

**HISTORIC RESTORATION GUIDELINES  
FOR  
TOWN OF NEW HARMONY, INDIANA**



**NEW HARMONY TOWN PLAN & HISTORIC PRESERVATION COMMISSION  
TOWN HALL  
P.O. BOX 340  
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## **INTRODUCTION**

The New Harmony Plan Commission was created in 1973 in accordance with ordinance 1973-2. Since 1973 one of the Plan Commissions duties has been to insure the preservation of historic buildings per ordinance 1973-2 section 4.18. Ordinance 1973-2 was established prior to 1977 when the State of Indiana passed legislation (Code 36-7-11). Indiana Code 36-7-11 allows local communities to create a commission specifically for the purpose of reviewing changes to designated historic sites. A commission created by Code 36-7-11 is normally called a "Historic Preservation Commission." Indiana Code 36-7-11 also stipulates that "if before July 1, 1977" a commission is established by an ordinance for the purpose of historic preservation, the commission may continue to operate.

In essence, since the enactment of ordinance 1973-2, the Plan Commission has been serving the dual role of Plan Commission and Historic Preservation Commission. The New Harmony Town Council decided to add the title of Historic Preservation Commission to the current Plan Commission and be in accordance with 36-7-11. This was accomplished by vote of the Town Council. The Plan Commission was renamed "New Harmony Town Plan and Historic Preservation Commission" hereafter referred to as (NHTP&HPC) or The Commission.

The NHTP&HPC's mission is to assist in the preservation and protection of historic or architecturally worthy buildings, structures, sites, monuments, streetscapes, squares, and neighborhoods that define New Harmony, and the judicious development of future construction that accords with the spirit of the age. The Commission is concerned with those elements of redevelopment, rehabilitation, and preservation that affect visual quality and building safety issues in the town of New Harmony. The Commission serves the citizens of New Harmony both as a steward of the Town and as a resource for property owners. The Commission consists of seven members appointed by the Town Council, a three-member non-voting Advisory Board, and the New Harmony Zoning Administrator.

The purpose of these guidelines is for property owners of historic buildings and other interested parties to learn the most appropriate methods of historic restoration. The Commission offers assistance to property owners in shaping changes while meeting the requirements of ordinance 1973-2. Ordinance 1973-2 provides a process that ensures that changes are within the spirit and character of New Harmony. Through the establishment of guidelines and the review process, plans are examined and evaluated before work begins. Ordinance 1973-2 does not require property owners to make changes to their historic property, nor does it apply guidelines to interior alterations or routine maintenance. However, demolition or moving of buildings/structures, conspicuous alteration in the exterior appearance (other than change in color), new construction of a principal building or accessory building to view from a public street, and any change in the type of material or design of an existing sidewalk must be evaluated and approved.

These guidelines have been created for reviewing the compatibility of changes with the existing character of New Harmony. The guidelines are based on a common sense approach to the enhancement of historic structures and written in accordance with the United States' Secretary of the Interior's Standards for Rehabilitation, which is the national model for appropriate treatment of historic buildings.

## **HISTORY**

### **History of New Harmony, Indiana**

New Harmony is the site of two of America's utopian communities. The Harmonie Society, a group of separatists from the German Lutheran Church, founded Harmonie on the Wabash (1814-1824). In 1814, led by their charismatic leader Johann Georg Rapp, they left their first American home, Harmonie, Pennsylvania. Indiana's lower Wabash Valley on the western frontier gave them the opportunity to acquire a much larger tract of land where the Harmonie Society established a remarkably well planned town that included 3000 acres of highly cultivated land, including a 18-acre vineyard and a 35-acre orchard of choice apple and pear trees, and a 5-acre vegetable garden. Four large brick dormitories, 15 two story brick and 25 two story frame family residences were built in addition to many log cabins which were put up to house the first families coming to the town. As successful manufacturers, the Harmonists also built a steam engine, several mills, two large granaries, wool and cotton factories, a threshing machine, and warehouses and stores which were carefully catalogued in a final inventory of the town that was prepared prior to its sale in 1825 to Robert Owen of New Lanark, Scotland.

Robert Owen's ambition was to create a perfect society through free education and the abolition of social classes and personal wealth. World-renowned scientists and educators settled in New Harmony. With the help of his partner William Maclure, of the Academy of Natural Sciences in Philadelphia, the Owen/Maclure community introduced educational and social reforms to America. New Harmony's scientists provided the earliest geological and natural science collections for the beginnings of the Smithsonian Institution. From 1830 until 1860 New Harmony was one of the most important training and research centers for the study of the natural sciences in America.

Many original Harmonist structures remain in New Harmony, along with several Owen/Maclure-era structures. Seventeen structures comprise the National Historic Landmark (NHL) District, as designated by the United States National Park Service (NPS) in 1965. The NHL District was later amended to include the Working Men's Institute and Murphy Auditorium. In 2001, the National Park Service designated the New Harmony National Register District, which includes most of the incorporated town of New Harmony. A further expansion of the NHL District has been proposed to the NPS to include more Harmonist and Owen period structures, and is pending approval. The Posey County Interim Report of 2004 details a complete inventory of structures that contribute to New Harmony's historic district. In 1997, The American Institute of Certified Planners designated New Harmony a National Planning Landmark.

## **IMPORTANCE OF HISTORIC PRESERVATION**

### **Why Historic Preservation**

Historic preservation challenged the concept that destruction of the built environment was somehow necessary to accommodate new growth. In the post World War II economic boom, many cities destroyed entire neighborhoods when they routed highways through them to serve suburban commuters. Other neighborhoods were demolished in the name of urban renewal. The National Preservation Act of 1966, however, recognized that a community's social, cultural, political, and economic underpinnings depended on the community itself remaining intact.

### **Historic Community Integrity**

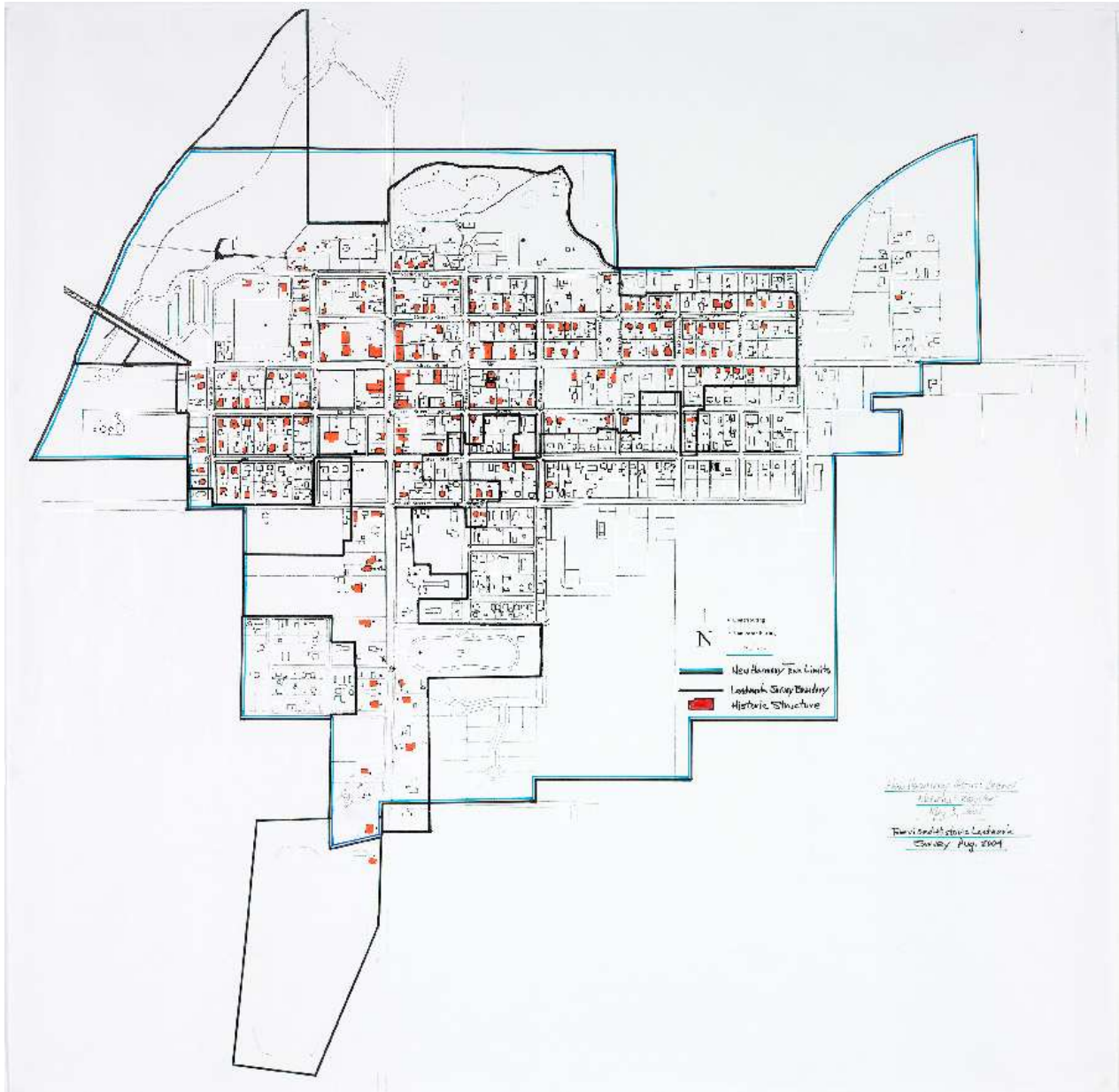
The integrity of a historic community endures a tenuous existence. If a community does not provide a locality with some sort of economic return, it risks degradation through inappropriate development and redevelopment. If too successful, on the other hand, the growing numbers of investors and visitors threaten the authenticity of the community's character that initially attracted them. As a consequence, a Historic community must continuously accommodate a host of conflicting interests such as private property rights, freedom of expression and legal aesthetics, local history and its resulting values, and economic development.

### **Local History and Values**

There are four basic characteristics that have been identified as imparting historic significance to a building or site. Either can be considered historic if any one of these characteristics is applicable. Is a building architecturally significant? Is the location associated with a notable event? Is the location associated with a notable person? And, is the building or site important to the area's historic context?

Such cultural resources are a community's touchstones - vital links to its past where earlier residents fought for an ideal, struggled for equality, or otherwise defined their community. Images of the past are constantly changing, though, because they are viewed through contemporary experiences. As a consequence, historic preservation which seeks to encapsulate an image will eventually and inevitably become irrelevant. Instead, preservation should be maintenance of those physical features of the past that reflect citizen values.

Historic preservation should maintain a community rather than displace it. A late nineteenth century Victorian building, for example, should not be embellished with the architectural details of an earlier era to make it look like a mid- eighteenth century structure. A community such as New Harmony is more readily characterized by the confident innovation that is apparent in old buildings adapted to modern usage as well as new buildings incorporated into the fabric of traditional streetscapes. Renovation and new construction that try to recreate an earlier period only serve to degrade New Harmony's authenticity.



## **Zoning and the New Harmony Town Plan and Historic Preservation Commission**

American society is based on a strong belief in private property and individual mobility. Private decision making, however, can have impacts far beyond an individual's property line. Essentially, there are four (4) legal viewpoints to be addressed by public policy as it relates to private land use. First, the property owner must be allowed legitimate use of his or her land. Second, the owner's neighbors must be protected from a nuisance, although government should not preclude legitimate owner interests. Third, the municipality must protect the public interest. The fourth viewpoint is regional, representing the area outside the municipality that may be affected by local decisions.

Within this context, zoning law has been developed to resolve land use disputes. When based on publicly adopted plans and administered with a procedural due process that is fair, zoning helps to create a community that is economically viable as well as attractive and livable. The New Harmony Town Plan and Historic Preservation Commission is appointed by the Town Council to administer the provisions of the Town Zoning Ordinance as it relates to buildings within the Town limits. These regulations are intended to protect, restore, and preserve the architectural integrity of the Town's existing historic structures and to nurture new design proposals whose conceptual vision may someday become historic. As The Commission fulfills this basic function, it must also create an atmosphere for compatible growth, with preventing the intrusion of environmental influences adverse to such purposes, and ensure that new structures and uses are in keeping with the Town's award-winning historic urban plan.

The Commission does not fulfill its mandate by regulating the use of property. As explained above, that function is accomplished through the existing Zoning Ordinance adopted by the Town Council and administered by the Town staff. The Commission's design review does not equate to zoning restrictions. Many projects have difficult design issues that require close coordination between the applicant and the Commission, but a clear delineation should be made between design issues and land use. Land use is prescribed by the Zoning Ordinance.

The Commission's review process is one of several areas where the construction permit process overlaps the Town's zoning ordinance.

The Commission addresses development from the perspective of the property owner, the neighbors, and the overall community. The regional perspective is clearly beyond the Commission's purview, although New Harmony's historic core helps to characterize the region

The Commission examines any proposed work from the viewpoint of the property owner, but with the added focus of maintaining the integrity of any historic structure. There is a range of accepted practices to adapt older buildings to modern usage, and the Commission serves to ensure these are known and followed. The Commission does not design projects. This task is left to the property owner. The Commission simply reviews projects to ensure compatibility with standard preservation practices.

The Commission also looks beyond the individual property to the broader community. An individual project - whether it is a building addition, a sign, demolition of a structure, or even new construction - has an impact on its neighborhood and streetscape. In addition to maintaining the integrity of individual structures, the Commission ensures the integrity of their surroundings.

## **Improvement Location Permit and Approval**

### **17.12.180 Improvement Location Permit and Approval**

The New Harmony Town Plan and Historic Preservation Commission review and approval is required for any of the following projects:

1. Demolition of any building/structure;
2. Moving any building/structure;
3. Conspicuous alteration in the exterior appearance of existing buildings/structures other than changes in color;
4. Any new construction of a principle building or accessory building/structure to view from a public street;
5. Any change in the type of material or in the design of an existing sidewalk; and
6. Signs as specified in this chapter.

A. An improvement location permit shall be issued by the Zoning Administrator after the New Harmony Town Plan and Historic Preservation Commission has reviewed the project and approval has been given.

B. Painting other than painting of a sign is to be considered ordinary maintenance and repair; while review and approval by the New Harmony Town Plan and Historic Preservation Commission of colors is not required, anyone considering an exterior color change may confer with the commission with respect to choosing an appropriate range of colors.

C. Nothing in this chapter shall be construed so as to prevent the ordinary maintenance or repair of any exterior elements of any building/structure.

### **Necessary Documentation to be included with Application for Improvement Location Permit**

- The application **must** be accompanied by building plans and specifications; a plot plan and information such as description or samples of material to be used that will be necessary to provide for the enforcement of the Zoning Ordinance. Plans shall be drawn to scale and shall show dimensions in figures.

### **Instructions**

- An application is available from the Administrator's office at the Town Hall. It shall be completed and returned with all attachments and drawings to the Zoning Administrator.
- If the proposed work is for any projects described in ordinance 17.12.180, an application must come before the Commission for review and approval; if the project does not involve what is described in ordinance 17.12.180, the Zoning Administrator may approve the application permit.
  - The Administrator will advise the applicant if a Commission review is required and the scheduled date thereof.
- Insert the full legal name of the owner of the real estate in the space for applicant. If there is more than one owner, insert only one (1) name but note on an attachment



all the names of all owners of the real estate, as they must also be included as applicants.

- The burden is upon the applicant to provide the elements necessary for approval by the Administrator or Commission review. In the event of a Commission review, failure of the applicant to receive a majority vote of a duly constituted quorum in favor of the application for a permit shall be deemed a denial of the application by the Commission.
- At a Commission review, the Zoning Administrator and/or the applicant or representative may present an analysis of the application or issue before the Commission. The applicant or their representative must be present at the Commission meetings.
- Any application for a permit shall remain valid for ninety (90) days after it has been filed.
- An approved permit shall remain valid for twelve (12) months after it has been issued.

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

There are four (4) distinct but interrelated approaches to the treatment of historic properties:

**Preservation** is the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property.

**Restoration** is 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 features missing from the restoration period.

**Reconstruction** is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

**Rehabilitation** is the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

In an effort to assist property owners in making sound historic preservation decisions that also meet their needs, the Secretary of the Interior and the National Park Service have developed a set of standards, or general principles, addressing each of these approaches. Design guidelines for New Harmony are based upon the Secretary of the Interior's Standards for Rehabilitation. These principles are applied by the New Harmony Town Plan & Historic Preservation Commission to all projects that require a permit. Additionally, owners that wish to have projects certified for federal or state historic rehabilitation tax incentives must comply with the Secretary's Standards to qualify. The Standards are as follows:

### STANDARDS FOR REHABILITATION

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.  
*Recommends compatibility of use. Any change of use from the original should have minimal architectural consequences. Reuses that will result in destructive architectural treatment are unacceptable.*
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.  
*Recommends retention and preservation of character defining features. Alterations that work with existing or original building fabric are preferred to those that would require removal of such fabric.*
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.  
*Recommends authenticity. Such practices as restoration based on speculation, or introducing architectural features taken from another building should not be permitted. Construction of a new building that was designed to look old is not appropriate.*
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have

acquired significance in their own right, and this significance shall be recognized and respected.

*Requires that the physical evolution of a historic building, structure, or site be acknowledged as a critical component in evaluating an appropriate treatment. Alterations that are considered historic should be treated according to these Standards.*

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

*Requires preservation of the parts of a historic building, structure, or site that demonstrate the style or quality of workmanship from which it originated.*

6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

*Requires repair of existing features unless deterioration is severe. Replacement features should match the look and use of the old. Replacement of any missing elements should be based on documented evidence. The goal is to retain the real element, not just a copy.*

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

*Prohibits use of harsh chemical or abrasive physical treatments such as sandblasting because of the irreversible damage that can result from such treatments.*

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

*Requires protection and preservation of archeological resources for projects that involve excavation or grading. Local authorities must be notified of archaeological finds though artifacts remain the property of the property owner.*

9. Contemporary design for alterations and additions to existing properties will not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

*Recommends that new construction or exterior alterations be done in such a way as to not destroy original fabric and be sufficiently different from, but compatible with, the existing conditions in order to protect historic integrity of the property.*

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

*Recommends that new additions or alterations be made using a method of construction that will allow for its future removal without requiring damage to any associated historic fabric.*

## ELEMENTS OF DESIGN

Within the area of historic concern, new buildings and structures, as well as buildings, structures, and appurtenances that are moved, reconstructed, materially altered, or repaired must be visually compatible with buildings, squares, and places to which they are related. This relationship can be easily defined using the basic elements of a building's design which include: mass, pattern, alignment, and proportion/scale.

**Mass** refers to the combined height, width, and depth of the space a building occupies. In a historic district the construction of new buildings and additions should conform to the height and scale of already existing or adjacent structures. As a general rule, the height of any new structure should be no lower than the average height of all of the buildings on both sides of the street block and no higher than the tallest existing mass. This guideline does not supersede any limitations/restrictions enforced by the Town Zoning Ordinance.

**Pattern** within a historic district is defined by the thoughtful arrangement of elements or forms, either concentrated on a particular property or appearing regularly along a streetscape. For example, pattern can be created through the harmonious placement of windows on a building or with the use of similar porch treatments by a grouping of buildings. Generally, rehabilitation and new construction should take into consideration the pattern established by existing adjacent structures.

**Alignment** describes the way that building and landscape features line up together along a street. Alignment can be defined by how building setbacks, retaining walls, trees, etc. relate to one another, as well as to the window placement and entry. It is important to the character of the neighborhood that new projects respect established trends in alignment of structures and objects along historic streetscapes.

**Scale** describes the relationship (or proportion) of a building's height to its width, as well as, the proportionate relationship of individual elements to a building as a whole. When the dimensions of a building or the elements of a building are too large or too small, the building is described as being "out of scale." Likewise, because buildings within a historic district are usually similar to one another in scale, failure to maintain appropriate building proportions during new construction and rehabilitation may result in the entire streetscape being "out of scale." While respecting this rule of thumb, the unique building stock in New Harmony adjusts this notion: our sense of both "scale" and "mass" permits dramatic differences, which gives the town the character for which it is famous.

## REHABILITATION GUIDELINES

The following guidelines are intended to help property owners choose appropriate rehabilitation treatments for individual elements of their historic building. They are not meant to prescribe the exact action for every situation but are meant to suggest appropriate approaches that will prevent damage to the historic fabric of the building. As a general rule, preservation standards encourage maintenance of existing historic fabric as the priority, repair when possible, and replacement only as a last resort. However, with any project, there will be other factors that play a role in the election of treatment methods including budget, planned use, owner's preference, and family priorities. These guidelines allow owners to choose the best alternative from a range of treatments that are appropriate.

While even the most experienced of property owners cannot be expected to know all of the intricacies of building construction, it is vital for owners of historic property to understand the nature of weathering. While all of nature's elements wear away at construction materials, the worst enemy of historic buildings is water. Most all deterioration is the result of the damaging effects of moisture. In fact, the most visible damage to wooden elements, oddly referred to as "dry rot," is caused by wet conditions. The following notes on maintenance offer important advice on keeping historic buildings weather tight:

### MASONRY

*Every effort should be made to preserve historic masonry features.*

#### Appropriate

- If mortar is missing or loose, the joints should be cleaned out by hand and repointed using a mortar mix which closely matches the composition, color, and texture of the original. Mortar containing a high concentration of Portland cement should not be used as this mortar is too hard and strong for soft, historic bricks. Damage resulting from the differing porosity and expansion rates of the bricks and mortar can cause historic bricks to be crushed or to become cracked because of hard mortar.
- When removing mortar from joints, take care not to damage the brick edges.
- Whenever partial or total foundation replacement is required, the new foundation walls should be faced in materials which match the original in appearance. Reuse of the original materials on the face of the foundation is preferable.
- Whenever replacement brick or stone is needed, use salvaged or new material which closely matches the original in size, color, and texture.
- Whenever masonry and brick has been painted, it is usually advisable to repaint after removing all loose paint. Old paint which is firmly fixed will usually serve as an adequate surface for repainting. Methods which attempt to remove all evidence of old paint can damage the surface. Unpainted masonry buildings and features should be left unpainted.
- Any cleaning should be done with the gentlest method possible and should be stopped at the first evidence of damage to the masonry. Test patches should be used to assess the effect of any proposed cleaning method.

## Not Appropriate

- Bricks should not be replaced unless excessively spalled or cracked. Consider reversing a brick to expose its good surface before replacing it with a new brick.
- When selecting a replacement brick, avoid using what is called “antique” brick which consists of a mixture of bricks in a wide range of colors and types. Bricks on historic buildings were usually uniform in color and size.
- Masonry should not be replaced or covered over simply to eliminate evidence of past cracks, repairs, or alterations.
- The cleaning of dirt, grit, and weathering from masonry surfaces is usually not necessary unless it is causing damage or is unsightly. In any case, the goal should not be to make the masonry look new. Old masonry neither can nor should regain its original “new” appearance.
- Avoid power grinders. Mechanical equipment is cumbersome and even the most skilled worker could tire or slip, causing irreversible damage.
- Avoid sandblasting, high pressure water blasting (*over 600 psi*), grinding, and harsh chemicals.
- Waterproof and water repellent coating should be avoided. They are generally not needed and can potentially cause serious damage to masonry. Also, avoid covering masonry with tar or cement coatings. Such treatments tend to trap moisture inside the masonry and will accelerate deterioration.

## WOOD SIDING

*The majority of houses in New Harmony are frame structures that originally would have been sided with wood clapboards. Over time, the appearance of many of these houses has been compromised by the addition of aluminum or vinyl siding. Covering original siding almost always results in concealing historic character derived from materials, details, and texture and is not appropriate.*

## Appropriate

- Retain all of the sound original wood siding.
- Repair and retain split boards by nailing and or gluing with a waterproof glue; putty all nail holes.
- Leave concave or convex boards as they are unless they are creating a maintenance problem. If necessary, repair a bowed board by carefully inserting flat screws in predrilled holes and gradually tightening.
- Rotten sections of boards should be cut out using a saw, chisel, or knife. The replacement piece should be new wood or a salvaged board and should match the original in size, profile, and dimension.
- Missing boards should be replaced with new or salvaged wood boards to match the original.
- If wood siding is badly rotted or severely split, burned, or missing, it would be permissible to replace the siding to match the original. *Replacement for cosmetic reasons is not recommended.*

- Before painting wood siding, surfaces should be scraped and sanded to remove all loose paint. The siding should then be washed, allowed to dry, primed with a good primer paint, and painted with a finish coat.

### **Not Appropriate**

- Historic siding provides physical evidence of the building's integrity and character and, therefore, should not be removed. Replacement of historic siding as an answer to paint problems, issues of long term maintenance, concealing past alterations, increasing energy efficiency, or creating a new or improved look is generally not appropriate.
- It is not always accurate to assume that historic siding will have to be replaced because it has been covered by vinyl, aluminum, or asbestos cement shingles. In fact, where water has not been allowed to penetrate between layers, later coverings may have served as protection for the original material.
- It is not necessary to remove all paint from historic siding when preparing the surface for restoration. The primary goal is to have a good bonded surface that will provide the base for new paint. The use of high pressure washing (*over 600 psi*), sandblasting, rotary sanding, or use of a blow torch should be avoided. If a heat gun will be required, extreme care should be taken to prevent the chance of structural fire.
- Avoid using any material other than real wood for replacement of wood siding. If required, substitute materials should share the same dimension, profile, and finish as the original and be installed to match existing patterns of exposure.
- Use of synthetic materials that alter the appearance of the building is not appropriate.
- Vinyl siding is not appropriate.

### **TRIM AND ORNAMENTATION**

*Original trim and decorative elements including cornerboards, window and door casings, cornice moldings, brackets, and pilasters are often the most stylistic features of historic buildings. The loss of these elements detracts from the historic integrity of a building and the overall appearance of New Harmony.*

### **Appropriate**

- Maintain and preserve historic trim and decorative elements, even where damaged or worn. In cases of severe deterioration, stylistic trim elements should be replicated in design and material appearance, and replaced.
- Where there is evidence of missing decorative detailing, replacement elements should be reconstructed to match the original. Evidence of missing detail can often be found in old photographs, remnants left on the building, paint lines where parts were removed, nail holes, old notches, and cut outs in the siding and trim. *Observation of the details used on another similar historic building should not be relied upon as conclusive evidence.*

## Not Appropriate

- It is not appropriate to “dress up” a historic building by adding stylistic trim and ornamentation that would have never existed. Doing so will result in a false sense of the history and character of the building.
- Ornamental trim should not be added to elevations of a historic building which never displayed such details. Historically, window and door trim on the secondary elevations of a building was often treated more simply than that found on the primary facade. Where evidence of such treatment exists, it would be inappropriate to add a uniform trim to all sides.

## ROOFS AND ROOF ELEMENTS

*Often roof forms and the elements of their design (sheathing material, dormers, turrets, eaves, guttering and soffit detail) can be key to defining the style of a historic building. Because the historic significance of New Harmony is characterized, in part, by its architectural diversity, preserving the original roof design of each and every building is important to preserving the integrity of the town.*

## Appropriate

- Original roofing material should be repaired rather than replaced, and every attempt should be made to keep original roofing material on roof slopes readily seen from the street. Slate, tile, or metal roofs can usually be repaired before needing total replacement. When replacement is necessary, if cost is a consideration, composition shingles of asphalt or fiberglass can be used in a pattern or color similar to the original.
- Preferred colors for asphalt or fiberglass roofs are medium to dark shades of brown or grey to simulate the appearance of weathered wood shingles. Solid color roofs (*red or green*) were common on early 20<sup>th</sup> century buildings. Later buildings of the 30's and 40's had a larger variety of colors and types of composition shingles to choose from.
- Before roofing, check the number of existing layers. Building Codes limit the number of layers to three (3). It is best to remove all layers back to roof decking, check deck boards and rafters, install new felt and drip edge, and then add roofing material.
- A flat roof which is not visible from the ground may be repaired or replaced with any roofing material allowed by Town Code, provided it remains obscured from view. New membrane roofing materials are designed for installation on flat roofs.
- Adding a slope to a problem flat roof may be approved if it is not visible from the ground and does not affect the historic character of the building.
- If a drip edge is used, it should be painted to match surrounding wood. Gutters and downspouts should match the building body and/or trim color and be firmly attached. Generally, half round gutters and round downspouts are appropriate.
- Repair and retain built-in gutters. If cost is a consideration, the original material metal or copper can be rebuilt with an alternative material membrane lining.
- Problem built-in gutters are often decked over with an adequate pitch to allow for water runoff into new molded gutters that are attached to the cornice. This is an acceptable interim solution to prevent continued deterioration of historic fabric.
- When exposed rafter ends were an original feature of the building, roof mounted or half round gutters are preferred. Consider channeling water runoff on the ground rather than installing gutters when none existed.



- Flat surfaced skylights, with frames that match the roof color, may be considered if they are inconspicuous and do not alter the building's basic character.
- Original chimneys contribute to the roof character and should be retained and repaired. If no longer in use, they should be capped rather than removed.

### **Not Appropriate**

- Alteration of the basic roof form and slope is strongly discouraged, except in cases where previous inappropriate alterations to the historic roof structure are being corrected.
- When selecting a new roofing material, avoid using multicolored or light colored shingles and/or rolled roofing.
- It is not appropriate to construct new dormers on roof areas which are visible from the public right-of-way.
- Exposed rafter ends that serve as a defining element of architectural style should not be concealed with a gutter board. Cutting or altering decorative rafter ends so that a new gutter board can be applied is also discouraged.
- Introducing modern skylights on prominent roof slopes detracts from the historic character of New Harmony. Bubble style skylights create a noticeable disruption in the roof plane and should be avoided except where hidden from the public view.
- Avoid installing mechanical equipment such as roof vents, new metal chimneys, solar panels, T.V. antennas, satellite dishes, air conditioners, etc. where visible from the street. Installation of such equipment should be carried out using a method that will not destroy historic fabric or character.

## **WINDOWS**

*Windows, and the pattern of window openings, play an important role in defining the architectural style of historic homes and buildings. While double-hung wood sash commonly provide the basic form, each style differs in its treatment of glazing pattern, proportion, size, and placement. Additionally, for many historic buildings, windows are equally important as a source of light and ventilation and as a reflection of interior space.*

### **Appropriate**

- Original windows should be repaired and retained. New epoxy, consolidants, and fillers can be used to cost effectively repair even severely deteriorated sash.
- Window replacement should be considered only when the existing windows are not original or part of a historic remodeling which is significant to the history of the building and when they are so deteriorated that repair is not economically feasible. Replacement windows that are substantively similar to the existing windows may be approved by the Administrator.
- Rather than replacing windows to attain energy efficiency, existing windows should be repaired and retrofitted with weather-stripping, modern mechanical parts, caulk, and storm windows. In some cases, window sash can be slightly altered to accept insulated glass.
- Storm windows should fit window openings exactly, without the use of spacers. They should be painted, anodized, clad, or otherwise coated in a color to match the windows or trim. They should be compatible with the window pattern, and the

meeting rails should match the existing window. They should be installed on the blind stops so that window frame and trim are not covered. Interior storm windows are also effective.

- Original window trim should be preserved and retained. Only badly deteriorated sections should be replaced. The replacement trim should match the original in material and appearance. Decorative window lintels or other details should be added only if there is evidence that they existed originally.
- Window shutters may be installed if there is evidence that they existed on a building historically. Shutters should only be installed on those windows of the building that historically had shutters. Evidence of shutters could include old photographs, remaining hardware, or evidence of where hardware has been removed.

### **Not Appropriate**

- Avoid creating new window openings or eliminating original windows on all principal elevations or on areas of a historic building that can be seen from the public view.
- Avoid replacement windows that do not match the original in size, dimension, shape, design, material appearance, and glazing pattern.
- If a replacement window is required, it is not advisable to use tinted glass or a framing material that will not retain the look of painted wood.

### **DOORS**

*Often characterized by their use of paneled surfaces and stylized glazing patterns, historic doors add to the architectural vocabulary of buildings throughout New Harmony. Like windows, doors and the pattern of door openings reflect both architectural style and the structural evolution of historic properties.*

### **Appropriate**

- Original doors should be repaired and retained if possible. If too deteriorated, replace with a replica.
- If an original door has been removed, its replacement should be a door compatible with the building style. Every effort should be made to match the original in size, shape, design, proportion, and material.
- Transom windows, sidelights, and door trim should be retained. If necessary, custom storm sash can be made for sidelights and transom areas. Also, sidelights and transom sash can often be retrofitted with insulating glass units.
- Wood storm and screen doors are most compatible with historic buildings. Aluminum or other material storm doors may be considered if the finish is in a color to match the existing door or trim. Such doors should be fitted properly to the door opening, requiring no spacers to fit within the door frame. Modern storm doors with minimal decorative elements should be used so as not to detract from the style of the main door. Full view type storm doors are ideal because they allow the original door to be readily seen from the street.
- Historic hardware (*knobs, hinges, handles, knockers, locks, etc.*) should be repaired and retained. If required, replacement hardware should be compatible with the building's style. Replacement hardware that is unobtrusive and simple in design is preferred.

- Original garage doors that add to the character of a garage should be repaired and retained. If beyond repair, the original door(s) should serve as a model for design of a replacement. Overhead garage doors of a compatible design will be considered in the interest of security and safety.

### **Not Appropriate**

- It is not appropriate to eliminate or cover historic door openings or to create a new door opening on a principal facade where visible from the street. If a new opening is required to provide access, it should be distinguishable as a modern alteration to the building, but should remain compatible in design with existing openings.
- Removal rather than repair of distinctive door features such as stained or leaded glass, transoms, or decorative molding is strongly discouraged. If severely deteriorated, these features should be replaced in-kind. Before discarding unsalvageable features, take care to document the historic design, material, and method of construction, so that accurate reconstruction is possible in the future.
- It is not appropriate to install storm doors in a way that will obscure or damage a historic door and/or door opening.
- When possible, avoid altering the size of a historic garage/ancillary building door opening or replacing the existing doors unless accessibility is an issue.

### **PORCHES**

*Porches are a defining element of architectural style. Many houses constructed in New Harmony had front porches and/or a combination of side and back porches. Historically, porches were valued as an extension of interior space. As such, they were susceptible to alterations and enclosure by owners attempting to bring their house up to date or to add living area to their dwelling. Other times, porches simply fell victim to deferred maintenance and were removed.*

### **Appropriate**

- Retain and repair original and existing porches that help to define the historic character of a building, considering both function and style.
- If a porch or any of its distinctive elements must be rebuilt due to deterioration or structural instability, retain and preserve as much of the original material and detail as possible.
- Always assess the significance of a non-original porch before considering removal or alteration to it. Such porches may have attained historic importance as evidence of the evolution of the building.
- If a porch is missing, a replacement porch should be based on evidence of the original porch design, shape, size, location, and details. Good sources for information include old photographs, outlines in the paint, remnants of porch foundations, similar houses in the area, and oral descriptions from previous owners.
- Where no evidence of the original porch remains, new porch construction should reflect a form typical for the period of the building, yet remain easily identifiable as a modern addition.

## **Not Appropriate**

- Altering the primary facade of a building by removing and/or changing historic porch posts, railing, flooring, or trim is discouraged unless such elements will be replaced in-kind.
- When deterioration is minor, total replacement of a porch element is not recommended. Reasonable effort should be made to salvage and repair original materials, replacing only those sections that are damaged beyond repair.
- The substitution of modern materials for original/historic detail is not appropriate, unless replacement in-kind creates an economic hardship or is not technically feasible.
- Avoid removal and replacement of original stone or concrete steps and avoid replacing original wood floors with concrete. When possible, traditional methods of repair should be used to restore these elements for use.
- The enclosure of a front porch, or a second story sleeping porch located on a primary elevation, is not considered appropriate. Enclosing side and rear porches in a way that will damage existing historic fabric should also be avoided.
- Introducing new porches, where historically none existed, may diminish the historic character of a building. Caution should be taken to locate new porches on non-character defining elevations and to minimize damage to the historic structure.
- Adding undocumented ornamentation or elements of style to a historic porch or primary entrance creates a false sense of the building's historic appearance.
- The construction of a modern porch deck on a primary facade detracts from the historic feel of the neighborhood and is, therefore, never appropriate.

## **SITE DEVELOPMENT AND LANDSCAPING**

*Preserving the distinctive historic features of each property's surroundings is important to maintaining the sensory nature characteristic of New Harmony. Mature trees and plantings, historic gardens, hedge rows, and created, as well as, natural site features are just a few examples of elements that contribute to our sense of a property's historic relationship to its neighborhood.*

## **Appropriate**

- Retain and preserve the historical relationship between any character defining buildings, structures, and landscape elements and the site. Preservation of a site's historic topography is especially important in areas that are visible from the public right-of-way.
- Repair, rather than replace, deteriorated historic site elements such as trellises, gazebos, benches, terraces, driveways, gardens, and landscape plantings that are in need of pruning.
- When necessary, replace missing or severely damaged elements with new features that are compatible with the overall character and design of the historic site.
- The introduction and location of contemporary site elements such as swimming pools, playground equipment, benches, storage/trash units, decks, patios, driveways and off-street parking should be done in a manner that will maintain and/or enhance the historic character of the site.

- Mature plantings should be preserved unless they pose a threat to the preservation of buildings or sites. A mature tree is defined as a shade tree that is twelve (12) inches in diameter or larger, an ornamental tree that is four (4) inches in diameter or fifteen (15) feet high, or an evergreen tree that is eight (8) inches in diameter or fifteen (15) feet high.
- Diseased or damaged plantings including mature trees, hedge rows, and foundation shrubberies should be replaced in-kind or with a similar species that will preserve the pattern of openness or enclosure historically associated with a property or with the streetscape as a whole. Species that are particularly susceptible to disease or predators may be substituted in accordance with the recommendation of a professional arborist.
- When required, additional off-street parking areas should be situated at the rear of the property (oriented toward existing alleys when possible) and appropriately screened from public view.
- In addition to these recommendations, driveway and off-street parking construction projects must comply with current Town Codes pertaining to material, design, placement, and issues of property maintenance.

### **Not Appropriate**

- Significant changes in site topography by way of excessive grading or the addition of slopes and berms should be avoided.
- Removal of mature trees and landscape plantings is not appropriate except in cases of severe decay, or when a threat to public safety or the stability of a nearby structure exists.
- When landscaping a historic property, avoid suburban massing and decorative yard embellishments that are incompatible to the original structure.
- Excessive foundation plantings can trap moisture against a historic building, accelerating deterioration, and are strongly discouraged.
- Demolishing historic buildings to provide for additional parking or expanded side yards is not appropriate.
- Creation of a new driveway that will be accessed from the primary streetscape would not be acceptable if historically a curb-cut for the property never existed.

## FENCING AND WALLS

*Although a wide variety of modern fence types currently exist within New Harmony, relatively few examples of historic fencing have survived. While the use of ornamental iron fencing has been documented in some instances, for reasons of affordability and versatility of style, wooden fences would have been common. Additionally, as the history evolved, fencing would have characteristically been more functional in use.*

### Appropriate

- Retain and preserve existing fences that contribute to the historic character of a property.
- Maintain and repair through appropriate methods, the defining features of historic fencing including material, height, configuration, ornament, and functional design.
- If replacement is required due to deterioration, remove only those portions that are damaged beyond repair and replace in-kind, matching the original in material, design, placement, and appearance.
- When reconstructing a fence on an historic property, the new construction should be based on existing documentation of the original that clearly identifies the defining features including material, height, scale, configuration, ornament, and detail.
- The introduction of new fences should be limited to those areas of the property that are not readily visible from the public view. *Refer to the section on New Construction for guidelines on the construction of modern fencing.*
- Modern fences should be located in a way that complements the historic boundaries of the property without concealing its character defining features.

### Not Appropriate

- Coating historic fencing with modern materials is generally not recommended.
- Modern fences should not attempt to look historic. Instead, these features should strive to enhance the character of the property by employing an appropriate material, scale, height, and configuration.
- Utilitarian/privacy fences should never be installed in front of the primary dwelling, along the secondary property line of a corner lot, or beyond the midpoint between the front facade and the rear wall of a primary structure.

## RETAINING WALLS

*Brick walls appear most often, stone occasionally, and there are some concrete retaining structures. Retaining walls help to minimize yard work but do require routine maintenance to keep up their appearance and structural integrity.*

### Appropriate

- Provide for periodic inspection and repair as needed. Winters and wet weather are extremely hard on all retaining walls.
- Ensure proper runoff for rainwater, especially from gutter downspouts.
- Prevent damaging plants from penetrating retaining walls with their root systems.
- Make repairs so that the pattern of material and the masonry joints match the existing wall.

- Historic stone walls should be left unpainted.
- Respect the style of the house and existing walls along the streetscape when designing new retaining walls.

### **Not Appropriate**

- Avoid introducing new street-front retaining walls on a lot that did not originally have them.
- Inappropriate methods of repair can sometimes do more harm than good. When patching or parging stone walls, it is critical that a straight Portland cement mix not be used as the patching material. A cement mix containing more than 20% Portland cement will not provide the elasticity needed during freeze/thaw cycles, and the resulting penetration of moisture will accelerate deterioration of the wall structure.
- The use of modern materials in replacement of existing retaining walls is discouraged. Railroad ties, landscape timbers, and new cast stone units are not appropriate for street-front use in historic districts. If replacement is necessary because of the condition of the wall, first consideration should be given to dismantling and rebuilding the wall using the original stone material and method of construction.
- Using excessive force during repair efforts can result in additional damage to historic stone materials. If concrete has been used to parge a masonry wall, let natural weathering loosen the parging rather than using a jack hammer or hammer and chisel to remove it.

### **PRIVATE WALKWAYS AND STEPS**

*Part of the ambience of New Harmony is derived from the orientation of individual buildings to the streetscape. Historically, the inviting steps and private walkways served to welcome visitors to front doors and to guide guests around the landscape. Preserving historic walkways and steps is important to preserving the ambience of New Harmony's heritage.*

### **Appropriate**

- Retain and repair historic walkways and steps.
- If replacement of a missing/deteriorated walkway or stairway is required, the size, scale, and material selection for the replacement should be compatible with the character of the neighborhood. Use as examples other historic walks and steps that exist on the property or in the immediate area. Photograph documentation of the historic property could also be useful in determining an appropriate replacement design and material.
- Use of a concrete dye will help blend replaced sections of sidewalk/steps with the original units and is generally recommended. If total replacement is necessary, authentic materials such as natural stone or high-fired brick pavers is generally recommended.

### **Not Appropriate**

- Use of contemporary materials and patterns, such as interlocking concrete pavers, for front walks is strongly discouraged.
- When replacement of an existing walkway or steps will be required, it is usually not appropriate to introduce a new width, style, or contrasting material, etc.

- Use of historic, soft-fired building bricks to create private walks and stairways should be avoided. These bricks are actually quite brittle and will not hold up through typical winter weather conditions.

## **LIGHTING**

*Historically, private lighting within New Harmony was fairly sparse. Early 20<sup>th</sup> century homes more commonly used exterior lighting on porch ceilings and at entrances, but still very few utilized yard lighting. New Harmony has the opportunity to become a “dark sky” community, that both acknowledges the landscape as an active part of the township experience, as well as acknowledging the responsibility to burn less energy. Introduction of yard light fixtures, pathway lighting, and or accent architectural lighting would be appropriate taking into consideration the following recommendations:*

### **Appropriate**

- Repair and maintain historic exterior fixtures whenever possible. When required, replacement in-kind, or with fixtures that maintain a similar material appearance, design and scale, is always recommended.
- New yard and street light fixtures should be oriented toward the pedestrian in terms of scale, location, and intensity of illumination. Fixture design should be compatible with the overall character of the property/streetscape. Generally, a simple pole with a single unadorned globe is appropriate.
- All exterior lighting should be directed so as to prevent light spill over to adjacent properties or onto the street. Whenever possible, consider low-level lighting sources.
- Motion activated flood lights are appropriate for rear yards and alley orientation. Motion detector porch fixtures should complement the character of the building.
- Dusk-to-dawn lights should be mounted on the alley/rear side of buildings and located so as to light only the subject property.
- Accent lighting should be used to highlight defining features of buildings and landscape. Accent lighting fixtures should be hidden from view.

### **Not Appropriate**

- Without documentation, it is not appropriate to install period light fixtures that will create a false sense of the history of a property.
- Avoid the use of accent lighting that is so intense or bright that it illuminates the entire building/property, rather than its distinctive features.



## **SIGNAGE**

*All privately owned signage being placed within New Harmony must comply with the existing Town Zoning Ordinance. (Chapter 17.60)*

### **Appropriate**

- New signage should be unobtrusive, relating to rather than obscuring the design elements of the building or site.
- Sign materials should complement those found on the related building, or others in New Harmony. Metal, stone, or painted wood signs are generally most appropriate.
- Commercial signage that advertises a business or service should be simple in design, preferably identifying only the name, purpose, and address on a sign structure sized for reasonable legibility.
- Ground signs should be mounted low to the ground to avoid blocking the pedestrian's view. Signs mounted on low, landscaped bases may also be appropriate.
- Accent lighting used to illuminate signs should be installed in a manner that minimizes visibility of the light fixture and does not result in glare. External illumination should be from the top down, not from the bottom up.
- Sandwich board or A-frame signs as described within the Zoning Ordinance are appropriate and add to the overall character of the Historic ambiance.
- Fabric awnings on commercial buildings are preferred over metal or wood in most cases.

### **Not Appropriate**

- Internally illuminated signs.
- Plastic signs are not appropriate.
- Flush mounted signs should not conceal architectural features or detail.

## **MECHANICAL EQUIPMENT AND LIFE SAFETY**

*While protecting the historic character of New Harmony is the primary concern of The Commission, it is equally important that it be functional for modern lifestyles and that buildings meet the needs of modern families. Accommodating technological and safety required devices in a way that is sensitive to the historic fabric can be achieved by applying the following:*

### **Appropriate**

- When proposing a new use for a historic property, it is important to first consider whether all accessibility and life safety codes can be satisfied without significantly compromising existing historic fabric.
- Safety requirements should be met in a way that does not detract from the appearance of a historic building. Exterior stairs and elevator additions should be placed on the rear or side of the building. Handicapped accessible ramps should be designed so as not to diminish the elements of a character-defining elevation.

- Some variances from local and federal codes may be granted for historic buildings when a project is designed following the design guidelines and with provisions that keep the safety of the occupants in mind.
- Mechanical equipment including TV antennas, solar panels, telephone and electrical wiring, satellite dishes, HVAC units, window units, etc. should be installed at the rear of the building or in an inconspicuous place that is not highly visible from the public right-of-way.
- Appropriate landscaping and fencing can be used to shield mechanical systems and safety elements from public view.
- Swimming pools should be located, landscaped, and screened so they are not visible from public view. See specific regulations in the zoning ordinance.

### **Not Appropriate**

- Attaching mechanical elements using a method that will cause permanent damage to the historic fabric of the building is not appropriate.
- Significantly altering the historic appearance of a primary entrance in order to accommodate modern fire escapes and access ramps is not appropriate.

### **ADDITIONS AND ANCILLARY BUILDINGS**

*New Harmony is primarily comprised of buildings that have evolved significantly over time in order to meet the needs and demands of new owners and new uses. Major additions and the construction of modern garages have historically been commonplace. Many of the changes and improvements made to properties have taken place throughout the history of the Town, therefore gaining historic significance making them worthy of preservation.*

*From time-to-time the construction of new additions and ancillary structures may also be necessary in order for some historic properties to remain in use. When designing a new addition or planning the construction of a garage or outbuilding, refer to the sections of these guidelines regarding Elements of Design and New Construction.*

### **Appropriate**

- Retain and preserve existing additions and ancillary structures that relate to the historic evolution of the property and, therefore, have achieved significance of their own.
- If an existing addition or ancillary building is determined historic, plans for rehabilitation should follow the recommended guidelines for treatment of its historic elements (i.e. masonry, siding, trim, windows, roofs, etc.).
- Repair rather than replace damaged or deteriorated features of historic additions and ancillary buildings. When replacement is necessary, only the portions that are damaged should be removed.
- Replacement of historic materials should be in-kind, that is, using the same material and using the same design. Substitute materials should only be considered when use of the original material is not technically feasible or will result in an economic hardship.
- Reconstruction of a historic addition or accessory building that is missing or deteriorated beyond repair must be based on accurate documentation of the original

structure and must be in accordance with the Secretary of the Interior's Standards for Reconstruction.

## **NEW CONSTRUCTION**

New construction may include projects such as structural additions to a primary building, construction of a garage or outbuilding, fences and retaining walls, swimming pools, etc. **All new construction taking place in New Harmony requires review and approval of a building permit before work begins.**

When planning a project that will require new construction, careful consideration should first be given to the previous section of this manual regarding Elements of Design. Following these general principles for determining the mass, pattern, alignment, and scale that is appropriate will help ensure that the new construction will not adversely impact the character of New Harmony, but instead reflects the town's international reputation for inventive and architecturally thoughtful design. In addition, new construction should also keep in mind the following guidelines:

### **General Appearance**

- In general, new construction should strive to be compatible with neighboring properties by conforming in size, scale, massing, height, pattern, setback, and material.
- New construction should not attempt to look old, but should be distinguishable as a product of its own time.
- New construction should be built with foundations of similar height and materials to surrounding buildings.

### **Building Placement**

- Because the setback and spacing of buildings varies greatly within New Harmony, placement of new construction on a lot should be consistent with that of similar structures on adjacent and surrounding properties.
- Infill construction should reflect typical front and side yards found to be characteristic of the block on which the new construction will be located. Total coverage of a site is not appropriate unless doing so is compatible with the surrounding area.

### **Materials and Details**

- The materials and details used in new construction should complement materials and details used on nearby buildings. The dimensions, textures, and patterns of building materials should complement those on surrounding historic buildings.
- Color schemes selected for new construction are a significant design consideration. Although the Commission does not review paint color, Commission members and their advisors are available to recommend appropriate colors for properties. In general, colors should relate to surrounding structures and to the style of the new construction.

## Porches

- Porches are an important defining characteristic of individual building styles. With architecturally diverse districts like New Harmony, the range of porch types available to choose from is equally diverse. In general, porch treatments on new construction should relate to the treatment of existing adjacent structures.
- Consideration should be given to the appropriate treatment of the new porch height, width, orientation, spacing, and massing of vertical supports and balustrades, roof structure, and materials.
- Decks and patios should be kept to the rear of the primary building where they will not be visible from the public view.

## Windows and Doors

- The windows and doors on new construction should relate in proportion and pattern to those used on existing and adjacent structures.
- Double-hung windows are the most commonly found window type in Historic buildings and are, therefore, preferable. Windows that emphasize a horizontal orientation such as picture or sliding glass windows did not come into use until the 1950.
- While the use of raw (silver finished) metal windows and doors is not recommended, aluminum units that are appropriately color treated or vinyl coated **may** be deemed **appropriate**.

## Roofs

- The architectural diversity of New Harmony offers a wide variety of roof forms that would be acceptable for new construction. The selected roof form should be compatible in height, pitch, and material with existing adjacent structures.
- The roof form of a secondary structure should match that of the primary structure in pitch and material if visible from the street.
- Roof treatment such as skylights, vents, metal chimneys, and antennas should not be placed on a roof plane that is visible from the public right-of-way.

## New Additions

- New additions should be limited to non-character defining elevations of the building and should be positioned away from the public view.
- Additions should break back from the wall plane of the original structure, even if only by a few inches. In some cases, an addition positioned to the rear of a building could be designed wider than the original if the extension will not be readily visible from the street.
- Additions should be compatible in mass, scale, pattern, and alignment but should remain easily identifiable as a contemporary addition. *See earlier section on Elements of Design.*
- When possible, new additions should be constructed as self-supporting buildings so that damage to existing historic fabric is minimized. This approach also provides for future removal of the addition without damaging the historic structure or materials.

- Avoid covering or removing significant architectural detailing to allow for new additions.
- Altering the roof line of a historic building, by changing roof pitch or slope or by adding dormers or skylights on the main facade, is **not appropriate**.
- A new addition should be designed so that it is both sensitive to existing building character and easily differentiated from the original structure. An addition should not attempt to look as if it were always there.
- Always avoid additions to primary facades that will be readily visible from the public view.
- When designing new additions or ancillary buildings, keep in mind that imitating historic styles and details will result in a false display of the building's history and is **not appropriate**.

### **Outbuildings**

- Construction of new outbuildings should complement, rather than imitate, the existing structure(s) in use of design elements, materials, roof form, window and door treatment, and color. In other words, new outbuildings should not attempt to look historic.
- New outbuildings should reflect the orientation of similar structures on adjacent and surrounding properties.
- The size and scale of a new outbuilding should clearly indicate its intent as a secondary structure. New ancillary buildings should not overpower the historic structure in appearance or substantially dominate historically open areas of the property.
- New outbuildings should be constructed to the rear of the primary structure and should not be visible from the public view. In situations involving a corner lot where the building would be visible from a secondary street, placement should be toward the back of the lot and along the side street.
- Access to a newly constructed outbuilding should be from an alley way if at all possible. Where alleys do not exist, curb-cut driveways or garages that face the street may be acceptable.
- In the case of a double-car garage where there is visibility from the public view, two (2) single doors should be used to avoid the broad horizontal look of a double-wide door.
- Parking should not be located in front yards. Residential parking space should be restricted to the rear lot and commercial to the side or rear.
- The scale and intensity of required lighting for parking space should not detract from the character of the Town. All paved parking should be screened from public view with appropriate landscaping.

### **Fencing & Landscaping**

All fencing must comply with the existing Town Zoning Ordinance. (Chapter 17.12.140)

Appropriate rear yard fencing materials include lattice panel, vertical boards (either abutted or spaced), welded or woven wire (with hedge), and clad chain link, if not seen from the street.

Privacy fences may be used to enclose areas not readily seen from the street. Such fences should not exceed a maximum height of seventy-two (72) inches.

When permitted, front yard fencing should be open in style. Wooden picket, wrought iron or aluminum, and certain decorative wooden fence types are typically the only appropriate materials for use in front of a primary structure.

All fences should be installed with finish sides facing the street.

Refer to the section on Rehabilitation for guidelines on appropriate site development and landscaping.

## **RELOCATION AND DEMOLITION**

### **Relocation of Historic Buildings**

Historic buildings should only be relocated as a last resort. Relocated buildings are normally ineligible for the listing on the National Register. Moving a listed building could result in the delisting of that building from the National Register.

- The building to be moved should be in imminent danger of demolition at its present site, or the building has been altered so that it has lost its historic significance.
- The relocated building should be compatible with the architectural styles, scale, materials, mass, and proportions of its new context.

### **Demolition of Historic Buildings**

All sizes and styles of historic buildings are important, and demolition of any building should be carefully considered because of the potential impact on the Town as a whole.

Demolition includes removing the entire structure, removing part of the structure, or removing additions to the structure. Full deliberation of all alternatives is essential before action. Issuance of all Demolition Permits requires approval of the New Harmony Town Plan & Historic Preservation Commission. Failure to obtain a permit before removal of a structure shall be punishable by a civil fine in accordance with ordinance and permit requirements.

Demolition may be considered under the following circumstances:

- The building has deteriorated to such a state that the building is considered an immediate threat to health and safety.
- The building has no historic or architectural significance in the opinion of the Commission and based on the "Posey County Interim Report (2004)".

### **Application**

An application for a Demolition Permit should be filed with the Zoning Administrator.

**Necessary Documentation:**

- Site plan indicating existing structures, major landscaping, and location of building or structure to be demolished.
- Photographs showing a view from the street or a view of the building to be demolished and adjacent properties.
- Photographs or other evidence of the state of deterioration, disrepair, and structural stability of the structure to be demolished.
- Full description of the intended use of the property after demolition and additional supporting materials necessary for the Commission to make an informed decision.
- Statement of alternative(s) to demolition that have been considered and reasons for dismissal.

**If a Demolition Permit is granted:**

- The building should be documented with photographs of the building, structure, principle elevations, architectural elements, and other features of both the interior and exterior.
- Neighboring buildings that share party walls should not be damaged.
- The site should be properly cleaned and reseeded if no building will replace the existing structure.
- If a new building is to be built on that site, it must conform to the guidelines for new construction.
- A Demolition Permit shall remain valid for twelve (12) months after it has been issued.

## **GLOSSARY**

**Alignment:** the linear relationship of buildings along a streetscape.

**Baluster:** an upright member supporting a railing or banister.

**Balustrade:** a porch or stair railing composed of balusters and capped with a handrail.

**Bargeboard:** a decorative board attached to the gable ends of a roof.

**Bay:** a structural division of a building, usually marked by vertical elements such as windows or doors.

**Bay window:** a window which protrudes from the plane of the wall, filling a bay.

**Belt course:** a projecting ornamental band that wraps horizontally around a building.

**Bond:** the pattern created by the arrangement of bricks within a wall.

**Bracket:** a decorative element that appears to support the eave or other overhangs of a building.

**Capital:** the decorative top of a column or pilaster.

**Casement:** a hinged frame for a window that swings open and shut like a door.

**Clapboards:** a traditional siding of narrow, horizontal, overlapping, wooden boards, usually four (4) to six (6) inches wide on older buildings.

**Column:** a vertical pillar, either structural or decorative in design.

**Corbel:** a bracket or support created with stepped or overlapping bricks or stones.

**Cornice:** ornamental molding that protrudes along the top of a building; exterior trim where the wall meets the roof.

**Cupola:** a small, domed or pointed structure that rises above a roof.

**Curtilage:** land around the dwelling.

**Dentil:** small, squared ornamental blocks placed regularly in a row at the bottom of a cornice; forms a molding that resembles teeth.

**Dormer:** a roofed structure, usually containing a window, that protrudes from the slope of a roof.

**Double-hung Window:** a window with two sash that open by sliding one vertically past the other.

**Eave:** the underside of the roof that extends beyond the wall of a building.

**Elevation:** a vertical surface of a building or structure; a scaled drawing or plan of a vertical surface of a building or structure.

**Facade:** the front or principal face of a building.

**Fascia:** the horizontal band that forms the trim along the edge of a flat roof, or along the horizontal side of a pitched roof.

**Fenestration:** the arrangement, proportion, and pattern of window openings in a wall.

**Finial:** a pointed ornament placed at the top of a spire, gable or pinnacle of a roof.

**Flashing:** pieces of metal for waterproofing roofing joints.



**Frieze:** the decorative band below the cornice.

**Gable:** the triangular portion of a wall between opposite sides of a sloping roof.

**Gable Roof:** a single-pitched roof with a gable at each end.

**Gambrel Roof:** a pitched roof having two (2) slopes, the lower one being steeper than the upper.

**Hip Roof:** a roof having a uniformly pitched slope on all four (4) sides.

**Historic Building:** any building or structure that is listed or eligible for listing in the State or National Register of Historic Places, or a National Historic Landmark District; is designated as a historic property under local or state law or survey; is a contributing resource to a State or National Register Historic District or a National Historic Landmark.

**In-kind:** a term used to describe the notion of replacing historic elements that have been removed from a building with something that is identical in material, size, color, texture and style to the original.

**Integrity:** the intact condition of a property's historical characteristics.

**Keystone:** the central brick or stone of an arch usually found over a window or door opening.

**Light:** an individual pane of glass.

**Lintel:** a horizontal beam over a window or door opening; a lintel may be decorative or may be used to carry the construction load above.

**Mansard Roof:** a roof having two (2) slopes on all four (4) sides, the lower one being steeper than the upper.

**Molding:** a decorative band or strip with a profile that is generally used in cornices and as trim around window and door openings.

**Mullion:** the vertical member that divides, and often supports, a series of windows.

**Muntin:** a narrow bar dividing a window into individual lights.

**Oriel Window:** a projecting bay window that extends from the wall and is supported by brackets.

**Parapet:** a low wall at the edge of a roof.

**Pediment:** a low-pitched gable that crowns a facade or that is used as an ornament above a door, window, or portico.

**Pilaster:** a shallow rectangular column which is mounted on a wall surface, often made to resemble a classical column.

**Portico:** a central porch, usually supported by columns and having a pediment.

**Preservation:** the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property.

**Profile:** the appearance of a tooled mortar joint.

**PSI:** pound per square inch; used to describe the amount of pressure appropriate for use when cleaning historic building materials.

**Quoins:** ornamental stone or brick used to accentuate the corners of buildings.

**Reconstruction:** the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

**Rehabilitation:** the act or process of making possible a compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

**Remodeling:** the make over of a building by removing or destroying its original features and substituting them with new materials that are modern in appearance.

**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.

Retaining Wall: Wall built to support or prevent the advance of a mass of earth or water

**Ridge:** the intersection of two (2) sloping sides of a roof.

**Shake:** a thick, rustic looking wood shingle made by splitting, rather than sawing a log.

**Sidelights:** the narrow vertical windows that flank the side(s) of a doorway.

**Shed Roof:** a low sloping plane that extends out from a wall of a building, usually creating a porch roof or the roof of a projecting bay or dormer.

**Sill:** the bottom horizontal member of a window frame.

**Soffit:** the under side of the cornice or eaves which provides protection for the sub-roofing, usually exposed and finished with wood or metal.

**Transom:** a small window located over a door or another window which allows for additional light and ventilation.

**Veneer:** an exterior facing of brick, stone, stucco, etc. that provides a decorative but non-load-bearing surface.

**Vernacular:** regional or folk building forms and techniques that sometimes incorporate elements of stylized architecture.

**Water Table:** a projecting ledge above the foundation that is sloped to direct water away from the structure.

## RESOURCES

The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines:  
<http://www.nps.gov/history/hps/tps/standguide/index.htm>

### National Preservation Organizations

The National Alliance of Preservation Commissions	225 W. Broad St. Athens, GA 30602	706-369-4731	<a href="http://www.uga.edu/napc/programs/napc/guidelines.htm">http://www.uga.edu/napc/programs/napc/guidelines.htm</a>
The National Trust Main Street Center	1785 Massachusetts Avenue, N.W. Washington D.C. 20036	202-588-6219	<a href="http://www.preservationnation.org/main-street">www.preservationnation.org/main-street</a>
The National Park Service Historic Preservation Services Technical Preservation Services	1849 C St. NW (2255) Washington, D.C. 20240	202-513-7270	<a href="http://www.nps.gov/history/hps/tps">www.nps.gov/history/hps/tps</a>
The National Trust for Historic Preservation	1785 Massachusetts Avenue, N.W. Washington, D.C. 20036	202.-588-6000 800-944-6847	<a href="http://www.nthp.org">www.nthp.org</a>

### State Preservation Organizations

Division of Historic Preservation and Archaeology	402 W. Washington Street Room W274 Indianapolis, IN 46204	317-232-1646	<a href="http://www.in.gov/dnr/historic">http://www.in.gov/dnr/historic</a>
Indiana Landmarks	340 West Michigan Street Indianapolis, IN 46202	800-450-4535	<a href="http://www.indianalandmarks.org">http://www.indianalandmarks.org</a>

### Local Preservation Resources

Indiana Landmarks Southwest Field Office	P.O. 297 Evansville, IN 47702	812-423-2988	<a href="mailto:www.southwest@historiclandmarks.org">www.southwest@historiclandmarks.org</a>
Historic New Harmony	P.O. Box 579 New Harmony, IN 47631	812-682-4488	<a href="http://www.usi.edu/hnh">www.@usi.edu/hnh</a>

### Technical Resources

Town of New Harmony Zoning Administrator New Harmony Town Plan & Historic Preservation Comm.	Town Hall 520 Church St. P.O. Box 340 New Harmony, IN 47631	812-682-4846	<a href="mailto:www.karla_atkins@tds.net">www.karla_atkins@tds.net</a>
New Harmony Clerk/Treasurer Karla Atkins	Town Hall 520 Church St. P.O. Box 340 New Harmony, IN 47631	812-682-4846	<a href="mailto:www.karla_atkins@att.net">www.karla_atkins@att.net</a>