



• THE HEART OF

# JASPER

A CITY OF INDIANA •



## DOWNTOWN DEVELOPMENT FACADE GUIDELINES



# **ACKNOWLEDGMENTS**

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Lisa Bower, Mayor's Administrative Assistant

## **Heart of Jasper Board of Directors**

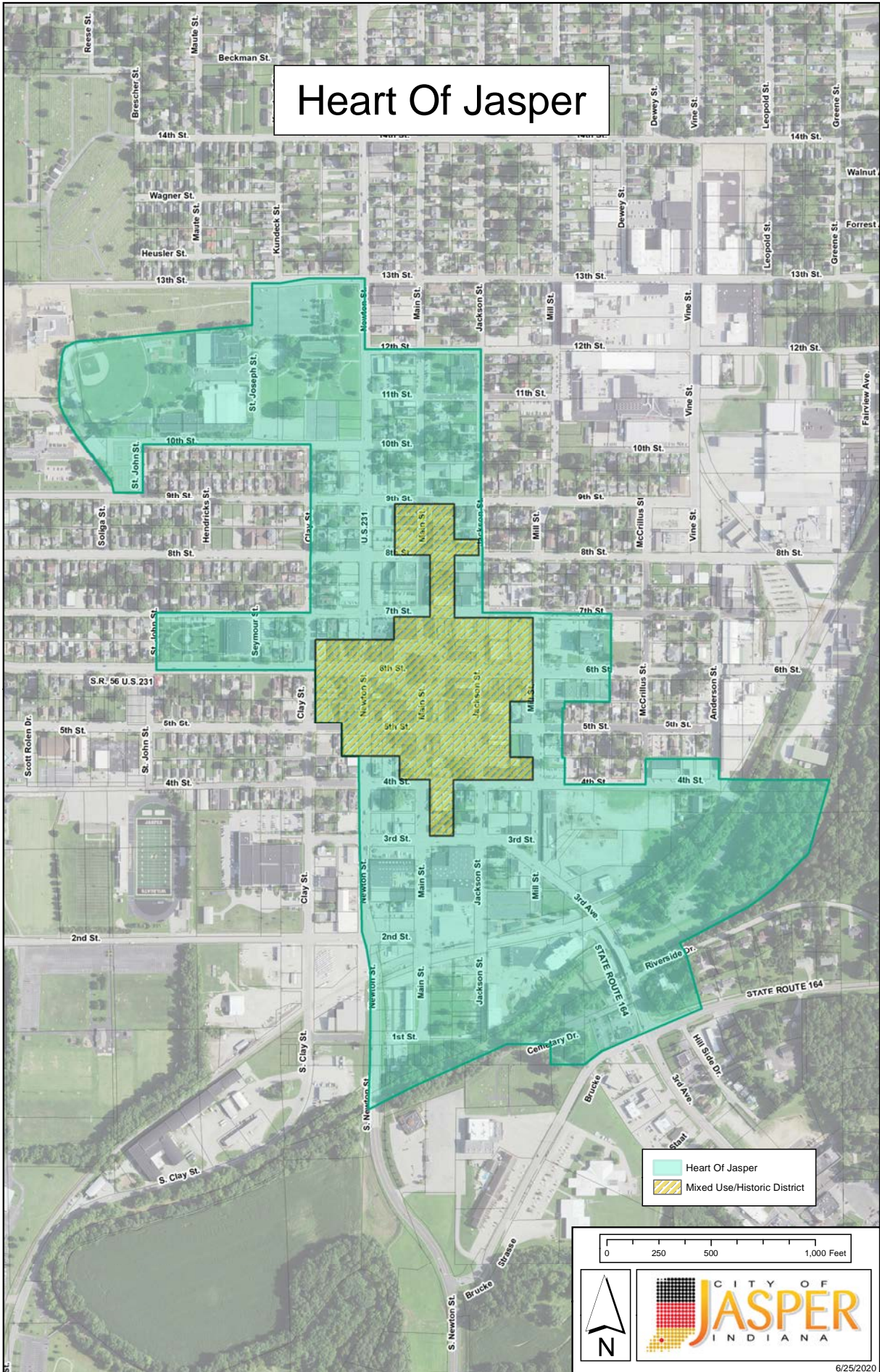
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# Heart Of Jasper







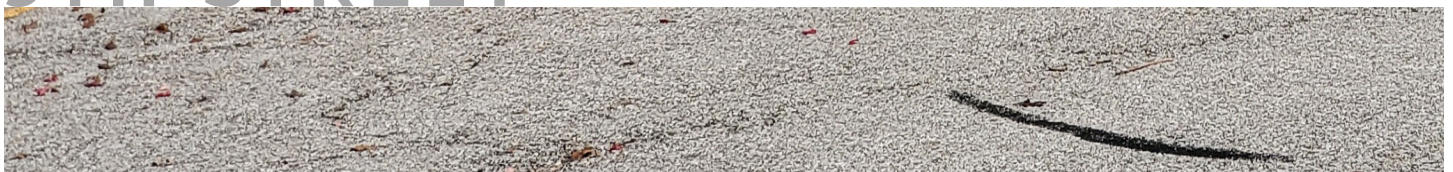
6TH STREET  
MAIN STREET  
COURTHOUSE SQUARE  
JACKSON STREET  
7TH STREET



3RD STREET  
NEWTON STREET  
MILL STREET  
8TH STREET



CLAY STREET  
9TH STREET





## AN **INTRODUCTION** TO DOWNTOWN JASPER AND THE PURPOSE OF THESE GUIDELINES

“Heart of Jasper is a new 501(c)3 non-profit organization formed through the nationwide organization Main Street America. The mission is to create the epicenter of activity for the community by leveraging existing assets, transforming those in need, and instilling new energy through creative programs and collaborative leadership. The vision is to be the best small town experience for all.”

We thank you for your interest in our mission and our unique commercial district. Jasper is blessed with distinctive assets and an inviting “sense of place.” We hope that the information presented in these pages will help guide your thinking as you contemplate specific improvements to your property. Your investment will spur continued transformation in our community. And, by incorporating the standards presented in this document, the historical character of our downtown will be maintained and enhanced. Our collective commitment will allow local businesses to thrive, attract tourism, and strengthen our local culture.

Together, we can recapture the nostalgic hustle and bustle of yesteryear and create a vibrant destination overflowing with dining, shopping, entertainment, and business opportunities!









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# STEPS TO **IMPROVE**

# 01

# STEPS TO **IMPROVING** A STOREFRONT

The following is a quick guide for those looking to make improvements and invest in a building located within the Heart of Jasper District. The following steps can aid in the journey to building rehabilitation or preservation.

1

## **STEP ONE | EVALUATION**

The first question to ask is “What is unique about the building and how can it be capitalized on?”

What can be done to emphasize the best attributes of the building and area?

How can the building enhance what a business has to offer?

2

## **STEP TWO | MAINTENANCE**

Improvements to a building should first begin with maintenance to its existing elements. Cracked windows, peeling paint, and burned out lights are simple items that can make a big impact. The next step should be the repair or replacement of siding finishes or masonry. Maintenance and repairs should be regularly performed and is the responsibility of the property owner.

The lack of attention to a property diminishes the professional image and pedestrian appeal of a downtown district. Well maintained properties demonstrate pride and enhance a downtown’s economic viability.

3

## **STEP THREE | LOOK TO THE PAST**

During the planning of a storefront remodeling project, it is important to respect the history of the property and the neighboring properties. Many times a storefront has been modified in the past to reflect different architectural styles or for other economical reasons. Alterations to a building should be carefully planned so it does not alter the property’s historical character or remove elements that make the property unique.

Property owners are encouraged to seek professional design assistance when working with potentially historic properties. Minor repairs don’t necessarily require the assistance of a professional but anything beyond that should be considered.

4

## **STEP FOUR | CONTACT**

To assist in your efforts, the City of Jasper Community Development and Planning Department is available to answer questions and outline the requirements. Permits for most construction projects may be required by the City and state of Indiana. It is vital that local businesses and property owners collaborate with the Community Development & Planning Department staff on design before beginning work. All contractors performing the work should be licensed and insured.



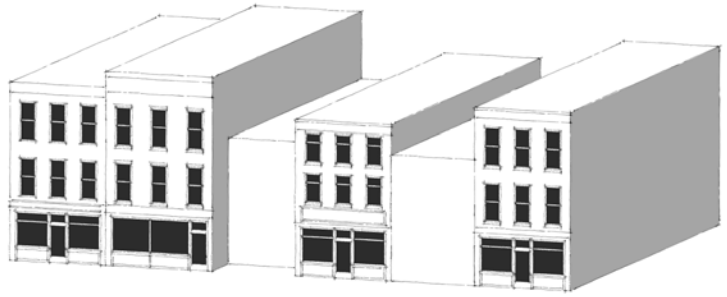


GENERAL STREET  
**DESIGN**

02

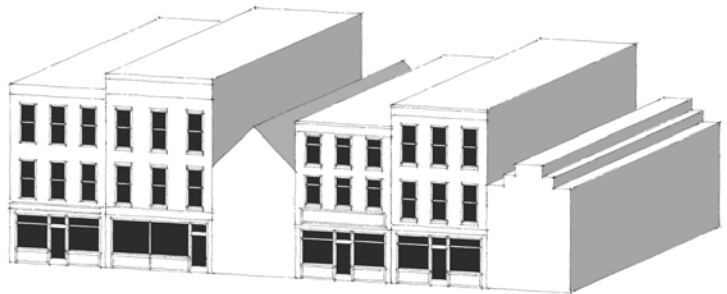
## STREET FRONTAGE

An infill's setback from the adjacent buildings should be consistent. Having storefronts align promote a better urban aesthetic and pedestrian flow.



## FACADE FORM

The front facade shape should respect the other adjacent buildings. Typically a flat roof with parapet and/or cornice should be constructed. Consistent form emphasizes the rhythm downtown buildings should present.



## INFILL HEIGHT

Continuing to maintain the downtown rhythm, the height of an infill is just as important. The front facade should be visually similar to its neighbors; not too high or too low.





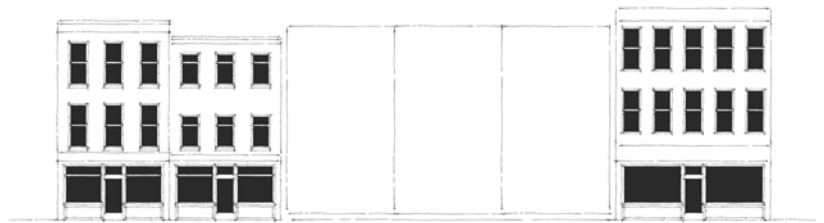
## FACADE PROPORTIONS

The proportions of a new building's height and width should mimic that of its neighbors. A building's proportions support the holistic image of a downtown as a place and not a series of separate buildings more commonly found in current urban settings.



## FACADE RHYTHM

When a lot is wider than a single building, the infill should aesthetically maintain the rhythm and proportions of its other street counterparts. Designing a facade as a series of smaller bays helps to prevent a building from feeling too large for the street frontage.

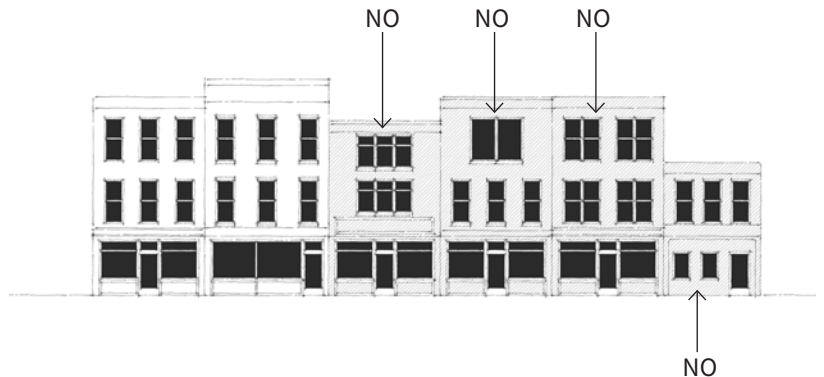


## FACADE COMPOSITION

A building's openings should be similar to the surrounding facades. Upper window spacing and ratio of window area to solid wall should be consistent. The image on the right is a good example of facade composition as each building relates to the street as a whole.



The sketch to the right is not a good example of opening composition. The upper windows of the highlighted facades are not consistent in rhythm and proportions. Infilled storefronts at the street level are also not encouraged.



## FACADE COLORS

To create downtown as a destination, the buildings should work with each other in regards to color. Each building's color choice should be complementary or accent its neighbor.

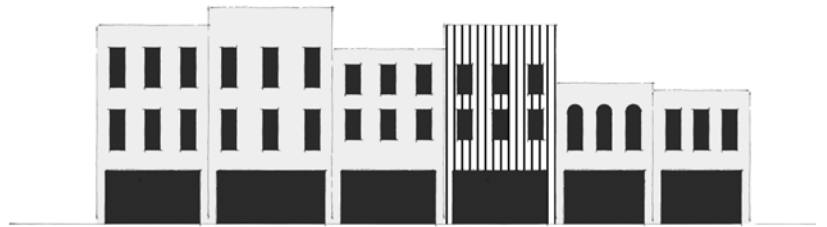


A street whose buildings contrast each other create visual busyness that is unappealing to downtown patrons. Remember, downtown is a place and not just a series of buildings in a row.



## FACADE MATERIAL PATTERNS

Even if every building on the street has followed proportions, compositions, and colors, it can still be disrupted by the designer's choice in the material pattern. Material patterns or textures should be consistent and complementary of each other, just as color.

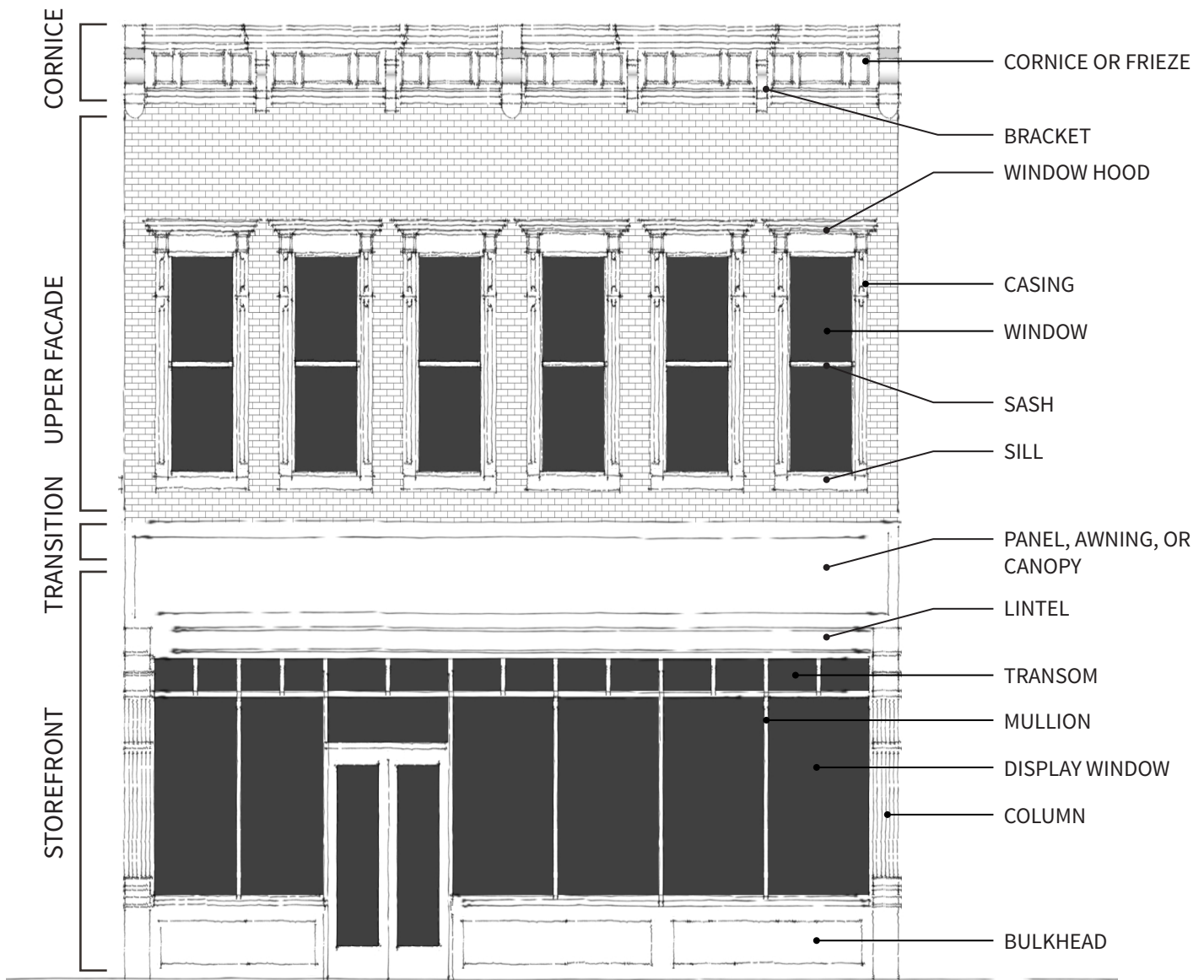






F A C A D E  
**ELEMENTS**





## FACADE ELEMENTS

The sketch above is a typical facade that one may experience downtown. A downtown facade can be divided into three layers. A facade may or may not have a transition area of 12" - 24". This area should be neutral and not contain signage, projections, recesses, or lighting.

The storefront level may be taller than the upper floors and should appear light and transparent.

The upper facade is typically heavier and contains regularly spaced windows. The transition between these two areas are sometimes marked with paneling, an awning, canopy, or only an iron lintel.

Last but not least, the front is capped with a cornice. The cornice can be constructed of pressed metal, wood, brick, or stone.



## A **BUILDING** ONLY LOOKS AS GOOD AS IT DRESSES



### EARLY 1800'S

### EARLY 1900'S

#### TYPICAL CORNICES

A cornice can be made of decorative pressed metal, wood moulding, brick, or even stone. The elaborateness of a cornice design and the type of material can relate to the time period in which the building was constructed.

A decorative pressed metal or wood cornice would normally be found on a building constructed mid to late 1800's.

From the late 1800's onto early 1900's, we start to see the transition from metal and wood cornices to corbelled brick and even stone.

As we go from early 1900 to mid 1900's, we start to see only new brick cornices that are less elaborate and decorative.



## EARLY 1800'S

## EARLY 1900'S

### TYPICAL DECORATIVES

Throughout the years, decorative elements of buildings have changed due to style and preference. What has been consistent is the simplification of details from the early 1800's to early 1900's.

The Italianate and Victorian era of early 1800 were more ornate and embellished around windows and doors.

As we entered into the later part of the Industrial era, floral and classical forms were being replaced with rectilinear formal forms and compositions.



## TYPICAL STOREFRONTS

Early storefronts were built of wood paneling and cast iron columns and lintels. Italianate and Victorian storefronts would sometimes have intricate details and castings. Iron columns would even advertise the manufacturer of the ironwork.

As storefronts began to develop through the later 1800's, those intricate and floral designs were replaced with more simplified classical forms but still constructed of wood and iron.

Early 1900's storefronts were becoming even more simplified, serving a utilitarian need rather than for aesthetic appeal. Storefront materials were shifting from cast iron and wood to steel framing and even tinted glass.

### LATE 1800'S



### MID 1900'S





## WHAT IS IN **STYLE** AND WHAT IS NOT

Much of Jasper's Downtown Commercial district is listed on The National Register of Historic Places. The following is a study of existing facades within the Heart of Jasper District. This is not an exhaustive study but rather a chance to discuss the styles or eras that can be observed for restoration or new infill construction. Various styles can be characterized by specific elements or details. The details of these styles can also vary whether constructed through the 1800's and early 1900's. When performing improvements to your building, you want to make sure the improvements are appropriate to the era and style.

## 509 & 515 MAIN STREET

Italianate 1894/1895/1900

This style can be characterized with its emphasis on its vertical proportions and tall windows. The facade will typically be capped with a pressed metal cornice and brackets that will often contain a year of establishment at the center. Windows are shallow with flattened arches or straight-sided arches and embellished with window caps of wood or pressed metal. Cast iron columns can also be found along the storefront at street level.

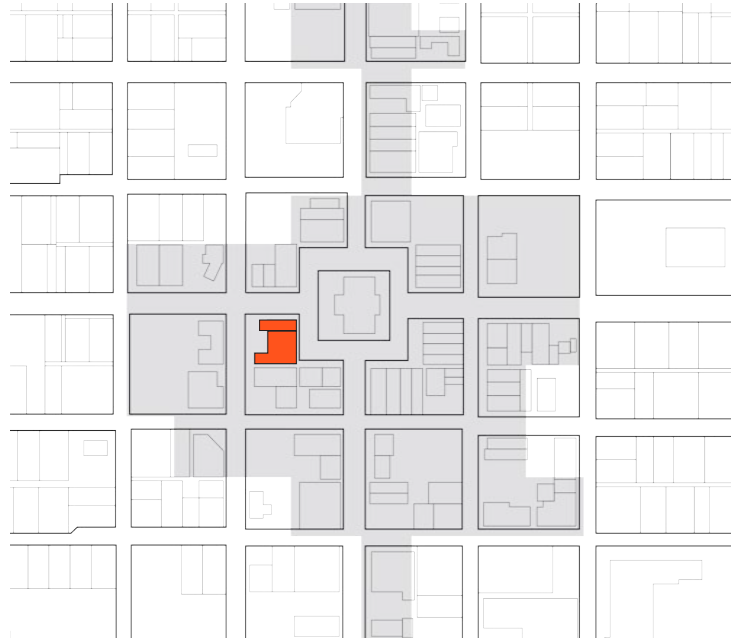




### 529, 533, 535 MAIN STREET

Italianate 1895/1880

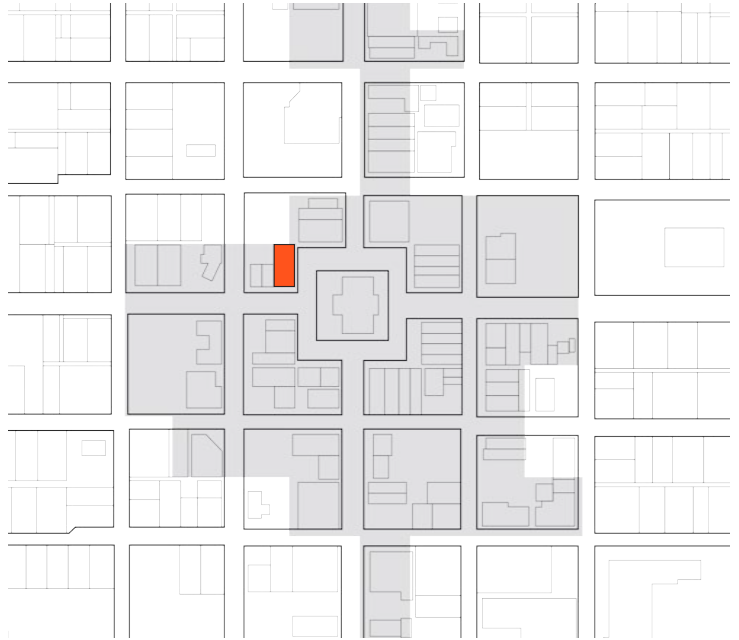
The first 11 bays from the left of this facade are similar to what can be found on the 509 & 515 Main Street building. The window hoods and cornice are slightly different in detail but still carries the Italianate style. The right corner building (535) is also of the Italianate style but sporting arched windows.



## 601 & 609 MAIN STREET

Late Victorian 1909/1910

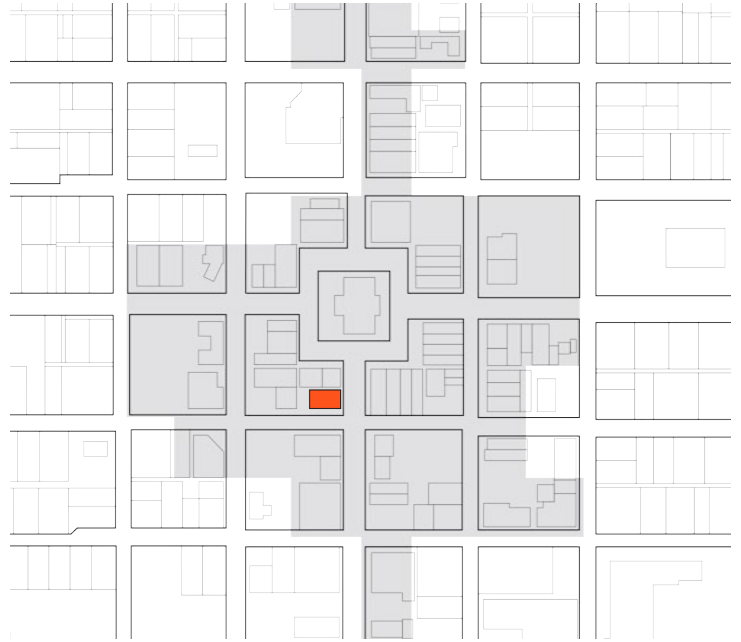
The Victorian style is actually a combination of style spanning between 1830-1910. It can easily be mistaken for Italianate or vice versa. One thing that distinguishes this as Victorian rather than Italianate is the embellished brick work at the bottom of the parapet. Another feature is the raised parapet panels at the corners and center. The windows are also not decorated with elaborate pressed metal or wood hoods but is rather simple stone lintel.



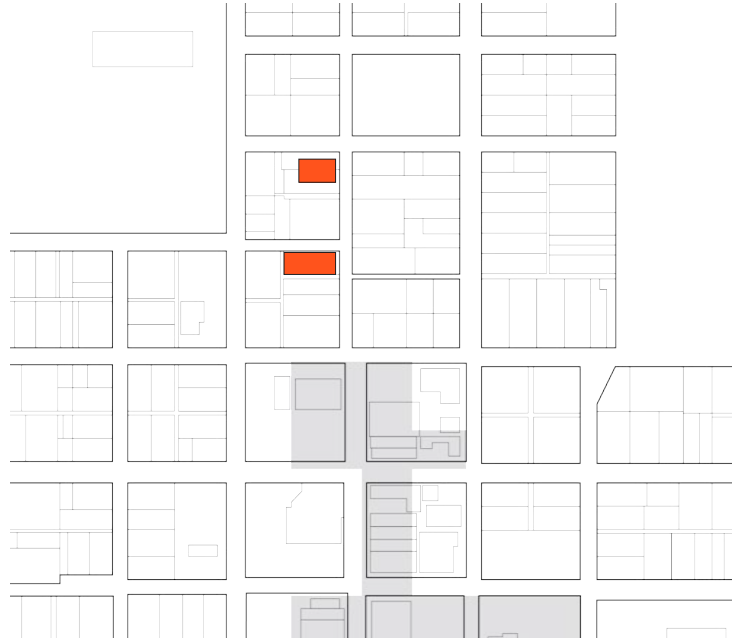
## 505 MAIN STREET

Italianate 1899

This facade carries the Italianate details above the windows, pressed metal cornice, and elongated windows. A nice feature of its storefront is the inset entrances that add depth along the street, inviting patrons in. A buff yellow brick is mixed with common red brick to create a masonry pattern without the need for paint.







### **1115 MAIN STREET**

Victorian (original) Colonial (current)

While historical photographs represent a Victorian style, the current style represents more of a Colonial style with its lack of embellished woodwork and straight cased moulding.

### **1015 MAIN STREET**

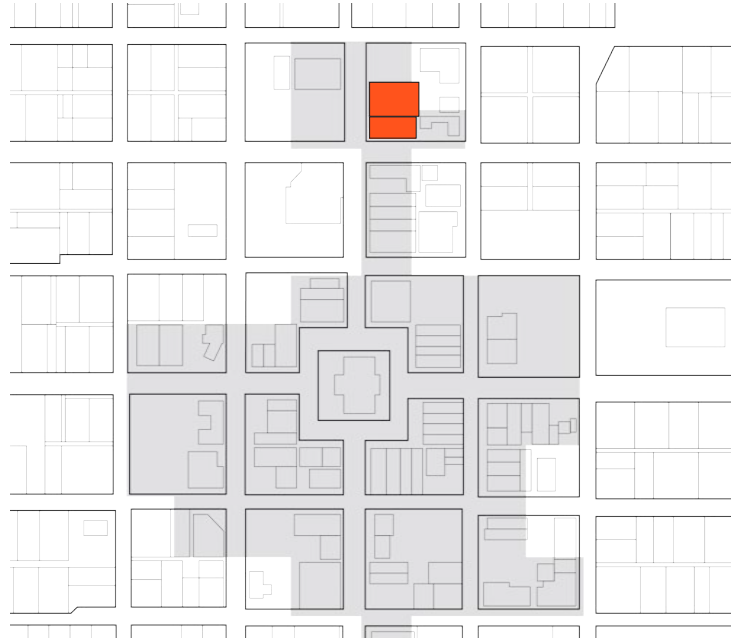
Italianate Revival 1896

This building could be labeled as Italianate Revival with its pressed metal cornice and window proportions.

## 802 & 810 MAIN STREET

Chicago School 1915 & 1930

Unlike many of the other downtown buildings, this one uses a buff-colored brick and is a good example of a commercial building from the first half of the twentieth century. Other features that characterize it as Chicago is the lack of ornamentation and the Chicago style windows. Chicago style windows are those with a larger center unit with narrower side units to create one opening.





### **714 MAIN STREET**

Chicago School 1891

While the building lacks any true details to define its architectural style, it could most relate to the Chicago School style with its minimal exterior details. Its unique “L” shape floor plan allows for a courtyard opportunity.



### **108 EAST 6TH STREET**

Commercial Italianate 1893

What differentiates this as Commercial Italianate from standard Italianate is its use of heavier and more durable masonry materials that make up its facade trim and details. The asymmetrical storefront design and iron columns are also indicative of the style.





## 209 EAST 6TH STREET

Commercial Italianate 1910

This building has retained much of its original storefront and transoms. The current business has taken advantage of this with window signage. The upper story wood windows have also been preserved and maintained.

## IT IS WORTH **SAVING!**

While there are several examples of well preserved buildings within Downtown Jasper, there are still several that could be improved upon. Over the years, facades have been repaired or replaced with vernacular materials and elements that lack the historical character the building once endured. All historic structures are worth saving, but there might be some additions or renovations to these historical structures that are not worth saving.

Several storefronts have been infilled with dissimilar brick or boarded up and painted. Some entire facades have been covered with metal or vinyl siding in an attempt to economically mask the building rather than repair and preserve. Very few storefront displays have maintained their wood construction and, in lieu, been replaced with more contemporary steel or aluminum assemblies.

Moving forward from any past remodels and renovations, it is important to follow a strategy for preserving the historical character of a downtown facade. Part of this strategy is knowing how to handle facades that have already been stripped of their historical character or elements. Are there previous renovations worth saving or should all facades be rehabilitated back to their historical grandeur?



## FACADE EXPLORATION

Property owners are encouraged to peel back portions of a facade to see if historical elements are still intact and worth exposing. Whether it's original storefront framing, ornate stone work, or decorative metal, these pieces are what give a building its character and hidden potential. If elements are discovered and in respectable shape or can be feasibly restored, they should be persued. Capitalize on your buildings' history - this is what gives it its unique identity.

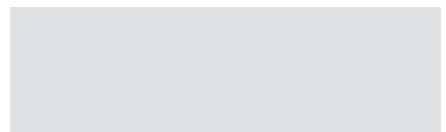






## POST OR PRE WAR?

A good rule of thumb is that a facade that has been altered pre World War II could be considered worth saving. Any facades or elements added post World War II are generally not worth saving and should be rehabilitated back to its original design as economically feasible. The Art Deco and Art Nouveau styles during the war and before should be worth considering to save if they are of high quality or well executed in design. A professional architect and the City of Jasper should be consulted as to whether a non-original facade has merit for saving.





Original windows should be repaired and preserved.

This original transom is worth saving.

Repair storefront header to original character.

Contemporary storefront assembly can remain but is encouraged to be restored to original character and likeness if economically feasible.

The bulkhead tile is not original and should be restored back to historical character or likeness.



Damaged stonework should be repaired to original design. If the repair is not feasible, then an alternate design will be considered.

Even though the existing sign is neither historical or abides by new signage design standards, it should be maintained because of its area significance. If the signage is not appropriate for the new business, then consideration should be taken to salvage the sign.

While the storefront style is not original to the building, it is a clean example of wartime alterations and could be considered worth saving. In this case, the business is 100 years old and is in its original location.

The internally lit sign under the canopy doesn't contribute to the storefront aesthetic or historical character and, therefore, not worth saving.





WINDOWS + DOORS &  
**STOREFRONTS**

04





## WINDOWS **PERMITTED**

- Repaired, painted, or sealed original wood windows for preservation
- Original window glass that has been preserved and unbroken
- Clear glass, matching spandrel, or frosted film, for privacy if necessary



## WINDOWS **NOT PERMITTED**

- Window openings infilled and replaced with non historical counterparts
- Smaller residential window substitutes for once tall or expansive units
- Covering up or infilling window openings with brick, wood, or metal
- Plexiglass glazing



## DOORS **PERMITTED**

- Repaired and preserved original doors
- New doors that are historically correct or match a newer storefront system if one is present
- Clear or frosted glazing
- Spandrel glazing
- Solid constructed doors at rear entrances



## DOORS **NOT PERMITTED**

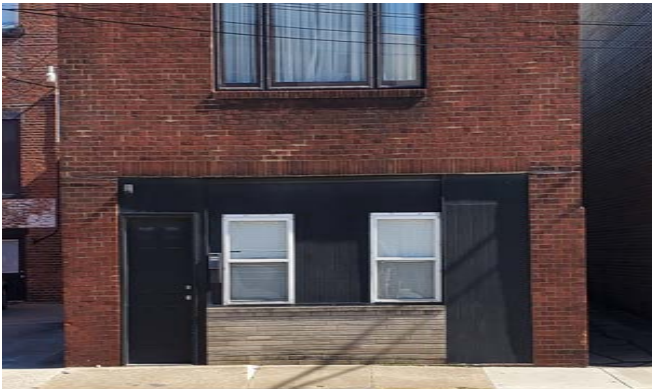
- Original doors removed and replaced with residential style
- Abandoned door openings infilled with solid wall construction or boarded up
- Plexiglass glazing



## STOREFRONTS **PERMITTED**

- Original wood storefronts repaired and painted or sealed to preserve
- Original glass
- Repair bulkheads and mouldings or replace with historical likeness
- Clear, spandrel, or frosted glass





## STOREFRONTS **NOT PERMITTED**

- Original storefronts replaced with contemporary assemblies
- Infilling storefronts with solid construction of wood, brick, or siding
- Replacing storefront with smaller residential doors and windows





BALCONIES + CANOPIES &  
**AWNINGS**







## AWNINGS PERMITTED

- Awning widths that align with storefronts, windows, or doors
- Awnings in proportion with the rest of the facade
- Awnings made of exterior fabric or architectural standing seam metal
- Commercial or heavy duty adjustable awnings



## AWNINGS NOT PERMITTED

- Awnings that hang below top of the storefront framing
- Awnings of bright contrasting colors
- Awnings that do not align with building elements
- Mansard projections of shingles, shakes, or corrugated metal



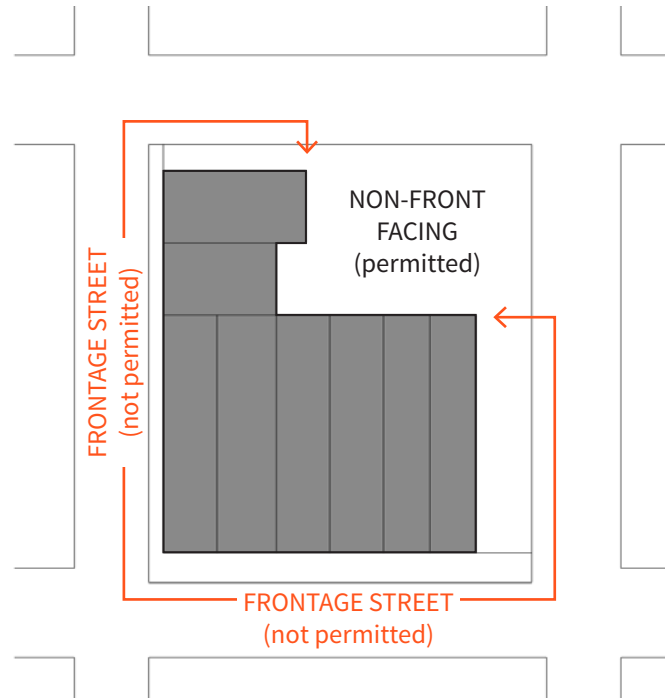
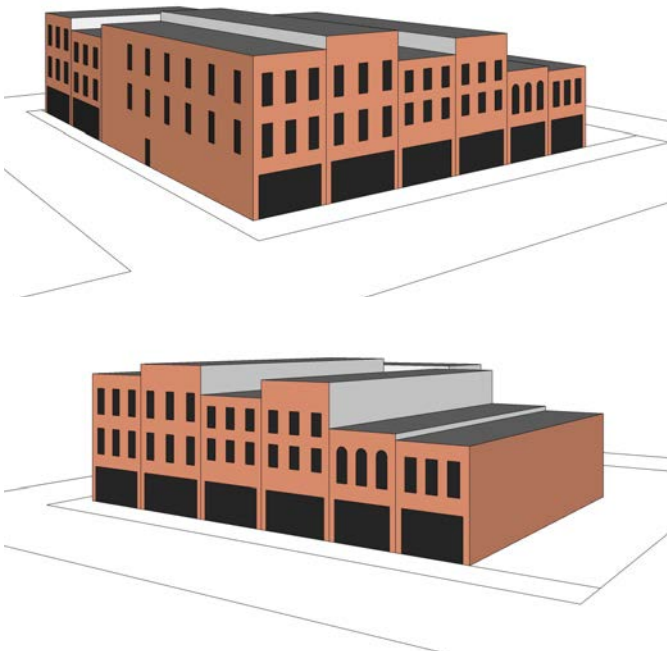
## CANOPIES PERMITTED

- Canopy width that match storefront, windows, or doors
- Canopy heights in proportion with depth and height
- Canopies made of metal panel or structural member
- Flat canopies

## CANOPIES NOT PERMITTED

- Canopies made of corrugated metal or siding of any material (top)
- Canopies of bright contrasting colors
- Sloped canopies
- Canopy height not in proportion to width and depth





## PERMITTED **BALCONY** LOCATIONS

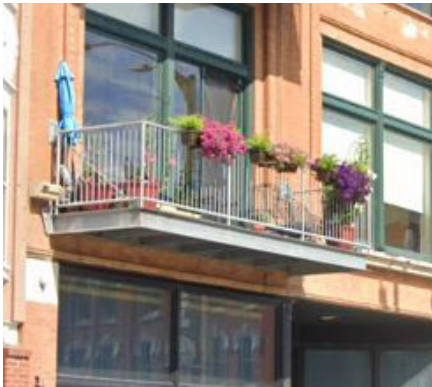
Balconies are not permitted on any face of a building that fronts a main street. Where a building facade wraps around the side and becomes the front street of adjacent buildings are also not permitted locations.

Any balcony or projection should be reviewed by the Heart of Jasper initiative and local ordinances. Rooftop decks and railings are not considered balconies, therefore, are not covered under these guidelines.



## PREFERRED BALCONY CONSTRUCTION

- Built of sturdy and durable materials such as steel or treated wood
- Open metal railings
- Non obstructing to pedestrians below
- Balconies flush with facade, cantilevered, or supported
- Rain runoff should avoid pedestrian traffic
- Sealed or painted wood (left)
- Color that complements adjacent facade and rest of building



### CANTILEVERED

Structure for a cantilevered balcony protrudes from the face of the building and may be exposed or integrated into the balcony floor. In this type there are not supporting columns at ground level.



### FLUSH

A flush balcony does not protrude from the building facade. The balcony floor is recessed into the facade. This is common with downtown buildings where a upper floor has been partially designated exterior and the wall separating from inside to outside is recessed.



### SUPPORTED

Balconies with columns extending to the ground level are supported and are the most economical and easiest to add to an existing building. The supports may be built of steel or treated wood with wood or metal wrap. Supported balconies should avoid obstructions to pedestrian traffic below.



# BUILDING SIGNAGE



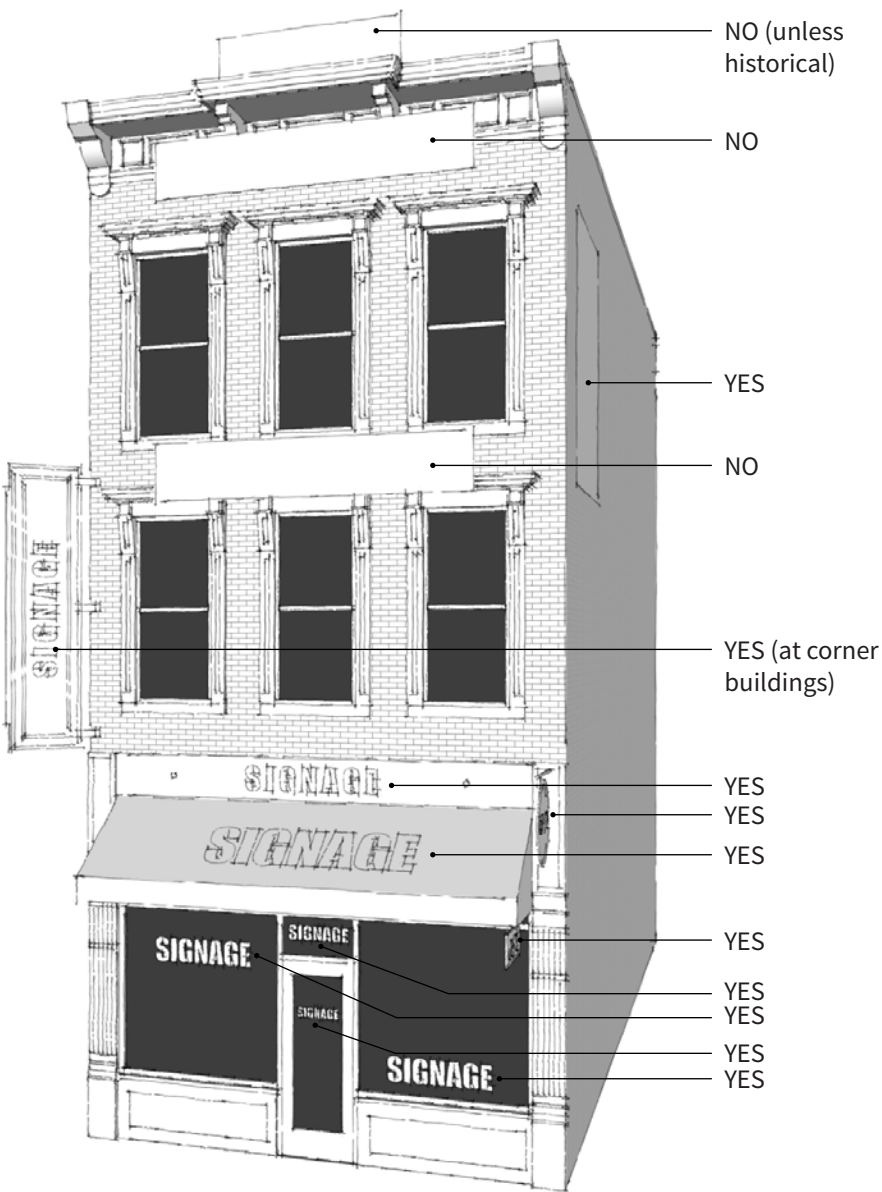


# SIGN PLACEMENT AND SIZING

There are multiple types of signage. Building signage is fixed and located to the facade plane of the building whether located on the front, back, or side. Awning signage is either raised lettering on a canopy or vinyl applied to the sloped portion of an awning. Projection signage is usually held off from the building by decorative or simple brackets. Window signage was once painted on but today can be applied with printed films.

Any historical signage should be preserved. Property owners are encouraged to research old photos of their property for inspiration and locations. Vintage advertisements painted on the face of a building is also referred to as ghost advertisements and should also be kept and not covered up. These types of signs add life to a downtown area and help in creating a nostalgic presence.

- The total surface area of all building signs should not occupy more than 1 square foot for each linear foot of facade length. Building signage should not exceed 100 square feet.
- Window signs should not cover more than 25% of a window
- See City of Jasper current sign ordinance for more information



# SIGNAGE PERMITTED



## BUILDING SIGNAGE

- Proportionate and proper location to building facade
- Simple in color without a lot of graphics



## PROJECTION SIGNAGE

- Signage proportionate to building
- Signage simple in color and graphics



## AWNING SIGNAGE

- Located on the sloped portion of the awning
- Clean and simple graphics
- Fewer different colors



## WINDOW SIGNAGE

- Clean and simple signage
- Allows for views into the building



# SIGNAGE **NOT PERMITTED**



## BUILDING SIGNAGE

- Signage on the building roof
- Signage above the first floor
- Signage that doesn't respect building composition
- Backlit box signage
- Signage unproportionate to facade



## PROJECTION SIGNAGE

- Signage too large in proportion
- Signage that obstructs pedestrians on the sidewalk
- Signage too "busy" with contrasting colors and graphics



## AWNING SIGNAGE

- Awnings treated as billboards that are too busy
- Too large in proportion
- Too vibrant in contrasting colors



## WINDOW SIGNAGE

- Signage that completely covers windows and obstructs views into the building
- Paper signs left up for long periods of time





MECHANICAL, POWER &  
**LIGHTING**

07

## APPEARANCE AND LOCATION OF **BUILDING** UTILITIES

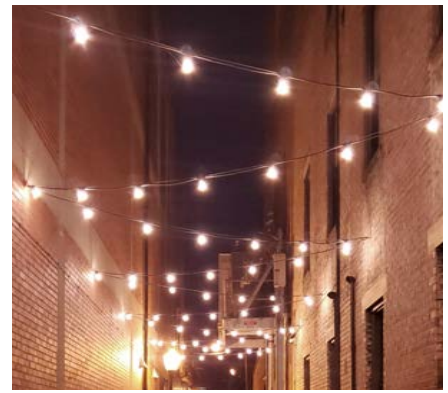
One of the greatest improvements that can be made to a building facade is the removal of visual clutter that doesn't contribute to its appearance.

Mechanical ductwork, grills, exhaust hoods, and air conditioners should be located on the rear of the building or roof. If a unit must be located on the side then closest to the rear is preferred. Mechanical equipment should not be mounted on the front facade, including window air conditioning units. Restaurant and cafe exhaust hoods disperse grease and/or smoke, so they should be installed furthest from facades fronting along a main street and pedestrian traffic. Mechanical equipment should be clean, rust free, and painted.

Building power and accessory power, including conduits should be kept to a minimum and located at the rear or on the side furthest from the front facade. Conduits or wire should not run along the facade of a building except at building penetrations. Any abandoned electrical lines, conduits, cables, power boxes, and lighting fixtures should be removed and not left in place. Where electrical is removed, the facade should be patched to match adjacent material and color.

Mechanical piping should also be kept to a minimum. Vent pipes should be run within the interior and not along the exterior facade. Any exterior piping should be painted to match the facade and by industry standards based on pipe material. Architectural metal downspouts should be used in-lieu of PVC or plastic for roof drains.





## LIGHTING **PERMITTED**

- Direct downlighting at building entrances and along pedestrian paths
- Lighting fixtures that complement building facade and details
- Neon or LED equivalent
- Illumination of first floor interiors
- Signage lighting from above and not behind



## LIGHTING **NOT PERMITTED**

- Bright lighting directed towards the street and sidewalks
- Backlit awnings
- Signage lit internally
- Blinking or moving lights, unless part of a historical marque sign
- Contrasting lighting temperatures from adjacent lighting sources



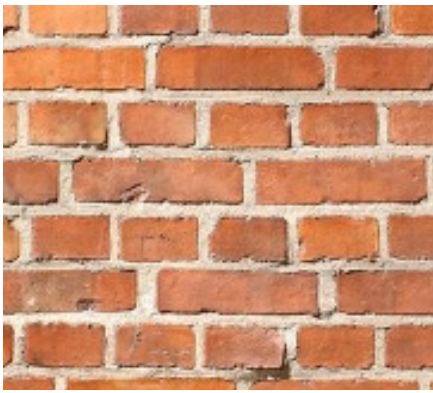




MATERIALS + COLORS &  
**PATTERNS**

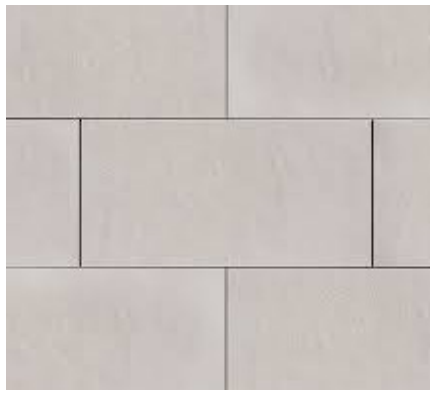


08



### CLAY BRICK MASONRY

Clay brick is the most prevalent material choice. Chosen for its durability and fire resistant properties, it also symbolizes longevity of an establishment.



### LIMESTONE MASONRY

Limestone masonry is another veneer typically used as accents or wainscoting. Limestone as a whole building facade is usually reserved for banks and government buildings.



### STONE MASONRY

Stone masonry is another material that is chosen for beauty and durability. Full bed thickness stone is encouraged over thin veneer products now offered in the market.



### METAL CLADDING

Metal cladding has limitless color options. Typically used for storefront surrounds, bulkheads, cornices, and details. Panelized metal can also be used as storefront headers to create a transition from storefront to upper level. Metal cladding may also be used as an alternative to masonry repair along the non-frontal side of a building.



### STUCCO

Stucco allows a monolithic look and can be fashioned into various textures and colors. It is less common due to its maintenance requirements. Exterior Insulation Fenestration System (EIFS) is an economical alternative to stucco.



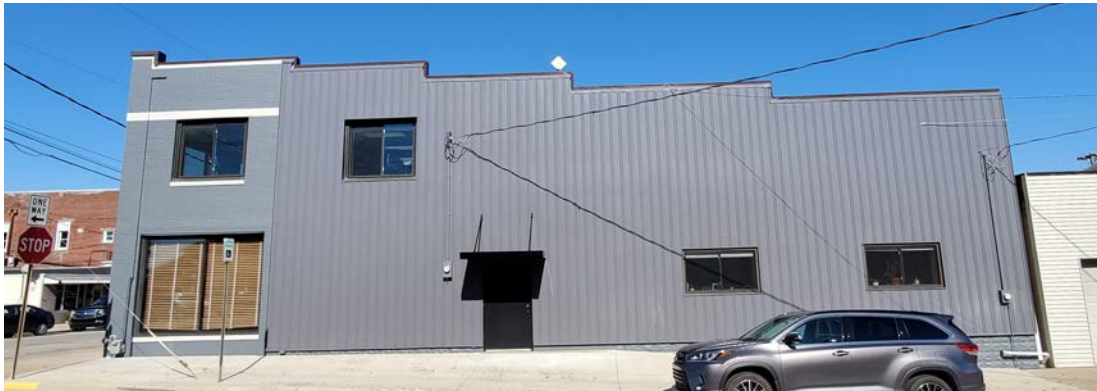
### WOOD CLADDING

Early storefront and more rural towns widely used wood siding, paneling, and trim as an alternative to metal. As a siding material it should be of historical character and run horizontally to continue the lines of the streetscape. Composite siding is a good substitute but vinyl is not.



## ALTERNATIVE **MATERIALS** TO ECONOMICALLY COVER A BUILDING

While it is discouraged to cover a building's facade, there are economical solutions that may be more financially feasible for a property owner. These solutions are intended to cover the rear or non-frontal street side of a building. The front facade should never be covered up.



The above example has used commercial architectural metal siding to cover what was a deteriorating block wall. The original brick was left exposed that wraps around to form the front facade. The color chosen blends well with the overall color scheme.

A few things to avoid when using this method is using typical pole barn siding or metal roofing. Colors that are in contrast to the rest of the building should be avoided as this would render a dissociated appearance. A facade recover should cover from grade to the roof and avoid patchwork of metal siding on a building.



When properly detailed to account for moisture, EIFS may also be an economical solution. EIFS stands for Exterior Insulation Fenestration System and is essentially foam that is applied to building facade and then coated with an acrylic coating that gives it texture and hardness. It can be painted in any color. When finished, it has a stucco appearance and can look as smooth or rough as desired. It can also be used to form various details, mouldings, patterns, etc. The bottom image is of a building facade in EIFS.

If the property owner is looking to paint the facade anyhow, then an elastomeric paint might be another good alternative. What differentiates this from typical paint is its elastic properties. It is capable of filling in cracks and gaps. Its water resistant properties keep

the weather from further infiltrating masonry walls. It is also great at covering up brick patchwork to give the facade a uniform look. The elastomeric paint shown in the example above doesn't look any different than a typical exterior paint.



Metal or composite panels are also an alternative way of covering a building's side facade. These panels come in either metal, concrete, or composite engineered wood. They can be installed as a rainscreen. These products shelter the original masonry from direct weather while still allowing the masonry wall to breathe. Attachment of the panels can be done either by exposed fastener or concealed fastener. Most architectural metal siding companies also offer panel products and should be installed per manufacturer specifications. One example can be seen with the bottom image.

## TO IDENTIFY BY **COLOR** IS TO CREATE A LASTING IMPRESSION

Color is a great way to liven a facade and accent particular details. To paint a brick facade that has not yet been painted will create a commitment of painting maintenance every several years. It is encouraged to maintain the original unpainted brick and only paint brick that has been previously painted.

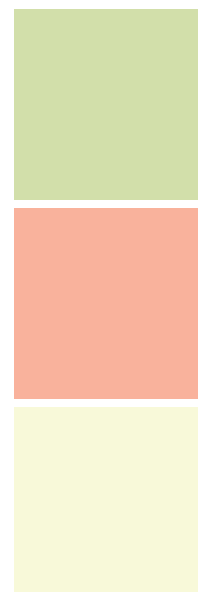
The following color palettes are intended to serve as inspiration and have been pulled from existing facades. Colors selected should complement existing adjacent facades to create a holistic downtown atmosphere. The color of a pressed metal cornice and other various embellishment details should complement, accent, or aid in framing the feature. Benjamin Moore, Sherwin Williams, as well as other paint manufacturers typically have a historic series of colors.







- A color scheme should consist of a minimum of two colors and a maximum of four
- A single color scheme should not be limited to the front but also carried through on the sides and rear of the building
- Painted “ghost” signage add much historical character to the district and it is highly discouraged to cover them up





## COLOR SCHEME TYPES

When selecting a color scheme it is important to understand the different types of schemes. Each scheme is composed of different attributes which are outlined below.

### NEUTRAL SCHEME

Historically, this is the most profound among urban building facades and is the simplest when it comes to complementing adjacent buildings. It typically consists of achromatic hues of white, grey, black, beige, tan, brown, etc. One thing they all have in common is they are all desaturated.

### MONOCHROMATIC SCHEME

This scheme focuses on a single color. If a building has its natural unpainted brick with no accent brick colors, then the lower storefront can be painted all one color and considered monochromatic.

### COMPLEMENTARY SCHEME

Each color exists on the opposite sides of the spectrum. Opposing color can vary in shade or hue.

### ANALOGOUS SCHEME

This scheme consists of a group of three colors that border each other within the color wheel. Starting with a base hue and then extending to two neighboring hues for the other two colors. This creates a harmonious look similar to the monochromatic.

### TRIADIC SCHEME

A triad consists of three colors equally spaced from each other on the color wheel.





## COLOR **SCHEMES** TO AVOID

While there are countless color options, there are a few to avoid. When in doubt reference historical color palettes that many of the major paint manufactures can provide.

Painting the front facade including details, storefront, windows, doors, etc. are not appropriate and only drown out the building's historical character (top). This approach also removes the needed definition between the street level and upper level of a building facade.

Large coverage of bright and primary colors on a facade should be avoided. While these colors may be fun during an annual festival, it isn't appropriate for the longevity of downtown. This approach detracts from a downtown's holistic appearance and becomes visually distracting. Bright colors should be used sparingly and only as detail accents.





## CAN YOU SEE THE **PATTERNS?**

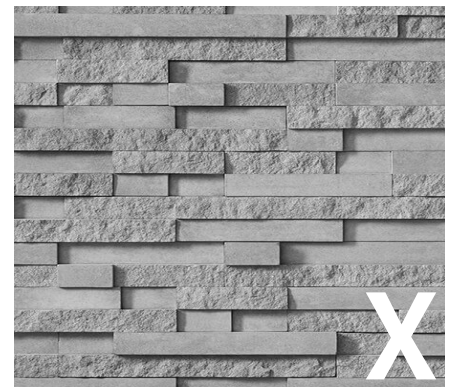
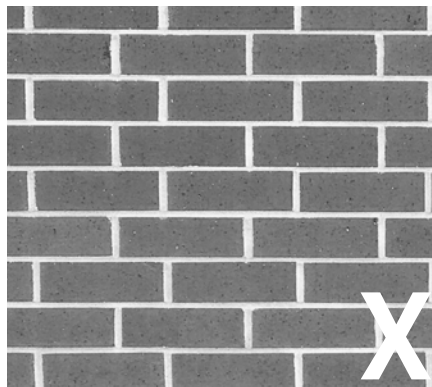
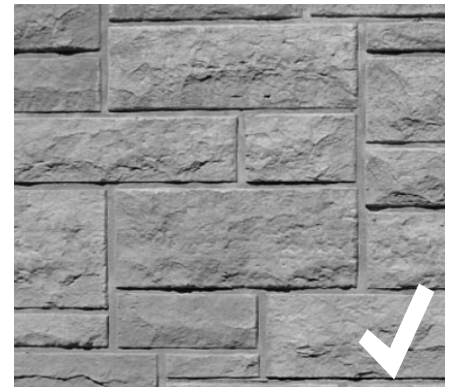
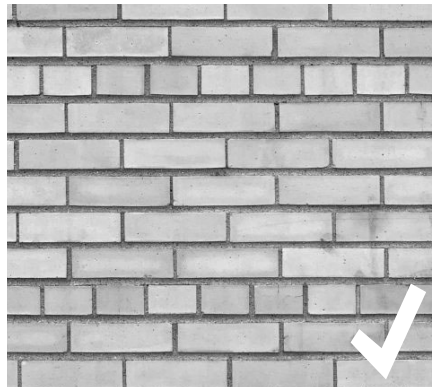
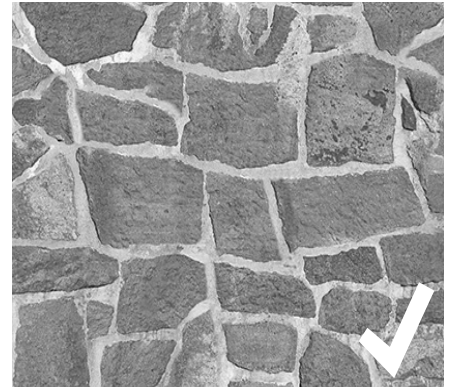
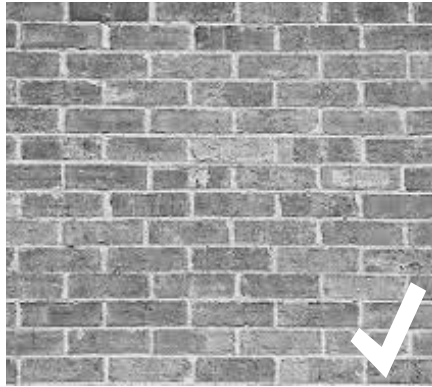
Another material's attribute that should be carefully considered is its pattern. Brick can be laid in several different patterns but a pattern typical of the era is what should be used as this would follow suit with the rest of the street. Stone may be used but a “period correct” cut of stone should be considered and not a contemporary pattern. Siding and panels should extend horizontally and not vertical. The makeup of glass panes in a storefront or window should be simple so it works with adjacent glass and doesn't stand out.



### GLASS PATTERNS

Glass can be arranged in countless configurations with the use of mullions and muntins. Also referred to as divided lites, glass patterns should be kept simple, similar to what is shown above.





## SIDING PATTERNS

Some early downtown structures were clad in horizontal wood siding (top) with visible grain. Shake (center) or board and batten should be avoided. New board widths should match existing and look historical in nature. Composite or metal panels (bottom) are an alternative facade recover where approved.

## BRICK PATTERNS

Common brick patterns to be used are the half running bond (top) and the common bond (center). Patterns such as the third bond (bottom) should not be used. Ornate brick patterns should be limited and not covering a whole facade.

## STONE PATTERNS

A few stone patterns to be considered are rubble (top) or ashlar (center). Limestone is usually cut to specified panel sizes. Contemporary patterns small and thin in nature should be avoided (bottom).





C A S E  
**STUDIES**



## DESIGNING **CASE STUDIES** TO IMPROVE THE COMMUNITY

This section takes a look at actual properties and how they can be improved using the guidelines set forth in this document. The owners of these properties have granted permission to use them in the following case studies. Each case will have a “before” photograph of the condition the building is in currently at the time of this study and an “after” sketch.

Historical photographs were found and used in the aid of some of these facade improvements while the architect has relied on assumptions and typical historical details of the era to fill in the design gaps.

It is encouraged for property owners to research the history of their property and any historical photographs that may aid in the rehabilitation. Historical photographs are especially important when dealing with a building that has had multiple remodels throughout its life or may have had its facade covered up.





706 & 708 Main St: The facade was improved by removing the siding above the storefronts and replacing the bulkhead tile with paneling more appropriate to the era. Upper story windows have been enlarged and embellished with moulding caps that match its Italianate style. A cornice has been fabricated to resemble those of the era the building was built. The modern storefront system has been modified to take on the character of an older wood system while still being economically feasible and improve efficiency. Painting the brick was necessary in this instance to cover up the masonry patchwork.

Architect: Ron Flick      Color Selection: Samantha Knies



411 Main St: The siding was replaced with a composite siding and the stone removed to the bottom of the storefront. The shingled canopy was replaced with an appropriate fabric canopy proportionate and sized to the storefront. The windows and doors have been replaced with a design more appropriate to the building's era. Bulkheads at the ground level were dressed to be historical in appearance. The lower second floor height prohibited building signage above the storefront so window signage was used. The stepped parapet could indicate historical signage location above the second floor windows. Architect: Hafer





604 6th St: Historical photographs indicate that the facade looked greatly different from its appearance today. The vinyl siding was replaced with a composite siding. Windows were added back into their original locations and size. A metal cornice was reconstructed similar to what would have been found on its original facade. The residential windows were replaced with traditional storefront. The shingle awning was replaced with fabric. The property sits at the corner of two main streets so projection signage was used at the corner to capitalize on the traffic. The rear extension of the building was dressed with similar treatments to complement the front. The colors chosen complement the adjacent buildings while updating its appearance. Architect: Hafer





305 Mill St: This building was most likely built in the early 1900's given its utilitarian appearance and lack of symmetry. The infilled storefronts and windows were restored with a dark finish to reduce the visual clutter. The surface mounted lighting was also removed to reduce visual clutter on the facade. The two entrances were highlighted with fabric awnings. The awning on the right helps to mask the fact that the brick column on the upper floor and first floor don't align. The projection signage was replaced with awning signage to reduce visual clutter. The same treatments were carried over to the adjacent building to give the corner a holistic appearance while still giving each business its own identity. Simplifying and reducing visual clutter can vastly improve a facade. Architect: Hafer



204 Third St: Unlike many of the other properties in the Heart of Jasper, this property has an Art Deco appearance with its geometry following the rules of thirds and curved brick corners. The projection signage was replaced with building signage and industrial style lighting. Exterior light shelves were installed along the storefront to emphasize the horizontal lines of the brick detailing while also cutting down on the direct sunlight into the building. The roll-up doors were replaced with glass sectional doors. Depending on the business, these doors could be left closed, used to service vehicles, or open for outside dining.

Architect: Hafer





623 Main St: The vertical siding was replaced with paneling and removed from the side pillars and then painted to frame the retail storefront. Stone has been added to the bulkhead at some point so this was removed and replaced with paneling painted to match the storefront. Signage was kept in the same general location and indirect lighting was added above. An awning was used to accent the entrance while also being an economical alternative to replacing the boarded up transom with glass. It is unclear as to whether the upper story windows were decreased in height as part of a later renovation. In this renovation, the windows were enlarged to match the height of the windows on the side of the building. Architect: Hafer





## REFERENCES & **SOURCES**



## DESIGN SOURCES

When it comes to creating a vision for your property improvements, you are not alone. There are several sources that can aid in the design of your facade whether you are rehabilitating, preserving, or building new.

### DIGITAL

#### **MAIN STREET AMERICA.ORG**

The Main Street America Organization not only offers various grant programs but they also have resources for downtown building and community design. Many of the resources require a membership, so reach out to The Heart of Jasper to see if they have access at your disposal.

#### **SAVING PLACES.ORG**

The National Trust for Historic Preservation runs this site. This organization seeks to preserve the past of all historic sites but also focuses on downtown revitalization. Their site also lists other downtowns that have expanded their image and link to better view them.

#### **CONTEXT-SENSITIVE SIGNAGE DESIGN**

A copy of this publication can be received through American Planning Association [www.planning.org](http://www.planning.org). It discusses urban signage and best practices through analysis of existing precedents.

#### **JASPER DOWNTOWN + RIVERFRONT MASTER PLAN**

Published in 2013, this document is a collective master plan to help direct the vision of the downtown area into a thriving district. A copy of this document can be received through [jasperindiana.gov](http://jasperindiana.gov).

#### **NATIONAL REGISTER OF HISTORIC PLACES**

Much of Jasper's downtown commercial district has already been registered with the National Register and properties can be viewed with historical information through their database. This is a great resource for determining ones' building style or historical significance that could be capitalized on for improvements.

### PRINT

#### **HISTORIC BUILDING FACADES: THE MANUAL FOR MAINTENANCE AND REHABILITATION BY: WILLIAM G. FOULKS**

This book is a great resource for historic building owners and contractors looking for insight on the repair and maintenance of older buildings.

## SEEK **FUNDING** WHEN POSSIBLE

There are grants and funding opportunities for those who are looking to rehabilitate or preserve a historic structure. The following is a reference to these opportunities, note that not all grants or funds are available to privately owned properties.

### **INDIANA DIVISION OF HISTORIC PRESERVATION & ARCHAEOLOGY** DHPA

#### **HISTORIC PRESERVATION FUND** HPF

[www.nps.gov/preservation-grants](http://www.nps.gov/preservation-grants)

This fund is intended for local governments and non-profit organizations. A few types of projects typically funded include inventory of historic buildings or structures, rehabilitation of public or non-profit owned structures, the preparation of National Registry nominations for historic districts, and educational programs and events.

#### **DOWNTOWN REVITALIZATION FUND**

[www.nps.gov/preservation-grants](http://www.nps.gov/preservation-grants)

This is a low interest loan that can be used for various rehabilitation projects or existing structures that are located in a downtown redevelopment area. The funds can be used for building improvements as well as acquisitions that would include the rehabilitation of the building. Loan requests are evaluated by The Economic Development Loan Committee.

### **HISTORIC LANDMARKS FOUNDATION OF INDIANA** HLF

#### **STATEWIDE REVOLVING LOAN FUND**

[www.indianalandmarks.org](http://www.indianalandmarks.org)

This low interest loan can be used by non-profit organizations outside Marion County to purchase or restore historic properties. Agreements for this fund will contain covenants that are intended to protect the property in the future.

#### **INDIANA PRESERVATION GRANTS FUND**

[www.indianalandmarks.org](http://www.indianalandmarks.org)

Local preservation groups can seek this funding for matching grants to produce promotional materials, host drives, and finance architectural preservation funding. This fund is not intended to be used for construction towards property rehabilitation or preservation.

#### **GUARANTEED LOAN PROGRAM**

[www.indianalandmarks.org](http://www.indianalandmarks.org)

For organizations that are having trouble obtaining conventional financing for their restoration project should look into this aid program. This program can help in obtaining long-term mortgages or construction financing.



## INDIANA ECONOMIC DEVELOPMENT CORPORATION IEDC

### INDIANA DESTINATION DEVELOPMENT GRANT

[www.iedc.in.gov/incentives](http://www.iedc.in.gov/incentives)

TIPF can offer a 1:1 matching cash grant to assist non-profit organizations in tourism marketing and research. TIPF's main goal is to increase tourism visitation in the county and the State of Indiana.

## INDIANA OFFICE OF COMMUNITY AND RURAL AFFAIRS OCRA

### INDIANA MAIN STREET GRANTS

[www.in.gov/ocra/mainstreet.htm](http://www.in.gov/ocra/mainstreet.htm)

Any designated Indiana Main Street with a minimum of two consecutive years of operation can file for various grants. The grants are intended to fund organizations that provide direct assistance to local small businesses.

## US DEPARTMENT OF THE INTERIORS

### THE FEDERAL HISTORIC PRESERVATION TAX INCENTIVES PROGRAM

[www.nps.gov/tps/tax-incentives.htm](http://www.nps.gov/tps/tax-incentives.htm)

This incentive encourages private sector investment in the rehabilitation, preservation, and reuse of historic buildings. The National Park Service and Internal Revenue Service administrate the program and work with State Preservation Offices.

## LOCAL

### DUBOIS STRONG

[www.duboisstrong.com](http://www.duboisstrong.com)

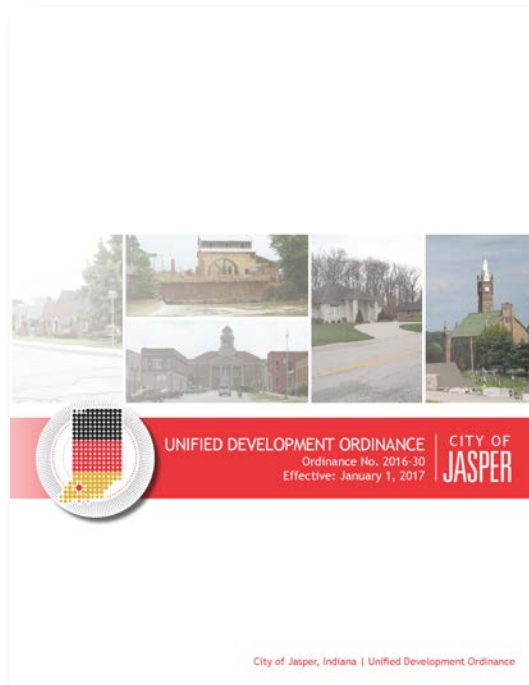
Dubois Strong is an economic development source for new and thriving businesses. They offer small business loans, tax credits, and other assistance through their website.

### THE HEART OF JASPER FACADE GRANT PROGRAM

[www.heartofjasper.org](http://www.heartofjasper.org)

The Heart of Jasper Facade Grant is a program to stimulate retail growth and catalyze investment through enhanced aesthetics.

## BUILDING TO **LOCAL CODES** AND ORDINANCES



This document is only intended to act as a guide for new construction, signage, lighting, and materials as it pertains to downtown revitalization. Local and State building codes should still be observed and designed accordingly.

- Contact the Office of Community Development and Planning to obtain a copy of the Unified Development Ordinance or [jasperindiana.gov](http://jasperindiana.gov) for a digital copy.
- Contact the City Engineer regarding the American with Disabilities ADA Standards.
- Visit the State of Indiana's website [iccsafe.org](http://iccsafe.org) for statewide building codes and the Indiana Building Rehabilitation Standard.

# HIGHLIGHTS TO THE **JASPER FACADE** **GUIDELINES**

- ☐ Infill construction respects the “street wall” and rhythm of the existing structures.

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- ☐ Research the existing style in an effort to rehabilitate your building accordingly.

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- ☐ Windows respect the proportions and rhythm set by its historic precedents and not infilled with other materials or smaller and less historic units.

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- ☐ Awnings and canopies should be proportionate to their facades and appropriate in style and material.

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- ☐ Location of signage is respectable to building location and proportionate to other elements. Signage should be indirectly illuminated and not internally lit.

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- ☐ Use of lighting doesn’t pollute surrounding areas, is of appropriate style, and accents the building or signage.

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- ☐ Exterior materials should be appropriate to the rehabilitation of the building and complement the surrounding area.

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- ☐ Only paint previously painted brick. Color should accent or complement overall street aesthetic.

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- ☐ Color choices help to create a holistic downtown with adjacent properties.

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- ☐ Electrical and mechanical equipment and accessories are kept to a minimum and any unnecessary components removed.



