

LOWELL DOWNTOWN HISTORIC DISTRICT

DESIGN GUIDELINES

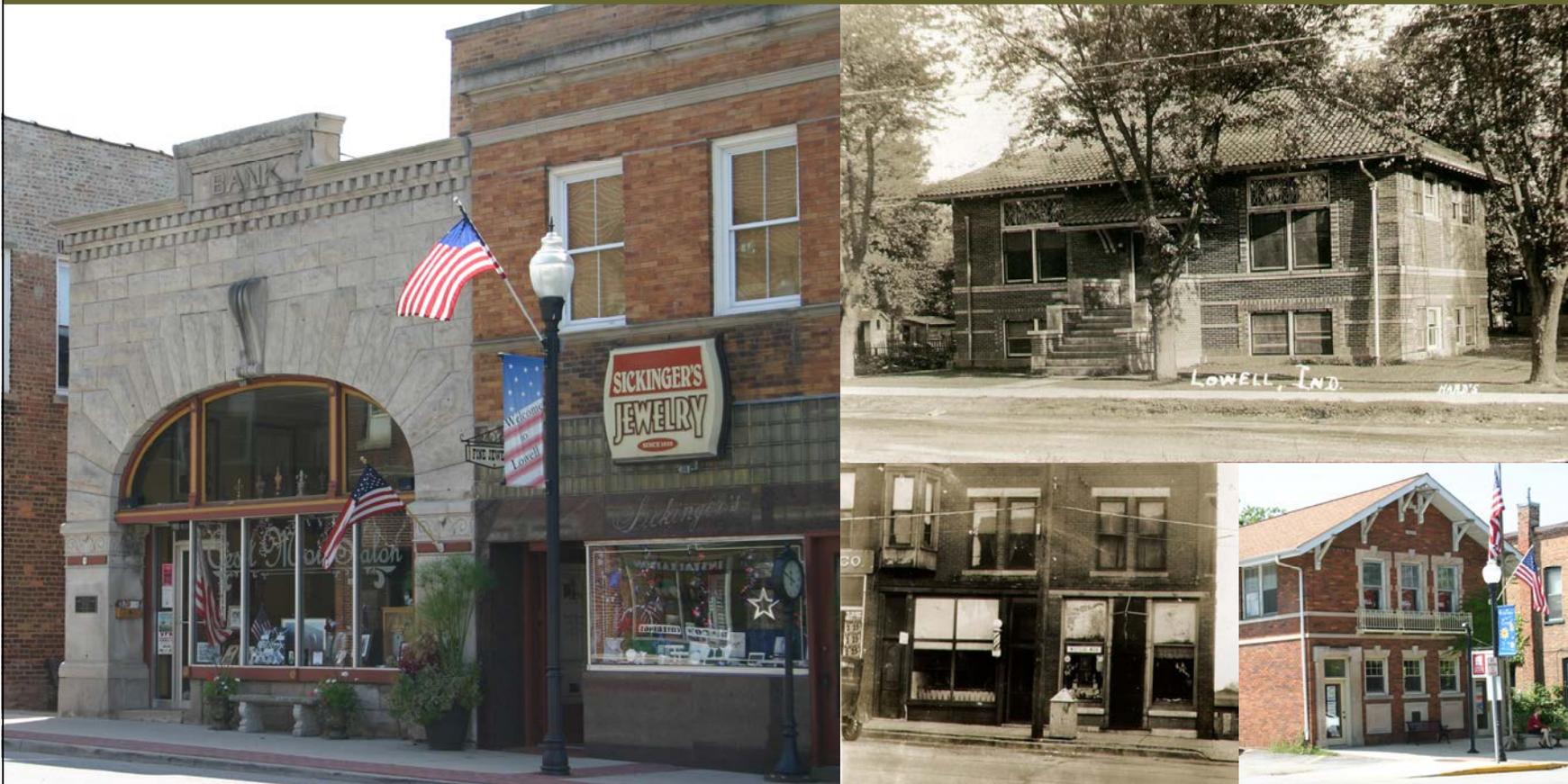


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INTRODUCTION

BOUNDARY MAP



HISTORICAL AND ARCHITECTURAL OVERVIEW

The Lowell Downtown Historic District is located primarily along Commercial Avenue and is the center of the town's business district. The buildings within in the district display various architectural styles and demonstrate the personality of typical small town commercial districts of the late 19th and early 20th centuries.

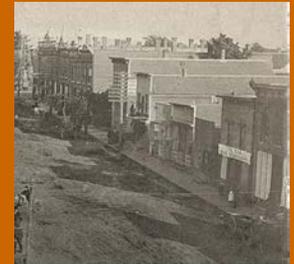
Early settlement of the Lowell area began around Cedar Creek in 1836, where a mill was constructed. In 1849 Melvin and Martha Halsted moved to they area and purchased the site of the mill, built by Samuel Halsted in 1835. Following their settlement, Melvin Halsted went on to build a dam and sawmill. A flouring mill was erected in 1852-1853, which aided in attracting more settlers to the area. Halsted formerly platted the town in 1853 and was named Lowell after the industrial city of Lowell, Massachusetts. What is now known as Commercial Avenue was constructed circa 1860 by the county. With this construction, many businesses relocated from the "mill district" two blocks north on Main Street to the new county road. The first buildings built were mostly wooden frame structures and this area became known as Halsted's First Addition.

Lowell was incorporated in 1868 and began to quickly grow and became the business, social and religious center for the area. Negotiations by Halsted led to the construction of the Monon Railroad (Louisville, New Albany and Chicago Railroad) line in 1881. East Commercial Avenue was soon lined with two story frame commercial buildings, which identified the thoroughfare as the commercial center of Lowell.

By the late 1890s, the downtown was crowded with commercial structures, mostly framed, but some brick commercial blocks along Commercial Avenue and Clark Street. However unfortunately, on October 4, 1898 fire broke out underneath a hardware store located on Commercial Avenue. The fire destroyed many of the frame buildings on the north side of Commercial Avenue. However the district quickly rebounded with the construction of new brick buildings from 1899-1903. Lowell's downtown prospered well into the 20th century with many of its original businesses as well as new stores and manufacturing companies and their production of products that became common throughout the county.

Architecturally the district contains a mixture of late 19th and early 20th century architecture. While many of the buildings are identified as Commercial Vernacular in style for their modest storefront appearance, the district also contains examples of period architecture reflective of Lowell's commercial development. Following the 1898 fire, many of the reconstructed buildings are credited to a small group of designers and craftsman, which caused many of the buildings to have similar brickwork. Italianate details and ornamentation are found on many of the historic storefronts, such as 509 & 519 East Commercial Avenue, while the former Lowell Town Hall and the Lowell Carnegie Library (512 East Commercial Avenue) were constructed in the Craftsman style of the 1920s. The former Lowell National Bank (316 Commercial Avenue) is one of the most prominent examples of Romanesque Revival in Lake County.

Recognizing its architecture and significance as the most intact small town center in southern Lake County, the Lowell Downtown Historic District was listed on the National Register of Historic Places in 2003.



Commercial Avenue 1898



*Commercial Avenue Fire
1898*



Bacon House



316 Commercial Avenue

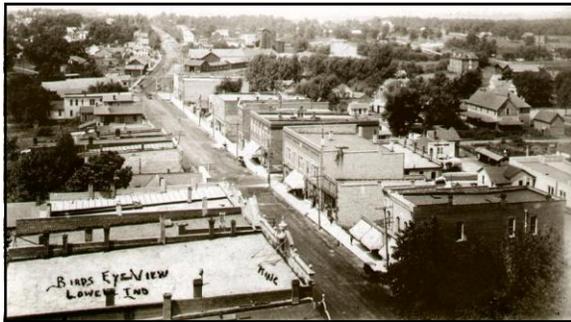
LOWELL HISTORIC PRESERVATION COMMISSION

The Lowell Historic Preservation Commission was created by ordinance (#2005-05) of the Lowell Town Council in 2005. The Commission is entrusted with the responsibility of developing and coordinating historic preservation activities within Lowell. The commission is comprised of five (5) members appointed by the Town Council President with the approval of the Town Council.

The Commission holds regular public meetings on the 1st Tuesday of each month at 6:00pm at Town Hall, 501 Main Street, in the Council Chambers.

The duties and responsibilities of the Commission include, but are not limited to:

- Educating the community on the importance of historic buildings and preservation
- Identifying historic buildings, sites and structures within the town
- Developing local historic districts in order to preserve the downtown and existing neighborhoods
- Develop of design guidelines and standards for historic districts
- Serve as a resource to residents and property owners



Lowell Historic Preservation Commission

Ken Floyd, Chair
Sue Riley
Dave Mitchell
Connie Schrombeck
Martha Burger-Farrellbegg

Town of Lowell

Wilbur Cox
Tom Trulley

Consultant

Tiffany Tolbert
Historic Landmarks Foundation of
Indiana

ABOUT THE DESIGN GUIDELINES

These guidelines are written for property owners, building tenants, architects, designers, developers, city staff and members of city boards and commissions who influence physical change in the historic districts. It is meant as a guide to ensure that changes in the district are compatible with the character of the Lowell Downtown Historic District. These design guidelines are meant to guide design decisions in the early phases of a project, in order to provide design direction.

Building owners and tenants must apply for a Certificate of Appropriateness (COA) from the Lowell Historic Preservation Commission before making exterior changes to buildings in the Lowell Downtown Historic District. **The Historic Preservation Commission must approve and issue the COA before the Building Department issues a building permit, or any work begins. The issuances of a COA does not exempt any projects from other permits required by the Town of Lowell.**

When considering a rehabilitation project, or any work to your property, consult the Historic Preservation Commission first for free advice on proper methods and materials, and answers to your “how to” questions.

COA applications must be received fifteen (15) days prior to the monthly commission meeting, in order insure an adequate review of the application. To apply for a Certificate of Appropriateness, questions regarding these guidelines, or advice about work you wish to do, contact:

Lowell Historic Preservation Commission
Town of Lowell
501 East Main Street
Lowell, IN 46345
(219) 696-7794 ext 7794

Historic Landmarks Foundation of Indiana
Calumet Region Office
608 E. 3rd Street
Hobart, IN 46342
(219) 947-2657

HOW THIS DOCUMENT WILL BE USED TO REVIEW PROJECTS

These preservation guidelines are meant to guide design decisions in the early phases of a project, in order to provide design direction. Projects will be reviewed for conformance with these guidelines by the Historic Preservation Commission prior to the project beginning. As every project and circumstance is different, each project will be reviewed on a case by case basis. Projects which do not strictly follow the guidelines may require justification for non-compliance and/or conditions of approval.

Comments and suggestions for revisions to the Preservation Guidelines are welcome, and should be made in written form to the Lowell Historic Preservation Commission.

TIPS FOR WORKING WITH THE LOWELL HISTORIC PRESERVATION COMMISSION

Plan ahead, call ahead

Meetings of the Lowell Historic Preservation Commission are held on the first Tuesday of the month at 6:00 p.m. in the Town Hall Council Chambers - 501 E. Main Street. COA applications and design guidelines are available at Town Hall.

While you are going through the process, ask for technical information

Ask for information on topics such as appropriate lighting or paint colors.

Use the process to your advantage

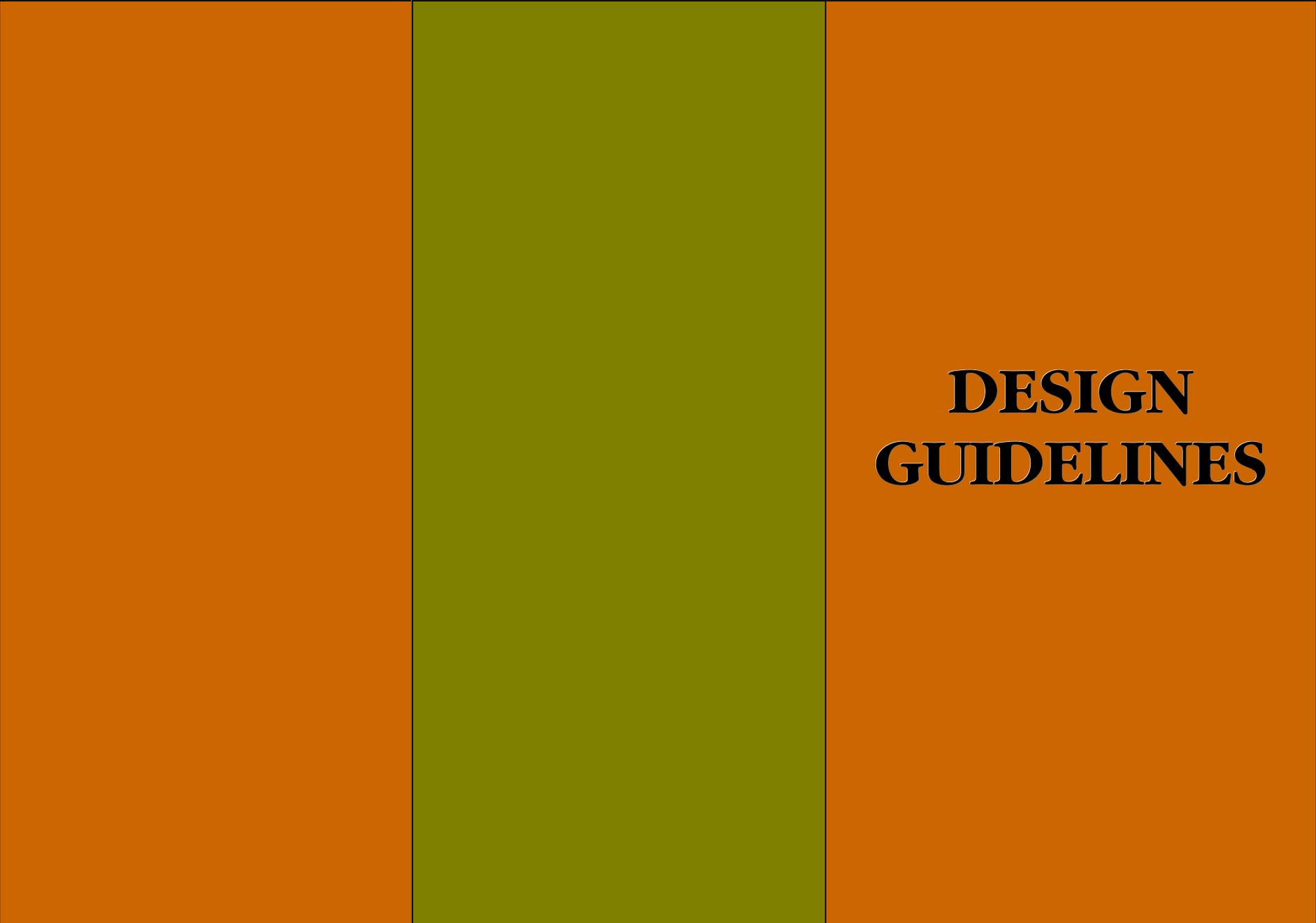
If you have a tricky problem, ask for a site visit from staff. Not sure what paint color combinations to use? Ask for help.

Don't be afraid to ask for what you want

If you want to do something that is slightly outside the preservation guidelines, make a case for it. You can always negotiate.

List possible future work in your application to get it approved at the same time

At the meeting; you can request (in advance) to be first on the agenda; say what you want to at this meeting, this is your chance to speak; if you don't feel comfortable speaking, bring someone with you who does.



**DESIGN
GUIDELINES**

DISTRICT ENVIRONMENT

The setting and environment in the Lowell Downtown Historic District is very important to the character of the homes. Setbacks, sidewalks, landscaping and other elements of the streetscape are important and significant help give the district its sense of identity. These features are important in understanding the development and history of the area. These elements generally include the following broad areas of impact.

Setbacks, Streets, Sidewalks and Alleys

Appropriate

- Maintain deep setbacks, existing streets, sidewalks and alleys
- The setback of new construction should mirror the average setback of existing adjacent buildings
- Parking lots should be constructed at the side or to the rear buildings when practical
- Reduce the visual impact of new parking lots and open spaces with the use of landscaped buffers

Not Appropriate

- Avoid widening of the existing street, introducing new streets or parking lots

Lighting

Appropriate

- Exterior lighting should be low intensity
- Retain original lighting fixtures
- New lighting fixtures should be compatible with the style of the home

Not Appropriate

- Avoid the use of high intensity overhead lighting



STOREFRONT REHABILITATION

Rehabilitation can be of two types: those that are required to maintain the structural integrity of the building, and those that desired by the property owner to improve an existing façade. In both cases, preservation and protection of the historic value of the structure must be paramount for existing significant structures

When planning a storefront rehabilitation the following guidelines should be applied:

Appropriate

- Storefront should maintain their original opening and shall not be “closed down” or “blocked in”
- Storefront of adjacent buildings should be of similar proportions, scale and height
- Storefront windows should consist of an upper band of transoms, large display windows and a lower base (bulkhead) made of wood, masonry or other materials
- Recessed door and entryways should be utilized
- Display windows and transoms are appropriate places for subtle painted signs
- Retain distinctive roof forms, profiles and cornices
- Retain existing rare, unique or high quality materials
- Maintain original ornamentation and decoration that are integral to the buildings design

Not Appropriate

- Avoid using materials that are not original to the building
- Avoid large black wall surfaces on side and rear facades when visible from public areas
- Avoid removing original elements or storefronts
- Avoid signage that does not relate to the building in scale and massing

HISTORIC COMMERCIAL STOREFRONT



APPROPRIATE MATERIALS

Brick
Stone
Wood
Glass
Cast iron
Copper
Wood
Glass
Anodized frames

INAPPROPRIATE MATERIALS

Vinyl or aluminum siding
Asphalt or fiberglass shingles
Structurally ribbed metal panels
Corrugated metal panels
Plastic sheathing
Dryvit
Concrete Fiber board (Hardy plank)
Mirrored, reflective or tinted glass
Unfinished metal or raw aluminum

STOREFRONT REHABILITATION

DECORATIVE ELEMENTS

Buildings in the Lowell Downtown Historic District display various decorative elements along their facades. These elements are typically either brick, stone and metal. It is the collection of details that creates a building's character and enhances the overall streetscape. The most frequent use of these elements is seen with the decorative brick work found along the upper story of the commercial storefronts. Stone and Metal is also found, however metal is used frequently in cornices and bracket details.

When restoring the details of downtown buildings, the following guidelines should be applied:

- Uncover any original elements that are hidden
- Protect and preserve existing decorative elements

Decorative elements, or details, add visual interest and character to the streetscape. These can be in the form of carved ornaments, moldings, stained glass or painted graphic elements. Care should be taken not to introduce too much detail into a building façade as this may result in visual clutter

LIGHTING

Light sources should be indirect, hidden from view and/or integrated into the overall façade of the building. Illuminated signage may be appropriate if it is in proportion to the storefront and other sign guidelines.

Appropriate

- Gooseneck lighting
- Hidden, indirect lighting

Not Appropriate

- Backlit signage
- Fluorescent lighting
- Neon (however neon lighting can be utilized if appropriate to the architecture and thoroughly researched for integrity)



Commercial building with decorative brick work and metal ornamentation



Decorative brick work and historic date plate



Commercial building with decorative brick work

STOREFRONT REHABILITATION

REAR FACADES

Rear and/or side facades serve a significant function in a pedestrian-oriented historic district in that they carry foot traffic from the parking area located behind the store into the structure. The advantage of a side or rear entrance is that customers, clients, owners and employees can park behind the building, utilizing typically wasted space. Rear entrances and facades, whether they are used frequently or not, improve the overall character of the building. Therefore, they should be treated in nearly the same manner as a street facing store façade. Differences include a lessened emphasis on significant windowing in the rear of the building. More emphasis is placed on clearly defined and well-lit entrances, one that meets current standards and regulations regarding entrance and egress (specifically ADA standards).

Nice rear entrances also make alleys feel safer for pedestrians to wall in and more often now, parking areas are being developed behind buildings. Adding a rear or side entrance will cater to the people parking in these spaces and can increase fire safety. When planning a project involving the rear façade the following guidelines should be followed:

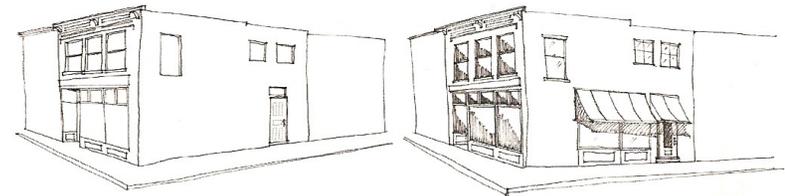
- Remove all garbage and debris away from the entrance
- Rear plantings should be maintained to be welcoming; otherwise they become a visually negative element
- Consider placing a small awning over the doorway to communicate that the door is operable and in use
- Signage should be small, but adequate to inform customer or building entrance
- Windows or loading docks near the entrance should not be boarded up, screens of building or roof mounted equipment, such as decks or patios, should be constructed of the major materials of the façade and should be integrated into façade design



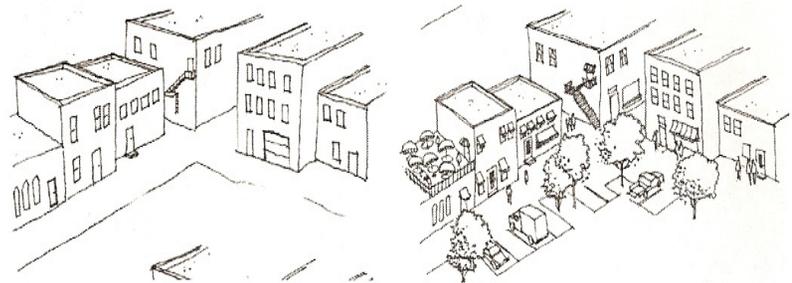
Avoid boarding up rear doors and windows



Use small signage on rear facades



Enhancements to side entrances can add to the quality of the building and business



Rear facades can be enhanced as entrances in addition to parking courts

SIGNAGE

Signage is an important part of a commercial building and a very visible streetscape feature. Signs should reflect the character of and be compatible to the building and its use. Signs should be a “part” of the overall storefront design and not obscure or detract from architectural details or overpower the building and storefront. In general signs should be limited to a maximum of three colors and one lettering style. Sign colors should compliment the building colors.

In addition to these guidelines, the Town of Lowell has code and ordinances that control the size, heights and placement of signs. Before investing money in a sign, determine whether it will comply with applicable requirements and restrictions. Before investing money in a sign, determine whether it will comply with the applicable requirements. A permit is required prior to the installation of most types of signs

When developing signage the following guidelines should be followed:

Appropriate

- Signage should not dominate the façade, the shape and scale of the sign should complement the building
- Use materials which reflect and compliment the building materials
- Facades should be limited to two signs acting a primary and the other as a secondary
- Signage should be constructed of high quality durable materials
- Additional façade signage for upper story business should adhere to

Not Appropriate

- Avoid backlit and internally illuminated signs
- Plastic or reflective signage materials
- Avoid flashy colors
- Avoid flat painted wooden boards
- Window signs should not obscure the display area and never be more than 15% of the glass area

APPROPRIATE SIGNAGE

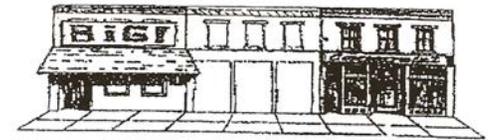
Wall (flush) mounted
Awning
Window
Projecting

INAPPROPRIATE SIGNAGE

Roof top signage
Large projecting signage
Internally illuminated
signage and awnings

NOT RECOMMENDED

RECOMMENDED



Recommended awning and window signage placement

SIGNAGE SIZE

Total size of wall and flush mounted signage should not exceed 10% of façade where it is located

Wall (flush mounted) signage should be located along the 1st story and be no higher than the second story window sill

Signage should be no more than 2.5 feet in height

SIGNAGE PLACEMENT

Continuous flat wall areas above display windows and front entrances are typically good places for signage. Signage should not cover windows, doors or architectural ornaments. A good sign looks like it belongs where it was placed and should be an extension of the overall design of the façade.

SIGNAGE

PERPENDICULAR AND PROJECTING SIGNAGE

Perpendicular/Projecting signs (also known as “shingle” or “blade” signs) are generally two sided signs ,suspended from a bracket, mounted perpendicular to the face of the building. This type of signage, located in the Lowell Downtown Historic District, should be pedestrian oriented and appropriate to the scale of the building and its surroundings. In addition to these guidelines the Town of Lowell has codes and ordinances that regulate the size and placement of this signage which should be adhered to as well.

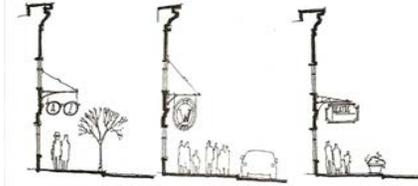
When planning for the installation of perpendicular signage the following guidelines should be followed

- Small scale signs should be used smaller, one story buildings, medium to large scale signs can be considered for two-story buildings
- Supporting brackets should not be mounted through masonry units on the façade of the building, rather installation should be through mortar joints
- Signs should only be located along the first story of the building,
- Signage should not block or cover any architectural features of the building
- Simple and symmetrical sign shapes should be used
- Supporting brackets should be designed to be compatible to the sign
- Signage should be two sided and no more than 3 1/2 inches in thickness
- Signage should not be internally illuminated
- Signage should be constructed of high-quality durable materials

PERPENDICULAR SIGNAGE SIZE

20 square feet

Signage should be at least 10 feet in height above sidewalk
Signage should project no more than 2 feet from the curb or edge of sidewalk



Recommended projecting signage location



Projecting signage can be located between the first and second story, but should not higher than the bottom sill of the second story window.

LETTERING AND GRAPHICS

Choose sign lettering that is appropriate in style to the façade on which it will be mounted. Select a style that appropriately expresses the business message and is compatible with the downtown. Owners can research original signs with the intent to closely replicate historic signage if still appropriate to the building. Typically wooden signs with raised letters, metal signs , painted signs and gold leaf are all appropriate for downtown, though not for every building. Neon, nationally distributed or mass produced signs should be avoided as they do not reflect the unique nature of the Lowell downtown historic district

AWNINGS

Awnings are significant elements of many commercial buildings and serve numerous purposes. They provide shelter, save energy, add color and can be an important design elements serves as a transition between upper façade of the storefront. It should be noted that awnings are not always appropriate for every building and the addition of an awning can obscure the architectural detailing of some buildings.

Traditional awnings are fabric, usually canvas and are “standard” shaped and commercial awning often incorporate signage. Many early 20th century buildings were designed with flat, metal canopies or marquees, suspended with chains or rods.

When installing an awning to a commercial building the following guidelines should be followed:

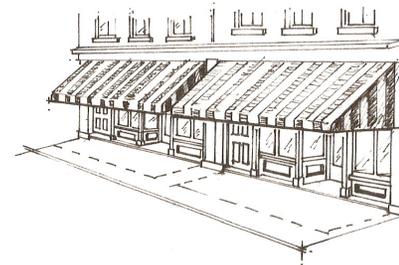
Appropriate

- Awnings should be attached below the sign panel (space between second story window sills and first-story façade)
- Awning should reinforce the frame of the display window, but not cover the piers on either side
- A 12-inch valance may be attached to the awning bar and can serve as vertical sign panel
- Awnings should be constructed of canvas or similar materials
- When possible, Retain and repair existing awnings and canopies

Not Appropriate

- Barrel (curved) awnings
- Avoid vinyl, plastic and metal materials
- Avoid backlighting under awnings

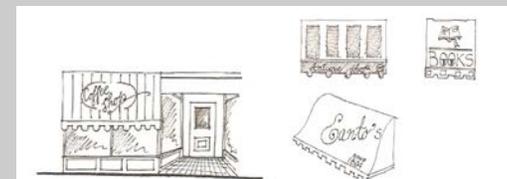
RECOMMENDED AWNING SHAPE AND PLACEMENT



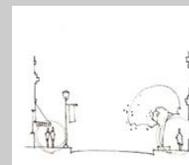
Barrel (curved) awnings are not recommended



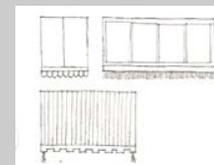
Vinyl or plastic materials are not recommended



Awnings can serve as signage



Awnings help establish pedestrian scale and



Awnings can establish a pattern and rhythm

WOOD

Prior to the 20th century, one of the most popular building materials in the district was wood; due to its structural flexibility, economy and strength. Storefronts, cornices, brackets and other decorative façade elements were made of wood. These original exterior woodwork elements should be retained wherever possible. Regular maintenance will prevent deterioration.

Appropriate

- Retain original wooden building materials
- Replace deteriorated wooden features with components of the same materials and design

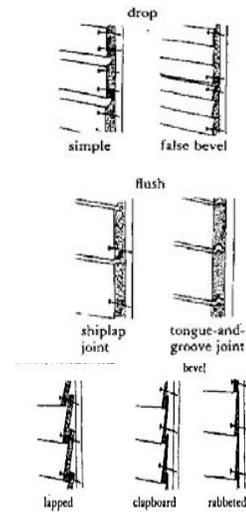
Not Appropriate

- Avoid removing original wood siding
- Avoid resurfacing with non compatible materials
- Vinyl siding
- Artificial stone
- Brick veneer
- Aluminum or vinyl siding
- Concrete fiber board (Hardy Plank, etc)

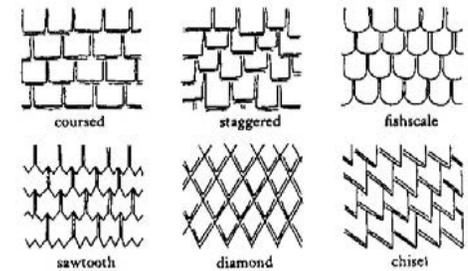
Maintenance Note

Repair damaged wood siding by reinforcing, patching, or piercing-in. Repair simple cracks and splits with strong exterior wood glue. Warping may be repaired by careful and well placed nailing or drilling. Repair the pieces of wood that can be repaired; replace the pieces that are too deteriorated for repair with new wood of the same size, profile and character as that of the historic wood. Putty or wood filer should be used to smooth out the seams between old and new wood.

TYPES OF SIDING



SIDING PATTERNS



MASONRY

Masonry is typically viewed as a very strong building material. Brick is one of the most common masonry types in the Lowell Downtown Historic District and is a very durable, strong and attractive material. Dark red brick is the primary building material for many buildings in the district, however light and buff colored brick is found as well. Other types of masonry materials are also found in the district, including limestone, granite, terra cotta and concrete.

Appropriate

- Retain original masonry materials
- Re-point mortar joints when there is evidence of moisture problems (see Building Maintenance)
- Re-point with mortar of the same hardness as the original
- Duplicate the existing mortar in color, texture and joint size and profile

Not Appropriate

- Avoid sandblasting or use of harsh detergents on masonry
- Avoid painting masonry surfaces that were not originally painted

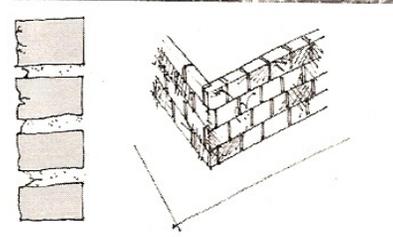
Maintenance Note

Avoid sandblasting or the use of harsh detergents on masonry, including limestone, concrete block, stucco and brick. This method of cleaning erodes the original surface material and accelerates deterioration.

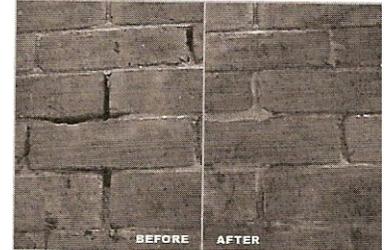
When re-pointing, avoid using a mortar with a high Portland cement content. This will create a bond that is stronger than the original stone or brick, which can cause the stone or brick to crack and spall.

Avoid the use of waterproof or water repellent coating or surface consolidation treatments unless previous paints or coating were removed, the masonry sandblasted in the past, or there is severe deterioration. Coating can accelerate deterioration of masonry.

Do not re-point mortar joints that do not need re-pointing



Examples of damaged and dirty brick



Tuck-pointing reestablishes the wall surface



Effects of sandblasting



Damaged and deteriorated brick



Terra cotta façade within the district

NON-COMPATIBLE MATERIALS

Several buildings in the district have been covered with other materials to modernize their appearance or limit the necessity for maintenance. Vinyl siding and artificial stone are common examples. These materials often obscure important details or cause them to be removed, such as cornices and window trim. The loss of original detail is the most obvious problem encountered with synthetic siding, however the application of these materials cause extensive damage to historic buildings.

Vinyl and Aluminum Siding

- Removes the original character of the historic building; the application of siding often results in clumsy detailing at corners and at window and door openings
- Are not maintenance free and will fade, crack, weather and eventually require painting to maintain its appearance
- Conceals problems by forming vapor barriers that prevents the normal passage of humidity from the inside of the building to the outside – this traps moisture leading to rot and insect infestation
- Has little insulation value
- Are more difficult to maintain requiring repairs to be made by a contractor or manufacturer

Appropriate

- Use artificial siding only when the original siding is so deteriorated or damaged that it cannot be repaired
- If artificial siding is used, it should be the same size, profile and style as the original wood
- Retain original trim around windows, doors, cornices, gabled, eaves and other architectural features
- Whenever possible, such materials should be removed in the course of maintenance and improvements to properties

Not Appropriate

- Avoid any use of artificial siding; it can cause radical changes in the building and district's appearance
- Avoid covered brick or masonry with artificial siding

NON-COMPATIBLE MATERIALS

Vinyl siding
Artificial stone
Brick veneer
Aluminum siding
Vinyl siding
Concrete fiber board
(Hardy Plank, etc)



Avoid the application of non compatible materials, this can drastically change the appearance of the buildings and historic district

WINDOWS

Windows help define the architectural character and style of a historic building. First floor windows set the rhythm for other floors while upper floor windows are for lighting interior spaces and providing ventilation and climate protection. The integrity of a building is often lost with the removal of original windows. Windows should be carefully maintained and repaired. When original windows are deteriorated beyond repair choose replacements that fit the original opening and match the originals in type, material, glass color and reflectivity and muntin divisions. Windows and doors are important and should be retained if they:

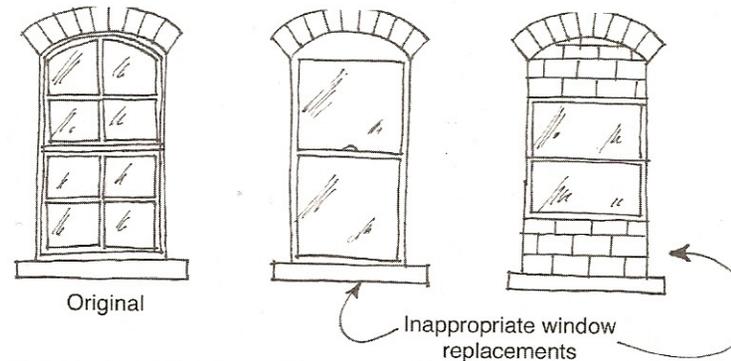
- Are original
- Reflect the original design intent for the building
- Reflect period styles or building practices
- Reflect changes to the building from major events
- Are of exceptional craftsmanship or design

Appropriate

- Retain original windows, including sash, lintels, sills, shutters, decorative glass, pediments, hoods and hardware
- New window opening should be located on side or rear facades
- New opening should be compatible in size, shape and scale of the overall building

Not Appropriate

- Avoid removing original windows
- Avoid decreasing or enlarging the size of the window opening
- Avoid replacing original windows with aluminum or vinyl windows
- Avoid replacing multi-pane windows with a single large pane of glass



Replacement windows should match originals in type, material, glass and divisions



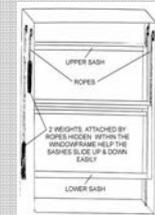
Original windows and opening should be maintained, if replacement windows are installed they should properly fit within the original opening

Maintenance Note

Repair of historic wood windows can be a labor intensive project, but is usually cheaper than replacement windows. It should be remembered that your historic windows have lasted since your building was constructed and with the proper repair and maintenance they will continue to last.

Before selecting to replace, original windows should be evaluated. In any evaluation, one should note at a minimum:

- window location
- condition of the paint
- condition of the frame and sill
- condition of the sash (rails, stiles and muntins)
- glazing problems
- hardware, and
- the overall condition of the window (excellent, fair, poor, and so forth)



The routine maintenance required to upgrade a window to "like new" condition normally includes the following steps:

- Some degree of interior and exterior paint removal
- Removal and repair of sash (including re-glazing where necessary)
- Repairs to the frame
- Weather stripping and reinstallation of the sash
- Repainting.

DOORS

Doors are a very important design feature of a storefront that adds character and identity to the storefront. Doors also serve as an insulator from weather and can provide light. When choosing a door the following guidelines should be followed:

Appropriate

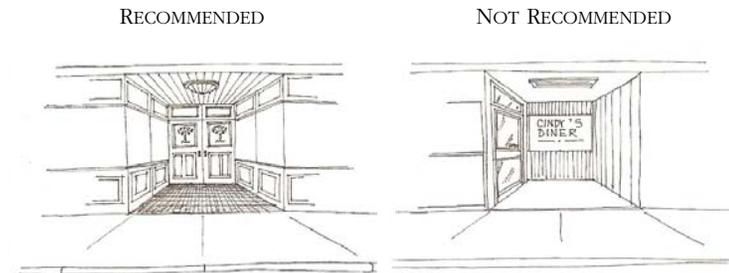
- Retain original historic doors and their surrounds which includes the framework, door glazing, transom windows and sidelights
- Retain the location, size, style, shape and proportions of original historic doors
- When replacement of historic doors is necessary, the replacement material should match the original as closely as possible
- Doors for external stairway entrances should have less detail to avoid drawing attention to them

Not Appropriate

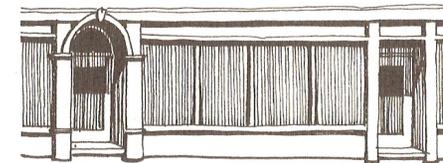
- Avoid partially or completely covering original door entrances, transoms or sidelights
- Avoid the use of contemporary doors that are incompatible with buildings character
- Avoid installing replacement doors level with the exterior wall of the façade
- Avoid “slab” doors. These doors do not fit the character of the district and are

Maintenance Note

All original doors in good repair should be kept. New hinges and hardware can be added to make them more operable and secure. Wood doors should be kept well sealed with a varnish or paint.

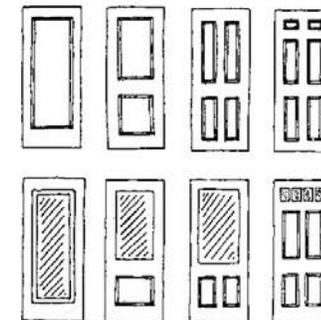


Avoid altering original entryways and doors



Secondary entrances should fit into the façade without drawing attention

Typical Exterior Doors



When choosing a replacement door, standard door patterns are encouraged but others patterns can be considered

ROOF AND ROOF ELEMENTS

The roof is extremely important in defining a building's overall historic character. The basic shape of the roof, its size, color, roofing material, and special rooftop features all add to the individual character and design of the building. In addition to the design role it plays, a weather-tight roof is essential to the preservation of the entire building. The most common roof design in the Lowell Downtown Historic District is the flat roof with parapet wall.

Appropriate

- Retain the existing shape and materials of the roof whenever possible
- Retain all architectural features that give the roof its essential character
- Retain unique roof materials not commonly found
- Replace deteriorated roofs with materials of the same composition, size, shape, color and texture

Not Appropriate

- Avoid changing the roof form or pitch
- Avoid adding features that change the essential character of the roof

Avoid the removal, covering or radical changing of historic roof elements such as chimneys and dormers

ROOFING MATERIALS

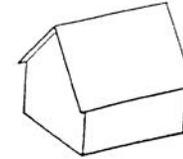
The most common roofing material found in the Lowell Downtown Historic District is asphalt shingles. Asphalt shingles were introduced around 1890 and became a common roofing material by about 1920. They were produced in varying colors and types, including interlocking, diamond-shaped patterns. When repairing deteriorated roofs or choosing new roofing materials any distinct patterns should be maintained.

APPROPRIATE MATERIALS

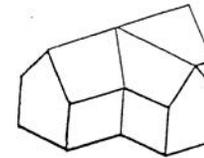
Asphalt shingle
Slate and Tile
Metal

ROOF TYPES AND SHAPES

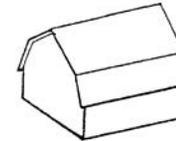
Gable:



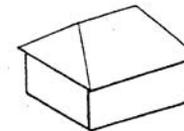
Cross-Gable:



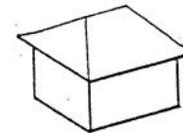
Gambrel:



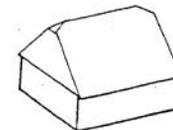
Hip:



Bellcast-Hip:



Jerkinhead:



PAINT COLORS

Although paint colors are temporary, generally reversible and have usually changed many times throughout the history of the building, they are important in defining certain architectural styles and their elements. Painting is the traditional method of protecting metal, wood and some masonry buildings from the attack of moisture and other destructive environmental factors. Although it is not necessary to paint a historic building in the original colors, the selection of colors should be based on the period and architectural style of the building.

Usually a variety of colors were applied to irregular asymmetrical buildings, such as Queen Anne, and simple color combinations were applied to more formal symmetrical properties.

Appropriate

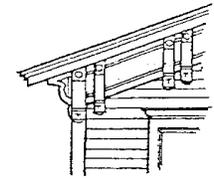
- Repaint with colors commonly used at the time the building was constructed (see Appendix)
- Consider using different shades of the same color when variation in color is desired
- Re-point brick before painting (if necessary)
- When painting windows or architectural details, use medium to light shades

Not Appropriate

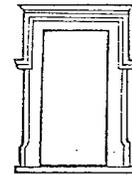
- Avoid single-color schemes on building that originally multiple contrasting colors
- Avoid highly, multi colored schemes on simpler building
- Avoid painting brick or stone masonry unless it has been already painted
- Avoid painting details or trim in dark colors



Queen Anne-Free Classic house painted appropriately with variety of colors



Siding or "body" of the building is painted one (1) color, unless there is a change in materials



Trim is painted a different color from the siding to accent features including window and door trim, cornices and porches

Maintenance Note

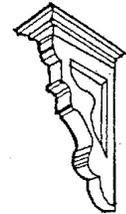
Surface preparation is the most important part of any paint job and will ensure the longevity of the paint job. Paint removal methods, such as open-flame torches, or sandblasting are NOT appropriate for historic buildings and can cause damage.

Water blasting can remove loose paint, however two factors should be considered:

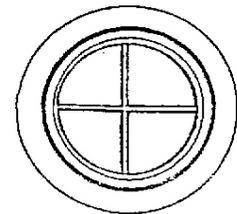
- The pressure and volume of the water to avoid damaging wood and materials
- Waiting to paint the building only after the siding is thoroughly dry

Abrasive removal methods, such as sandblasting can remove the outer protective coating of brick and cause irreversible damage to wood siding. Preferred methods are:

- Hand cleaning
- Hand scraping
- Light hand sanding



Decorative details are often painted a contrasting color and used to accent the ornamentation



Window sashes are usually painted a different color from the trim or siding. This color is darker than the trim

SATELLITE DISHES AND TELECOMMUNICATION ANTENNAS

The Historic Preservation Commission recognizes that the installation of antennas and satellites on historic buildings is an area of concern which must be addressed. The following guidelines are meant to approach these concerns so that the historic preservation ordinance as well as the needs of the historic district can be met.

When planning for the installation of radio, television and other communication antennas, the following guidelines should be followed:

- Satellite dishes should be located on or near a structure so that they are not visible from the street. Specifically the dishes should be located at the rear of the building or attached to the rear wall or rear slopes of the roof. **(Devices meeting these guidelines do not require a COA)**
- Significant architectural details should not be removed, damaged or covered by the installation of any antenna or dish
- Satellite dishes should not be attached to the facades of buildings or mounted on roofs in such a manner that they are visible from the street
- Satellite dishes should be attached to mortar joints in masonry building not brick or stone



Satellite dishes should be located to the rear of the building



Avoid mounting satellite dishes to the front façade

NEW CONSTRUCTION & ADDITIONS

New construction or infill includes any new buildings or structures constructed within the boundaries of the Lowell Downtown Historic District or any new addition to existing buildings. New construction, in fill buildings and additions should represent the technology and architectural tastes of the present and there should be a distinction between the historic building and the new structure and the surrounding historic buildings. Therefore it is not appropriate to directly imitate the historic buildings in the district create confusion between what is historic and what is new. However, at the same time, the new building, accessory building or addition should be compatible with the visual character, scale, materials, size and color of the historic building to which it is attached and the surrounding historic buildings.

Appropriate

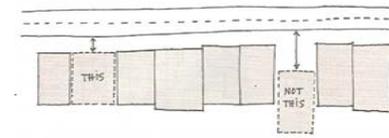
- The height of a new structure and its height and width proportions should be consistent with adjacent buildings
- The building height should be nor greater than that of the lowest existing historic structure in the same block
- Façade proportions should be not wider or narrower that those existing in the same block
- Additions should relate to existing buildings in height and proportion

Not Appropriate

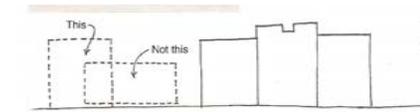
- Avoid duplicating the appearance or style of historic buildings to make the new construction appear older
- Avoid constructing additions that add new height or change the exiting façade, scale and architectural character
- Avoid adding new stories or removing existing stories that would destroy important architectural features and spaces
- Avoid using materials were not available when the historic buildings were constructed

NEW BUILDINGS SHOULD BE CONSISTENT WITH THE HISTORIC DISTRICT

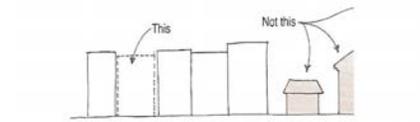
Material
 Mass and scale
 Height
 Proportion
 Site
 Landscaping
 Setback
 Out buildings
 Drives, parking
 Lot coverage
 Architectural details



Setback should mirror existing buildings



Height, proportion, mass and scale should not exceed existing buildings



Building and roof patterns should mirror existing buildings



APPROPRIATE NEW CONSTRUCTION MATERIALS

Wood
 Brick
 Stone Masonry

INAPPROPRIATE NEW CONSTRUCTION MATERIALS

Asphalt shingle siding
 Molded or artificial stone or brick
 Vinyl or aluminum siding

DEMOLITION

Demolition is defined as the razing, wrecking or removal by any means of the entire or partial exterior of the structure. Another form is known as “demolition by neglect” which occurs in the absence of ordinary and routine maintenance, jeopardizing the structural integrity through:

- Deteriorated or inadequate foundation
- Defective or deteriorated floor supports
- Wall members, partitions or other vertical supports that split, lean list or buckle
- Deterioration of the structural members of ceilings and roofs
- Fireplaces or chimneys which list, bulge or settle
- Lack of weather protection to the walls, roof or foundation

Demolition should only be considered in the following situations:

- Extensive damage to structural framework caused by natural disasters (fire, winds, flooding)
- Damage or deterioration to the structural system is so extensive that the building presents an immediate and substantial threat to the safety and health of the public

When proposing demolition, consider first:

- Condition of the property
- Significance of the property; both architectural and historical, its relation to the street, and as part of the historic district as a whole.
- Consider how the loss of the building, or portion thereof, will affect the character of the district, the neighboring buildings, and in the case of partial demolition, the building itself

Prior to starting or completing demolition, apply first to the Lowell Historic Preservation Commission for a Certificate of Appropriateness (COA). If a COA and demolition request is denied, property owners may appeal the Historic Board of Review for reasons of economic hardship. For more information refer to the Lowell Historic Preservation Ordinance.



Appendix

GLOSSARY

Alteration – The material or color change in the external architectural features of any structure within an historic district

Balustrades – A balustrade is a row of repeating balusters -- small posts which support the upper rail of a railing. Staircases and porches often have balustrades

Contributing – The C rating means the property is at least fifty years old, but does not meet the criteria of an O OR N rating. Such resources are important to the density or continuity of the area historic fabric.

Cornice - The cornice is the uppermost section of moldings along the top of a wall or just below a roof

Demolition – the complete or substantial removal of any historic structure or any structure which is located within an historic district

Dentil - A dentil is one of a series of a series of closely spaced, rectangular blocks that form a molding. The dentil molding usually projects below the cornice, along the roofline of a building.

Design Guidelines – locally developed criteria, which identify local design concerns in an effort to assist property owners in maintaining the character of the designated district or buildings during the process of rehabilitation or new construction

Dormer – Dormer is a window that is set vertically on a sloping roof. Dormers have their own roof, which can be flat, hipped or gabled

Eave – edge of the roof, usually projects beyond the side of the building

Facade - Front or principal face of a building; any side of a building that faces a street or other open space.

Fenestration - The arrangement of windows in a building to provide interior light; also used as decorative elements in a facade.

Frieze – Horizontal band that runs above doorways and windows or below the cornice. May be decorated with designs or carvings

Historic District – a single building, structure, object or site or concentration of buildings, structures, objects, spaces or sties designated by ordinance

Lattice - an openwork structure of crossed strips or bars of wood, metal, etc.

Lintel - A heavy horizontal beam of wood or stone over an opening of a door or window to support the weight above it.

Masonry - Includes all stone products, all brick products and all concrete block units, including decorative and customized blocks

Mortar - A mixture of sand, lime and water used to cement stones and bricks together

Non-Contributing – property rated NC is not included in an inventory unless it is located within the boundaries of an historic district. Such properties may be less than 50 years old or they may be older structures that have been altered in such a way that they have lost their historic character, or they may be otherwise incompatible with their historic surroundings.

Notable – the N rating means that the property does not merit the outstanding rating, but it is still above average in importance

Outstanding – the O rating identifies a property that has sufficient historic or architectural significance that it is already listed, or is eligible for individual listing, in the National Register of Historic Places

Parapet – Low wall projecting from the edge of a roof

Quoin - Dressed stones or bricks at the corners of buildings, laid so that their faces are alternately large and small.

Rehabilitation - Repair or alteration that enables buildings, structures or improvements to be efficiently utilized while preserving those features of buildings, structures or improvements that are significant to their historic, architectural and cultural values

Reconstruction - Reproduction of the exact form and detail of a vanished building, structure, improvement or part thereof, as it appeared at a specific time

Routine Maintenance – work which would not require a building permit and any change that is not construction, removal or alteration and for which no certificate appropriateness is required

Side lights – A framed area of fixed glass alongside a door or window opening

Streetscape – Appearance from a public way, the distinguishing characteristics of which are created by the width of the street and sidewalks, their paving materials and color, the design of the street furniture, use of plant materials such as trees and shrubs and the setback, mass and proportion of those buildings which enclose the street.

Stucco – cement mixture used for siding, usually contains water, sand and/ or lime

Tuck Point - The finishing of old masonry joints: the joints are first cleaned out and then filled with fine mortar which is left projecting slightly or with a fillet of putty or lime; also called tuck-and-pat pointing or tuck-joint pointing.

Transom Light/Transom Window – a window or pane above a door, whether rectangular or arched; also, a window that is hinged along its top edge

HISTORIC DISTRICT SURVEY

Address				Address			
	Style	Rating		Style	Rating		
201	East Commercial Avenue	Commercial Vernacular	Contributing	110	Clark Street	Italianate Commercial	Contributing
307	East Commercial Avenue	Vernacular	Contributing	108	Clark Street	Commercial Vernacular	Contributing
313	East Commercial Avenue	Commercial Vernacular	Contributing				
317	East Commercial Avenue	Commercial Vernacular	Notable				
319	East Commercial Avenue	Commercial Vernacular	Notable				
401	East Commercial Avenue	Commercial Vernacular	Contributing				
403	East Commercial Avenue	Commercial Vernacular	Contributing				
405	East Commercial Avenue	Commercial Vernacular	Contributing				
407	East Commercial Avenue	Indeterminate	Non-Contributing				
409	East Commercial Avenue	Commercial Vernacular	Contributing				
411	East Commercial Avenue	Commercial Vernacular	Non-Contributing				
415	East Commercial Avenue	Romanesque Revival	Contributing				
417	East Commercial Avenue	Contemporary	Non-Contributing				
427	East Commercial Avenue	Italianate	Outstanding				
501	East Commercial Avenue	Queen Anne Cottage	Contributing				
509	East Commercial Avenue	Italianate Commercial	Notable				
520	East Commercial Avenue	Gothic Revival	Outstanding				
210	East Commercial Avenue	Commercial Vernacular	Contributing				
220	East Commercial Avenue	Indeterminate	Non-Contributing				
200	East Commercial Avenue	Commercial Vernacular	Contributing				
222	East Commercial Avenue	Commercial Vernacular	Contributing				
224	East Commercial Avenue	Commercial Vernacular	Contributing				
302	East Commercial Avenue	Commercial Vernacular	Contributing				
304	East Commercial Avenue	Commercial Vernacular	Non-Contributing				
306	East Commercial Avenue	Indeterminate	Contributing				
308	East Commercial Avenue	Commercial Vernacular	Notable				
310	East Commercial Avenue	Commercial Vernacular	Contributing				
312	East Commercial Avenue	Commercial Vernacular	Contributing				
314	East Commercial Avenue	Commercial Vernacular	Contributing				
314 1/2	East Commercial Avenue	Commercial Vernacular	Contributing				
316	East Commercial Avenue	Romanesque Revival	Outstanding				
318	East Commercial Avenue	Commercial Vernacular	Contributing				
320	East Commercial Avenue	Commercial Vernacular	Contributing				
322	East Commercial Avenue	Italianate Commercial	Contributing				
324	East Commercial Avenue	Commercial Vernacular	Contributing				
402	East Commercial Avenue	Commercial Vernacular	Contributing				
404	East Commercial Avenue	Indeterminate	Non-Contributing				
406	East Commercial Avenue	Commercial Vernacular	Contributing				
408	East Commercial Avenue	Commercial Vernacular	Contributing				
410	East Commercial Avenue	Commercial Vernacular	Contributing				
414	East Commercial Avenue	Commercial Vernacular	Contributing				
416	East Commercial Avenue	Commercial Vernacular	Contributing				
418	East Commercial Avenue	Italianate Commercial	Contributing				
420	East Commercial Avenue	Italianate Commercial	Contributing				
422	East Commercial Avenue	Italianate Commercial	Contributing				
428	East Commercial Avenue	Craftsman	Outstanding				
NA	East Commercial Avenue	Three Creeks Monument	Contributing				
512	East Commercial Avenue	Craftsman	Outstanding				
610	East Commercial Avenue	Indeterminate	Non-Contributing				
618	East Commercial Avenue	Bungalow	Contributing				
702	East Commercial Avenue	Free Classic	Notable				
708	East Commercial Avenue	Bungalow	Contributing				

ARCHITECTURAL STYLES

Italianate

The Italianate style was the predominant style in Indiana during the late 19th century. Features of the style include; low pitched hipped roofs supported by decorative brackets, tall, narrow windows with segmental or round arched hoods. There are many examples of Italianate style found in the district primarily on commercial buildings along Commercial Avenue. However the Italianate style is displayed most prominently on circa 1865 Bacon House (427 E. Commercial Avenue).

Queen Anne

The Queen Anne style was prominent in Lake County during the late 19th century. The Queen Anne style combines medieval and classical elements for a eclectic mix of materials, patterns and features. Common characteristics and features include an asymmetrical plan, contrasting wall materials, bay windows, turrets, towers, spindled porches and balconies, tall chimneys, and stained glass windows. A later variation of the Queen Anne style is referred to as the **Free Classic** style. Free Classic style has a more formal feel and is characterized by classical features such as Palladian windows, columns and pediment entries.

Craftsman Style

The Craftsman Style is an American architectural style which was popular from the late 19th century thru the early 20th century. It is known for low pitched, gabled or hipped roofs, overhanging eaves with exposed rafters and decorative brackets and a mix of materials on the exterior. The style utilized local materials such as wood, glass, stone and metal work in contrast to the opulence of the passing Victorian era.

Bungalow

The Bungalow was the most frequently constructed house type between 1900 and 1912. It is characterized by one and one-and-a half sometimes two stories. It has projecting rooflines usually with exposed rafter ends and dormer windows. Front porches have either a separate roof or one that is tucked under the main roof of the house. The Bungalow was generally square or rectangular in plan and used various materials such as brick, clapboard, stucco, stone or a combination. Like the Foursquare, ornamentation was applied using popular styles of the time such as Craftsman and Prairie.

Gothic Revival

Gothic Revival was popular in Indiana domestic architecture from the 1840s through the 1860s and in ecclesiastical architecture from the 1840s well into the 20th century. The most characteristic element of the Gothic style is the pointed arch. Eared drip moldings were placed above doors and windows and some Gothic Revival buildings have medieval parapets.

Romanesque Revival

The Romanesque Revival style began appearing in the 1880s and was used mainly in commercial buildings. The buildings are generally ponderous and fortress like and convey an impression of defiance. Prominent features of the style are round arches and the heavy masonry facades. The most prominent example of this style is found in the district at 415 E. Commercial Avenue.

RESOURCES AND TECHNICAL ASSISTANCE

The Lake George Commercial Historic District Design Guidelines are based on the Secretary of the Interior Standards for the Treatment of Historic Properties. The Standards are meant to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

Secretary of the Interior Standards for Rehabilitation

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

Secretary of the Interior Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

RESOURCES AND TECHNICAL ASSISTANCE

Secretary of the Interior Standards for Restoration

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Secretary of the Interior Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

TECHNICAL ASSISTANCE RESOURCES

National Park Service Preservation Briefs

<http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>

- #1 – Assessing Cleaning and Water Repellent Treatments for Historic Masonry Buildings
- #2 – Re-pointing Mortar Joints
- #4 – Roofing for Historic Buildings
- #8 – Aluminum and Vinyl Siding on Historic Buildings
- #9 – The Repair of Historic Wooden Windows
- #10 – Exterior Paint Problems on Historic Woodwork
- #17 – Architectural Characters
- #45 – Preserving Historic Wooden Porches
- #47 – Maintain the Exterior of Small and Medium Size Buildings

WHERE TO GO FOR HELP

Historic Landmarks Foundation of Indiana

HLFI is a statewide private, nonprofit, membership supported organization established to promote the preservation and restoration of Indiana's architectural and historic heritage.

Historic Landmarks Foundation of Indiana
Calumet Region Office
608 E. 3rd Street
Hobart, IN 46342
(219) 947-2657 – office
(219) 947-5818 – fax
calumet@historiclandmarks.org
www.historiclandmarks.org

Indiana State Historic Preservation Office (SHPO)

Within the Department of Natural Resources, The Indiana Division of Historic Preservation and Archaeology administers state and federal government preservation programs.

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Sources for the Lowell Downtown Historic District Design Guidelines

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