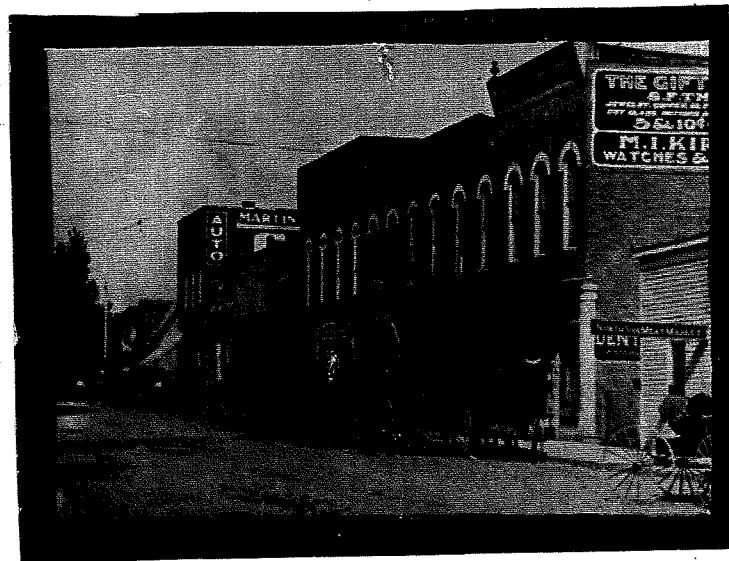


PENDLETON, INDIANA:

An Architectural Study
and
Handbook for Active Revitalization



Prepared by
The Graduate Program in Historic Preservation
Ball State University
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PENDLETON, INDIANA:
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and
Handbook for Active Revitalization



ARCH 506 - PRESERVATION DESIGN STUDIO
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DISCLAIMER

The survey information, design guidelines, and proposals contained in this document have been carefully researched by the graduate students in Ball State University's Historic Preservation Program. However, these proposals are only recommendations and should be treated as such. Qualified professionals and legal counsel should be consulted before these proposals are implemented. The citizens of Pendleton should also be involved in tailoring protection for Pendleton's historic resources.

ACKNOWLEDGMENTS

The students who participated in the project would like to acknowledge and thank the following individuals and groups for their assistance and interest in this project: The members of Historic Fall Creek, Pendleton Settlement; Lou Hagemier; Bob Manship; Bob Post; Ann Crow; Cathy and Jack Tutor; Maude Ward; Robert and Brenda Fullen; and the staff of the Pendleton Community Library.

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EXECUTIVE SUMMARY

This document, compiled by students in the 1995 ARCH 506, Preservation Design Studio class, contains four preservation-related studies of the commercial district of Pendleton, Indiana. These examinations are the following: 1) "Block Analysis;" 2) "Past, Present and Future" studies of individual buildings; 3) "Heritage Tourism;" 4) "Preservation Plan."

The "Block Analysis" section of this document examines those buildings contained along the north and south sides of State Street between Main Street and Pendleton Avenue. Also included in this study is the east side of Pendleton Avenue between State Street and Water Street. Elements of this examination included the written analysis and graphic representation of the groups of buildings previously outlined. The structures were described and analyzed according to their physical conditions and levels of intact historic integrity. Photographs and sketches were also developed of each block. These in turn were used to compose graphic representations and analysis of the following: block character; changes in physical appearance; and current condition with regard to vacancies; historic integrity; material deterioration and building conditions/character. Additional concepts explored through written analysis as well as graphic representation were the following: alterations; missing buildings; solid/void; setbacks; street furniture; patterns/rhythm; profile changes; massing; and height/width ratio.

The "Past, Present and Future" assignment of the Pendleton study provides in-depth examination of specific individual buildings. Components of this assignment included physical descriptions of and significance statements for each building. Alterations present on each structure were then analyzed for their correspondence to or deviation from the Secretary of the Interior's Standards for Rehabilitation. The historic value, if any, of the alterations was also indicated. Two rehabilitation proposals, based upon varying degrees of Standards adherence were then formulated. The first of these proposals established what Standards-recommended steps, in consideration of the alterations present on the structure, would be necessary to bring the building to its original historic appearance. The second of these proposals provides a formulation of the building's appearance within a somewhat less stringent framework of Standards adherence. This second, "moderate"

proposal was composed to accommodate property owners' varying levels of financial capability to rehabilitate. The "Past, Present, Future" study combines written and graphic descriptions/representations of the buildings' historic and present appearances, as well as the projected appearances under the proposals set forth.

The "Heritage Tourism" component of this document presents ideas/projects that are designed to enable the community of Pendleton to capitalize upon its unique historic resources to emphasize its overall attributes. This project developed the following four heritage tourism approaches: a slide representation of the community; an examination of possible improvements in the city's current capability to accommodate motorized and pedestrian traffic, focusing upon improvements in the areas of circulation, parking, gateways and signage; suggestions for improvements in the facilities of historic Falls Creek Park; and a walking tour of Pendleton's significant commercial and residential areas. Like previous studies of the community, the "Heritage Tourism" component of this document includes written and graphic representations of the ideas set forth.

The culmination of the semester's activities in Pendleton is expressed in the form of a modified Preservation Plan. This section of the document presents those components that are traditionally incorporated into a preservation plan in a modified form tailored to fit Pendleton's conditions and requirements. The fact that Pendleton has previously been the subject of an historic structures survey, and that the community has received National Register listing/distinction, provided a skeletal framework for the preservation plan formulated here. The design studio formulated design guidelines for the downtown commercial district and addressed the following questions:

- What are the current and potential legal aspects of a preservation plan for Pendleton?
- What sort of current and potential incentives exist for such a plan?
- How could the coordination of such a plan with the Comprehensive Plan previously developed for Pendleton's development be achieved?
- In what ways could such a plan coordinate with existing zoning

mechanisms? This question also addresses the possible development of conservation zones.

- What is the history of preservation efforts/context in Pendleton?
- What are the findings of the historic character/historic resource survey? This questions utilizes the Madison County Interim Report compiled by Historic Landmarks Foundation of Indiana of October of 1984.
- What is the relationship between preservation and public education?

This document serves to provide varied, reality-based preservation studies of the commercial district of Pendleton, Indiana. It is hoped that each individual examination in turn contributes to the strength of the study when it is considered as a whole.

PRIORITY LIST

This priority list is intended to serve as a checklist of community goals based on the contents of this report. The suggestions are listed in order of the most easy to the most difficult; this will help the community work its way down the list without getting discouraged. All the ideas listed here, no matter how easy or inexpensive, will improve the community in some way. Good luck!

- Widely publicize rehabilitation activities as well as the activities of the historical society.
- Expand and advertise the awards program for quality rehabilitation work.
- Educate the owners of historic buildings on the financial incentives of preservation: tax credits, grants, low-interest or revolving loans, awards.
- Pursue the involvement of schools and the community in events dealing with preservation or heritage tourism.
- Review the zoning ordinance to examine the possibility of establishing a conservation district in downtown.
- Solicit preservation or rehabilitation specialists to make educational presentations to the community.
- Designate and better define usage areas within Falls Park: picnic areas, playground, parking.
- Install additional emergency phones within Falls Park.
- Develop and use a slide show for promotional purposes.
- Develop and distribute a walking tour brochure.
- Develop and implement sign and design guidelines for the historic district.
- Adopt and implement a uniform system of signage for gateways, heritage sites, and Falls Park.
- Interpret heritage areas in Falls Park through signage.
- Implement uniform streetscape elements: benches, lighting, trashcans, awnings, plantings, sidewalk improvements.
- Implement facade improvements on downtown buildings.
- Redesign the public parking lot at State Street and Pendleton Avenue.
- Install a stoplight at the intersection of Main and State Streets.
- Implement and enforce a truck route around downtown.

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CHAPTER A - INTRODUCTION



PENDLETON, INDIANA

INTRODUCTION

This volume documents work done by the Ball State University Preservation Design Studio (ARCH 506) class in the community of Pendleton, Indiana, during the fall semester of the 1995-96 school year. Though nearly all of the city is included within the boundaries of an historic district delineated by the National Register status conferred upon Pendleton in 1991, it is the downtown commercial district that is examined in depth for the purposes of this study. Possessed of a variety of architectural styles reflective of the eras of Pendleton history, much of which retains its historic integrity, this commercial district is further unique in that it is relatively intact and remains economically productive. Projects formulated for Pendleton's commercial district during the Ball State period of study served to analyze, stabilize, and capitalize upon the district's historically significant attributes, and to provide viable suggestions for the future uses and treatments of this significant community resource.

Pendleton's history revolves around Fall Creek, which runs through the north side of the community. The first settlers arrived in the area around 1818, attracted by the falls now located within the boundaries of Falls Park. In fact, the settlement was originally known as "the Falls," and by the 1820's was home to many pioneers. The first crude grist mill constructed on the creek was a boon to settlers because prior to its construction, the nearest mill was located thirty miles to the southeast in Connorsville. The 1829 introduction of the New Castle and Lafayette railroad into the area brought with it new residents and industry. Many mills were constructed along the banks of Fall Creek, and the area became an economic center. In 1830, resident John Pendleton had his property surveyed and platted into 46 lots. He gave the new community his name.

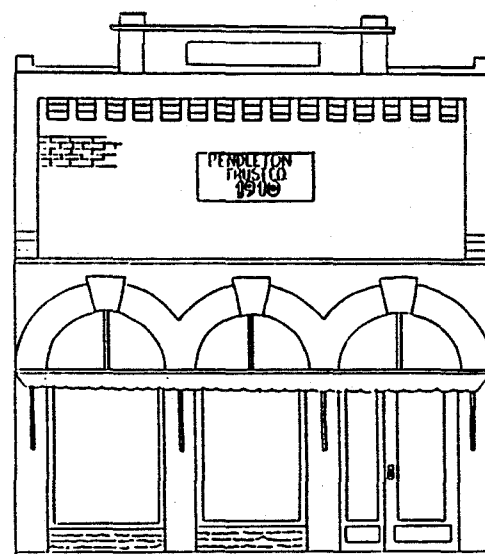
Pendleton was the county seat of Madison County upon its founding in 1823. However, Pendleton's distinction in this regard was short-lived, as the city of Anderson was proclaimed county seat in 1826. In the 1830's, Pendleton businessman James Gray built his Federal-style home, which was later expanded to accommodate various commercial enterprises, and today is used as an inn. The Gray Goose Inn stands as Pendleton's oldest structure.

The 1852 introduction of the Indianapolis and Bellefontaine Railroad, as well as the appearance in the community of the telegraph, served to stimulate the community's growth. However, no substantial industrial element existed within the confines of Pendleton until the discovery of natural gas in the late 1880's and early 1890's. At one point Pendleton was the location of three glass factories, one lamp chimney factory, a fence factory, one bottle works and numerous window glass factories. Unfortunately, the prosperity brought to Pendleton by the gas boom was short-lived.

Today Pendleton retains a significant portion of its historic built environment. More accurately, modern-day Pendleton retains architectural representations of each period of its history. Fine examples exist in the community of the following styles: Log construction; Federal; Greek Revival; Italianate; Romanesque Revival; Bungalow; Arts and Crafts; and Art Deco.

This document is divided into the four following sections reflective of projects formulated over the course of the semester: "Block Analysis;" "Past, Present, Future;" "Heritage Tourism;" and a Preservation Plan. Each section serves to apply/suggest viable preservation analyses/measures relative to buildings contained within the confines of the downtown commercial district of Pendleton. These analyses/suggestions are intended to provide Pendleton residents with a range of preservation alternatives designed to retain the considerable significance and viability of the community's historic built environment. While these suggestions are not intended as requirements for preservation-related work within the commercial district, it is believed that the information they provide could be valuable as Pendleton strives to combine plans for future development with respect for an architecturally rich past.

CHAPTER B - BLOCK STUDIES



PENDLETON, INDIANA

BLOCK STUDY: 100-138 WEST STATE

Character

The character of the block on the north side of State Street between Main Street and Pendleton Avenue is based on both the variety of architecture present and the activities that take place within and around the buildings. Because many of the buildings date back to the early 1900s or earlier, there is a large amount of detail present in the architecture. Unfortunately, however, the age that makes the architecture rare and unique also creates the opportunity for time and changing tastes to take their toll. (Please refer to Fig. 1.)

To a person walking down this street, character also presents itself in the form of pedestrian amenities. Flower pots exist throughout the entire length of the block, creating a feeling of continuity that may be lacking in the architecture. Two pop machines as well as two tables and a bench serve as an invitation to passersby to stop for a cold drink on a hot day. Awnings are also present on many of the buildings to provide shade and protection from rain. These awnings, although they exist in a variety of materials (canvas, aluminum, and wood shingled roofs), also add to the feeling of continuity that is lacking. There are a variety of uses present in this block of buildings. This, in addition to the fact that there are no vacancies in the block, create a good amount of activity that serves as another invitation to passersby. The variety of uses creates interesting storefronts and displays that can be viewed from the street.

There seem to be two distinct characters or "sections" that exist in this block. The east half of the block depicts what could be described as nearly original materials, patterns, rhythms, massing, and openings. The west half of the block, in contrast to the eastern half, has been subjected to more changes through time and, thus, it has qualities that are very different than what it originally possessed. While from a historical standpoint, most changes are not viewed as sympathetic to the original detailing, the changes do present a good opportunity to see how views towards architecture changed over time. The large amount of stucco which now covers the

buildings on the western half of the block, for example, are evidence of the building owners' desire to improve and "modernize" their buildings. At the time that the buildings were covered with stucco, perhaps the original brick was beginning to deteriorate, thus creating the need for improved protection. This stucco is a sign of a business owner trying to compete with the competition, as is the evidence of carrara glass that exists on the grey building near the middle of the block. This grey building in particular, if the carrara glass still existed, would be a prime example of how many building owners across the country attempted to update their building. This type of material, in addition to the art deco windows and storefront, while not original, have taken on historical value in and of themselves.

The focal point of this block is the I.O.O.F. building in the eastern half of the block. This building, although it has gone through many changes through time, presents many characteristics that add to the character of the entire block. Its awnings and outside furniture make the sidewalk pedestrian friendly. Its storefront presents interesting views from the exterior. The brick and cast iron create interesting details that make the building unique, and the shape and massing of the building add to the variety of the block's overall profile.

Pendleton can be very proud of this block of State Street. The fact that this entire block exists without any missing buildings is a feat in itself. The fact that the buildings present such a variety of building types and styles in addition to the evidence of changing times make the block interesting to visitors and residents.

Change of Physical Appearance Over Time

The Pendleton commercial block on the north side of west State Street between Main Street and Pendleton Avenue has undergone significant changes in physical appearance. The eleven structures that comprise this block in downtown Pendleton's business district have been altered to reflect architectural, cultural and historic trends over the past seventy years.

The Marion Apartment Building (136-138 W. State St.) was constructed

around the turn of the century in a vernacular Romanesque Revival style. The structure originally had round-arched windows and a corbel table that crowned the building in a series of small, decorative, masonry arches. Both the round-arched windows and corbel table are characteristics of the Romanesque Revival style which was a popular American architectural style from the mid 1880's to the early 1900's.

The Marion Apartment Building, as well as the first six consecutive buildings from west to east, have been covered by stucco to remove the masonry detailing and provide a more streamlined, Art Moderne appearance.

One can speculate that building owners and business people during the 1930's or 40's opted to stucco in order to provide a modern twentieth century image to their retail establishments. The best example of Art Deco/Art Moderne alteration is the sixth building west of Main Street. This structure was converted from a simple nineteenth century commercial building to a carrara glass and chrome "big city" look alike. This building was probably converted to house a jewelry store or possibly a women's clothing store. This building also received casement windows which are also indicative of the 1930's and 1940's Deco and Moderne styles.

All eleven of the block's buildings have lost their original fenestration and entrances:

Most of the operable windows have been replaced by aluminum sash, double-hung windows. The windows have been down-sized with painted plywood surrounds to fill in the void created by removing the larger nineteenth century wooden frame windows. However, the majority of the fenestration on the Odd Fellows building, the bank annex, and the Stephenson Block (the bank) has either been bricked in, or covered by painted plywood entirely. Therefore, drastically changing the perception one has of solid and void composition and architectural balance. This detrimental change in appearance can easily and relatively inexpensively be corrected.

With the exception of the alteration of the fenestration, the seventh through

the eleventh buildings (114-100 W. State St.) have retained a great deal of their architectural integrity. Second and third story masonry details including corbel tables, masonry arches, and building title blocks are still intact.

The street level entrances reflect a myriad of period alterations:

The Marion Apartments Building and the Odd Fellows Building have 1950s-60s residential Bedford Limestone veneer around the entrances. As subdivisions and ranch style houses became stylish, this material was introduced to update the business image.

Half of the second building from the west was converted to a street level garage. One can see how the development of the automobile affected main street America.

The second and third building's entryways were converted to simple 1940s or 50s recessed metal and glass display case facades. Ornamental metal work, decorative luxfer prisms, and banks of flat sheet glass windows were probably removed with this type of retail conversion.

The fourth and fifth buildings (128-122 West State) have had their retail entrances remodeled as recently as the 1970s-80s. A shingle awning and multi-colored residential brick veneers were added.

The 1910 Knights of Pythias Building was also modernized via a new brick veneer, and a simple sheet glass and metal recessed entrance.

The wonderful arched street level facade of the eighth building (110 West State) was removed and downsized with sheet glass, air conditioning, units and painted wood infill.

The 1890 Odd Fellows Building received a 1940s or 50s "dime store" sheet metal marquee, most likely prior to the addition of the Bedford limestone veneering.

The bank annex (102 West State) and the Stephenson Block, the bank, appear to have been remodeled during the Bicentennial era. This building originally had a corner entrance possibly with cast iron columns, decorative metal work, and luxfer prisms. The desire during and immediately following the 1976 Bicentennial was to "colonialize" our downtowns. The white wooden dentils and pilasters, fan lights, and side lights on white multi-paned doors and brass lanterns are all indications of the Bicentennial craze of the 1970s.

Individual Building Descriptions and Significance

100 W. State St. - The Stephenson Block

The Stephenson Block, a circa 1900 commercial building, has housed the Pendleton Banking Company since 1924. Previously the bank, which was founded in 1872 by Andrew B. Taylor, was located across Pendleton Ave. The Pendleton Banking Company has been the only bank in Pendleton's history, except for the Pendleton Trust Company, which merged with the Pendleton Banking Company in the early 1930's.

The building is two stories in height, with an extended parapet wall. The second story is constructed of red brick, with limestone details. The parapet wall is divided into three bays, with the central bay being the widest. The corbel table cornice consists of three inset brick panels, one in each bay. Two pilasters interrupt this cornice and project downward to the top of the second-story windows. These pilasters project slightly forward of the facade, and have limestone bases. There is a small decorative brick panel on each of the side bays, with a wider panel in the central bay. Within this panel, is a limestone panel on which is inscribed the name "Stephenson". Brick quoins line the edges of the building, from the cornice to the top of the first story. The second story is four-bays in width and has four bricked-in window openings, with rusticated limestone lintels and sills. In the window opening farthest to the east, a very narrow window has been placed

The first story, which is three bays wide, is topped by a neo-classical entablature, with decorative dentils. Four evenly-spaced pilasters support

the entablature, and all is painted white. The entrance, on the west side of the bank, has classical moldings and is flanked by two brass lanterns. The french doors, topped by a six-light transom, are set back from the facade. The other two bays hold identical twenty-light windows, with classical moldings and wainscot beneath. There is no visible deterioration on the facade of this building.

102 W. State St.

A circa 1895, two-story commercial building, 102 W. State St. has served as both a dry goods store and a meat market. Its parapet wall is topped by a projecting corbel table, with a brick pilaster on the east side. The pilaster extends down to another projecting corbel table, beneath the second story window openings. Between the cornice and the second-story window openings are two rows of recessed squares, with a dog-tooth course separating them. The three second-story, arched window openings are closely spaced, and have been bricked in (with what looks to be portland cement). A very narrow window (a duplicate of the one at 100 W. State St.) is inset into the window opening furthestmost to the west. The lintels above the openings are segmental arches, constructed with soldier bricks, and the sills are of rusticated limestone. This limestone string course continues across the building. There is a wide, grey strip between the second story and the wooden shake awning above the storefront. The storefront is three bays wide, with two six-over-one windows flanking a central door. The door is a nine-light, half glass door, with six-light side transoms. Most of the storefront is vertical, wood paneling which is painted white. The storefront below the windows is dark red brick arranged in a basket weave pattern.

104-108 W. State St. - I.O.O.F. Building

Built in 1890, this Romanesque Revival style commercial building is two-and-a-half stories tall at its highest point. It was built to house Madison County's oldest Odd Fellows lodge, established in 1855. Along with the Odd Fellows, the building has housed many businesses over the years, in its three storefronts. These businesses include a motion picture house, a

grocery store, a hardware store, and a furniture/undertaking business.

The building is split into three main sections, each three bays in width. The side sections are two stories in height, and are narrower than the center section. Each section is crowned by a corbel table cornice, with the central cornice also having inset corbelled panels. Four brick pilasters delineate the sections of the building, and have corbelled decoration. These pilasters extend above the parapet wall (higher on the central section), and are capped by metal pinnacles (the one on the east side is missing). A metal molding also runs along the top of the cornices. The second stories of the side section have the same design, with three segmental arch windows, which have been covered by plywood, and painted white. A stone string course runs across the building, interrupted only by the pilasters.

The second story-and-a-half of the central section is dominated by a great, semicircular arch that spans the width of the building. On a metal plaque, beneath the arch, is inscribed "I.O.O.F., 1890". There are three window openings on the central section, with the outer two being identical to those on the side sections. The center window, however, is a larger, two-over-two window topped by a semicircular arched transom. A metal molding separates the first and second floors, with the original cast iron pilasters flanking the west storefront. The west storefront has a large cloth awning over it, a glass mid-section, and a brown brick lower section. Between the west and central storefronts is the doorway to the upstairs. It is a 9-light door with a 6-light transom above it. The "transom area" of the central and east store fronts are covered with a corrugated material. Cloth awnings extend from the bottom of this area. The storefronts are mostly glass, with a lower portion of rock-faced, coursed limestone. The doors to these two stores are set back and are separated by a wall of the same material. There are several instances of deterioration on this building. These include metal corrosion and staining of other materials, the inappropriate use of portland cement, some spalling of the brick, as well as paint deterioration.

110 W. State St.

This circa 1910, one-story, Romanesque revival building housed the

Pendleton Trust Company. Founded in 1910, the Pendleton Trust Company was the only other bank besides the Pendleton Banking Company, with whom it merged in the early 1930's. Built mostly of red-orange brick, the building is crowned by a very high parapet wall. The parapet wall has two parts; a smaller rectangular section, and a larger, main section beneath it. Both sections are flanked by plain brick pilasters, capped by limestone cubes. A limestone course tops both parts of the parapet wall. The upper wall is decorated by a central brick panel, and the top of the lower wall is adorned by a corbel table. Pilasters, corbelled at their lower ends, extend up the edges of the building to meet the corbel table. A small, unengraved limestone panel is centered in this lower part.

A rusticated limestone string course delineates the parapet wall from the storefront. Three bays in width, the storefront is dominated by a three-arch, buff brick arcade, extending the width of the building. The large keystones, the imposts, and the bases of the abutments are of limestone. The arches have been filled with rust-colored paneling, with only small rectangular windows in the side arches, and a glass door in the central arch. The very bottom section of the side arches are constructed of rock-faced, coursed limestone. There is a small amount of metal staining on the abutments.

114 W. State St. - Knights of Pythias Building

A commercial building, built for the Knights of Pythias fraternal organization in 1910, it was constructed in the Romanesque Revival style. The building is two stories in height, with an extremely high parapet wall. It is constructed mostly of brick, with limestone detailing. Buff brick was used for the main part of the building, with some brownish, variegated brick added for accent. The second story and above is three bays in width, with brown brick pilasters dividing the bays. The pilasters along the exterior edges of the building extend slightly above the parapet wall, and have limestone caps and bases. The pilasters on either side of the central bay, which is taller than the side bays, also extend to slightly above the parapet wall. These also have limestone caps and bases. Each of the bays have a corbel table cornice that is of brown brick. In the central bay is embedded a limestone panel which bears the inscription, "K of P HALL, 1910". The

side bays have brown brick panels, slightly larger and lower than the central panel. The three second-story windows are exactly alike, with one on each of the three bays. The window openings are topped with wide, brown brick, semicircular arches with large, limestone keystones and imposts. The windows are paired and double-hung, with the arched area above filled by plywood painted white. These second-story windows are in poor condition, and the paint on the plywood has deteriorated. A rusticated limestone sill runs the width of the building, except where interrupted by the pilasters.

The first floor contains a side door to the upstairs, and one storefront. The side door is a glass with a large transom above, and is flanked by two brown brick pilasters. The transom area above the storefront is paneled wood, painted dark red. A large sign covers most of it. The storefront is almost completely glass, with only a small amount of new brick at the base of the building. There are signs of metal staining, and the awning above the storefront is tattered.

116-120 W. State St.

This commercial building, circa 1935 and Art Moderne in style, is two stories in height, with an extended parapet wall. The second story is faced with textured grey stucco. The seven-bay second story contains seven narrow, rectangular period casement windows on the front facade, and one on the west side of the building. The windows are all twelve-light, with the upper four lights being fixed in place. All of the window trim is black, including the sills. In the central window, the bottom eight lights have been replaced with a vent. The first story of the building contains three storefronts, all of which have one angled wall leading back to the door, and a straight wall on the other side. The central storefront is one bay wider than the ones on either side. Two of the storefronts are paired, with only a wall between the two doors, while the storefront farthest west is more separate. The first story is brick, with large, wood beam lintels above each storefront. The brick is covered by tar and mastic. Not much of the orange brick color is visible. The black Art Moderne carrara glass was removed from this area in the early 1990s. The resulting exposed brick and wood are

extremely susceptible to deterioration. This building has housed many different businesses, including a jewelry & queensware store, a drugstore, a grocery and candy factory, a chinaware store, and a wall paper store.

122-124 W. State St.

A circa 1890 Italianate style commercial building, it is linked closely to the building to the east of it (126-128 W. State St.). The second story is of tan stucco, which is capped by a large, projecting cornice, supported by eight brackets, all of which is painted dark green. The four second-story window openings are tall, narrow and arched, although the two on the west side of the building are shorter than those on the east. The windows all line up at the lintels, but the two openings on the west side don't extend down as far. The actual windows are smaller than the openings, which are filled in mostly with plywood painted green. A wooden shake awning separates the first and second stories, and extends across the building to the east as well. The first story contains two small brick storefronts and a central door leading to the upstairs, all of which are separated by stuccoed walls. The storefronts on either side, have front windows even with the facade, then a short windowed wall angles back to the door which is set back from the facade. The wall on the opposite side is straight. The exterior edges of the building are also stuccoed. Businesses which have been located in this building have included a drugstore/notions, a barber, and a B & S.

126-128 W. State St.

This commercial building, circa 1890, consists of two stories with an extended parapet wall. The second floor and above is of tan stucco. The extended parapet wall has a raised cornice, with three "pilasters" extending downward from it. The four-bay second story contains four long, narrow arched window openings, which are capped by semicircular limestone lintels with large keystones. The actual windows are small, rectangular double-hung windows. The remaining part of the window openings are filled with plywood that has been painted green.

A wooden awning separates the first and second stories. The first floor

holds two storefronts, as well as another door leading to the second floor. This door is located at the center of the building, set back from the facade. the two doors to the stores are angled on either side of the central door. The storefronts are of new brick and a few stuccoed piers. Over the years, this building has been home to a grocery store, a millinery, and a jewelry store.

130 W. State St.

This circa 1890, narrow, one-story commercial building has served a number of purposes over the years. Utilizing the building, were businesses such as a dry goods store, a barber, a clothing store, and a five-cent theater. A light grey stucco building, it has an extended parapet wall, and is capped by a metal coping. The cornice, and the pilasters that run down the edges of the parapet wall, project slightly from the facade. An imprint of a earlier sign can be seen near the top of the building. A cloth awning separates the top section from the storefront. The storefront is half glass and half stucco, with short wall angling in to meet the set back doorway.

132 W. State St. - Garage

A one-story, circa 1900, commercial building, it originally housed a garage, as well as the Pendleton Post Office. The building is covered in light yellow stucco, and has an extended parapet wall. The parapet wall consists of six large inset panels. There has been some cracking of the stucco in these areas. The west half of the building is dominated by two garage doors. The larger garage door, to the west, holds 24 panes of glass, while the smaller one has three larger panes. The smaller garage door has a recessed area above it, as though it has been shortened. The east half of the building contains a storefront. There is evidence of staining from metal light fixtures above the storefront. About midway down this side of the facade are three, nearly square windows. Each window consists of 20 striated glass cubes, that create a basket-weave pattern. Slightly below these windows is a metal awning, extending across the storefront. The storefront itself is mostly glass, with a set back doorway. The lower portion of the storefront is of light yellow stucco.

136-138 W. State St. - Marion Apartments

Originally, this circa 1900, two-story building, housed a Redman's Hall on the second floor, and a dry goods & grocery store on the first floor. The second story and the extended parapet wall, are covered with tan stucco. The cornice of the building projects slightly, as do the pilasters extending down the edges of the building. These pilasters have narrow inset panels in them. The three second-story window openings are semicircular, arched openings, with projecting window hoods above them. Most of the storefront is covered by a coursed limestone veneer, with two, small double-hung windows centered on the building. There is a door at each end of the facade. The areas above the doors, and the pilasters flanking them are stuccoed. These have three inset panels in them, and both doors have metal awnings above them. The stucco applied to this building has cracked in certain areas, and some spalling of the stucco has occurred.

BLOCK STUDY: 137-101 WEST STATE STREET

The city block studied in this analysis lies on the south side of State Street between Pendleton Avenue and Main Street. The block is made up of eight buildings that currently house a post office, an antique mall, an interior decorators center, a town hall, a bank, a bakery, a flower shop, and a real estate agency. Six of the buildings are multi story brick (two are currently covered with stucco) and two are single story frame buildings. The largest building is the three story Pendleton Antique Mall at 123 State Street and the smallest is the one story frame cakery at 107 State Street. While each building has its own distinct features and historical importance, if studied collectively, these buildings reflect their significance as one of only three remaining 19th century commercial blocks. (Please refer to Fig. 2)

- Portions of the block have undergone numerous changes. For example the area now occupied by the post office was once the sight of three frame, one story, false-front stores and one frame two story dwelling. Likewise the area between the bank (115 State Street) and Realty World (101 State Street) is shown vacant on the 1914 Sanborn Map suggesting it was cleared of three two story shops including a cigar store, a barber shop and a saloon. Two one story buildings were also removed suggesting it was being readied for new construction. Also between 1892 and 1914, there was a one and one half story dwelling that was set back from the street in the middle of the block. Between 1908 and 1928 there was also a two story dwelling located on the corner of State Street and Main Street as indicated by the Sanborn Maps. Another interesting building that appears on the 1928 Sanborn Map is a two story reinforced concrete parking garage which had an eighty car capacity. This structure was located to the east of the bank. Most of the remaining areas have kept their basic form since 1892 while each individual building has undergone specific alterations. (Refer to Missing Building Graphic)

The following is a brief description of each building including its significance and how each has changed over time. The basic alterations to each building will be discussed starting with the Antique Mall (Old Masonic Building) then traveling east down the remainder of the block. (Refer to Additions / Alterations / Removals Graphic)

Post Office - 137 State Street

The Pendleton Post Office is located on the south east corner of State and Main Streets. The structure is significant because it is an excellent example of Art Deco architecture that survives in unaltered condition. It is a one story load bearing masonry structure on a raised limestone foundation. The Art Deco structure was constructed in 1936 with Louis A. Simon as supervising architect and Neal A. Melick as supervising engineer. The symmetrical main block of the structure is five bays wide and has one side ell on the east which is set back five feet from the main block. The windows throughout are of two types: large rectangular four over four, double hung sash; and large rectangular two over two fixed windows with multi- pane side lights. The windows set nearest to the east and west corners of the main block (on either side of the central door) each have a carved round floral design accented with wings. The centrally located plate glass double entrance doors are accessed by a prominent exterior stair with a pair of central rails with bronze details. Seven risers are set between two large square stone masses each with a free standing cast iron lamp post centered on its top face.

Old Masonic Temple Building / Antique Mall - 123 State Street

This commercial building built in 1892, currently houses the Pendleton Antique Mall, and is located at 123 State Street. Its significance lies not only in its architectural merit but also in its association with the Masonic Order for whom the structure was built. The building is three stories high and was built as load bearing masonry construction with rusticated limestone block details and a parapeted sloping roof. The exterior is currently covered with a layer of textured stucco. The symmetrical facade is three bays wide and dominated by plate glass storefronts with two

recessed entrances on the first story. Directly above this is a permanent wooden awning covered with cedar shingles. Windows in the second and third stories each have three louvered rectangular glass panes. Most of the stone detailing has been obscured by the coating of stucco and appears as rounded bulges from street level.

The basic silhouette of this building has not changed since the time it was built, although the facade has been severely altered. As mentioned before, the stucco has all but hidden the brick and stone detailing of the original facade. Originally the second and third stories of the front of this building had five evenly spaced, rectangular, double hung windows with segmentally arched brick lintels. Today each of these stories has three evenly spaced square windows, half the size of the originals. The first story of the facade has been completely altered. Although the entrances to the three bay symmetrical facade are in the same position, most of the original materials have been replaced. A portion of the original transom with prism glass may be intact above the first story, lying hidden beneath the wooden awning.

Interiors by Caroline - 121 State Street

This commercial building is currently occupied by an interior design shop. The building is not represented on the 1892 Sanborn Map and first appears in its present form on the 1898 map replacing a small one story (old) uninsurable cobbler's shop. The three bay two story load bearing masonry structure has a corbeled parapet and sloping roof. The building is twice as tall as it is wide. Its three bay asymmetrical facade consists of a recessed bay window, a plate glass entrance door, and a side entrance. The top third of these floor to ceiling rectangular openings is covered with cedar shingles. A stone belt course separates the first and second stories and runs the entire length of the facade. A second stone belt course is at the sill level with the windows on the second story. These three windows on the second story are square one over one single hung sash. The upper half of the segmentally arched window opening is filled with brick. Directly above and below these windows are rectangular, ornamentally laid, courses of brick headers.

The changes to this building are primarily limited to the window openings. While the original openings on the first and second floors are still present, the windows themselves have been shortened and replaced. The three openings on the second story have had their upper halves bricked in, while the windows on the first story have had their upper halves covered with wooden shingles.

Town Hall / Theater - 117 State Street

The commercial building currently housing the Town Hall is significant as a surviving one-story false front frame commercial building in a downtown currently dominated by brick buildings. Built around the turn of the century, the building is a very long and narrow one-story gable roofed frame commercial building with overhanging eaves and exposed rafters. Its facade is dominated by the false store front which covers the front facing gable end. This false front is currently clad with a combination of vertically hung painted aluminum siding and a limestone veneer made of large rectangular limestone sheets. The stone portion has a central plate glass bay consisting of two large plate glass panes set in aluminum with an entrance on the east. Above the limestone block is a one foot wide projecting flat roof awning with a banded aluminum belt around its edge.

This building has been radically changed over time so that its original form is virtually unrecognizable. Although the exterior elements are different, the footprint of the building remains the same. The original false store front has been covered with the aluminum and limestone veneer. The original openings have been removed or severely altered.

First Indiana Bank - 115 State Street

The two story portion of this structure was built about 1915 and is the oldest section. It is significant because of its intact second story with original windows and hand carved limestone details. The contemporary additions to the east and west were added to facilitate the needs of its current occupant First Indiana Bank. These additions to the original

building include a brick veneer, mansard roofed addition to the west and a mansard roofed drive through window on the east. All of the first story of the original section is covered with brick veneer that matches the additions. The second story of the original block is symmetrical with five evenly spaced windows. Each window is a six over six double hung sash window with stone sills that are part of a stone belt course. Each window has a jack arch lintel with limestone keys. Directly above the windows at the base of the parapet is a two part belt course with an "S" curved limestone molding capped with a flat limestone belt course. Centered in the front facing parapet are three round, evenly spaced carved stone rosettes. A stone cap is located at the top of the parapet.

The second story of this building is intact, while the first story has been severely altered. All original openings on the first story have been covered by a brick veneer. Just above the openings is a tin roofed permanent awning. This awning extends out from the building on the east creating a drive through window. There is also a one story addition with the same metal roof to the west.

The Cakery - 107 State Street

This commercial building first appears in its current configuration on the 1928 Sanborn Map. It is currently occupied by a bakery and is significant because it is an excellent surviving example of a small false front, gable roofed commercial building with overhanging eaves and exposed rafters. The facade is dominated by a large plate glass picture window near the north east corner and a side entrance near the west corner. Just above the openings on the first story is a permanent awning with cedar shingles. The rear of the building is dominated by a side facing, shed roofed rear addition. A single brick stove flue is located just inside the northwest corner of this rear addition.

This building retains its original layout and form while the facade has been covered with pressed wood siding. Also a contemporary and permanent wood awning with cedar shingles has been placed on the false store front.

The Flower Place - 105 State Street

This commercial building first appears in its current configuration on the 1928 Sanborn Map. Currently housing a flower shop, it is significant because it contributes to the historic streetscape of the downtown. This two story load bearing masonry commercial building has a parapeted facade and a sloping shed roof. The first story of the facade is covered with pressed wood, vertically hung siding. The first story has a side entrance to the second floor to the east and centrally located double doors to the first story retail space. Above these double doors is a wooden false pediment with dentils. On either side of the doors are square plate glass windows. Just above the openings on the first story is a steeply pitched shed roofed permanent awning with composition shingles. A brick pilaster on the west corner of the facade spans both stories and rises above the roof line. A matching brick pilaster separates the side entrance and the main block on the west. The parapet rising above the roof line of the facade has terra cotta tiles that form a cap.

This building retains its original second story while the first has been severely altered. These alterations include the installation of pressed wood siding and a contemporary wooden awning with composition shingles. The windows and doors have also been moved and altered.

Realty World

This large hipped roof commercial building first appears in its present configuration on the 1892 Sanborn Map. It is constructed of load bearing masonry that has been covered with stucco. This commercial building is significant because it is one of the oldest buildings in the downtown commercial district. Although originally designed to house one store, the

building has been divided into two commercial buildings. The building has a clipped corner entrance on the east corner of the first story. The entire

first story is currently covered with pressed wood siding, vertically hung to mimic board and batten siding. There are currently three doors on the first story. Just above this siding is a steeply pitched permanent shed roof awning with cedar shingles. The second story of the facade has six windows. The three closest to the east corner are square, and those closest to the west corner are rectangular with segmental arches.

This building retains its original silhouette while the exterior has been altered beyond recognition. Originally the seven bay second story had segmentally arched windows with a wrought iron balcony below. Three of these windows have been shortened, a central window and the balcony have been removed. The entire facade has also been covered with stucco, further obscuring its original appearance. The first story of the facade has likewise been altered by the addition of the pressed wood siding and cedar shingled awning.

Character of the Block

The character of the block lying on the south side of State Street between Main Street and Pendleton Avenue, is defined by the variety and mixture of styles, textures and sizes encountered in its buildings. Its character is also defined by the healthy mix of goods and services available among its merchants. While shopping for everything from cakes to real estate, the pedestrian is constantly exposed to ever changing scale, rhythm and materials in the buildings.

Attempts at updating the appearance of the downtown also affect the current character of the street. One of the prominent attempts at unifying the character of the block included adding stucco to the brick exteriors of the antique store and the real estate office. Another prominent feature includes the addition of permanent wooden awnings with shingles to five of the eight buildings.

Street furniture and signage also adds to the character of the area. Most of the businesses have purchased planters that are placed along the street. Many of the signs used are hand painted wood, that in combination with the

planters add a very personal warm feeling to the area.

Current Conditions, Vacancies and Historic Integrity

The current conditions of the buildings which are part of this block are consistent and regular. There are no terribly deteriorated buildings. While many of the original store fronts are covered, there is very little evidence of deteriorating material, although there is some exfoliation of the stone detailing on the Antique Mall. Also, the non-historic stucco on the antique

store is crumbling in several places along the facade. This may be due to water penetration or faulty application. Along the block there is some mortar loss, yet routine maintenance would easily solve this problem.

This block has no completely vacant buildings. Any vacancies that exist are not apparent to the passerby on the street or sidewalk. This is integral to the maintenance of its historic integrity. The post office is the only building that has not been altered. All of the other buildings have first stories that are not in their original configuration. As noted above, the level of historic integrity remaining on the upper stories varies building by building. The historic integrity associated with a downtown that is still attracting businesses and customers is still intact. Although this downtown area is not as prominent as it was in the early 1900's, many businesses are located along the south side of State Street. These stores and services are frequented by the community as well as by visitors passing through. These are important factors in keeping the downtown alive.

BLOCK STUDY: 100 BLOCK N. PENDLETON AVE.

The east side of the 100 Block of Pendleton Avenue in Pendleton, Indiana, is comprised of four retail/commercial buildings. From the northeast corner of the block, they are, respectively: The Old Trail Restaurant (two structures); Lil' Darlins children's clothing store; and the western elevation of the J.T. Chambers building, which currently houses an accountant's office and a frame shop on the first floor, and rental units on the upper story. The facade of the Chambers Building faces south on State Street. The predominant historic construction materials of these structures are brick, wood, and cast concrete. The Chambers Building also features some structural cast iron elements in its State Street storefront. (Please refer to Fig. 3)

Sanborn Fire Insurance Maps indicate that this block has maintained its current profile and use patterns since the early part of this century; none of the buildings have undergone radical structural changes. The wares offered by the retail concerns located in the buildings have, of course, changed over time, due to the inevitable fluctuations in societal needs. It is because this block has borne witness to the times of Pendleton, while remaining reasonably intact, that it rightfully claims and maintains significance as a cohesive, historic downtown retail area.

Building Descriptions and Statements of Significance

The northern-most of the two structures that together comprise The Old Trail Restaurant is a two-story Nineteenth-Century Functional commercial building. Constructed around 1890 of cast-concrete blocks having a rusticated stone appearance, the building features a parapet cornice. Five single, double-hung windows with eight-over-twelve lights and rough-cut limestone sills are located at the second-story level. A pent-roof addition constructed of plywood and asphalt shingles covers the first floor of the structure from approximately two feet beneath the second floor windows. This construction is augmented at sidewalk level by a falsefront of vertical-groove press-board paneling. This aspect of the building features eight

square, smoked-glass casement windows (arranged alternately in groups of three fixed panes and one fixed pane, respectively) on either side of a modern, smoked-glass door.

The adjacent A.B. Taylor building, also part of the Old Trail Restaurant, is a two-story Romanesque Revival commercial building constructed of brick around 1890. The second story of the white-painted structure features an elaborately corbeled cornice that is highlighted by two large brick pilasters located in its center. These pilasters enframe the carved plaque containing the name "A.B. Taylor." Six round-arch windows, with rusticated limestone sills, span the width of the building's second story. The upper two-fifths of these windows are bricked shut. Modern one-over-one, double-hung windows have been installed in the historic openings. The limestone sills have been painted red.

The first story of the A.B. Taylor building features an extension of the pent-roof/vertical groove falsefront addition that originates on the structure to its north. Two large, square, fixed-pane windows of smoked glass are located on either side of the two doorways at the structure's sidewalk level. The northern-most entry is recessed, and is a modern, smoked-glass door. The southern-most of these two doors is flush with the wall, and is also modern and of smoked glass.

The structure that currently houses the Lil' Darlins children's clothing store was constructed around 1870 of brick in the Romanesque Revival style. This building features a parapet-style cornice that is raised in the center and highlighted by decorative, cream-colored brickwork. A large wooden oriel window with a sloping metal roof dominates the second story of this structure. This element of the building contains four single, double-hung windows (two in the front, and one facing north and south, respectively) that are modern replacements. Oddly, the small, flat-arched window that exists to the south of the oriel opening has no northern symmetrical equivalent.

Like the two previously discussed structures, the facade of the Lil' Darlins building has been altered. A plywood pent-roof addition has been applied

to the structure beneath the oriel window. A vertical-groove press board

falsefront has been applied to this building as well, and the two fixed retail bays that flank the recessed entry are modern. The door placement appears to be original, although the door itself is modern.

The western elevation of the J.T. Chambers building, which faces south on State Street, is adjacent the Lil' Darlins structure. The Chambers edifice, built around 1900 in the Romanesque Revival style, is constructed entirely of brick, although the storefront aspect of the structure, as previously indicated, does contain some structural cast iron elements.

The north-slanting aspect of the structure's roof is indicated on the western elevation by the graduated, segmental quality of the cornice/roofline components. Six flat-arched windows with rough-cut limestone sills span the second floor of the bare brick building. This floor of the building is divided into apartments.

Like the other structures on this block, the Chambers building has been altered to some degree. A flat-roofed canopy extends out over most of the (approximate) ten-foot width of the sidewalk, and is covered by wooden shingles. A panelled/plywood falsefront has been applied to the first floor of the structure, and this aspect covers the lower floor of the Chambers building for its entire north/south span. While two recessed doors are present along this western elevation, the northern-most opening is most probably a modern addition. Its southern companion appears to be original - a conclusion that may be formulated due to the age of the door itself. This opening location also appears in historic photographs. A modern, fixed-bay, mullioned corner window exists at the southwest corner of the first floor.

The State Street facade of the J.T. Chambers building features elaborate, corbeled detailing, and two prominent brick pilasters that serve to divide the upper story into three distinct parts. These pilasters, accented with geometrical limestone inserts and carved limestone bases, rise above the

cornice line to enframe the carved limestone name plaque, "J.T. Chambers." Four segmental-arched, single, double-hung windows with rusticated limestone sills span the width of the second story. Single openings are located at the east and west ends of the structure, respectively, while two windows can be found in the center section of the second story.

While the cast iron, wood and glass storefront located at the first-floor level of the Chambers building appears, upon examination of historic photographs, to retain a good deal of its originally intended form, most of the non-structural materials are modern replacements.

The first floor of the J.T. Chambers building houses at its western end an accountant's office, and at its eastern end a frame shop. Four cast iron pilasters span the width of the facade and serve to divide the storefront into thirds. The southwest entrance is an angled, corner entryway with a cast iron column supporting the projecting upper portion of the building. Two pairs of three-light, vertical transoms are located over the entry and the fixed retail bay located to the east of the doorway. In the center of the State Street facade, a recessed entry, accented by an historic pair of French doors, exists to provide access to the apartments on the second story. The doorway of the frame shop located at the southeast corner of the structure is also recessed and angled. Modern replacement elements, such as a single fixed-pane bay, door, and a small oriel window, have been utilized in this construction as well.

Character / Conditions/Historic Integrity Issues

The quality of historic character possessed by the structures on this block finds its basis in the collective consistency of their individual designs. The ensuing impression of similarity is due, of course, to the fact that all were constructed at or around the beginning of this century. Three out of the four buildings (A.B. Taylor, J.T. Chambers, and Lil' Darlins) are variations upon the Romanesque Revival style and as such share particular aspects (brick construction, stepped parapet rooflines, extensive use of corbeled detailing, segmental-arched windows, use of rusticated limestone) that combine to produce a constant aesthetic effect. While the fourth structure

(Old Trail Restaurant) is constructed of rough-faced cast concrete block in the Nineteenth Century Functional style, it, too, possesses the stepped parapet roofline present on the other buildings, and so combines harmoniously with their collective silhouette.

Changes in the physical appearance of this block are due to unsympathetic facade additions that appear to be rather recent. Historic photographs indicate that each building is now quite different from the way in which it originally appeared. While efforts have been made to produce a congruous exterior appearance along the length of this block, these alterations nonetheless serve to negatively impact the historic fabric of the buildings both individually and collectively.

It is possible that the pent-roof/falsefront additions applied to the facades of the Old Trail Restaurant building and the A.B. Taylor building have been constructed at the expense of the underlying historic construction; that is, that such historic materials may have been removed to facilitate the modern construction. It is difficult to substantiate such a postulation, though, without better documentation about the building's original appearances. The currently available historic photographs do not provide such information, for while they do indicate the former presence of awnings/canopies over these respective storefronts, the same details obscure accurate examination of the true facades.

While the Lil' Darlins building has undergone a similar pent-roof addition/falsefront application, the placement of modern doors and retail bays on its facades appear to match historic photographs. The oriel window that dominates the structure's second story retains its historic appearance, although the windows appear to be modern replacements.

The second floor of the western elevation of the J.T. Chambers building appears to, upon consultation of historic photographs, retain most of its original appearance. The first floor of the structure, however, has been greatly altered, due to the addition of the aforementioned canopy. Historic photographs indicate that wall paintings/advertisements were located along

the north/south length of this wall. It is possible that they still exist beneath the vertical-groove press board that has been affixed to the first floor of the structure. It must be assumed that the present appearance of the State Street facade accurately mimics its historic one, since historic photographs do not supply such information.

The overall condition of this block is good; it is in constant use, and upkeep by owners appears to be adequate. All of the structures appear to be occupied, with the possible exceptions of the upper stories of the buildings used by the Old Trail Restaurant, which may be used for storage. All other second story space seems to be devoted to apartment/rental unit space.

The issues of historic integrity and material deterioration are, in the case of this block, intertwined-- joined by the presence of extensive, and possibly, structurally intrusive alterations. As was previously mentioned, the pent-roof/falsefront additions made to the Old Trail Restaurant and A.B. Taylor buildings may have been constructed at the expense of the underlying historic materials. If this is the case, the integrity of the building has been compromised and cannot be re-established.

Alterations made to other structures located along the block, such as the Lil' Darlins building and the J.T. Chambers building, appear to have been, upon consultation of historic photographs, made within the guidelines of the historic appearance. Removal of modern elements and their replacement with historically accurate materials, within the parameters laid by The Secretary of the Interior's Standards for Rehabilitation, could thereby be accomplished without compromising the historic integrity of the structures. This is in direct contrast to the situations of the Old Trail Restaurant buildings, wherein alterations were most probably made in spite of the existing conditions of the structures, not because of them.

Material deterioration along this block can be observed mostly in the form of missing mortar (some significant cracking in the bricks also exists above the second window from the south corner of the second story of the J.T. Chambers building's western elevation). Also of concern is the manner in

which the alterations to all buildings were accomplished-- construction methods may have introduced holes that now afford water entry into the buildings. If the pent-roof/falsefront additions are not completely flush with the building surfaces to which they are affixed, water might gain access to historic interiors.

The predominant historic construction material utilized in the east side of the 100 block of North Pendleton Avenue is, obviously, brick. Others present

in the structures include cast-concrete block, limestone detailing, a small amount of metal, and some historic glass. Modern construction materials present in the block include: wood, wood shingles, asphalt shingles, and glass.

The alterations made to this block, which have already been described, are similar, and as such provide a certain cohesion of image for the buildings. The pent-roof/falsefront/canopy constructions do interfere with individual as well as collective integrity, and, in consideration of this fact, should be removed.

Issues

Concepts/issues presented graphically shall necessarily, due to the circumstances of the block, be considered in two ways: as they affect the entire block as one entity, or each building, separately.

The two buildings that together comprise the Old Trail Restaurant (the Nineteenth Century Functional structure and the A.B. Taylor building) can be considered as one mass. This is exemplified in the similar size and scale of the buildings, as well as the similar placement of windows on the first and second floors. Another mass that can be observed as part of these paired structures is that of the pent-roof construction that they share. While it is true that the rooflines of the pent-roof aspects do have slightly different heights, they nonetheless "read" as one. This is also true of the

vertical groove, press-board falsefront.

The Lil' Darlins building reads as its own mass, due to the color of the brick. The oriel window reads as a separate unit extending from the mass of the structure, due to its shape and contrasting color. The structure's pent-roof addition is less of a massing factor or consideration because it does not extend very far outward from the building.

The upper story of the J.T. Chambers building's western elevation can be read as one mass, with its consistent brick use, uniform placement of windows, and the uniformity of its stepped parapet roofline. The canopy that is directly below the windows also reads as its own mass, due to the fact that it extends out from the structure. The first floor, shaded by the canopy, is less visible and therefore not an issue. The front facade of the Chambers building, which faces State Street, reads as a single mass.

Nearly all the buildings on this block have the same 1:1 height/width ratio--the Lil' Darlins structure and the western elevation of the Chambers building being the exceptions. The Lil' Darlins building is narrower than its counterparts, but not in a manner significant enough to destroy the block's cumulative rhythm, or to make Lil' Darlins seem out of place. And though the western elevation of the J.T. Chamber structure displays nearly two and one-half times the depth of the other buildings, it, too, fits into the streetscape and does not seem out of place.

The many unsympathetic facade alterations along the east side of North Pendleton Avenue are responsible for the disrupted correspondence in rhythm displayed between its collective first and second floors. While the second floor windows, which are for the most part original and undisturbed, retain their historic symmetrical balance, the first floor windows and doors have all been replaced, and in some cases, possibly relocated. Such construction has disrupted the intended historic flow- the patterns and rhythm of the windows on the storefront itself lends to this area's reading as one zone as well.

The solid/void relationships between the buildings can be observed in the

irregular quality of the first-floor openings, a condition which may be directly related to the types of alterations performed on these structures. It may be postulated that at one time all the structural exteriors in this block were designed in a fashion similar to that of the Lil' Darlins building. However, the extensive nature of the changes made to the Old Trail Restaurant structures has destroyed any former sense of harmony. In contrast, the second stories of these buildings still "read" true to their historic designs.

Virtually the entire ground floor/storefront span of the block has been altered by the application of the pent-roof, falsefront, and canopy constructions. The second floor of the A.B. Taylor building has also been altered by the obstruction of the round-arch windows with brick. The only removal of any historic, built aspect along the east side of the 100 block of North Pendleton Avenue is that of a peaked, pediment-form cornice piece from the parapet roofline of the A.B. Taylor building.

Street furniture included along the Pendleton Avenue block space includes two telephone poles, one light pole, a newspaper box, one trash can, and one planter. the highest concentration of street furniture is found along the State Street elevation of the J.T. Chambers building and includes four planters, a bench, and one signal box.

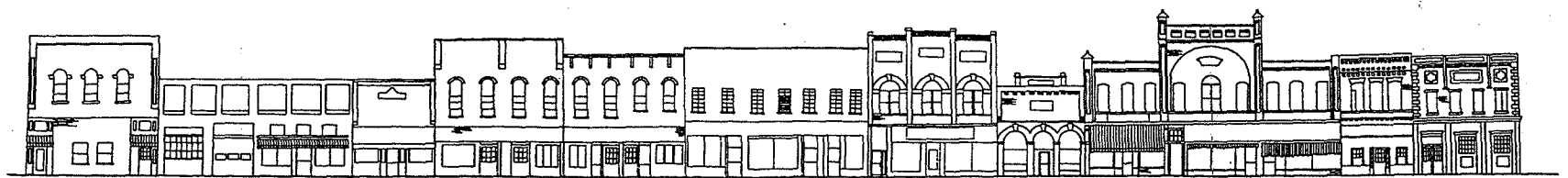


Fig. 1: Block Study: North Side 100 Block of State Street

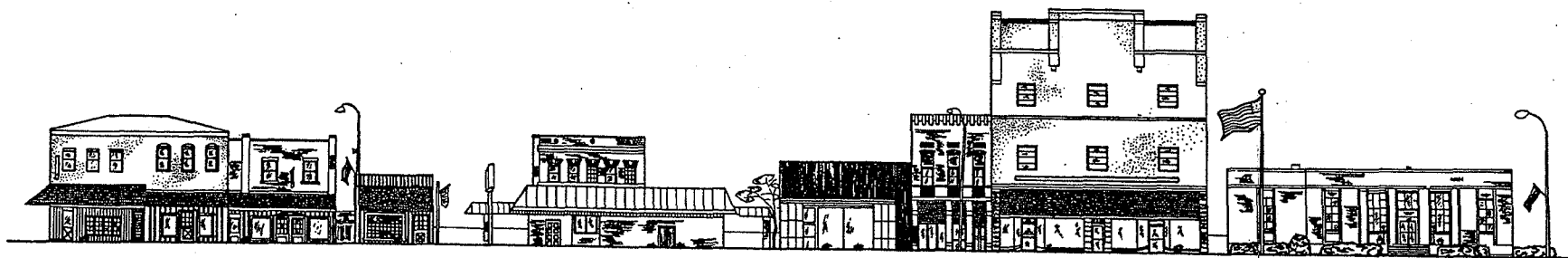


Fig. 2: Block Study: South Side 100 Block of State Street

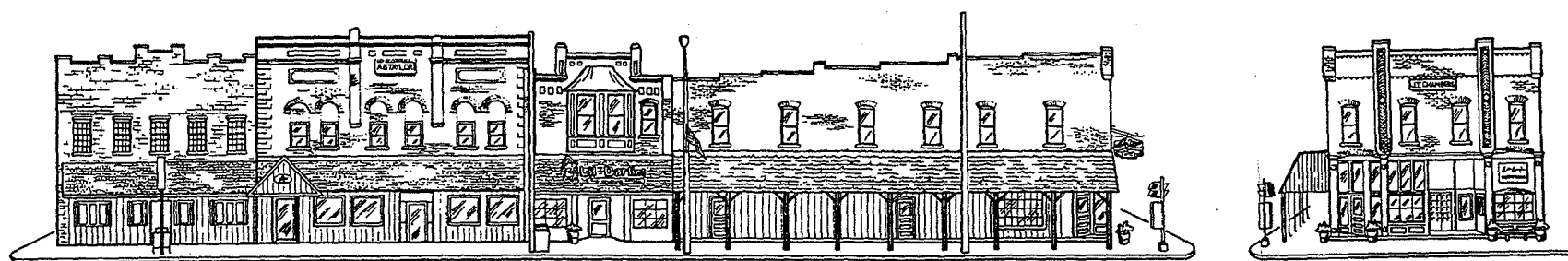
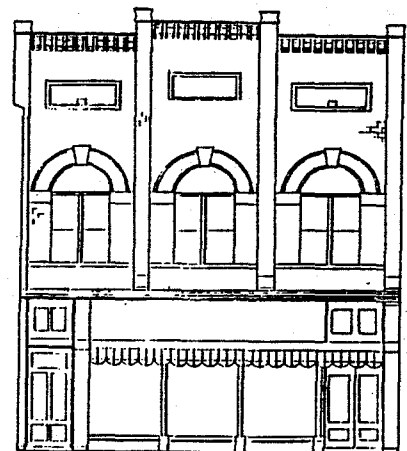


Fig. 3: Block Study: East Side 100 Block of Pendleton Avenue

CHAPTER C - PAST, PRESENT, FUTURE



PENDLETON, INDIANA

106 N. Pendleton Ave.

Building Description and Statement of Significance

The building at 106 N. Pendleton Ave. is a two-story, brick Romanesque Revival structure. It makes its first appearance in the Sanborn Maps in 1908, but may have been built as early as 1898, the year of the previous Sanborn Map survey. This building occupies the center of the block and, according to the Sanborn Maps, is not much deeper than it is wide. The Sanborn Maps also indicate that it is one of the two oldest surviving structures on the block. To the south of 106 N. Pendleton Ave. is the J.T. Chambers Building, which fronts on E. State St. The rear of the Chambers Building abuts the side of 106 N. Pendleton. The Chambers Building and 106 N. Pendleton both appear in the Sanborn Map of 1908. The two structures to the north of 106 N. Pendleton first appear in the Sanborn Map of 1918. The A.B. Taylor Building, immediately to the north of 106 N. Pendleton, shares a common wall with its neighbor. The north side of the facade of 106 N. Pendleton terminates in a pilaster. The upper portion of the side wall of the Taylor Building is clearly built on top of the side wall of 106 N. Pendleton, as it visibly rises up above this pilaster.

This study of 106 N. Pendleton Ave. is concerned mainly with the facade of the building, and its role and history within the streetscape. The current section of this study will focus on the physical description of the facade, and the significance and history of the building. Subsequent sections will deal with the condition of the building, alterations to the facade, and proposed rehabilitation plans.

This building appears to be built on a limestone foundation, as the facade rests on a limestone sill that rises several inches above the level of the sidewalk. The storefront zone has been significantly altered over time, but retains a symmetrical design. The entrance door is exactly centered and is recessed about two feet from the plane of the facade. The wooden door features a tall window that begins about 30" above the threshold. The door opening is flanked by walls that are angled inward at an oblique angle. Wooden pilasters, about twelve inches wide, demarcate the points at which the recessed walls return to the plane of the facade. These two wooden

pilasters are spaced so as to divide the storefront approximately into thirds. An antique-style, but obviously modern, brass electric lamp is located on the upper portion of each pilaster. Brick pilasters, about 18" wide, mark the ends of the facade. The spaces between the wooden and brick pilasters each contain a large storefront window. The windows are composed of three rows of three panes, and project outward very slightly at the center, much like very shallow oriel windows. The windows begin two feet above the foundation and are about 54" high and 60" wide. Each window is topped by a curved, shingled hood. Except for the brick pilasters, the entire storefront is covered with a vertical groove, pressed-board siding. The only detailing is provided by plain, narrow boards that line the limestone sills and outline the windows, pilasters, and door. Sheltering the storefront is a pent-roof addition, which provides a three-foot overhang. This pent roof is about five feet high and terminates one foot from each end of the facade. The roof is clad in wooden shingles of varying widths which are laid in irregular courses. A twelve-inch-wide metal flashing protects the roof-wall juncture, and spans the full width of the facade. The pent roof supports a large sign that reads "Lil Darlins Fine Children's Apparel" and a logo of two small children walking hand in hand.

The second story of this building appears relatively unaltered. The walls are of red brick in six- and eight-course American bond pattern. A massive wooden oriel window is the dominant feature. This oriel is about nine feet wide and nine feet tall. It begins at the top edge of the metal flashing for the pent roof and projects out three feet from the wall surface. It is topped by a slightly concave-curved, hipped copper roof. This roof is about three feet tall and provides less than a foot of overhang. The oriel features four windows--two on the front, and one on each side. All are one-over-one, single-hung windows. The two on the front are about thirty inches wide by six feet tall, while those on the sides are somewhat narrower. The windows are placed about thirty inches up from the bottom of the oriel projection. The areas beside and between the windows, as well as below the windows, feature decorative, inset wooden panels. The brick pilasters at each end of the facade are continued in the second story. They are corbelled outward just above the metal flashing and feature a vertical groove that is the width of half of a brick. This groove is accented with yellow brick. Evenly spaced between the oriel projection and the south pilaster is a single-hung,

segmental-arched window with a limestone sill. This window opening is about thirty inches wide and forty-eight inches tall. The cornice line is corbelled outward and is composed of yellow bricks topped by small limestone blocks. The center section of the facade features a raised parapet between two square brick columns. These columns feature the same vertical groove in yellow brick that is seen in the pilasters. A matching corbelled cornice of yellow brick and stone spans the distance between the two columns, while the columns themselves are capped by yellow bricks and stones. Further decoration is provided by six inset rectangles of yellow brick below the lower cornice, and four inset squares of yellow brick below the upper cornice.

The significance of this building lies in the fact that it has remained a viable commercial space for nearly a century. Just as importantly, it is one of four largely intact early Twentieth-Century commercial buildings on the block. Of these four buildings, 106 N. Pendleton is probably the one that most closely approximates the appearance of its original storefront in terms of the arrangement of openings. The building also displays the original uses of the two levels: commercial space on the first story, residential space on the second story. Since the middle of this century, the commercial space has been occupied by a realty office, a florist, a jeweler, and a clothing store, among others. The current business occupant, Lil Darlins children's clothing store, is going out of business and the commercial space will soon be vacant.

Analysis of Existing Conditions

This building is in relatively good condition for its age, but does show evidence of some deterioration problems (Fig. 1). There are significant areas of mortar loss near the top of the facade, especially in the two brick columns and in the parapet around the oriel roof. The southern pilaster also displays an unusual pattern of spalled bricks near its top. The rounded corners of the pilaster have the appearance of being weathered by wind vortices, but some type of abrasion seems a more likely explanation for this zone of deterioration. The northern pilaster features a large hole near its top where the rain gutter downspout has been put through. The hole is significantly larger than the downspout and is probably allowing water a point of entry into the wall. There is also a good deal of peeling paint on the oriel window

and quite possibly some wood rot as well.

Most of the alterations to the original fabric and design of the facade have taken place in the storefront zone. The modern storefront isolates the commercial zone from the upper portion of the building. The multi-paned windows, central door, and shingled pent roof present a miniature housefront to the street, whose quaint character is intended to appeal to potential customers. This storefront bears no relationship to the upper portion of the building, unlike the original storefront. Despite this design, the original configuration of openings is still discernible, if not intact. Only two historic photographs have been found that convey any information about the original appearance of the facade. One was taken from the intersection of Pendleton Ave. and State St., looking northward up the block, probably around the turn of the century. This photo shows 106 N. Pendleton and gives a glimpse of a typical, late-nineteenth-century storefront: a central recessed entry; tall single-pane storefront windows, and transoms of a different tone than the window glass, which could indicate the presence of prism glass (Fig. 2). The other historic photo was taken of the facade of the A.B. Taylor Building, just to the north, probably during the mid-1920's. The Taylor Building was, at that time, a car dealership, and about four feet of the facade of 106 N. Pendleton are visible at the side of the photograph. Not much can be told from this photo, except that the storefront windows extended clear up to the top of what is now the metal flashing for the pent roof. The existing storefront has no historical value except for the door, which may be original. Except insofar as the placement of the recessed entry and the storefront windows has been maintained, these alterations to the storefront are not in keeping with the Secretary of the Interior's Standards for Rehabilitation.

The upper portion of the building has been less altered over time. The earlier historic photo shows the oriel window much as it appears today, although the windows have probably been replaced at some point. The same photograph also shows a blank wall where there is now a segmental-arched window. Judging from the date of the photograph and the style of the window, one might conclude that this alteration was made rather early in the building's history, possibly around the 1920's. This window could pass for an original, although the lack of a counterpart on the other side of the oriel seems out of character for the otherwise highly symmetrical facade. The historic

photograph of the A.B. Taylor Building clearly shows a rather typical copper downspout in the location of the current downspout. However, the rain gutter and downspout on the oriel window are later additions. Finally, it would appear that the top of the southern pilaster may have been removed at some point. It is not clearly visible in the earlier historic photo, and the pilaster itself should be examined to determine if there is evidence of a removal.

Proposal for Full Rehabilitation

The following is a proposal for a full rehabilitation of the facade of the building, which would return it to its 1920's appearance (Fig. 3). This proposal adheres to the Secretary of the Interior's Standards for Rehabilitation, and assumes that cost is not a factor in the project. The period of the 1920's was selected because it combines the original storefront configuration with several changes to the building which may have been made around that time.

Most of the rehabilitation project would focus on the storefront, and returning it to an historic appearance. The first step would be to carefully remove the shingled pent roof and metal flashing. Next, an investigation should be made to determine if any of the original windows still exist under the wood siding. The existing multi-paned storefront windows should be removed and replaced with taller plate glass windows. If nothing of the transoms remains under the siding, their approximate configuration can be determined from the fragmentary photographic evidence. Large plate glass transoms should be installed. The historic photograph of the A.B. Taylor Building did not indicate that prism glass was present at that date. The original prism glass, if there was any, may have been removed with the advent of electricity. The original woodwork of the storefront could be approximated by including kick-panels below the windows.

Rehabilitation of the upper portion of the building would consist mainly of necessary repair work. The historic mortar should be examined and tested to find a compatible mortar mix for repointing the parapet, columns, and pilasters. This mortar must of course be tinted to match the original mortar color. If it is determined that the top of the southern pilaster was removed,

replacement bricks of matching color and quality should be used to rebuild it. The spalling of individual bricks has not progressed to the point where it is necessary to replace them, and they should be left alone. The oriel window must be inspected to determine if there is any wood damage. If so, it must be repaired and wooden members should be repainted in a color scheme that was prevalent in the 1910's and 1920's. The earlier historic photograph shows the oriel in a light color. The downspout on the northern pilaster should be replaced with one of a more historic design. At the same time, it should be straightened so that it does not run down the pilaster at an angle. The rain gutter and downspout on the oriel, while not historic, should probably be retained because of the valuable function that they serve. Finally, as with any rehabilitation project, recurrent inspections and ongoing maintenance are necessary to insure the physical integrity of the building.

Proposal for Moderate Rehabilitation

As is often the case, the financial resources of building owners do not usually allow for full-scale, historically-based facade rehabilitations. Even if money were available, businesses frequently have different needs than can be met by historic storefront designs. With this scenario in mind, the following is a proposal for a moderate facade rehabilitation (Fig. 4). This proposal should be viewed as "a step in the right direction" towards an eventual, more encompassing rehabilitation.

The first step in this moderate rehabilitation project would be to remove the shingled pent roof addition. If any windows are uncovered under this addition, they should be opened back up. If there is only a blank wall under the pent roof, the scars left by the removal should be repaired. The addition of a canvas canopy over the storefront would provide the shelter previously offered by the pent roof. The canopy would also enhance the historic character of the facade with minimal cost. Next, the multi-paned and bowed-out storefront windows should be replaced with flat plate-glass windows that are more in keeping with the historic design. The downspout from the rain gutter on the oriel could be routed down the side of the oriel and then across to the main downspout. This would hide most of the smaller downspout along the wall or behind the canopy, and would give a less-cluttered appearance to the wall. The larger downspout on the northern

pilaster could also be straightened to provide a neater appearance.

The final step in this proposal would be to make the same repairs indicated in the full rehabilitation proposal listed above. This includes repointing of the mortar, repair and repainting of the oriel, replacement of the southern pilaster top, and repair of the downspout hole in the northern pilaster. It would be more beneficial, and in the long run more cost-efficient, to spend the bulk of limited project money on necessary stabilization and repairs. Cosmetic alterations could then be undertaken to further approach the original historic appearance, as funds allow. Periodic inspections and continued maintenance are also an integral part of this more limited rehabilitation project.

Figure 1: Present Appearance



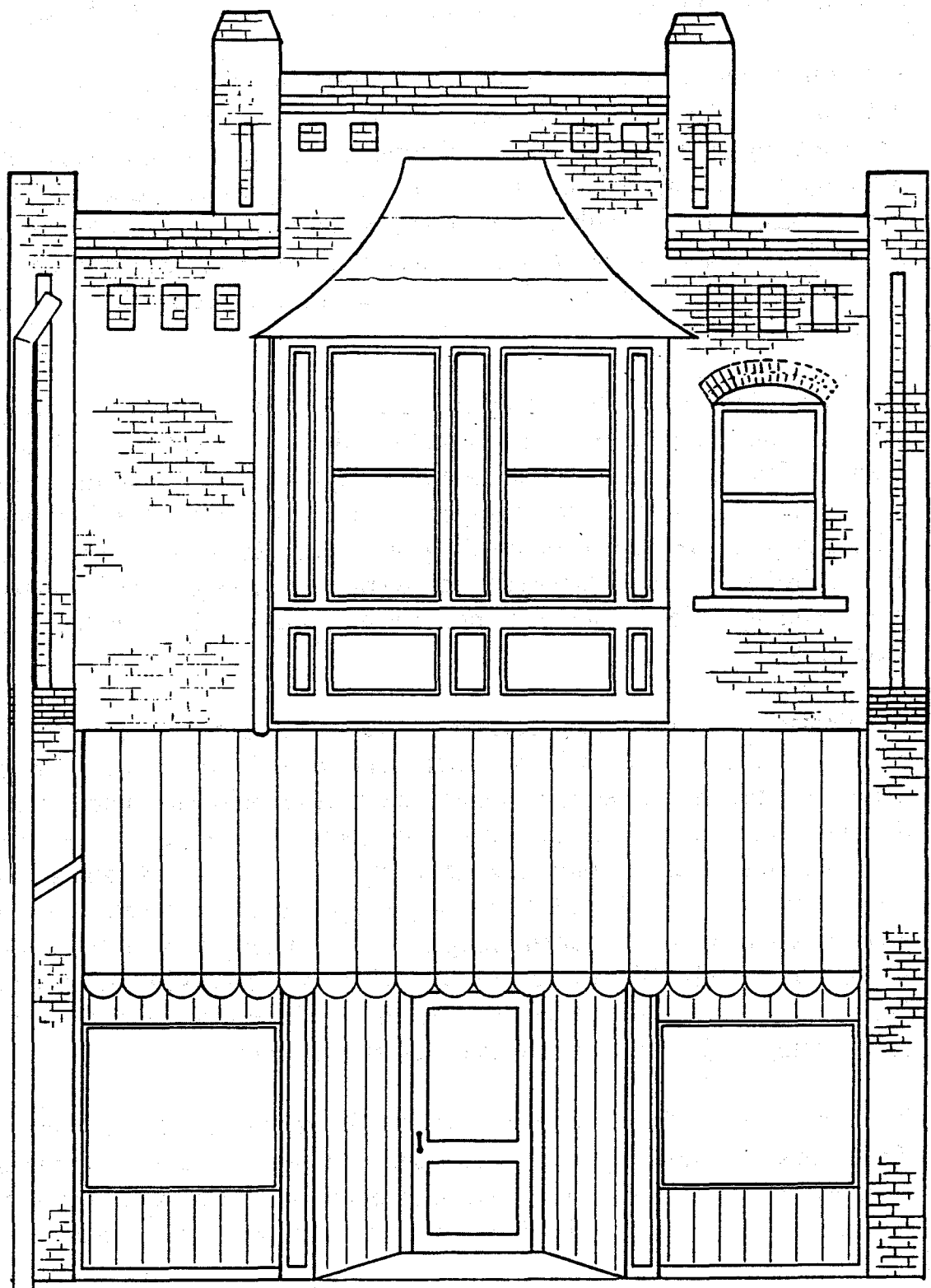
Figure 2: Conjectural Historic Appearance



Figure 3: Full Rehabilitation



Figure 3: Moderate Rehabilitation



101 W. State Street

Building Description and Statement of Significance - State Street Facade

The commercial building located at 101 West State Street in Pendleton, Indiana is situated on the southwest corner of State Street and Pendleton Avenue along the eastern edge of the historic commercial downtown district. Although severely altered this structure derives its significance from both its age and past stylistic detailing. Surviving as possibly the oldest remaining building in the block, if the structure is restored to its historic appearance it will also be the only remaining Italianate structure on the south side of State Street.

The main elevation of this large two story hipped roof, load bearing masonry building faces State Street and is half as wide as the building is deep. While the structure first appears in its current shape on the 1892 Sandborn map, existing photographs from c.1900 show the building originally possessed Italianate detailing, suggesting an earlier construction date of circa 1875. The structure has housed many businesses throughout the years including a Saloon, a Five Cent Store, a Restaurant, a Mercantile, and a Grocery.

The first story of the facade is currently covered with pressed wood siding. There are three entrances in the first story including a clipped corner entrance to the east, a centrally located entrance to the second story, and a door near the west corner. The windows in this story include two plate glass windows and a four part picture window with eight panes vertically set in each section. Directly above the first story is a pent roof, permanent wooden awning, covered with wooden shingles. This awning was built in two sections each with a different roof pitch. These differences in pitch add to buildings appearance as two separate structures. The east corner of this pent roof awning angles out over the side walk as it turns the corner.

The second story of the facade is clad with a layer of buff colored stucco. There are six windows currently on the second story. Three evenly spaced windows to the west are each one-over-one, double-hung sash-windows with segmental arches above. The three evenly spaced windows to the east are

smaller almost square, one-over-one, sash-windows with flat lintels. The blank wall space located directly between these sets of three windows originally was the location of a seventh window.

The unusually large space between the sills of the windows on the second story and the lintels of the openings on the first originally marked the location of a wrought iron balcony.

While the roof appears to follow the same shape as the original, the wide overhanging eaves (which originally concealed an internal gutter system) have been removed. Also, the cornice board with its eight sets of wooden brackets no longer survives. With the removal of the overhanging cornice and bracketed cornice board the roof from street level is undefinable.

Building Description - Pendleton Avenue Facade

This elevation, the second most important, is fronted by Pendleton Avenue. The elevation is twice as wide as the main elevation and has a rear one-story addition. Like the principle elevation, the first story is covered with pressed wood siding that is vertically hung to mimic board and batten siding. Including the three bay addition, the first story is eight bays wide. These openings include three plate glass doors, one paneled wooden door and four windows. Two of the windows are one-over-one plate-glass windows and two are plate glass picture-windows with eight-pane sidelights on each side.

Between the first and second story is a permanent wooden awning covered with wooden shingles. This awning also continues onto the one story rear addition. The second story is covered with tan colored stucco and has five, asymmetrically placed windows. These windows include three rectangular one-over-one, double hung, sash windows and two smaller square one-over-one awning windows. Currently the roof on this elevation has a slight overhang and a small cornice board.

Analysis of Existing Conditions - State Street Facade

At present the building has only three segmental arched windows left on the second story representing its original Italianate detailing. A number of severe alterations have left little of the original structure recognizable except for its basic silhouette. The current view of the facade appears asymmetrical. This asymmetrical appearance is a result of a number of alterations most of which are in conflict with the Secretary of Interiors Standards for Rehabilitation. These Standards are aimed at "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values." Comparing the present appearance with the drawing "101 West State Street Full Rehabilitation, c. 1875" will help when evaluating whether or not the following alterations to the building are in conflict with the Secretary of Interior's Standards.

Alterations to both the main elevation (fronted by State Street) and the east elevation (fronted by Pendleton Avenue) have been significantly altered. These alterations have severely changed the overall historic character of this commercial building and are examined in the following text. The removal of the wide cornice board and attached brackets from beneath the roof line not only stripped the building of identifying stylistic features but also removed original materials from the building. Likewise the removal, shortening, and moving of windows dramatically changed the rhythm of the building. Now openings that once conveyed a feeling of verticality, and harmony- unifying the different elevations- divide the building into separate spaces.

Adding to the interrupted flow of the building is a permanent shingled wooden awning placed between the first and second story. This awning dramatically separates the first and second story and creates a view that never previously existed in the buildings historical development. Other inappropriate alteration that further break the historic rhythm of the building include: the removal and moving of all openings on the first story, the sheathing of the second story with stucco and the first story with a composition wood siding similar to board and batten siding. All of these

alterations have not only changed the appearance of the structure but have also removed and adversely affected historic fabrics.

None of these alterations, currently affecting the building, could be categorized as having gained a historic importance unto themselves. This means that if the structure were to be accurately restored using the Secretary of Interior's Standards the building would have to be returned to one of two currently known periods of importance. The following text will begin by explaining the suggested appearance of the building circa 1875 followed by the second example of the building as it appeared circa 1920. While either of these appearances could be used to accurately represent the building, the appropriate choice should reflect how accurately the historic photographs used in creating them can be interpreted by the restoration/rehabilitation team.

Proposal for Full Rehabilitation - State Street Facade

The present appearance of the State Street facade should be compared with 101 West State Street Full Rehabilitation "c. 1875" and "c. 1920." when interpreting the following text. Both of these drawings represent a pictorial composition derived from "known" historic photographs and supporting Sanborn Maps. The first drawing "c. 1875" is a view of the building as it may have appeared soon after construction (Fig. 5). Without further documentary evidence, whether written or photographic, only the second story of the facade can be accurately returned to this appearance. Known historic photographs do not show clearly how the openings on the first story appeared. The first story in the drawing is a combination of historic features and new design that is compatible with the size, scale, materials, and color of the historic building. While this is not a representation that depicts the structure exactly as it appeared, the design is in accordance with the Secretary of the Interior's Standards for Rehabilitation.

Full Rehabilitation to Circa 1875

To begin work on a rehabilitation/restoration to this period "c. 1875" all inappropriate, non-historic material must be removed. This demolition process involves removing the most recent layer to be added to the building

and continued by working back to original materials. For example, if during analysis of existing materials it is determined that the composition wood siding on the first story is the last material to be added, it should be removed first. Then the wooden awning can be removed followed by the next materials to be added. All removals should not endanger the historic materials below. If for example, after testing, it is determined that the layer of stucco covering the exterior of the building can not be removed without irreversibly harming the historic brick beneath, the stucco should not be removed.

Assuming all materials can be safely removed allowing the original brick beneath, to be exposed, an overall evaluation to determine the condition of the masonry should be carried out. This evaluation will determine whether additional protection, maintenance, or repairs to the masonry are necessary. Repairs involving repointing the mortar joints, where there is deterioration, should be carried out using a mix that duplicates the old mortar in strength, composition, color, and texture. All historic window openings that are currently closed should be reopened. This should occur at a point in the restoration that will enable the replacement windows to be installed immediately to ensure no water is allowed to get into these uncovered openings.

After ensuring that all base materials are stable, work can proceed to add appropriate windows, doors, and decorative detailing. For the main elevation the appropriate windows chosen are all two-over-two, double hung sash windows set in wood with segmental arched tops. Above these windows, the overhanging cornice with built in gutter should be rebuilt. This will include the instillation of an appropriate cornice board and eight sets of evenly spaced brackets beneath.

Historically, a wrought iron balcony was located between the first and second stories of the facade. A historically accurate balcony should be designed and installed in accordance with the Secretary of the Interior's Standards for Rehabilitation. Photographs exist which accurately show the original design of the supporting wrought iron brackets beneath. These photos can also be used to approximate the height of the rail and the overall width of the balcony.

Unfortunately no early photographs exist that show the historic appearance of the Pendleton Ave elevation. When considering the rehabilitation/restoration of this elevation the same methods mentioned above should be used in the removal of the replacement materials and the stabilization of the historic materials. The drawing labeled "101 West State Street Full Rehabilitation, c. 1920" should be used as a model for the historic openings. However the large picture windows are from a later period and should be omitted for this circa 1875 appearance. This windowless space was used historically for displaying advertisements.

Full Rehabilitation to Circa 1920

Very detailed historic photographs circa 1920 exist for both prominent elevations of the commercial building. From these photos and appropriate Sanborn maps, a drawing was produced as a guide for the rehabilitation is labeled "101 West State Street Full Rehabilitation, c. 1920" (Fig. 6). The historic photo shows that the building was painted white during this period and suggest the stucco be left in place and painted white. This will be less costly and less detrimental to the underlying historic brick while an appropriate look will be achieved.

The second story of the facade should be treated as described above, opening windows and returning the roof and cornice. The historic photo shows that by this period in the buildings history the balcony between the first and second stories had been removed. It is there for not recommended that the balcony be installed if this period of significance is chosen to be represented. The first story of the facade is very different from the circa 1875 view of the building. By the twenties the first story of the facade had been opened by installing plate glass windows with transoms above. The current owner of the structure believes these openings are intact beneath the pressed wood siding. If this is the case, this historic appearance can be easily achieved. The early photographs also indicate that an awning covered the front and side elevations. This could be easily installed to complete this historic view, and also would shield shoppers from the elements.

The drawing labeled "101 West State Street Pendleton Ave.....c. 1920" accurately represents the appearance of the building during this period.

Again it is not recommended that the stucco be removed to achieve this appearance. Most of the windows are in their historic position and will simply need to have historically compatible windows installed. This view also shows that the rear addition currently on the building has not yet been added. If it is not feasible to remove this addition it should be treated the same way as the rest of the elevation to ensure compatibility between the old and the new. Historically the space above the plate glass window in this elevation was used for advertising. A sign should be painted in this area which either advertises the historic downtown area or the retailer located within the building.

Proposal for Moderate Rehabilitation - 101 West State Street

Realizing that achieving the full restored appearance of this structure to its appearance circa 1875 or circa 1920 may be cost prohibitive, the following proposals will attempt to limit the budget involved. While these proposals are not complete representations of a historic appearance, they still allow the building to express its historic past.

To begin work on a moderate rehabilitation/restoration some inappropriate, non-historic material must be removed. This demolition process involves removing the most recent layer to be added to the building and continued by working back to original materials. In this case the pressed wood siding would be removed first followed by the wooden awning. In the moderate rehabilitation/restoration option the stucco will be left on the building in order to cut costs.

The major work involved in the facade proposal involves opening the windows on the first story. Opening these windows will allow the spaces behind them to be more attractive to prospective renters because they will allow the public to see into the building. Currently pressed wood siding blocks all views into the stores limiting public access and public involvement with what goes on inside the building.

Two color choices are represented in the drawings. The red color could be used as an inexpensive way to achieve the original red color of the brick without removing the stucco. If this deep red color is placed on all sides of

the structure, the building will stand out against the dull colors currently covering the building surrounding it. The other color option would be to use plain white paint to create the look of the building in the circa 1920 appearance. If white is chosen a colored cloth awning should be installed to add both interest and color to the facade.

The openings on the second story can remain in the same location but should be opened to the same size and filled with a historically compatible window type. The segmental arches above and the lintels below these windows can be made from painted wood and still achieve a historic appearance. A sign is represented in the drawing between the windows in the location of the original seventh window. This sign could be cut to the shape of the other windows allowing the historic unbroken appearance of the second story to be achieved without great expense. While the roof overhang may not need to be rebuilt, a wide cornice board should be installed with pairs of painted dentils added to appear like the original brackets on the cornice.

Proposal for Moderate Rehabilitation - Pendleton Avenue Facade

The Pendleton Avenue Elevation proposal mainly involves the removal of the pressed wood siding and the wooden awning. All the windows and doors shown are in their current configuration and represent the current glazings used. Options on this elevation should correspond to the choices made on the facade. If for example a red color paint is chosen for the facade it should also be used on the Pendleton Avenue elevation. The awning shown in the drawing is optional but should be considered if the wall are painted white. Also the sign above the corner entrance should be added to the second story. This sign is present in the photographs from the twenties and would also be an inexpensive way to create a historically appropriate detail.

If funding is available the openings on the second story can be fitted with historically appropriate windows matching those used on the main elevation. Some of these windows originally had segmental arches above and stone lintels below that could be reproduced using painted wood, while still achieving a historic appearance. The missing cornice board should also be replaced with pairs of painted dentils added to mimic the missing original brackets. It is important that this elevation receive this treatment because it

is the first elevation seen when traveling up Pendleton Ave.

Figure 5: 101 W. State Street Full Rehabilitation, c. 1875.



4050

Fig. 6: 101 W. State Street Full Rehabilitation, c. 1920.



82.50

Odd Fellows Building - 104-108 W. State Street

Building Description and Statement of Significance

This project evaluates and makes recommendations for the former I.O.O.F. building on West State Street in Pendleton. This building is located on the north side of the street near the middle of the block. This Italianate structure has a three-bay design consisting of two stories, plus a large attic in the center bay. The three bays are defined by four rectangular piers which project above the facade. The piers and bays are given additional character by repeated corbel tables. These piers are capped with iron pinnacle elements. A narrow cast iron cornice runs along the top of each bay.

The upper floor of the two outer bays are symmetrical, each with three double hung, segmental arch windows. The upper floor of the center bay is distinguished by two double hung, segmental arch windows which flank a larger arched window in the center. This arch effect is repeated in a prominent projecting brick course. A cast iron panel reading "I.O.O.F 1890" is set into the brick between the arched window and arched brick. All of the second floor currently has the original brickwork along with a limestone band which runs across the building underneath the window sills.

The first floor storefront contains three original elements: a wooden door in the center bay and two cast iron pilasters. The remainder of the first floor facade has been heavily altered through time. There are three distinct storefronts in this building. All are very similar in that they consist of aluminum windows, and brick or limestone veneer. The original transom windows are now covered by aluminum siding with the exception of the west bay. Here, the transoms are covered by a canvas awning.

The appearance of the front of this building, like other commercial buildings, has evolved through time (Fig. 7). A picture from 1917 shows that the building had been painted. The building has been painted ever since that time although now it is in need of new paint work. Also, at some point in the building's history, it was covered with stucco. This stucco has deteriorated so badly since that time however that it has almost completely worn away. Within the last year, all the second story windows, with the

exception of the center arched window, were removed and replaced with plywood. This was done by the owner until he could properly repair the windows. Other changes include the removal of the eastern pinnacle by the current owner. This was also done to facilitate repair. The major changes to the building involve the storefront alterations mentioned earlier. The upper floor has not been drastically changed over time.

The building's significance lies in the fact that it was constructed in 1890 to serve the local chapter of the I.O.O.F (Fig. 8). This group was one of 600 throughout the state of Indiana and, along with the large number of other fraternal groups in Pendleton, served a large portion of the area's population. According to the building's current owner who purchased the building in 1989, the Odd Fellows utilized the second floor of the building until 1991. A second point of significance of this building lies in the use of the first floor storefront space. This building has, both historically and currently, been occupied by a variety of business uses. Available Sanborn maps indicate that between 1892 and 1928 the center bay of the building contained a grocery store and the east bay contained a hardware store. The use of the west bay of the building changed three times between these years. It began as a furniture store and in 1908 incorporated an undertaker's shop. In 1914 and for many years later, the west bay contained a movie theater.

Currently, the first floor of this building is occupied by commercial uses. The west bay contains a furniture store, the center bay a variety store, and the east bay an antique store. The upper floor of the building is currently used as storage space by the owner.

Analysis of Existing Conditions

This building appears to be in sound structural condition. A tie rod is visible above the I.O.O.F. sign on the front of the building. This rod was installed near the turn of the century to prevent further southward drifting of the facade wall. While the system seems to have been successful in the long-term stabilization of the wall, the system should be regularly monitored to ensure the wall's future stability.

Weather and water are not currently leading to any unusual deterioration other than everyday wear and tear. One situation the owner of the building may want to continue to monitor is the condition of the roof. With the exception of the southern face the roof of the building is covered with slate. Here, as the owner has indicated, birds have become a nuisance by accelerating the deterioration of the current asphalt shingles. Without regular maintenance, possible water leakage may become a problem.

The most pressing issue with this building is the repair of the exterior masonry. On the front facade of the building, there are several locations where bricks may require replacement. This should be done in a manner that matches any new bricks as closely as possible to the historic brick. Criteria for matching this brick should include things such as strength, color, and texture. Another concern for the exterior masonry is the condition of the mortar joints. In several locations on the front facade mortar should be repaired to prevent further deterioration to the surrounding bricks and mortar. After the proper preparatory measures have been taken, including brick replacement, repointing, removal of remaining stucco and loose paint, the building facade should be repainted.

A second issue that should be placed relatively high on this building's priority list is the repair and replacement of the front second floor windows. These windows were taken down for repair approximately one year ago and are currently in the possession of the building owner. While the temporary plywood sections provide some level of protection, they do not contribute to the overall streetscape and historic appearance of the building.

As mentioned earlier, the first floor storefront has evolved a great deal through time. While it currently serves the needs of the building occupants, it does not contribute to the historic value of the building. Another missing element that detracts from the historic value of the building is the pinnacle/cap that formerly rested atop the east pilaster. Fortunately, the current building owner has the cap in his possession. It currently awaits repair and reinstallation. Finally, any metal work, including the pinnacle/caps and the cornice should be properly cleaned and refinished to prevent further deterioration and staining due to rusting.

Proposal for Full Rehabilitation

This proposed plan of work assumes that "money is no object" to the building owner. It is assumed here that cost is not a factor; any and all possible work will be done to return this building to its original state as well as enhance the streetscape (Fig. 9). This proposal includes repairs to the building including: masonry repair, painting, replacement of windows and pinnacle, and installation of matching awnings. This scenario also involves replacing the current asphalt shingles with the more durable and historically accurate slate and reconstruct the storefront to its original design. These two changes are the most costly changes that are proposed for the building. A second proposal has also been made that assumes that a limited supply of money is available.

The first and most important project to take on with this building is masonry repair. It is proposed that deteriorated bricks be replaced if necessary, mortar joints be repointed, and the paint and stucco be removed as best as possible without damaging the brick underneath. It is also recommended that the cast iron elements be cleaned of any rust. After these repairs and preparation work have been completed, it is recommended that the building, including the brick and cast iron details, be repainted. While repainting may be necessary due to the presence of earlier paint, it does not detract from the historic value of the building due to evidence of paint prior to 1917.

The other improvements recommended in this proposal include the repair and replacement of the original windows and iron pinnacle. Also proposed is the installation of matching awnings. These awnings would improve the continuity of the building for pedestrians at the street level.

The drawing illustrates, based on available historic photographs, what the original storefront looked like. This type of storefront design was and is successful in downtowns because it invites pedestrians to look inside the store. Large windows enable the shopper to see the store's goods while at the same time providing natural light into the building. The paint colors shown are purely optional and left to the discretion of the building owner. These neutral colors were chosen based on the time period of when this building was constructed.

Proposal for Moderate Rehabilitation

This proposed plan of work takes into account the fact that the building owner may not have all the necessary funds to carry out a full rehabilitation.

This partial rehabilitation proposal is probably more realistic to the building owner (Fig. 10). In choosing which work was to be done, repairs have been prioritized according to their level of urgency.

The first and most important project to take on with this building is masonry repair. It is proposed that deteriorated bricks be replaced if necessary, mortar joints be repointed, and the paint and stucco be removed as best as possible without damaging the brick underneath. It is also recommended that the cast iron elements be cleaned of any rust. After these repairs and preparation work have been completed, it is recommended that the building, including the brick and cast iron details, be repainted. While repainting may be necessary due to the presence of earlier paint, it does not detract from the historic value of the building due to evidence of paint prior to 1917.

The other improvements recommended in this proposal include the repair and replacement of the original windows and iron pinnacle. Also proposed is the installation of matching awnings. These awnings would improve the continuity of the building for pedestrians at the street level.

110 West State Street

Building Description and Statement of Significance

The Lang Jewelry Building, located at 110 West State Street in Pendleton, Indiana, is a red-brick, Italianate structure built around 1910 to house the Pendleton Trust Company (Fig. 11). (This banking concern merged sometime in the early 1930's with the Pendleton Banking Company.) The small, square structure, nestled between the Knights of Pythias building on the west, and the International Order of Odd Fellows building to the east, is capped by a high parapet wall that is divided into two (graduated) sections. The higher, smaller aspect of this parapet is comprised of a rectangular section that is both topped by, and is resting upon, limestone courses. A larger rectangular section is located directly beneath the lower limestone course. Both elements of this graduated parapet are bounded at their east and west ends, respectively, by plain brick pilasters capped by limestone cubes.

The smaller, upper portion of the graduated parapet features a centrally located, decorative brick panel. Corbel detailing spans the width of the lower section of the parapet wall, and is also employed at the base of the plain pilasters that frame the lower portion of the parapet wall. A small, plain-faced limestone panel, location of historic signage, is centered in this aspect of the building. (Current signage is suspended by wires from above the aforementioned limestone panel. The sign itself is located directly beneath the rough-faced limestone stringcourse, between the central and western archways.)

A rough-faced limestone string course serves to distinctly divide the upper parapet elements from the lower storefront. The three-bay wide storefront is dominated by a triple-arch, buff-brick arcade. Each of these arches has been at least partially filled in with rust-colored paneling. A modern, glass door is located in the center archway, while the east and west arches feature centrally located square, fixed-pane windows. (Each of the four buff-brick columns that comprise the arch bases exhibit fairly extensive rust staining from visible iron components left embedded in the brick. These components are the remnants of iron canopy supports originally on the building.) Limestone comprises the large keystones, the abutments, and the imposts on

Figure 7: Current Appearance.

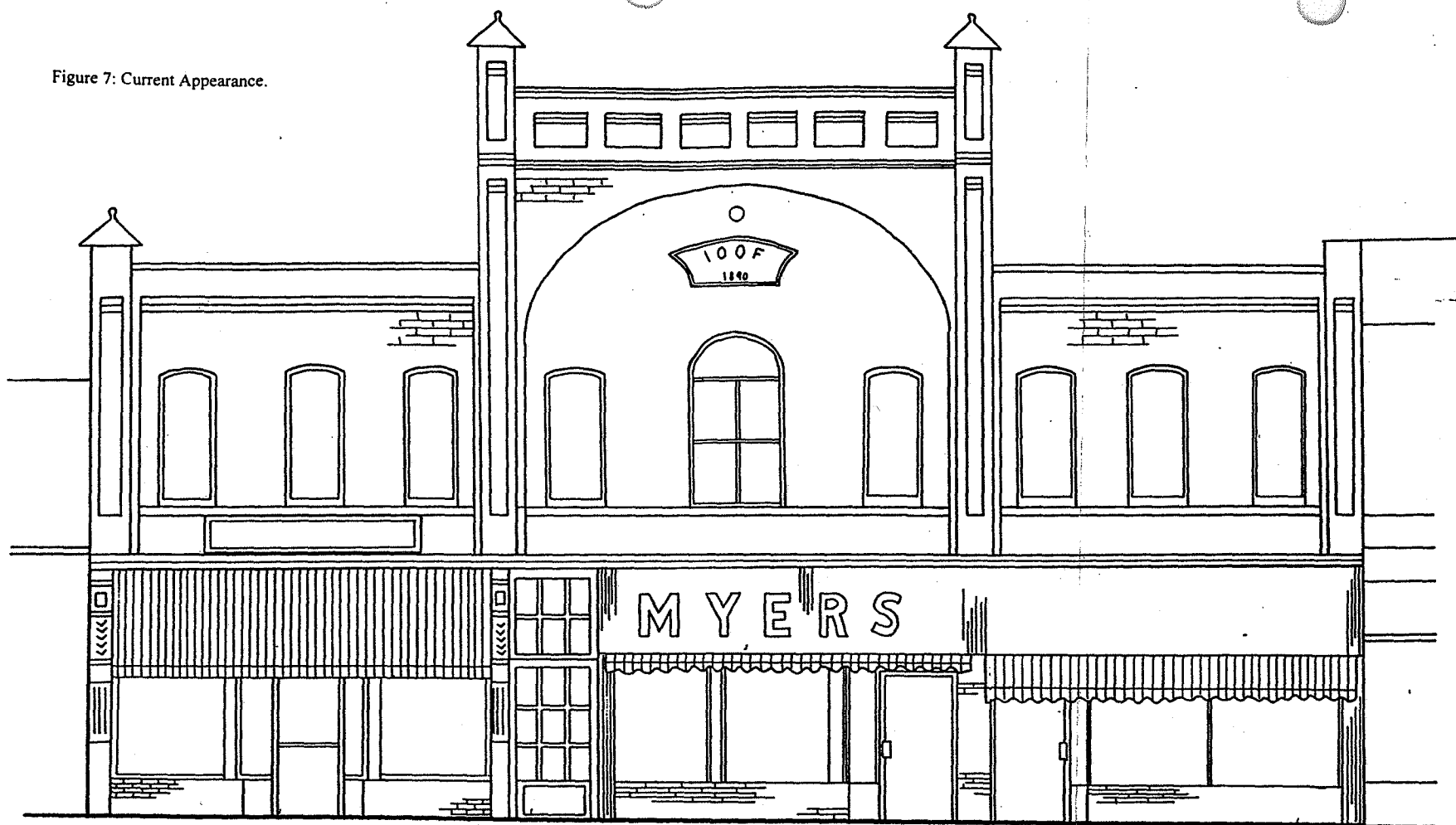


Figure 8: Historic Appearance.



Figure 9: Full Rehabilitation.



Figure 10: Moderate Rehabilitation.



this facade.

While this structure began its life on Pendleton's State Street as a financial institution, Pendleton residents relate that it was also used, for a period of time, as a restaurant following the Pendleton Trust Company's occupation. Its present incarnation as a retail establishment helps to underscore the building's prominent place in the annals of downtown Pendleton. The Lang Jewelry Building's significance lies in the durability of its continued, viable presence on the town's main street. It is well-cared for and maintained, and houses a healthy small business that continues to contribute to the local economy.

Analysis of Existing Conditions

The significant alterations to the Lang building are restricted to the triple arches, which were, as previously mentioned, partially enclosed by rust-colored paneling at an unknown date. Interestingly, the historic door of this structure was located at the east end of the arcade rather than at its present, central location. Historic photographs indicate that the original windows were large, square, fixed-pane retail bays, located in the western and central arches, respectively. The historic door was wood-frame (with what appears to have been a brass thumb lock), containing a single (vertically rectangular) fixed-pane window. A sidelight window was located to the west of this door, within the same arched opening. Comparison of historic photographs with present conditions indicate the possibility that the rusticated limestone base currently located beneath the eastern window was originally in place below the historic central window location, now the modern entryway.

Three transom windows were located in the upper portion of the arches. These appear to have contained opaque glass. This glass was divided down the center of the opening's elliptical shape by a single vertical mullion. A single canopy, spanning the width of the arcade, was located between the bottom level of the transoms and the tops of the window and door openings. This canopy was affixed to the building by iron supports grounded in the columns of buff-colored brick. (Today vestiges of these supports remain, visible as vertical, rust-colored stains.)

While the alterations made were most probably effected (with benign intentions) in order to obtain energy efficiency within the structure, the changes made to the triple arcade are not within the parameters set for either historic windows or historic storefronts by The Secretary of the Interior's Standards for Rehabilitation. The Standards cite the following activity as non-recommended: "Removing or radically changing windows which are important in defining the overall historic character of the building so that, as a result, the character is diminished." The Standards also do not recommend "removing or radically changing storefronts-- and their features--which are important in defining the overall historic character of the building so that, as a result, the character is diminished." Also not recommended by the Standards is "changing the location of a storefront's main entrance." Unfortunately, the alterations made to the arcade on this structure have significantly compromised its historic integrity and character by obscuring/obviating its intended, designed appearance. The changes have no historic value.

Proposal for Full Rehabilitation

Prior to any rehabilitative efforts, the current condition of the building components/materials should be evaluated by a preservation professional. Inspection by a structural engineer would also be an advisable step. Fortunately, the Lang structure appears to be in good condition. No brick/mortar deterioration is evident. The limestone on this structure also seems to be in good shape. Deterioration issues must, by necessity, addressed before any further work is attempted.

An accurate rehabilitation of the Lang Jewelry Building--one that strictly adheres to the Standards' recommendations for historic windows and storefronts-- would, obviously, focus upon the arches (Fig. 12). Consultation of historic photographs indicates, as previously indicated, that the present window/door arrangement is not true to the structure's original appearance. (One positive factor involved in the mostly unsympathetic alterations lies in the probability that the rough-faced limestone base of the eastern window is original material--having been moved from its historic location as the window base of the center-arch window when the door was moved.)

In order to effect an historically faithful rehabilitation of the structure, the rust-colored paneling should first be entirely removed to reveal the remaining (if any) historic fabric beneath. (While it is obvious that the historic windows/glass has been removed/replaced, the transom structures/glass may remain.) The determination of what remains will help to guide the rehabilitation efforts.

The locations of the central doorway and the eastern window should be exchanged, and the previously mentioned original limestone base panel should be returned to its original position beneath the central window. Replacement of the missing window units/framing should follow the recommendations set forth in the Standards: "The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building." Fortunately, historic photographs are available to guide design/technical choices, although such decisions should be made with the assistance of a trained preservation professional.

In addition to the replacement windows, an effort should be made locate and install an historically accurate door and sidelight. The current modern glass/metal door is not appropriate. Every effort should be made to find a door/sidelight that is compatible with the historic unit.

Other concerns on this facade include the removal/relocation of the air conditioning unit currently located in the western arch, as well as the removal of inappropriate signage from the facade. The current wire-suspended sign should be redesigned and relocated to fit within the confines of the limestone panel set within the parapet wall. The Standards recommend that new signs fit flush with walls, and the empty panel affords a unique opportunity in this regard.

Reinstallation of the aforementioned canopy on the storefront might be a technical recommendation of this proposal (and of the Standards, as they advocate accuracy of historic appearance), if it could be established somehow that the canopy was indeed an original feature of the structure. However, since no photographic (or other) evidence could be located to

confirm this postulation, the canopy was not included in the full rehabilitative recommendations. (However, if such information could be confirmed, care should be taken to ensure the safety of the historic brick when/if canopy support methods are investigated. The iron remnants currently present should be removed, and staining should be eliminated, if possible, through poultice-cleaning with a chelating agent. Resultant holes should be filled with a sympathetic mortar).

Proposal for Moderate Rehabilitation

Prior to any rehabilitative efforts on this structure, the current condition of the building materials/components should first be evaluated by a preservation professional. Consultation with a structural engineer would also be an advisable step at this time. Fortunately, the Lang structure does not exhibit any visible signs of the physical deterioration of building materials. Bricks and mortar appear to be in good condition, as does the limestone. The only visible deterioration is the rust staining present on the buff-brick arch columns.

In order to effect a rehabilitation that is moderate in scope, research about the historic appearance of the structure must still be conducted. While a rehabilitative effort that would return the structure to its original appearance might for some be the optimal scenario, the expense of such a venture is seldom within the financial range of those who own small businesses. With this in mind, the recommendation for the Lang building would be to focus upon accuracy of materials while avoiding the expense of major structural demolition/construction.

The second proposal for rehabilitation of the Lang Jewelry Building is, by necessity, very similar to the first, as the arches are the only aspect of the building to have been significantly altered, and therefore are the only portion to require rehabilitation (Fig. 13).

Once again, the rust-colored paneling must be removed in its entirety, and it should be determined what (if any) historic fabric lies beneath. The air conditioner and current suspended signage should also be removed/relocated from the facade, according to the recommendations of the Standards.

In order to lower the rehabilitation costs to the building owner, the current location of the door can in this instance be retained. However, the current glass and metal modern door is not historically appropriate under any circumstances and should be replaced with a door similar to the original. The sidelight window present in historic photographs can be omitted as a further savings measure, but the display windows must be returned, using historically accurate materials, to their original appearances. The canopy can be also be omitted in this rehabilitation, but the iron fragments left in the brick should be removed and the resultant holes sealed with sympathetic mortar. The rust staining should be removed through cleansing with a poultice that utilizes a chelating agent.

Figure 11: Historic Appearance

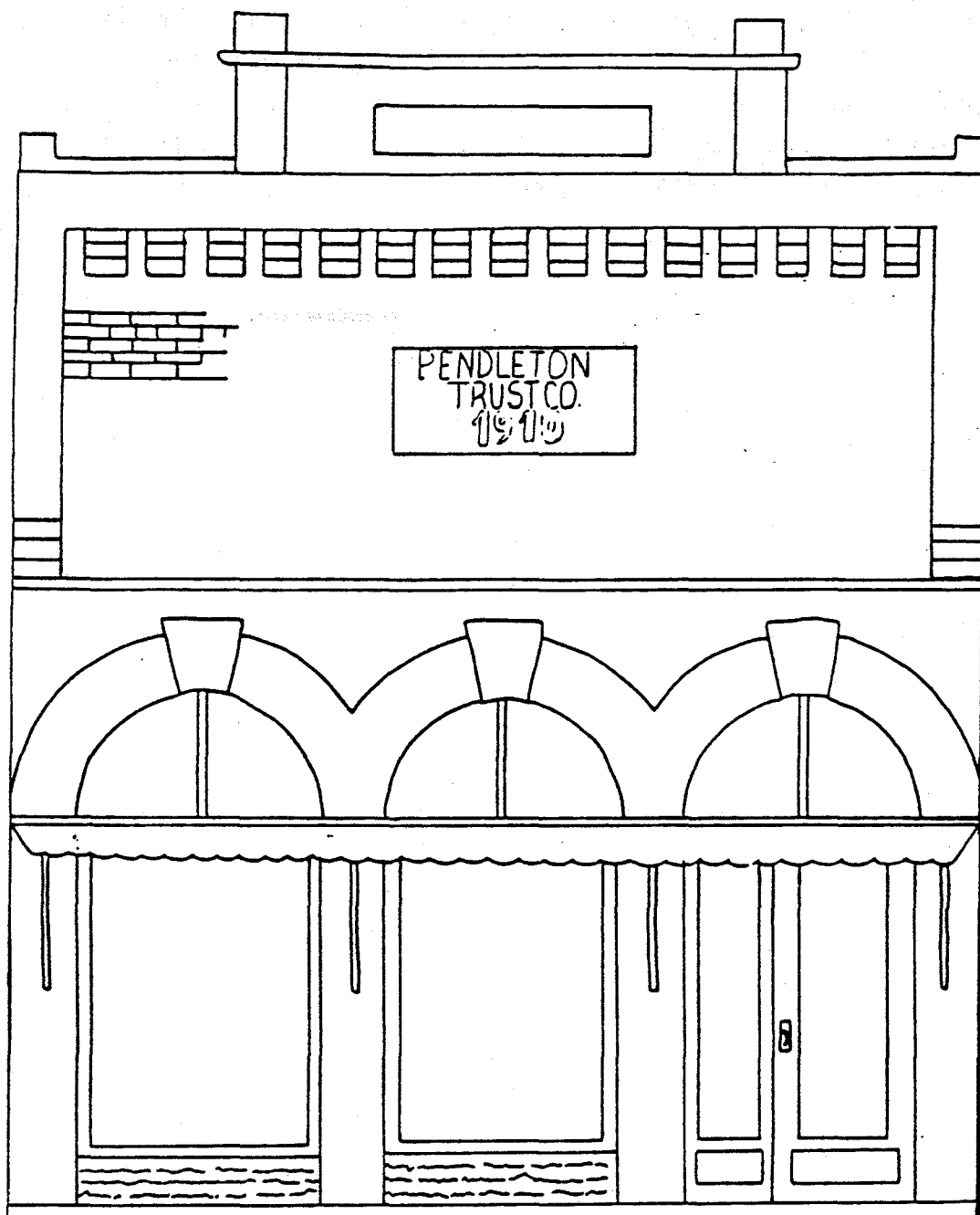


Figure 12: Full Rehabilitation

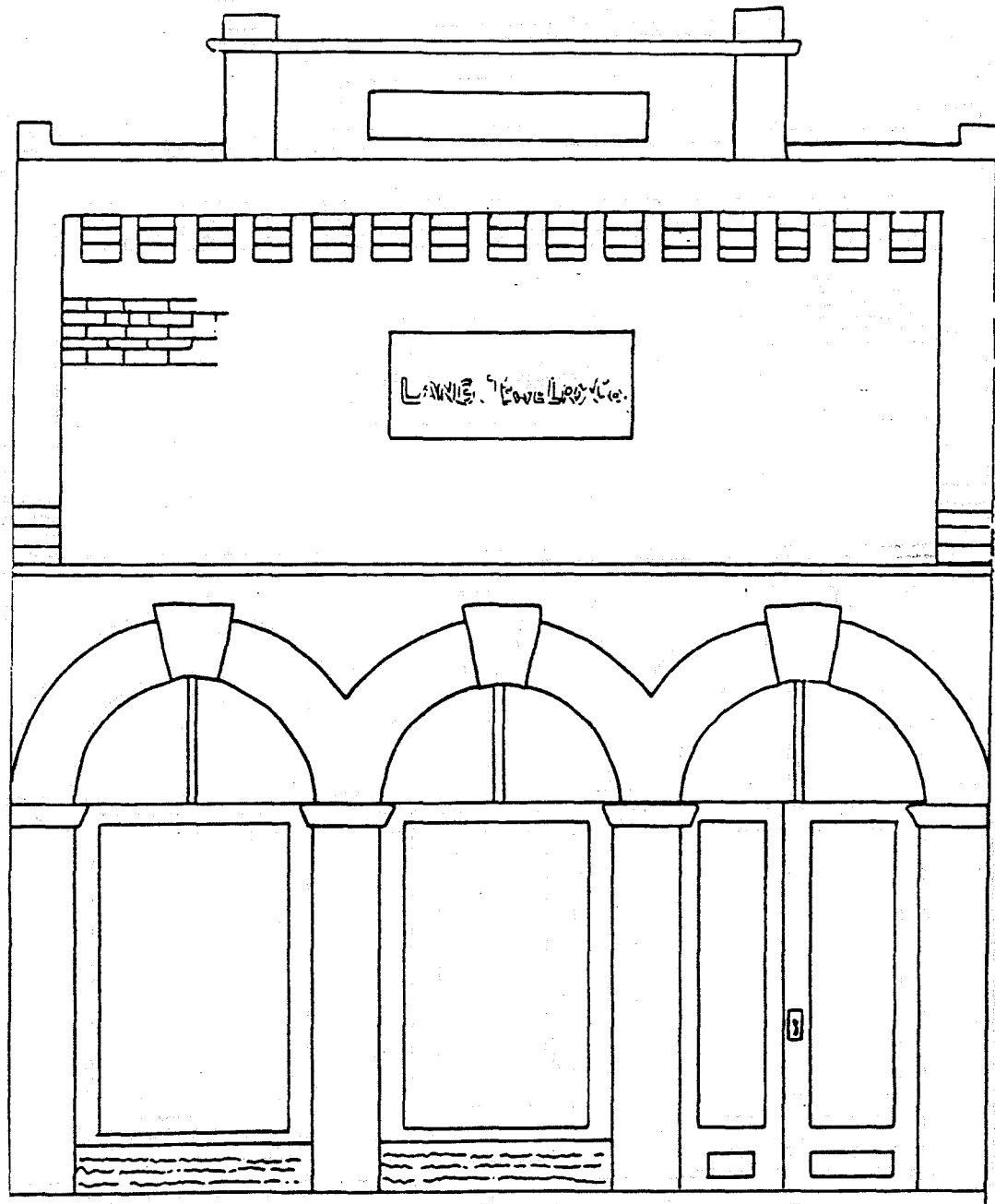
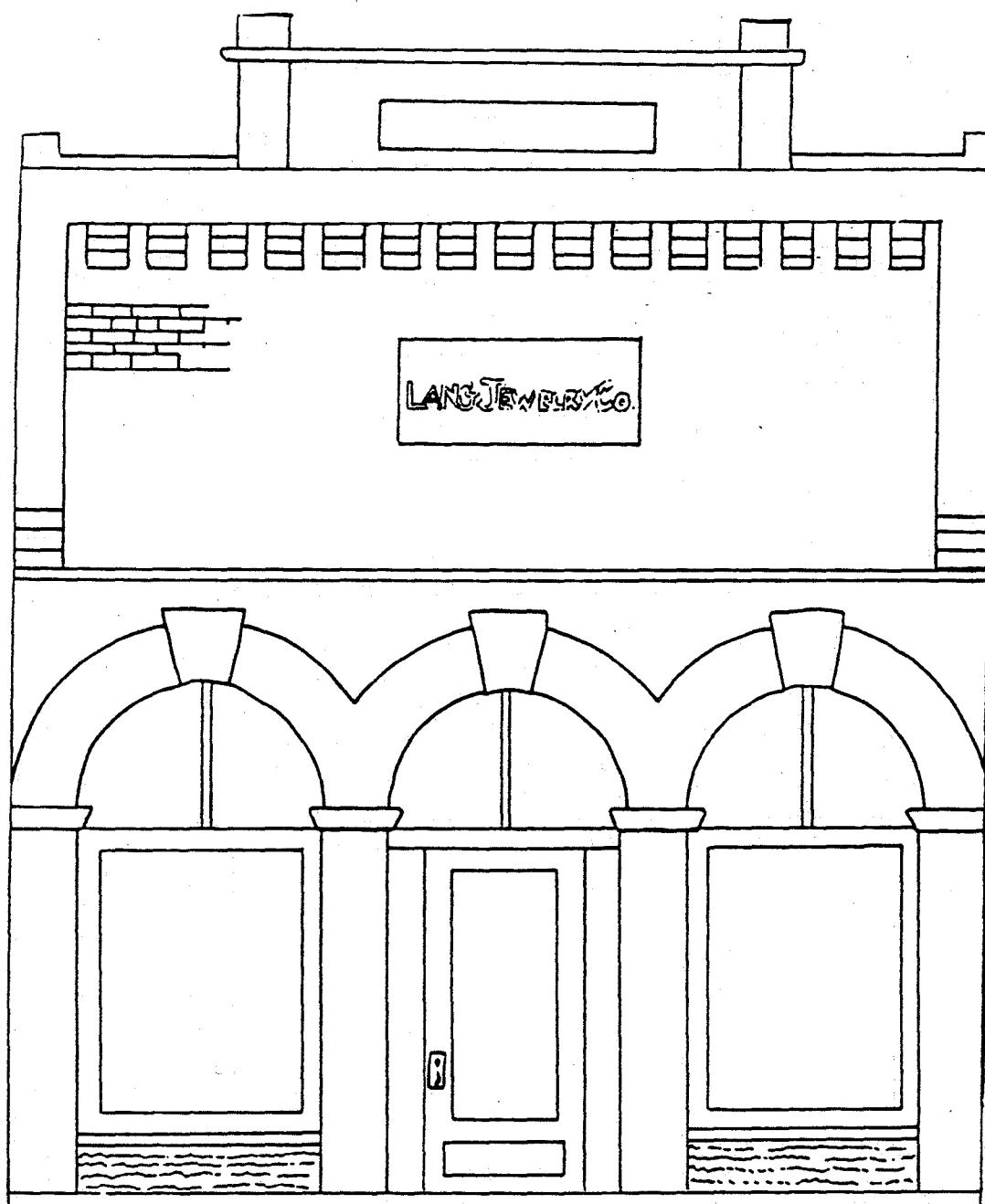


Figure 13: Moderate Rehabilitation



The Knights of Pythias Building - 114 W. State Street

Building Description and Statement of Significance

A commercial building, built for the Knights of Pythias fraternal organization in 1910, it was constructed in the Romanesque Revival style (Fig. 14). The Knights of Pythias, Sicilian Lodge No. 234 was instituted in 1889, and by 1917 had 162 members. Before building their own lodge, the Knights of Pythias had been housed across the street in the Masonic Temple Building. The building is two stories in height, with an additional attic level. The Knights of Pythias used the upper floors, while the storefront below was occupied by the I. G. Davis store, a furniture and undertaking business. Currently the upper floors of the building appear to be vacant, or used for storage. The storefront now houses the "Finer Floors" home improvement store, however, a new tenant is expected to move in within the next few months.

The Knights of Pythias Building is constructed mostly of glazed brick, with limestone detailing. A buff-colored brick was used for the main portion of the building, with some brownish, variegated brick added for an accent. The second story and attic level are three bays in width, with brown brick pilasters dividing the bays. The pilasters along the exterior edges of the building extend slightly above the parapet wall, and have limestone caps and bases. The pilasters on either side of the central bay, which is taller than the side bays, also extend slightly above the parapet wall. These also have limestone caps and bases.

Each of the bays has a corbel table cornice that is of brown brick. In the central bay is embedded a limestone panel which bears the inscription, "K of P HALL, 1910". The limestone panel is bordered by brown brick on the top and sides. The side bays have brown brick panels, slightly larger and lower than the central panel. Small, square metal vents are centered at the bottom of these panels. The vents are used to aid in ventilation and to allow light into the attic level of the building.

The three second story windows are exactly alike, with one centered in each of the three bays. The window openings are topped with wide, five-course,

brown brick, semicircular arches, with large limestone keystones and imposts. The windows are paired and double-hung, with the arched area above filled by plywood painted white. A rusticated limestone sill runs the width of the building, except where interrupted by pilasters.

A limestone molding extends across the facade, between the first and second stories, marking a very distinct break in continuity. The first floor contains a side door to the upstairs, and one storefront. The side entrance is a metal framed, glass door, with a large transom above, and is flanked by two brown brick pilasters. The "transom area" above the storefront is paneled wood, painted dark red. A large sign, and an air-conditioning unit cover most of this area. A smaller, lighted sign extends out above the storefront.

The storefront consists almost totally of plate glass windows, with only a small amount of new brick along the base of the building. The entrance is set back from the plane of the facade, and centered on the building. The wooden half-glass door and base panels of the entrance are all painted a light blue color. A rolled-up, red and white awning is positioned above the storefront, and the ground leading up to the storefront door is covered with green indoor/outdoor "grass."

Analysis of Existing Conditions

The upper stories of the Knights of Pythias building have not been greatly altered over the years (Fig. 15). Deterioration problems are the most serious conditions present on this part of the building. The most critical of these problems is the loss of mortar from the joints between bricks. Deterioration of these joints can lead to further (and more serious) problems in the future. Staining of the brick and limestone, from the metal vents and aluminum storm windows, is another problem on this level of the facade. The last deterioration problem at this level is the loss of paint from the plywood transom covers. This can quickly lead to deterioration of the plywood, and subsequent difficulties. The closing-up of these transoms is the only major change to the upper levels of the facade, and does not follow the Secretary of Interior's Standards for Rehabilitation.

The most obvious alteration to the storefront level is the entrance to the store being moved from the far east side of the building to its present location. The relocation of this entrance, and subsequent alterations resulting from it, do not comply with of the Secretary of Interior's Standards. This entrance originally consisted of double doors, with transoms above. Like the other entrance, the storefront entrance initially was open up to the limestone molding, which separates the first and second floors. It is presently covered by wooden panels and the air-conditioning unit. The entrance on the west side of the building was also originally set back. This entrance was moved up to plane of the facade, and a new glass and metal door, with a large transom, has been introduced in place of the original. The alteration of this entrance is inappropriate according to the Secretary of Interior's Standards. A large wooden sign and a smaller lighted sign have also been added to the building. The area of new brick at the base of the storefront was initially wooden panels. These changes are also considered to be improper by the Standards set by the Secretary of the Interior.

The only deterioration obvious at the storefront level is paint loss. The wooden panels above the storefront, as well as the storefront doors and side panels will need to be repainted in the near future. Neglecting to provide proper maintenance to an historic building is not recommended by the Secretary of the Interior's Standards for Rehabilitation.

Proposal for Full Rehabilitation

The most important aspect of renovation, restoration, or rehabilitation is protecting and maintaining the historic materials and feature of the structure. This proposal for the Knights of Pythias Building, is a restoration of the building to a time (c. 1917) close to its construction (c. 1910) (Fig. 14). The proposal will follow the Secretary of the Interior's Standards for Rehabilitation, whose guidelines for historic buildings follow an "identify, retain, preserve" method of thought. After identifying the important materials and features of the building, elements are either protected and maintained, repaired, or replaced, in order from most to least favorable options. The approach to this building will also follow in that order.

The first step in protecting and maintaining this building is through the cleaning of the brick and limestone, which were stained by corroded metal elements. According to the Standards, the cleaning should be carried out using the gentlest method possible. The aluminum storm windows that were much of the cause, and are not historic elements, should be removed. The metal vents at the attic level should be cleaned using the gentlest possible method, and then coated or painted to prevent further corrosion. The second-story window frames are badly in need of painting, as the wood is beginning to deteriorate. If the window frames are not salvageable, replacements of the same size and material should be used, so that the historic character of the building is not compromised. The wood and metal area above the storefront should also be painted. The Standards recommend that the materials be stripped down to the next intact layer (using the gentlest method possible), and then repainted in historically appropriate colors.

The next step is repairing elements without damaging the historic integrity of the structure. The repointing of the upper facade falls under this category. In undertaking the repointing of a building, the Standards recommend that the new mortar should duplicate the old, in strength, composition, color, and texture, and that the joints should be of the same width and profile as the original joints.

There are a number of historic features on the Knights of Pythias Building which will need to be replaced, and will have to follow the Secretary of the Interior's Standards for the design for missing historic features. The first features that would be replaced are the semicircular transoms above the second-story windows. Historic photographs provide the necessary documentation for replacing the two-light transoms.

The entrance to the upper stories is another case where the historic elements should replace the more recent treatment of the entrance. The entrance would be set back from the facade as documented in the historic photograph. The door and the transoms above, however, lack clear documentation, and would have to be designed in a manner compatible with the historic character of the building. An example is given in the graphic representation of this proposal. It was likely a single door topped by a transom.

The most extensive alteration of the building has been the storefront. In this proposal, the storefront will be returned to its historic appearance, using the historic photograph and the Secretary of the Interior's Standards for the design of missing historic features. Storefronts are extremely important in defining the overall character of a commercial building. This case is no exception. The alterations made to the storefront of the Knights of Pythias Building have diminished its historic integrity. The restoration/rehabilitation of this storefront will attempt to undo some of the later alterations. The Secretary of the Interior's Standards put extra emphasis of the storefront aspect of historic commercial buildings, devoting a separate section to the topic.

The first step will be to remove the wooden panels above the plate glass window farthest to the east. This includes the area containing the air-conditioning unit. Next, the plate glass window furthest to the east, and the new brick base underneath it will be removed. It is to this area that the entrance will be restored. Historically, the entrance was set back in the same fashion as the entrance on the opposite side of the facade. However, the historic photograph indicates that this entrance consisted of double doors, with a two-light transom above the door. The transoms were positioned at the same level as the wooden panels above the storefront. A possible configuration is shown on the drawing which corresponds to this proposal.

The removal of the present entrance will involve removing the central door and angled walls. Although it is a drastic change, it will help to restore the storefront to its original configuration, and improve the historic character of the building. A single pane of plate glass will be inserted in place of the removed entrance. This window should match the plate glass windows already in line with the plane of the facade. The remaining new brick base of the storefront will also be removed, and wooden base boards, designed according to the historic photograph and the Secretary of the Interior's Standards, will be installed in its place.

The tattered awning, which was removed according to this proposal, will be replaced with a similar new awning. The basis for the replacement of this secondary element is the circa 1917 historic photograph of the building. Signage is the final subject to be discussed, and is covered under the

storefront section of the Secretary of Interior's Standards. Both of the signs presently on the building detract from its historic character. Any new signs will be designed to meet the specifications spelled out in the Standards.

Proposal for Moderate Rehabilitation

Due to economic constraints and other factors, the above proposal may not be a feasible project at this time. Taking this into consideration, the following proposal will focus on immediate deterioration concerns and a limited rehabilitation of the facade (Fig. 16). This proposal will still respect the important historic features of the building, but will not full restore it back to its original appearance. The historic photograph of the building will also continue to be used, as a guide to the building's historic appearance.

The most important items to deal with are the deterioration problems evident on the upper levels of the facade. The first step is the cleaning of the brick and limestone, which were stained by corroded metal elements. The cleaning should be carried out using the gentlest method possible. The aluminum storm windows that were much of the cause, and are not historic elements, should be removed. The metal vents at the attic level should be cleaned using the gentlest possible method, and then coated or painted to prevent further corrosion.

The second-story window frames are badly in need of painting, as the wood is beginning to deteriorate. If the window frames are not salvageable, replacements of the same size and material should be used, so that the historic character of the building is not compromised. The wood and metal area above the storefront, as well as the storefront door and base boards should be painted. It is recommended that the materials be stripped down to the next intact layer (using the gentlest method possible), and then repainted in historically appropriate colors.

The next step is repairing elements without damaging the historic integrity of the structure. The repointing of the upper facade falls under this category. In undertaking the repointing of a building, the new mortar should duplicate the old, in strength, composition, color, and texture, and the joints should be

of the same width and profile as the original joints.

A few of the historic features on the Knights of Pythias Building will need to be replaced, and should be designed in a manner that is sympathetic to the historic character of the building. The first features that will be replaced are the semicircular transoms above the second-story windows. Historic photographs provide the necessary documentation for replacing the two-light transoms.

Instead of rehabilitating the entire first floor facade, this proposal concentrates on the entrance to the upper stories. It is another case where the historic elements should replace the more recent treatment. The entrance will be set back from the facade as documented in the historic photograph. The door and the transoms above, however, lack clear documentation, and would have to be designed in a fashion that is compatible with the historic character of the building. An example is given in the graphic representation of this proposal. It was likely a single door topped by a transom.

Signage is the final subject to be discussed. Both of the signs presently on the building detract from its historic character. As secondary elements, any new signs that are erected should be flush with the existing features of the facade, unless historic documentation can be found to substantiate a different approach.

Figure 14: Historic Appearance and Proposed Full Rehabilitation.

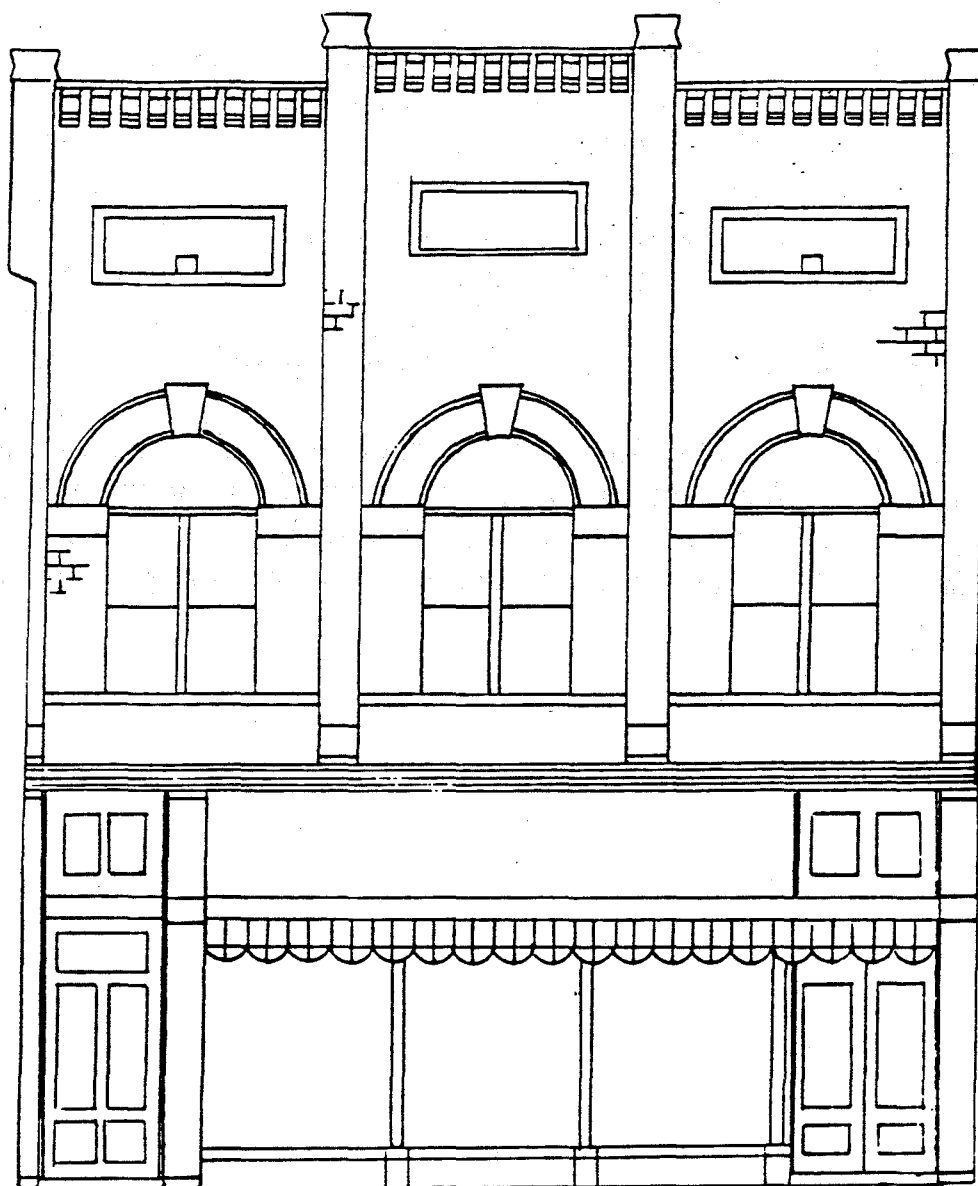


Figure 15: Current Appearance.

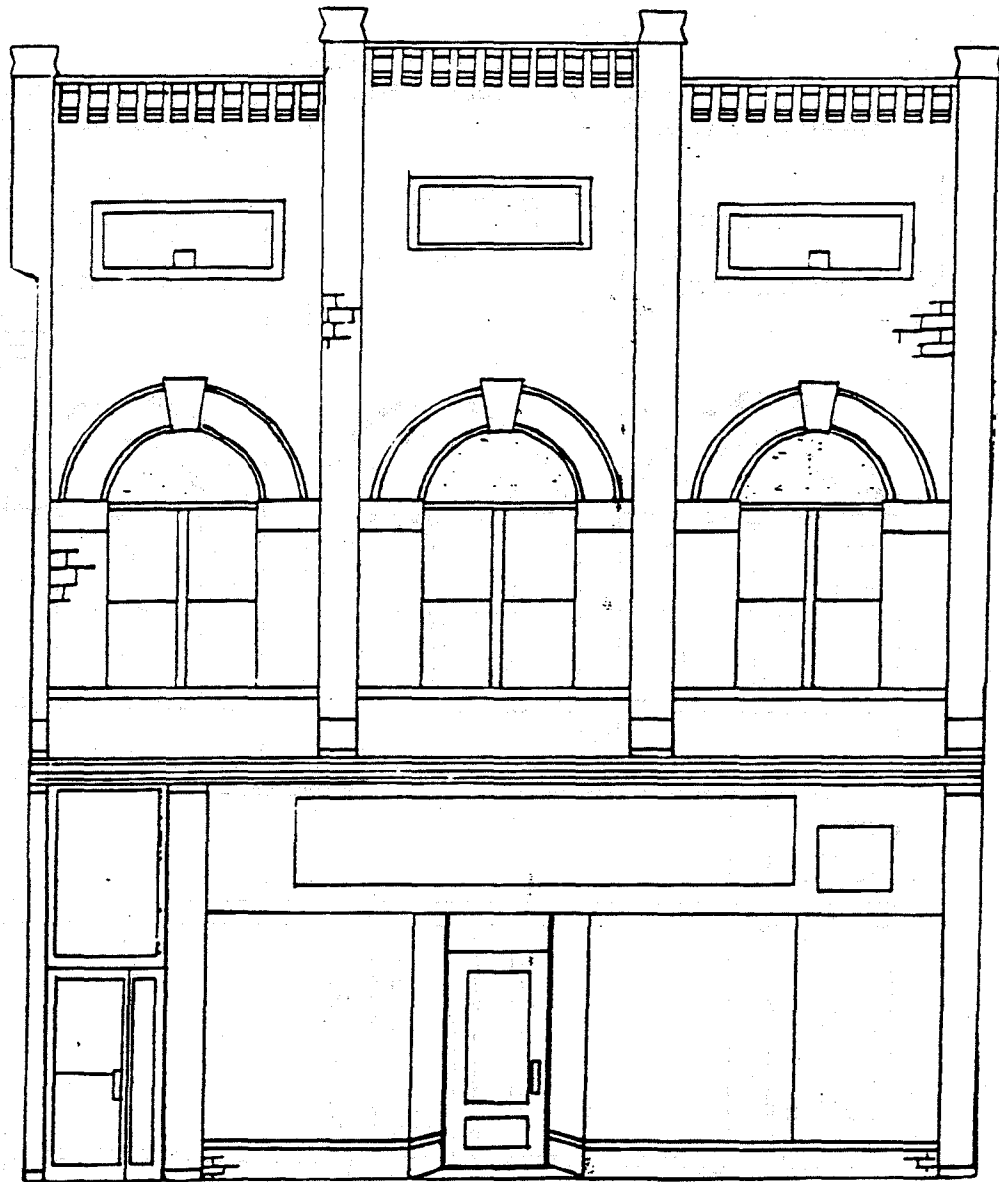


Figure 16: Moderate Rehabilitation.



116-120 W. State Street

Building Description and Statement of Significance

This study will provide justification for the rehabilitation of the storefront of 116-120 West State Street. This structure is historically know as the Goff Meat Market or the Goff Building.

This analysis will focus on interpreting the Secretary of the of the Interior's Standards for the Rehabilitation of Historic Properties, the federal preservation design standards that are used in the United States to govern the quality of work funded or endorsed by the Department of the Interior, National Park Service.

The main premise for rehabilitating the Goff Meat market in its current facade style is based on practicality and Secretary of the Interior's Standard #4, "Most properties have changed over time; those changes that have acquired historic significance in their own right shall be retained and preserved." This tenant of quality historic rehabilitation allows flexibility for historically important changes that reflect the continuity of time and cultural influences.

The Goff Meat Market is a prime example of how this standard is to be interpreted, and the type of cultural resource it is designed to protect. The Goff Building in its current form is an amalgamation of two nineteenth century commercial buildings and a twelve foot circa 1914 commercial addition. The historic illustration depicts only the two structures that can be documented by circa 1890 photographic evidence, a twelve foot alley is the vacant space to the right (Fig. 17).

The three buildings incorporated include two bays of an Italianate commercial building, a three bay vernacular Romanesque Revival structure, and an estimated two bay 1914 addition. The historic appearance illustration has been substantiated by nineteenth century Sanborn Insurance Maps, an historic circa 1890 photograph, and oral interviews with a member of the Goff family.

The Goff Building in its current format was completed by 1936 when the Goff Meat Market moved across State Street to its final location. Architectural evidence indicates that the original masonry facade was removed and replaced by a harder twentieth century brick. Remnants of the nineteenth century structures do exist, jack-arched windows in the rear of the structure, and ornate pressed tin ceilings in the two western most segments of the building. However, all original detailing of the commercial buildings was lost when the main facade was replaced.

The 1936 Goff Meat Market is one of the best examples of the execution of a high style Art Moderne facade that the author has seen in the Midwest. A circa 1950 photograph provided by the Goff family indicates a period rehabilitation that changed every element of the storefront from the streamlined banding that crowns the building to the brushed stainless steel and black Carrara Glass that met the sidewalk (Fig. 18). This structure reflects a drastic desire to modernize and join the machine age.

The Goff Building is the only Art Moderne storefront in Pendleton. Statistically, there are overwhelmingly fewer Art Deco/Art Moderne storefronts in the Midwestern commercial districts than the much more prevalent Italianate and Romanesque Revival structures. Furthermore, the National Park Service has identified Carrara Glass storefronts as an endangered architectural resource, and has published Preservation Brief 12 to aid their conservation. The Goff Meat Market per Secretary of the Interior's Standard #4, is an historically significant alteration, and should be rehabilitated as such.

The Secretary of the Interior's Standards also deal with appropriate use of historic structures. Standard #1 states, "A property shall be used for its historic purpose or be or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment."

The historic usage of this structure and the current usage are compatible and in compliance with Standard #1. Sanborn Insurance Maps of Pendleton document the facility usage from 1892 to 1914.

The two nineteenth century buildings that were incorporated into the Goff Building have always been used for retail ventures. The 1892 to 1914 Sanborns indicate that the two bays of the Italianate, 117 State Street, were continually used as a pharmacy. Today this address houses an H&R Block Tax Service.

The three bay Romanesque Revival structure, 118 State Street, served as a grocery from 1892 to 1898. The building then housed a "Jewelry and Queensware" establishment from 1908 to 1914. The Goff Meat Market was located in this section of the building from 1936 to the mid 1960s. Today the middle section of the Goff Building is a florist.

The third section of the building was a twelve foot alley until 1914 when a "chinaware" shop had been constructed adjacent to the three bay Romanesque Revival building. The only photographic documentation obtained was of the two structures prior to the construction of the third building over the alley. Therefore, the historic appearance illustration shows only the two documented facades and the alley. Today the facility houses a baseball and sport card shop.

Analysis of Existing Conditions

The analysis of existing conditions will include alterations made to the historically significant 1936 Art Moderne storefront, not those previously discussed when documenting the development of the current facade formation (Fig. 19).

The Goff Building is capped by a simple black streamlined stucco band that contrasts with the grey pigmented stucco below. The grey pigmented stucco covers the entire second story. The pigmented stucco is in excellent condition and does not appear to have failed or cracked anywhere on the second story. According to several Pendleton residents, the stucco has never been repainted and has not faded significantly.

The fenestration of the second story consists of seven Art Moderne casement windows. The fourth window from the west has been replaced by a mechanical system vent. The casement windows are black and rest on black

stucco sills. The windows are unevenly spaced, and reflect the window openings of the earlier facades that they have replaced. The original 1930s black and grey combination has been maintained. A series of guide wires intersect the second story facade and run to three suspended signs that project out from the building directly over the sidewalk.

The street level is much less intact. All of the Art Moderne black and grey Carrara Glass was removed in 1993. The first story facade is covered by tar and mastic, or glue, that was used to adhere the Carrara Glass to the masonry beneath. Portions of the brick are exposed and appear to be deteriorating from direct contact with the elements. After less than two years, the masonry units exposed appear to be spalling and cracking in several locations.

Only the middle of the three stainless steel awning casings remain. The other two 1930s units were removed with the Carrara Glass. The structural timbering beneath the original awning casings is now also exposed. As with the masonry, this material was meant to be covered and is showing signs of rot and splintering.

All period stainless steel window cases are intact, and still retain the lip that was designed to house the Carrara Glass sheets. Both the east and west doors have been replaced. The west entrance is now a wooden two panel residential door, and the transom has been filled in with plywood. The east entrance has been replaced by a residential aluminum storm door, and the transom houses a window air-conditioning unit. The addition of considerable signage on the sheet glass windows and doors has also altered the appearance.

The seven recent alterations discussed in the building description are all detracting and/or obtrusive to the high style 1936 Art Moderne storefront. The Secretary of the Interior's Standards can be used to analyze these unsympathetic changes.

These include:

- The removal of a period casement window and the installation of a mechanical system vent.
- The removal of a period glass transom and the installation of a window air-conditioning unit.
- The removal of period stainless steel doors and the installation of wooden and aluminum replacement doors.
- The addition of three projecting sills and multiple guide wires that intersect the entire second story.
- The removal of all black and grey Carrara Glass, the major character-defining element.
- The removal of two of the three stainless steel awning casings.
- The addition of signage directly on the sheet glass display case windows and doors.

Secretary of the Interior's Standard #2 dictates that "...The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided." This common sense approach would have prevented or mitigated the destruction of the period facade.

The removal of the period 1930s windows, doors, transoms, and awning casings clearly violates this standard. The addition of projecting signage and guide wires also violates standard number two because the protruding alterations destroy the overall sense of space, and breakup the second story facade.

The removal of Carrara Glass is a violation not only of Standard #2, but also Standard #5 which dictates that "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved." Carrara Glass is a unique period surface finish and the construction technique devised to anchor the glass to the display case windows is also of historical value.

Proposal for Full Rehabilitation

A full rehabilitation of the Goff Meat Market storefront could be accomplished by replacing the facade's black and gray Carrara Glass surface, the lost casement window, the lost awning casings, and inaccurate doors. This rehabilitation would be entirely exterior work and would involve little disturbance to the masonry or structural members of the building. However, obtaining salvaged Carrara Glass, casement windows, and stainless steel Art Moderne doors will be a difficult and expensive undertaking (Fig. 20).

The full rehabilitation also calls for removal of all projecting signage and all signage that plasters the sheet glass display case windows. The obtrusive guide wires have been removed, as the illustration depicts.

The Art Deco lettering "GOFFS QUALITY MEATS" has been placed in the title block above the middle retail establishment. The awnings have also been replaced. This full rehabilitation was based on photographic documentation provided by the Goff family. This proposal of replacing with original materials in the original technique is definitely the preferred approach of the Secretary of the Interior's Standards, but could prove impossible due to lack of original materials or cost factors.

Proposal for Moderate Rehabilitation

A moderate rehabilitation of the Goff Building could be accomplished by replacing the facade's surface, inappropriate doors, and lost awning casings. This proposal acknowledges the scarcity of original building materials, and the expense of rehabilitation (Fig. 21).

As the illustration depicts, all projecting signage, guide wires, and signage adhered to the plate glass windows and doors has been removed. This drastic improvement would be of little expense to a property owner, and would greatly enhance the appearance of the building and the entire streetscape. The moderate rehabilitation calls for advertising to be placed in the title blocks above each business, as in the original 1930s design.

The facade could be retrofitted with pigmented spandrel glass marketed

under the trade names Spandrelite and Vitrolux. This heavy plate glass comes in black and gray and can be cut to virtually any unit size needed. the spandrel glass, as the National Park Service explains in Preservation units that are exposed to the elements when Carrara Glass is missing or removed. The underlying materials were always intended to be covered, and deteriorate rapidly when exposed.

Doors and awning casings, (or some stainless steel covering to prevent further rotting of the exposed timbering) could be purchased through restoration supply houses. The replacement of the doors with simple stainless steel commercial units would tie the three business facade together, and also drastically improve physical appearance of the Goff Building.

The moderate rehabilitation is in compliance with the Secretary of the Interior's Standards for Rehabilitation. The Standards call for the use of original materials when possible, but allow for alternative materials as long as the match, as closely as possible, the original in design, color, texture and visual qualities.

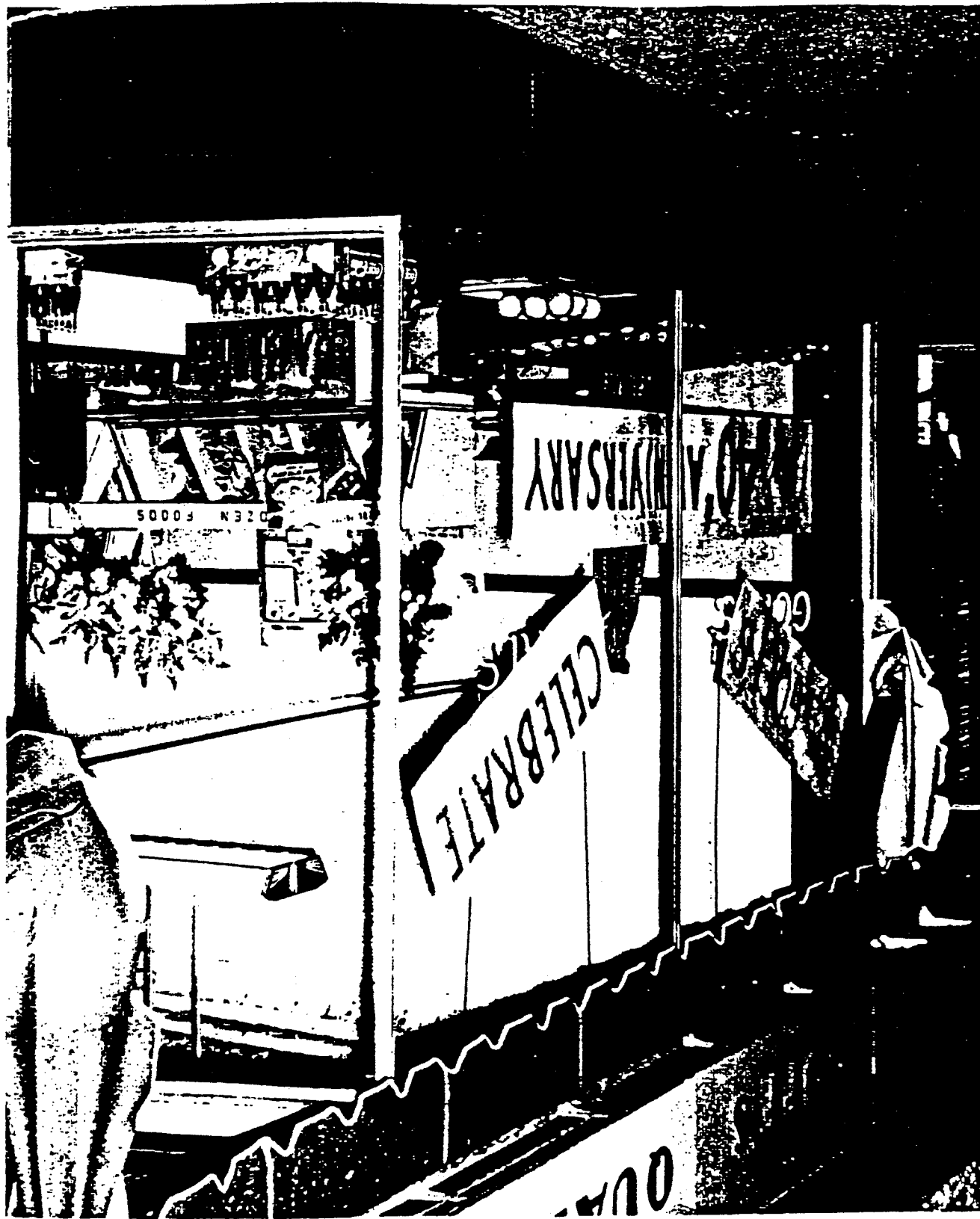


Figure 18: Historic Photograph of Goff's Meat Market.

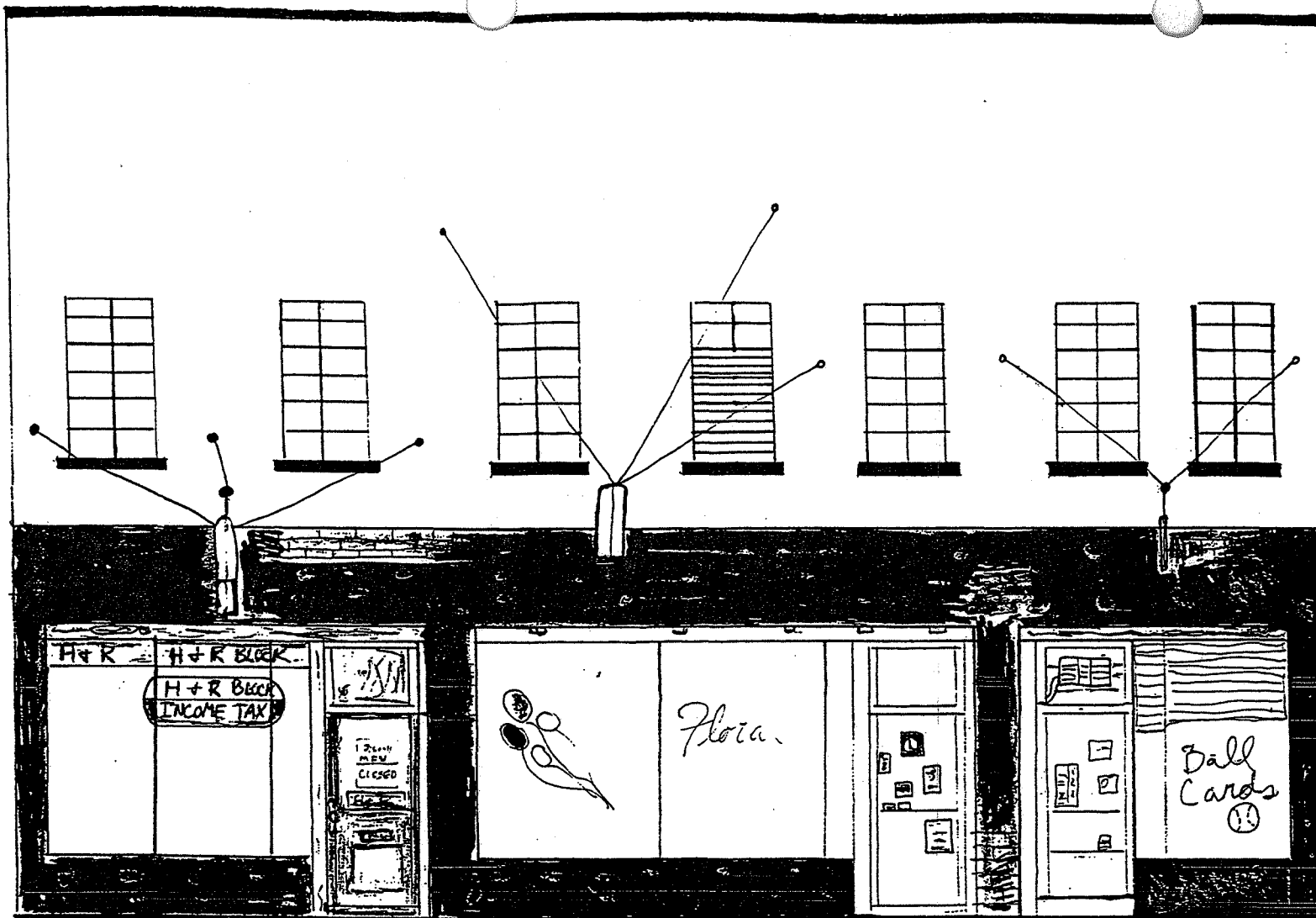
Figure 17: Historic Appearance.



116-120 State Street

Area 3

Figure 19: Current Appearance.



116-120 State Street

4525 4020

Figure 20: Full Rehabilitation.



116-120 State Street

0520

Figure 21: Moderate Rehabilitation.



116-120 State Street

The Antique Mall - 123 W. State Street

Building Description and Statement of Significance

The Antique Mall at 123 W. State Street is a three story gray stucco structure. Attached on the east side is a two story brick commercial building, while the west side is detached from the Post Office building. The contemporary sidewalk defines the short distance between the building and the street. The Antique Mall is approximately one and three quarters as tall as it is wide. This stucco covered brick load bearing structure has rusticated limestone detailing and a parapeted sloping roof. The symmetrical facade is three bays wide. The top two stories are covered in stucco while the first floor consists of two plate glass storefronts. A continuous wood shingle awning separates the first and second floors.

The first floor facade has a central entrance flanked by limestone pilasters. The glass door is topped with a green fabric awning. The bays on either side of the central door are identical plate glass recessed storefronts. Below each plate glass window are contemporary brick kick plates on top of an original limestone slab (which forms a slight step up into the recessed entryway.) Both entrance doors in these side bays are glass with a small transom above. There are stone pilasters on each corner of the first floor facade. Approximately one third of this story is covered by a wooden shingle awning.

The second and third floors each have three square, four pane, horizontally levered windows. They are evenly placed along the bottom half of each story. The windows run above a darkened bulge in the stucco. Along the top three sides of the third floor are details made evident by the dark contours in the gray stucco. There are thin pilasters which run up to small stone caps on the east and west edges of the facade. The center parapet has a thin limestone ridge which marks the area where original detailing has been removed.

According to Sanborn maps, this building was under construction in 1892. It was built to house a Masonic Order. This order may have been founded in 1853 because that date is inscribed in one cornerstone of the building. It

has recently been brought to my attention that a time capsule has been inserted into this cornerstone by the Mason's who constructed this building. This association with this fraternal order makes this building significant. In a community with a population under 2,000 people in 1892, it is significant that the Masons were able to afford to construct one of the largest three story brick buildings in the community. According to historic photographs, the structure was also significant because of its richly ornamented third story (Fig. 22). Since the building is currently covered in stucco, its significance is ultimately tied to the Masonic Order for which it was built.

Through the use of Sanborn maps, I have identified several uses that have been housed in the building over the years. The 1892 map shows that the building was under construction and being built as a Masonic Hall. By 1898 the Masons were located on the third floor. At this time the lower floor was divided down the center of the building, on the east was a dry goods store and the west side housed a millinery. Between 1898 and 1908 a one story rear addition was added to the building. The 1908 Sanborn map shows the Masons as occupying the third floor while the Knights of Pythias were using the second floor. The first floor was then being used in its entirety as a furniture store. The 1914 map shows similar usage for the third and second floors while the first floor was a hardware store. The 1928 Sanborn map shows the Masons occupying the second and third floors with no usage specified for the storefront. Because of the lapse in Sanborn maps, I have no knowledge of building uses between 1928 and the present. Currently the first floor is occupied by an antique store. The second and third stories are being used as an apartment.

Analysis of Existing Conditions

The facade of this building has been completely altered (Fig. 23). As mentioned earlier, the second and third stories have been covered in stucco. Any remaining details have been obscured and are simply bulges in the stucco. The grayish brown concrete is very textured and has many cracks which may be attributed to faulty application or water penetration. In several areas on the west side of the building the stucco is completely peeling away from the underlying brick. This overall and rather unsympathetic application of stucco is not in keeping with the Secretary of Interior's Standards for

Rehabilitation. They recommend "Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns..." It does not seem that the stucco was applied because of problems with the original masonry walls. More than likely it was an attempt to update and "modernize" the historic building.

In this process of covering the brick, all of the windows on the second and third stories have been modified. The original windows were very tall and thin, and they dominated the upper facade. Historically there were five windows on each floor. They were grouped in pairs on each side with a single window between them. Currently there are only three substantially smaller, square windows on each level. So this means that two windows on each floor have been covered while the others are half their original size. These newer windows are different in type and form. In addition, on the upper center portion of the facade there are missing elements which include limestone and brick detailing. These changes involving the removal of windows, the covering of openings and the removal of architectural details which are unique to and define the building are not in keeping with the Secretary's Standards for Rehabilitation. Again, it recommends one identify, retain, and preserve the windows including their function and decorative features if they are important in defining the overall historic character of the building.

The first floor facade has likewise been altered completely. Original materials are probably covered by the wood awning between the first and second floors. This element is not historic and thus not in keeping with the Secretary's Standards. The two first floor entrances are still recessed yet have plate glass windows on either side of the doors. Historically, the entrances had glass panels towards the center entrance and wood panels outside each door towards the sides of the building. The three glass doors on this floor are all contemporary although they are all in their approximate historic location. This removal is not in keeping with the Secretary of the Interior's Standards for Rehabilitation. Non-historic brick runs along the bottom of each plate glass window. Historic photographs indicate that this area was originally detailed in cast iron panels. The original limestone slabs

and block pilasters are still visible on the first floor facade. In my eyes, this indicates that some of the original material is under these contemporary additions. The Secretary's Standards recommend, "Identifying, retaining, and preserving storefronts - and their functional and decorative features - that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures."

In general, all of the changes which have been made to the facade of the building at 123 State Street were done in direct opposition to the Secretary of the Interior's Standards for Rehabilitation.

Proposal for Full Rehabilitation

The Secretary of Interior's Standards for Rehabilitation states that "If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate." In this case, the proposed rehabilitation of the Antique Mall facade should replicate the historic image of the building (Fig. 24). Since there is only one historic photograph (that I have seen), there are no other documented and important periods of use historically represented in the facade. Therefore, I propose a full rehabilitation of the facade of the building at 123 State Street as shown in the historic photograph taken between 1898 and 1930 (Fig. 22).

This proposal advocates the replication of the missing elements on the parapet. In addition, the stucco should be removed from the facade. The stucco may be chipped off very slowly and carefully, or chemicals can be purchased which can dissolve the stucco but are very hazardous. Removing the stucco will expose the original brick and limestone detailing as well as the windows. The brick should be carefully cleaned of any stucco. Any broken or heavily damaged bricks should be removed and replaced. If they can be turned around, and the backside used; this is recommended. Any mortar loss in the joints should be repointed with a mortar of similar materials and hardness. Ideally, the joint thickness and style should be replicated as well. After the stucco is removed, the original window openings should be visible. These windows can thus be installed in their

original configuration with similar sizes and shapes. The limestone detailing which was so important to the original window placement would once again be visible.

This proposal also calls for a complete rehabilitation of the storefront. Like the moderate proposal, the wood shingle awning should be removed to expose any historic detailing underneath. Windows similar to those historically used in the storefront should be installed. The current size of the windows suggests that one may only need to install the transoms over the existing windows. The cast iron elements above and below the windows should be replaced if not still intact. The glass storefronts on the outside of each door should be replaced with wood siding similar to that in historic photographs. Although the historic image does not show the doors on the facade, doors more in keeping with the original appearance should be used to replace the contemporary glass doors.

At one time this building was beautifully detailed and contributed to the main street of Pendleton, Indiana. Currently the building is being used successfully and is maintained well. I feel strongly that if certain elements are replaced and highlighted, the building will be more inviting. Passersby may stop in because the building is more reminiscent of a time when main streets were the heart of any community.

Proposal for Moderate Rehabilitation

Since rehabilitation is always an expensive proposition, these more moderate suggestions provide a less costly alternative to a complete rehabilitation (Fig. 25). The contemporary stucco is the most difficult element to make resemble the historic material. It could be painted a color that more resembles the original brick. If this is done, the historic limestone features should also be highlighted in a different color if possible. This option would give the town a more historically correct view of a prime main street building.

Another aspect of this moderate rehabilitation is dependant on how the stucco was applied to the window openings. In examining historic photographs of the building, the windows were very dominant in the

solid/void ratio of the upper stories. I feel that there should be an attempt to replicate this historic sense of openness. This proposal thus includes a recommendation to remove the coverings and stucco from the historic window openings. I also recommend that the present windows be removed and opened to their full height. This rehabilitation would then include purchasing and installing windows that are similar in size and shape to the originals. The third story had five windows with rounded tops. The second story windows were similar in size yet were rectangular in shape. Historic windows would not have to be utilized for this proposal; similar contemporary windows could be used. This window replacement would convey the openness that the building possessed historically.

Finally, this moderate proposal for rehabilitation includes ideas for restoring the storefronts to a more historic appearance. If the wood shingle awning is removed, there may be historic materials underneath. The cast iron details as well as the glass transoms may still be intact. If the cast iron kick plates are under the contemporary brick finish, then I recommend the removal of the brick. If the brick replaced the original detailing, the replication of the cast iron would not be necessary for this moderate rehabilitation. If it is not cost prohibitive, I advocate the removal of the plate glass on the outside of each recessed entrance. This element was originally wood paneling which could be replicated and provide space for painted signage for the resident antique mall. The rehabilitation of the storefront would provide a unique and historic image for both pedestrians and motorists. Overall, these rehabilitations would give the building a more historically accurate image while keeping the cost to a minimum.

Figure 22: Historic Photograph, c. 1917.



Figure 23: Current Appearance.

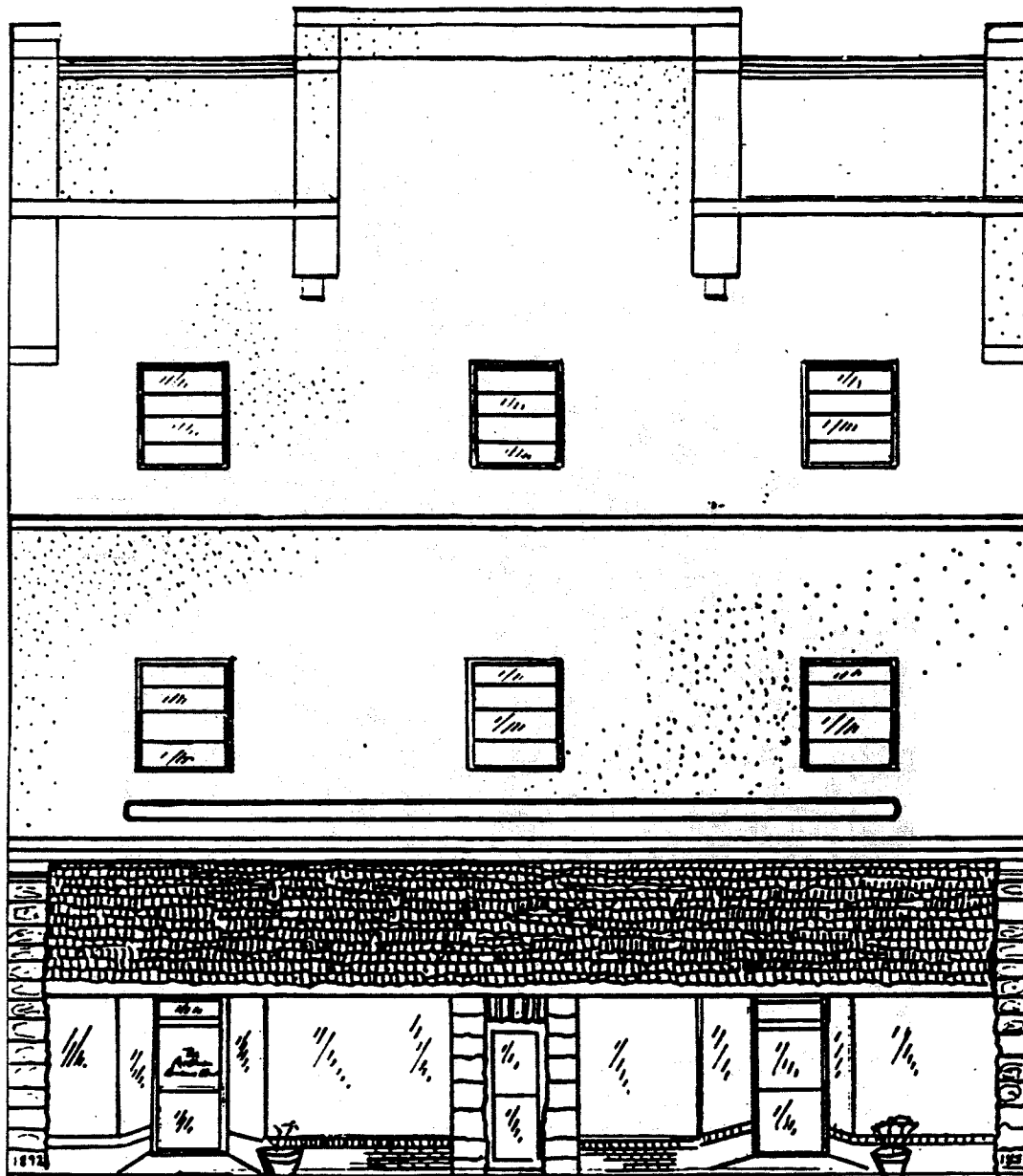


Figure 24: Full Rehabilitation.

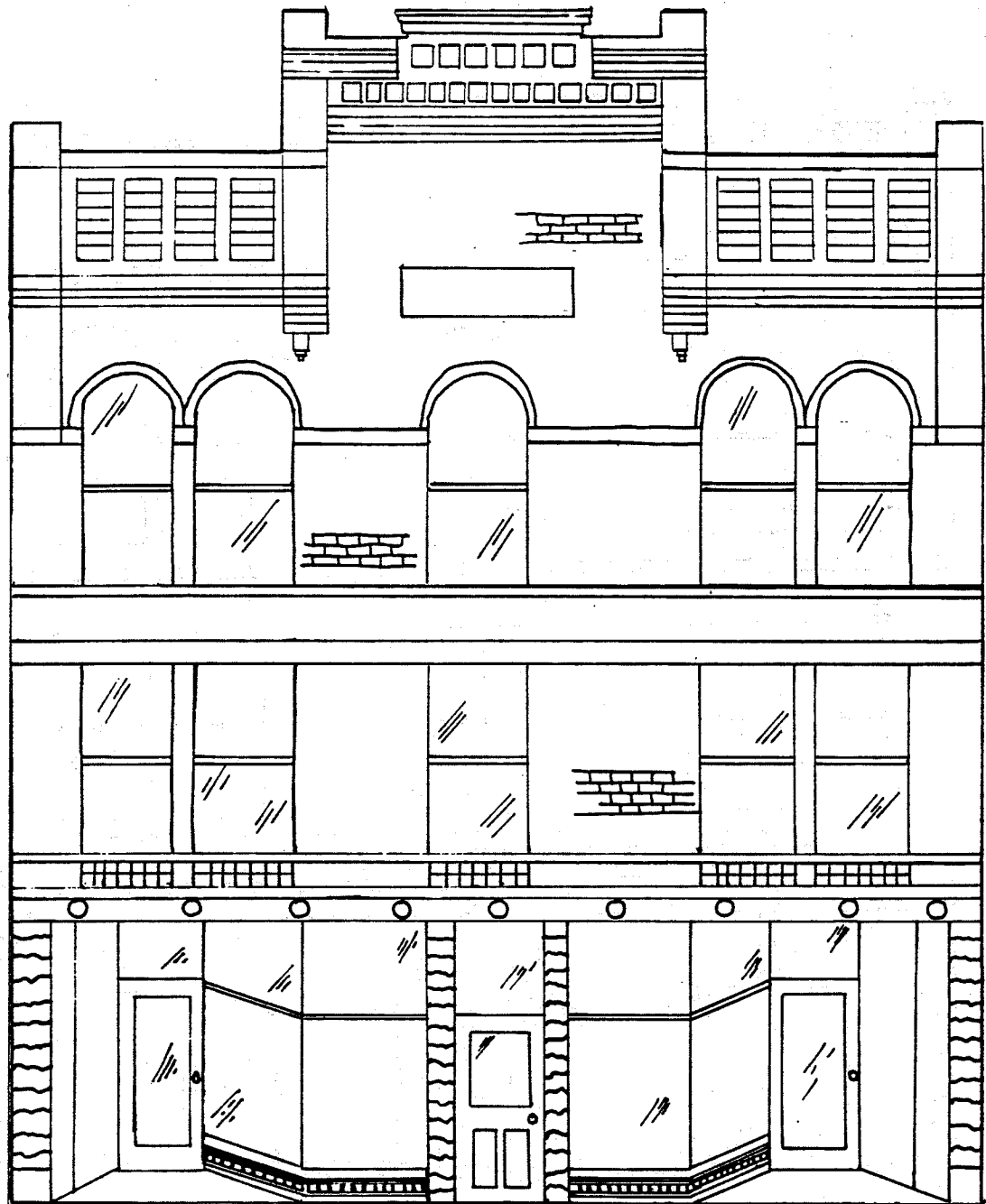
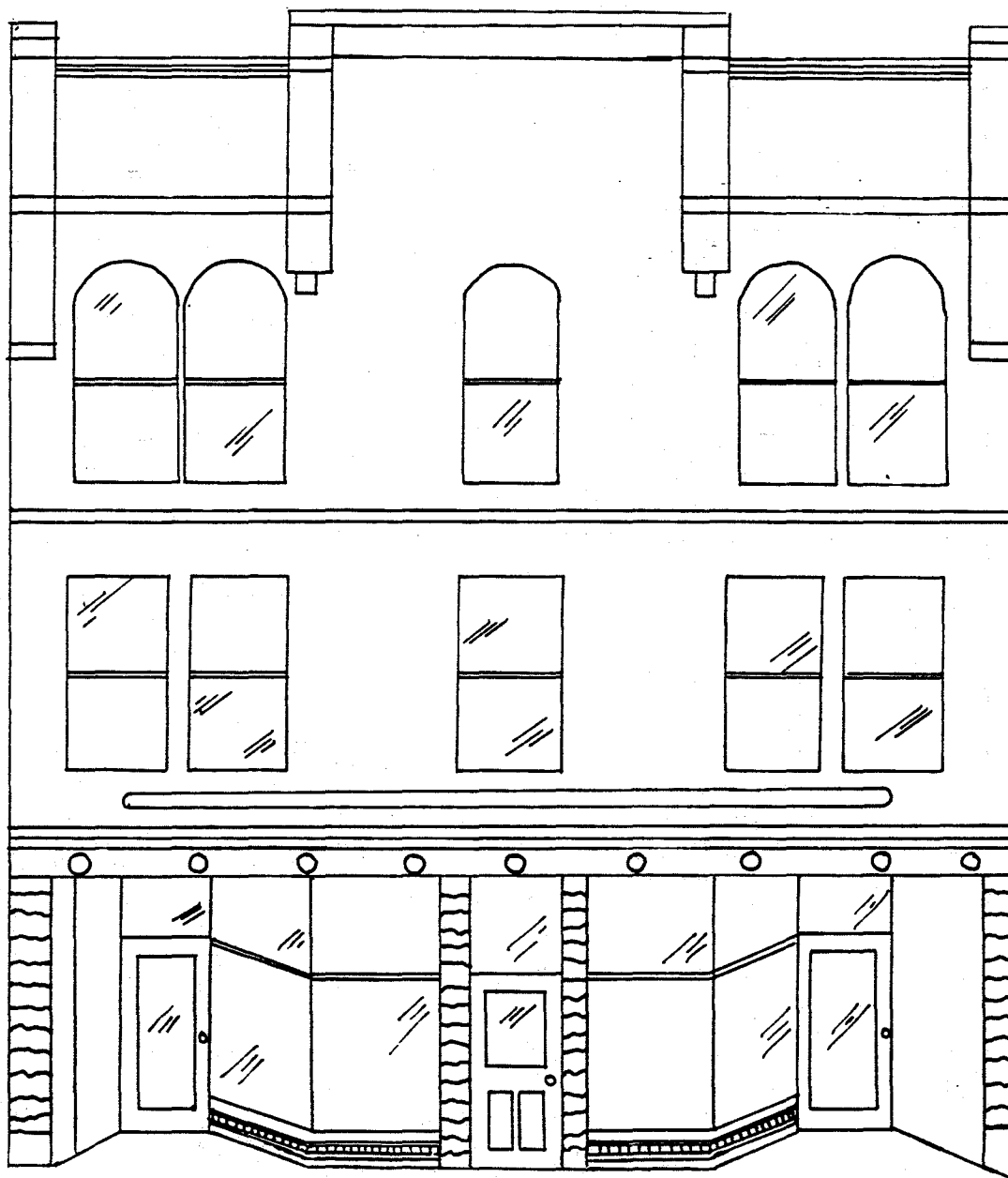


Figure 25: Moderate Rehabilitation.



CHAPTER D - HERITAGE TOURISM



PENDLETON, INDIANA

PENDLETON WALKING TOUR

The "Walking Tour of Pendleton, Indiana" formulated for the Heritage Tourism component of this course serves to provide a representative sampling of Pendleton's variety of architectural styles in a manner that combines education and enjoyment to promote the community. This tour, arranged around the city's downtown area, is comprised of commercial and residential structures, and includes Pendleton's historic park. The segmented design of the tour makes division of its components easy; that is, walkers can choose whether to complete the entire circuit, or only to sample a portion.

The small size of Pendleton's downtown did not lend itself logically to the composition of a walking tour strictly comprised of commercial buildings. A further complication was the community's lack of a town or courthouse square that would provide the logical starting point for a tour of any type. Both factors necessitated the creation of a "looped" walking tour, designed to accommodate Pendleton's physical layout and to highlight its historic assets. This was accomplished through inclusion on the tour of the town's historic park, which serves to connect historic residential tour areas identified on Pendleton's east and west-central ends, respectively, with the downtown area. Another deciding factor in the choice of the "looped" approach was the layout of Pendleton's small residential areas, and the fact that demolitions, remodelings, and new construction have forever changed the face of the community and have rendered far-flung historic areas that were once adjacent.

Criteria involved in the selection of the chosen structures addressed the issues of character, conditions, and historic integrity. Structures important in the town history of Pendleton were also, if logistically possible, included on the tour. Concentrations of building types and styles, as evidenced in the downtown area and on the east side of the city in particular, facilitated layout of the circuit.

A windshield survey of Pendleton's unique historic attributes, both residential and commercial, was taken, and it was determined that a division of the community into quadrants located around the downtown region--those areas north and south of State Street--should be effected. These quadrants each contained significant numbers of possible inclusions, and were identified as the following: 1.) East End; 2.) Falls Park area; 3.) West-Central area; 4.) Commercial District. The proximity and concentration of worthy structures to the defined walking course and, of course, to each other, then played a role in the final building selections from each quadrant. (It was determined at this point in the project to include the following brochure caveat to tour takers: "The structures pictured are meant to be a sampling of significant buildings in Pendleton, Indiana. Please note that this is not an all-inclusive list of the community's historic resources.")

An effort was made to include on the tour a reasonable number, though obviously not all, of the many residential architectural styles present in Pendleton. This number was dictated by the previously determined tour route/quadrant areas, and the styles present within those confines. The eventual choices for the residential inclusions (Federal, Greek Revival, Italianate, Arts and Crafts, Bungalow, Colonial Revival) parallel in as effective a manner possible, given the restrictions imposed by Pendleton's physical layout, Pendleton's history and development. A brief synopsis of these events is provided for walkers on the tour brochure.

The commercial district choices (Pendleton Post Office, Masonic Lodge, and the Knights of Pythias, and I.O.O.F. buildings) were so designated because of the degree of individual historic integrity possessed by each structure. (The inclusion of the stucco-covered Masonic Temple, while perhaps an unlikely choice, serves as a reminder to walkers of the unsympathetic treatment suffered by some historic buildings.) Though each has been altered to some extent-- no downtown structure remains untouched, with the exception of the Pendleton Post Office-- most continue to retain and exhibit important aspects of their former appearances. Also significant is the cohesive and intact quality of these structures when they are considered as a whole-- as an intact representation of a nineteenth-century commercial

district whose viability continues into modern times. This still-productive, historic downtown district is one of Pendleton's most important assets.

The mural entitled "Loggers," painted by nationally recognized W.P.A. artist William Kaeser in 1939, and hidden inside the lobby of the 1936 Pendleton Post Office, is arguably the city's most unique possession. A work of art singular to Pendleton, Indiana, and an important representation of a significant period in American History, this mural was chosen for the cover of the walking tour brochure as the unofficial city symbol. This "gem within a gem" seemed analogous to the city of Pendleton and the image its residents have, and would like to project, of their city.

The inclusion on the tour of historic Falls Park is a necessary choice, and at the same time a fortuitous one. While Pendleton's park contains several tour-worthy components, including the duck pond and lighthouse, historical museum, old swimming hole, and the historical marker commemorative of the infamous nineteenth-century executions held on park grounds, its main trail also conveniently serves to route walkers from the downtown aspect of the tour to the east or west-central ends, depending of their point of origin. In essence, it is the "loop" of the "looped" design, for while the park is a fixed tour component, it is the point at which walkers can choose to follow the brochure map or to deviate from it and relegate their route to a concentration upon one residential area rather than both.

Walking Tour Route

The tour route, designed to begin ideally (although it could also begin from one of the east end sites) at the Dr. John Stephenson House (233 South Main Street) on Pendleton's west-central end, then directs walkers south to the Federal/Greek Revival home next door, 108 South Main Street. The third stop on the tour is the Thomas Pendleton home, a Federal-style I-house-- and home of the city's namesake. Walkers then proceed north to the Italianate home located at 119 South Main Street, and then around the corner to the Pendleton Post Office, which begins the commercial aspect of the tour. While one version of the tour routes walkers at this point past the Masonic

Lodge and on to the east end of town, the tour is flexed here to allow walkers to turn north at Pendleton Avenue and proceed past adjacent tour sites while en route to Falls Park, located one block north. Walkers then could proceed through the park, and "loop" around to view the Colonial Revival located at 130 North Main Street, and the Grey Goose Inn, also on North Main Street, before turning east on State Street to view the Knights of Pythias and I.O.O.F. buildings, and complete the tour. (Conversely, the tour could begin from the east end, route through the park, and proceed south on Pendleton Avenue. A westward turn on State Street to view the Knights of Pythias and I.O.O.F. buildings would be followed by crossing State Street at the Post Office to proceed east toward the former public library, located at 424 East State Street.)

Pendleton's unique circumstances and wealth of historic resources combine to form interesting challenges in both the development and utilization of tools to use in the realm of heritage tourism. This walking tour effectively draws upon but a few of the many significant elements present within the community to develop an event that promotes the city's image as historic yet vital, while it subtly educates residents and non-residents alike about how those qualities that combine to make Pendleton a distinctive place in which to live and work.

(See sample walking tour brochure in the attached pocket.)

CIRCULATION, GATEWAYS, PARKING, SIGNAGE

The issue of heritage tourism in any community necessitates an examination of the physical layout of the town in order to identify assets and liabilities. The assets should then be exploited or utilized to the fullest extent possible. The liabilities, or problem areas, should be carefully studied to determine how they can be mitigated or corrected. The specific aspects of Pendleton addressed in this study are gateways into the historic district, cultural and heritage sites within the community, appropriate directional signage, the availability of public parking, and pedestrian and vehicular circulation.

A concerted effort to make the downtown area more "visitor friendly" will make people feel welcome in Pendleton, and willing to come back again and spend money in the community. Tourism dollars translate into very real economic benefits for the community, such as reduced vacancy rates in commercial buildings, the attraction of vital businesses and services to the downtown area, an increased economic base for the town, and a greater interest among building owners to maintain and improve their properties.

It should be noted, however, that this is but one set of related issues under the larger topic of heritage tourism. Any effort made to promote heritage tourism in Pendleton must address all of the various parts of a comprehensive heritage tourism plan, such as public park restoration and improvements, walking tours, slide and/or video shows, marketing and publicity.

Gateways

Gateways are major points of entry into a community. They can mark the transition from a rural to an urban setting, or they can mark the passage from one part of a community to another. Gateways help to focus the visitor's attention on the physical qualities of the community that they are entering.

Major Gateways:

The town of Pendleton has two main gateways into the historic district. The first is located on State Street, at the west end of town, just west of Mill Road. The second is also located on State Street, at the east end of town, where the railroad bridge crosses over the street. These two points very clearly mark the two main entrances into the historic district, and distinguish it from the newer development on the edges of town.

The western gateway greets traffic coming into town on Highway 38 from Interstate 69. A narrow stretch of open space on both sides of the highway marks the edge of the residential area and forms a natural gateway into the historic community. The town of Pendleton has recognized this natural gateway and has wisely placed signage at this location.

The eastern gateway is formed by the railroad bridge that crosses over State Street. Traffic coming into town from Highways 36, 38, and 67 is funneled through this gateway. There is much new development along the corridor where these three highways meet. However, this new development extends no further west along State Street than the railroad tracks. The embankment for the elevated trackbed, and the overhead bridge, form a very real, physical gateway through which traffic must pass. The railroad embankment forms a barrier that effectively separates the historic district from the new development on the eastern edge of the town. Pendleton has recognized this gateway also, and has placed appropriate signage here.

These two gateways have been marked by large wooden signs that have been sandblasted to leave raised letters, borders, and a logo. These signs inform the traveler that they are about to enter a historic community, settled in 1820, whose significance is such as to warrant listing on the National Register. This small bit of information is critical because it alerts the visitor to the architectural and historic character of the community. It is this sense of "character" that makes a community stand out from others in the minds of visitors.

At the time of this study, the paint on the large wooden signs seemed dull and faded. In fact, the signs were very nearly a uniform gray tone. Despite the fine craftsmanship of these signs, they do not, at present, stand out as much as they could. Therefore, the major recommendation for enhancement of these two gateways would be to select an appropriate color scheme and have the signs repainted. Bright colors that establish a high degree of contrast between background and lettering would be the most effective. Such a color scheme might entail painting the background a warm, medium brown, the river and falls a bright blue, the pine tree a bright green, and the lettering and border white. Repainting the signs would be a very simple, effective, and relatively low-cost means of enhancing these two gateways.

A further recommendation for gateway improvement would involve landscaping a small area immediately around the two signs. This could include planting small trees, such as pine or fir trees, behind the signs and decorative bushes and shrubs to the sides. The area immediately in front of the signs could be used for the planting of decorative bedding plants and seasonal flowers. Brightly colored plants and flowers will help to draw more attention to the gateway signs. Painting and landscaping to enhance and beautify the gateways will convey to the visitor a sense of local pride in the community, and further heighten the feeling that one is entering into a "special place" (Fig. 1).



Fig. 1: Major Gateway: Proposed appearance showing repainted sign and landscaping.

As in most communities, the financial resources available for enhancement and beautification projects are probably limited. So along with our recommendations for gateway enhancement, we would like to offer some ideas on how to achieve these recommendations with minimal cost. The key is to cultivate volunteerism within the community. The town leadership should approach various groups in the community to solicit assistance in carrying out certain projects. The assistance requested can take the form of volunteer labor, donation of goods and materials, or cash contributions. It should also be noted that assistance can come from any organized group in the community, from the merchants' association to service clubs, and from church groups to the Girl Scouts.

Under this approach, the main gateways into Pendleton might be improved similar to the following scenario. A local hardware store donates \$40 worth of paint and supplies for repainting the wooden signs. Several members of the local merchants' association spend a Saturday afternoon sanding, preparing, and painting the signs. Various community groups agree to donate trees, shrubs, and decorative plants. Two local service clubs each agree to adopt one of the gateways. They volunteer the labor to plant the trees and shrubs and maintain the appearance of the landscaped areas throughout the year. In return for their sponsorship of the gateways, they are each allowed to post a small sign in the landscaped area which publicizes their group and gives them credit for their hard work. In this scenario, many members of the community have come together to achieve a common goal, and they all share a greater sense of civic pride because of their participation. Were the funds for this project to come from the town coffers, the same gateway appearance might be achieved, but the same sense of local pride could not be duplicated.

Minor Gateways:

There are two smaller gateways into the town of Pendleton which could be developed. Each of these is much farther from the center of town, and it is likely that this distance is responsible for the two sites not being recognized as possible community gateways. The northern gateway is located where Old State Road 9 branches off of Highway 67 northeast of town. This point

of entry would be aimed at traffic heading south on Highway 67. The southern gateway is located where Old State Road 9 (South Pendleton Avenue) rejoins Highway 67 south of town, and would be aimed at traffic heading north on Highway 67. The stretches of road from these two points to the center of town are very picturesque drives, and could be utilized as alternate entry routes into Pendleton (Fig. 2).



Fig. 2: Minor Gateway: Proposed appearance showing new sign and landscaping.

Creating these two minor gateways into Pendleton could have several advantages. Inviting visitors into town via picturesque lanes will leave a much different impression of Pendleton than the main entry past the strip mall and highway development. Also, these entries would serve to divert some of the traffic away from the congested Highway 67/36/38 interchange. This particular stretch of Highway 67, between Highways 36 and 38, is

recognized as the second busiest road in Madison County. Rerouting traffic down these two corridors may have some drawbacks, such as increased wear and tear on these roads and possible resident objection to the increased traffic in front of their homes. However, the amount of traffic that actually uses these corridors will probably not be significant.

These two proposed gateways should feature signage which invites the visitor into town. Both sites are along busy Highway 67, so the signage should be appropriate to the highway location. The signs should be made according to state specifications for highway usage. This means an aluminum sign with a reflective green background and reflective white letters and border. The text of the sign must be limited for readability at highway speeds. Suggested text is "HISTORIC PENDLETON ... 1 MILE" with an arrow pointing the direction to town. Use of the word "historic" will alert tourists and passersby to the significance of Pendleton, and will tell them that they are not passing "just another small town." If funds are available, and there is sufficient civic interest, limited landscaping could be installed around these signs, similar to that suggested for the major gateways (Fig. 3 and 4).

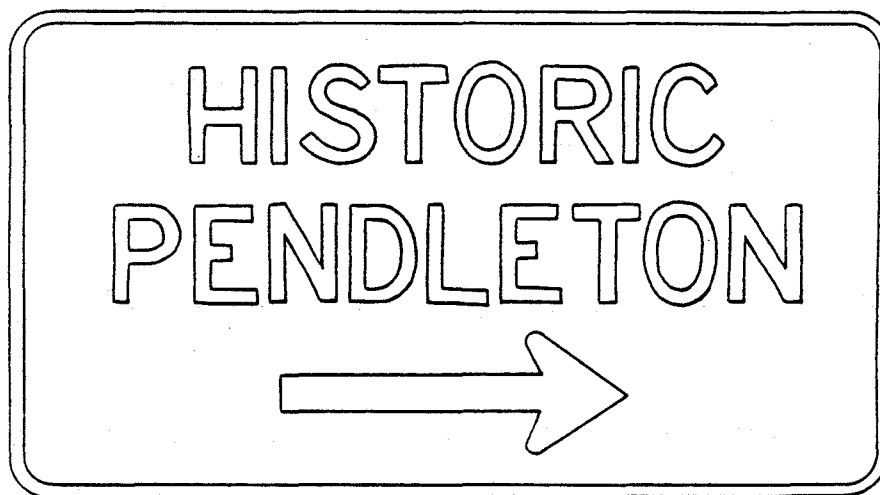
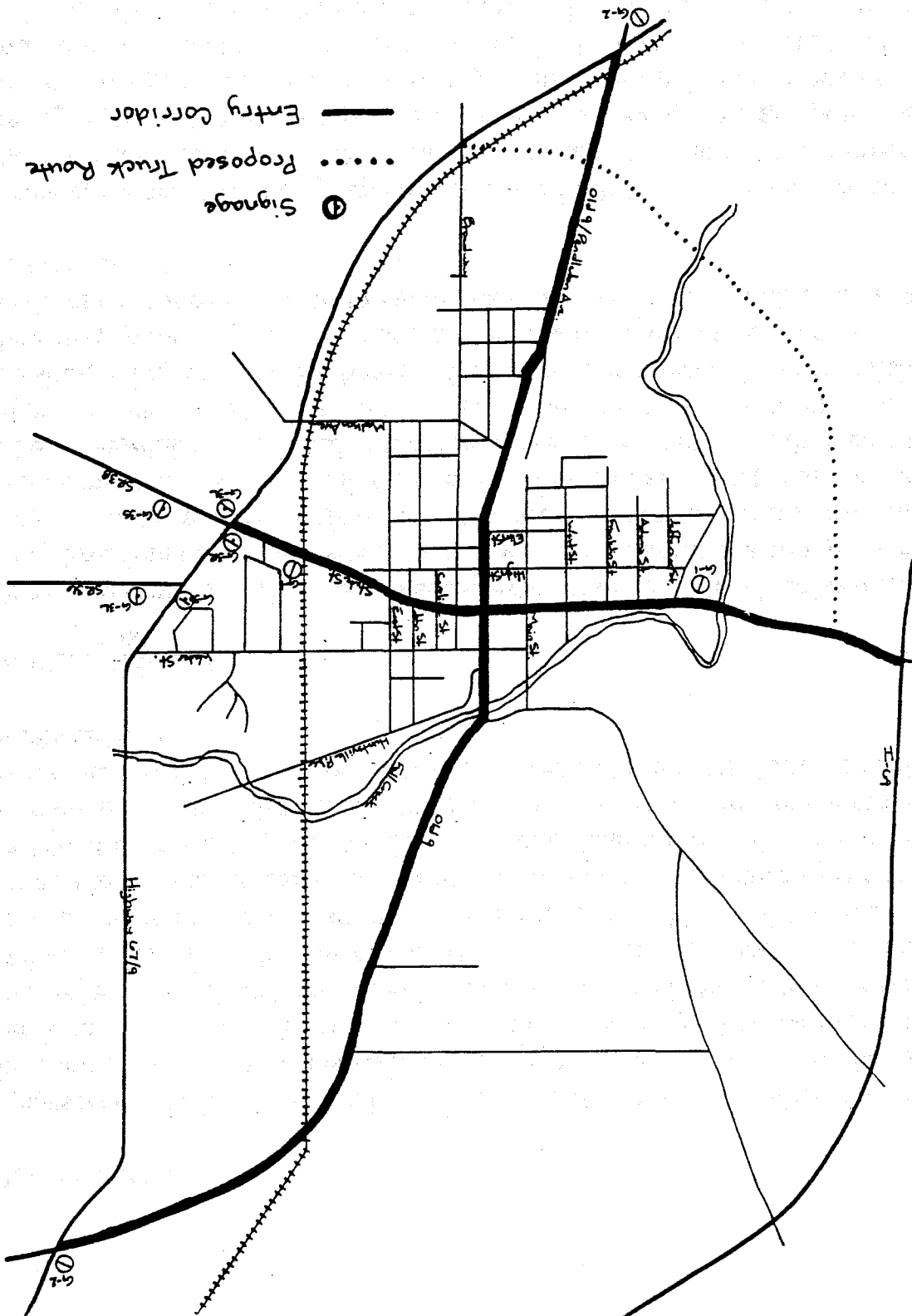


Fig. 3: Gateway Feeder: This sign advertises the historic district and directs traffic towards the major gateway.

Fig. 4: Gateway Signage and transportation routes.



Heritage Sites

One aspect of heritage tourism is the marketing of cultural resources within the community. This means selecting those resources which are unique to Pendleton, and making them readily accessible to visitors. For purposes of this project, several such resources have been identified in Pendleton. These include Falls Park, the Historical Museum, the public library, and the downtown commercial district. These are sites which will probably contribute the most to the visitor's experience in Pendleton. Other sites may be added to this list at the town's discretion. Again, the goal of heritage tourism is to leave the visitor or tourist with a lasting and memorable experience, which will make them want to return to the community or tell others about it.

Directional Signage

One of the ways to market the heritage sites in Pendleton is to advertise them with directional signage. Most visitors who are unfamiliar with the town may not want to venture off of the main street for fear of getting lost. In Pendleton, such visitors would only see the commercial district, and not the other sites which are located away from State Street. Strategically located signage would serve two purposes. First, it would serve as advertisement for the sites, telling visitors that there are several important places in town which they may want to visit. Second, it would show the way to these sites. Visitors cannot be expected to visit places that they cannot find, or do not know about.

There are some signs along State Street that point the way to Falls Park and the historical museum. These existing signs are aluminum, with a green background, and white lettering and border. However, the signs pointing towards the park are oriented vertically, while those pointing towards the museum are oriented horizontally. Also, the lettering is of significantly different sizes for these two types of signs. This difference in orientation and letter size is particularly noticeable and somewhat distracting when the two signs are posted together. This signage is adequate for its intended

purpose, but a new and uniform design might be better at catching the eyes of visitors.

There are any number of options available for these signs, but only a few will be listed here. Aluminum signs have the advantage of being durable, low-cost, and maintenance-free. The first recommendation would be to select one size (and orientation) for all signs, such as twenty-four inches wide by eighteen inches high. This size and orientation would allow for two lines of text of three- to three-and-one-half-inch tall letters. There would also be room at the bottom of the sign for a directional arrow that would point left, right, or straight ahead. Creating a unique border with reverse radius corners will make the signs appear less like traffic signs, and will give an old-style appearance. A carefully selected color scheme will also help to differentiate these from ordinary traffic signs. The current color scheme of white letters on a green background is the same as that used on highway signs. An alternate color scheme may attract more attention inside the town limits, as most people do not register all of the traffic signs that they see. Something with a different look to it, but posted like a traffic sign, will probably attract the most attention. White letters on a brown background is a less commonly-used combination and may be appropriate. This color combination generally denotes recreational sites and facilities. Another option would be brown letters on a buff or camel colored background. This color combination is often used to denote historical sites. Any other color options are certainly possible, and are left to the town's discretion.

Another option for directional signage may have the greatest visual impact, but would require a substantial commitment from the community. A design similar to the one proposed above could be executed in wood, sandblasted to leave raised letters like the main gateway signs. Such signage would be extremely attractive and impressive to visitors, and would contribute greatly to the character of the historic district. However, there would be several drawbacks to this plan. First, sandblasted wood signs are considerably more expensive than aluminum ones. Second, they will require a great deal of routine care to maintain their appearance. The community would need to identify individuals or a civic group that would be willing to provide continued maintenance for the signs, including periodic repainting. The

number of signs, approximately thirty, would translate into a significant time commitment for proper maintenance. Without a pledge of continued maintenance, wooden signs would not be worth the investment.

To be most effective, directional signage needs to be posted according to a uniform placement plan. A set of sign placement guidelines will help to ensure that the signs guide the visitor all the way to the site, and not just part of the way. Signs advertising each of the four heritage sites, with an arrow pointing straight ahead, should be placed on State Street facing traffic coming into town from each direction. Signs should also be placed in advance of an intersection when the route to the heritage site makes a turn. Finally, signs should be placed near the site, pointing to the entrance, indicating that the visitor has arrived. If the distance between two signs is excessive, it may be desirable to place another sign between them to let the visitor know that they are still on the right track (Fig. 5 and 6).

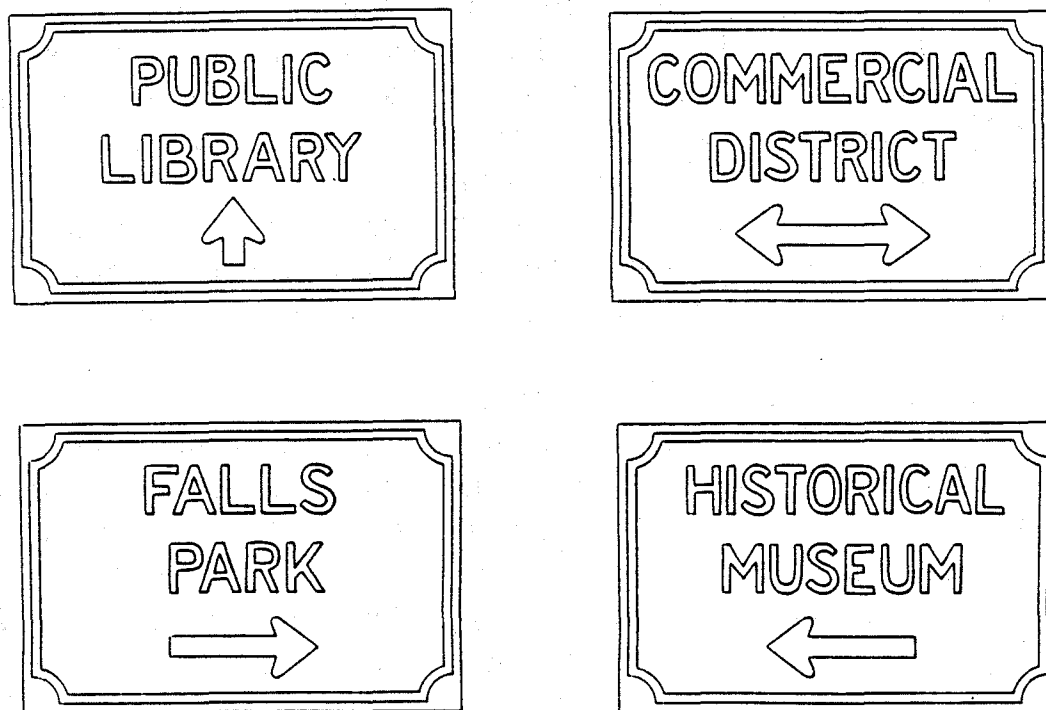


Fig. 5: Proposed directional signage.

KEY TO SIGNAGE:

Sign A: Falls Park
 Sign B: Historical Museum
 Sign C: Public Library
 Sign D: Commercial District
 Sign E: Public Parking
 Sign G1: Major Gateway
 Sign G2: Minor Gateway
 Sign G3: Gateway Feeder

"L" Denotes left arrow
 "R" Denotes right arrow
 "S" Denotes straight ahead arrow
 "D" Denotes left and right (double) arrow

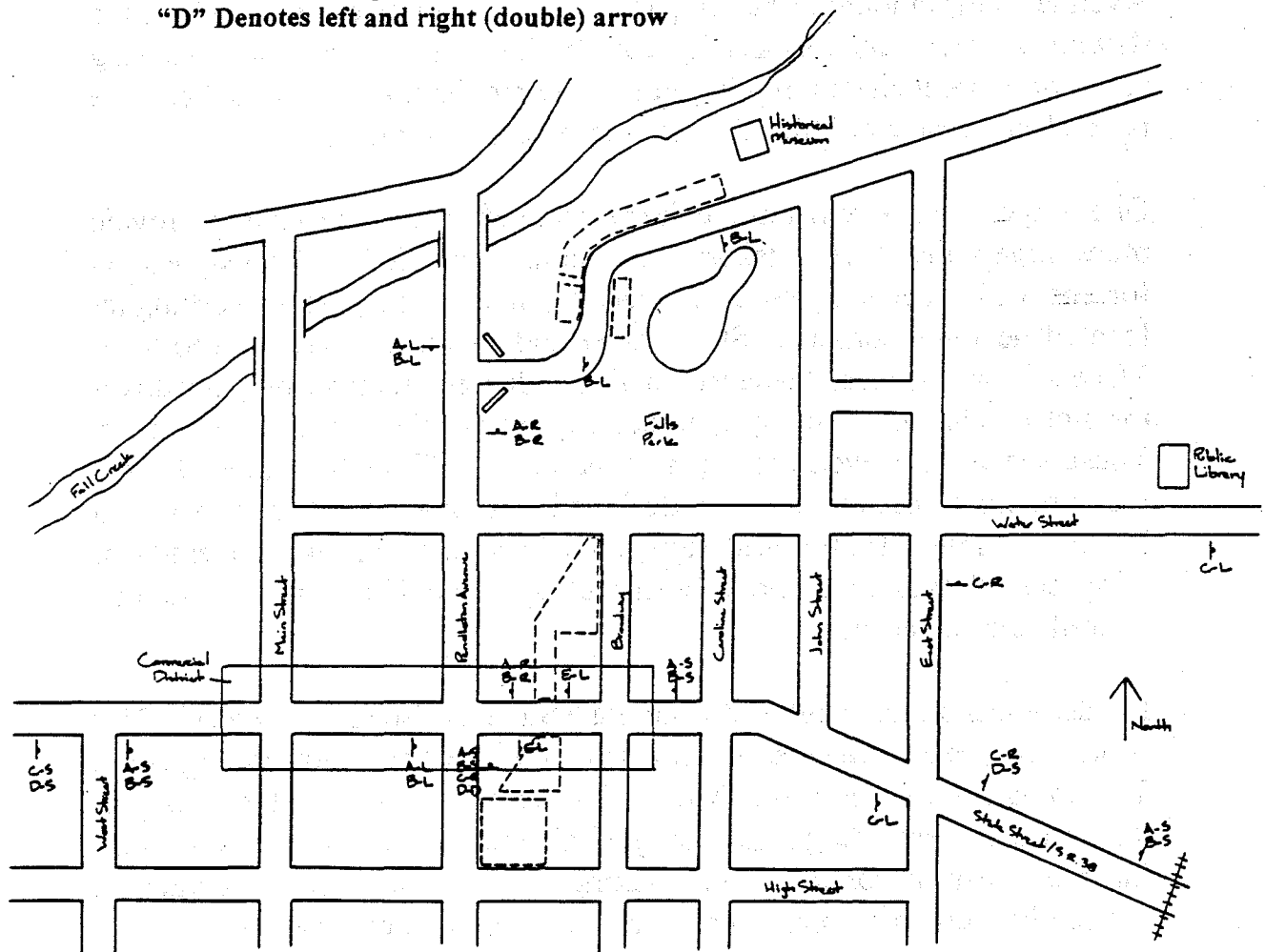


Fig. 6: Parking and signage locations.

Public Parking

The quantity of parking that is available to downtown Pendleton shoppers seems to meet current demands. The estimated number of public parking spaces in downtown Pendleton is approximately 260. This estimate includes approximately eighty spaces at Falls Park, sixty spaces behind the Village Pantry between Pendleton Avenue and Broadway, fifty spaces north of Mace's Supermarket, forty spaces west of Mace's Supermarket, and twenty-six on-street spaces on State Street between Main Street and Pendleton Avenue. This amount of public parking more than meets the needs of the downtown merchants, especially considering that many smaller parking areas were not included in this count. One problem, however, is that there is no clear signage or indication of where visitors should park.

One suggestion that may resolve the problem of visitor parking is to provide more signage that directs visitors to a designated public lot. A good location for this, which currently seems to meet this need already, is the parking lot located near the corner of State Street and Pendleton Avenue (north of Mace's Supermarket and adjacent to the Pendleton Banking Company drive-through). This lot currently includes approximately fifty parking spaces. These spaces, however, are not well marked or efficiently arranged. It is recommended that this lot be redesigned to provide for a more efficient layout and flow of traffic. Redesigning the lot would result in no overall loss of spaces. Providing a more efficient lot layout could potentially cause an overall gain of spaces.

Landscaping the lot to buffer it from State Street is also recommended. This would provide a more pleasant view from the street and surrounding areas. This lot is currently joined to Mace's Supermarket's parking lot by way of a paved alley. Providing landscaping within the lot itself would break up the large expanse of concrete, thus making the lot more visually attractive. Currently there is a small amount of landscaping along the west wall of Oliver's Launderama. This effort helps to beautify the parking lot and is greatly encouraged. Landscaping efforts should continue, however, on a much larger scale. To the south of the bank drive-through is a small monument and sitting area. In conjunction with landscaping efforts within

the parking lot, it is recommended that further efforts be focused on this monument as well. Shade trees and benches would make this space much more pleasant and usable by passing pedestrians (Fig. 7).

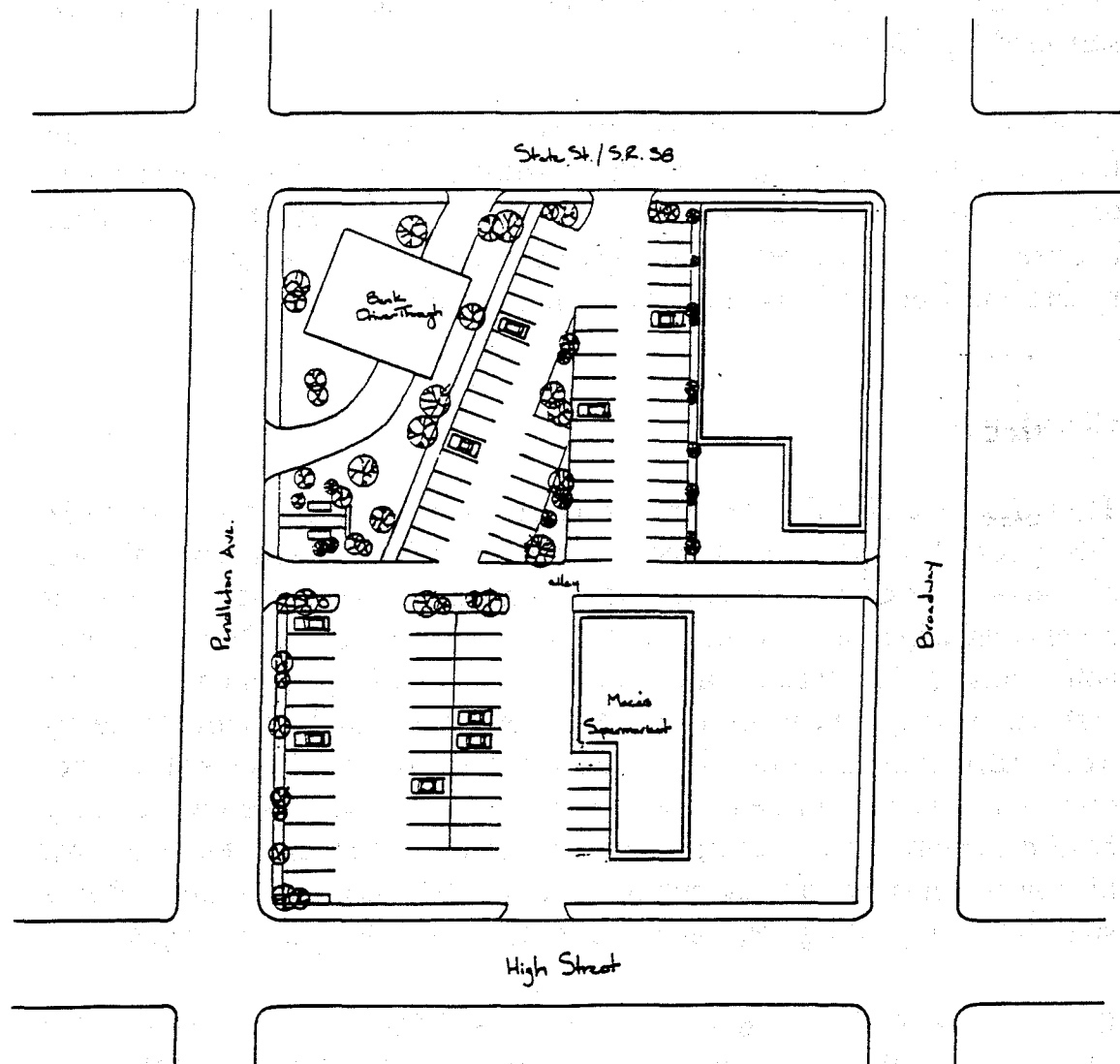


Fig. 7: Redesign of public parking lot.

Although the lot that serves the customers of Maces Supermarket is a separate parking area from the public lot discussed previously, some of the same suggestions apply. The design of the lot is currently efficient and serves the needs of the store, because it covers such a large area however, it is recommended that landscaping be included to buffer it from Pendleton Avenue. This landscaping would break up the monotony of the large area of pavement as well as make the space more attractive to pedestrians on surrounding sidewalks.

Another suggestion that addresses the downtown parking issue is to paint lines indicating the location of on-street parking spaces. These stripes would help drivers park in the most efficient manner, eliminating wasted space between cars on the street. This system would result in an overall gain of spaces and would simply require additional road striping.

Circulation

The Comprehensive Plan of Pendleton recognizes the fact that State Road 38 (State Street), which passes directly through Pendleton's downtown historic district, is quickly becoming a traffic problem. Because it is a convenient route connecting Interstate 69 to towns like New Castle and Richmond, it is commonly used for through truck traffic. While traffic generated by tourists and visitors may have potential for downtown shops and restaurants, heavy truck traffic is not desirable for downtown shop owners. Truck traffic is not only noisy when confined to such a narrow corridor, it presents a safety hazard for downtown pedestrians. It is strongly recommended that town planners consider implementing one of the Comprehensive Plan's suggestions regarding possible truck routes around Pendleton (Fig. 4).

In addition to establishing an alternate truck route, it is recommended that two other changes be made to State Street in downtown. First, it is suggested that a stoplight be installed at the intersection of Main and State Streets. This stoplight should be synchronized with the stoplight at Pendleton Avenue and State Street. Installation of this light will primarily serve the purpose of assisting pedestrians attempting to cross State Street.

Currently it is very difficult for pedestrians to cross the street due to the speed and frequency of the vehicles passing by. The light will allow pedestrians sufficient time to cross the street, as well as slow down the overall speed of the passing vehicles, thus making it a safer intersection.

The second change that is recommended for State Street is the addition of left turn lanes at the two major intersections at Main Street and Pendleton Avenue. These turn lanes are necessary due to the traffic back up that often occurs when vehicles are unable to turn left because of oncoming traffic. It is estimated that adding these turn lanes at the two intersections will result in a minor loss of on-street parking spaces on Pendleton Avenue, State Street, and Main Street. This loss will be offset by the improved traffic flow and pedestrian safety. Installation of these turn lanes would require only restriping the road (Fig. 8).

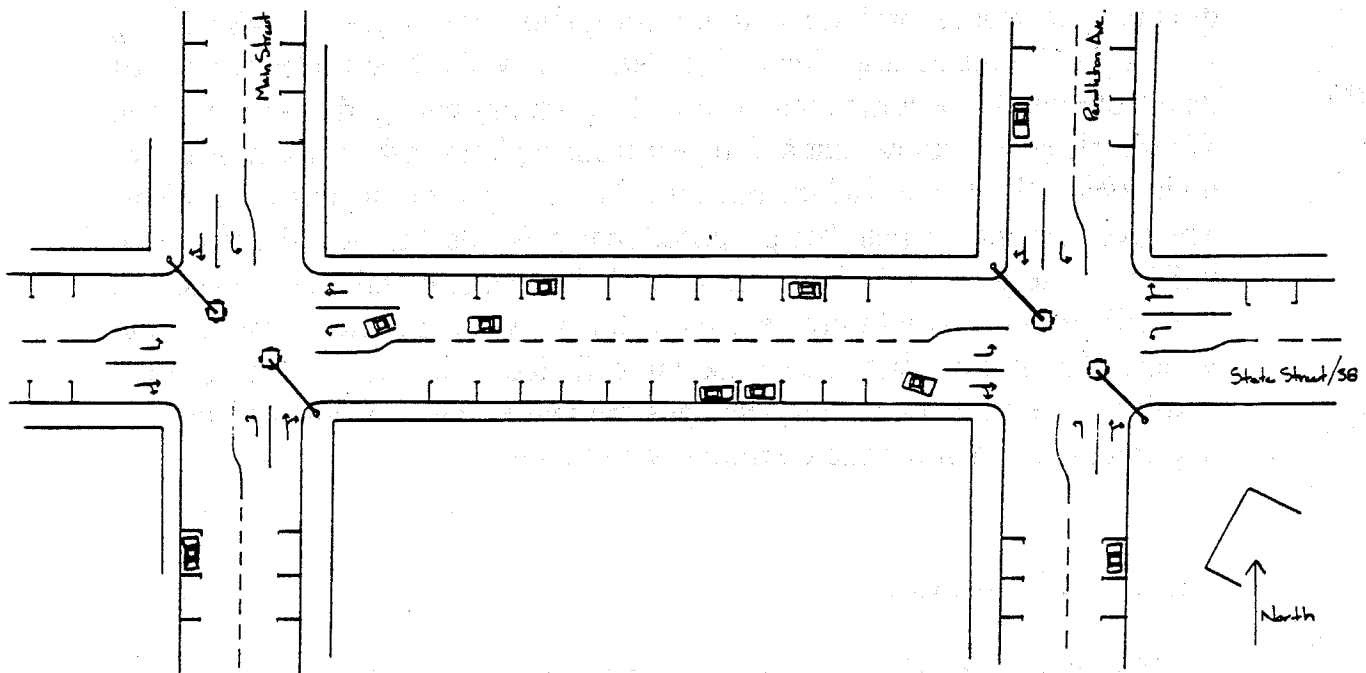


Fig. 8: Downtown parking and traffic patterns.

FALLS PARK

According to Kevin Walsh, author of The Representation of the Past, the late twentieth century has witnessed the emergence of the heritage industry, the museum boom, and a dramatic increase in concern with conservation of the historic environment. This project falls within those boundaries. The goal of this heritage tourism assignment is to take several elements that are already part of the Pendleton community and reshape them in order to make them more accessible and attractive to visitors and residents alike.

Falls Park is a perfect example of one of the community's assets that if examined and refined could be more popular than it already is. As visitors to the park for the first time, we examined individual elements and the park as a whole. The park is a wonderful natural environment. This critique of this park is only intended to provide suggestions for improvements that we feel would enhance each visit to Falls Park. The proposed changes are not drastic, yet would provide a more complete experience. While being surrounded by the natural side of Pendleton, the visitors could learn more of its history and have some idea of how the park has changed over the years. We are pleased to know that a five year master plan for the park was drawn up in 1994. While we read the plan, we did not use it to formulate our ideas. The five year master plan has proposed many wonderful modifications that will serve the park well. The Park Board's ideas along with the suggestions we will provide, would create a park that is welcome and boasts a wide variety of activities. While the park will still "feel like home" to Pendleton's residents, we hope that if any changes are made, they welcome visitors to and inform them about the community and its history.

History of Falls Park

By 1820 the banks of the waterfalls in the town of Pendleton, were already home to the first white settlers of Madison county. It was here along the bank of Fall Creek that the first white child, E. P. Hollingsworth, was born to Mr. and Mrs. Elias Hollingsworth of Madison County on November 7,

1820. Abundant water power and the natural dam attracted these early settlers to this area with the notion that they would build a grist mill on the falls to obviate the need to travel a five day journey to the nearest mill in Connersville. In 1821 Mr. William (Thomas) McCartney lessened the hardships of the early settlers by building a corn mill of hand dressed stones on the south side of Fall Creek to serve the pioneers. McCartney also operated a small store along the falls where he traded with both Native Americans and the white settlers. In 1825 a new mill was built by Thomas Bell on the opposite side of the creek to replace the 1821 corn mill. Known as Cataract Mills, this facility produced both corn meal and wheat flour thus alleviating the need for the settlers to travel to Connersville. Eventually the mill and the land in compassing the falls was purchased by James M. Irish. Mr. Irish purchased much of the land from the county Treasurer at a sale of school lands. This land was subsequently passed to his son, Samual D. Irish. The Irish name soon became associated with a woolen-mill, a saw-mill, and a grist-mill. Local accounts from the period state that Mr. Irish's mill supplied the lumber for the first Court House in Indianapolis.

Following Mr. Irish's death in 1864, his properties along the falls were purchased at a Commissioner's sale by a syndicate composed of J.W. Bomgardner, J.N. Zeublin, J.E. French and Dr. Madison G. Walker. Mr. Bomgardner acted as manager of this newly formed company, and oversaw the construction of a system of stone work across the creek, just upstream, to augment the water power. This stone work was built in three semi-circles about three feet above the bed of the stream. These mills were destroyed by a fire on June 1, 1865 and replaced with a large two story flour-mill on the same site.

The land surrounding the falls was also witness to many other events besides growth of industry, adding to Pendleton's multiple layers of history to be interpreted within the park. Fall Creek was the site of the well known story of the Indian massacre that occurred in 1823, as told by Jessamyn West in her book Massacre at Fall Creek. As the story tells, three white men were hung for killing innocent Indians who were camping by the falls. In order to avoid retaliation by the Indians on their town, the residents of Pendleton

punished the murderers. This is the only recorded case of white men being put to death for killing Native Americans.

In 1843 Frederic Douglass, an African American, delivered a public address on the subject of slavery, in a small grove of trees below the falls. Mr. Douglass was a prominent speaker and was at the time making a tour of the western states. He was speaking to groups, especially Friends or Quakers, recognized as abolitionists, hoping to inform people about the injustice of slavery. Mr. Douglass was speaking on a platform in the grove when a group proceeded to attempt to remove the speaker from the area. Douglass tried to escape the men by climbing over a fence located behind the platform but was struck by a stone in the head before he could do so. Some kinder inhabitants of Pendleton took Mr. Douglass to the home of Neal Hardy, where he remained until he was stable and it was considered safe for him to leave.

Mr. B.F. Phipps had a vision of a park nestled near the falls and presented the plan to the town board in 1918. The board subsequently levied a tax to transform the old dumping area and lands donated by Falls Canary into what would become one of the most beautiful spots in the state. By 1920, the first pool was constructed just below the falls, however the number of bathers increased so steadily that by 1921 the pool was enlarged and beautification of the surrounding land began.

The pool rapidly grew in popularity and drew crowds from the central portion of the state. One Sunday in July of 1923, one thousand four hundred sixty one people, not including the residents of Pendleton enjoyed this Fall Creek oasis. Funds from the pool patrons were used to beautify the six acres of park land that was known as the old stone quarry. By 1923 the amenities of the park included playgrounds, a fishing and boating lake, a bathing pool, and a tourist camp. This camp boasted many modern conveniences including a kitchen with natural gas for fuel, a deep well, and a creamery within walking distance from which the visitors could purchase fresh dairy products. In addition to summer recreation, a Pendleton paper from 1922 reported that after a brief hiatus during which the pool will be closed in the fall it would reopen in time for skating in the winter.

In the next thirty years, the park was improved in many ways. This included the construction of a shelter, the addition of a modern bath house, and the conversion of the old bath house into a concession stand. By 1950, two baseball diamonds were constructed for Pendleton Junior Baseball League. The park had grown to become the heart of the community, a place associated with enjoying life.

It can be inferred that the park declined in popularity for the next twenty years, because in 1972 the Pendleton Town Board created the Pendleton Board of Parks and Recreation to improve the existing facilities while expanding the scope of Falls Park. Initially the board cleaned the area around the falls in addition to devising a plan for the renovation of park. As of 1969, the pool which had at one time been one of the most popular summer destinations in the state, was closed due to the pollution of the creek. As of 1974 the Park Board intended to restore the falls to their natural height and width; remove the cement steps and sidewalks around the pool; raze an abandoned filling station on the southwest corner of the park; landscape the area of the former gas station; construct an amphitheatre, an Olympic size pool, a footbridge over the creek, nature trails, tennis and basketball courts, a playground, a restroom, and parking facilities.

Many of these proposed improvements came to fruition in the late 1970's. For the most part, these are the elements that we encounter today when we visit Falls Park. As of March 1994, the Pendleton - Fall Creek Board of Parks and Recreation presented a new five year master plan for the park. The plan states "Above all, we intend to further capitalize on our natural resources and develop them with strict conservation in mind. We want to provide public access to enjoy the woods without disturbing the balance of wildlife and plant life. We will ensure that our entire Park complex is handicapped accessible and encourage EVERYONE to utilize our facilities. The four sections of the plan include a wetlands nature trail system, building renovations, development of additional land, and an aesthetic renovation of the old pool area.

Restoration of Known Historic Views

A number of historic views of the park are documented in the extensive post card collection currently held by the Pendleton Public Library and other various histories written about the area. Two maps should be used to locate these historic views; the first titled "EXISTING HISTORIC SITES KEY" (Fig. 9) identifies those sites which have most of their original materials intact. The second titled "AREAS TO BE INTERPRETED" (Fig. 10) identifies those sites that no longer exist but are represented in historic photos and those sites that only a small amount of historic materials remain intact. Two factors were used in deciding which historic views could be successfully restored to their past appearance and which should be interpreted by using signs. First, sights were chosen which were clearly represented by historic photographs and that included designs, details, and materials used. Secondly, the areas chosen also contained a significant portion of original material, meaning a complete reconstruction would not be necessary. This does not mean that sites such as the covered bridge that once crossed the falls should not or could not be reconstructed, just that we suggested placing interpretive signs in such areas until a reconstruction might be attempted.

One of the first historic views encountered when approaching the park is the stone lighthouse built in 1928 near the center of what was originally the fishing pond. Before any restoration begins on the lighthouse it is suggested that the foundation and walls below water level be checked for stability. The current leaning of the lighthouse suggests that there is some degree of settling or crumbling of the foundation. Other deterioration includes missing windows, that have allowed birds to nest in the structure, leaving considerable debris behind. We also suggest that the light in the top of structure be restored to original working condition. This beacon will create a focal point for the park in the evening hours, and add interest to the fishing lake area through the reflection of the light in the water.

The second view to be restored lies on the west shore of the lake. Currently the sight consists of a five foot wide, round-cement-slab with a partially surviving pedestal base rising out of its center. Originally this was the sight

of a very elegant sun dial approached by a cement walk which lead under a rose-covered lattice trellis. Three evergreen trees currently surround the cement floor, their roots are causing the cement to buckle and crack. While the trees do not appear in historic photos, they should be left in place. If the root system can be trimmed safely without harming the trees, the cement slab could possibly be leveled. If not, a new slab should be poured to match the original in size and configuration. Using the historic photographs from the public library, the sundial and the rose-covered lattice can be rebuilt thus restoring one of the historic views of the park.

The third view to be restored is that of the wishing well. This quaint structure had a round geode base and two square wooden columns that supported a medium pitch shingle clad gable roof. Today the only portion of the wishing well to survive is the round geode base that is currently being used as a flower planter. A very good photo exists of the wishing well from which a very accurate reconstruction can be made. Restoration of the wishing well is important because the area it is set on is a transitional area, meaning it leads the visitor from the fishing pond to the falls and swimming pool.

The fourth view to be considered is that of the swimming pond just below the falls. While a complete restoration of this area may not be feasible because the use has changed, all remaining materials related to the swimming pond should be identified interpreted and treated as historic materials. Built in the 1920's, the swimming whole is an integral part of the surviving early twentieth century fabric found in the park. It is this pond and the related buildings and landscaping that currently make up the park's most intact period of significance. Many postcards exist showing this portion of the park being used by literally thousands of visitors. People are seen swimming in the pond, lounging on the cement steps surrounding it and thoroughly enjoying the other amenities associated with it. While it is not recommended that the related swimming objects like the slide be reconstructed (since the pond is no longer used for swimming), the cement steps around the pond and the associated cement bridge over the channel above the falls should be retained and interpreted for their historical association. While these objects are not the earliest area of known

importance for the falls, they represent the most intact. Removal of the 1920's fabric would mean the destruction of valuable tangible historic fabric which would then be replaced with an interpretation of how an earlier view may have looked.

The fifth view to be restored is that of the fountain found on the path that links the entrance to the park and the fish (duck) pond. No historic photos have yet to surface showing the fountain in working order. The fountain does appear to be complete and therefore is a good candidate for restoration. This path is important because it is the only designated pedestrian walk linking the entrance and the fishing (duck) pond. If the fountain is restored, it will better represent an urban square (a fountain surrounded by benches and plantings) and also create a dramatic transition between the road and the remainder of the park. While the fountain's current use as a planter is very attractive, restoring it to its original use as a fountain would return yet another historic view to Falls Park.

Sites to be Interpreted and Interpretive Signs

There could also be a number of interpretive signs placed within the park which would give visitors not familiar with Pendleton a better understanding of the great amount of history associated with the area. For example, near the falls could be interpretive signs showing the location of the grist mills, tanneries, sawmills, and other water powered industries associated with the falls. The approximate location of these sites is depicted on the map titled "AREAS TO BE INTERPRETED" (Fig. 10).

Two excellent photos exist showing mills on the north side of the creek just below the falls. The first mill is a two and one-half story gambrel roofed frame building built on a raised stone foundation. This structure had a symmetrical facade, and was built with its south gambrel end facing the river. Fenestration of the gambrel end was also symmetrical with three evenly spaced windows on the second story, two windows in the lower half of the gambrel end above the eaves, and a single window centered just below the apex of the roof.

A second mill that was built on the north side of the river was two and one-half stories high also on a raised stone foundation creating a full basement story. The gable roofed structure had a one foot eave overhang and load bearing brick walls. The facade of the structure was symmetrical with seven, six-over-six double-hung sash windows with segmental arches above and stone lintels below. The facade entrance was near the north/west corner and had a shed roof awning directly above. The south gable end faced the falls, both the first and second stories had two evenly spaced six-over-six double hung sash windows with segmental arches above. Historic photographs also show two out buildings related to this structure. One is a low, one story gable roofed, frame building with vertical siding. The other is also a one story gable roofed structure with vertical wood siding but was built on a raised stone foundation. This foundation was left open on one gable end to allow wagons to be backed under the structure.

Another site to be marked is the covered bridge that once spanned the river near the falls. This long wooden bridge had vertically hung wooden siding and was built on stone piers. It is not known if this bridge was for wagons or if it was associated with the railroad line which came through the town in 1850. This railroad system came through the town diagonally and created tremendous growth in the area before the tracks were moved to the east edge of Pendleton in 1910. The railroad bed and many of its stone piers associated with the railroad are still located within Falls park. The history of this railroad and the bridges associated with it could easily be interpreted within the park allowing the visitor to learn even more about the growth of Pendleton. This sign could also direct visitors to the park now marking the site of the old train depot.

A sign could also accompany Stephen "Daddy" Hair's cannon called "Whistling Dick." The weapon was purchased by Mr. Hair around 1890 and was used at election time when it was fired to anger the defeated democrats. The canon's current location near the duck (fish) pond is an appropriate place for the canon to be displayed. Originally the gun was wheeled to the stone quarry area where the Falls Park is now, where it was fired. The noise from the canon could be heard for three miles out of town. The small sign attached to the canon explaining its history is placed so it

faces the pond. For a visitors to read the sign, they would have to be standing in the lake.

Other interpretive signs that could be erected explore issues discussed under "The History of Falls Park" and include: the early settlement associated with the falls, the hanging of three white men for killing Indians, the site of Fredrick Douglass' speech, and the site of the first Jail (Stockade) and Courthouse, the swimming pond, fishing (duck) pond, the tourist camp. All of these signs would contribute to the historical interpretation of the area and give visitors a better understanding of the importance of Falls Park.

Signs in the Park

When developing ideas about signs in the park, a number of factors were considered. First we looked at existing signs, how they were constructed and what they were saying to the visitor about the park. Secondly, we looked at needed signs, including signs that informed (i.e. give directions or maps showing trails and park boundaries). Signs used in the park today are an exotic mix of different materials and colors.

The signs currently found in Falls Park are a collection depicting rules, regulations and facts that have grown in number over the years to better represent changing times and different concerns. These types of collections sometimes become jumbled and end up giving the visitor a negative image. For example, when entering the park from Pendleton Avenue either on foot or in vehicles the visitor is immediately confronted with these messages: NO PARKING, SLOW DOWN, NO ALCOHOLIC BEVERAGES, HISTORIC MUSEUM (Fig. 11). Each sign is at a different height, constructed of a different material, and color and together suggest to the visitor that parking may be a problem and he is already breaking rules. A better solution to this "collection" of signs might be one large wooden sign that immediately says "WELCOME TO FALLS PARK." This simple phrase gives a positive message and assures the visitor that he is indeed welcome and allowed to be here. Under this "WELCOME" could be listed other rules associated with the park such as the alcohol policy and the speed limit. Also arrows pointing

to designated parking areas, the historical museum, play ground, duck pond, picnic area and grills, the falls, etc. can be represented (Fig. 12).

Other signs found in the park include one rather ominous sign that can quickly strike fear into the most hardened visitor. "THE BOARD OF HEALTH HAS DETERMINED THIS WATER IS NOT SUITABLE FOR HUMAN CONTACT." This simple statement can quickly turn what could have been an enjoyable day in the park into a paranoid question forming visit. What am I going to catch by being here? Are my children safe here? What is causing this toxic water? Is my dog going to die from drinking this? Is that why those ducks have crinkled red skin of their faces? If I am pregnant, should I be around this? While we do not know the exact intention of this sign, it certainly does put a negative image into the minds of the visitors. One elderly couple we questioned near the fishing (duck) pond were visiting from Richmond Indiana and had never been to the park before. They talked to us about how beautiful the park was as they sat on the edge of the pond feeding the ducks. Some twenty minuets later they approached us near the falls area seeming somewhat concerned and no longer quietly enjoying their visit. What's wrong with the water here they asked? I do not know is all we could reply before they quickly exited the park.

The second group of signs, "needed signs," include information that would make a visit to the park more enjoyable by nicely guiding the visitor and also informing the visitor as to what is expected of him or her. These signs should be constructed using like materials, color schemes, and forms matching all other signs in the park. This group of signs grew out of our first visit to the park. Excited about being in this vast natural area we decided to explore the whole park to see what was there. We entered a trail on the west bank of the pond just above the falls and immediately began to wonder if this was actually park land.

We proceeded to walk past the cemetery where the trail widened and continued some distance until we reached a wooden bridge crossing a creek. Although unmarked, the existence of the bridge assured us that we were supposed to be on this path and that we would some how be able to cross Fall Creek and end up back where we started. This was not the case. We

ended up crossing under a railroad bridge, walking along a field and climbing a bank onto the highway. Our leisurely walk left us on an unfamiliar highway with no sense as to where town was. A simple sign located in the parking lot of the park showing the trails and clearly marking the boundaries would have kept us from walking into the unknown. Likewise the trails should be marked with matching signs and arrows to enable the visitor to enter and exit the wooded areas with the greatest possible ease.

Other messages we felt should be incorporated into signs either singly or grouped into larger signs include the following. Water fowl signs including "Duck Crossing" and "Please be careful when feeding us we sometimes bite." A number of parents expressed concerns about the aggressive behavior displayed by the swans. Small children often think of these animals as toys not hungry animals who will consider small fingers and toes and noses tasty morsels. Relocating the ducks and swans to specific feeding areas including feed machines will be discussed under heading PLAYGROUND RECREATION. Some messages that could be incorporated under the "Welcome" sign at the entrance include: Park Hours, Fishing Policy, Emergency Phone Location.

The last group of signs which need to be included with the park are associated with the identification and interpretation of the Historical Museum. While a sign does exist at the entrance directing the motorist to the museum, the same visitor could walk or drive by the Museum building without ever knowing they had done so. Only after CLOSE examination does one encounter the post card size note by a door supplying times the building is open. The sign used for this building should be large enough to draw the visitor to building and supply appropriate information: times the museum is open, cost and entrance location.

Natural Areas and Boundaries

Falls Park is known for its scenic views and natural heritage. There is a well maintained balance between the forested area and the more manicured park

area. On our first outing into the park, we were not able to define the perimeters of the park in certain areas. The northwest section of the park by the historic marker is not defined. Does the park include the property of the veterinary clinic, or is there some natural boundary that was not visible to us? As visitors to Pendleton we were unsure as to where the park began and ended. On the south side of the park there is a similar problem on Falls Park Drive. When we were walking east on this road, there are houses to the south. Are these part of the park? How am I, as a visitor, supposed to know that the park extends beyond this area yet does not directly include it? Natural and/or artificial boundaries would be a potential solution to this problem. An historic picture of the park indicates that at one time there was a chain link fence on the area north of the falls and historic marker. A fence is one option, although a more natural planting of bushes or ornamental grasses may prove to be more in keeping with the park atmosphere. A painted boundary line or sign may help to define the park's parameters near the houses south of the falls.

Another solution to this dilemma might be solved with a simple map of the area. If laminated permanent maps were placed around the park in strategic locations, the boundaries would be more easily identifiable. Or, visitors could be provided with maps so that their visit could be thorough and not intimidating. Most people do not enjoy walking around an area if they think there may be a possibility that they are not welcome or they have ventured beyond the unclear boundaries. If several local businesses could set out maps of the park, visitors to Pendleton may be more inclined to wander around and explore those elements highlighted by the map. In our attempts to work on this project we encountered many dead ends in our search for a map of the park. It might be helpful to have the current maps of Falls Park placed in the Town Hall, Public Library, and schools. While documenting the layout of the park, this display would also promote the park as a local attraction.

There is also a lack of information for the hikers using the trails. The trails provide a natural setting in which to enjoy Pendleton and feel like an adventurer. There was an unusually large amount of trash on the west side of the trail. Although it may be less visible when the vegetation is lush, there

should be some sort of community effort to clean this less traveled area of the park. The trails are nicely maintained and could be used for nature walks in the spring. Since Grovelawn Cemetery is on the main trail going north, this could be incorporated into the nature walk. With some signage that welcomes the hiker and provides some information about the cemetery, this could be a stop on the hike which provides some historical information about Pendleton and its former residents.

Areas of Use

The southwest corner of the park including the area from the falls to the playground appears to be the most heavily used section of the park. This small segment of the park's overall acreage is what comes to mind when one refers to "the park." This area encompasses several types of activities which occur in the park. There are places to sit, play, walk, feed the ducks, eat, and grill. These areas are not well defined and intersect each other. The grills next to the playground equipment are not safe, and the picnic tables that are set apart from the shelter and grills are not easily usable. For more explanation showing the location of park furniture and accessories see the maps titled "EXISTING LOCATION OF PICNIC TABLES, GRILLS, BENCHES" (Fig. 13) and "PROPOSED LOCATION OF PICNIC TABLES, GRILLS, AND BENCHES" (Fig. 14).

Ideally these separate areas should be well marked and integrated into the park as a whole. It seems most logical that most of the picnic tables and grills be placed around the shelter in the center of the park. This would provide a lovely view for those people picnicking in the park while keeping the grills far enough away from the children's area. Of course a few tables could be scattered elsewhere so that other visitors could sit and relax. Benches could also be utilized in other places in the park as they are around the play area.

The walkways in this park should also be marked. Those places where the path crosses over the paved street should be marked so that visitors know the path that they are to follow. This would not limit pedestrians to that path,

but it could be used to indicate a potential route for their wanderings. Once again, the trail areas could be marked with some type of sign to indicate their lengths and routes. These types of changes help orient potential visitors to the different aspects of the park while clarifying the park's intended uses.

Finally, an area around the pond could be partitioned off with light fencing or shrubs to isolate an area for the feeding of the ducks, geese and swans. As later proposed, a wooden deck around part of the pond may be another alternative. This may alleviate the problem of food particles and animal waste being scattered over such a wide expanse of the park. These suggestions are only meant to help the visitor understand the goals and boundaries of this park. If specific areas are set aside for intended uses, more people may be inclined to use them to their fullest. In no way should these sections be isolated from the rest of the park; their separate functions should be integrated into the park as a whole.

Traffic and Parking

One afternoon in the park we sat in the area across from the duck pond and was amazed at the amount and speed of the traffic that passed by. When several patrons of the park were asked what, if any, improvements or changes they would want to see take place in the park, a couple of individuals indicated that they would like to see the traffic slow down or stop all together.

We suggest that the park should not be used for through traffic. It might be possible to install a barrier on Falls Park Drive just east of the community building. This would limit the traffic in the areas frequented by children and pedestrians. The elements of the park to the east of this barrier would be accessible from several other streets, thus restricting through traffic while providing automobile access to all parts of the park. Less traffic and slower speeds will make the park more safe and hospitable for those individuals who do not wish to dodge cars while feeding the ducks and playing with their children.

As mentioned in the section on signage, there are conflicting and unfriendly signs that deal with parking in this southwest corner of the park. Please examine the maps labeled "EXISTING LOCATION OF PARKING, SIGNS, AND PHONES" (Fig. 11) and "SUGGESTED LOCATION OF PARKING, SIGNS, AND PHONES" (Fig. 12). Concrete parking barriers are used to define the spaces in which patrons can and can not park. Those barriers that are painted yellow might be intended to convey the message that people should not park in that area, while the unpainted barriers represent parking places. This is unclear from my point of view. Every parking barrier (to me) identifies a potential place to park. We recommend that any concrete parking barrier not to be used as such be removed. There are other suitable ways to mark the curbs and places in which visitors should not park. A continuous concrete curb or gravel could be utilized to define the area between the grass and the asphalt. As discussed earlier, more friendly and personal signage could be used to illustrate the areas in which parking is not recommended. These modifications would make the park less confusing for visitors while also creating a safe and friendly environment for Pendleton residents and visitors alike.

Playground and Recreation

Only after talking with parents in the play ground area did we learn that the area was lacking in facilities for very small children. Parents felt equipment like sand boxes, stationary animals, and baby swings, would give their toddlers more enjoyment in the play ground while their older siblings were playing on the larger equipment.

We also felt designated areas should be developed specifically for duck feeding. If a wooden deck could be designed with a railing that actually went over the water slightly, the ducks could be fed while they swam. This would cut down on the risk of small children being mistaken for swan food and at the same time create a designated area where the ducks would associate with being fed. On the deck could also be placed duck food vending machines (gum-ball machines) that for a quarter would supply a nutritious duck snack for those who did not bring bread with them.

Another possible use for the fish (duck) pond would be occasional fishing for children on designated days. This family oriented activity would bring children into the park and allow them to experience the joy of catching a fish (which would be returned to the water). If the pond was stocked with fish, fish feeding could also be enjoyed at the duck feeding deck. Visitors do currently fish in both the pond and the river although there are no signs that either confirm that this activity is allowed or show that it is not.

Seasonal Draws and Money Making Ideas

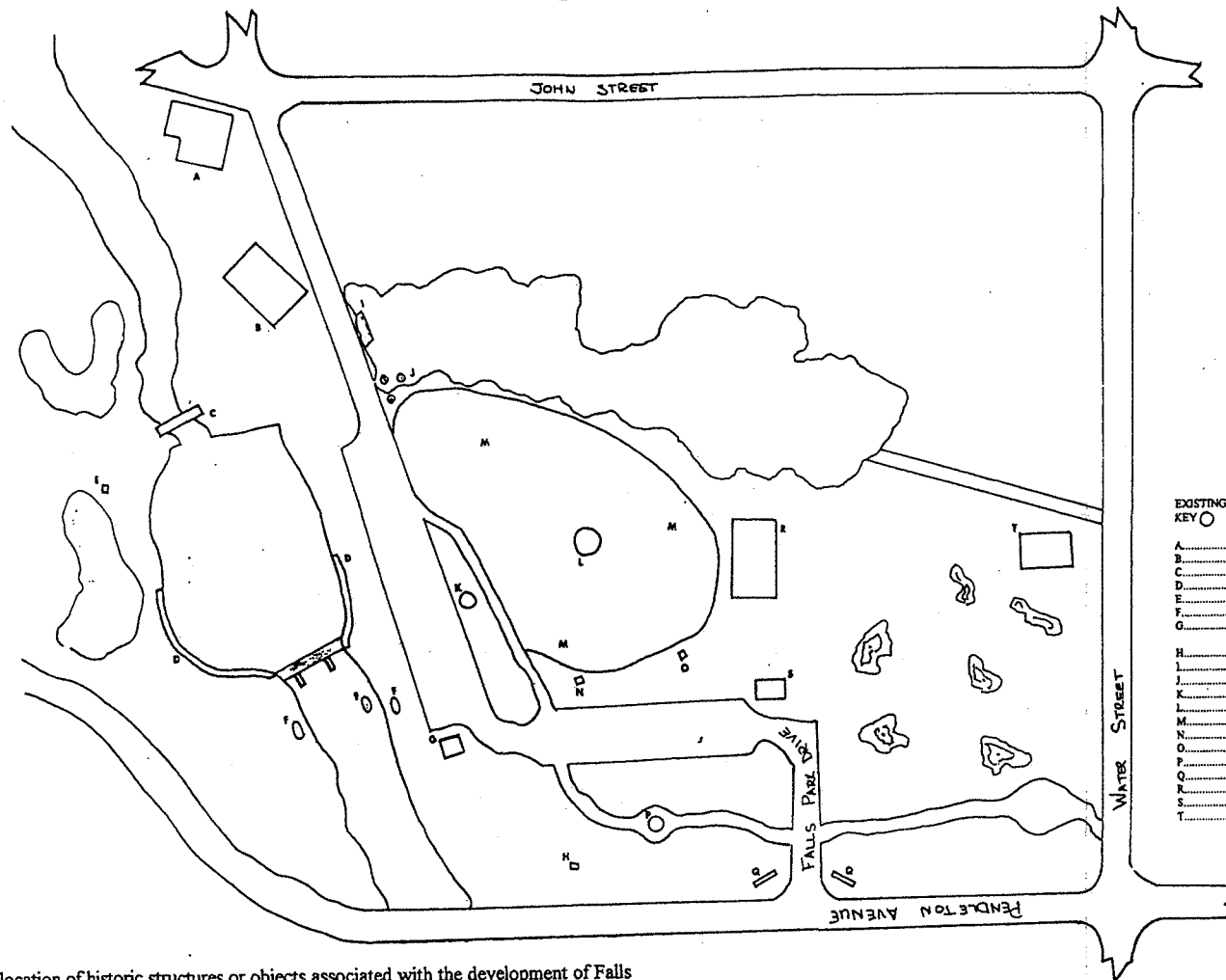
One of the first seasonal draws we thought of for the park was a festival associated with the blooming of ornamental shrubs. For example if the entire park were planted with a landscaping azalea or rhododendron a festival could be developed around the peak flowering period of the shrub. These plants would create a beautiful environment for other occasions like weddings, concerts and other fund raising events. Many other activities could be developed around this spring season including the Pendleton antique show or the Pendleton Barbeque.

A newspaper article from the 1920's also alluded to the great amount of ice skating that took place on the fishing (duck) pond during the winter months. This type of winter activity could (weather permitting) be associated with a Christmas park illumination, where thousands of white lights surround the lake. This winter Christmas/skating will allow the park to be utilized during the winter months when it is often overlooked as a source of entertainment.

In March of 1994 a five year master plan was presented for Falls Park that included a signed contractual agreement to purchase approximately thirty-eight tillable acres and seventeen additional wooded acres. A portion of this tillable acreage could be utilized to raise pumpkins for a fall pumpkin cutting festival to be held in the park as a money making scheme. This festival could also involve hay rides and other fall activities. Possibly a fall craft and herb fair could coincide with them. The history of people associated with Pendleton could be brought into play with evening tours of the cemetery

adjoining the park. Costumed interpreters could play roles associated with people who are buried in the cemetery.

One final money making scheme we developed involves the reprinting of the historic postcard and photo collection currently held by the Pendleton Public Library. If copyright laws would allow these cards to be reprinted they could be sold in any number of establishments around town and in the park. Money from the sale of these cards could help further the restoration of the park.



EXISTING HISTORIC SITES
KEY

- A.....COMMUNITY BUILDING
- B.....HISTORICAL MUSEUM
- C.....BRIDGE
- D.....SWIMMING POOL
- E.....MARKER (MEN HUNG)
- F.....STONE PIERS TO BRIDGE
- G.....BRICK STORAGE BUILDING
(Possibly old restroom)
- H.....MARKER (WORLD WARS)
- I.....RAIL ROAD BED
- J.....GEODE PLANTERS
- K.....GEODE WISHING WELL
- L.....LIGHT HOUSE
- M.....FISHING POND (DUCK)
- N.....HISTORIC ARTILLERY
- O.....WHISTLING DICK
- P.....FOUNTAIN
- Q.....ENTRANCE SIGNS
- R.....SHELTER
- S.....OLD DRINKING FOUNTAIN
- T.....BATHROOMS

This map shows the location of historic structures or objects associated with the development of Falls Park. Each lettered object or structure is identified in orange and has a designated letter to be used to identify it on the accompanying key. Sites with little or no remaining historic materials are not shown on this map but should be referenced using the map titled "AREAS TO BE INTERPRETED." For example photos exist showing some of the mills along Falls Creek, while no materials from these buildings survive, the sites should be interpreted.

TOLERANCES		REVISIONS		DRAWN BY		NOT TO SCALE		DATE	
NO.	DATE	BY	DATE	DATE	DATE	DATE	DATE	DATE	DATE
1									
2									
3									
4									
5									

ERIN / GECY

Fig. 9: Existing historic sites.

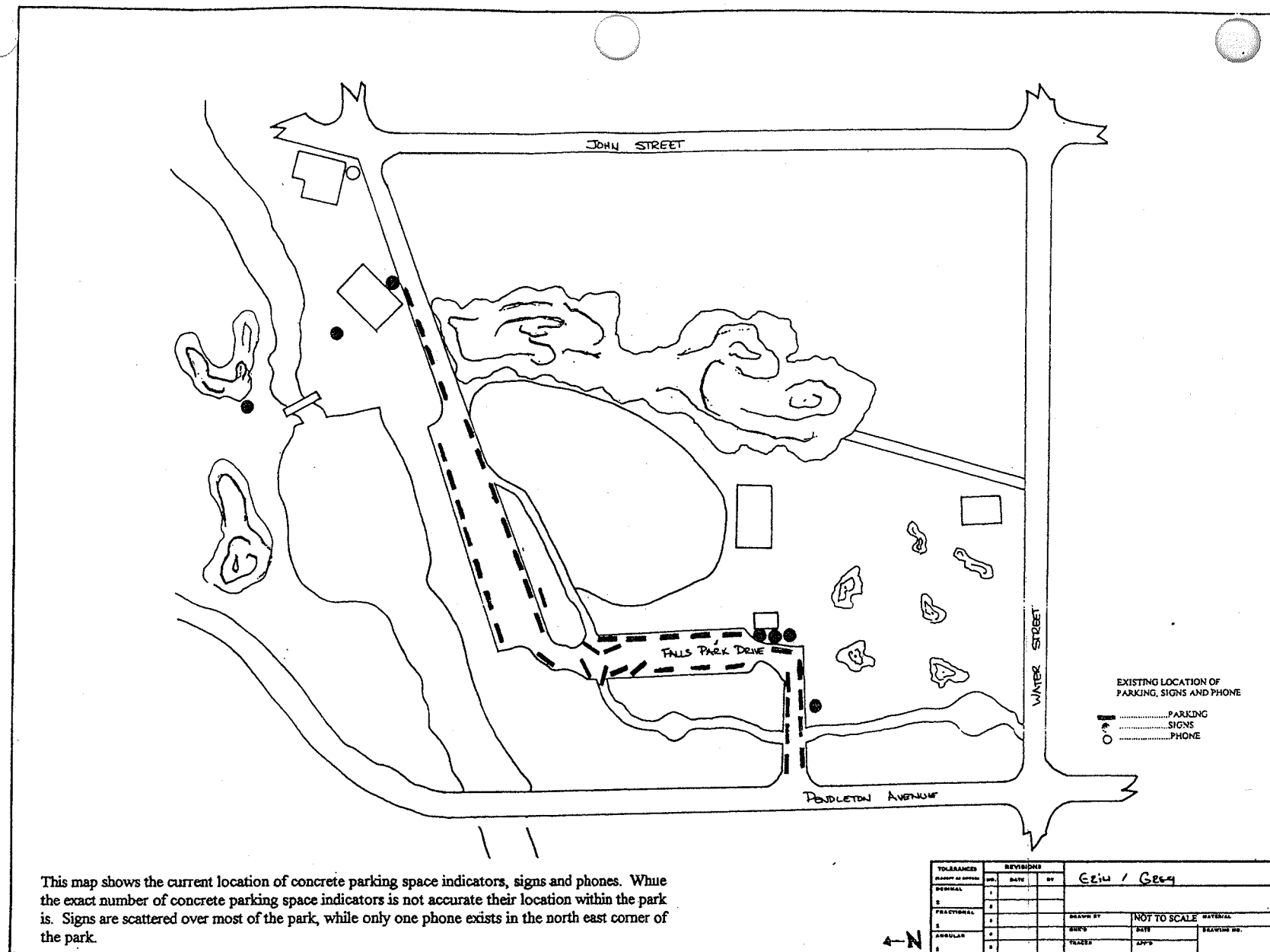


Fig. 11: Existing location of parking, signs and phone.

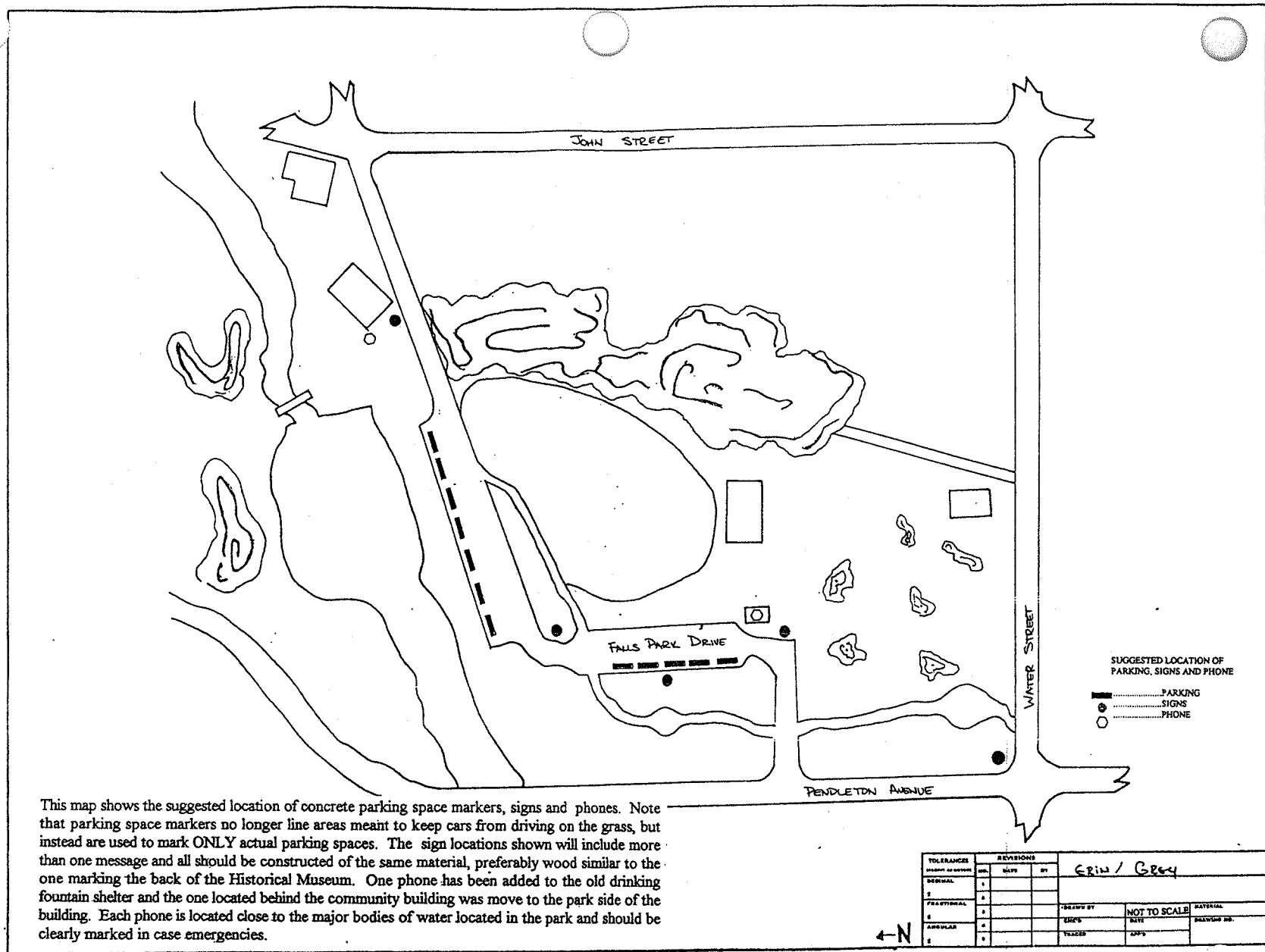


Fig. 12: Suggested location of parking, signs and phone

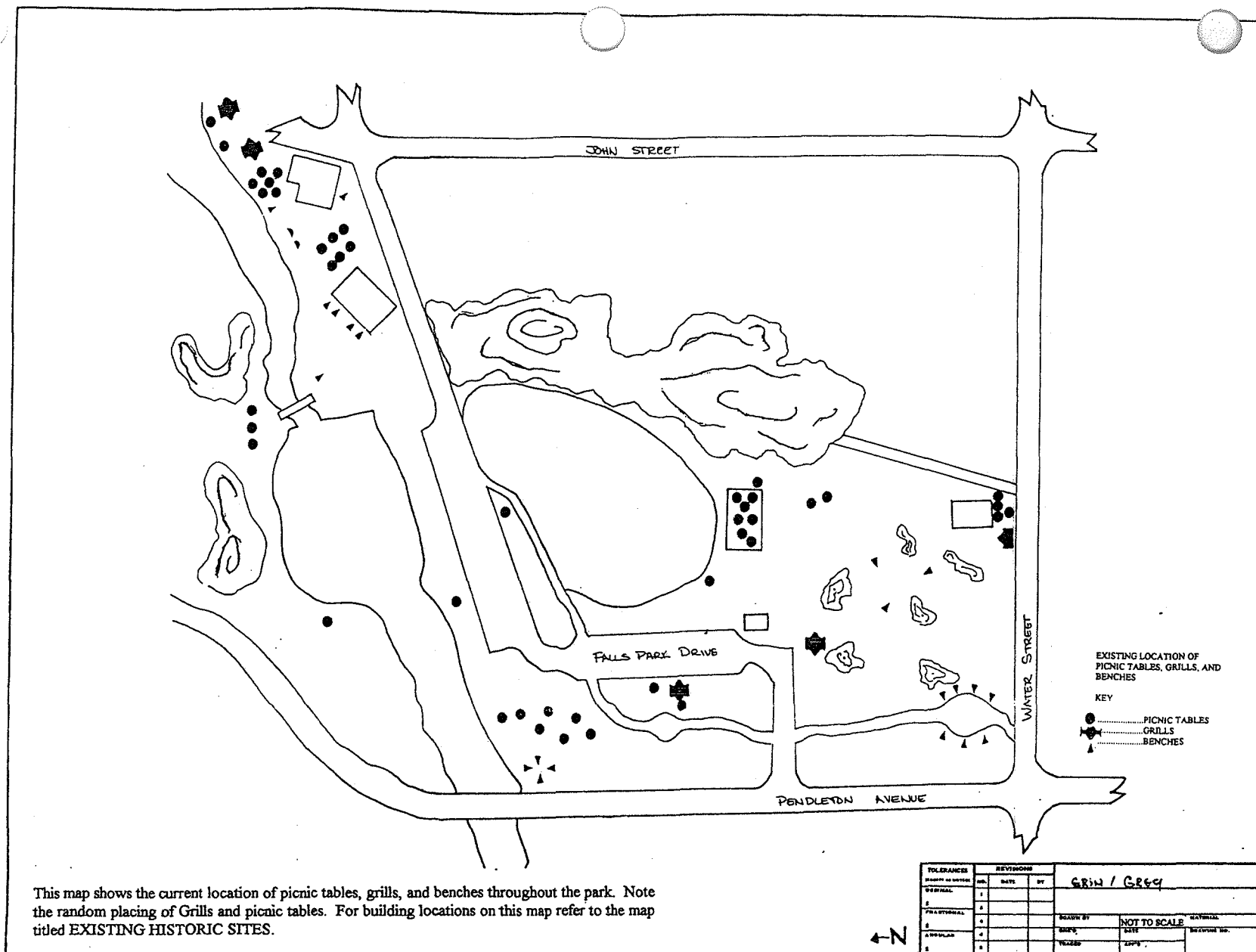


Fig. 13: Existing location of picnic tables, grills, and benches.

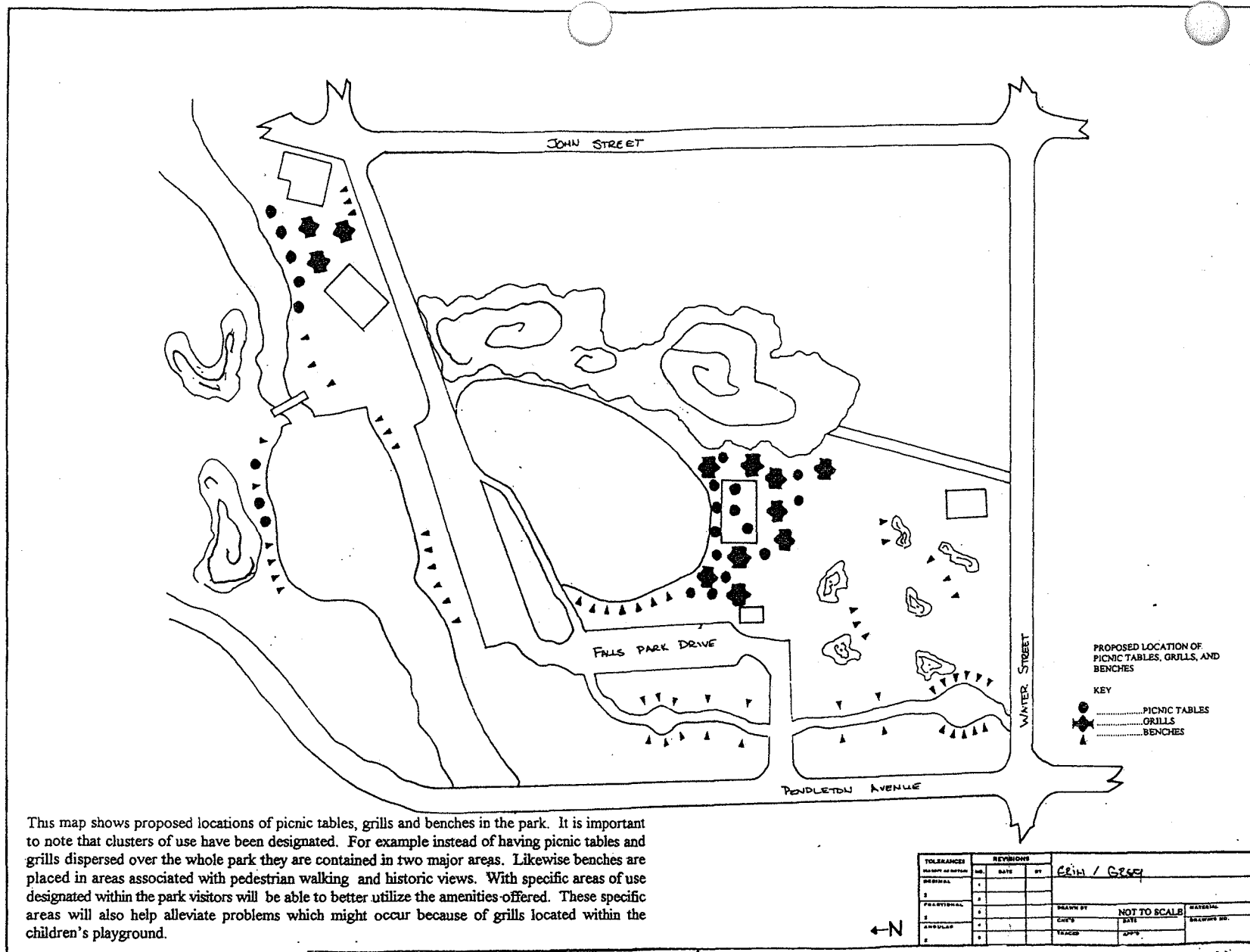


Fig. 14: Proposed location of picnic tables, grills, and benches.

PENDLETON SLIDE SHOW

Pendleton, Indiana is a small town approximately 30 miles northeast of Indianapolis. It is also a town that is on the verge of an explosion in growth. State Street (State Hwy. 38) is the main thoroughfare through Pendleton and carries a steady stream of traffic, especially on weekdays. On weekends, the lack of heavy traffic dramatically changes one's perception of Pendleton.

The two main entrances to Pendleton are from Exit 19 and Exit 22 off of Interstate 69, each creating a different first impression. (Slide 1) When entering Pendleton from Exit 19, a small cluster of businesses and industry flank State Hwy. 38, near the interchange. Passing this grouping, a more rural stretch of road is entered. (Slide 2) Farms and then fraternal lodges are seen as the highway reaches the town. (Slide 3) A grey, wooden sign welcoming visitors and announcing Pendleton's National Register designation marks the entrance into town. If you are looking around too much, you may miss it. Upon entering the town, the highway (State St.) is flanked by well-kept historic homes, evoking a feeling of comfort. (Slide 4) Passing these first houses, Pendleton's commercial district appears.

The entrance to Pendleton from Exit 22, which follows State Hwy. 67 and then State Hwy. 38, creates a mixed impression. (Slide 5) The Exit 22 interchange lacks the clutter of Exit 19, and the small metal sign marking Pendleton's outer boundaries is more visible. Along this first stretch of road are homes, farms and fields. Quickly, however, the scenery changes to a more commercial one, with businesses dotting the edges of the highway. (Slide 6) As you approach State Hwy. 38 the businesses become more frequent and dominate the landscape.

(Slide 7) Turning right on to State Hwy. 38 (State St.) the Conrail right-of-way and a grey sign, identical to the one at the other entrance to town, meet you. At this point you are beginning to wonder if this is what all of Pendleton is like. A surprise is in store on the "other side of the tracks." (Slide 8) Passing beneath the right-of-way, a whole new Pendleton appears. (Slide 9) Attractive historic homes line the street, and a sense of relief is felt.

(Slide 10) Continuing on this route, you reach Pendleton's commercial district. The effect from this approach is different than entering from the west. The jumble of new businesses, clouds the view of the historic streetscape.

(Slide 11) Pendleton's tree-lined streets and quiet residential neighborhoods contribute to the town's historic feel. (Slide 12) Most of the town is part of the Pendleton Historic District, listed on the National Register of Historic Places, being bounded roughly by Fall Creek, the Conrail right-of-way, Madison and Adams Streets. (Slide 13) Dates of construction for houses included as contributing to the historic character of the district range from 1825 to 1940. (Slide 14) An early photo of a residential neighborhood shows a similar scene, although settlement may have been a little more sparse. (Slides 15, 16, 17) A wide variety of architectural styles and vernacular house types are present in the district. (Slides 18 & 19) There are a number of architecturally interesting homes, and many have been painted to emphasize their detailing and stylistic elements (Slides 20 & 21).

Some buildings labeled as outstanding examples are (Slide 22) the Arts and Crafts style Carnegie Public Library built in 1912, (Slide 23) the federal style Grey Goose Inn built in 1836, (Slide 24) an Eastlake style house on Fall Creek Drive constructed circa 1880, (Slide 25) the Greek Revival/Italianate Stephenson House built circa 1860, (Slide 26) and a pioneer log cabin dating from around the 1850's.

(Slide 27 & 28) Pendleton's commercial core is within the bounds of the historic district. (Slides 29 & 30) Historical photos of State Street shows a past look at Pendleton's commercial district. Today, antiques, crafts, flowers and jewelry are among the merchandise offered by stores on State Street. Other services and merchandise are also available. (Slide 31) A small "strip" park is located where the Pendleton's train depot was located.

One of the most talked about businesses in Pendleton is the Pendleton House restaurant. (Slide 32) Located on north Pendleton Avenue, the business is housed in a historic home and offers luncheons and catering services.

(Slide 33) Across the street is the old Opera House which now houses a number of enterprises. It has recently received a new paint job.

(Slide 34) Falls Park is one of Pendleton's best assets. (Slides 35 & 36) The park covers several acres of land and (Slide 37) provides a number of recreational facilities. (Slides 38 & 39) The focal points of Falls Park are (Slides 40 & 41) the water falls and rapids on Fall Creek. (Slide 43) Historic photos of the park (Slides 44) show a very different atmosphere from what exists today (Slide 45). Situated on the banks of Fall Creek is the Historical Museum (Slide 46). Across the creek from the museum stands a monument (Slide 47) that reads "THREE WHITE MEN WERE HUNG HERE IN 1825 FOR KILLING INDIANS." That occurrence is the only known case of white men being hung for the killing of Indians. (Slide 48) A pond, populated by various waterfowl (Slide 49), is also located in the park. (Slide 50) A mini-lighthouse, engraved with the date 1928, (Slide 51) stands in the middle of this pond. Down the road (Slide 52) and within the boundaries of the park is the public swimming pool (Slide 53), although the delineations of these boundaries are somewhat vague.

Located next to the swimming pool is the new Pendleton Community Library. (Slide 54) The library boasts a genealogical research room, as well as normal circulation services. Pendleton's school system, (Slide 55) the South Madison School Corporation, serves three of Madison County's townships. (Slide 56). It is considered to be one of the foremost school systems in Indiana.

Pendleton's population is expected to rise rapidly in the next few years. Signs of new businesses and residents are already apparent (Slide 57), especially on the outer edges of the town. (Slide 58) This new subdivision on the northwest side of town is an example of the new residences being built in the area. (Slide 59) The influx of new business and industry can also be seen, (Slide 60) especially of the fringes of the town.

(Slide 61) A horse-drawn wagon advancing up Pendleton Ave., full of cheering Junior High football players, typifies the small-town feel that

Pendleton maintains. (Slide 62) The challenge for Pendleton is to preserve this small-town atmosphere in the face of substantial growth.

Slide List

1. Businesses and industry near I-69, Exit 19 interchange
2. State Hwy. 38 west of Pendleton
3. Welcome to Pendleton sign, St. Hwy. 38 (State St.), eastbound
4. Pendleton commercial district, W. State Street
5. Small metal "Pendleton" sign southbound along St. Hwy. 67/9
6. "Sprawl" near the junction of St. Hwys. 38 and 67/9
7. Conrail right-of-way & "Welcome" sign, St. Hwy. 38, westbound
8. East State Street looking west, crosswalk
9. Homes along East State Street looking west
10. Pendleton commercial district, W. State Street
11. Residential neighborhood, E. High Street
12. Residential neighborhood, S. Broadway
13. Residential neighborhood
14. Historic photo of State St. looking east, residential
15. House on Fall Creek Parkway
16. Bungalow at 432 E. State Street
17. Colonial Revival house at 323 W. Taylor St.
18. House on Fall Creek Parkway
19. Bungalow on S. Broadway
20. House on N. Pendleton Ave.
21. House at 131 N. Pendleton Ave.
22. Pendleton Carnegie Library - 424 E. State St.
23. Grey Goose Inn - N. Main St.
24. Eastlake style house on Fall Creek Parkway
25. Stephenson House - 100 S. Main St.
26. Log Cabin - 226 Mill Rd.
27. Post Office - 137 W. State St.
28. Pendleton commercial district, E. State St.
29. Pendleton commercial district, W. State St.
30. Historic photo of State St. looking east, commercial

31. Historic photo of State St. looking west, commercial
32. "Strip" park on North Broadway
33. Pendleton House - 118 N. Pendleton Ave.
34. Opera House - 117 N. Pendleton
35. Falls Park - corner of Pendleton Ave. & Water St.
36. "Jungle Gym" in Falls Park
37. View of Falls Park
38. Fall Creek and benches in front of Historical Museum
29. Fall Creek looking east from Main Street bridge
40. Fall Creek looking east from Pendleton Ave. bridge
41. Close-up of Falls
42. View of Fall Creek and the Falls
43. Historic photo of the Falls
44. Historic photos of Fall Creek and the Falls
45. Fall Creek, shows "Falls Park" name on retaining wall
46. Historical Museum on Fall Creek
47. Fall Creek Historical Marker
48. View of pond in Falls Park, looking northeast
49. Ducks and swans on pond in Falls Park
50. View of pond in Falls Park, looking southeast
51. Mini-lighthouse in pond at Falls Park
52. looking northeast on Huntsville Pike from pond
53. Swimming pool, library, etc. - E. Water St.
54. Pendleton Community Library - E. Water St.
55. Pendleton Middle and South Elementary Schools
56. Pendleton High School
57. "Sprawl " State Hwy. 38 & 67/9 Jct., north
58. New subdivision on northeast side of Pendleton
59. Intrusions on S. Pendleton Ave., north
60. "Sprawl " State Hwy. 38 & 67/9 Jct., north
61. Horse-drawn wagon, going north on Pendleton Ave.
62. Silhouette of Pendleton water tower

CHAPTER E - PRESERVATION PLAN



PENDLETON, INDIANA

INTRODUCTION TO THE DESIGN GUIDELINES

The following design guidelines are an effort to assist business and property owners within the commercial district of Pendleton, Indiana. Design guidelines are utilized in the determination of the appropriateness of projects for properties listed in or eligible for the National Register of Historic Places during Section 106 Review procedures. The boundaries of this district are based upon Pendleton's 1991 nomination to the National Register of Historic Places. However, for purposes of this study, those boundaries have been modified to include the following: those buildings facing State Street between Main Street and Broadway; and those buildings facing Pendleton Avenue between Water Street and High Street. The historic Stephenson House, located at the southwest corner of Main and Broadway, is being included within the confines of this study's modified commercial district.

These design guidelines are intended for use by property owners and others interested in developing a rehabilitation project or in making simple property improvements, but should not be interpreted as an exclusive list of rules for such activities. Every project will have its own differing set of goals, constraints, problems and impacts, all of which may suggest a somewhat different utilization of the standards.

The guidelines set forth in this document are divided into three sections that address the following aspects of commercial structures: the rehabilitation of historic materials and structural components; new construction; and streetscapes. These sections are further divided into subsections to indicate rehabilitative treatments appropriate to historic commercial buildings. These subsections, as defined by the Secretary of the Interior's Standards for Rehabilitation are as follows: "Preferred;" "Acceptable;" and "Not Recommended." "Preferred" addresses the best methods and criteria to use when dealing with historic material. "Acceptable" indicates those methods, criteria, and design ideas that will not negatively impact the overall historic design of the structure. "Not Recommended" illustrates those treatments that will negatively impact the historic integrity of a structure, and thereby interfere with the historical cohesion and integrity of the buildings, and significance of the district in which they are located.

REHABILITATION GUIDELINES

In 1966 the National Historic Preservation Act (NHPA) was passed by Congress as a legislative measure of protection for this country's historic and cultural resources. The nationwide enactment and implementation of the Act, and specifically the determination of properties eligible for inclusion on the NHPA-created National Register of Historic Places, is overseen by the U.S. Department of the Interior. Matters relative to the NHPA and the National Register are structured by means of a series of standards devised by the Department. These standards (for acquisition, protection, stabilization, preservation, rehabilitation, restoration, and reconstruction) serve to guide work on historic buildings.

The Standards for Rehabilitation were initially developed by the Department of the Interior in order to provide a method of measuring the adherence of proposed project work on National Register properties. This is of particular importance in the determination of a rehabilitation project's eligibility as a Certified Rehabilitation for the purposes of federal income tax credits. The Standards are also used by federal agencies in carrying out their historic preservation responsibilities for federally owned properties. State and local officials also use the Standards to review federal and non-federal rehabilitation proposals. The Standards have also been adopted for implementation by historic districts and planning commissions across the country.

The Standards are intended to guide the long-term preservation of a property's historic integrity through the preservation of its original (historic) materials and features, and pertain to historic structures of all materials, construction types and sizes. They also address the exterior and interior of buildings, as well as landscape and physical environment components and new construction. Any rehabilitation project desirous of eligibility for federal tax credits must meet the requirements laid forth by the Standards.

The guidelines set forth in this section of the document are based on the Secretary of the Interior's Standards for Rehabilitation, and are formulated in terms of their relation to the commercial/downtown district of Pendleton, Indiana. They are intended to guide business and property owners in the

retention of the historic integrity of their buildings. It is recommended that the overall approach of the project, whether stabilization, preservation, rehabilitation, or restoration, be determined prior to its inception. The definitions of these categories are as follows:

- Stabilization: A process involving methods that reestablish a deteriorated property's structural stability and weather-tightness while sustaining its existing form.
- Preservation: A process involving methods that maintain a property in its present state and form.
- Rehabilitation: A process involving repairs and alterations to a property that adapt it to a contemporary use while preserving its historic fabric and character.
- Restoration: A process that accurately recovers the appearance of the property at a particular period of time by removing subsequent layers of structural fabric and/or replacing missing original features.
- Renovation: The generic term used to define all work that is meant to make new again.

The approach chosen will depend on factors such as the budget, the eventual use of the building, and the owner's personal objective. The guidelines are meant to provide a range of alternative project approaches that are compatible with the character of an historic neighborhood. Design standards and guidelines are not meant to restrict creativity but rather are intended to suggest appropriate approaches and to guard against unsympathetic actions. The rehabilitation of existing buildings in an historic district is an important issue which, if not properly guided, could result in the loss of the areas of historic significance and character.

Masonry

Masonry includes brick, stone, terra cotta, and mortar. Environmental

factors such as rainwater and the seasonal freeze and thaw patterns will cause the eventual physical deterioration of historic masonry building materials. These materials require particular methods to repair damage caused by exposure to the elements.

Preferred/Acceptable

- Damage to masonry is usually caused by movement or water infiltration. The causes of this problem should be identified and addressed before repairs are undertaken.
- Whenever partial or total foundation replacement is required, the new foundation walls should be faced in materials that match the original in appearance. Reuse of the original material of the face of the foundation is preferable.
- Whenever replacement brick or stone is needed, use salvaged or new material that closely matches the original in size, color, texture, strength and composition.
- Whenever masonry has been painted, it is usually advisable to repaint after removing all loose paint. Old paint that is firmly fixed to the masonry will usually serve as an adequate surface for repainting. Methods that attempt to remove all evidence of old paint can damage the masonry by removing the fireskin of bricks. Softer masonry materials are more prone to damage.
- Any cleaning should be done with the gentlest methods possible and should be stopped at the first evidence of damage to the masonry. Test patches, located in an inconspicuous area of the building, should be used to assess the effect of any proposed cleaning method.

Not Recommended

- 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. Any replacement bricks should match the original

in size, color, texture, strength, and composition.

- When selecting a replacement brick, avoid using what is commonly called "antique" or "used" brick. Such materials are actually modern bricks manufactured to display an aged appearance, often through the inclusion of a flecked or multi-colored surface. Historic bricks are usually uniform in color.
- Masonry should not be replaced or covered over to simply eliminate evidence of past cracks, repairs, and alterations.
- The cleaning of dirt, grime, and weathering from masonry surfaces is usually not necessary unless it is causing damage. In any case, the goal should not be to make the masonry look new. Old masonry neither can nor should regain its original appearance.
- Sandblasting, high pressure water blasting (over 600 psi), grinding, and harsh chemicals should never be considered as options for cleaning masonry. Such activity will weaken or damage masonry materials, and will actually remove the surface, known as the "fireskin," of historic bricks. Water can also be introduced into structures through such activity.

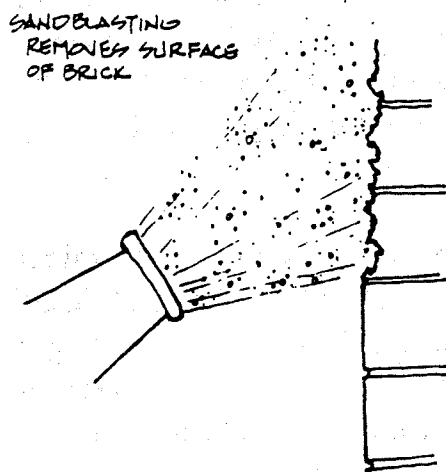


Fig. 1: Sandblasting damage to masonry surfaces.

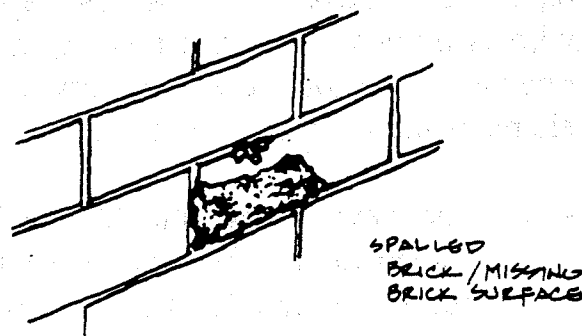


Fig. 2: Spalled/missing brick surface.

- The use of waterproof and water repellent coatings should be avoided. These coatings inevitably break down, often unevenly, which can allow water to penetrate masonry materials without the possibility of even evaporation. Materials are then made susceptible to damage caused by freeze/thaw cycles. Avoid covering masonry with tar or cement coatings.

Repointing

Among the most environmentally sensitive and damage-susceptible components of masonry building materials are those that comprise historic mortars. Repointing (commonly, but mistakenly, referred to as tuckpointing) is the process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar. It is of primary importance to determine, prior to any mortar replacement, the chemical components of the historic mortar. These must be matched in the replacement mortar in order to avoid further damage to historic building materials.

Indications of damage to historic mortar include disintegrating mortar, cracks in mortar joints, loose bricks, and dampness. The cause of the deterioration must first be determined and corrected in order to avoid repetition of the problem. Because repointing is a specialized skill, a mason who is trained in the treatment of historic building materials should be retained to perform the necessary work. The following are a few key elements involved in repointing:

- The new mortar should match the historic mortar in chemical composition. The new mortar should be softer than the brick itself and as soft or softer than the historic mortar. Mortar that is stronger or harder than the bricks will not allow for the expansion/contraction cycles of porous materials such as historic bricks. These materials absorb from the atmosphere the water that causes such cycles, and a lack of "give" in new materials will result in the water-retention-related brick damage known as "spalling." "Spalling" is the technical term for the systematic breakage that occurs first as cracking on the

face of the bricks. This cracking will continue until the layers of material comprising the bricks are fully compromised. Subsequent layers of brick material literally "pop" off the brick itself.

- Repoint only those areas requiring work, rather than an entire wall. Care should be taken to match the color of new materials, to that of existing historic materials. Other considerations include duplication of the historic mortar joint's profile, and the original texture of the mortar.
- Repoint only when the wall temperatures are between 40 degrees and 95 degrees Fahrenheit. This will prevent freezing or excessive evaporation of water in mortar.
- Repointing mortar for most historic brick buildings should ideally be made of two ingredients: lime and sand. Consultation of Preservation Brief #2: Repointing Mortar Joints in Historic Brick Buildings will assist in specifics related to repointing efforts/techniques.

Preferred

- If mortar is missing or loose, the joints should be cleaned out to a uniform depth of one inch, and repointed using a mortar mix that closely matches the composition, joint profile and color of the original. A high-lime content mortar should be used on soft historic bricks. No more than twenty percent of the lime should be substituted by white portland cement for workability.
- When removing mortar from joints, take care not to damage the brick edges. The use of hand tools is preferable to that of power tools.

Not Recommended

- Avoid using power grinders or other power tools to remove damaged or failed mortar. Errors in handling the machinery can irrevocably damage historic materials.

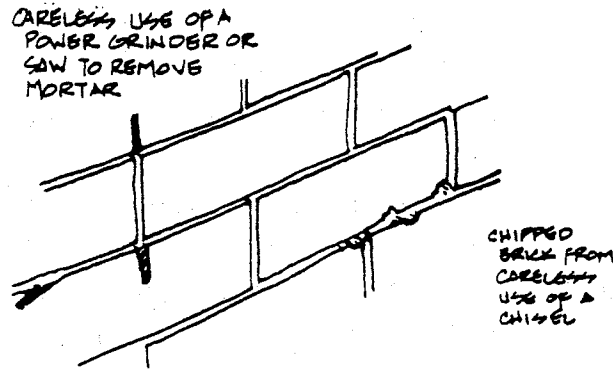


Fig. 3: Damaged brick from inappropriate mortar removal techniques.

Stucco

Few structures in the Midwest are constructed entirely of stucco, but many use stucco as a part of the exterior facing material. The extensive use of stucco in this manner in Pendleton's commercial district necessitates its singular categorical treatment in these rehabilitation guidelines. The stucco utilized as exterior facing material on several downtown structures must be defined, from a preservation perspective, as an obstruction of the historic character and features of those buildings. Although the original fenestration and details are in some cases visible through the outer coatings of stucco, the buildings have been nonetheless severely compromised, as has the collective character of adjacent structures and the district as a whole. Damage to the stucco coatings could allow the introduction of water to the historic structure to which they are applied. Such damage would necessitate the coatings' removal due to the threat they pose to the historic integrity of the building.

As is the case with other masonry building materials, water is the cause of most stucco failure. Other stucco problems may be the result of improper mixing of the mortar, poor installation, building settlement, accidental impact, and exposure to the weather. The water sources that cause problems are the same water sources that cause problems in stucco. Water-damaged

stucco usually bulges or falls away from the building because water causes the coats of stucco to delaminate, and the lath or lath-fasteners to fail.

After the source of the damage has been located and corrected, it must be determined what type of mortar was used to stucco the building. As a general rule, buildings stuccoed after 1900 are probably stuccoed with a portland cement composition. Buildings stuccoed prior to this period are likely to have a lime mortar stucco.

Stucco patching can be difficult process that will require the skills of a trained professional. Consult a contractor who has had experience with historic stucco applications.

Preferred

- The preferred option for the treatment of damaged stucco as it is utilized within the confines of the defined Pendleton historic district is its complete removal per the Secretary of the Interior's Standards for Rehabilitation. This removal could be effected through chemical or manual means; however, care should be taken to protect the underlying historic material.

Acceptable

- Repairing new stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color and texture.

Not Recommended

- Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.
- The further application of stucco over existing historic structural elements or building features.

Wood Siding

When considering the maintenance and rehabilitation of the wood siding that is so prevalent as an historic building material, retention of original elements is of paramount concern. Wood-sided, frame buildings are very common because wood was traditionally an abundant building material. Historic types of wood siding include clapboard, weatherboard, board and batten, and drop or novelty siding. Clapboard is plain beveled lap siding installed over wall sheathing. Weatherboard is a wide, sawn siding that is lapped like clapboard and laid parallel to the ground. Drop or novelty siding lies flat, not lapped, on wall studding and is usually found on garages and outbuildings rather than on residential structures.

Retain original exterior wood siding and trim materials through repair, cleaning, painting, and routine maintenance procedures. Preserve original architectural details and features that characterize the building exterior around and including windows, doors, porches, and eaves, or replace by using components of the same material when deteriorated beyond repair.

Preferred

- Unrestored wood siding may appear to be beyond repair but is usually in better condition than it appears to be. The preferred approach to wood siding is as follows:
 - Retain all of the sound original wood siding.
 - Repair and retain split boards by nailing and/or gluing with waterproof glue.
 - Leave concave or convex boards as they are unless there is a problem. If necessary, repair by carefully inserting flat screws in predrilled holes and gradually tighten.
 - Putty nail holes.
 - Rotten sections should be cut out using a saw, chisel, or knife. The new piece to be inserted must match the original in size, profile and dimensions. It may be a new wood board or a salvaged board of the same wood type or variety.
 - Missing boards should be replaced with new salvaged wood

boards to match the original.

- Siding should be primed and painted after being scraped of all loose paint and subsequently washed.
- Replacement of original siding is generally justified only by documented problems with the material's structural condition. Aesthetic reasons generally do not justify replacement. As a rule, the following are conditions which generally do justify replacement:
 - Badly rotten wood.
 - Boards with splits (especially multiple splits) that cannot reasonably be repaired.
 - Burned wood.
 - Missing wood.

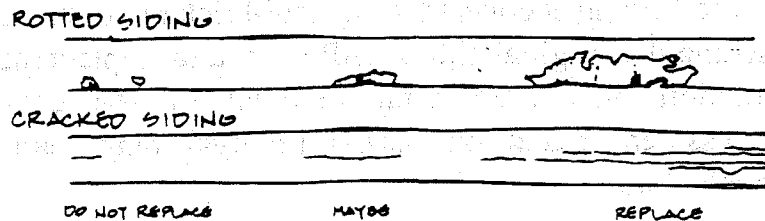


Fig. 4: Rotted and cracked siding.

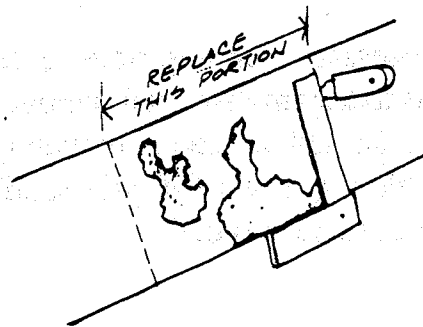


Fig. 5: Damaged area of wood siding showing portion needing replacement.

Not Recommended

- Avoid removing the original siding, if at all possible. It provides important physical evidence of a building's history and adds immeasurably to a building's historic character. The replacement of historic siding with new matching siding diminishes a building's historic character. As a rule, the following generally do not justify replacement:
 - To remove paint.
 - To avoid repairs.
 - To hide past or planned alterations.
 - To increase energy efficiency.
 - To restore the original appearance (to look "new").
- If wood siding is covered with insul-brick or another material, do not assume the original siding will need total replacement. Assess the situation only after total removal of the covering material. Assessment based on partial removal may lead to the wrong conclusion.
- If replacement of siding is justified (partial or total), avoid using any material other than real wood. Replacement material should match original in dimension, profile, size and finish. Hardboard, plywood, aluminum, vinyl or other synthetic materials do not look, feel, wear or age like the original and therefore should be avoided.
- It is neither necessary nor desirable to remove all old paint from wood. Methods to accomplish total removal of paint can be damaging to the siding and should be used only with great care. The use of high pressure water blasting (over 600 psi), sandblasting, rotary sanding or a blow torch should be avoided.

Synthetic Siding

Aluminum, vinyl, and other synthetic sidings are frequently considered as

options to maintaining a structure's original historic material. Generally these synthetic sidings are applied to those buildings in need of maintenance and repair in the name of improvement. It is often implied that the new siding will be a long-lasting, economic, energy-saving, maintenance-free alternative compared to the original wood, brick, or stone.

Contrary to popular belief, vinyl and aluminum will fade, weather, and eventually require regular painting to maintain their appearance. Furthermore, the Federal Trade Commission has determined that even when insulated aluminum is correctly installed there is little or no energy savings. When applied to historic buildings, synthetic sidings are inappropriate and actually no less expensive than other maintenance alternatives. Sidings are essentially used as a quick cosmetic cover-up. However, when concealed behind siding and uncorrected, minor problems can progress to the point where expensive, major repairs to the structure are necessary.

Aluminum and vinyl form a vapor barrier that prevents the normal passage of humidity from the inside of a building to the outside. Trapped between the interior wall and the siding, this water vapor condenses, encouraging rot to begin in the original wood. Further complications arise when runoff water from damaged or clogged guttering, poor flashing, or leaking roofs is channeled directly into the space behind the siding. Such excessive moisture allows rot to progress at an accelerated rate, causing damage to structural members and failure of interior wall finishes. Damage from insect infestation can also be allowed to proceed unchecked and unseen behind the synthetic siding.

Most historic buildings suffer a severe loss of character and architectural integrity when important design elements and ornamentation are hidden behind a layer of synthetic siding. a flat, monotone appearance results from the loss of texture, color, variation, projecting moldings, and trim work. Brick and stone surfaces may be irreparably damaged and wood siding split when furring strips that support the siding are nailed to the structure.

Roofs and Roof Elements

When considering the rehabilitation of historic roofs and roofing elements, it is, as is the case with other historic materials, most desirable to retain the original components and forms.

Preferred

- Original slate should be repaired rather than replaced. If replacement is necessary, new or imitation slate is preferred. Consider retention of good slates for installation on roof slopes visible to the street. If replacement of slate is not economically possible, use asphalt or fiberglass shingles in a pattern and color similar to the original slate.
- Preferred colors for asphalt or fiberglass roofs are medium to dark shades of grey and brown. Solid red or green roofs are appropriate on some early twentieth-century buildings.
- A flat roof that is not visible from the ground may be repaired or re-roofed with any material provided it remains obscured from view.
- Adding a slope to a problem flat roof may be considered if it is not visible from the ground or does not effect the character of the building.
- If a drip edge is used, it should be painted to match the surrounding wood.
- Gutters and downspouts should be painted to match the building body and/or trim color.
- Repair and retain built-in gutters or rebuild them in a similar configuration using alternative materials.
- Where exposed rafter ends were original, roof-mounted or half-round, hung gutters are preferred. Consider channeling water runoff on the ground rather than installing gutters when none originally 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 that contribute to the roof character should be repaired and retained. If no longer in use, they should be capped rather than removed.

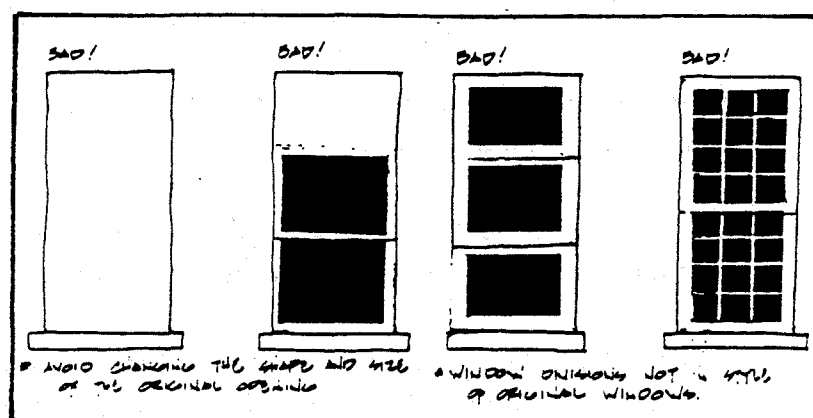
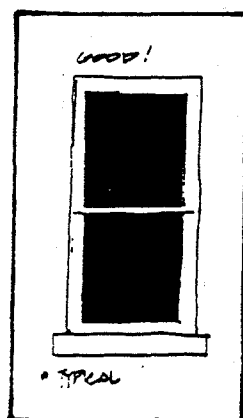
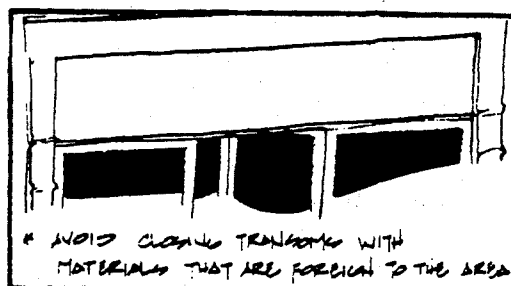
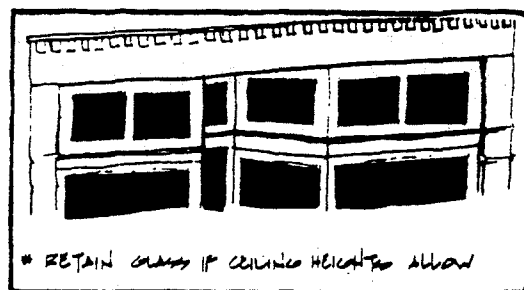
Not Recommended

- Avoid alterations of the roof slope and shape unless past inappropriate alterations are being reversed.
- Avoid white, light, or multi-colored shingles and rolled roofing.
- Avoid the addition of dormers on roof areas that are significant to the character of the building.
- Avoid covering exposed rafter ends with a gutter board and never cut or alter decorative rafter ends to accept a new gutter board.
- Avoid skylights on prominent roof slopes that affect the building character. Bubble-style skylights break the roof plane and should be avoided unless they cannot be seen from any street.
- Avoid placing mechanical equipment such as roof vents, new metal chimneys, solar panels, television antennae/ satellite dishes, or air conditioning units where they can be seen from the street or affect the character of the building.

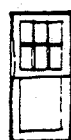
Windows

Besides providing light and ventilation, windows are visual elements vital to the architectural character and historic significance of a building. Windows are often linked to certain architectural styles, time periods, building practices, and craftsmanship. Materials, size, configuration, shape,

and detailing of windows all contribute to the appearance of a building. Window alignment, pattern, and spacing can also be important to the unification of the historic district.



ORIGINAL



INAPPROPRIATE REPLACEMENTS

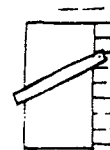
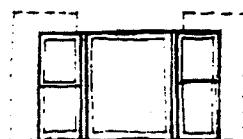
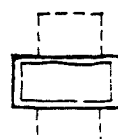


Fig. 6: Examples of "Preferred" and "Not Recommended" window treatments.

Display windows, transoms, and upper story windows add to the streetscape's rhythm and patterns. Even horizontal components such as lintels and sills tie a block of buildings together. Upper story windows can create an appearance of vitality and use, even if the upper floors are not being used.



Early to Mid 1800s

- SIMPLE CORNICE
- LINTELS OVER WINDOWS
- SMALL WINDOW PANES



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- WINDOW HOODS
- 2 OVER 2 WINDOWS



Late 1800s to Early 1900s

- CORBELLED BRICK CORNICE
- LARGE, ARCHED WINDOWS



Early 1900s to 1930s

- SIMPLE BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

Fig. 7: Typical upper facades.

Preferred

- The original materials and features of windows should be respected, repaired, and retained. This includes sashes, lintels, sills, shutters, decorative hoods, molding, hardware, muntins, mullions and decorative glass, etc.
- Original window trim should be preserved, repaired and retained.
- Existing windows should be repaired and retrofitted, instead of replaced, to attain energy efficiency. Some windows can be slightly altered to accept insulated glass.
- Storm windows should fit window openings exactly, using no spacers.

Wooden frame storm windows painted to match or accent the trim are historically preferable to metal units. They should be compatible with the window pattern, with no simulated muntins or decorative details, and should not obscure window trim. Interior storm windows should be used whenever possible.

- Missing elements such as window trim, shutters, and decorative details should not be replaced unless sufficient evidence of their previous existence can be documented. Historic photographs, remaining hinges, or hinge mortises are examples of evidence that can be found.

Acceptable

- Windows should only be replaced if necessary and should duplicate the originals in design, size, scale, material, color, texture, muntin placement and profile, when appropriate. Window replacement should only be considered when one of the following conditions exists and can be documented:
 - The existing windows are not original and not significant,
 - The condition of existing windows is so deteriorated that repair is not economically feasible.
- Metal storm windows are considered to be an appropriate alternative when they are painted, anodized, or coated in a color that complements the building's design and color scheme.
- Replacement of sections of window trim should only be undertaken if they are deteriorated beyond repair. Such sections should be replaced with materials compatible with the originals.
- If considering the addition of shutters where they were not previously present, they should be put on the inside of the windows.

Not Recommended

- New window openings or changes to existing openings, such as enclosure, relocation, reduction, or enlargements, that alter the scale and proportion of the building.
- Replacement of windows different in size, dimensions, shape design, pattern, and materials. Snap-in muntins, vinyl cladding, metal, and tinted glass are examples of inappropriate replacement materials for original wood windows.
- Introduction of elements such as shutters or decorative details for which there is no evidence that they previously existed on the building.

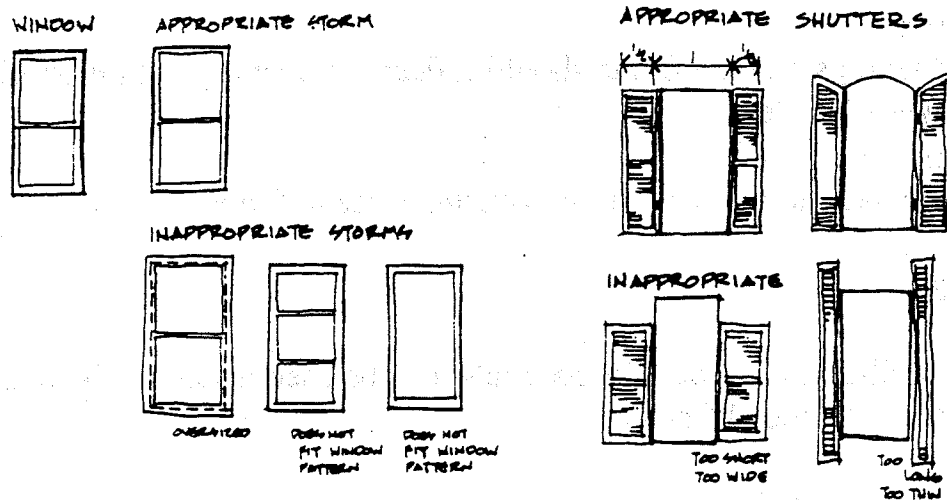


Fig. 8: Examples of "Preferred" and "Not Recommended" window treatments.

Awnings and Canopies

Awning- a sloped projection, historically framed with a cloth covering. They are directly attached to the facade or by post anchored to a sidewalk. Historic photographs show that awnings were present in the district and added rhythm to the streetscape.

Canopy- a flat projection anchored by cables or chains into a facade, cantilevered, or supported by posts anchored to a sidewalk

Appropriate use of awnings and canopies can enhance the appearance of a commercial area, provide additional area for signage, and shelter pedestrians, storefront windows, and displays from the elements.

Preferred

- Awning colors should complement the colors on the building and/or storefront.
- Awnings on storefronts should reflect the openings and proportions of the facade.
- Canvas should be used for covering a metal frame.

Acceptable

- Similar and compatible materials may be used in place of canvas for covering metal frames.

Not Recommended

- Awnings which conceal important architectural features.
- Aluminum, fixed metal, fiberglass, plastic or similar awnings that detract from the visual quality of the building and/or storefront.
- Awnings that are back-lit.

- Awnings whose shape detracts from the proportions and/or architectural style of the building.
- Awnings or canopies that are intrusive on the streetscape.

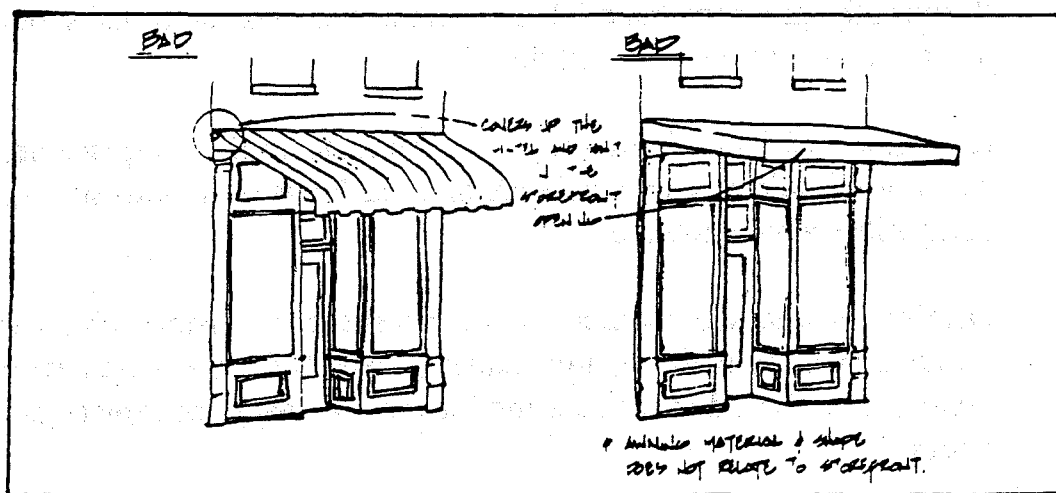
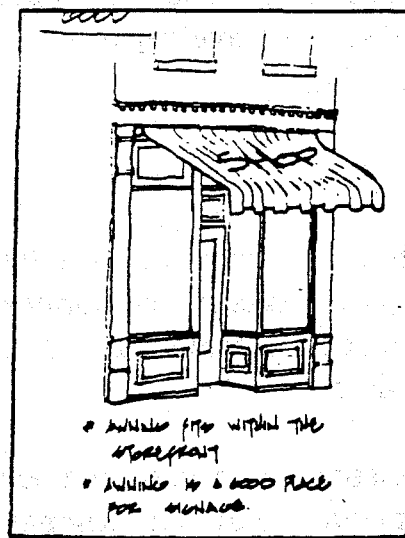


Fig. 9: Examples of "Preferred" and "Not Recommended" awning treatments.

Exterior Doors

An exterior door or entrance can be very important to the character of an historic building. In a commercial building, the door is an essential part of attracting customers into the store. Inappropriate changes to the door(s) or entrance (such as removal of original doors, relocation of entry, or changing the solid/void proportions) can have detrimental effect on the image and historic character of the building.

Preferred

- Original doors should be repaired and retained. When deteriorated beyond repair, replacements should duplicate the original in design, size, scale, material, color, texture, and muntin placement and profile, to the degree possible.
- Door trim and transom windows should be repaired or reinstalled, if there is sufficient evidence of their original existence.
- Wood is the preferred material for storm and screen doors, and should be painted to match or accent the trim.
- If original hardware is missing from an historic door, replacement hardware should be compatible historic hardware or unobtrusive and compatible new hardware.
- Original garage doors which are significant to the historic character of the garage should be repaired and retained. If the doors are beyond repair, they should serve as a model for the design of replacement doors.
- Replacement garage doors should be compatible with the design of the garage.

Acceptable

- Metal storm doors are considered an acceptable alternative when they

are painted, anodized, or coated in a color that will complement the building design and its color scheme. The metal doors must be fitted properly to the door opening, design as not to obscure primary door design, and there should be no decorative details or simulated muntins.

- Hardware on a new door should be simple, unobtrusive and compatible with the building's style.

Not Recommended

- Introducing new door openings or changes in existing openings such as elimination, enclosure, relocation, reduction, or enlargement that will alter the scale and proportion of the building.
- Installing door features of incompatible style or material such as vinyl or aluminum that requires total removal of existing units when original doors and hardware can be restored and reused.
- Sliding glass doors.
- Discarding original door hardware which could be repaired and retained.
- Residential style doors on commercial buildings.
- Door styles or detailing that create a false historical appearance and are inappropriate.

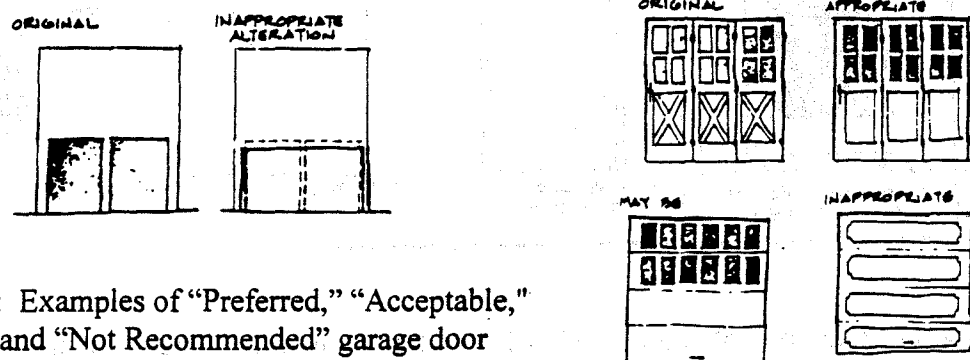


Fig. 10: Examples of "Preferred," "Acceptable," and "Not Recommended" garage door treatments.

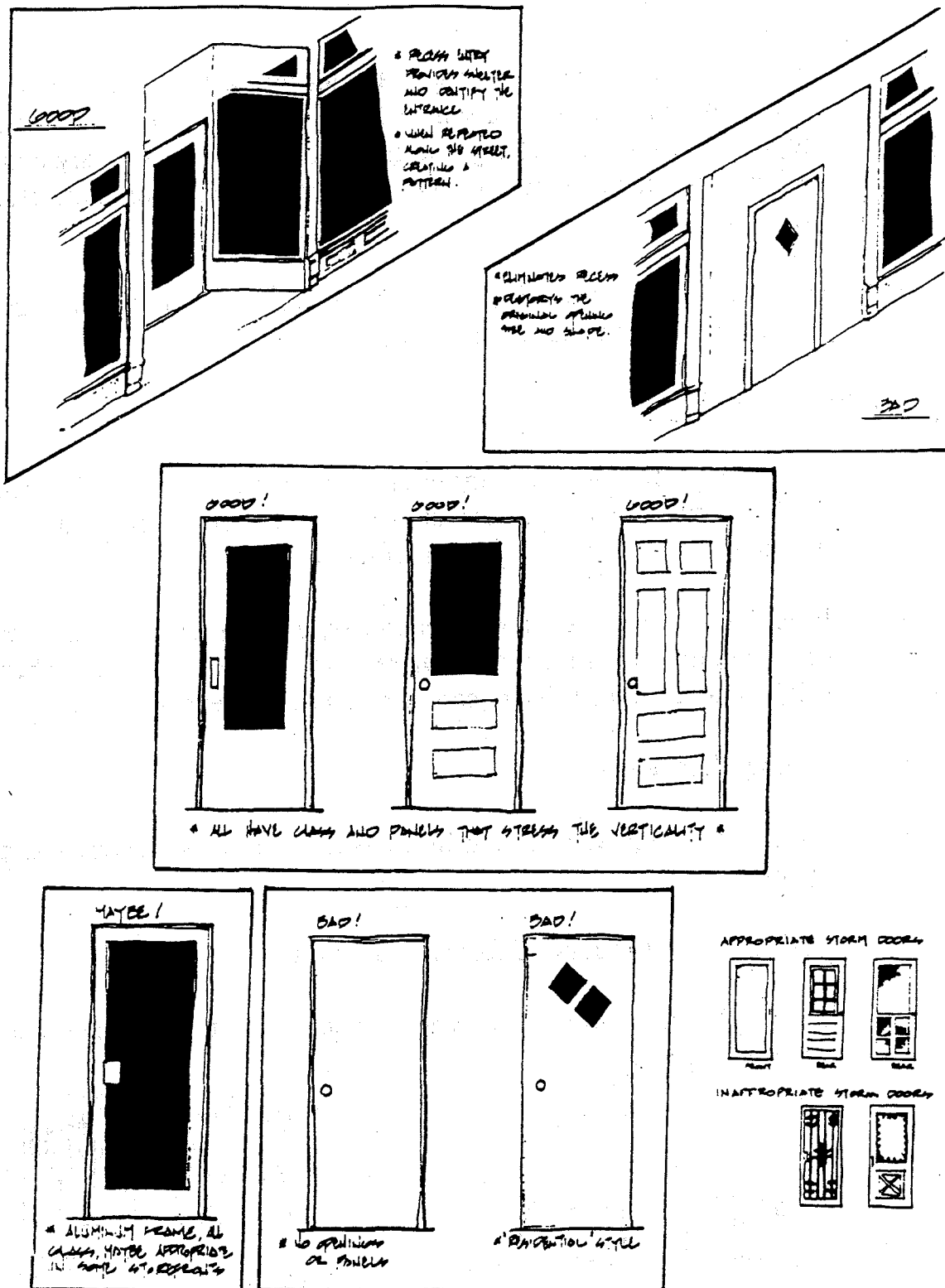


Fig. 11: Examples of "Preferred" and "Not Recommended" exterior door and entrance treatments.

Porches

Although rare in commercial districts, a porch and its detailing are significant elements of a building's character, and are also associated with a building's time period and architectural style. It is for these reasons that the removal or closing in of a porch could significantly diminish the character and proportion of a building and the historic texture of the district.

Preferred

- Maintain the structural and decorative elements which comprise the porch to avoid costly repair, replacement, or unsafe conditions.
- Repair and retain original porches and steps, including features such as handrails, balusters, columns, brackets, spindle work, tiles, and other decorative details.
- Rebuilding porches made necessary by their structural instability should reuse as much of the original decorative details as possible.
- If a porch or some of its details are missing, a new porch should be based on substantial evidence relating to the design, shape and details of the original porch. Replace missing details with elements that duplicate the originals in materials and design. The following sources may be checked for evidence:
 - Old photographs,
 - Historic Sanborn Fire Insurance maps,
 - Paint lines defining porch roof outlines,
 - Paint lines defining porch post design,
 - Remnants of the porch foundation,
 - Similar houses in the neighborhood (not always dependable),
 - Oral descriptions from previous owners (not always dependable).
- Repair and retain original porch floors.

Acceptable

- Replace deteriorated features with elements that duplicate the originals in material and design.
- When little or no evidence of the original porch is available, a new porch should be compatible with the typical porch form of the era and architectural style, while still being identifiable as a recent addition and not original to the building.
- Replacement of original porch floors where the original is badly deteriorated. Replacement materials should match the originals.

Not Recommended

- Alterations or removal of historic porches, steps, and details which define the character, style, construction, and historical development of porch or property.
- Replacement of original wood porch floors with concrete.
- Locating new porches where they were never present, especially on highly-visible facades.
- Introducing elements which represent different construction periods, methods, styles, or innovations as replacements or additions to porches, creating a false historical appearance that is not appropriate.
- The removal of porches not original to the building but which contribute to the character of the property, or have developed historical or architectural significance in their own right.

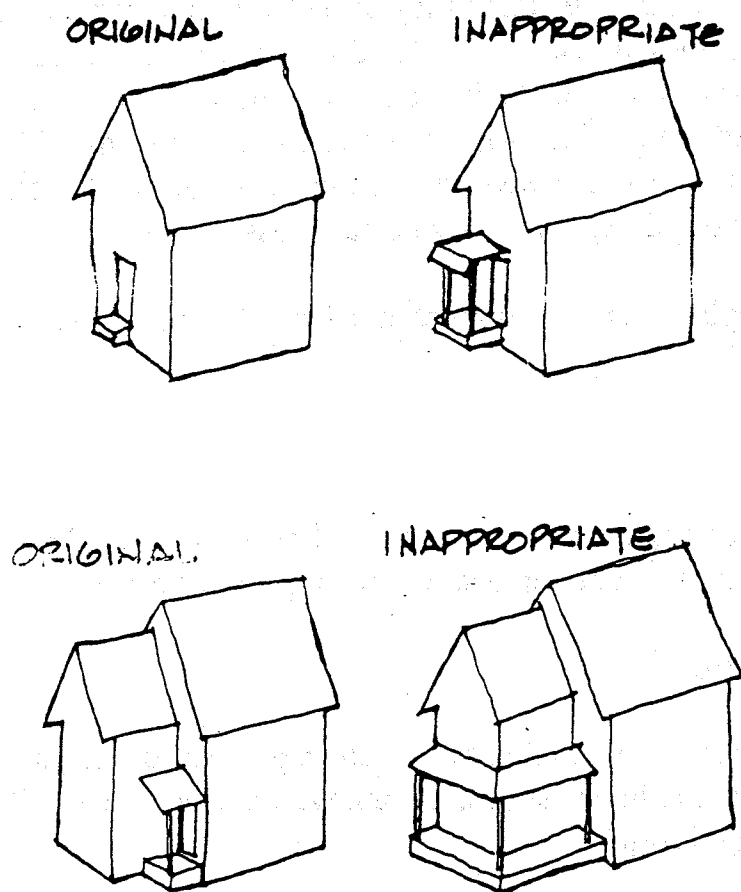


Fig. 12: Examples of "Not Recommended" porch treatments.

Trim & Ornamentation

Trim and ornamentation can be defining elements of an historic building. If added to or replaced with elements incompatible with the building design they can adversely affect the historic character of the building.

Preferred

- Repair and retain the original cornice, trim and decorative elements, even if worn or damaged.

- Missing decorative details may be added if there is sufficient evidence of their original existence. Evidence can be gathered from historic photographs, remnants that are left, paint lines where elements were removed, nail holes, old notches and cut-outs in the siding and trim. Although it is not always conclusive, observation of details on similar historic buildings may provide some assistance.
- New replacement materials should have the same characteristics as the originals.

Acceptable

- If trim or ornamentation is damaged beyond repair, or the material is unsound, it can be replaced with a replicated element.

Not Recommended

- Introduction of elements which represent different construction periods, methods, styles, or innovations not compatible with the building design.
- Fabrication of a false history by applying ornamentation that is foreign to the building and/or has no evidence of prior existence.
- Decorative elements should not be removed merely because they are not original to the building. They may have significance of their own, or may provide evidence of the evolution of the building.
- Trim and ornamentation should not be added to parts of a building on which they never existed. For example, door, window or porch trim was sometimes different and simpler on the sides or rear of the building than on the main facade.
- The covering up of original details.
- The removal or alteration of original decorative elements.

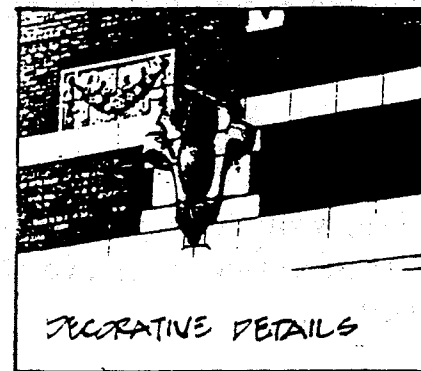
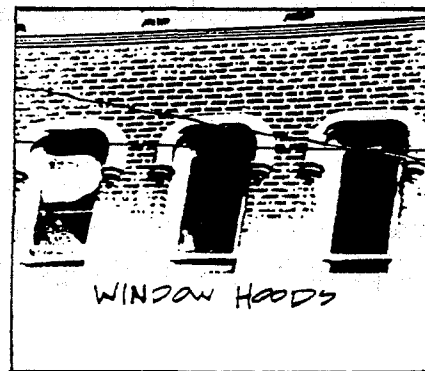
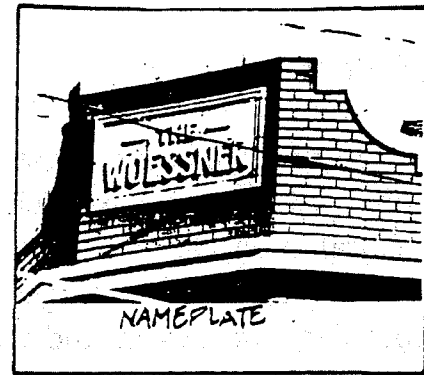
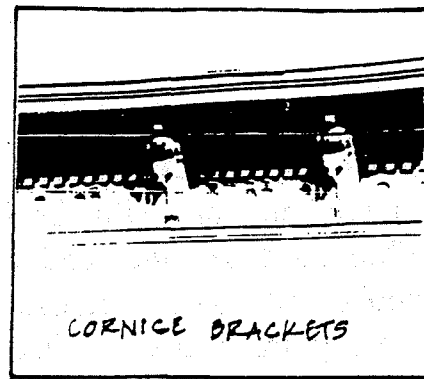


Fig. 13: Examples of building trim and ornamentation.

ORIGINAL
CHIMNEY



INAPPROPRIATE



GABLE

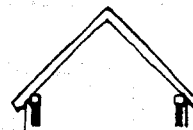
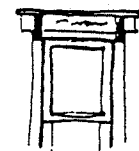


Fig. 14: Examples of "Not Recommended" treatments of trim and ornamentation.

WINDOW



Paint Colors

A new paint scheme is one of the most visible changes that can be made to a building. Color schemes which are compatible with the building's architectural style can enhance a building's appearance and value. As various building styles emerged, popularized color combinations were coordinated to complement and accent the design of the building. The true architectural character of the building will be respected by the selection of a paint scheme from the wide range of suitable colors available and the proper placement of the colors on the building.

Acceptable/Preferred

- Remove all loose paint and clean the surface before repainting. It is not necessary to remove all old paint if it is firmly affixed to the surface.
- Paint colors are basically a personal preference. They are reversible, have no permanent effect, and have usually undergone many changes over the lifetime of the building. There are two general approaches which are appropriate for choosing a color scheme.
 - Identify the original paint colors through research or paint analysis, and repaint with matching colors. Previous paint colors can be uncovered by scraping through the accumulated paint layers with a knife, analyzing the paint in the laboratory, or finding hidden areas which were never repainted.

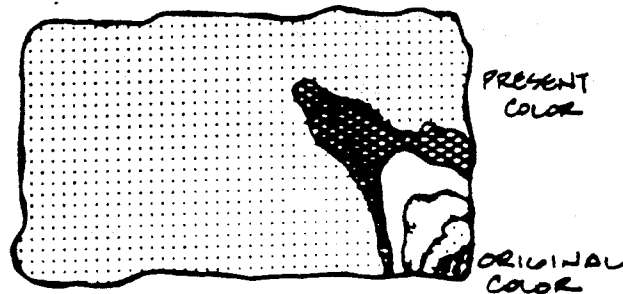


Fig. 15: Example of paint chip analysis.

- Repaint with colors commonly in use at the time the building was constructed.
- When variation in color is wanted but there is a danger of the color scheme becoming too busy, consider using different shades of the same color.

Not Recommended

- Selecting a monochromatic (single color) color scheme when the building originally had a vibrant, multiple and contrasting color scheme.
- Selecting a highly polychromatic (multiple colors) color scheme when the building was originally painted with simplicity and restraint.
- Painting a masonry building unless it was previously painted or it is necessary to protect the historic masonry from further deterioration.

Demolition

The character of Pendleton is defined by its historic buildings. Preserving them should be a paramount goal of all members of the community, as the demolition of historic buildings means the irretrievable loss of valuable community resources and a decrease in the character and uniqueness of the district. Smaller and less elaborate buildings are just as important in this respect as larger, more impressive buildings because they all contribute to the value and continuity of the neighborhood fabric. Demolition of all or part of a building should not be undertaken without careful planning, as adjacent or connected buildings might be structurally damaged or compromised. Before granting a demolition permit, the civic leadership should consider the following points:

- The potential effects, positive or negative, of the demolition on the integrity and character of the historic district.

- The state of deterioration or disrepair as well as the structural condition of the building.
- The balance between public interest, in terms of preserving the historic building and the integrity of the district, and the interest of the building owner, in terms of the use and utilization of the building and site.
- Possible alternatives to demolition.

Preferred

- Demolition may be considered as an option if a building's condition is such that it poses an immediate threat to the health and/or safety of citizens, and the building cannot be readily or economically stabilized to make possible a later rehabilitation effort. Severe fire damage is one instance where demolition may be necessary for reasons of public safety.

Acceptable

- Demolition may be considered as an option if a building cannot be economically repaired, rehabilitated, or adaptively re-used to accommodate a viable function. In such instances, there should be a plan in place to rebuild on the site, rather than leave the lot vacant for an extended or indefinite period of time. Any plans for a new building on the site should follow the design guidelines spelled out for new construction in the historic commercial district.

Not Recommended

- Demolition should not be considered as an option just because a building is aging, vacant, or in need of repair or maintenance. All buildings require routine maintenance, especially older structures. A regular program of routine maintenance can keep older buildings in working condition for many decades. Aging buildings have a character of their own that contributes to the overall sense of character

and identity of the community. To demolish one building is to diminish the character and value of the entire area. In the case of vacancies, feasibility studies can be performed to determine possible alternate uses for vacant buildings.

- Demolition should not be considered as an option if the building is of historic or architectural significance, or displays a quality of craftsmanship and materials that does not exist in other structures in the district.

Security

Security measures and devices are recognized as a necessary component of any building. They include all means used to keep buildings, their occupants, and contents safe from vandalism, theft, and intrusion. This includes such things as locks, safety bars, lights, and alarm systems.

Preferred

- Installing security devices that do not detract from the historic character of the building or the surrounding area, and are not immediately recognizable from the exterior of the building.

Acceptable

- Installing physical barriers on the interior of the building, when these are necessary to protect merchandise after business hours. Consider installing the rolling-type of grills that can be pulled down from overhead, or the accordion-type of grills that can be pulled out from the sides when needed.
- Installing fixed security bars on the inside of windows when they are necessary. Bars on basement windows generally have minimal visual impact, and are therefore acceptable. Bars on ground story windows may be acceptable if measures are taken to make them less noticeable, such as painting the bars a neutral color or installing curtains between

the bars and the window.

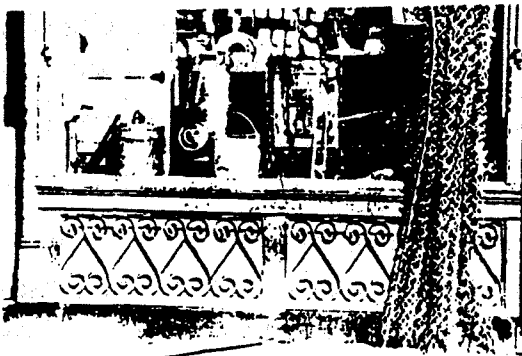
Not Recommended

- Closing up door and window openings with brick, wood construction, or glass block.
- Installing security bars on the exterior of the building.
- Replacing original doors with metal or other types of security doors that are not sympathetic to the historic character of the building.

SECURITY
DEVICE
OBSCURES
ORIGINAL
DOOR



Fig. 16: Inappropriate external security door.



SECURITY
DEVICES
SHOULD NOT
OBSCURE
STOREFRONT

Fig. 17: Inappropriate external security bars.

Handicapped Access

Addressing the needs of persons with physical limitations and handicaps is frequently difficult in historic buildings. Generally, handicapped access to older buildings cannot be accomplished without the destruction of some amount of historic fabric. However, access should be provided to the greatest extent feasible. Providing handicapped access often entails making alterations or additions to buildings that might not otherwise be considered appropriate, such as adding handrails, building ramps, and widening openings. In attempting to design appropriate measures for handicapped access to historic buildings, the following points should be considered:

Preferred

- Designing new elements that have as little visual impact as possible, and fit in with the historic character of the building if at all possible.
- Designing new elements in such a way that they are ultimately reversible or removable without harming the original historic fabric of the building, or in such a way that they harm the original fabric of the building to the least degree possible.

Acceptable

- Providing side or rear handicapped entrances if the design and significance of the front entrance are such that handicapped access cannot be accommodated at that location without destroying historic fabric or the originally intended design of the entrance.

Not Recommended

- Altering, removing, or otherwise damaging significant architectural details or historic fabric to accommodate handicapped access, unless there is no viable alternative.
- Implementing means of handicapped access without careful planning. In the case of historic or architecturally significant buildings, the areas

or features to be affected by providing handicapped access should be carefully documented by written and photographic means before construction begins.

Sidewalls

Commercial buildings in historic downtowns generally have very narrow street frontage, but are very deep. Most of the buildings in Pendleton's historic commercial district are of this type. In such buildings, the sidewalls are long and usually undecorated. Commercial buildings often share sidewalls, which are then referred to as party walls. Historically, sidewalls facing streets, intersections, and open lots lent themselves to painted advertisements for the businesses located in the buildings. Such painted ads were the precursors of the modern billboard. The faded remnants of many of these paintings can still be seen today. They greatly contribute to the historic character of the community and should be preserved as reminders of the town's commercial past. Instances where buildings at one time shared a party wall, but one of the building has been demolished, the outline of the former building is usually visible on the former party wall. Such evidence of the former structure should be retained as a reminder of what once stood on the site. Listed below are guidelines for the treatment of sidewalls in the historic commercial district.

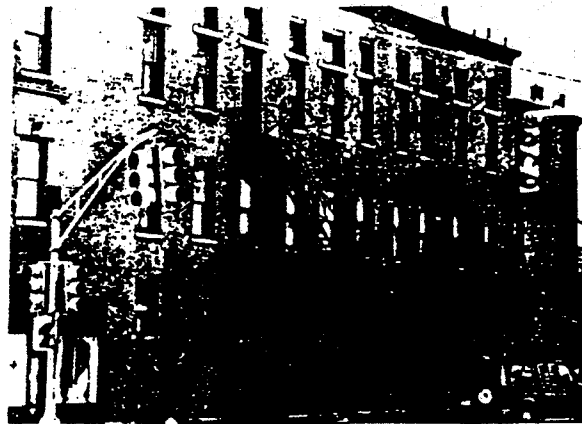


Fig. 18: Sidewall of a commercial building.

Preferred

- Restoring ornate or elaborately finished sidewalls in the same manner as front facades. (For more information, refer to the sections entitled **Storefronts** and **Upper Facades** in the **REHABILITATION GUIDELINES**.)
- Removing modern canopies or roof structures when these have been added to historic sidewalls as a means of protecting sidewalks.

Acceptable

- Creating new window and door openings in former party walls, provided that the new openings are of a design that is compatible with the historic character of the building.
- Adding painted business advertisements to sidewalls, provided that the design of such advertisements is compatible with the historic character of the building.

Not Recommended

- Locating billboards or other large-format signage on sidewalls.
- Painting logos and advertisements on sidewalls that are not compatible with the historic character of the building.
- Refinishing sidewalls or former party walls to appear as an originally finished, major facade.
- Removing evidence of old painted advertisements on sidewalls, or removing evidence of now-demolished buildings on former party walls.

Storefronts

The storefront zone of historic commercial buildings was the street-level focus of activity for the building, and originally served several purposes. Before the days of electricity, large plate glass windows and transoms were necessary because they allowed natural light to penetrate deep into the commercial space. These large windows also provided display and advertisement space for the merchandise being sold. In the nineteenth and early-twentieth century, sidewalks were bustling with pedestrians, and streets were filled with relatively slow-moving vehicular traffic. Storefront window displays and advertisements were ideal for capturing the attention of this street audience.

The typical late-nineteenth and early-twentieth century storefront had many standard features. The main entrance to the business was usually centered in the storefront and featured either a single- or double-door. The entrance was often recessed from the front plane of the facade of the building, which kept the door from accidentally opening into pedestrians on the sidewalk and also provided some shelter for the entrance. It was also fairly common for the entrance to be located at one side of the storefront. Frequently, a second door was located at one side, and opened onto a stairway that led to the second floor of the building. The windows usually ran the full width of the storefront, in order to maximize the display area and the amount of light let into the ground floor. These windows usually consisted of the largest panes of glass that could be economically produced at the time that the building was constructed. Below these windows were rectangular kickpanels of wood or sometimes pressed metal. Above the display windows were usually transoms. These often feature plate glass panels or small square pieces of Prism Glass, a type of glass tile specially designed to throw light deep into the interior of a building. Thin vertical structural members separated windows and doors, and defined the edges of the storefront. These members were usually cast iron, wood, or sometimes masonry. Above the transoms, an iron beam spanned the top of storefront, bearing the weight of the upper facade and resting on the vertical structural members. This basic storefront design remained relatively unchanged until the 1920's and 1930's.



Fig. 19: Typical late-nineteenth-century storefront elements.

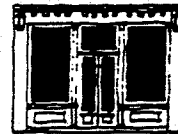
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| A. Lintel | E. Kickplate |
| B. Support Walls/Piers/Pilasters | F. Storefront Column |
| C. Display Window | G. Entrance Area |
| D. Transom Window | H. Sign |

Fig. 20: Typical storefront designs.



Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSOM WINDOWS
- RECESSED ENTRANCE



Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE

The storefront zone of a historic commercial building is usually the part of the building that has undergone the most alteration over time. As styles and tastes changed, storefronts were frequently redesigned to reflect these trends. Building owners often desired an up-to-date appearance for their storefronts in order to compete for the attention of pedestrian and vehicular traffic. In many instances, the original storefronts were simply covered over with new materials, such as aluminum, stainless steel, tinted and mirrored glass, glass block, and pigmented structural glass panels (frequently referred to by the brand names Carrera Glass and Vitrolite). These attempts to modernize the storefront were frequently not in harmony with the upper facade of the building. However, due to the passage of time, many of these storefront "updates" have now become historic themselves and are worthy of being retained for their historic value. Below are some guidelines for dealing with historic storefronts and later remodeling efforts.

Preferred

- Determine the degree of historical and architectural significance of the various parts of a remodeled storefront before beginning any rehabilitation or renovation projects.
- Retain and preserve storefronts that are not original to the building, but have become historically or architecturally significant in their own right, due to the passage of time.
- Maintain the original proportions, dimensions, elements, openings, and details when restoring, renovating, or reconstructing a storefront.
- Uncover historic storefront elements when these have been obscured by later remodelings that are of no architectural or historical significance.
- Reconstruct the original appearance of a storefront using historic evidence, such as written records, drawings, plans, and photographs.
- Provide routine maintenance on a regular schedule to ensure the adequate protection of materials, elements, and details, thus

minimizing the effects of weathering and deterioration.

Acceptable

- Reconstruct a conjectural historic appearance of a storefront if no evidence exists that documents the original appearance of the storefront. A conjectural appearance may be designed using simplified details and typical features commonly found in neighboring buildings of the same time period. The end result should be a generic, rather than a specific, storefront design. This activity is only acceptable when an exhaustive search has determined that no historic evidence exists that documents the original appearance of the building.
- Install new awnings and canopies that are of historic design and are compatible with the storefront and historic character of the area. The color, material, and design or pattern of the material should be reflective of the historic time period to which the storefront and building are being restored.

Not Recommended

- Avoid creating a new storefront of an architectural style that predates the building, or evokes a place that is out of character for the building and streetscape.
- Avoid introducing mechanical equipment, such as fans and air conditioners, into the storefront.
- Avoid creating a new storefront that deviates from the original setback of the building or adjacent buildings.
- Avoid designing a new storefront using those elements commonly found in modern commercial architecture, and which do not relate to other historic elements in the commercial district.
- Avoid creating a false historical appearance that is not based on

historical evidence or a carefully designed conjectural appearance. (Please refer to the preceding Acceptable section for information about the design of a conjectural historic appearance.)

Upper Facade

The upper facade of a commercial building is that part of the facade located above the storefront zone. It can be one or more stories, and can be constructed of brick, stone, terra cotta, wood, metal, or a combination of materials. The upper facade is usually divided into bays, which are vertical divisions of the exterior wall created by window openings and architectural details or features. Windows are often residentially scaled, as the upper stories of commercial buildings were frequently used for residential purposes. Depending on the style of the building, the upper facade can be sparsely or lavishly decorated with architectural details.

Typical late-nineteenth and early-twentieth century upper facade details include window hoods and sills, pilasters, keystones, friezes, corbels, brackets, and cornices. Window hoods are those features that top windows and can provide some shelter for the opening. They can range from elaborately designed round- or segmentally-arched projections to flat arches of vertical bricks. Pilasters may be round or rectangular in section, and usually run from the top to the bottom of the building. Keystones are centered over window openings and can be made of stone, brick, or terra cotta. Friezes are located just below the top of the facade, and may feature details in relief. Corbels and brackets are decorative elements that project from the frieze zone and visually support the overhanging cornice or roof eaves. These may be made of masonry, wood, or metal. The cornice is the very top element of the facade and serves two purposes. It visually crowns the building, and provides shelter to the facade by helping to keep rain off of the wall. Cornices are frequently made of masonry, brick, metal, or a combination of materials. Rehabilitation guidelines for upper facades of commercial buildings include those items already spelled out for storefronts where applicable.

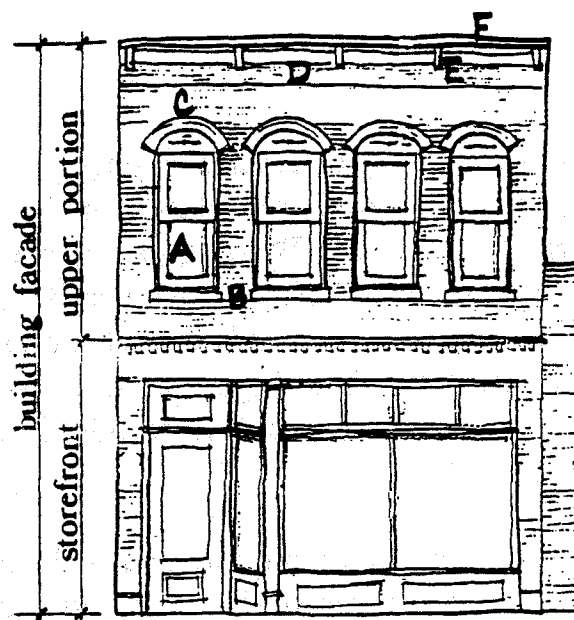


Fig. 21: Typical late-nineteenth-century upper facade elements.

- | | |
|----------------|---------------------------|
| A. Windows | D. Frieze |
| B. Sills | E. Corbel/Cornice Bracket |
| C. Window Hood | F. Cornice |

Fig. 22: Typical upper facade designs.



Early to Mid 1800s

- SIMPLE CORNICE
- LINTELS OVER WINDOWS
- SMALL WINDOW PANES



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- WINDOW HOODS
- 2 OVER 2 WINDOWS



Late 1800s to Early 1900s

- CORBELLED BRICK CORNICE
- LARGE, ARCHED WINDOWS



Early 1900s to 1930s

- SIMPLE BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

Preferred

- Retain and repair existing original elements and details whenever possible. Repair is preferred to replacement because the original historic material is preserved. Worn or damaged elements can often be repaired or rehabilitated more cost-efficiently than replicating the original element. Imperfections and the visible effects of time, called "patina," contribute to the building's character. A building that has been rehabilitated should still appear to be an old building, not a new replica of an old building.
- Provide routine maintenance on a regular schedule to ensure the adequate protection of materials, elements, and details, thus minimizing the effects of weathering and deterioration.

Acceptable

- When a facade element or detail is missing or has deteriorated beyond repair, it should be replaced with a new element that matches the original in design, size, color, texture, detail, and materials. The replacement of historic features or materials needs to be documented by written, physical, or pictorial means.

Not Recommended

- Avoid creating a false historical appearance that is not based on historical evidence or a carefully designed conjectural appearance. (Please refer to the preceeding Acceptable section for information about the design of a conjectural historic appearance.)
- Avoid creating a new facade, or changing its historical appearance, by introducing or adding decorative elements that are not original to the building.
- Avoid installing or otherwise introducing mechanical equipment, such as fans and air conditioners, into the facade.

- Avoid removing decorative elements simply because they are not original to the building. Such elements may have architectural or historical significance of their own, or may be important evidence of the evolution of the building.
- Avoid covering up or otherwise obscuring original elements or details.

NEW CONSTRUCTION GUIDELINES

Not only does the Town of Pendleton need to address issues dealing directly with its historic commercial buildings and their maintenance and rehabilitation, but also with new construction that impacts the existing historic core.

The purpose of new construction guidelines is to present thirteen critical design issues and relate them directly to potential new development in Pendleton's historic commercial district. The historic commercial district is bordered by Main Street to the west, Broadway to the east, Water Street to the north, and Elm Street to the south. The main concentration is the "L Formation" running along State Street from Main to Pendleton Avenue, and the two blocks north of State on Pendleton Avenue. (See Figure.)

New construction guidelines are meant to suggest concepts, alternatives and approaches which will result in design solutions that respect the characteristics of the historic fabric. In no way should the guidelines be interpreted as a restriction of creativity. Please view the guidelines as a framework or set of parameters on which to base historically sympathetic quality oriented design.

Contemporary construction should reflect the era in which it is designed and built. Modern buildings should harmonize with, but be clearly distinguishable from the historic structures that surround them. Quality contemporary design will allow the continuity of time to be observed in the built environment, and will certainly add to the architectural variety of the town.

The thirteen new construction design issues include:

- Context,
- Setbacks,
- Orientation,
- Spacing,
- Building Height,
- Outline,

- Mass,
- Style and Design,
- Fenestration,
- Foundation,
- Entry,
- Materials,
- Additions and Accessory Buildings.

Context

New construction guidelines serve as a tool in designing buildings which interact sympathetically with the existing historic context of the community. Guidelines produce new construction that blends with the existing fabric, yet are not an attempt at historicizing or mimicking the historic surrounding facades.

Every site for new construction will possess a unique context that must be respected. Often new construction is contiguous with historic buildings on both sides, literally sandwiched between historic structures. Context can also be the area immediately surrounding the construction site, such as fields or farmsteads in rural and suburban situations. Regardless of the context and the building density, the existing landscape must be observed prior to design of new structures.

Three locations have been identified as potential sites for new construction within Pendleton's historic commercial district. These include:

- **Site 1**-The small ten foot wide area between Pendleton Town Hall, 119 State Street and First Indiana Bank.
- **Site 2**-The fifty foot wide area immediately east of the bank that now serves as a small parking lot and a bank drive through.
- **Site 3**-The large one block area at the corner of Pendleton Avenue and State Street. This expansive area is currently a parking lot and kiosk drive though for the bank.

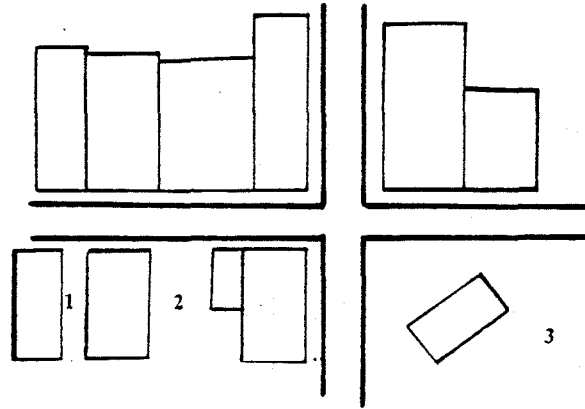


Fig. 23: Sites identified for potential new development.

Site 1 can be defined as a “Developed Site,” or a site upon which an historic primary structure exists. New construction in this case usually involves an addition to the historic building. New construction in this situation must use the existing historic structure as its most important context upon which to base the contemporary design. The addition should not overpower the historic facility, but should provide a tasteful continuation of the aesthetics already established.

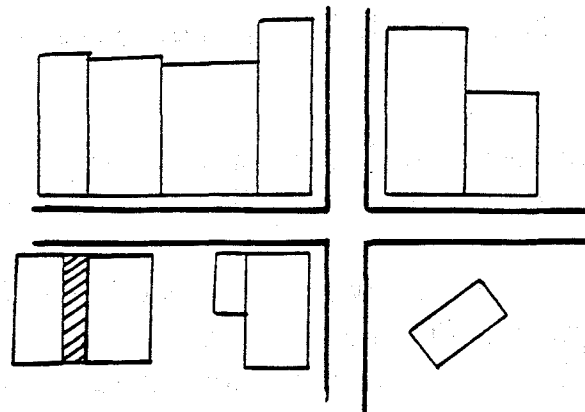
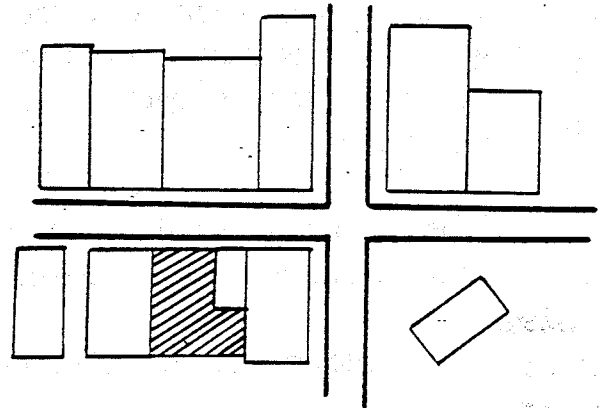


Fig. 24: Developed site, an addition to an existing building. Existing building is used in determining primary design of the addition.

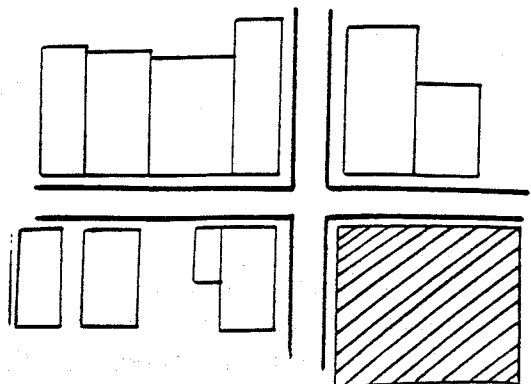
Site 2 can be defined as an "Isolated Site," or a single vacant lot, or possibly two small commercial lots combined, which exist within a heavily developed context. In this situation, there are few (if any) other missing buildings. This type of site can be described as a missing tooth. The existing buildings immediately adjacent and those in the same block or general vicinity form the context upon which to base the new design. In this situation, however, the Isolated Site is a self-contained building and not an addition as with a Developed Site.

Fig. 25: Isolated site, new building on single lot. Existing buildings surrounding the site are used in determining the design of new construction.



Site 3 can be defined as an "Expansive Site" which consists of half a block or more of vacant land which has been cleared by demolition or disaster. The Expansive Site was once a part of the historic core. The context of adjacent buildings is most likely non-existent. In this case, the entire surrounding area provides the basis for redevelopment.

Fig. 26: Expansive site, a half block or more of vacant land. Existing buildings throughout the area are used in determining the design of new buildings.



Setback

Setback is the distance a building is setback from the street. In Pendleton's historic commercial district this distance is roughly 10 feet on both sides of the State Street and Pendleton Avenue.

Preferred/Acceptable

- A new building setback should relate to the setback pattern of the existing block context rather than the setbacks of building footprints which no longer exist. In some cases a variance may be required to use the historic setbacks in lieu of modern zoning/development requirements.
- When setbacks are uniform, as in Pendleton, new construction must conform and preserve the established "building wall" or "curtain".
- Corner sites must reflect the context from both streets.

Not Recommended

- New construction that breaks the historic "building wall" or "curtain" by either being too close to the street or too far removed. In Pendleton this is any deviation from the 10 feet historic setback.

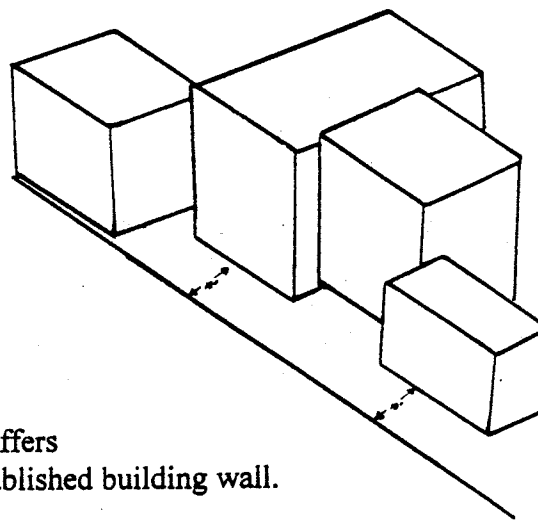


Fig. 27: Pendleton's standard historic commercial setback is 10 feet. New construction that differs from this standard breaks the established building wall.

Orientation

Orientation is the visually perceived direction of the facades of a building.

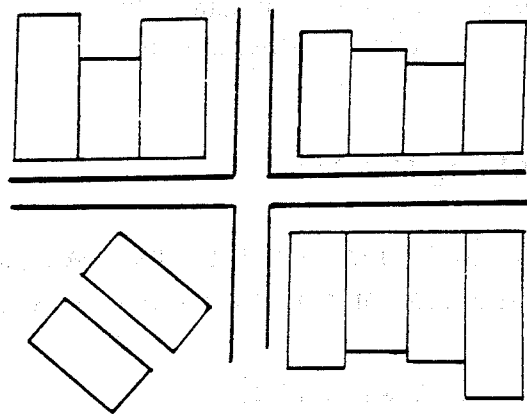
Preferred/Acceptable

- New structures must relate to the street in the established historic orientation.

Not Recommended

- Avoid designing buildings at angles to the street which did not historically exist, or are not characteristic to the commercial district context.
- Avoid designing buildings or groups of buildings which turn away from the street and give the appearance that the street facade is not the main/front facade. This also removes pedestrian traffic from the streetscape which can be detrimental to sustaining economic development in the historic business district.

Fig. 28: Preferred, using the historic format.



Not recommended, placing buildings at angles against the historic format.

Spacing

Spacing is the distance between contiguous buildings along a blockface.

Preferred/Acceptable

- New construction should maintain the character of spacing historically found in a block. In Pendleton's historic commercial district, the structures are contiguous along State Street where new construction is most likely to take place. Therefore, new structures should connect directly to the historic structures whenever possible.

Not Recommended

- The creation of large open spaces or "missing teeth" should be avoided. New construction that creates these voids destroys the traditional pattern and rhythm of the street.

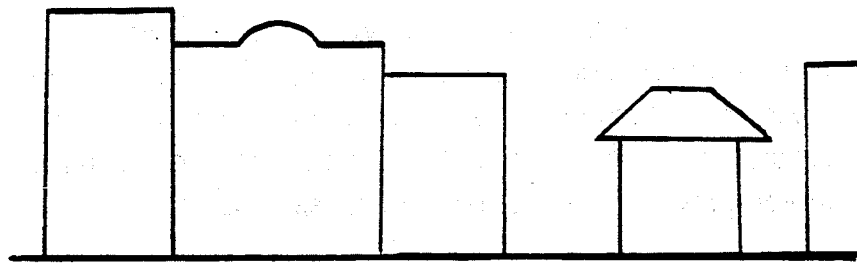


Fig. 29: Preferred, maintaining the contiguous building wall.

Not recommended, the creation of large open spaces.

Building Heights

Building height is the height of a structure and the various architecturally segmented components as measures from the ground.

Preferred/Acceptable

- The height of new construction should fall within the range established by the highest and the lowest contiguous structures. In Pendleton this range is between one and four stories.

- For expansive sites, where there are few if any contiguous buildings, the surrounding area will form the basis of the height range. If a structure of considerably greater height is needed, one might consider a tier or stepped design which would allow the historical street level context to be maintained.
- Cornice height can be as architecturally important as overall building height. In Pendleton many of the historic commercial structures possess strong corbel tables or cornices. If new construction is contiguous with uniform cornice lines, conformity should be maintained.
- New construction on corner lots should taken into account the building heights of adjacent blocks.
- Foundation and floor or story line heights should be consistent with contiguous buildings.

Not Recommended

- Avoid any new construction that is either too minuscule or over-scale contextually.

Outline

Outline is the silhouette of a building as seen from the street.

Preferred/Acceptable

- The basic outline of a building should reflect building outlines typical of the surrounding historic context.
- Outline of new construction should reflect the directional expression of the existing historic structures. If vertical directionality has been established, this should be maintained. In Pendleton's commercial district both vertical and horizontal directionality exist. The structures

either contiguous with or in close proximity will offer suggestions as the most sympathetic directionality.

Not Recommended

- Roof shapes which create historically uncharacteristic shapes, slopes and patterns.

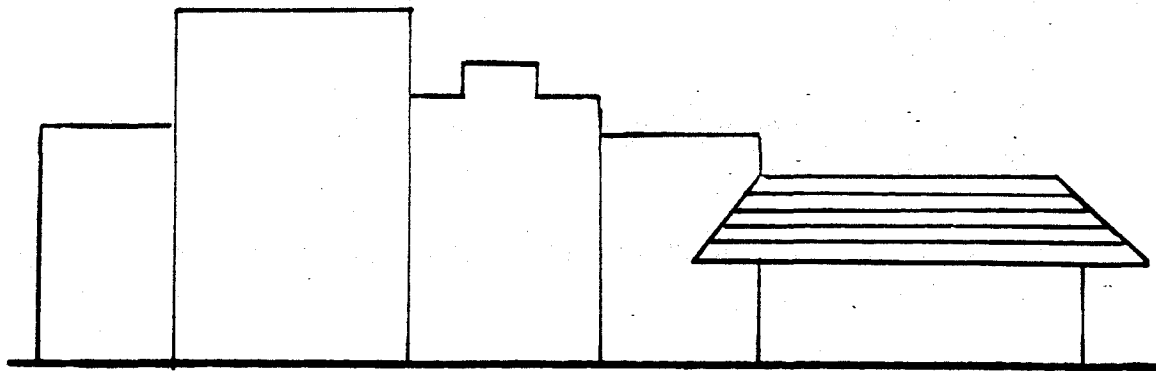


Fig. 30: Preferred, new construction outlines should reflect historic outlines.

Not recommended, historically uncharacteristic roof shapes, slopes and patterns.

Mass

Simply stated, mass refers to the three dimensional outline of a building. With regard to Pendleton's commercial district, the outline of the building's primary facade is the most important to the concept of massing. In this commercial area several buildings that are attached to each other may be interpreted as one mass. Thus if there is any space separating buildings or groups of buildings, new construction in these voids will modify and reflect the existing mass.

Preferred/Acceptable

- The total mass of a new building should be compatible with surrounding buildings.
- The massing of the various parts of a new building should be characteristic of surrounding buildings.
- If the context suggests a building with a large mass but the desire is for a smaller space, consider more than one unit as a means to increase the size of the building.
- A larger than typical mass might be appropriate if it is broken into elements which are visually compatible with the mass of the surrounding buildings.

Not Recommended

- Avoid the construction of a building that exceeds either the height or width of the largest buildings in the commercial area.

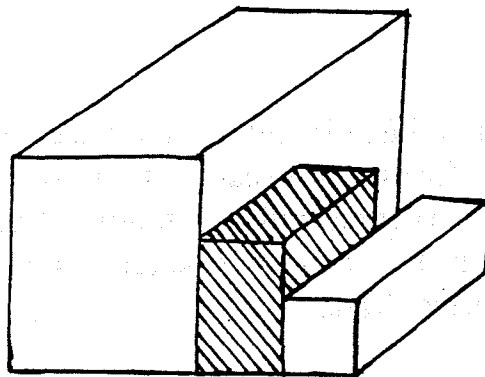


Fig. 31: Preferred mass--between largest and smallest masses.

Style and Design

Style and design represent the creative and aesthetic expression of the designer. Pendleton's commercial area is defined by many styles and

designs. Many buildings are simply treated as Nineteenth or Twentieth Century Functional designs. Other styles present in this commercial area include Romanesque Revival, Italianate, and Greek Revival. The majority of the historic structures in this area were constructed around the turn of the century. There are also many modern commercial buildings in Pendleton's Commercial district.

Preferred/Acceptable

- No specific styles are recommended. Creativity and original designs are encouraged. A wide range of styles is possible, from modern to revivals, from simple to decorated.
- Surrounding buildings should be studied for their characteristic design elements. The relationship of those elements to the character of the area should then be assessed. Significant elements define compatibility. Look for characteristic ways in which buildings are roofed, entered, and set on foundations. Look for character defining elements such as parapets, cornices, window hoods, windows, storefronts, and doors.

Not Recommended

- Avoid the imitation of historic styles. A district is historic because of actual historic buildings, not because it has been made to "look" historic. New construction will eventually be seen as part of the district's evolving history and must be read as a product of its own time, not as a historical fraud.
- Avoid the adoption of, or borrowing from styles, motifs or details of a period earlier than that of the historic district or which are more typical of other areas or cities.

Fenestration

Fenestration is the arrangement, proportions, and design of windows, doors, and openings. With regard to Pendleton's commercial district the historic windows should be examined rather than the more contemporary windows that have replaced them. The historic and contemporary storefronts approximately have the same solid to void ratio.

Preferred/Acceptable

- Creative expression with fenestration is not precluded provided the result does not conflict with or draw attention from surrounding buildings.
- Windows and doors should be arranged on the building so as not to conflict with the basic historic fenestration pattern in the area.
- The basic proportion of glass to solid which is found on surrounding unaltered historic buildings should be reflected in new construction.
- Windows should be similar to those that were historically associated with the surrounding buildings.

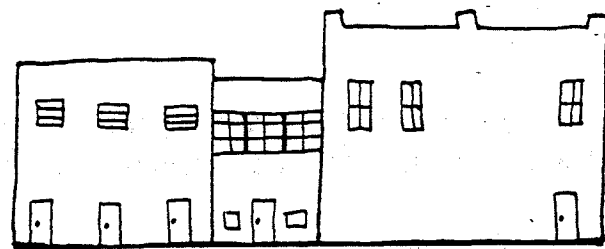
Not Recommended

- Avoid window openings which conflict with the proportions and directionality of those typically found on surrounding historic buildings.
- Avoid window sash configurations which conflict with those on surrounding historic buildings.



Fig. 32: Preferred fenestration according to historic pattern.

Fig. 33: Examples of not recommended treatments:



Proportion of
solid to void

Directionality

Proportion
and rhythm

Foundation

All buildings sit on a foundation. The way in which this is visually expressed is a design feature which can affect compatibility. Not all foundations are exposed. The height, material, and styling of the surrounding historic foundations should be examined. In most instances, the buildings in Pendleton's commercial district do not have exposed foundations. None of the buildings are on raised foundations and only a few have a step up to the entrance.

Preferred/Acceptable

- New construction should reflect the prevailing sense of foundation height, material, and style on contiguous historic buildings.

- With regard to Pendleton's commercial area, all doors should be at grade level.

Not Recommended

- Avoid high walk-ups if surrounding buildings are not raised.

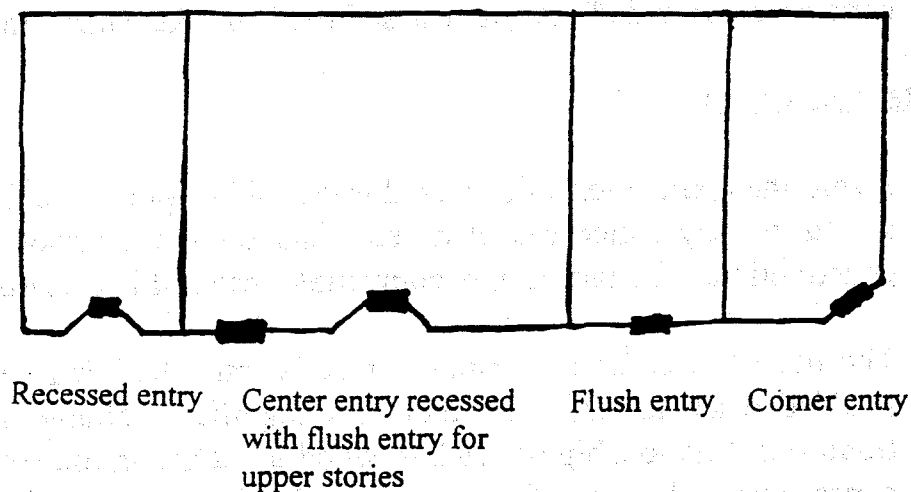
Entry

The entry is the actual and visually perceived approach and entrance to a building. The buildings in Pendleton's commercial district typically each have one entrance on their main facade. The larger buildings may have more than one primary entrance on their facade. In some cases these entrances do not lead to publicly accessible areas and thus are locked.

Preferred/Acceptable

- Entrances may characteristically be formal or friendly, recessed or flush, grand or commonplace, narrow or wide. New buildings should reflect a similar sense of entry which is expressed by surrounding historic buildings.

Fig. 34: Overview of preferred entry positions:



Not Recommended

- Avoid entrances which are hidden, obscured, ambiguous, or missing.
- Avoid designing approaches to buildings which are uncharacteristic within the site's context.

Materials

Materials are defined by the visual, structural, and performance characteristics of the elements visible on a building exterior. Where historic materials have been obscured by contemporary substances, it is important to keep in mind how the commercial district appeared historically. There is a wide variety of historic materials in Pendleton's commercial area.

Preferred/Acceptable

- The dimensions, textures and patterns of building materials should not conflict with those found on historic buildings in the area. This can often be accomplished with some flexibility since building materials, if used within basic guidelines, have less impact on visual compatibility than larger scale visual elements.
- Natural materials are encouraged although modern materials may be considered provided they appear and perform like natural materials.

Not Recommended

- Avoid the application of salvaged brick, old clapboard siding, barn siding or any other recycled materials on the exterior of new construction. The use of new compatible material is preferable.
- The use of brick as the primary material on a building should be avoided when its use will result in a significant alteration of the traditional relationship of brick to wood buildings in the area. New construction should reflect the historic distribution of building

materials.

Additions

When designing a new addition to a historic building, the context to which the designer must relate is usually very narrowly defined by the existing buildings on the site. For the most part, the guidelines pertaining to new construction of primary structures are applicable to additions. The following guidelines, however, are specific to additions and are particularly important when undertaking such a project. With respect to Pendleton's commercial district, most additions would be limited to the rear of the buildings. Since this area is less visible and possibly an addition as well, these guidelines are more flexible.

Preferred/Acceptable

- Additions should be located away from the front facade and at the rear.
- The scale, height, size, and mass should relate to the existing building and not over power it. The mass and form of the original building should be discernable, even after an addition has been constructed.
- Additions should be discernable as a product of their own time.

Not Recommended

- Do not obscure significant architectural detailing with new additions.
- Avoid altering the roof line of a historic building in a manner which affects its character.
- Avoid additions which look as though they were a part of the original building. Additions should be differentiated from the original building.

- Avoid additions near the front facade and at the side.
- Avoid imitating historic styles and details although they may be adapted and reflected.
- Avoid blocking the light to adjacent buildings.

Fig. 35: Location of building additions:

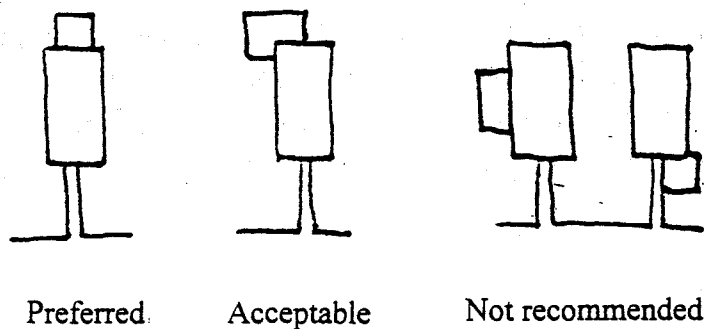
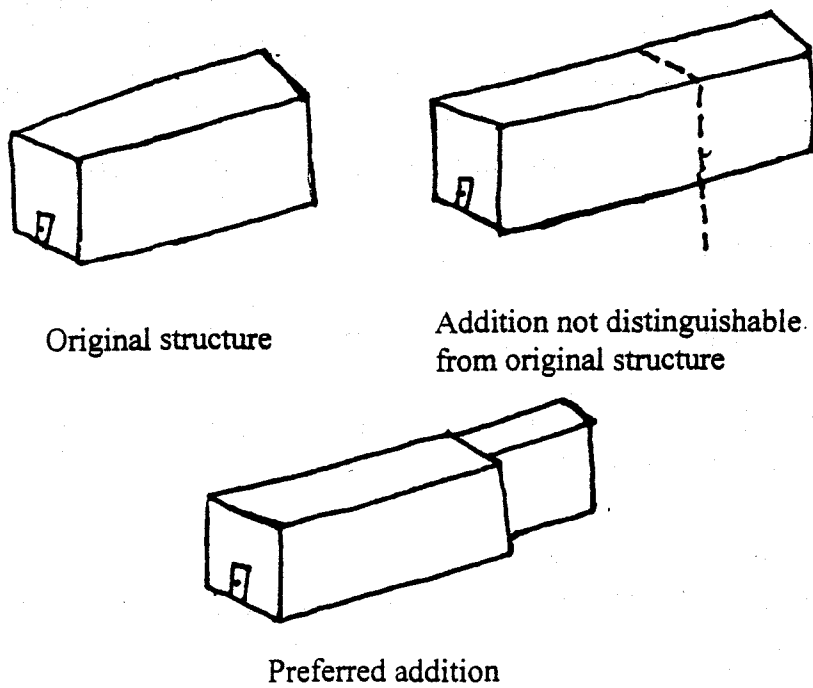


Fig. 36: Examples of additions to rear of building:



STREETSCAPE

In order to make a sidewalk a popular attraction for pedestrians, a uniform set of streetscape elements is ideal. The streetscape elements described here include benches, lighting, trash cans, plantings, awnings, vending units, sidewalks, sidewalk displays and vendors, and buffer zones. All of these elements, when combined, provide a unified sense of place for an area. This unified "theme" is currently lacking in downtown Pendleton. While many individual efforts to make Pendleton more attractive exist, these efforts are not coordinated with one another. These varied efforts, in conjunction with a diversity of architectural and construction styles, leave pedestrians with mixed impressions of what the image of Pendleton really is. Pendleton should develop and project a positive image of the downtown. In order to do this, a unified streetscape is recommended.

When dealing with streetscape elements it is important to coordinate the individual parts in order to convey a unified theme. Like decorating a room in a house, the "street furniture" should be similar in style, color, materials, and scale. This is especially important for elements such as benches, trash cans, and lighting. These elements can be easily coordinated to present an image throughout the entire downtown. All of the elements combined can help define the edges of the downtown as well as leave a positive lasting impression in the minds of both visitors and local residents.

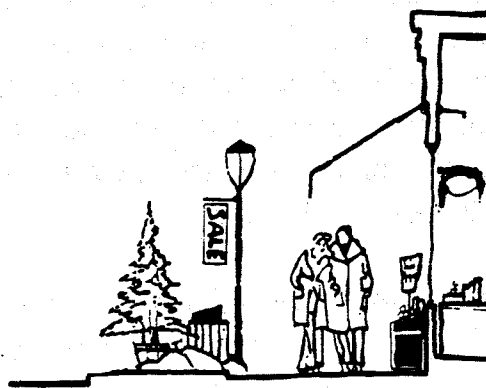


Fig. 37: Proposed scale of street scape showing possible lighting, trash receptacles, street-display and awning.

Sidewalks

Over time, the townscapes of the nineteenth century have been complicated by changes in technologies, architectural styles, and higher speed transportation. In many cases these alterations have had a negative impact on the quality of the existing townscape. In an effort to improve one aspect of the townscape --the condition of the sidewalk surface-- a single, unified surface is recommended as the standard sidewalk. If initiated, ALL new sidewalks and sidewalk repairs in the downtown must meet this standard. Pendleton does not currently have deteriorated sidewalks, but many types of sidewalk materials have been used. In order to unify these surfaces and to set standards to be followed into the future, the following recommendations have been made.

A new standard is recommended that will delineate certain streets' importance and degree of use. For example, primary streets like State Street and Pendleton Avenue can incorporate a decorative brick border at the street edge of the sidewalk with brick handicap accessible corner-ramps. It is recommended that the base sidewalk material be a standard grey concrete mass. Secondary streets like Main or Broadway could include the brick edging with regular concrete handicap accessible corner-ramps and the standard dark grey concrete mass.

Crosswalks should also reflect this new design standard. Currently, crosswalks are marked by faded and worn painted stripes. To better delineate the pedestrian crossing, brick can be inset into the street surface to fit the standard crossing widths. This delineation of the crossing space allows the pedestrian to easily interpret the path they should take. The contrasting materials (red brick against asphalt) will also allow motorists to more easily interpret where their vehicles should stop.

Utilizing brick accents in the sidewalks and crosswalk of downtown Pendleton, Indiana will help unify the area. The color of the brick will also create a beautiful contrast to the grey sidewalks and stucco covered buildings currently found in the downtown area. Improving this aspect of the streetscape will help to convey to visitors and residents alike that Pendleton is proud and attractive, further promoting a positive image.

Some of the cost of this work could be offset by the creation of a memory brick sale. Many localities have successfully initiated brick paving campaign using this fund raising activity. For a cost of twenty-five dollars, a single brick will be embossed with a persons name and will then be permanently placed in the sidewalk. These bricks should not be used for crosswalks because this area should allow people to cross the street swiftly and safely. Brick reading pedestrians would hamper this movement and endanger that themselves.

To allow these design standards to be initiated a system of permits must be developed to reflect any standardization in the sidewalk system. As with any newly instated regulations many questions will be raised by property owners about sidewalks. The bureau in charge of sidewalk regulations should be ready for a plethora of questions from the public, including the following:

- Sidewalk repair. Who's responsible for repairing sidewalks? This could be the responsibility of the fronting property owner or the town.
- To Whom and where do you apply for a Sidewalk Repair Permit?
- If decorative entrances are allowed to protrude onto the sidewalk then special sidewalk permits may be required. What are the rules regulating this and where do you get the permit?

Streetlights

Streetlights are important to pedestrians everywhere. They provide a sense of security and comfort to pedestrians and make the downtown a more attractive place for nighttime visitors. Streetlights can become an important part of Pendleton's downtown image by coordinating with other streetscape elements such as benches and trash cans. They can also contribute to the image by providing additional character; decorative elements such as hanging plants, flags, and banners can be attached to the lights for special events or seasons.

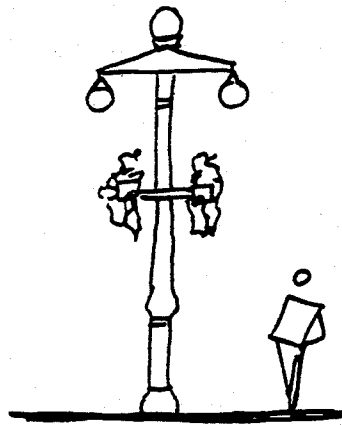


Fig. 38: Historic replica lighting with hanging plants.

When selecting a style of streetlights for downtown Pendleton it is important to consult historic photos. Pendleton is fortunate to have an extensive collection of historic photos which give an accurate account of what style of lights once existed in the downtown area. Using these historic photos, in addition to current catalogs from manufacturers, appropriate lighting styles can be easily chosen. Based on these appropriate light standards, a style is set for other street furniture such as benches, trash cans, planters, and vending areas.

Preferred/Acceptable

- The placement of all streetlights should be at equal intervals along the street and at an established uniform distance from the street curb.
- All streetlights should be directed downward with light shields to prevent light pollution.
- Streetlights in the downtown area should be owned and maintained by the public utility company. Any lighting out of the public right-of-way should be privately owned and maintained. These lights, however, should be regulated by the public utility company.

- Private entities should be encouraged to sponsor the purchase and installation of individual streetlights. The sponsor could be identified on the light with a plaque.
- Private streetlight installations in addition to the publicly owned lighting system should be permitted and encouraged out of the public right-of-way.
- Wherever possible, especially in alleys, pedestrian-scale lighting is encouraged. Unlike standard streetlights, pedestrian-scale lighting is oriented towards the sidewalk.
- Streetlights should approximate historic lighting as closely as possible. The use of documented sources such as photographs is highly recommended.

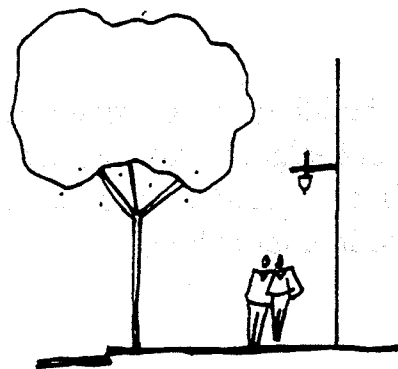


Fig. 39: Pedestrian scale/oriented lighting.

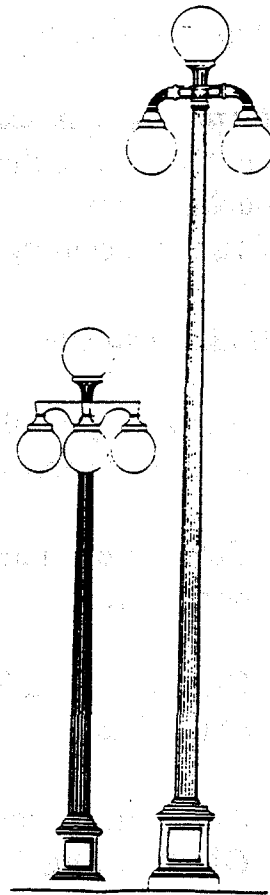


Fig. 40: Historically appropriate lighting.

- Streetlights should be coordinated with other streetscape elements in style, color, materials, and scale.
- Building owners are encouraged to light their buildings from the outside by using uplighting especially if the building is of historic character.

Not Recommended

- Avoid "highway" lighting that lights large areas from high above the street level.
- Avoid lighting that does not fit into the history or character of the downtown.

Awnings and Canopies

Historic photographs exist showing many buildings in downtown Pendleton with cloth awnings; these will be useful in designing suitable awnings for historic buildings. A number of guidelines should be considered when choosing and installing an appropriate awning, including:

Preferred/Acceptable

- An awning should be canvas over a metal frame, and be proportioned to fit the openings and proportions of the facade it is covering.
- Colors used in the awning should reinforce the colors on the building or storefront.
- On a storefront, an awning should reflect the openings and proportion of the facade.
- An awning can successfully incorporate a sign. (See **SIGN GUIDELINES.**)

Not Recommended

- Covering important architectural features that define the historic character of a building.
- Permanent aluminum, or wooden awnings that detract from the visual quality of a building.
- Back-lit awnings, which draw attention to specific buildings.
- Awning shapes that detract from the proportions and architectural style of the building.
- Awnings hung too low to allow all pedestrians clearance under them.

These ideas are further explained in the figures below which depict examples of a preferred awning which fits the facade in shape and design and two non-recommended examples which cover historic materials and do not relate to the storefront.

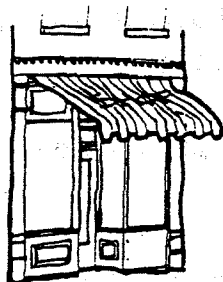


Fig. 41: Preferred example showing awning that fits within the storefront.

Fig. 42: Example showing "Not Recommended" awning that covers up the lintel, and covers more of the facade than just the opening.

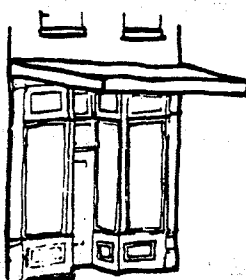
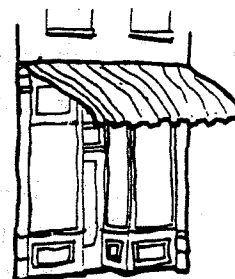


Fig. 43: Example showing "Not Recommended" awning that is permanently attached to facade and which does not relate to the storefront.

Benches

Benches are important pedestrian amenities that make public sidewalks successful. Pedestrians should be made to feel welcome in a downtown and providing benches is the first step in doing just that. Providing a comfortable, safe, pleasant place to sit invites shoppers and visitors to take their time and visit the area longer. A style of bench that promotes the historic image of downtown Pendleton is recommended. This "historic" style should be carried out throughout all the streetscape elements wherever possible.

Preferred/Acceptable

- The placement of public benches should be at equal intervals along the street and at an established uniform distance from the street curb.
- Public benches should be oriented towards the sidewalk.
- Benches near the curb should be attached to the sidewalk.
- Bench placement should not interfere with disabled access ramps, loading areas, fire hydrants, or emergency vehicle access.
- Whenever possible, benches should be located near protective elements such as tree plantings.
- Benches in the public right-of-way should be owned and maintained by the town of Pendleton.
- The purchase and installation of benches located in the public right-of-way may be sponsored by private entities. The sponsor could be identified on the bench with a plaque.
- Benches and other sitting spaces should be strongly encouraged at building edges outside the public right-of-way.
- Benches located outside the public right-of-way are the responsibility

of the owner. The owner is expected to maintain these benches.

- Bench style should be coordinated with other streetscape elements in style, color, materials, and scale.

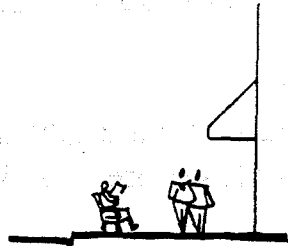


Fig. 44: Benches oriented toward sidewalk.

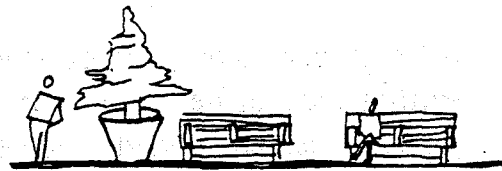


Fig. 45: Clustered benches near trees.

Not Recommended

- Avoid benches that are intended for residential use (such as plastic furniture). Only high quality, durable craftsmanship should be pursued.

Trash Cans

Trash cans, while they are easy to take for granted, are necessary to promote a positive image of downtown. Not only is it frustrating to well-meaning pedestrians when they cannot locate a trash can for their garbage, it is unsightly when garbage is left in planters and on benches and ledges. By placing trash cans at strategic locations, litter is easy to prevent, thus making the downtown a more attractive place.

Preferred/Acceptable

- The placement of public trash cans should be at equal intervals along the street and at an established uniform distance from the street curb.

- Trash cans should be coordinated with other streetscape elements in style, color, materials, and scale.
- Trash cans in the public right-of-way should be owned and maintained by the town of Pendleton.
- Any grocery store, liquor store, restaurant, or food establishment selling food or beverages for consumption off the premises should place a trash can outside each exit.
- Trash cans should be emptied when full and at the close of business each day.
- Every privately maintained trash can should be maintained in a clean and sanitary condition.
- Commercial garbage receptacles (dumpsters) should not be permanently stored on any street or sidewalk.
- Trash can style should be coordinated with other streetscape elements in style, color, materials, and scale.

Sidewalk Displays

A. Merchandise

Besides flower displays, additional merchandise can add a sense of character and offer merchants enticing advertisements of their goods. Regulations, however, should be developed to standardize the use of such displays, such as, regulations governing the height of a display, including the stand and merchandise should be developed. The display can be a minimum of thirty inches (30") and a maximum of forty-six inches (46") above the sidewalk and shall extend into the sidewalk no more than twenty-four inches (24") or 25% of the width of the sidewalk, whichever is less, from the front of the building. See example titled Sidewalk Merchandise Display in the following

figure.

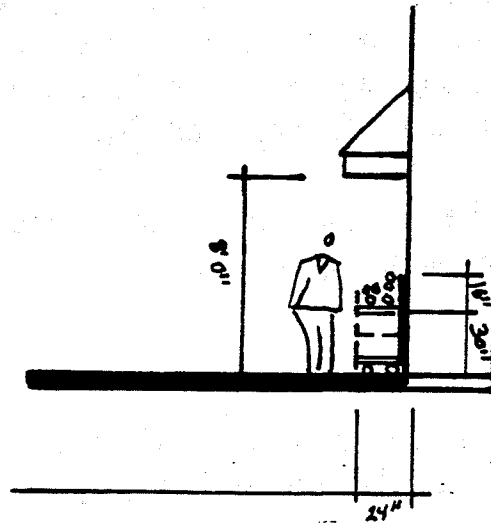


Fig. 46: Sidewalk display showing merchandise display and scale.

Other components of display ordinances that might be applicable include the following:

Preferred/Acceptable

- All display stands must conform to the rules and regulations as set by provisions of the Americans with Disabilities Act.
- All finish materials shall be smooth, nonabsorbent, and cleanable.
- Items shall be the same as those displayed for sale on the premises in the business operated by the permittee.
- All transactions must occur inside the business operated by the permittee.
- All display stands shall be promptly removed from the sidewalk in accordance with approved times of operation each day.

- The permittee shall maintain the sidewalk and gutter in a clean condition at all times. Any litter or merchandise such as fruits, plastic bags, bottle caps, etcetera, when on the sidewalk or in the gutter shall be removed immediately. Sidewalks shall be washed daily at produce display and as needed for non-food displays.
- Graffiti shall be removed, or covered to match the existing walls within 24 hours of its appearance.

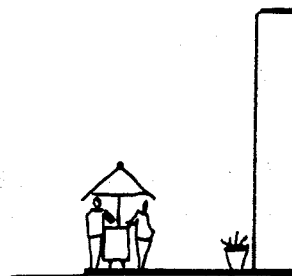
Not Recommended

- The use of any non-approved items; such as boxes, crates, milk cartons, etcetera for the purpose of display or creating display stands is not allowed.
- No cut fruit, shelled nuts, raisins, or other dried fruits are permitted.
- No garbage may be stored on any portion of the sidewalk. (Exception: take-out food establishments are required to maintain garbage cans to public works standards at the outside of their doorway.

B. Mobile Vendors

If space permits, inclusion of street vendors ranging from hot dog carts to craftspeople can add considerable life to the sidewalk. If the downtown sidewalks are not wide enough to accommodate vendors then they can be allowed in Falls Creek Park. If vendors are allowed on State Street, they should be placed in the area near the curb which is also allotted for street furniture and planters.

Fig. 47: Sidewalk mobile vending unit shown in proper location in street furniture zone.



A number of regulations should also be included with the initiation of vendors and could include the following:

Preferred/Acceptable

- Vendors must be located in the curb street furniture zone and must leave enough space clear for pedestrian passage between their cart and the nearest property line.
- Sidewalk vending units must be placed a minimum of eighteen inches (18") from the curb.
- Regulations should govern size of these carts. For example some localities allow carts to be no more than four feet (4') wide, and cannot extend more than five feet (5') above the sidewalk.
- All vendors must provide at least one durable trash can adjacent to the vending area.
- The vending unit and surrounding area must be kept free of litter and other debris.

Not Recommended

- No portion of the vendor installation should interfere with access to any building.
- Vending units should not be allowed within five feet (5') of a fire hydrant.
- No portion of the vending unit should protrude at foot level, possibly causing pedestrians to trip.

C. News Racks and Vending Units

While newspaper racks and drink machines do serve an important function

in downtown, improper placement of these units can adversely effect the visual unity of the commercial district. Clusters of multi colored newspaper racks in one location can be not only an eye sore, but also an obstacle to pedestrians. All news paper racks allowed in Downtown Pendleton should conform to the following guidelines:

Preferred/Acceptable

- If possible, all newspaper boxes should be constructed of the same color material or be of the same color and design.
- News racks must conform to placement regulations just as any other street furniture.
- A number must be set for the allowed number of newspaper racks to be placed beside one another.
- If possible News racks should be placed in recessed areas; whether these are voids between buildings or niches constructed in facades.

Not Recommended

- News racks should not be placed in the corners of the street which must be kept clear for pedestrian visibility and crossing.

Drink vending machines pose many of the same problems as newspaper racks but have additional visual problems because they light up. Regulations on vending machines may come under sign regulations which would prohibit backlit advertising signs in the downtown district. Drink machines could follow the same guidelines as those created for newspaper racks listed above.

Plantings

In an effort to create a more beautiful downtown area, provide a buffer between pedestrians and automobiles, and improve downtown air quality, street trees in planters are recommended for the entire district. Sidewalk

displays of flowers and other merchandise can add color and life to the street. Currently, planters are utilized along State Street in Pendleton and are situated against buildings at street level, usually on either side of entrances. All planters are identical in size, shape, and color and currently hold perennials. While these planters are a beautiful accent for the downtown, adding other materials to this collection will bring even more color and vegetative life to the down town area.

The following two figures depict the scale of currently used planters, suggested additions of larger planters, and a type of planter manufactured by Architectural Pottery. A price list and catalog is available by contacting the company at 15161 Van Buren, Midway City, CA 92655. Shown in the larger planters are evergreen pines. The use of an evergreen will add height to the scale of the pedestrian area and will also make use of a plant material that can be enjoyed during all seasons. For example, the area at the base of the tree can be used for spring plantings, allowing a plethora of color in the summer months. Store owners and organizations can adopt a planter which will be judged in a planter competition in early summer.

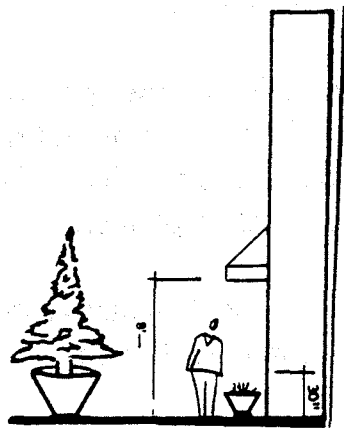


Fig. 48: Sidewalk display showing existing planters, proposed planters, and awning height.

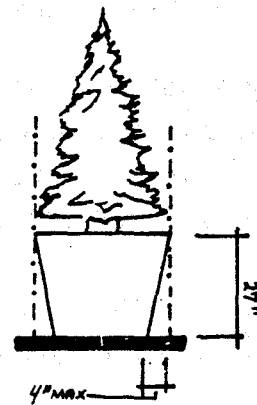


Fig. 49: Proposed planter showing height and proportions.

The use of the pine trees will enable the initiation of a downtown Christmas theme revolving around the placement of miniature white lights on these pine trees. While many communities have planted pear and other varieties of trees in their downtown areas, this is not recommended for Pendleton. These trees if used would grow so large that they would block the view of the building materials and buildings to be blocked, comprising Pendleton's historic fabric. By installing the pines in planters, green living materials will be added, while the visual quality so important to Pendleton will not be disturbed.

Depending on the length of the block, the number of planters required will change. To aid in offsetting the cost of these planters, each could be donated in memory of individuals whose name would be attached. These names could also be stamped into the planter itself before delivery. In deciding the placement of the proposed planters a number of situations should be taken into consideration.

Preferred/Acceptable

- Each planter should be located in a fashion not in conflict with proposed lighting, benches, and trash receptacles.
- Any privately sponsored trees must be installed by the sponsor using standard model and conform to planter style, size, color and material and be of the same tree species and standard size. This size may increase as trees are added to already established planters.
- Trees located in the sidewalk area shall be located so that visibility of traffic signs and traffic signals will be assured at all times.
- The standard planter size should be three feet (3') wide. Larger planters are not recommended. No planter shall be larger than 25% of the total width of the sidewalk.
- Planters shall be placed at least twenty feet apart.

- Planters should also conform to the following design guidelines:
 - Planters should be sturdy and stable. They must have sufficient weight so that they cannot tip over or be blown over.
 - Planters must be taller than 30" to prevent tripping hazards.
 - Planters must be of a contrasting color so that they can be seen by the visually impaired.
 - Planters must be maintained and kept free of litter.
 - Planters must be kept free of all advertising.
 - Plantings should remain within the planter edge.
 - Planters should conform to the illustrated dimensional guidelines.
 - Levelers should be used to ensure planter is level on sloping streets.

Not Recommended

- No element can be located below fire escapes.
- Planters should not have any protruding legs or supports.
- In colder climates such as Pendleton, precast colored concrete or reinforced fiberglass planters are recommended over terra cotta which will crack from freeze thaw cycles.
- No planter shall be larger than 25% of the total width of the sidewalk.
- No element of the proposed display should interfere with access to any building.
- Attachments to the sidewalk should not be allowed.
- Planters are not recommended to be placed closer than:
 - Ten feet (10') from any driveway.
 - Three feet (3') from any gas or water main.
 - Five feet (5') from manhole/utility vaults.

- Six feet (6') from any street furniture.
- Five feet (5') from either side of a fire hydrant.

If a full scale planter program is initiated, Pendleton will need to designate the responsibility of planter maintenance to a specified Department. If for example the Parks Department is chosen to care for the planters it will be their responsibility to:

- Properly water and feed all trees in the downtown.
- Decorate the trees with white lights for Christmas.
- Replace any damaged or diseased trees.
- Ensure any needed winterizing of trees and planters is done.
- Oversee the addition of any new planters.

These tasks can be accomplished at the same time the new lighting systems are checked and the trash is removed. By setting up a group to take care of these tasks the downtown area will be kept beautiful for all to enjoy for an added length of time.

Downtown Pendleton also has two landscaped spaces which add to the visual quality of the street. The first space is located in front of the Post Office and includes a lawn and a number of different types of shrubbery. The second space is located around the Pendleton Banking Company drive through and also includes a lawn, numerous perennials, and shrubs. Just behind the bank is a landscaped area with lawn, perennials, shrubs, a flag pole and memorial dedicated to those who served in wars. All of these spaces are beautifully manicured and reflect pride in Pendleton. These spaces could serve as models for future landscaping and ornamental planting campaigns.

Buffer Zones

Buffer zones are green spaces that separate passersby from unsafe or

unpleasant spaces such as parking lots, loading zones, dumpsters, or heavily traveled corridors. These zones are usually landscaped in order to shield the views of pedestrians and motorists from. While public parking lots, for example, are necessary and positive elements in a successful downtown, it is important to buffer them from view. Another important reason to buffer areas such as parking lots is to break up the monotony of pavement. When combined, streets, sidewalks, and parking lots make up a large area of pavement. This situation could be easily avoided by incorporating buffer zones and landscaping. Buffer zones can be easily created by planting grass, trees, shrubs, and flowers. These landscape elements can become visually attractive, provide shade and protection, and serve as a screen for pedestrians.

Preferred/Acceptable

- Wherever possible, minimum widths should be maintained as buffer zones surrounding parking lots, loading docks, and dumpsters.
- Buffer zones should be provided for and maintained by the owner of the property.
- Buffer zones that include landscaping are preferred to those that include fences.
- Landscaping should be encouraged in parking lots whenever possible.

OPEN SPACE

Open space is defined as space that is not occupied by a structure or other designated use. This type of space is usually open for public enjoyment and includes features such as parks, plazas, and general gathering areas. The most obvious open space that exists in Pendleton is Falls Park. The park, however, does not fit into the boundaries of this study. Pendleton is fortunate to have several smaller, yet harder to define, open spaces. Presently, while many of these public spaces are well used and developed, several are underutilized or underdeveloped. This section will make recommendations as to how some of these areas could be better used by the people of Pendleton.

Alleyways

The alleyways in downtown Pendleton present a unique and presently underutilized opportunity. The two alleys that run parallel to State Street between Main Street and Pendleton Avenue are prime areas that can be developed for commercial and pedestrian use. Possible future uses for these spaces include creating entrances on the rear side of commercial buildings and using the alleys as a secondary entrance. Redesigning these alleys opens up opportunities to establish "street" cafes and an outdoor market atmosphere. These alleys, where possible, could be closed to vehicular traffic to allow for festivals, markets, or eateries.

Street furniture, similar to what is described in the Streetscape section, should be incorporated. Additional plantings such as trees and grass could be incorporated as well. Because of the nature of these spaces, it is important to provide adequate lighting and security measures. By making the alleys a safe and attractive environment, a whole new retail opportunity could be developed.

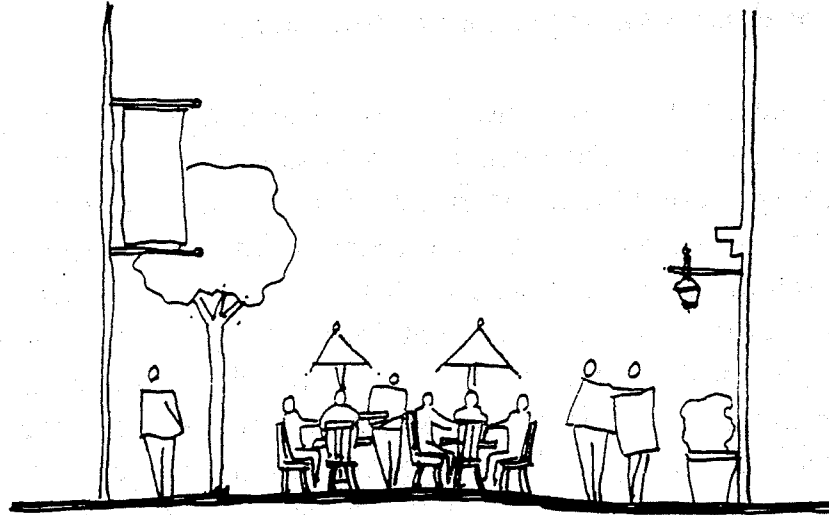


Fig. 50: Alleyway improvements showing outdoor cafe, banners, and pedestrian lighting.

Preferred/Acceptable

- A minimum pedestrian clearance (free of all obstacles for a clear path of travel) must be maintained as pedestrian walkways at all times.
- All privately owned tables and chairs should be maintained and be in a clean condition at all times.
- An attempt should be made to coordinate the style of privately owned furniture with publicly owned benches, streetlights, trash cans, and planters.
- Pedestrian scale lighting should be encouraged.
- Recommendations and guidelines suggested for streetscape elements should apply to "alleyscape" elements as well.
- Buffering should be incorporated to shield pedestrian views from dumpsters and loading areas as recommended in "Buffer Zones."

Corner of Pendleton Avenue and State Street

The southeast corner of Pendleton Avenue and State Street, where the Pendleton Banking Company maintains its bank drive-through, currently has a great deal of underutilized potential. Because of its location at the corner of two of the more heavily traveled streets in downtown Pendleton, it can be utilized as a focal point for the downtown. The current landscaping on this property is attractive and well-maintained. The property as an open space, however, is not well used by the public. In order to make this space more user friendly to the public, elements such as benches and shade trees should be incorporated. These will invite pedestrians into the space to sit and relax. This encourages shoppers and visitors to prolong their stay in downtown.

Farmer's Market Space

The space to the north and west of the Village Pantry includes a great deal of parking and a well-designed farmer's market area. The parking lot itself is accessed from State and Water Streets and serves the surrounding businesses. It is recommended that this lot be buffered from State Street to the south, resurfaced, and restriped. This will make the lot more visually attractive and more efficient. The farmer's market, which is located at the corner of Broadway and Water Street, is accessed from Broadway. It includes a well-maintained landscaped area that includes seating and sales areas. While there are no recommendations to improve this area, it is worth noting as a positive amenity in downtown Pendleton. Efforts such as these serve as a draw for shoppers and benefit the entire downtown both visually and economically.

Monument

Directly to the south of the Pendleton Banking Company drive-through and to the north of the Mace's Supermarket parking lot is a small monument. The monument, which is dedicated to local war veterans, is a positive effort on the part of local citizens to pay respect to a part of their local history. Unfortunately for the monument, it is surrounded on four sides by cars and

pavement. Thus, while the monument is well-maintained and attractive, few pedestrians and potential users of the space notice that it is there. In order to make this monument more noticeable and attractive to pedestrians, it is recommended that buffering, lighting, and seating elements be implemented. Most importantly, it is recommended that the landscaping recommendations in the adjacent parking lots be implemented. This will satisfy much of the need for buffering and will give users a sense of security and privacy. Also, with additional seating and landscaping, passersby will feel more welcome to sit, rest, appreciate beautiful landscaping, and view the activities of downtown.

SIGN GUIDELINES

Signage that advertises a building use or business is an important element of any streetscape. It serves the important purpose of notifying pedestrians and passing motorists of the goods and services that are offered in the community. Signage plays a significant role in historic commercial districts by adding to visibility and appeal of local businesses.

It is recommended that Pendleton leaders propose and implement a town-wide sign ordinance. Specifically for the historic downtown area, the ordinance should be concerned with size, placement, content, legibility, color contrast, letter size, and other visual qualities that affect the historic character of a property or the collective historic integrity of the district.

When designing a sign ordinance for downtown Pendleton, it is important to consider the various types of signs that can be found in a historic district:

Signboards, historically, were very common types of commercial signage. Historic photographs of Pendleton show the widespread use of this type of signage in the downtown area. These long, narrow signs are located directly above the storefront and serve as a transition between first-floor retail uses and residential uses above.



Fig. 51: Example of a signboard.

Overhanging Signs generally consist of a two-sided wooden panel that projects from the building facade. These types of signs are commonly used under awnings and overhangs. Due to their smaller size, they are directed

at the passing pedestrians instead of motorists.

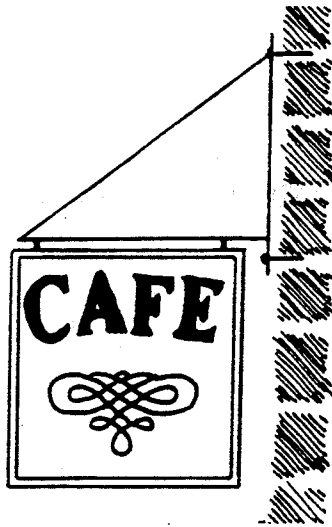


Fig. 52: Example of an overhanging sign.

Window and Door Signs consist of painted glass panels in the windows and entry doors. Using simple, easy to read lettering is recommended but more elaborate lettering styles were historically considered higher quality. A more permanent alternative method to painting would be etching or sandblasting. Another alternative method would be to apply the signage to a separate pane of glass that could be hung in the window. This method would be easily reversed, would cause no damage to historic glass, and could be moved in the case of a business relocation.

Painted Wall Signs consist of advertisements that have been painted onto an exterior building wall. These signs occasionally can be found as faint remnants of old advertisements. These types of signs are generally not recommended unless they are recreating well-documented historic signs.

Awnings, both historic and contemporary, are often used to shade the interiors of storefronts and protect pedestrians from the weather. These awnings also provide another opportunity for signage location. Signage can either be applied to the sloping surface, side panels, or valance of the awning.



Fig. 53: Example of an awning sign.

Banners, while often temporary forms of advertising, provide advertising alternatives for businesses or special events. These banners can be constructed of canvas or nylon and should be compatible with the awnings in the commercial district. Banners are generally located on light poles where they can be easily removed or maintained.

Plaques, wall mounted, and made of metal or wood are appropriate types of signage for businesses and offices. Located near entries, plaques direct customers to the business while lending a distinctive image to the establishment.

Preferred/Acceptable

- Signage colors should be compatible with the character of the surrounding historic district by incorporating colors found on similar buildings elsewhere in the district.
- Signage that is historically significant, regardless of its compatibility with the building it is attached to, should be retained and preserved.
- Whenever possible, signs should approximate traditional or original signage in size, shape, color, scale, and placement.

- Signs should be compatible with the surrounding buildings and district in size, shape, color, scale, and placement.
- Sign fasteners should be non-corrosive so as not to cause spalling or other forms of deterioration due to the expansion of corroding metal.
- Lighting should be subtle and compatible with the historic character of the district. External spotlights are preferred to internal lighting.
- Lettering styles should be legible, message should be simple, and fabrication should be done with quality materials and craftsmanship.
- A majority of the sign face should contain the business name and image.
- Awning and canopy signs should be affixed flat or flush to the surface and scaled so as to not dominate the awning or canopy.
- Whenever possible, historic signs should be retained, restored, and reused.
- Window signs that are affixed to or located on the interior of a window, in such a manner that the purpose is to convey the message to the outside should be hand painted or silkscreened to the glass. The size and scale of the sign should relate to the window opening size. Allow at least eighty percent (80%) visibility through the window.

Fig. 54: Example of appropriate signage.



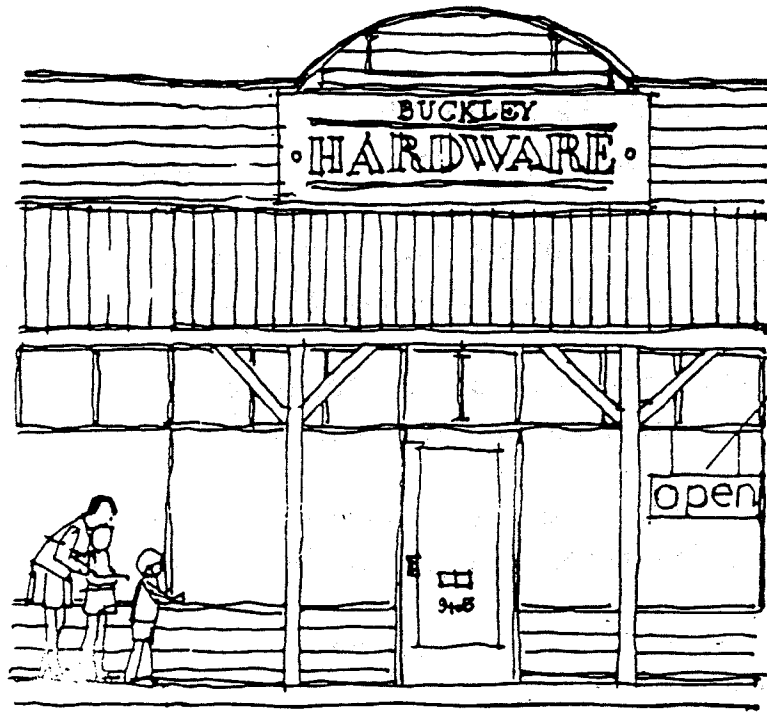


Fig. 55: Example of appropriately designed sign.

Not Recommended

- Attachment of signs should not be done in a manner which harms the historic fabric of any structure.
- Avoid colors which are incompatible or distract from with the character of the historic district.
- Avoid internally lit signs.
- Avoid freestanding signs.
- Avoid billboards.
- Avoid concealing architectural details with signage.
- Avoid signs that have a negative impact on surrounding buildings.
- Listing of products and services should not exceed 10% of the sign

face or detract from primary business identification.

- Avoid flashing or animated signs.
- Avoid roof signs.
- Avoid a projecting sign unless it is pedestrian oriented in its location, size, style, method of attachment, material and lighting.

Fig. 56: Example of inappropriate signage.

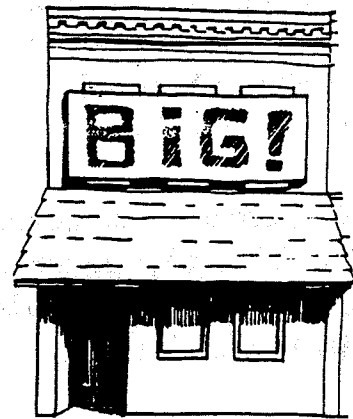


Fig. 57: Example of inappropriate signage.

Recommended Suppliers

The following is a list of suppliers who manufacture and distribute street furniture and other public amenities. These suppliers were chosen based on the historic appropriateness of their products to downtown Pendleton. This list is not comprehensive; more suppliers may be found in Sweets Catalogs available through the Ball State Architecture Library and most design professionals.

- Electric Time Company, Incorporated
45 West St.
Medfield, MA 02052
(800) 531-2562

- Hines III Incorporated
3621 St. Augustine Road
Jacksonville, FL 32207
(904) 399-4592
- Landscape Forms, Incorporated
431 Lawndale Avenue
Kalamazoo, MI 49001
(800) 521-2546
- Antique Street Lamps, Incorporated
8412 South Congress
Austin, TX 78745
(512) 282-9780
- Canterbury International
5632 West Washington Blvd.
Los Angeles, CA 90016
(800) 935-7111
- Architectural Pottery
15161 Van Buren
Midway City, CA 92655
(714) 895-3359

INTRODUCTION TO THE PRESERVATION PLAN

Formulation by the Ball State University ARCH 506 Design Studio class of a modified Preservation Plan for the city of Pendleton, Indiana, is based upon the book Preparing a Historic Preservation Plan by Bradford J. White and Richard J. Roddewig. This volume, published by the American Planning Association, serves to delineate those aspects relative and, indeed, integral, to the composition of any potentially viable preservation plan.

The volume's first chapter, "Why Preservation Planning?" identifies the purposes for and types of preservation plans, and also answers the question, "What is a preservation plan?" The contents of Chapter Two form the skeletal basis for the Preservation Plan formulated within this document for the city of Pendleton. In this chapter, entitled "Elements of a Good Preservation Plan," White and Roddewig identify those ten components that they consider critical inclusions in effective preservation plan construction: "Statement of Goals;" "Definition of Historic Character;" "Summary of Past Preservation Efforts: Preservation Context;" "Historic Resources Survey;" "Explanation of the Legal Basis for Historic Preservation;" "Coordinating Preservation with Zoning, Land Use, and Growth Management;" "Defining Public Sector Responsibilities;" "Incentives for Historic Preservation;" "The Relationship Between Preservation and Education;" and "An Agenda for Future Action." Most, though not all, of these questions have been addressed within this section of the document. Those chosen for inclusion in the Plan formulation provided here by the Ball State University Design Studio elaborate upon the specific relevance each question has to the unique circumstances of the city of Pendleton. The third and final chapter of White and Roddewig's publication delineates the preparation and implementation of an historic preservation plan.

While the Preservation Plan developed for the purposes of this document is by no means a comprehensive one, it nonetheless addresses many of the concerns faced by the community of Pendleton as it faces the challenges of rapid development. The Ball State University Design Studio study serves as a resource in the on-going transformation of Pendleton from relative rural isolation to suburban integration. It is hoped that such a preparatory tool may engender a smooth transition, and one that facilitates the protection and

may engender a smooth transition, and one that facilitates the protection and continued use of a wealth of historic resources.

COORDINATION OF THE HISTORIC PRESERVATION PLAN AND PENDLETON'S COMPREHENSIVE PLAN

In order to make Pendleton's Historic Preservation Plan a useful document, it is critical to interface the historic preservation initiatives with the *Town of Pendleton, Indiana Comprehensive Plan*. The draft plan of July 10, 1995 prepared by Schneider Engineering Corporation and Camiros Ltd. was used in preparing this section.

The most striking component of the comprehensive plan is the Vision of Pendleton, Indiana which serves as a framework for future development, and a guide by which to insure that the quality of life, which Pendleton now enjoys, will continue. The Vision of Pendleton is a set of long-range goals that address what is important to the residents of Pendleton. This vision is as follows:

The Vision of Pendleton, Indiana

We, as Pendleton residents, envision a town of cultural and historical integrity where all future decisions are rooted in thoughtful consideration of how they will affect the existing community.

We desire a place where:

- Priorities are placed upon maintaining and enhancing the community's existing quality of life;
- Individuals and families thrive, supported by public services, schools, parks, natural areas, a strong business community, and effective local government;
- Residential and business growth complement the historical and traditional pedestrian-oriented town fabric;
- Development enhances the local economic base and encourages

economic diversity;

- All people feel safe and secure; and
- All people have the opportunity to actively and meaningfully participate in a democratic government process.

The Town of Pendleton will continue to be a place where opportunities are ever present to advance one's economic well-being, where employment and housing opportunities are present for individuals and families to remain in the town, and where all residents accept responsibility for nurturing a better community.

This vision of Pendleton immediately recognizes a town of "cultural and historical integrity where all future decisions are rooted in thoughtful consideration of how they will affect the existing community."

This opening statement is echoed throughout the draft comprehensive plan. The planning firm hired has thoughtfully recognized the unique character that Pendleton possess. Furthermore, the plan is wholistic in its approach to preserving the quality of life. Schneider Engineering and Camiros, Ltd. have identified the components that make up the concept of quality of life. The cultural and historical elements identified include;

- Historic built environment; both residential and commercial structures.
- Natural resources; creeks, large tree-lined fence rows, general topography, open land and woods, etc.
- Cultural landscapes; including farmsteads, fields and agricultural lands.
- Recreational facilities including Fall Creek Park.
- Current physical context of Pendleton; a small semi-rural town with predominant surrounding land use being agricultural.

A major focus of the comprehensive plan is to estimate and mitigate the effects that the projected level of economic growth will have on the Town of Pendleton. The plan addresses many aspects of development (residential, commercial, light-industrial, and transportation), and offers specific suggestions for preventing detrimental development.

However, the plan does not include a specific section on how to accomplish the overall historic preservation goals that are critical to maintaining the quality of life initiative, which is so heavily defined in this document.

Recommendation

In order for the detailed Town of Pendleton, Indiana Comprehensive Plan to be effective as a tool for furthering the development of the historic preservation movement on a local basis, it must include both a "Statement of Historic Preservation Goals" and "An Agenda for Future Action." A specific section focusing only on historic preservation planning issues is needed in the comprehensive plan.

Historic preservation goals and agendas are two key elements identified in the 1994 National Trust for Historic Preservation publication, *Preparing a Historic Preservation Plan*.

Statement of Goals

The authors of this booklet, Bradford J. White and Richard Roddewig, identify a statement of goals as the "backbone" of historic preservation planning. The statement of goals is the outline for the community's workplan in the area of preservation. It is a statement of philosophy or mission, as with the Vision of Pendleton, which locates what is really important to the community.

White and Roddewig offer three excellent examples of quality preservation statements of goals. Atlanta, Georgia, Redlands, California, and Kane County, Illinois are the three examples noted.

In the late 1980's the city of Atlanta, completed a comprehensive review of the city's process for protecting historic and cultural resources. This review was spurred on by the fact that so many historic structures had been recently lost due to Atlanta's tremendous growth.

Community leaders agreed to conduct a mediated negotiation process in order to establish a comprehensive program for improving the protection of Atlanta's historic structures. An Atlanta Preservation Policy Steering Committee that included leading developers, city government officials, and members of the preservation community was appointed to work with outside consultants to create elements of the comprehensive preservation plan.

Prior to any other action, the Atlanta Preservation Policy Steering Committee began by establishing goals for their community. The Atlanta statement of historic preservation goals is as follows;

- To preserve and maintain sites and structures that serve as significant visible reminders of the city's social and architectural history.
- To contribute to the economic development and vitality of the city.
- To preserve the character and livability of Atlanta's neighborhoods and strengthen civic pride through neighborhood conservation.
- To integrate historic preservation more fully into Atlanta's city planning system.

The City of Redlands, California accomplished the statement of preservation goals in a different more flowing format:

Redlands intends to identify, maintain, protect, and enhance its cultural, historic, social, economic, architectural, agricultural, archaeological, and scenic heritage. In doing so, Redlands will preserve its unique character and beauty, foster community pride, conserve the character and architecture of its neighborhoods and commercial and rural areas, enable citizens and visitors to enjoy and learn about local history, and provide a framework for making

appropriate physical changes.

Redlands intends to provide incentives wherever possible to protect, preserve and maintain the city's heritage.

Redlands intends to foster an understanding and appreciation of its history and architecture.

The third example offered is Kane County, Illinois. Kane County, like the I-69 corridor of the Indianapolis Metropolitan Statistical Area, is being swallowed by suburban sprawl from the Chicago metropolitan area. This rural/agricultural county oriented focus offers an example that incorporates preservation issues critical to Pendleton:

- Locate, designate, and then protect and maintain the county's most important historic and natural sites, districts, and landscapes.
- Maintain the elements of the landscape that contribute to the attractiveness and historic character of the suburbanizing and urban fringe areas of the county.
- Retain as a working group those elements of the county's farm landscape, such as farmsteads, fanciers, and cropland, that contribute to the aesthetics, historic character, and economy of agricultural areas.
- Maintain the historic character of the county's rural towns and villages while encouraging their development as commercial and cultural centers.
- Improve the economy of Kane County by encouraging expenditures for restoration work, adaptively reusing buildings to improve local economies, and promoting tourism related to historic resources.

In all three cases the communities were able to identify and include areas of growth for the local historic preservation movement. Economic incentives, preservation education, districting, zoning and holistic preservation of the community's historic context were all included in a clear vision statement

that effectively frames what the local organizations will strive to accomplish. This simple procedure adds a concrete sense of purpose and direction. The Town of Pendleton's preservation statement of goals could easily be based on the examples provided.

Agenda

The second crucial item to creating a useable and effective community preservation plan is the agenda. The National Trust authors identify three reasons for including an agenda for future action. These include:

- The agenda will provide time frames and an action plan for implementation of the goals and strategies included in the plan.
- The agenda will help set priorities for implementation of the plan.
- An agenda allows periodic review by local government and the preservation commission to determine progress in meeting stated goals, whether the goals and strategies should be redefined, or whether priorities should be reestablished.

An action agenda provides a perspective on preservation accomplishments over time. It serves as a measure of where the organization is, and where it is going, or still has to go.

An action agenda can be as specific and deadline oriented as a community desires. Two examples of effective preservation action agendas are Providence, Rhode Island, and the City of Unalaska, Alaska.

The Providence preservation plan includes an "Action Strategy for Preservation." The goals, actions, first steps, time frame, and participants for implementation of the preservation plan are detailed. This agenda does not provide specific dates, but uses time frames such as "immediate and on going," "short term," "mid term," and "long term."

Government staff, elected representatives, agencies, private not-for-profits, municipal unions, private institutions, and neighborhood organizations are

the participants that will accomplish these goals.

The Providence "Action Strategy for Preservation" holds a wide range of community leaders responsible for accomplishing the agreed upon goals of the preservation plan. This system of accountability is critical. All players who are responsible for the accomplishments of all phases of these goals must be aware of their role.

This agenda mirrors the goals statement in a wide comprehensive approach with general time frames, with responsible parties identified. An example agenda listing would be "establish neighborhood preservation groups in all National Register residential districts."

Providence's action strategy will enable the community to measure preservation progress comparatively against preservation goals.

The City of Unalaska, Alaska has a different approach to creating a preservation action agenda. The Unalaska agenda is not comprehensive and general as with Providence.

Unalaska has identified 14 specific projects that the city and historic commission should accomplish. Several examples include:

- Nominate the Jesse Lee Home to the State Register and the National Register of Historic Places.
- Develop a resource library on Unalaska, prehistory to present.
- Preserve the prisoner of war stockade guard tower in Unalaska Valley.

These activities reflect a smaller community focus and offer project specific goals. The community can list specific dates by which to accomplish these agenda goals. Pendleton could easily adopt such a "user friendly," project specific format. An example listing of this type could be: Publish Pendleton's walking tour brochure of historic sites by October 31, 1996.

Time frames allow communities a necessary "touchstone" for measuring

success and adjusting priorities.

Only the residents of Pendleton can develop creative, comprehensive preservation planning for their community. All of the examples cited by the National Trust have one item in common; citizen involvement.

In order for historic preservation to play a key role in the comprehensive plan of the town, the comprehensive plan must include an historic preservation section. In order for this section to be effective, it must include both a "statement of historic preservation goals," and an "action agenda" as advised by the National Trust.

SUMMARY OF PAST PRESERVATION EFFORTS AND HISTORIC PRESERVATION CONTEXT

The construction of any potentially viable community preservation plan should include a complete delineation of past preservation efforts within that community. Such an examination of the community's preservation priorities and extant protective mechanisms, while grounded in and reflective of the community's past, provides valuable context for future preservation efforts or possible conflicts. The city of Pendleton, Indiana, lacks at the present time any legal mechanisms that would provide a substantive, formal framework for preservation efforts. However, significant preparatory preservation work has been effected within the community by a committed group of preservation volunteers. This work has created an environment favorable to preservation concerns within the city government, as well as the citizenry, of Pendleton.

Preservation endeavors within the city of Pendleton, Indiana, were formally organized in August, 1988, with the establishment of Historic Fall Creek, Pendleton Settlement (HFC,PS), a not-for-profit corporation. Preservation-minded individuals formed this organization in anticipation of the threat posed to Pendleton's historic built environment by developers who displayed interest in the community's strategic proximity to the cities of Anderson and Indianapolis. Pendleton's possession of many small-town attributes, in combination with its easy accessibility via two interstates and three state roads, placed the community in good stead for bedroom-community status. Concerned citizens recognized and seized the opportunity to undertake and exercise preventative, preservation-sensitive actions in order to provide solid protective groundwork for Pendleton's historic structures.

Historic Fall Creek, Pendleton Settlement's focus and impetus upon its inception was the following: "to promote and preserve the historic character, associations, and architecture of Pendleton and the surrounding area." Historic Fall Creek, Pendleton Settlement also identified the following as its goals:

- To promote the preservation of historic houses, buildings, and sites.

- To facilitate educational services for people and groups interested in the restoration/preservation of historical buildings and sites in the Pendleton area.
- To facilitate educational services for people and groups interested in the history of the Pendleton area.

Historic Fall Creek, Pendleton Settlement used the community's eligibility for National Register status in order to in early 1991 formulate a preservation public awareness program. This program was developed to facilitate the education and informed support of those individuals within the proposed district. Key elements of the awareness program included:

- A home tour, the theme of which was "State Street, That Great Street," was implemented in May, 1991, to generate interest, enthusiasm and support for the National Register nomination. Local merchants, who operate businesses within historic buildings, opened their doors to members of the public who also toured historic homes. The local high school music department performed at "Arts in the Park" at Fall Creek Park. Dissemination of home tour information was provided by local newspapers and radio stations.
- Docent-led walking tours, which were available on request, were offered at community-wide events.
- The hearing for the National Register Nomination was held in April, 1991. Declaration of the nomination was in June of 1991. Each event received advance publicity.
- Historic Fall Creek, Pendleton Settlement placed two signs indicating the community's National Register status at its two main entrances. The signs, which were a gift from HFC, PS, were presented to the Pendleton Town Council at a regular meeting in August of 1991.
- Historic Fall Creek, Pendleton Settlement appeared on Public Broadcasting Service, Channel 49, Muncie, in September, 1991, to publicize Pendleton's National Register status. This appearance was

also an attempt to foster public support and interest in Pendleton's architectural richness.

- Historic Fall Creek, Pendleton Settlement organized a community celebration of its newly designated National Register status in September, 1991.
- A community presentation by Marsh Davis, Community Services Director at Historic Landmarks Foundation of Indiana, was organized. The topic, "Indiana Architecture," served to further enlighten those in attendance upon the historical development of the architectural styles within the confines of Pendleton.
- Historic Fall Creek, Pendleton Settlement devised a set of criteria/guidelines for the recognition of exterior restoration/preservation efforts within the city. These guidelines are loosely based upon the Secretary of the Interior's Standards for Rehabilitation.

The achievement of Historic Fall Creek, Pendleton Settlement's quest for National Register status effected a great deal of public and private sector support for preservation efforts within the community. The Pendleton Town Council drafted and enacted honorary historic district status upon the entire community. This designation does not function as a legal mechanism in the manner of an historic ordinance; however, pervasive preservation awareness and sensitivity seems to have been engendered through the activities of HFC,PS, and the environment for the future formulation of protective, legal mechanisms seems favorable.

In 1992, Historic Fall Creek, Pendleton Settlement received the SerVaas Award, conferred by Historic Landmarks Foundation of Indiana in recognition of HFC,PS's exemplary efforts to promote preservation awareness within the community. This award served to forge a relationship between Historic Landmarks Foundation of Indiana and Historic Fall Creek, Pendleton Settlement which enabled HFC,PS in its acquisition and restoration of the historic Stephenson Building, 100 South Main Street.

The Stephenson Building was purchased by Historic Fall Creek, Pendleton

Settlement in March, 1993, with financial assistance from Historic Landmarks Foundation of Indiana (HLFI), in the form of a revolving loan. A condition of this HLFi loan stipulated that the sale of the structure be effected within three years of its purchase. In addition to this requirement, the loan also specified that the future sale of the building be done with attached protective covenants. Other sources of funding for the Stephenson acquisition came from Historic Fall Creek, Pendleton Settlement's establishment of a "Save Our Structures Fund." Revenue sources for this fund were collected through the sale of wooden miniatures of historic Pendleton structures. Other revenue sources included HFC,PS-member contributions, and donations from citizens, as well as former Pendleton residents. Various Pendleton home tours organized by HFC,PS also contributed funding for the Stephenson Building effort.

Restoration work on the Stephenson Building project was divided into phases. Phase I involved bringing the structure up to code. Although some materials and services were donated by local suppliers, work on this phase of the project cost \$10,000. Labor was supplied by volunteers. Phase II of the project involved roof work, painting, and the application of awnings, as well as the introduction into the structure of a central air conditioning system.

The Stephenson Building was sold by Historic Fall Creek, Pendleton Settlement in September, 1995 to Pendleton residents Cathy and Jack Tudor. The sale of the structure was effected well within the three-year period stipulated by the revolving loan received from Historic Landmarks Foundation of Indiana. Protective covenants regarding future restorative work performed on the building were also implemented at the time of sale. Upon their purchase of the Stephenson Building, the Tudors received \$10,000 from HFC,PS. This money, intended for future restorative efforts, was collected from home tour revenues, donations, and sales of the wooden miniatures of historic Pendleton structures.

The work of Historic Fall Creek, Pendleton Settlement has, since its inception, created a preservation-sensitive environment within the city of Pendleton. Several other projects undertaken in Pendleton have been influenced through the preservation "ripple-effect" initiated by the town's

listing on the National Register of Historic Places.

Replacement of the Pendleton Avenue bridge, which crosses Fall Creek within the confines of the defined historic district, was required due to the age and deteriorated condition of the bridge. Public concern about the sympathetic quality of the bridge's replacement, and the impact such work would have upon the surrounding historic environs of Falls Park, influenced the engineering firm contracted to perform the work. The framework of the historic district designation provides some protections for Falls Park, as Pendleton officials applied to the federal government to receive eighty percent of the total project cost through federal funding.

The forty-four acre expansion of Falls Park is being conducted in a manner that is sensitive to the existing historic fabric of the park. One aspect of the park board's five-year master plan, drafted in 1994, is to address cosmetic and erosion issues endemic to the "Old Swimming Hole" and Falls area. The written master plan makes specific reference to the "sensitive historical considerations" of this section of the park. The document further asserts that the changes made to the area should be effected through consultation with the "local historical group and the National Register." Also of concern to the park board is the current condition of the dam, identified for possible alteration/removal. The master plan notes the dam's "significant historical value." The document cites sensitivity to preserving the park's historic fabric as reflective of "the feeling of the vast majority of the community."

Another aspect of the expansion of Falls Park is the incorporation into the new park acreage of "an old barn," which will be "renovated for use as a picnic shelter." Partial renovation costs of the barn will be provided through the activities of Historic Fall Creek, Pendleton Settlement. Renovation funds will be collected through the "Save Our Structures Fund's" sale of wooden miniatures, other donations, and proceeds from the group's home and walking tours.

The influence of Historic Fall Creek, Pendleton Settlement within the local community is far-reaching. While Pendleton currently lacks the legal mechanisms that provide a definitive framework within which preservation concerns may be substantively implemented, a strong awareness and

appreciation for such issues has nonetheless been cultivated in Pendleton. It is evident that work done by the members of Historic Fall Creek, Pendleton Settlement has forged a preservation path through which the community may plan for its future without sacrificing its past. It may be anticipated that the preservation successes achieved by the members of Historic Fall Creek, Pendleton Settlement will produce at some point in the community's future indisputable, legal mechanisms to enable the further incorporation of preservation within Pendleton's development.

HISTORIC RESOURCE SURVEY

This section will examine the two historic surveys that have been conducted in Pendleton Indiana. The first document compiled was the Madison County Interim Report as part of the Indiana Historic Sites and Structures Inventory in October of 1984. Pendleton's registration form for the National Register of Historic Places, the second survey document, was completed in January of 1991. An overview of Pendleton's historic resources can be compiled from these two documents. Each element will be examined for methodologies, boundaries and relative importance. Thus a range of styles, significant building dates, and histories relating to Pendleton's dates of development will be condensed based on the information from both documents. Finally a list of outstanding examples of Pendleton's heritage will be compiled as well as those outstanding buildings that have been demolished since the survey and/or nomination were completed. Recommendations for the protection of Pendleton's historic resources will be provided as well.

Madison County Interim Report

As stated in the Report, "The Interim Report is designed to be utilized as a working document by government agencies, local organizations, and private citizens as the basis for a wide variety of preservation projects." These documents are compiled to encourage the preservation of historic resources. The National Historic Preservation Act of 1966 expanded the National Register to include properties of state and local importance as well as providing states with the money to prepare comprehensive historic inventories. By utilizing these surveys, states can then prepare comprehensive preservation plans that promote the preservation of each county's historic resources.

This Interim Report was produced through cooperative efforts of the State Historic Preservation Officer and Historic Landmarks Foundation of Indiana. Grant monies and matching funds from Historic Landmarks Foundation of Indiana were used to fund the Madison County Inventory. An Historic Sites and Structures Inventory form and Instruction Manual were prepared to help identify and research the historical and architectural resources. The

comprehensive field survey was begun in June of 1980 with local sponsorship from the Madison County Historical Society and the Madison County Historic Home Commission. A total of two thousand three hundred thirty- one sites and structures were included in the final countywide report.

The methodology involves the identification of districts, buildings, structures, sites and objects to be included in the state-wide preservation plan. An object, site, structure, building, or district can be listed if the integrity of location, design, setting, materials, workmanship and feeling is intact. In addition the historic resources must meet the following guidelines:

- Association with events or lives of individuals significant to broad patterns of local, state, or national history.
- Outstanding and notable examples of architectural styles, types, methods of construction, or structures representative of buildings in the area.
- Individual buildings and groups of buildings which contribute to an understanding of the historical, economic, and physical development of a place.
- Outbuildings associated with cited structures or districts such as carriage houses, barns, or smaller buildings in an industrial complex.
- Sites or locations where a significant structure once stood or important events occurred.

Alterations, removals, or relocations which have obliterated the historical and architectural integrity of a building may keep it from inclusion in the Inventory.

The procedure for evaluating historic resources begins with preliminary research and interviews with local historians. Areas which contain high concentrations of historic fabric were identified. The county was then inventoried and photographs were taken. Those areas with high densities of significant structures have been inventoried as historic districts. Within the

boundaries of a district, all sites are entered in the inventory including those evaluated as non-contributing.

Each resource is evaluated in terms of its history, architecture, environment and integrity. History refers to each resource's national, state or local significance rather than the date of construction. Architecture is evaluated as examples of academic historical style, rare or unique designs, vernacular construction techniques or representative building types. The environment refers to the location in relation to other structures, street placement and landscaping. Most often these criteria apply to those historic resources located within a district. The integrity of a site or structure refers to how much of the original fabric remains. A structure that is in poor physical condition yet retains its original features would have more integrity than a beautiful building with little original fabric remaining. Relocating a building detracts from its integrity.

After being evaluated each resource is placed in one of five categories. An OUTSTANDING listing means that the resource is eligible for listing on the National Register of Historic Places. A NOTABLE listing identifies the resource as being eligible for the Indiana Register because of its significance on state and local levels.

A CONTRIBUTING building adds to the density, continuity and/or uniqueness of the whole county or historic district. A REFERENCE listing indicates a structure or site that has been badly altered and does not meet the criteria of the Inventory because of its date of construction or style. A NON-CONTRIBUTING structure creates a negative impact in the area. According to the Inventory, the Pendleton Historic District contains seven OUTSTANDING and twenty- nine NOTABLE structures and sites.

The boundaries of Pendleton's Historic District are shown in the figure below. Ideally this Interim Report identifies sites and structures that individuals consider important and worth preserving. This base of information is intended to spur additional research on local historic areas. As the Interim Report states, "Through this process, the national, state and local significance of Indiana's historic and architectural heritage will hopefully be promoted and protected."

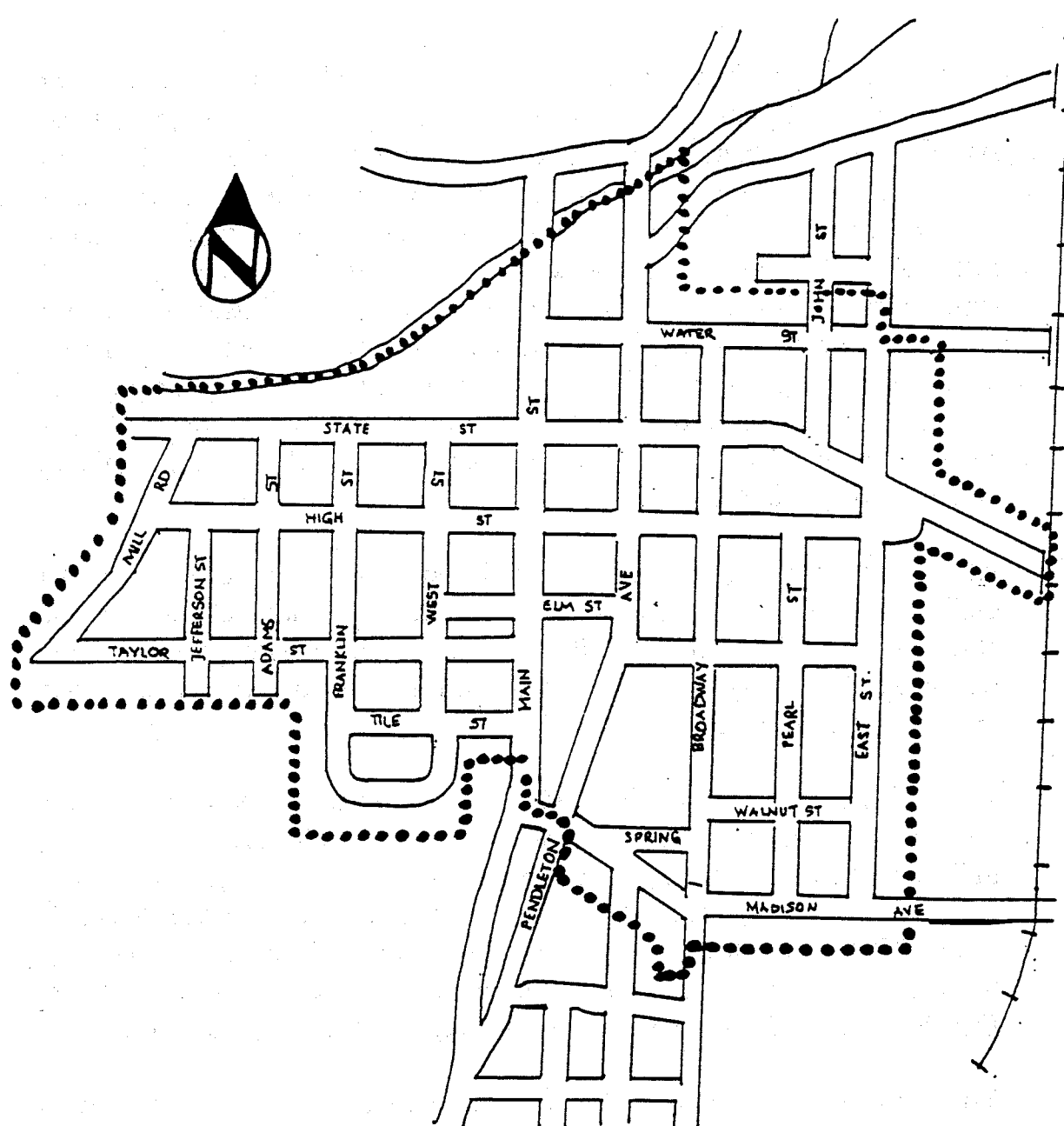


Fig. 58: Map of Pendleton's proposed National Register Historic District boundaries, as shown in the 1984 Madison County Interim Report.

National Register of Historic Places Registration Form

Laura Thayer, a Historic Preservation Consultant for Historic Fall Creek, Pendleton Settlement completed the nomination for Pendleton Indiana in January of 1991. Much of the information contained in this document is from the Indiana Historic Sites and Structures Inventory as well as local histories.

The National Register is the official Federal list of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology, engineering, and culture. These properties have significance to the prehistory or history of their community, State, or the Nation. The National Park Service administers the register. While state and federal preservation offices nominate properties for National Register listing, private individuals and organizations often initiate the process and prepare the necessary documentation. A review board in each state evaluates each proposed listing and makes recommendations for their listing.

The properties listed in the National Register possess historic significance and integrity. Historic Significance is based on one of four criteria:

- Association with historic events or activities,
- Association with important persons,
- Distinctive design or physical characteristics, or
- Potential to provide important information about prehistory or history.

Integrity must also be evident through historic qualities including location, design, setting, materials, workmanship, feeling, and association. Generally properties must be fifty years old to be considered historic. It is important as well to link their significance to major trends in the history of their community, state or nation. Information about historic properties is organized, by theme, place, and time, into historic contexts that can be used to weigh the historic significance and integrity of a property.

Information on the National Register form:

- Identifies and locates the historic property,
- Explains how it meets one or more of the National Register criteria, and,
- Makes the case for historic significance and integrity.

National Register documentation assists in preserving historic properties by documenting their significance and by identifying the historic characteristics that give a property historic significance and integrity.

The nomination includes the history of how the town was platted, different periods of settlement and construction, descriptions of representative buildings for each period of development, significance statements, and built examples for each area of significance.

The boundaries of the Pendleton Historic District according to the nomination include the area between Fall Creek on the north, the Conrail right-of-way on the east, Madison Street on the south, and Adams Street on the west. These rough boundaries are expanded to two pages of specific descriptions later in the document. (See figure on following page.)

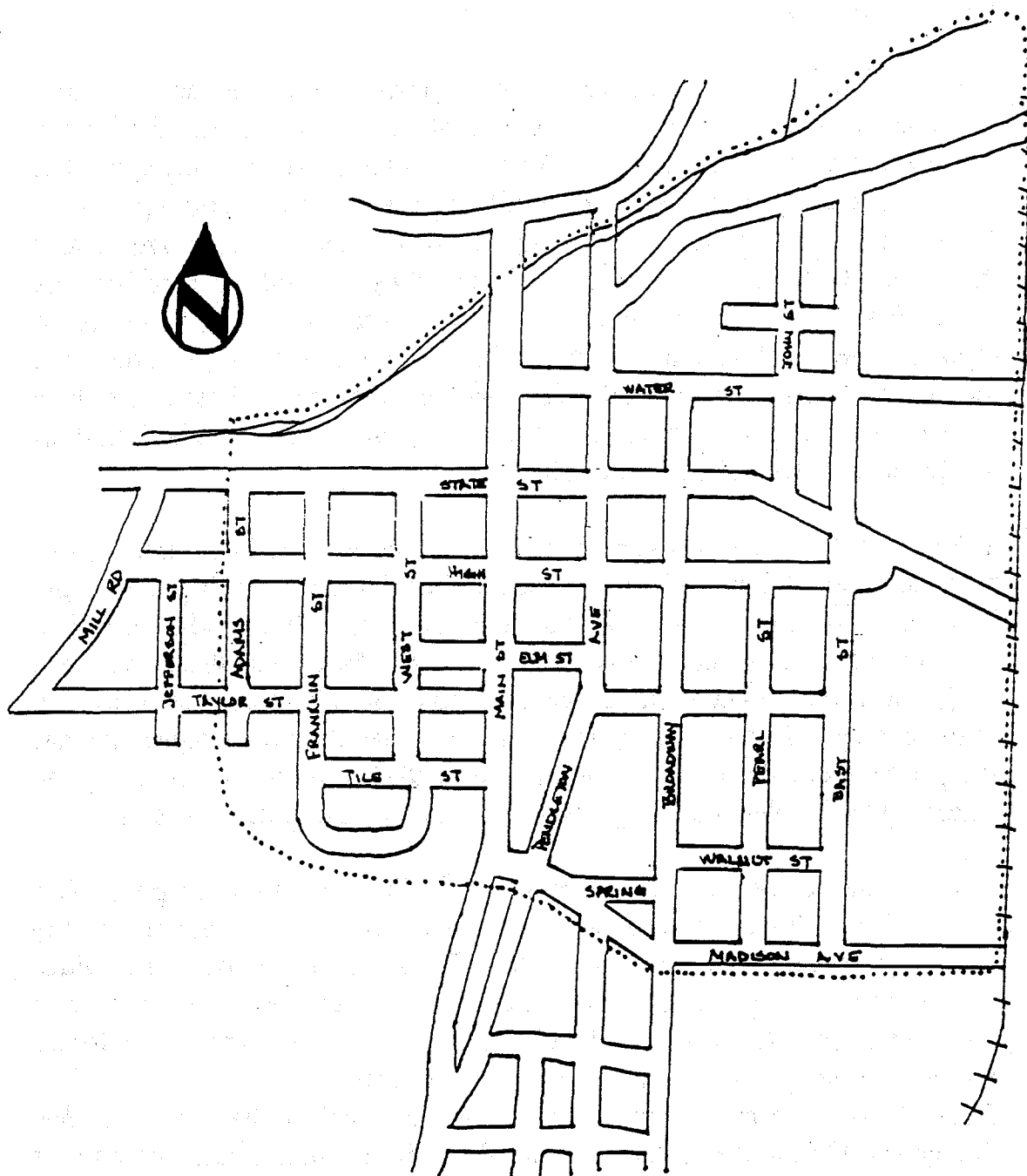


Fig. 59: Map of Pendleton's National Register Historic District, as described on the 1991 National Register Nomination Form.

Range of Styles

Both the Interim Report and the National Register Nomination identify many of the same structures and sites as significant. There are a handful of styles that are prevalent in Pendleton. When the Interim Report was compiled there was a different system for identifying the styles of buildings than is used today. An overwhelming number of structures were cataloged under the style of "Carpenter-Builder." Today these would be identified as representations of a vernacular house type. According to a more recent report, the Rush County Interim Report, architectural resources are identified by form, style or both. The form of a structure is based on folk or vernacular traditions, while the style is derived from trends found in academic architect designed buildings.

The vernacular house types are referred to as "popular architecture." Since architects were not around when areas like Pendleton were being settled, the buildings' construction was based on folk traditions. These traditions reflect the ethnic and regional origins of the settlers. Most often structures were built out of expedience and to accommodate the lifestyles shaped by late 19th century industrialism. Some of these vernacular house types include: the double-pen, the hall-and-parlor, the central-passage, the I-house, the saltbox, the double-pile, the gable-front, and the American four-square.

Many of the residences and commercial buildings in Pendleton possess an identifiable architectural style which provide a means of understanding the buildings beyond their functional roles. The styles also convey the values of the previous generations whose lifestyles were shaped by the history of their time. The diverse range of styles in Pendleton reflects the many forces which have shaped this community over the years.

Federal, Art Deco, Queen Anne, Greek Revival, Italianate, Eastlake, Bungalow, Gothic Revival, and Arts and Crafts are some of the many styles represented in Pendleton's architecture.

The Interim Report describes all of the structures within its boundaries regardless of their integrity. The National Register Nomination, on the other hand, selects the most representative structures and sites for description. The document notes approximately fifty six structures within the narrative and

in individual descriptions. While the buildings and sites may be individually significant, their role and importance in the development of Pendleton is more significant to the town and its history.

Architecture and the Development of Pendleton

The Interim Report and the National Register Nomination both included histories as they relate to the development of Pendleton. John Rogers was the first white man to settle Fall Creek Township in 1818 near the Falls. By the 1820's, state road surveys had begun, with a state road from New Castle to Lafayette completed in 1829. Pendleton's original plat of six blocks between Water Street, Broadway, High Street, and West Street was recorded in 1830. This initial period of settlement, from the earliest settlers to the 1860's, is represented by several existing buildings and sites in the town including:

- James Gray House, 110 South Main Street, c. 1840.
- Historical Marker, Site of Fall Creek Massacre, 1825.
- Stephenson House, 100 South Main Street, c. 1860.
- Pendleton House, 233 South Main Street, c. 1850.
- House, Greek Revival, 122 South Main Street, c. 1850.
- Commercial Building, Greek Revival, North Pendleton Avenue, c. 1840.

By 1851, the railroad lines from Anderson to Pendleton were completed. At this time agriculture was the leading industry. By 1870 twelve new additions had been platted in Pendleton. The economic depression that soon followed prevented much construction in the town. The mid 1870's was the time in which Pendleton was an important shipping center of the southern part of Madison county. Industrial and commercial expansion between 1865 and 1887 turned the small town into a bustling area. Pendleton's commercial area grew during this time of expansion. In 1874 the commercial district included three dry goods stores, six grocery stores, two hardware stores, a jeweler, a bank, a newspaper, two milliners and two butchers.

Natural gas was discovered around Pendleton in 1887. The Interim Report states that for some years, Madison County was one of the largest oil and gas

producing counties in the state. This discovery produced new industrial growth in Pendleton. Between 1887 and 1901, eleven new additions were platted in the town. Most of the commercial buildings were constructed in this period. Ten of the eleven buildings on the north side of State Street and six of the nine buildings on the south side of State Street were built during this industrial surge. The discovery of natural gas had a large impact on the town. According to the National Register Nomination Form, thirty percent of the buildings in the historic district were constructed during this period between 1887 and 1906. Also built during the gas boom were some of Pendleton's grandest residences as well as significant amounts of worker housing. In addition to commercial and residential growth, the economic base of Pendleton grew with the construction of two glass companies, Pendleton Window Glass Company (1888), and Window Glass Works (1892). Some examples of significant architecture from the "gas boom" include:

- House, 401 South Pendleton Avenue, c. 1890.
- House, Italianate, 131 North Pendleton Avenue, c. 1890.
- House, Gothic Revival, 124 North Main Street, c. 1900.
- J.T. Chambers Building, Romanesque Revival, 101 State Street, c. 1900.
- I.O.O.F Building, Italianate, 104 West State Street, c. 1890.

After the gas failure, Pendleton experienced a decline in its population between 1905 and 1935. There were fewer residences and commercial buildings constructed during this period, yet those few are fine examples of prevailing architectural styles. Several Art Deco public buildings and many Bungalows were built during these years. Some of the prominent examples of the architecture of this era include:

- Reformatory, c. 1924.
- Carnegie Public Library, Arts and Crafts, c. 1912.
- School, Neo-Classic, 301 South East Street, c. 1936.
- Fall Creek Bridge, Neo-Classic, c. 1920.
- Post Office, Art Deco, 137 West State Street, 1936.
- House, Bungalow, 457 State Street, c. 1910.
- House, Arts and Crafts, State Street, c. 1910.

Outstanding and Notable Sites and Structures

Outstanding

These listings are according to the Madison County Interim Report as published in October of 1984.

- Falls Park, West Water Street.
- Historical Marker, Site of Fall Creek Massacre, West Water Street, c. 1825.
- Carnegie Public Library, Arts and Crafts, 424 East State Street, c. 1912.
- Log House, Pioneer, 226 Mill Road, c. 1850.
- House, Greek Revival/Italianate, 100 South Main Street, c. 1860.
- Inn, Federal, North Main Street, c. 1840.
- School, Romanesque Revival, 201 South East Street, c. 1895/1912.

Notable

- Knights of Pythias Building, Romanesque Revival, 114 West State Street, c. 1910.
- I.O.O.F. Building, Italianate, 108 West State Street, c. 1890.
- House, 433 State Street, c. 1890.
- Joe Hardy House, Bungalow, 441 State Street, c. 1900.
- House, Bungalow, 457 State Street, c. 1910.
- Post Office, Art Deco, 137 West State Street, c. 1936.
- House, Queen Anne, 236 East State Street, c. 1895.
- House, Bungalow, 308 East State Street, c. 1920.
- House, Bungalow, 432 East State Street, c. 1910.
- House, Tudor Gothic Revival, East State Street, c. 1930.
- House, Eastlake, 325 West High Street, c. 1880.
- House, 218 Madison Avenue, c. 1890.
- House, 112 Franklin Street, c. 1890.
- House, Italianate, 314 West Street, c. 1880.
- House, Colonial Revival, 226 West Street, c. 1900.

- House, Bungalow, 204 West Street, c. 1900.
- House, Greek Revival, 110 South Main Street, c. 1840.
- House, Federal, 233 South Main Street, c. 1850.
- House, Queen Anne, 110 North Main, c. 1870.
- House, Bungalow, 406 South Pendleton Avenue, c. 1910.
- House, Bungalow, 326 South Pendleton Avenue, c. 1910.
- Commercial Building, Greek Revival, North Pendleton Avenue, c. 1840.
- Commercial Building, Italianate, 111 North Pendleton Avenue, c. 1890.
- House, Eastlake, North Pendleton Avenue, c. 1890.
- House, Free Classic, North Pendleton Avenue, c. 1890.
- House, 339 South Pendleton Avenue, c. 1900.
- House, South Pendleton Avenue, c. 1880.
- House, 320 South Broadway, c. 1890.
- House, 234 South Broadway, c. 1880.

Demolished Buildings

The Fall Creek Township Trustee, Charlene Daugherty was contacted in order to assess the historic resources that have been lost within the community of Pendleton. She immediately recalled three houses that have been razed in the years since the Interim Report was completed. One house on John Street was demolished due to termite infestation; the family consequently rebuilt on the same site. An "old" house located on the one hundred block of West Street behind the Methodist church has also been razed. Another house on the two hundred block of South East Street was demolished to make way for new construction.

Of more historical significance, was the demolition of the Pendleton Grade School located on the one hundred block of East Street. This Romanesque Revival was listed as an outstanding structure in the 1984 Madison County Interim Report. Currently the Historic Fall Creek, Pendleton Settlement has begun creating a miniature replica to sell in order to raise money for their organization as well as to pay tribute to this beloved building. Since the demolition of this important structure, the community has recognized the building's importance within the town. Fortunately, the loss of this

wonderful structure has strengthened the sentiment that historic resources in Pendleton must be preserved.

Recommendations

Although the Historic Fall Creek, Pendleton Settlement has promoted preservation and rehabilitation within the community, the town of Pendleton must also acknowledge the need to preserve and protect their historic resources. The sites and structures noted in the Interim Report and the National Register Nomination serve as initial indications of what is historically significant within the town. All OUTSTANDING and NOTABLE buildings should be maintained and preserved.

In addition to the individually significant structures, the entire remainder of downtown Pendleton should be viewed as historic. While many buildings and sites stand out as important, the community must regard the whole town as significant and worthy of preservation. It may fall upon the Historic Fall Creek, Pendleton Settlement to inform and educate Pendleton's community on the values of preserving their historic resources. Before more buildings are lost or "modernized," the group and its members should exert their influence and spread the message of preservation.

This entire document can be interpreted as recommendations that address the historic components of this community. It should be studied and distributed so that many different kinds of townspeople can utilize the sections which most apply to their buildings. Ideally this document can be fully used to protect Pendleton's rich history and heritage.

THE LEGAL ASPECTS OF HISTORIC PRESERVATION

The Comprehensive Plan prepared for Pendleton, Indiana alludes to future local protection of historic sites and structures, but at this time the town has no such measures in place. Presently, protection for historic sites and structures in Pendleton rests on the listing of the Pendleton Historic District on the National Register of Historic Places and sites and structures identified by the Indiana Historic Sites and Structures Survey for Madison County. Protection of these historic sites and structures is limited to projects which are State or Federal funded, assisted, or licensed projects. The extent of these protections are spelled out in Section 9 of Indiana Public Law 159, Act of 1981 (I. C. 14-3-3.4) and Section 106 (16 U.S.C. 470f) of the National Historic Preservation Act of 1966, as amended.

There are a wide variety of legal tools designed to promote the preservation of historic resources. The options available include those which cover an area or district, as well as tools that can be applied to specific sites or structures. Ordinances are the method most commonly used to protect historic resources in a particular area or district. Three main types of ordinances are most commonly utilized. These are community historic preservation ordinances, historic district ordinances and zoning ordinances. Legal tools which can be applied to specific sites and structures include preservation easements, covenants and reverter clauses and tax advantages.

Community Historic Preservation Ordinances

Community historic preservation ordinances can cover a city, county, or other political subdivision. This type of ordinance establishes a board of review, often known as an "historic preservation commission." The role of the board of review is to oversee the community's preservation program and to make decisions about the significance of resources. Generally, the historic preservation commission is responsible for the designation of significant individual resources or districts and have some amount of authority to control alteration or demolition of designated properties. The commission

also reviews the quality of new design in the vicinity of such properties or within historic districts.

Historic preservation commissions vary a great deal in the level of authority they are granted. They may have the power to grant or deny proposed alterations or demolitions, or they may only serve in an advisory role. Commissions are sometimes provided with a staff which they oversee in carrying out the community's overall preservation plan, or are advisory to planning departments or other agencies of local government.

Historic District Ordinances

An historic district ordinance protects specific designated districts within a community. The ordinance generally defines boundaries, limits development, or otherwise protects the district. Like a community historic preservation ordinance, an historic district ordinance also establishes a review board or commission. Again, the degree of authority granted to the commission widely varies. The commission may play a purely advisory role or may have the power to stay, grant or deny demolitions, alterations and new construction within the district. An ordinance also usually establishes procedures for appealing decisions made by the historic district commission. According to Indiana law, the decision of the commission or board is subject to judicial review under Indiana Code 4-21.5-5, which sends the appeal to the county court.

Enabling legislation for the establishment of community historic preservation and historic district ordinances in Indiana comes from Section 30, of Public Law 390, Act of 1981, as amended. In addition to allowing the creation of ordinances, this legislation provides for the establishment of the board of review and its conduct, standards for design review, procedures to observe due process requirements, and procedures for appeal of certificate denial. A "Model Ordinance for Historic Preservation" for the State of Indiana is available from the Historic Landmarks Foundation of Indiana.

Zoning Ordinances

It is particularly important that a community's historic preservation plan is coordinated with its zoning ordinance. A community should strive to minimize conflict between preservation and existing zoning. If this is accomplished, they can work together to promote the beneficial use of historic resources. More information on the subject of zoning can be found under the "Coordination of Historic Preservation with Local Zoning" heading in this plan.

Preservation Easements

Easements are defined as acquired interests in property owned by another. Since an easement is a less than total or fee interest in a property, it is usually less expensive than outright purchase to control the use. An easement is a legal tool which can be utilized for specific sites or structures. Easements are common and often effective preservation tools. For example, an easement can preclude a property owner from making inappropriate alterations to the facade of his or her historic house.

There are three types of preservation or conservation easements including open space, conservation or scenic easements; exterior or facade easements; and interior easements. The first two types are the most common. Open space, conservation or scenic easements are used to conserve undeveloped areas and can be used to control the lands surrounding historic properties. Exterior or facade easements are used to restrict development, use or alteration of the exterior of a building or structure. This is particularly useful for preserving historic streetscapes where the architectural or visual quality of the exterior of buildings is a major concern. Interior easements can be used to prevent the alteration of interiors of buildings or structures. These easements can apply to the entire interior or certain elements of the interior of a building.

Easements have some advantages over other types of "less-than-fee" controls in they can be transferred to other parties, be binding on future purchasers of the affected property, and may be acquired through the gift or purchase.

The down side of easements is that they must be carefully drawn up and require conscientious policing by their holders.

Covenants and Reverter Clauses

Covenants are contractual agreements between private parties that are binding on subsequent owners of the property, thereby restricting uses that may be made of the property. Reverter clauses in deeds stipulate that unless certain conditions are followed, ownership of the property involved will return to the conveyer or to a designated third party.

Both of these options may be used to maintain the historic integrity of a property and may bind future owners to abide by the conditions contained in them. To ensure the success of a covenant or reverter clause they must be carefully drafted and contain the precise legal elements appropriate in the jurisdiction which they are to apply.

Covenants allow for specific provisions for penalties or other remedies to be included in them to come into effect if the terms of the agreement are broken. Reverter clauses, however, lack this flexibility. The problem with these two options are that they may be difficult to enforce over a long period of time especially if conditions present at the time of agreement have changed.

Tax Advantages

Tax incentives are available from both the Federal government and the State of Indiana. The tax laws which provide for these incentives have, in many communities, proven to be a powerful tool in encouraging preservation and rehabilitation of historic properties. Two types of tax credits are important to consider. The first allows corporate and individual taxpayers to deduct the value of a donation of preservation easements from their income taxes. The second provides investment tax credits to taxpayers who complete certified rehabilitation projects on income-producing certified historic buildings.

Tax credit for a preservation easement on a "certified historic property" is figured according to the effect the easement had on decreasing the fair

market value of the property. To receive a deduction for the donation of a preservation easement the owner must put voluntary restrictions on alterations that can be made to the property's appearance. These restrictions must also lower the fair market value of the property.

The second type of tax incentive program is available on both the federal and state level. The federal and state programs do differ somewhat in their requirements. The current federal Rehabilitation Investment Tax Credit program was established by the Tax Reform Act of 1986, which allowed for a 20% investment tax credit for rehabilitation of properties on the National Register of Historic Places. Buildings which contribute to the character of a local or national historic district are also eligible. To qualify for the federal investment tax credit the building must be income-producing, and both the historic significance of the building and the professional quality of the rehabilitation be certified by the National Park Service. For the rehabilitation to qualify for the tax credit it must meet the "Secretary of the Interior's Standards for Rehabilitation" and rehabilitation expenditures must be more than the adjusted base for the building or \$5,000, whichever is greater. A more restrictive 10% tax credit for non-historic, non-residential buildings built before 1936 is also available. The Indiana Division of Historic Preservation and Archaeology can provide more information and advice on this program.

The Indiana Historic Rehabilitation Tax Credit Program is administered by the Division of Historic Preservation and Archaeology, Indiana Department of Natural Resources. The program, which became effective in 1994, allows the taxpayer to take a State income tax credit for 20% of the total qualified rehabilitation or preservation cost of a project. The maximum tax credit allowed for each project is \$100,000. The major differences between the Indiana program and the federal program are that the property must be located in Indiana and listed on the Indiana Register of Historic Sites and Structures, the ground floor of the structure must have a minimum of 2,000 square feet, qualified rehabilitation or preservation expenditures must total at least \$5,000, and the proposed work must be approved by the Division of Historic Preservation and Archaeology [DHPA] prior to initiation. The DHPA can also provide more information on the Indiana Historic Rehabilitation Tax Credit Program.

Local tax incentives can also be created to encourage preservation. Some of the possibilities include tax credits or deduction on local property taxes for rehabilitation and maintenance of historic properties or for donations of preservation easements, full or partial abatement of property taxes for qualified properties, and alternative valuation (assessment of property value on the basis of existing use or something other than fair market value) of historic properties. In development of local programs for tax credits, abatements, or deductions the following factors should be considered: Criteria for the recognition of eligible properties, definitions of activities for which credit or deductions would be granted, amount of credit or deduction allowed, length of time for amortization of permitted expenses, and the relationship between State and local tax incentive programs as well as federal programs.

Recommendations for Pendleton

For Pendleton to realize the preservation of its historic resources alluded to in its Comprehensive Plan it must determine which of the aforementioned legal tools would best serve this purpose. Options covering both an area or district and those concerning specific sites and structures should be considered. The following recommendations for Pendleton are based on observations of the current situation and references to preservation in the Comprehensive Plan.

The legal tools best suited to Pendleton's needs at the current time are an historic district ordinance and a zoning ordinance that will complement each other. The possibilities for zoning are discussed in the "Coordination of Historic Preservation with Local Zoning" section of this preservation plan. An historic district ordinance would suit Pendleton well because most of the town is within the Pendleton Historic District and many of Pendleton's historic resources fall within this area. The amount of authority the ordinance would grant to the historic preservation commission created would ultimately depend on the receptiveness of the community to the idea. An historic preservation commission with at least a moderate amount of authority is recommended. This preservation plan provides design guidelines that could be used for the commercial areas of the district.

Legal options for specific sites and structures can be useful for properties outside the district, as well as those within it. Facade and conservation easements could both be utilized in Pendleton. Facade easements could be used to protect historic streetscapes in Pendleton's commercial district, for example. Conservation easements could be important in stopping unwanted growth in areas surrounding historic sites and structures, especially those outside of the historic district. The donation of preservation easements could be augmented by promoting the available tax benefits. Covenants and reverter clauses could also be used to protect historic properties in the outlying areas.

Tax advantages could potentially be very important preservation incentives in Pendleton. Many buildings in Pendleton's commercial district, as well as rental properties, would be eligible for Federal and State investment tax credits for rehabilitation. Pendleton could also set up their own tax incentives for rehabilitation and maintenance of buildings which are not income-producing.

COORDINATION OF HISTORIC PRESERVATION WITH LOCAL ZONING

It is important to consider zoning issues when preparing a historic preservation plan for a community. The land-use policies in effect, as well as the tools available for land-use management, should be carefully studied and considered in order to adequately protect a community's historic resources. This component of the preservation plan is intended to give a brief overview of zoning for the layman. Key terms are defined and an explanation is provided on how zoning and preservation issues can be coordinated. Preservationists are encouraged to form a proper understanding of zoning, because it can be used as a powerful tool for the protection and preservation of historic resources.

Explanation and History of Zoning

As a means of controlling land use, state enabling legislation relegates to local governments the authority to divide the land in the area of their jurisdictions into districts, or "zones." Regulations are adopted by the local government that restrict the land use activities within each zone for the purposes of organizing and providing order for the community. Each type or category of zone is then subdivided into "classifications," which describe the density or level of the allowed activity for the zone. For example, the zoning classification "RS1" might refer to a residential single family low-density zone. (The letters usually refer to the type or category of zone, while the numbers refer to the density of the land use. The higher the number, the higher the density of the allowed land use.) Zoning is one of many ordinances that affect the usage of land in a community, and it can be a powerful tool for protecting historic properties.

New York City adopted the nation's first zoning ordinance in 1916. Six years later, the U.S. Department of Commerce drafted the Standard State Zoning Enabling Act. This document led to the widespread adoption of state enabling legislation and subsequent zoning ordinances at the local level. The legal justification of local zoning was upheld in the U.S. Supreme Court's landmark decision of Village of Euclid vs. Amber Realty Co. in 1926. The

Court ruled that zoning, in principle, was a valid expression of the “**police power**,” or the authority of the government to regulate activities by private persons for the health, safety, morals, and welfare of the general public.

Local governments adopt “**zoning ordinances**” based on the recommendations of the local planning commission or a specially appointed zoning commission. The zoning ordinance is essentially a masterplan for land use within the area of the municipality. Changes to the zoning ordinance can be made in two ways. A “**zoning amendment**” is a change that applies to a small area or portion of the town, while a “**revision**” is a comprehensive change that usually results in a totally new zoning ordinance. Both of these practices are known as “**rezoning**.” Buildings or land uses that were in existence before passage of the local zoning ordinance, and which do not conform to its requirements, are known as “**non-conformities**.” Some non-conformities are given a set time period in which they must be brought into conformity with the zoning ordinance, while most pre-existing non-conformities are allowed to remain indefinitely, so long as they do not expand or undergo improvements. Frequently, exceptions have to be made to the zoning ordinance. The zoning board may grant a “**variance**,” if a property owner can prove to the local zoning board that strict compliance with the zoning ordinance would result in undue hardship. Variances may apply to all or only one of the requirements set forth in the zoning ordinance, and are granted on a case-by-case basis. Other deviations from the land use requirements set forth in the zoning ordinance are known as “**special exceptions**” or “**conditional uses**.” These are non-conforming land uses which are seen as desirable in specific districts under certain circumstances, for example, schools and libraries that are located in residential zones.

Historic Districts and Overlay Zoning

The prescribed division of land uses and densities under the zoning ordinance are known as the “**base zoning**.” When additional regulations are required for a particular area, “**overlay zoning**” may be adopted. Overlay zoning is useful for adding an additional layer of regulations or requirements to a smaller area within a single zone, or a larger area that includes parts of several different zones. Overlay zoning can be used to further restrict or to promote certain kinds of development in a specific area. The creation of

local historic districts is a process known as "**historic zoning**," and is one example of overlay zoning. The boundaries of historic districts often take in properties of different zoning classifications. Overlay zoning is a useful tool in this regard because it allows for additional regulations for an area with an irregular boundary, that may cut across pre-existing zoning lines.

The authority to establish historic districts rests with local governments and must be written into the zoning ordinance. (For more information on the legal basis for the establishment of local historic districts, see the section entitled **Legal Aspects of Preservation Planning** in the **PRESERVATION PLAN**.) The purpose of historic district designation is to protect the architectural character and integrity of an area through a set of regulations and design review processes. All properties within the boundary of the historic district must be surveyed against a pre-established set of criteria. These criteria help to isolate the architectural, historical, or other significance of the buildings surveyed. A local historic preservation commission is then appointed, and should include: one resident from each local historic district; a member of the town council; and other concerned citizens, preferably some with experience in the fields of history, architectural history, or architecture.

The main duty of the commission is to review plans for proposed changes to the exteriors of buildings located within the historic district. The commission must draft a series of rehabilitation guidelines, like those proposed in this document, which set forth "preferred," "acceptable," and "not recommended" approaches to rehabilitation projects on historic structures. The design review process helps to preserve the architectural character and integrity of the district by preventing the loss of historic fabric and significance through misguided or inappropriate rehabilitation or remodeling efforts. As the local historic district commission matures, it may seek to institute such things as awards programs and financial assistance programs. Awards can be presented to outstanding preservation and restoration projects, as well as to individuals who have made significant contributions to the preservation of local historic resources. Financial assistance may be provided in the form of grants or revolving loans for commission-approved exterior restoration and rehabilitation projects.

Coordination of Historic District Commission and Zoning Commission

It is highly recommended that an effort be made to coordinate between historic preservation regulations and base zoning in communities where there is an established historic district. A lack of coordination between the two sets of regulations can mean that they end up working at cross-purposes. One way to coordinate is to arrange regular meetings between the members of the zoning and historic district commissions. An alternative and simpler way to coordinate the efforts of these two agencies would be to include a representative from the zoning commission on the historic district commission, and vice versa. A further option is to include a matching clause in both the zoning ordinance and the historic district ordinance stating that where there is conflict between the two, the historic district ordinance should take precedence. Historic preservation commissions frequently reserve the right to comment on zoning issues that affect historic properties, and may recommend the suspension of certain zoning requirements that hamper preservation efforts.

There are many instances where a lack of coordination between the zoning ordinance and the historic preservation regulations can translate into direct conflicts. If left uncoordinated, such conflicts can lead to the loss of many historic resources in a community. Several of the most common conflict scenarios are listed below.

- Zoning Incompatible with Historic Use. Frequently, the historic use of an area is at odds with the current zoning designation. When this happens, there may be pressure to demolish historic buildings in order to create space for new construction that meets the current zoning.
- Density. A common problem in historic commercial districts is that the current zoning classification is at a much higher density than existed historically. When this happens, there is pressure to demolish smaller historic commercial buildings in favor of new construction that approaches the maximum density allowed by the zoning classification.
- Lot Sizes. Historic lot sizes were often smaller than those allowed by

current zoning regulations. In this instance, the construction of suitable infill buildings in historic areas may not be allowed because the lot sizes do not meet the minimum size requirement of the zoning regulations. This prohibition against building on smaller lots hampers efforts to revitalize historic areas.

- **Off-Street Parking.** Zoning regulations often require a prescribed number of parking spaces for commercial land uses. In historic areas, this requirement may not be feasible because of the typically smaller lot sizes. Property owners seeking to rehabilitate historic buildings for commercial purposes then face the dilemma of providing more parking spaces than can be accommodated by their smaller lots. As a result, they may seek to acquire and demolish adjacent buildings, or they may abandon their rehabilitation project in favor of a new location where parking can be more easily accommodated. These outcomes are unfavorable because they can result in the loss of historic resources, or a missed opportunity to revitalize the historic district.

Preservationists are encouraged to examine the zoning ordinance of their communities in order to identify any of these potential problem situations. The local zoning board should be made aware of these situations and their potential impact on local preservation efforts, and should be urged to consider amending the zoning ordinance to correct or mitigate these situations.

Comparison of Pendleton's Current Zoning with Boundaries of the Proposed Historic Commercial District

The proposed historic commercial district in Pendleton includes those buildings facing State Street between Main Street and Broadway, those buildings facing Pendleton Avenue between Water Street and High Street, and the Stephenson Building located at the southwest corner of State Street and Main Street. According to the zoning map included in Pendleton's Comprehensive Plan, most of this area is currently zoned for "general business," with only a few exceptions. The lot at the southeast corner of State Street and Main Street is zoned for "public" use, and is occupied by the

Post Office. The Stephenson Building at the southwest corner of State Street and Main Street is zoned for "moderate density residential" usage, as are several other small areas on the edges of the proposed historic commercial district. (See maps below.) A brief overview and comparison of the proposed historic commercial district with the downtown zoning shows that the two are compatible. However, the zoning ordinance should be scrutinized in detail to discern whether any of the potential problem scenarios listed above exist in Pendleton's downtown area. The only discrepancy in the zoning revealed by this comparison is that the Stephenson Building is currently used for commercial purposes. An amendment to the zoning ordinance could easily take care of this disagreement between the zoning classification and the actual land use.

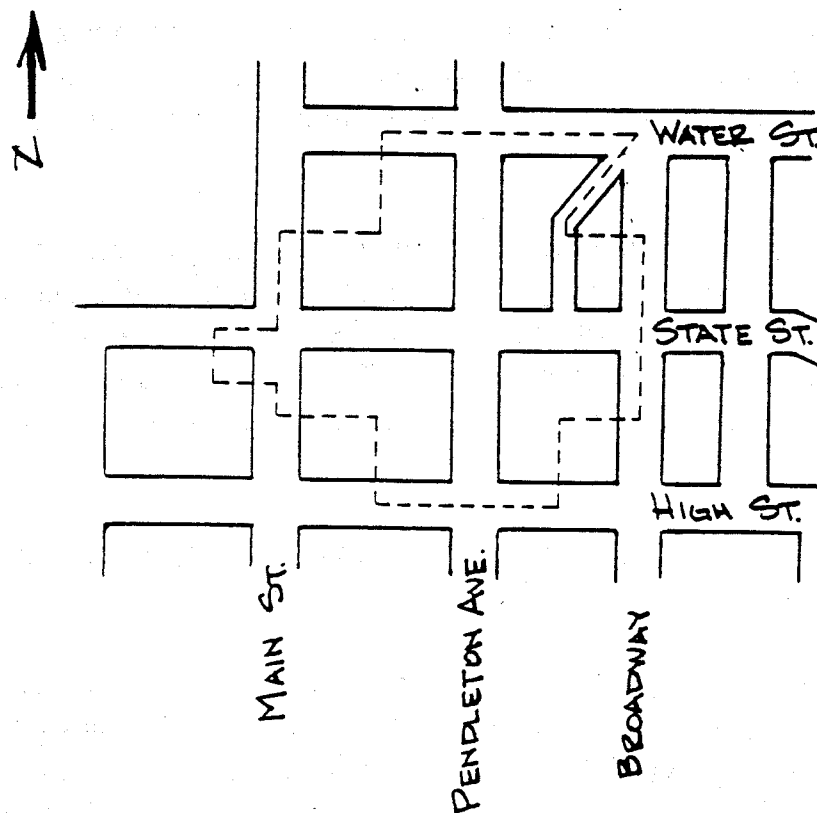


Fig. 60: Map showing the boundary of the proposed Historic Commercial District.

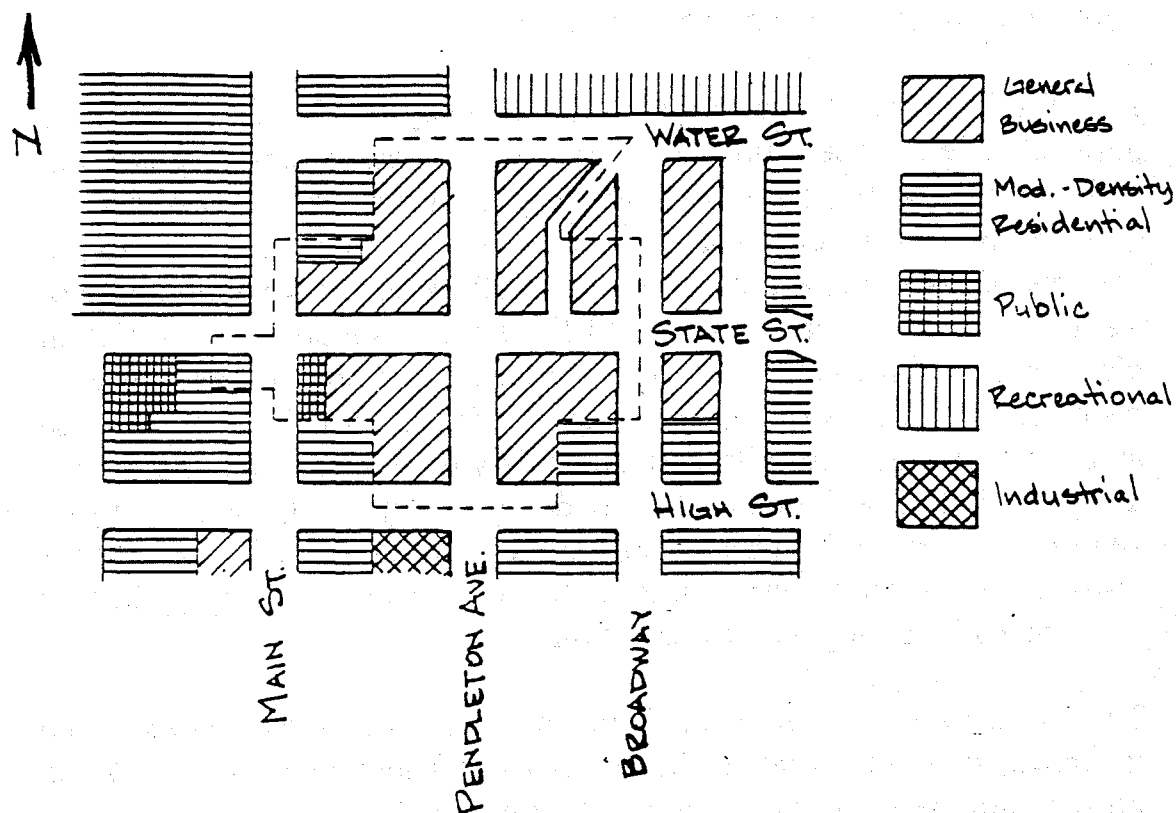


Fig. 61: Map showing the boundary of the proposed Historic Commercial District in relation to the downtown zoning pattern.

Conservation Districts

As a means of protecting historic areas and individual historic buildings, local governments have traditionally relied on historic preservation ordinances and regulations. Although effective at preserving historic resources, ordinances and regulations frequently meet with opposition from the public and are seen as restrictions on property owners' personal freedoms. The establishment of conservation districts is a relatively new approach to encouraging preservation activity in historic areas. The idea behind a conservation district is to encourage improvement of and investment in private properties located within the defined area. This is accomplished by the local government spending public money on

improvements to the infrastructure in the district.

A definition used in North Carolina of the type of area selected for designation as a conservation district is one that "possesses form, character, and visual qualities derived from arrangements or combinations of topography, vegetation, space, scenic vistas, architecture, appurtenant features, or places of natural or cultural significance, that create an image of stability, comfort, local identity, and livable atmosphere." Conservation districts are often created to provide buffer areas around existing historic districts. They are also used to protect "pre-natal historic districts," or those areas that have been identified as historically or architecturally significant and potentially qualifying for historic district designation, but not yet fifty years old. Conservation districts may also be used to maintain and enhance historic areas, when historic district designation may not be appropriate, or may meet with strong public opposition.

The boundary of a conservation district is drawn up as an overlay zone, and is amended to the local zoning ordinance. There may be few or no preservation regulations, such as design review, associated with the conservation district. In this respect, the incentive for reinvestment in private property in conservation districts is often referred to as the "carrot approach," in contrast to designated historic districts with their regulations and design review requirements, which are referred to as the "stick approach."

State legislation requires that property taxes be collected on a uniform basis. However, there is no corresponding requirement stating that the local government must spend public funds equally on every property or area. Therefore, spending public funds to improve and enhance the infrastructure in a conservation district has a legal basis in the state enabling legislation. The designation of a conservation district does not impose any restrictions on property owners, nor does it require compliance with any design review procedures. The intent of the conservation district is to impose on the local government an obligation to maintain and enhance the existing infrastructure in the designated area. The designation resolution should state that the area of the conservation district is one of special interest to the larger community, and worthy of being preserved and improved for future generations. The

resolution should then direct the various local government agencies to combine their efforts for purposes of:

- Coordinating land use, public utilities, public facilities, transportation, open space, historic preservation, and other elements of the town's comprehensive plan.
- Enhancing the existing infrastructure through repair and routine maintenance, and improving it by planning appropriately designed open spaces, pedestrian routes, landscaping features, and similar amenities.
- Encouraging inter-agency cooperation and efficiency through improved communication channels within the local government.

The town may see fit to appoint or hire a local government official who would be responsible for coordinating these efforts. This person would also serve as a public liaison to hear recommendations from area residents while also disseminating information to them.

The goal of conservation district designation is to encourage private investment through the expenditure of public funds. However, it should be noted that the private funds leveraged could easily go towards rehabilitation and remodeling projects that are actually detrimental to the historic character which the conservation district designation is seeking to preserve. Examples of such unsympathetic alterations include, but are not limited to, investment in synthetic siding, porch enclosures, replacement of historic doors and windows, and other projects which might involve removing, covering, or damaging the original fabric of historic buildings. Therefore, it is recommended that some form of design review advisement, or even minimal design review guidelines, be implemented in conjunction with the conservation district designation. This would also require that an appropriate review agency be established. (For more information on project review criteria, see the **DESIGN GUIDELINES**.)

Conservation District and Local Historic District Designation-- Recommendations for Pendleton

Pendleton is a community that possesses a good understanding of the value of its historic resources, and the relationship of those resources to the character of the community. The pervasive attitude on the part of both the local government and the citizens favors preservation activities and efforts. Much work has already been done to ensure the preservation of the town's historic resources. (For more information on local preservation efforts, see the section entitled **Summary of Past Preservation Efforts--Preservation Context** in the **PRESERVATION PLAN**.)

The groundwork has already been laid, by the National Register historic district nomination and the proclamation of honorary local historic district status, for discussing the possibility of designating a local historic district. However, this is a very big step and will require strong public support. Designation of one or more conservation districts would be a logical intermediate step towards local historic district designation, should there be interest in pursuing this objective. The local government, in dialog with the public, should consider designating a conservation district in the historic commercial downtown.

In conjunction with conservation district designation, a conservation district review board or commission should be established. This commission could adopt minimal design guidelines and review procedures. The building stock in the proposed historic commercial district is relatively stable, so there is little need for a full set of strict design guidelines. The commission should, however, have authority over and carefully review requests for demolition permits and new construction permits in the district. The main objective of the commission should be to embark on an aggressive public education campaign. This campaign does not need to be limited to the property owners within the conservation district, but could be aimed at the entire population of Pendleton. The purpose would be to broaden the citizens' understanding of their own architectural heritage, and awareness of the need for dealing sensitively and sympathetically with exterior alterations to buildings. With a public that has a basic understanding of design issues in historic areas, there would be very little need for regulations and design review processes.

The conservation district commission would be allowed to act more in the capacity of an advisory body.

The creation of a conservation district would also provide the townspeople of Pendleton with some experience in local district designation, which would be helpful later on should the public decide to create a local historic district. A commission would already be in place that could effectively oversee both the conservation and historic districts. The basis of the design guidelines would also be in place, and would only need to be broadened appropriately.

HISTORIC PRESERVATION INCENTIVES

Incentives come in many forms from many sources and often make the difference in getting a project done. Financial assistance and local support and involvement can be critical to historic preservation and downtown revitalization efforts. Described here are both current and potential incentives that can be utilized to improve downtown Pendleton. Included with these suggestions are contacts and sources that may be consulted for more information. Pendleton leaders, both public and private, are encouraged to take advantage of and encourage the use of these incentives.

Current Incentives

Historic Preservation Tax Credits

Historic Preservation Tax Credits are responsible for saving thousands of historic buildings throughout the United States. They often make the difference in making a rehabilitation project financially feasible. The basic premise behind the credits is to allow the owners of historic income-producing properties to take a tax credit on the cost of rehabilitating a historic building. The credits provide a dollar-for-dollar reduction of income tax owed. Only the rehabilitation of income-producing properties is eligible for the credit. This includes industrial, commercial, and rental uses. The rehabilitated building must be a certified historic structure and the rehabilitation must meet the Standards established by the Secretary of the Interior.

To qualify as a certified historic structure, the building must be either individually listed on the National Register of Historic Places or certified by the National Park Service as contributing to a registered district. Because the entire downtown area of Pendleton is included in the Pendleton historic district, all contributing historic buildings would be eligible for tax credits.

Before any alterations or rehabilitation work are done to the building, it is important to consult the State Historic Preservation Office. This office will advise the owner of the appropriateness of the work to be done. They will also make sure that the proposed work meets the Secretary of the Interior's

Standards for Rehabilitation. For more information on these standards, see the section on design guidelines for "Rehabilitation."

For additional information on this program, contact:

Indiana Division of Historic Preservation and Archaeology
402 West Washington Street, Room 274
Indianapolis, IN 46204
(317) 232-1646

Grants

Grants are widely used throughout the United States for projects of all types including historic preservation, downtown revitalization, and planning. Grants are usually awarded to non-profit organizations or tax-exempt agencies and are funded by government agencies, foundations, businesses, or individuals. While the grant process, including finding the funding source, preparing the grant proposal, and administering the grant funds, may be time consuming and labor intensive, it often provides the best type of funding for a project.

Obtaining the best grant for a project involves finding an appropriate match between the project and the funding source. Valuable sources in finding the appropriate match projects are The Foundation Grants Index and The Foundation Directory. These sources are available at the Office of Academic Research and Sponsored Programs at Ball State University, 2100 Riverside Avenue, Muncie, IN 47306; (317) 285-1600.

Other very valuable sources of funds are government agencies. The Indiana Department of Commerce in particular offers several grant programs that may be suited to Pendleton projects. The Indiana Division of Historic Preservation and Archaeology also administers a grant program directed at historic preservation projects. A valuable source for identifying funding sources is the Indiana Economic Development Council which has prepared "The Tool Box Guide to Community Project Grants."

Listed here are potential funding sources that may be applicable for historic preservation and downtown revitalization projects in Pendleton:

Community Focus Fund (CFF): to provide financial assistance to complete projects which improve the quality of life and increase the local economic capacity of Indiana communities: sidewalks, sewers, streetlighting, community centers, infrastructure. Administered by:

Indiana Department of Commerce
Community Development Division
One North Capitol Avenue, Suite 600
Indianapolis, IN 46204-2288
(317) 232-8915 or (800) 824-2476

Community Planning Fund (CPF): support for community-based planning and research initiatives. Administered by:

Indiana Department of Commerce
Community Development Division
One North Capitol Avenue, Suite 600
Indianapolis, IN 46204-2288
(317) 232-8912 or (800) 824-2476

Neighborhood Assistance Program (NAP): state tax credits to encourage private investment in community projects. Administered by:

Indiana Department of Commerce
Community Development Division
One North Capitol Avenue, Suite 600
Indianapolis, IN 46204-2288
(317) 232-8786 or (800) 824-2476

Indiana Preservation Grants Fund: designed to strengthen local preservation organizations by providing matching grants to non-profit organizations for organizational development and fundraising, architectural and engineering feasibility studies, and for preservation consulting services. Administered by:

Historic Landmarks Foundation of Indiana
Eastern Regional Office
Huddleston Farmhouse Inn Museum
P.O. Box 284
Cambridge City, IN 47327
(317) 478-3172

Preservation Services Fund: assists in the planning and feasibility studies of preservation projects. Administered by:

National Trust for Historic Preservation
Midwest Regional Office
53 West Jackson Boulevard, Suite 1135
Chicago, IL 60604
(312) 939-5547

Lilly Endowment: funds various projects that support community development. Administered by:

Lilly Endowment, Inc.
2801 N. Meridian St.
P.O. Box 88068
Indianapolis, IN 46208

Potential Incentives

Revolving Loans

"A revolving fund is a pool of capital created and reserved for a specific activity, such as historic preservation, with the restriction that the monies are returned to the fund to be reused for similar activities" (Moriarity 2). Many preservation organizations have successfully utilized this method to initiate the rehabilitation of buildings and the revitalization of entire districts. By providing financial and technical assistance, a well-run revolving loan can ensure that preservation is done and done correctly. In contrast to a grant program, a revolving fund could continue for many years without being depleted.

The Pendleton Historical Society is the most likely local organization to initiate and administer a revolving loan program in Pendleton. Because of the organization's ongoing financial stability and strong commitment to historic preservation, a successful fund could be established. By setting standards for rehabilitation in Pendleton, the Historical Society could have control over where the funds are spent and what type of work is done.

Locally, information and assistance may be obtained from either the state or regional offices of Historic Landmarks Foundation of Indiana:

- Historic Landmark Foundation
Heritage Preservation Center
340 West Michigan Street
Indianapolis, IN 46202-3204
(317) 639-4534
- Eastern Regional Office
Huddleston Farmhouse Inn Museum
P.O. Box 284
Cambridge City, IN 47327
(317) 478-3172

For more information on revolving loans:

Available from the National Trust for Historic Preservation at National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036:

- *Protecting and Preserving Communities: Preservation Revolving Funds.*
- *Landmark Yellow Pages.*
- *Preservation Revolving Funds (Information Series).*

Available from Preservation North Carolina, P.O. Box 27644, Raleigh, N.C. 27611-7644:

- *Handbook on Revolving Funds for Nonprofit Historic Preservation*

Organizations.

Low Interest Loans

Local support for historic preservation projects can often be found locally through civic-minded businesses. Bank leaders who have an interest in historic preservation and downtown revitalization are in an especially good position to help encourage preservation and revitalization. One method of this is to structure a low interest loan program. This program involves offering loans to eligible projects at an interest rate below the prime rate. This encourages building owners to carry out rehabilitation or revitalization projects by providing an incentive that they otherwise would not have. A lower interest rate can often be the difference in making a project financially feasible. The Historic Society or the downtown business association could take the lead in this loan program by approaching local banks with a proposal for the program and suggestions as to what types of projects could or should benefit.

Fundraising

A good approach to funding smaller projects in Pendleton is to sponsor local fundraisers. While these may not generate enough funds to finance an entire building rehabilitation, they may be able to pay for smaller projects. Smaller projects that may qualify for these fund raisers include some streetscape suggestions such as the "buy-a-brick" program or the "in memory of" plantings. Other smaller projects that may be funded are benches, trash cans, or streetlights.

The Pendleton Historical Society currently sponsors several successful fundraisers. The merchants group should be encouraged to initiate programs involving downtown streetscape due to their direct interest in downtown beautification. Some suggestions for fundraisers include: parties and receptions, festivals, product sales, home tours, sightseeing trips, auctions, sales, and shows, entertainment, children's events, conferences, and seminars.

The following National Trust for Historic Preservation Information Series

Booklets may be helpful in fund-raising campaigns:

- *From Visitors to Volunteers: Organizing a Historic Homes Tour.*
- *Building Support Through Public Relations: A Guide for Nonprofit Preservation Organizations.*
- *Share Your Success: Fund-Raising Ideas.*
- *Quest for Funds Revisited: A Fund-Raising Starter Kit.*

To obtain these booklets, contact: Information, National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036; (202) 673-4189.

Other sources that may be helpful:

Building a Festival: A Framework for Organizers. Little Rock: Arkansas Department of Parks and Tourism, 1994.

Curtis, Kathleen. Fundraising for Communities: What Works. Rockville, MD: National Campaign for a Drug Free America, 1988.

Flanagan, Joan. The Grass Roots Fundraising Book: How to Raise Money in Your Community. Chicago: Contemporary Books, 1992.

Petersen, Sheila W. Successful Community Fundraising. Ottawa: Caroline House Publishers, 1979.

Awards

Two types of awards can be used to encourage historic preservation and downtown revitalization in Pendleton: awards to encourage public involvement and awards to encourage private investment. Awards can be very effective tools in encouraging and developing community involvement and interest. Because this community interest can often be the deciding factor in the success or approval of public projects, it is important to develop excitement and curiosity early on. Contests can be used in conjunction with educational efforts as described in "Education and the Community." These contests in conjunction with walking tours, signage, and publicity can

develop interest and involvement from previously untapped sources.

Another type of award program could involve awarding successful or high-quality rehabilitation projects. This type of program has been explored by the Pendleton Historical Society. It would reward building owners for a job well done and thus, provide an extra incentive for doing quality work. A possibility explored by the historical society involves placing a temporary sign on the property that recognizes the rehabilitation. Other suggestions to expand this award program may include newspaper articles that highlight the project, monetary awards, or permanent plaques of recognition.

RELATIONSHIP BETWEEN PRESERVATION AND EDUCATION

No matter how good a historic preservation plan is, the success or failure of the revitalization project is dependent upon the enthusiasm and support of the citizens living within that community. All aspects of a project including the availability of funds both at the state and local level are dependent on perceived enthusiasm and public support for the project. Funding sources realize that without local support there is little hope of the plan working. One of the best ways to create a suitable environment for beginning a preservation plan is through education. It is education that will foster public awareness and appreciation for the communities historic and cultural resources.

By developing a relationship between preservation and education, physical objects such as buildings, sites, districts, and structures, can provide an important link, tying a towns past and its present together. Education is essential if those sites which give Pendleton Indiana its special identity and link it to the past, are to survive, to be preserved for the future. As part of the preservation plan it is therefore important to outline a course of action directed toward facilitating community wide education of preservation issues and policies. The following text will address the idea of developing this relationship between preservation and education by providing opportunities to educate and inform residents of Pendleton about the benefits associated with historic preservation.

Pendleton already has a strong base of capable preservationists, therefore a plan should be developed that will ensure that any current preservation activity occurring in the community be adequately publicized. Meetings of groups like historical societies, preservation review boards, and any celebrations associated with historic preservation within the community, can be used as a way to teach and inform the public. By inviting the public to these meetings and thoroughly publicizing the groups activities and ongoing projects in the community news paper, the public can learn the importance of historic preservation.

Other efforts meant to draw the publics' attention toward historic

preservation can include expanding the current award program which is aimed at recognizing individuals achievements in restoring the historic fabric of Pendleton. Many communities coincide programs of this type with the nationally recognized Preservation Week held in May. Usually these awards highlight preservation efforts by individuals within the community and could be developed to focus on appropriate rehabilitation efforts for example. Having the awards program will create good press and more importantly, recognizing rehabilitation and restoration efforts directly affects other projects by sparking interest. In any community a good restoration of a building will cause a domino effect, spurring other restoration activity. While proposed guidelines and perspective drawings of buildings are good starting points for preservation, people can relate better to a tangible objects such as a beautifully restored building.

If preservation is going to be a viable asset to a community, the public school system must also play a vital role in educating the children of the area about the benefits of preservation. While school children are often involved in field trips to historic museums they likewise are taught very little about the historic fabric found within their own community. One outstanding example of a school system being involved in preservation is the Kane County, Illinois public school systems involvement in their preservation plan. Their preservation plan was created to:

- Foster public education and greater appreciation and understanding of historic and archaeological resources, and public support for preservation in Kane County.

Kane County recognized that if their preservation program was to achieve desired economic and environmental benefits, the underlying determining factor would be the support of the people of the county. Acquiring a basic understanding of the importance of the built environment by individuals in the communities, the school district, the local government, and historical organizations were instrumental in developing their plan.

Special seminars can also be developed which are aimed at bringing a collection of preservation professionals together for one day to meet with local teachers. The teachers in attendance can be trained to teach others

about the community's local historic resources. They will also be able to implement the introduction of this material to the classroom. Preservation related projects could include topics such as:

- Identification of architectural style in the surrounding community. Children could be asked to bring in photographs of their homes or a neighbor's home to identify its architectural style.
- Children could also learn to identify building materials including: brick, stone, log, adobe, and frame construction. Many of these materials are more easily learned if children use familiar materials like carrots to build miniature log buildings or using square chocolate cookies to demonstrate different brick bonds.
- Archeology could also be introduced to grade school children by constructing a sand box into which has been placed real or reproduction artifacts. The children would be allowed to use a trowel to carefully remove dirt from around datable objects such as coins with dates. Showing children how objects near the bottom of the sand box are older will allow them to be introduced to the concept of seriation. Seriation is used by archeologist to date archeological sites. By using datable objects to create a chronological time line, archeologist can interpret how a site changed over time.
- Using historic photographs of a familiar area, students could learn how buildings changed over time. For example a photograph of downtown Pendleton could be compared to the view encountered today. Student would be asked to find as many changes as they could to specific buildings, allowing them to develop interpretive skills.
- School children could also find and map all the commemorative markers found in an area of a town. These markers often chronicle important events in the community and can be used to teach local history while allowing children to explore their community.
- The Association for Gravestone Preservation has developed and sells teaching guides aimed at helping children develop an understanding

of tombstones and the varied symbol found on them. While looking for these symbols children can also learn about individuals important to their community which are buried in the local cemetery. Michael D. Bathrick can be contacted at: The Association for Gravestone Studies, 30 Elm Street, Worcester, MA 01609 for further information.

Communities have also successfully established speaker's bureaus whose objective is to disseminate information on a community's historic fabric. These speakers can include local historians, people involved in private restoration activities, professionals and students in the field of preservation, and other experts. These speakers can present pertinent information to schools, clubs, and other preservation related groups, further ensuring the success of the preservation plan by involving and informing a wide audience. These people could also be involved in "How to workshops" open to the public and aimed at helping people in the community learn specific preservation and restoration techniques. Workshops could include topics such as repairing historic windows, how to save and repair historic plaster, and how to prepare written histories for your home.

This education process can also be built into the local governing body. For example the City of Tampa, Florida allows their architectural review commission to do more than review proposed alterations and demolition permits to historic buildings. They are also empowered to disseminate information to the general public about the city's historic resources. A good example of this type of project could be the creation of a list of the top ten most endangered historic resources within the county. The list is instrumental in drawing attention to historic resources that are in danger of being lost. Endangered lists also act as a preservation tool, inevitability bringing people with shared interests and concerns about an endangered site together, possible facilitating its eventual preservation.

Another type of project that could be undertaken by a local governing body is the creation of an architectural scavenger hunt. An architectural scavenger hunt, like the enclosed example, features a collection of photographs of architectural details found within a community. The contest asks that participants identify the location in Pendleton of each photograph pictured on the flier. Incentives for participation in the program is a prize of a single

\$100 savings bond. This small investment however will encourage many people to look at historic structures and hopefully begin to appreciate the historic fabric found in the community.

Property owners within the boundaries effected by the preservation plan should also be made aware of all technical publications pertaining to preservation, protection of properties, rehabilitation and restoration of historic buildings. Packets should be made available about tax incentives and all other sources dealing with the preservation and restoration of structures. These packets could include the following government publications:

- The Secretary of the Interior's Standard for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Available from: U.S. Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, D.C. 20402-9328.
- The U.S. Department of the Interior and the National Parks Service publish a series of preservation and technological booklets titled National Register Bulletins. Predominantly aimed at nominations to the National Register these publications are invaluable resources.
 - The U.S. Department of the Interior and the National Parks Service also publishes a series titled Preservation Briefs. These small pamphlets are aimed at giving technical advice on stabilization, conservation, restoration, and cleaning of historic materials. Topics covered range from "The Preservation of Historic Glazed Architectural Terra-cotta to "The Preservation and Repair of Historic Log Buildings."
 - The U.S. Department of the Interior and the National Parks Service also publishes a series titled Tech Notes. This publication is oriented toward techniques that can be used in doing restoration work. For example, Tech Notes number 18 titled "Windows" addresses the following issues: Aluminum Replacement windows with true divided lights, Interior piggy back storm panels, and exposed historic wooden frames.

- A number of important pamphlets are available from Historic Landmarks Foundation of Indiana at 340 West Michigan Street, Indianapolis, Indiana 46202 and include the following titles:
 - *Tax Incentives for Historic Preservation.*
 - *The National Register of Historic Places in Indiana. Summary of criteria and procedures.*
 - *Historic District Commissions.*
 - *Historic Landmarks Foundation of Indiana. Safeguarding the past for the sake of the future. Guide to Programs and Services.*
 - *Locating Hoosier Landmarks. The Indiana Historic Sites & Structures Inventory.*
 - *Building Codes and Preservation. The Indiana Building Rehabilitation Standard.*
 - *Financial Services & Grants Programs. Indiana Preservation Grants Fund. Legal Defense Fund. Statewide Revolving Loan Fund. Guaranteed Loan Program.*

Another way to effectively develop a relationship between preservation and education is through the development of interpretive signs like those suggested for Falls Park in the section entitled "Interpretive Signs." (Interpretive signs suggested for the park would allow visitors to Pendleton to learn about Pendleton's past by reading the signs). The introduction of interpretive signs would allow historically important sites, like the site of the covered railroad bridge across the falls (possibly the only known covered railroad bridge in Indiana) to be interpreted. This information would be readily available at any time day or night to anyone interested in learning more about Pendleton's exciting past.

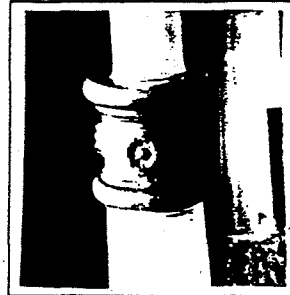
These interpretive signs could be highlighted on the proposed walking tour of Pendleton discussed in the section titled "Heritage Tourism." (The walking tour highlights many of the historic sites in Pendleton as designated on a map of the area). Visitors and residents of Pendleton can use this educational tool to learn about the many historic resources found in the area.

ARCHITECTURAL SCAVENGER HUNT

How familiar are you with downtown Pendleton? If you can find each of the building details pictured below in Pendleton's Downtown you could win a \$100 savings bond. The Historic Fall Creek, Pendleton Settlement, group is sponsoring an **Architectural Scavenger Hunt** to help the community become aware of the diversity of architectural details found in the historic downtown business district.

To enter the **Architectural Scavenger Hunt** contest, simply identify the location of each picture by writing the name of the existing business, or the building address in the space provided. After identifying each of the building details (or as many as you can) fill in your name, address and telephone number in the spaces provided. Mail or drop this form by Town Hall at 117 State Street, Pendleton, Indiana. In the event of a tie, a random drawing will be held to determine the winner.

Location of photo 1-----

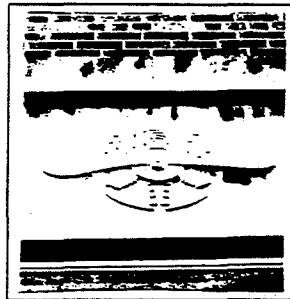


Remember all the architectural details pictured can be found in the historic downtown commercial district of Pendleton, Indiana. Good Luck!!

Location of photo 2-----



Location of photo 3-----



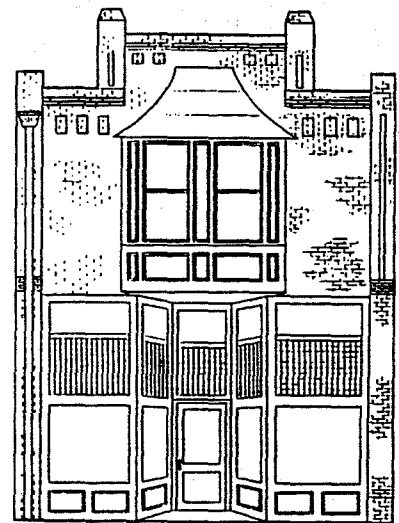
Name-----

Address-----

Telephone #-----

Fig. 62: Example of an architectural scavenger hunt form.

CHAPTER F - APPENDIX



PENDLETON, INDIANA

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Secretary of the Interior's Standards

The Secretary of The Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings are devised to guide work undertaken on historic buildings. The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards are developed to apply to all historic buildings, constructed of all materials, including all styles, and relates to both interiors and exteriors of structures. The Standards also address issues encompassing landscape features and the building's site and environment, as well as attached, adjacent, or related new construction. It is also important to recognize that the Standards must be used properly in order for the project to be certified for Federal tax purposes. A Certified rehabilitation project must be determined by the Secretary to be consistent with the historic character of structure or district in which it is located. The following standards are to be used as a guide, applying them to specific rehabilitation projects as appropriate, taking into consideration economic and technical feasibility.

- a property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment. (See fig. 1 and 2)

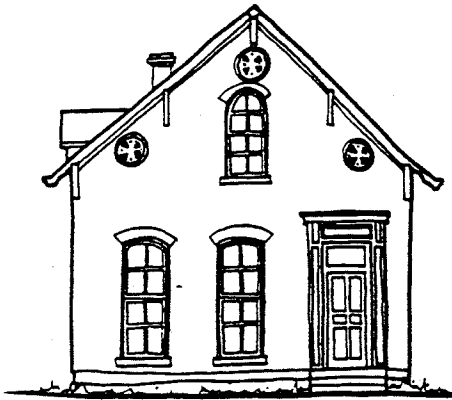


Fig. 1: Gable front structure with original c. 1863 appearance.



Fig. 2: New appropriate use of c. 1863 structure as small scale commercial.

- The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided. (See fig. 3)
- Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings shall not be undertaken (See fig. 4).



Fig. 3: Inappropriate alterations and removal of historic material from c. 1863 structure.



Fig. 4: Inappropriate changes creating false sense of from history.

- Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved. (See fig. 5)
- Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and where possible materials. Replacement of missing features shall be substantiated by

documentary, physical, or pictorial evidence.

- Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible. (See fig. 6)

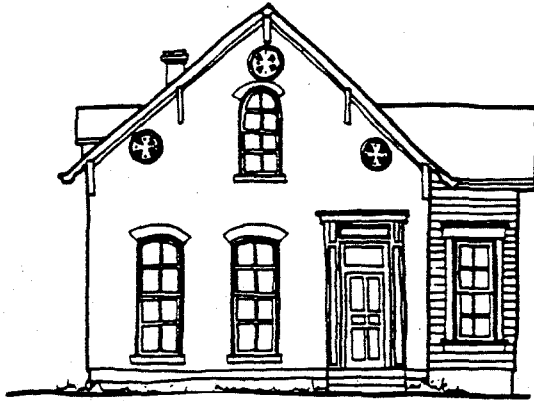


Fig. 5: Historic rear addition to c. 1863 cottage with its own significance.

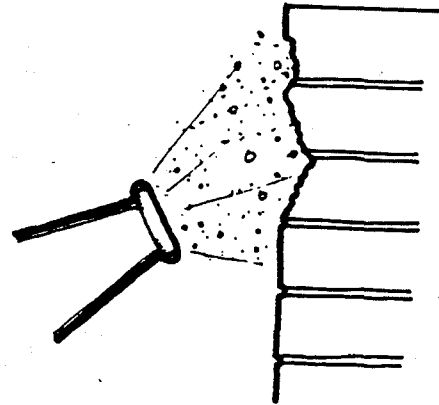


Fig. 6: Damaging effects of sandblasting.

- Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. (See fig. 7).
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

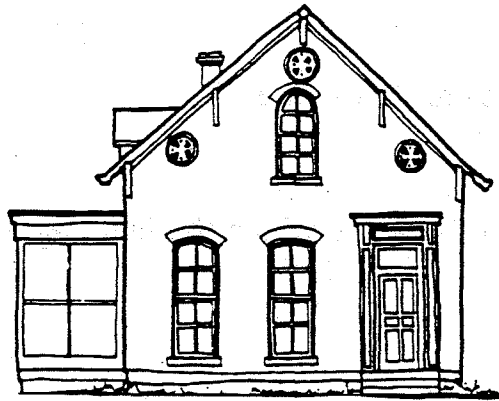


Fig. 7: Sympathetic addition compatible in massing, size, scale, and architectural features.

GLOSSARY OF TERMS

Accessibility

Provision of barrier free egress to a structure.

Adaptive Use

Applying uses different from those for which the building was originally built.

Architectural Detail

Any projection, relief, cornice, column change of building material, window or door opening on any building.

Architectural Style

The mode or fashion in which a building is designed.

Balance

A harmonious arrangement or proportion of parts or elements in a design. Balance can be symmetrical; where one side is the mirror image of the other, or asymmetrical; where one element counters another so that the building does not appear lopsided or heavy in one area.

Bracket

A ridged support member located under eaves and other overhangs. In Pendleton, brackets are both simple and ornate in design.

Clapboard

Horizontal, narrow wooden boards which are used as siding on the outer walls of frame structures.

Cleaning

The removal of impurities by using the gentlest means possible.

Double-Hung (Sash) Window

A window with two sashes, one above the other, that slide up and down.

Eaves

The portion of the roof which projects beyond the walls of the building.

Emphasis

In architecture, emphasis refers to the directional emphasis of a structure. This can be either horizontal or vertical, depending on the shape and design of the building.

Facade

The principal face or wall of a building; usually the front elevation. Front elevation refers to the side of the building which faces the street.

Fixed Sash

An individual window or part of a window that does not open.

Foundation

The substructure of a building, designed to support the structure and enclose the basement or crawlspace.

Frame Construction

A building consisting primarily or entirely of wood structural members.

Gable

The triangular segment of an exterior wall in a building with a gable roof.

Gable Roof

A sloped roof that creates a gable at the open ends. There are two types of gable roofs, a front gable and a side gable. On a front gable roof, the gable faces the front of the building, while on a side gable roof, the gable faces the sides of the building.

Height

The vertical distance measured from grade at the edge of the adjacent right-of-way to the highest point of the street graphic.

Infill

Any construction intended to fill a void within the streetscape.

APPENDIX

Latticework

An open framework produced by crossing and weaving strips of wood or metal to form repeating, patterned spaces.

Maintenance

The repair or continued upkeep of a sign or building.

Materials

This refers to the substances out of which buildings are constructed. Examples of materials are: aluminum siding, brick, stone, and wood clapboard siding. Within the design guidelines, the appearance, performance, and structural capacity of the building materials will be considered.

Molding/Moulding

Decorative bands and shaped elements which serve as ornamentation; on the exterior they are usually found projecting out over doors and windows.

Mortar

A mixture of cement or lime with sand (or pebbles) and water. Mortar is used to bond bricks and stones.

Orientation

The orientation of a building refers to the positioning of the building on its lot. This term is often referred to in relation to the street.

Outline

The outline of a building refers to the silhouette of the building.

Pane

An individual piece of glass in a window. Historic windows are described by the number of panes they have. For example, a six-over-six double-hung window is a window with six panes of glass in each sash.

Pitch

The angle of a roof.

Preservation

The act or process of applying measures to maintain the existing form.

Proportion

The relationship of one element to another.

Queen Anne Sash

A fixed window sash that has small square panes running along three of the edges. Often, the small panes of glass are colored or beveled glass.

Rafters

Structural supports designed to carry a pitched roof. In some styles, the rafters are exposed and decoratively carved.

Rehabilitation

The process of returning a property to a state of usefulness through repairs or alterations that preserve the character defining features.

Restoration

Returning something to its appearance at a specific point in time.

Rhythm

Patterns that repeat create rhythm. It is important to preserve any existing rhythm. In most structures, rhythm is created by the regular spacing of windows and doors.

Sash

The framework that holds the panes of a window.

Secretary of the Interior's Standards for Rehabilitation

Those measures listed by the National Park Service as defined in the appendices.

Setback

The distance that a building is set back from a street. This element becomes important when new construction is introduced to an area with existing structures.

APPENDIX

Spacing

The distance between buildings on a street. Existing spacing patterns should be considered when new construction is planned for an area with existing structures.

Streetscape

The composition of street elements, including paving materials, benches, lamp-posts and the like.

Structure

Anything constructed or erected with a fixed location on the ground or attached to something having fixed location on the ground. Among other things, structures include buildings, walls, fences, signs, and gas or liquid storage tanks.

Style

In architecture, style refers to a particular type or category. Style can be determined by distinguishing features which are representative of a category.

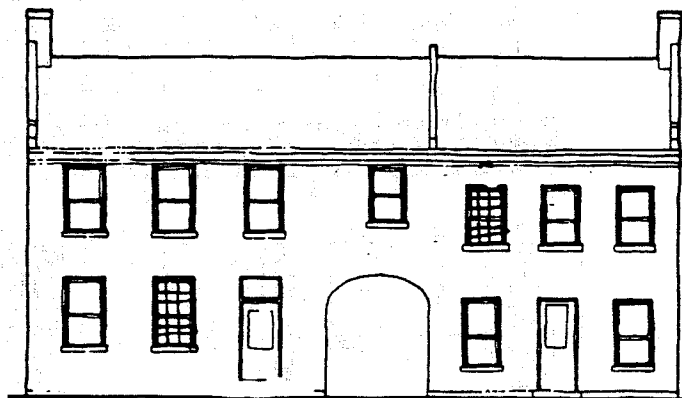
Transom Window

A small window located above a door or above a larger window.

ARCHITECTURE STYLES

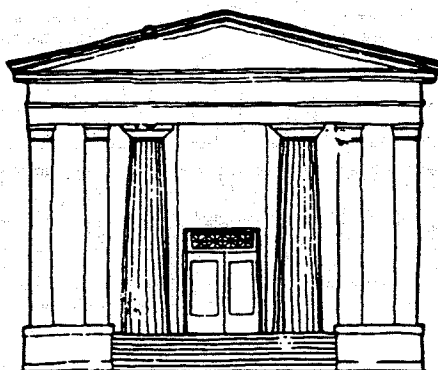
Federal

1780-1820, America's first style, typified by detailed entrances with fan and side lights, low pitched roofs and tripart windows.



Greek Revival

1820-1860, derived from the classical Greek temple, details are taken from the doric, Ionic, or Corinthian orders. Columns, entablatures, and low-pitched pediments are basic style defining elements.



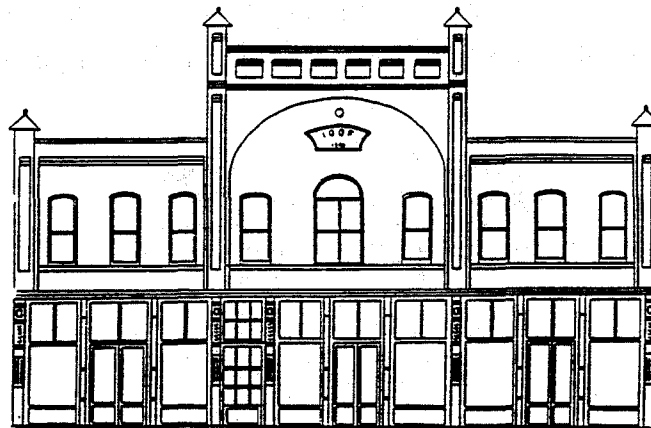
Italianate

1840-1880, the Italianate is often referred to as the “bracketed style” due to the style defining bracketed cornice. Often Italianate buildings have detailed round-arched windows.



Romanesque

1870-1900, this style is characterized by the use of round arches, belt courses with different colored or textured brick or stone, and heavy massing.



Art Moderne

1935-1950, this streamlined style is characterized by minimal detail, casement windows, and often simple banding in a contrasting color or texture.

