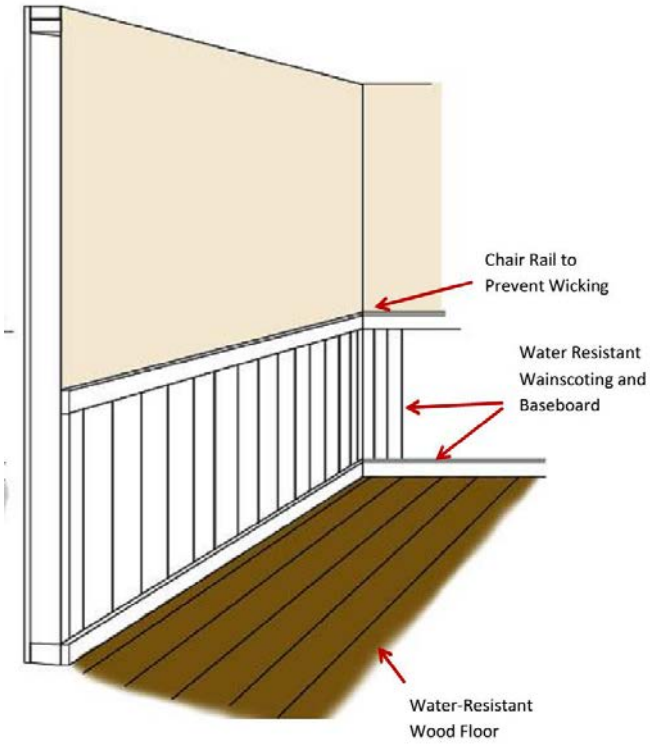
34.9 If the extent of damage does not allow repair, replace with compatible water-resistant materials. FEMA may require replacement using flood-resistant materials. Consult FEMA Technical Bulletin 2, "Flood Damage-Resistant Materials Requirements" if replacement is necessary.

34.10 Relocate utilities that are below the DFE from basements and lower floor levels to upper floors, elevated platforms, roofs, or other appropriate locations above the DFE.

34.11 It may be appropriate to raise the height of interior first floors on commercial buildings which have sufficient floor-to-ceiling heights to avoid repeated flooding.

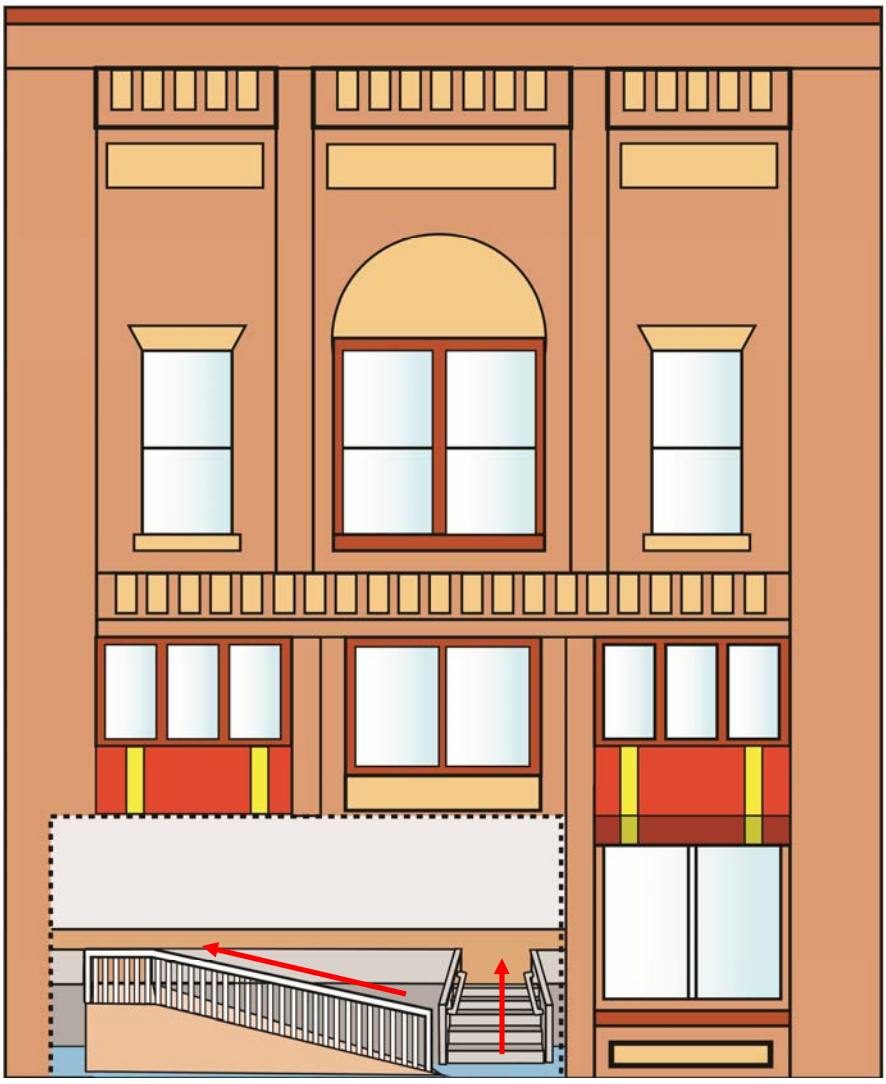


Wet floodproofing may include the addition of water-resistant surfaces and materials. Following a flood these materials should have the ability be retained or replaced at minimal cost.

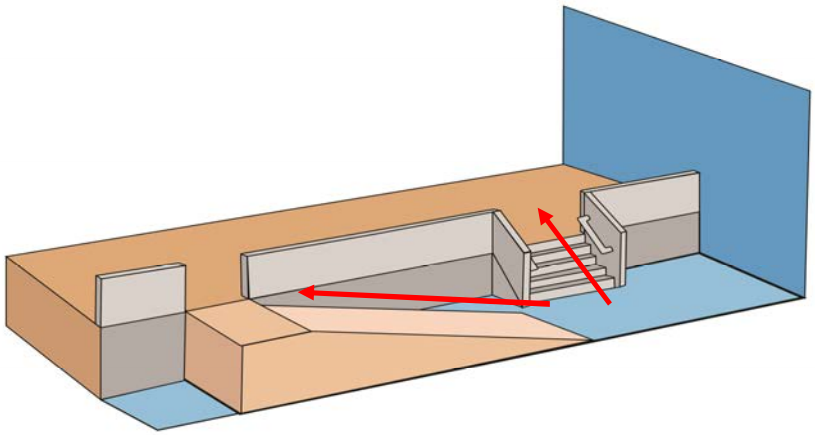


Another strategy for floodproofing commercial buildings is to harden the storefront and raise the interior first floor level. In this approach the frame storefront bulkheads are replaced with concrete and a parged surface (above). (Photos courtesy of FEMA, Darlington, Wisconsin).

After entering the business, shoppers can either use an ADA compliant ramp (left) or go up the stairs to the new first floor level (right). The entrance area has been retrofitted with flood resistant materials including a tile floor and tile surfaces on the stairs.



This illustrates the approach for raising the first floor of a commercial building. After entering the storefront, shoppers can either go up stairs to the new first floor level or use a ADA compliant ramp.



APPENDIX A-GLOSSARY of TERMS

Aluminum Siding: sheets of exterior architectural covering, usually with a colored finish, fabricated to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

Applied Woodwork: plain, carved, milled, or turned woodwork applied in decorative patterns to wall surfaces.

Arcade: a series of regularly spaced arches or arched openings supported on piers or columns attached to or detached from a wall.

Arch: a self-supporting structure that spans an opening, usually formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents Classical or Romanesque influence whereas a pointed arch denotes Gothic influences.

Archaeological Resources: man-made artifacts, deposits, features or objects made by people or materials altered by human activity; usually recovered from or found at a historic or prehistoric site.

Architectural Integrity: a measure of the completeness or intactness of a property's architectural identity.

Architrave: the lowest part of an entablature, sometimes used by itself as a casing for a window or door.

Asbestos Siding: dense, rigid material containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a high resistance to heat flow. It is usually applied as large overlapping shingles.

Ashlar: squared, but rough-hewn, block of stone masonry set in horizontal or random courses.

Asphalt Shingle: a shingle manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather.

Asphalt Siding: siding manufactured from saturated constructed felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to the weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s.

Attic: the upper level of a building, not of full ceiling height, directly beneath the roof.

Awning: a roof-like covering of canvas, often adjustable, over a window, a door, etc., to provide protection against the sun, rain, and wind. Aluminum awnings were developed in the 1950s.

Balloon Framing: a method of wood-frame construction, referring to the skeletal framework of a building. Studs or uprights run from sills to eaves, and horizontal bracing members are nailed to them.

Balustrade: a row of vertical balusters topped by a handrail applied to stairways, porches, and rooflines.

Band (Band Course, Bandmold, Belt): flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

Bargeboard (also Vergeboard): a wooden member, usually decorative, suspended from and following the slope of a gable roof. Bargeboards are used on buildings inspired by Gothic forms.

Bay: an opening or division along the face of a structure. For example, a wall with a door and two windows is three bays wide.

Base Flood Elevation (BFE): is the elevation of flooding, including wave height, having a one percent chance of being equaled or exceeded in any given year (also known as "base flood" and "100-year flood").

APPENDIX A-GLOSSARY of TERMS

Bay Window: multi-sided, projecting window structure that has its base on the ground, forming an extension of interior floor space.

Belt Course: a projecting course of bricks or other material forming a narrow horizontal strip across the wall of the building, usually to delineate the line between stories, also referred to as a stringcourse.

Belvedere: rooftop structure (i.e., small lookout tower), usually with windows on all sides.

Bond: the pattern in which bricks are laid in the formation of a wall, also referred to as brick bonding pattern.

Box Cornice: a hollow, built-up cornice usually made up of boards and molding.

Boxed Gutter: a gutter enclosed within a soffit or cornice trim and thus concealed from view.

Bracket: a decorative support feature, either plain or ornamental, located under eaves or overhangs.

Bulkhead: the panel below a storefront display window, usually of frame or brick.

Bungalow Style: an early twentieth-century architectural style that grew out of the Arts and Crafts movement of the nineteenth century. Typical characteristics are long, low profiles; overhanging, bracketed eaves; and wide engaged porches with square, squat brick piers supporting wood posts.

Buttress: a vertical mass of masonry projecting from or built against a wall to counteract the thrust of an arch, roof, vault, or other structure. Sometimes wooden buttresses are added to the frame Gothic Revival-style buildings as decorative, but not supporting features.

Ca. or **Circa**: used before a date to indicate "approximate."

Capital: the topmost member, usually decorated or molded, of a column or pilaster.

Casement Window: a side-hinged window which opens out from a building.

Character-Defining: architecturally refers to features or details of a building that are significant in defining its architectural or historic character.

Clapboard: horizontal wooden siding boards, tapered at the upper end and applied so as to cover a portion of a similar board underneath and to be covered by a similar one above. The exposed face of clapboard is usually less than six inches wide. This was the common outer face in the nineteenth- and early twentieth-century buildings.

Clerestory: windows located relatively high in a wall, often forming a continuous band. This was a feature of many Gothic cathedrals and was later adapted to many of the Revival styles found here.

Clipped Gable: a gable in which the peak at either end is truncated and angled back to the ridge to form a small hip. See "Jerkinhead."

Colonnade: a series of columns supporting an entablature.

Colonnette: a small-scale column, generally employed as a decorative element on mantels, over-mantels, and porticoes.

Column: a vertical support that consists of a base, shaft, and capital. They are circular in plan and usually slightly tapering. Columns, along with their corresponding entablatures are classified into five orders: Doric, Tuscan, Ionic, Corinthian, and Composite.

Common Bond: a method of laying brick wherein one course of headers is laid for every three, five, or seven courses of stretchers.

Contributing Structure: a structure determined by the Indiana SHPO or the Madison Historic Design Board of Review to possess historical or architectural significance that has contributed to the special nature of the Madison Historic District.

APPENDIX A-GLOSSARY of TERMS

Coping: the cap or the top course of a masonry wall or chimney.

Corbel: a stepped series of stone blocks or bricks that project outward and upward from a wall surface, sometimes to support a load and sometimes for decorative effect.

Corner Boards: vertical boards nailed on the exterior corners of frame buildings to provide a method of finishing and joining the ends of the weatherboards.

Corner Block: decorative square block located on the upper corner of door and window surrounds.

Cornice: the uppermost part of an entablature usually used to crown the wall of a building, portico, or ornamental doorway. The term is loosely applied to almost any horizontal molding forming a main decorative feature, especially to a molding at the junction of walls and ceiling in a room.

Cresting: ornamental ironwork or woodwork, often highly decorative, used to embellish the ridge of a roof or the curb or upper portion of a mansard roof.

Cross-Buck: a style or feature that imitates the intersecting diagonals of structures with cross-bracing.

Crown Molding: the upper molding of a cornice, often serving to cap or crown the vertical facing of fascia of a boxed cornice. Also, the term is frequently given to the molding used to decorate the joints between walls and a ceiling.

Cupola: a roof-top structure, having a domed or hipped roof supported by a circular or polygonal base. Occurring on the roof of a building, serves as a lantern, belfry, or belvedere.

Demolition
The complete removal or destruction of any structure excluding its foundation

Dentil: one of a series of small, closely spaced blocks, often tooth-like, used as ornamental element of a classical cornice.

Design Flood Elevation (DFE): The DFE is a regulatory flood elevation adopted by a community to add additional height as a factor of safety.

Doric Order: a classical order characterized by simple unadorned capitals supporting a frieze of vertically grooved tablets or triglyphs set at intervals.

Dormer: a window built into a sloping roof with a roof of its own.

Door Hood: a small, roofed projection over a doorway, usually supported by brackets.

Double-Hung Window: a window with two sashes that open and close by sliding up and down in a cased frame.

Downspout: a vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or cistern.

Dry Floodproofing: The process of using barriers and other techniques to prevent water from entering a building or structure.

Eave: the part of the sloping roof that projects beyond the wall.

Elevation (Buildings): the process of raising an existing building on its foundation to a height above projected future high water caused by storms and floods.

Elevation: the exterior face of a building, usually denoted by the direction it faces (such as, the west elevation). Also denotes a drawing showing the vertical elements of a building, either exterior or interior, as a direct projection to a vertical plane.

Elevation Certificate: a form for property owners which identifies the height of the lowest floor relative to the Base Flood Elevation (BFE).

APPENDIX A-GLOSSARY of TERMS

Ell: a secondary wing or extension of a building, often a rear addition, positioned at right angles to the principal mass.

Engaged Porch: a porch the roof of which is continuous structurally with that of the main roof of the building.

English Bond: a method of laying brick wherein one course is laid with stretchers and the next with headers, thus bonding the double thickness of brick together and forming a high-strength bond of alternating courses of stretchers and headers.

Entablature: the horizontal part of a Classical order of architecture, usually positioned above columns of pilasters. It consists of three parts: the lowest molded portion is the architrave; the middle band is the frieze; the uppermost is the cornice.

Fabric: the physical material of a building, structure, or city, connoting an interweaving of component parts.

Façade: front or principal elevation of a building. May also refer to other prominent exterior faces.

Fan: a semicircular or elliptical frame above a door or window, or in the gable ends of a building; usually filled with radiating wood louvers.

Fanlight: a semicircular window, usually above a door or window, with radiating muntins or tracery, also called a "lunette."

Fascia: a flat board with a vertical face that forms the trim along the edge of the roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

Fenestration: the arrangement of windows, doors, and other exterior openings on a building.

Finial: an ornament, usually turned on a lathe, placed on the apex of an architectural feature such as gable, turret, or pediment.

Flashing: a thin impervious material placed during construction to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

Flemish Bond: a method of laying brick wherein headers and stretchers alternate in each course and, vertically, headers are placed over stretchers to form a bond and give a distinctive cross pattern.

Flood Insurance Rate Map (FIRM): FIRMS are the official maps for a community on which FEMA has delineated the Special Flood Hazard Areas (SFHAs), the Base Flood Elevations (BFEs) and the risk premium zones applicable to the community.

Flush Siding: an exterior wall treatment consisting of closely fitted horizontal boards with joints that are carefully to be hidden and flush, giving a very uniform, flat siding appearance.

Fluted: having regularly spaced vertical groves or flutes, such as on the shaft of a column.

Foundation: the supporting portion of a structure below the first-floor construction, or below grade, including footings.

Freeboard: is an additional amount of height above the Base Flood Elevation (BFE) which is the level at which a structure's lowest floor must be elevated or flood proofed to be in accordance with a community's floodplain management regulations.

French Window: a long window reaching to the floor level and opening in two leaves like a pair of doors.

Frieze: the middle portion of a Classical entablature, located above the architrave and below the cornice. The term is usually used to describe the flat, horizontal board located above the weatherboards of most houses.

Gable: the vertical, triangular part of a building with a double sloping roof, from the cornice or eaves up to the ridge of the roof and forming a triangle.

APPENDIX A-GLOSSARY of TERMS

Gable Roof: pitched roof with two sloping sides that meet at a ridge.

Gambrel Roof: a gable roof with two pitches on each side, the lower pitch being steeper.

German Siding: wooden siding with a concave upper edge that fits into a corresponding rabbet in the siding above, also called "drop siding."

Gutter: a shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.

Half-timbering: a method of construction composed of exposed timber framing, with the spaces filled in with brickwork or plaster.

Hardening is the term to describe making buildings more floodproof and windproof through exterior barriers, window shutters and other preventive techniques

Header: the short end of a brick, sometimes glazed.

High Increase Building Elevation is the elevation of a historic building due to the threat of imminent flooding where the historic integrity of the building will most likely be lost due to the increased elevation and the resulting changes to the landscape, such as increased set back, relationship to adjacent buildings, alterations to the staircase, handicap accessibility etc.

Hip, or Hipped, Roof: a roof that slopes back equally from each side of a building. A hip roof can have a pyramidal form or have a slight ridge.

Historic: At least fifty or more years old or may have other architectural significance.

Hood Molding: projecting molding over a window or door opening.

Jamb: the vertical sides of an opening, usually for a door or window.

Jerkinhead Roof: see "Clipped Gable."

Joist: one of a series of parallel timbers or beams, usually set on edge, that span a room from wall to wall to support a floor or ceiling; a beam to which floorboards, ceiling boards, or plaster lathes are nailed.

Knee Brace: a wooden, triangular brace that supports the eaves of a building. Frequently used in the construction of Craftsman Style residences.

Knee Window: a small, horizontal attic window, just below the roofline.

Label Lintel: molded lintelboard that extends downward part way along the sides of an opening and then outward at the ends.

Lattice: a network, often diagonal, of interlocking lath or other thin strips that cross each other at regular intervals, used as screening, especially in the base of a porch.

Light: a single pane of glass.

Lintel: a horizontal stone, brick, cast iron, or wooden beam that spans the top of a door or window opening, carrying the weight of the structure above.

Lintelboard: a wooden board above window or door openings; sometimes ornamental.

Louver: a series of horizontal, overlapping, downward-sloping slats, which shed rain while admitting light and air.

Low Increase Building Elevation is the elevation of a historic building due to the threat of imminent flooding without significant changes to its historic integrity.

Lunette: a semicircular or crescent shaped opening.

APPENDIX A-GLOSSARY of TERMS

Mansard Roof: a roof having two slopes on all four sides, the lower slope being steeper and longer than the upper slope.

Masonry: brick, block, or stone which is secured with mortar.

Massing: the overall configuration or composition of the major volumes of a building exterior.

Modillion: a small horizontal, scrolled, block(s) or bracket(s), used in regularly spaced series to support the overhanging section of a cornice.

Molding: a decorative band having a constant profile or having a pattern in low relief, generally used in cornices or as trim around openings.

Monumental Portico: large, two-story high porch supported by massive freestanding columns.

Mullion: a vertical member dividing a window area and forming part of the window frame.

Muntin: a horizontal, vertical or diagonal bar or member supporting and separating panes of glass in a sash or door.

National Flood Insurance Program (NFIP): a federal agency that provides insurance to help reduce the socio-economic impact of floods.

Newel Post: the principal post used to terminate the railing or balustrade of a flight of stairs.

Ogee: a double curve formed by the combination of a convex and concave line, similar to an S-shape.

One Hundred (100) Year Flood: is a term used to describe the recurrence interval of floods. The 100-year recurrence interval means that a flood of that magnitude has a one percent (1%) chance of occurring in any given year.

Order: in classical architecture, the specific configuration and proportions of a column, including the base, shaft, capital, and entablature.

Oriel Window: multi-sided projecting window on a building that does not extend to the ground.

Palladian Window: a window design featuring a central arched opening flanked by lower square-headed openings separated from them by columns, pilasters, piers, or narrow vertical panels.

Panel: a portion of a flat surface set off by molding or some other decorative device.

Parapet: a low wall along a roof, or terrace directly above an outer wall that is used as decoration or protection.

Pavilion: section of a building façade that projects forward from the main wall.

Pedestal: a support for a column, pilaster, or urn.

Pediment: a crowning element of porticos, pavilions, doorways, and other architectural features, usually of low triangular form, with a cornice extending across its base and carried up the raking sides; sometimes broken in the center as if to accommodate an ornament; sometimes of segmental, elliptical, or serpentine form.

Pier: a masonry structure which elevates and supports a building or part of a building.

Pilaster: a shallow pier or rectangular column projecting only slightly from a wall, also called an engaged column. Pilasters are usually decorated like columns with a base, shaft, and capital.

Pinnacle: small, pointed ornament with square or rounded sides. Usually found crowning rooftop features.

Pitch: the slope of a building element, such as a roof, in relation to the horizontal.

Porte Cochere: a projecting porch that provides protection for vehicles and an entrance to a building; a common feature of the early twentieth century Colonial Revival and Craftsman styles.

Portico: a colonnade supporting a roof at the entrance to a building together with an entablature and often a pediment.

Portland Cement: a very hard and strong hydraulic cement (one that hardens under water) made by heating a slurry of clay and limestone in a kiln. This type of cement is usually not appropriate when repairing or repointing nineteenth century buildings because it is too hard for historic bricks and will damage them over time.

Post: wooden porch member, usually square, turned, or chamfered.

Pyramid Roof: a hipped roof over a square structure, the roof having four sides and no ridge, the slopes culminating in a peak, also called a pavilion roof.

Queen Anne Window: clear-paned windows surrounded or topped by a border of small panes of stained glass.

Quoin: ornamental blocks of wood, stone, brick, or stucco placed at the corners of a building and projecting slightly from the front of the façade.

Rafter Tails: eave rafter ends that are exposed.

Rafters: structural timbers rising from the plate at the top of the wall to the ridge of the roof and supporting the roof covering.

Rake board: trim members that run parallel to a roof slope and form the finish between the wall and a gable roof extension.

Regulatory Flood Protection Elevation (RFPE): refers to the Base Flood Elevation (BFE) plus the freeboard adopted by a community.

Returns: horizontal portions of a cornice that extend part of the way across the gable end of a structure at eave level.

Resiliency is the process by which properties are able to withstand, respond to, and recover from a flood or high water event.

Restoration: the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Reveal: the side of a recessed door or window opening.

Ridge: the horizontal junction between two opposite sides of a roof, located at the highest point of the roof.

Rustication: masonry or wood in which each principal face is rough or highly patterned with strongly emphasized joints to give a bold effect.

Sash: the frame, usually of wood, that holds the pane(s) of glass in a window; may be moveable or fixed; may slide vertically or may be pivoted.

Scale: the proportions of a building in relation to its surroundings, particularly other buildings in the surrounding context.

Segmental Arch: an arch formed on a segment of a circle or an ellipse; radius is less than a semicircle.

Shaft: the principal vertical part of a column, between the base and the capital.

Shed Roof: a roof shape having only one sloping plane.

Shingle: a roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion. Shingles are sometimes used in place of siding on walls, gables, or dormers.

Shutters: wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors to cover and protect the opening.

Sidelight: a framed area of fixed glass of one or more panes positioned to either side of a door or window opening.

Sill: a heavy horizontal timber positioned at the bottom of the frame of a wood structure that rests on the top of the foundation; also, the horizontal member below a door or window frame.

Slab-on-Grade Construction: a poured concrete foundation built directly on the graded plot.

Soffit: the exposed undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, lintel, or vault.

Special Flood Hazard Area (SFHA): a term used by FEMA in the National Flood Insurance Program (NFIP) to refer to the geographical area covered by the floodwaters of the base or 100-year flood (an area of land that has an approximate one percent (1%) probability of a flood occurring on it in any given year.

Splayed Lintel: a lintel whose ends are angled inward, such as the top is wider than the bottom.

Standing Seam: a type of metal roof that has raised interlocking seams which join one panel to the next.

Stretcher: the long face of a brick when laid horizontally.

String Course: a projecting course of bricks or other material forming a narrow horizontal strip across the wall of a building, usually to delineate the line between stories, also called a belt course.

Stucco: an exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

Surround: the frame and trim surrounding the sides and top of a window or door opening, sometimes molded.

Terra Cotta: a ceramic material, molded decoratively and often glazed, used for facings for buildings or as inset ornament.

Tongue and Groove: a joinery system in which boards are milled with a tongue on one side and a tightly joined groove on the other so that they can create a flush surface alignment.

Tracery: an ornamental division of an opening, especially a large window, usually made with wood or stone. Tracery is found in buildings of Gothic influence.

Transom (Over-Door Light): a narrow horizontal window unit above a door or window.

Trim: the decorative framing of openings and other features on a façade.

Turned: fashioned on a lathe, as in baluster, newel, or porch post.

Turret: a small tower, often located at a corner.

Valance: decorative band of open woodwork running under the roofline of a porch.

Verandah: a roofed, open porch, usually covering an extensive area.

Vernacular: in architecture, as in language, the nonacademic local expressions of a particular region. Reflecting native or popular taste as opposed to a formal style. For example, a vernacular Greek Revival structure may exhibit forms and details that are derived from the principals of formal Classical architecture but are executed by local builders in an individual way that reflects both local or regional needs, tastes, climactic conditions, technology, and craftsmanship.

Wall Dormer: dormer created by the upward extension of a wall and a breaking of the roofline.

Water Table: a belt course differentiating the foundation of a masonry building from its exterior walls.

Weatherboard: wood siding consisting of overlapping horizontal boards usually thicker at one edge than the other.

Wet Floodproofing: A resilience approach where water is allowed to flow through a building or structure with no or minimal damage.

APPENDIX B–FEDERAL TAX CREDITS FOR INCOME-PRODUCING PROPERTIES

Federal Tax Credit

Since 1976, more than 42,000 buildings have been rehabilitated across the country, generating over $84 billion in private investment in historic buildings nation-wide. The Federal Tax Credit for Rehabilitation reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs or costs of site work or new construction. To qualify for the historic tax credit properties must meet the following criteria:

The building must be listed in the National Register of Historic Places either individually or as a contributing resource within a listed district. For buildings located within listed districts, current information on the subject building must be submitted for the National Park Service to verify that it still contributes to the district, thus qualifying as a "certified historic structure" for the purpose of the tax credit program. **NOTE: Most buildings in the Madison Historic District would be considered contributing and qualify for the tax credit.**

The rehabilitation project must meet the "substantial rehabilitation test," which means that the cost of rehabilitation must exceed the pre-rehabilitation cost of the building. Generally, this test must be met within two years or within five years for a project completed in multiple phases. The cost of a project must exceed the greater of $5,000 or the building's adjusted basis. The following formula will help you determine if your project will be substantial:

A - B - C + D = adjusted basis
A = purchase price of the property (building and land)
B = the cost of the land at the time of purchase
C = depreciation taken for an income-producing property
D = cost of any capital improvements made since purchase

The credit is available only to properties rehabilitated for income-producing purposes, including commercial, industrial, agricultural, rental residential or apartment use. After rehabilitation, the structure must remain income producing for five years, during which time all further alterations must continue to be reviewed and approved to verify compliance with the program. The credit cannot be used to rehabilitate your private residence. However, if a portion of a personal residence is used for business, such as an office or a rental apartment, in some instances the amount of rehabilitation costs spent on that portion of the residence may be eligible for the credit.

The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

For additional information on the Federal Tax Credit for Rehabilitation, including current application procedures, please contact the Indiana Department of Natural Resources, Division of Historic Preservation and Archaeology (contact information in Appendix C).

APPENDIX C–STATE TAX CREDIT FOR RESIDENTIAL PROPERTIES

Indiana Residential Historic Rehabilitation Tax Credit

Provisions of the credit

A property listed in the Indiana Register of Historic Sites and Structures may be eligible for a state income tax credit equal to 20% of the total amount spent on the rehabilitation of the property when the property is used as the owner's primary dwelling. The state-wide allocation for the programs is $250,000 per state fiscal year and applicants are placed in a queue to receive the credit based on when their project is completed and receives final approval.

Administration

The Indiana Residential Historic Rehabilitation Tax Credit is administered by the Indiana Department of Natural Resources, Division of Historic Preservation and Archaeology.

Eligibility Requirements

- ⇒ The applicant must exceed $10,000 in qualified rehabilitation or preservation expenditures.
- ⇒ The rehabilitation plans must comply with the *Secretary of the Interior's Standards for Treatment of Historic Properties* and must be approved by the Indiana Division of Historic Preservation and Archaeology (DHPA).
- ⇒ The rehabilitated property must be owned by the taxpayer(s) and used and occupied by the taxpayer(s) as their principal residence.
- ⇒ The rehabilitated property must be located in the state of Indiana.
- ⇒ The rehabilitated property must be listed on the Indiana Register of Historic Sites and Structures.
- ⇒ Properties listed in the National Register of Historic Places are also listed in the Indiana Register of Historic Sites and Structures. This would include all contributing buildings within the boundaries of the listed Madison Historic District.
- ⇒ The property must be at least 50 years old.
- ⇒ The rehabilitation or preservation work must be completed within 2 years after beginning demolition or construction, or within 5 years if the project is filed as a phased project.

Other Requirements

- The property owner must retain the property for 5 years after completing the rehabilitation, otherwise the tax credit will be recaptured.
- The tax credit may also be recaptured if additional modifications are made within 5 years that do not meet the standards of the DHPA.
- The unused portion of an approved credit may be carried forward on a taxpayer's subsequent returns for up to 15 years.

Application Procedure (described in brief)

Boxes 1-6 of the application form will need to be completed and submitted along with current color photographs (clearly labeled) and plans as needed prior to work beginning. All work must follow the Secretary of the Interior's Standards for Rehabilitation (and the Guidelines for Rehabilitating Historic Buildings) and any relevant Preservation Briefs. These documents are published by the National Park Service and available on their website. **SEE APPENDIX D**

The DHPA encourages applicants to obtain approval of Part 2 *before* beginning any rehabilitation work whenever possible to avoid potentially irrevocable alterations to the historic character of the building, which could result in the denial of the tax credit

Once the application is received it will be reviewed within 30 days, during which time additional information may be requested. A response letter will be sent to the applicant along with the approved form with boxes 7 and 8 completed. This will need to be retained until the work is completed.

Once the work is complete then the applicant will complete Box 9 with the final costs and resubmit the form along with photographs showing the completed work. The final approval letter and completed form indicating the amount of the credit and the fiscal year in which it can be claimed will be returned to the applicant to be used when filing their taxes.

Contact Information

Division of Historic Preservation and Archaeology (DHPA)
402 West Washington Street
Room W274
Indianapolis, IN 46204
(317) 232-1646
DHPA@dnr.IN.gov

APPENDIX D–NATIONAL PARK SERVICE PRESERVATION BRIEFS

The following Preservation Briefs are made available by the National Park Service. The links will take you to the National Park Service's website (http://www.nps.gov/hps/tps/briefs/presbhom.htm).

1. Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2. Repointing Mortar Joints in Historic Masonry Buildings
3. Improving Energy Efficiency in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Buildings Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement & Maintenance of Historic Slate Roofs

30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wood Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings
48. Preserving Grave Markers in Historic Cemeteries
49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement
50. Lightning Protection for Historic Buildings

The National Park Service's Preservation Tech Notes also provide practical information on traditional practices and innovative techniques for successfully maintaining and preserving cultural resources. The Tech notes are available at the National Park Service's page https://www.nps.gov//tps/how-to-preserve/tech-notes.htm.

APPENDIX E–REQUIREMENTS AND RECOMMENDATIONS FOR ARCHAEOLOGY

Madisonôs historic district is more than a collection of historic buildings and landscape features that have evolved over time. The district is also a repository of sub-surface artifacts and features that provide evidence of past human activity in the area. Archaeological resources can yield important information in such areas as early settlement patterns and lifestyles, cultural practices, and the location of now vanished buildings, structures, and landscape features. Occasionally, portions of archaeological resources may be visible above-grade as well. If possible, leaving archaeological resources in their natural undisturbed state and location is preferred.

Indiana Code (IC) 14-21-1 provides protection for archaeological sites, including those located on private property. Archaeological sites with artifacts dating before December 31, 1870 are protected under this act. An "artifact" means:

(1) a feature that is:
  (A) nonportable evidence of past human behavior or activity;
  (B) found on or in the ground, including structural remains; and
  (C) formed before December 31, 1870; or
(2) an object made, modified, or used before December 31, 1870.

Human burial sites are afforded protection under various state statutes.

Known sites

If there is a known archaeological artifact/feature dating before December 31, 1870 which cannot be avoided by proposed ground disturbance, contact the Division of Historic Preservation and Archaeology (DHPA) at 317/232-1646 for guidance.

For proposed ground disturbance within 100 feet of a burial ground, contact the DHPA at 317/232-1646 for guidance regarding cemetery development plan requirements under IC 14-21-1-26.5.

Accidental discoveries

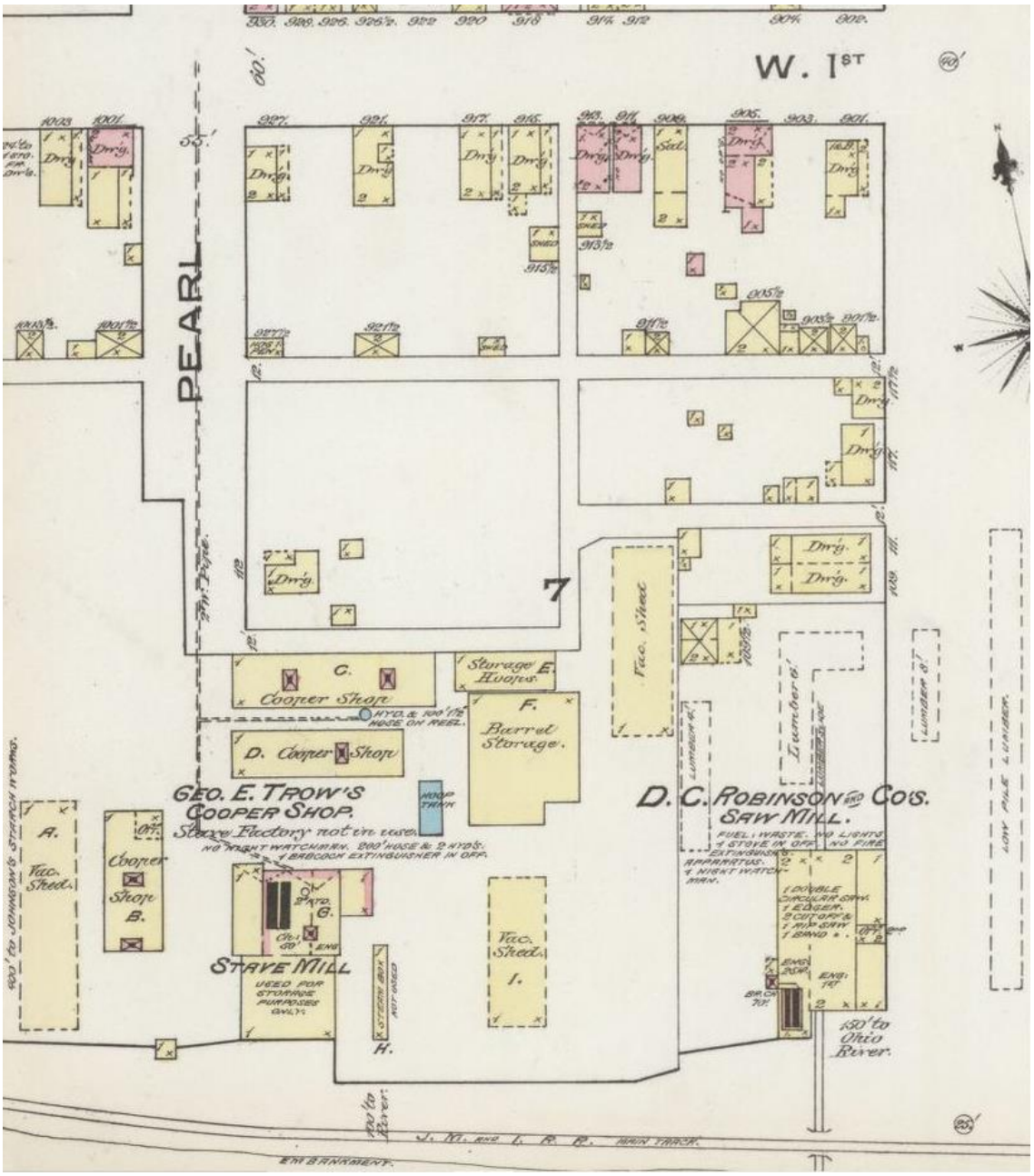
If a burial object or archaeological artifact (dating before December 31, 1870) is accidentally discovered, uncovered or moved by ground disturbance**,** immediately cease disturbing the ground and the area within one hundred feet of the artifact or burial object and notify the Indiana Department of Natural Resources (317/232-1646) within two business days after the time of the disturbance, per IC 14-21-1-29.

If human remains are encountered during earthmoving or construction, work should stop in that area, and the remains left undisturbed. The County Coroner and law enforcement should be notified as soon as possible. In addition, per IC 14-21-1-27, a person who disturbs buried human remains (of individuals who died before January 1, 1940) or burial grounds (with human remains buried before January 1, 1940) must notify the Indiana Department of Natural Resources (317/232-1646) within two (2) business days of the time of the disturbance.

Any archaeological investigation which may be required under state or federal statute would need to be carried out under the direction of a qualified archaeologist.

DESIGN RECOMMENDATIONS FOR ARCHAEOLOGY

- Preserve archaeological resources intact in their original state and location wherever possible.
- Minimize ground-disturbing activities in the historic district to avoid possible damage or destruction to known or unknown archaeological resources.



Historic resources such as Sanborn Fire Insurance Maps can provide information on buildings and structures that are no longer extant and the potential for sub-surface remains. This 1886 map shows businesses which once stood between W. First Street and the Ohio River.

APPENDIX F–MAINTENANCE RECOMMENDATIONS

WOOD

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.
2. All exposed wood should be kept painted, stained or treated with preservatives.
3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.
4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.
5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

MASONRY

1. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and shall not be used.
2. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.
3. Most silicone based and other waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

ROOFS, CORNICES, CHIMNEYS

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.
2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.
3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.
4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps and colors are acceptable.

PORCHES AND EXTERIOR ORNAMENTATION

1. Keep all porch and trim elements painted.

2. Deteriorated gutters and downspouts should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

GUTTERS AND DOWNSPOUTS

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

FOUNDATIONS

1. All water should drain away from a building and should not enter the foundation.
2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.
3. The use of splash blocks (slanted trays placed at the bottom of a downspouts to drain water away from the foundation) is recommended.

ENTRANCES

1. Doors, transoms, and sidelights should be kept clean.
2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.
3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

WINDOWS

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

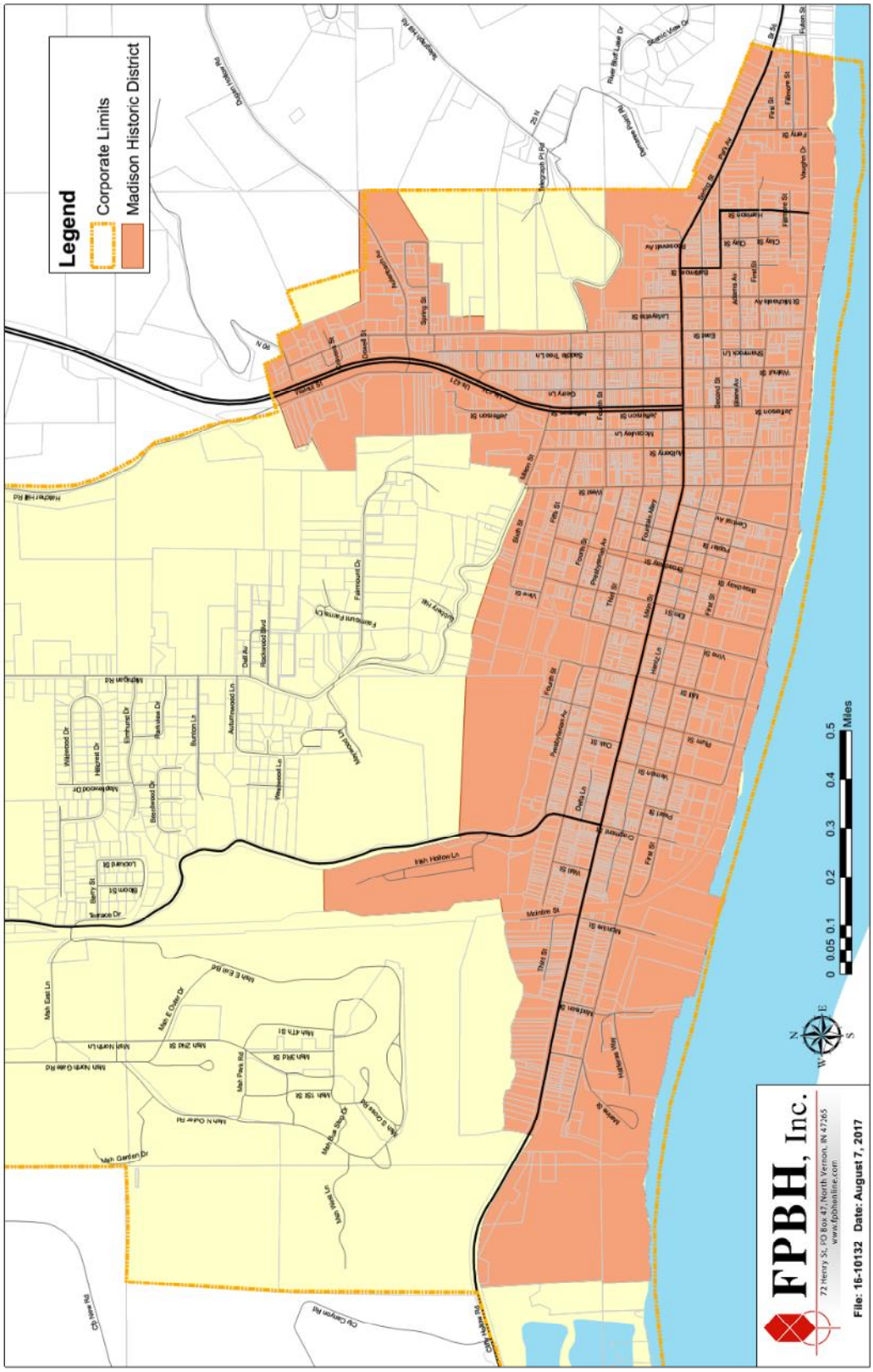
AWNINGS

1. Fabric awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

SIGNS

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted, and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

APPENDIX G–MADISON HISTORIC DISTRICT BOUNDARY MAP



Madison Historic District Boundary Map