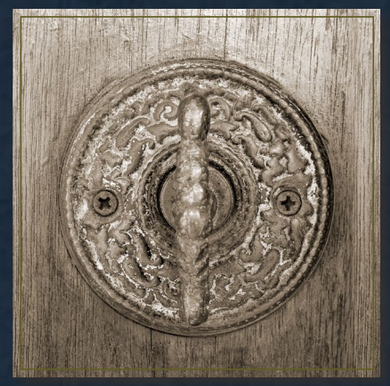
City of Wyoming

HISTORIC PRESERVATION COMMISSION

Design Guidelines For Historic Properties



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Spreen's Grocery, at 1 Wyoming Avenue c. 1910.This brick commercial building was built in the 1880s to take advantage of the traffic moving up and down Hamilton, Springfield, and Carthage Turnpike. For many years, it was a grocery owned by August Spreen.
On the cover: Details from 414 Burns Avenue, 131 Burns Avenue and 41 Worthington Avenue.

DESIGN GUIDELINES FOR HISTORIC PROPERTIES

Adopted by the Historic Preservation Commission February 2013 with revisions as of November 2022

301 Pleasant Hill Drive, Original Design

The City of Wyoming is graced with tree-lined streets and a wide variety of historic homes, with architectural styles ranging from simple farmhouses and stately Victorian mansions to well-crafted bungalows and eclectic, mid-century designs. By choosing to live in this beautiful "first suburb" of Cincinnati, Wyoming homeowners recognize the importance of this historic community's sense of place and time. Here, the careful maintenance and considerate renovation of a historic home is a benefit to its owner and a responsible act of stewardship for the larger Wyoming community. The following guidelines have been developed to ease the process of maintaining a home's historic characteristics by providing information about a wide range of features – from foundations and roofs to doors and windows.

In creating these guidelines, the Wyoming Historic Preservation Commission closely followed the recommendations of the National Park Service for the care of historic houses. The Wyoming Historic Preservation Commission is also dedicated to maintaining and updating these guidelines as new information becomes available, including the use of renewable, sustainable and environmentally responsible materials as well as new ways to conserve energy in older homes.

Caring for and updating a historic house is both a challenge and an opportunity for Wyoming homeowners to protect the past while preserving our neighborhoods for future generations.

Thank you for caring for your home…and its history!

206 Worthington Avenue

INTENT OF THE GUIDELINES

In the mid-1980s, a group of Wyoming volunteers surveyed and documented the historic resources of the City. They then submitted an application to list the Wyoming Village Historic District and nineteen individual homes outside the District on the National Register of Historic Places. The National Park Service approved this nomination in 1986. In response to this national recognition, the Wyoming City Council adopted an ordinance to foster the preservation of those homes and buildings located within the Village Historic District as well as the National Register listed homes located outside the physical boundaries of the District. City Council did this through its Land Use regulations, specifically through the adoption of Chapters 1335 and 1336 of the Building Code. This legislation established a Historic Preservation Commission, which was charged with promoting and protecting the City's historic resources and regulating the demolition of Historic Properties. The legislation, however, placed no restrictions on Historic Properties other than requiring the approval of total demolition of a historic structure and contained no requirements regulating design considerations to guide the renovation of Historic Properties.

218 Worthington Avenue

In 2004, the ordinance regulating the demolition of Historic Properties was amended in order to address a weakness in the legislation. As originally written, the Historic Preservation Commission and City Council were only required and empowered to review demolition permit applications contemplating the total removal of a Historic Property (building). So the ordinance was strengthened to allow the City to review demolition applications where 50% or more of the roof structure or exterior walls of a building were proposed to be removed, altered, or destroyed. And in 2019, the ordinance was further amended to capture reviews where 25% or more of the exterior walls or roof structure of the existing or proposed front façade and 50% of the existing or proposed side elevation was proposed to be removed, altered, or destroyed. This amendment decreased the front façade threshold from 50% to 25%. In 2021, the ordinance was further amended to simplify language and capture new construction, capture changes to porches in the front or side elevations which are not in-kind replacements, decrease the area considered in the threshold calculations, and streamline the review process by removing the requirement of City Council review except in cases of demolition of the principal structure or to appeal a decision of the Historic Preservation Commission and Architectural Review Board.

In 2007 and again in 2018, the Wyoming Planning Commission adopted new Master Plans, which involved significant public input through public opinion surveys, stakeholder and focus groups, open houses, public meetings, and a number of other means. In response to public interest, the following three significant objectives were adopted to help protect the historic resources of the community:

1. The continued identification and designation of significant historic districts, landmarks, and landscapes;

2. The encouragement and promotion of historically sensitive development or redevelopment; and

3. The encouragement of education of the history and culture of the City.

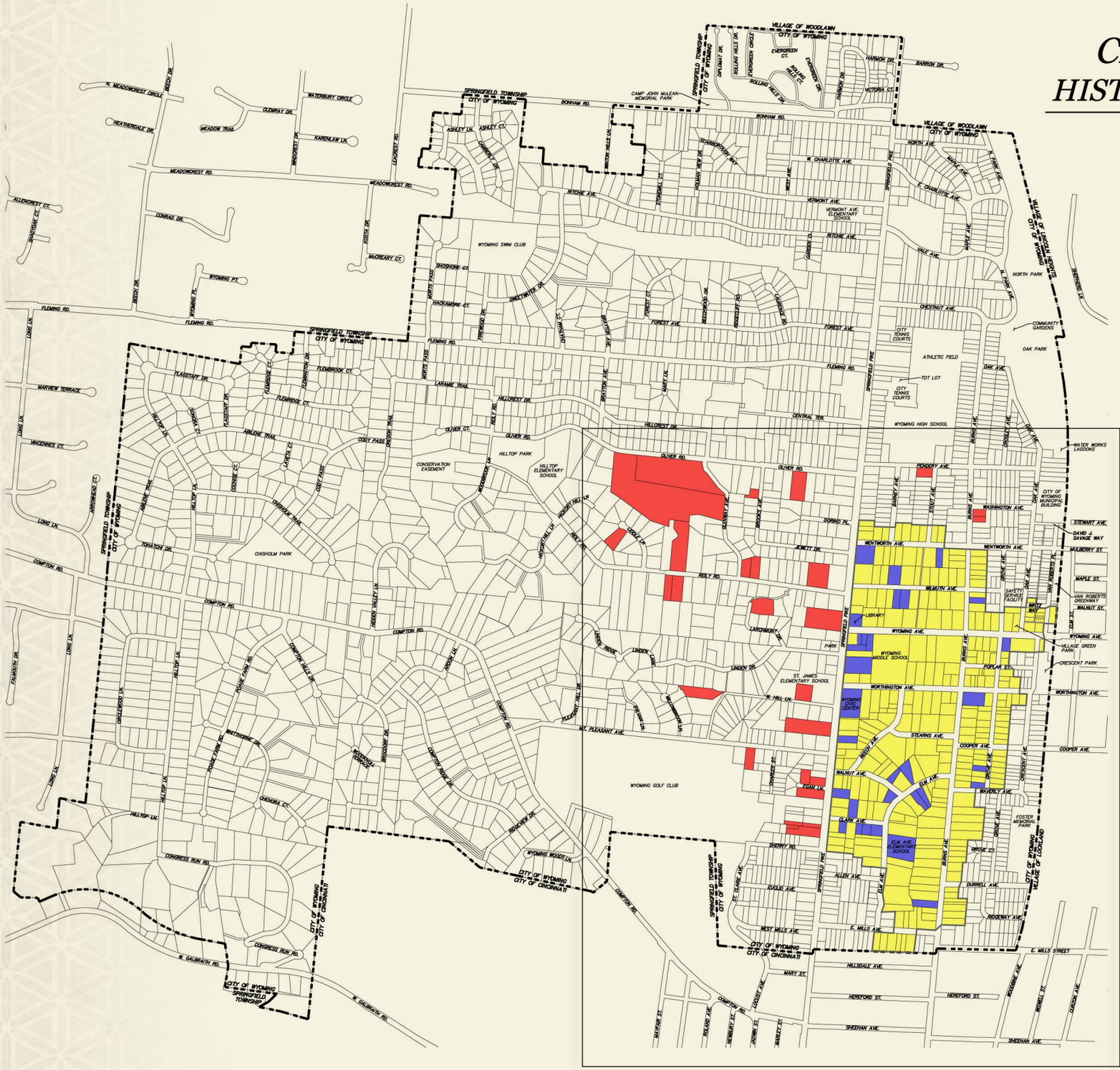
The 1908 dedication of the Wyoming Civic Club

Following the guidance of the Master Plan, in 2010 City Council adopted ordinances #37-2010, and #38-2010 which provided the Historic Preservation Commission with the responsibility of creating design guidelines that can be relied upon by owners when contemplating changes to their Historic Properties. The guidelines are intended to help property owners make sound design decisions when repairing, altering, or adding to their historic homes and when constructing new buildings. They can also be used to help ensure that when a building in the Historic District is demolished, any replacement construction is appropriately scaled and designed, thereby preserving the integrity of the building itself and the District as a whole.

The design guidelines provided in this handbook are not rigid rules. Rather, these guidelines suggest appropriate ways to construct new buildings, or make changes to existing buildings. The Community Development Director's office will assist homeowners in using these guidelines to help in an upcoming renovation project or maintenance need. To obtain assistance or to ask any questions regarding the application of these guidelines, please contact the City of Wyoming. Website: https://wyomingohio.gov. Phone: (513) 821-7600.

CITY OF WYOMING
HISTORIC RESOURCES MAP

HAMILTON COUNTY, OHIO



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SCALE : 1" = 400'

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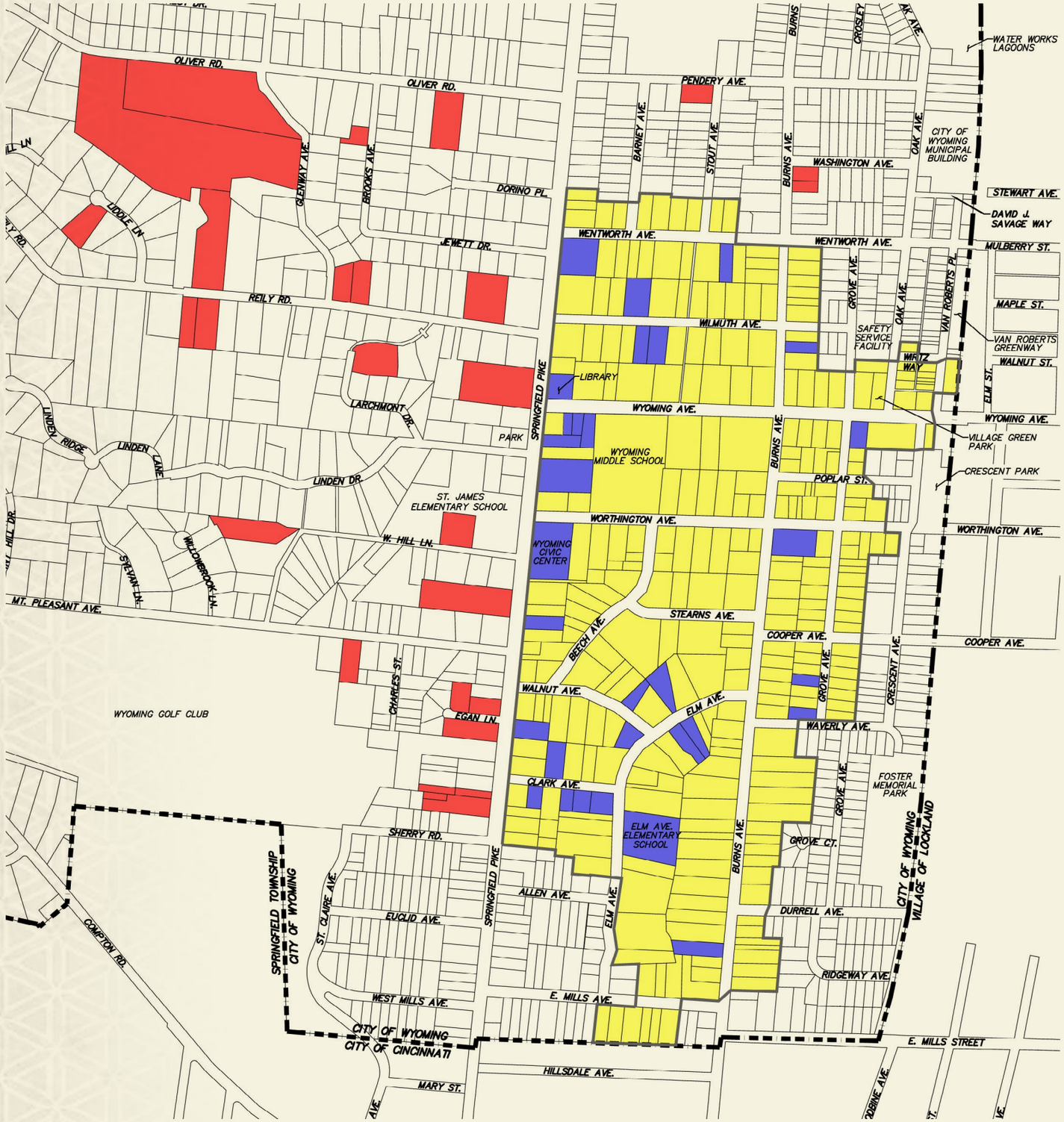
LEGEND

- *CITY OF WYOMING HISTORIC DISTRICT*
- *ON NATIONAL REGISTER OUTSIDE HISTORIC DISTRICT*
- *NON-CONTRIBUTING*


OLIVER RD.
OLIVER RD.
GLENWAY AVE.
BROOKS AVE.
DORINO PL.
LIDDLE LN
JEWETT DR.
REILY RD.
LARCHMONT DR
PARK
SPRINGFIELD PIKE
LINDEN RIDGE
LINDEN LANE
LINDEN DR.
ST. JAMES ELEMENTARY SCHOOL
W. HILL LN.
WILLOWBROOK LN.
STEVAN LN.
MT. PLEASANT AVE.
WYOMING GOLF CLUB
CHARLES ST.
EGAN LN.
SHERRY RD.
SPRINGFIELD TOWNSHIP
CITY OF WYOMING
ST. CLAIRE AVE.
EUCLID AVE.
COMPTON RD.
WEST MILLS AVE.
CITY OF WYOMING
CITY OF CINCINNATI
MARY ST.
HILLSDALE AVE.
PENDERY AVE.
BARNEY AVE.
STOUT AVE.
BURNS AVE.
CROSLEY
OAK AVE.
WATER WORKS LAGOONS
CITY OF WYOMING MUNICIPAL BUILDING
WASHINGTON AVE.
STEWART AVE.
DAVID J. SAVAGE WAY
WENTWORTH AVE.
WENTWORTH AVE.
MULBERRY ST.
GROVE AVE.
OAK AVE.
VAN ROBERTS PL.
SAFETY SERVICE FACILITY
MAPLE ST.
VAN ROBERTS GREENWAY
WILMUTH AVE.
LIBRARY
WEITZ WAY
WALNUT ST.
ELM ST.
WYOMING AVE.
WYOMING AVE.
WYOMING MIDDLE SCHOOL
BURNS AVE.
VILLAGE GREEN PARK
POPLAR ST.
CRESCENT PARK
WORTHINGTON AVE.
WORTHINGTON AVE.
WYOMING CIVIC CENTER
STEARNS AVE.
COOPER AVE.
COOPER AVE.
BEECH AVE.
WALNUT AVE.
ELM AVE.
GROVE AVE.
CRESCENT AVE.
WAVERLY AVE.
CLARK AVE.
ELM AVE. ELEMENTARY SCHOOL
FOSTER MEMORIAL PARK
GROVE AVE.
BURNS AVE.
GROVE CT.
CITY OF WYOMING
VILLAGE OF LOCKLAND
ALLEN AVE.
ELM AVE.
DURRELL AVE.
RIDGEWAY AVE.
E. MILLS AVE.
E. MILLS STREET
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SCALE : 1" = 400'
0
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LEGEND
CITY OF WYOMING HISTORIC DISTRICT
ON NATIONAL REGISTER OUTSIDE HISTORIC DISTRICT
NON-CONTRIBUTING

PRESERVATION PRINCIPLES FROM THE SECRETARY OF THE INTERIOR*

The United States Secretary of the Interior is responsible for establishing standards for all programs under the authority of the U.S. Department of the Interior and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. These standards are outlined in the Secretary of the Interior's *Standards for the Treatment of Historic Properties*. See https://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf. 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 pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features, the building's site and environment, and attached, adjacent, or related new construction.

110 Stearns Avenue

What is Historic Preservation?

Historic preservation is a comprehensive and inclusive planning tool dedicated to recognizing, protecting, using, and appreciating the nation's diverse cultural resources. The types of structures and sites now recognized as worthy of preservation, study, and ongoing use are diverse, including industrial mills and plants, covered bridges, churches, inner city school buildings, landscaped parks, courthouse squares, residential boulevards, ethnic neighborhoods, downtowns, and villages.

Different approaches can be taken when working with historic structures. Such terms as "preservation," "rehabilitation," and "restoration" are often used interchangeably though they have distinct meanings. It is important to know the differences and to recognize that the appropriate treatment depends on the structure itself. The Secretary of the Interior recognizes four treatments for historic buildings:

Preservation "The act or process of applying measures to sustain the existing form, integrity, and materials of a historic property." Preservation is considered the appropriate treatment when a building's exterior materials, detailing, and form are substantially intact and extensive repairs or replacement are not necessary.

Rehabilitation "The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural or architectural values." Rehabilitation is an appropriate treatment when a building has suffered significant loss of original features or materials. Original materials should be maintained whenever possible.

Restoration "The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period." Restoration is appropriate when a building's architectural or historical significance during a particular period of time is of considerably more importance than its significance from any other time frame.

Reconstruction "The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location." Reconstruction is appropriate when it is necessary to fully understand and interpret a building's historic value through its appearance. Historical documentation is important to ensure accuracy.

*This information is compiled from the Secretary of the Interior's Standards for Preservation and Guidelines for Preserving Historic Buildings.

OTHER IMPORTANT PRESERVATION-RELATED TERMS

Renovation The modernization of a building that involves alteration and/or elimination of important historical features.

Adaptive Use The conversion of a building for a use other than that for which it was originally intended. Ideally, such conversions retain the architectural integrity of the building's exterior while making compatible adaptations to the interior which accommodate the needs of the building's adaptive use.

Conservation The careful treatment of historic building materials and features and artifacts to preserve them and to prevent future deterioration.

Demolition by neglect The destruction of a building through lack of maintenance or abandonment.

Ohio Register of Historic Places The State's official list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture.

Local Historic District A district regulated by a city or county which serves to ensure the overall character of the area will be preserved. Historic district significance can be ascribed to a collection of buildings, structures, sites, objects, and spaces that possess integrity of location, design, setting, materials, workmanship, feeling, and association.

Local Preservation Commission (Historic Preservation Commission) Local preservation commissions are established by local ordinances and members are appointed by the municipal governing body (i.e. Wyoming City Council) to oversee implementation of the local preservation ordinance. The primary purposes of Wyoming's local Preservation Commission are to survey and nominate local historic districts and landmarks, to restrict their demolition and to ensure their character is protected through limited design review.

National Register of Historic Places Was created under the National Historic Preservation Act of 1966 and is the official Federal list of districts, sites, buildings, structures, and objects significant in American history, architecture, archeology, engineering, and culture.

SHPO (State Historic Preservation Office) Federal law mandates that each state receiving federal funds have a state historic preservation officer (SHPO). The SHPO serves as a key governmental preservation official who administers the federal and state government preservation activities and policies and advises non-governmental organizations, corporations, and individuals on adhering to preservation policies.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

These historic district guidelines apply to exterior changes to buildings within our locally designated historic districts. These design guidelines are derived from the Secretary of Interior's Standards for Rehabilitation. See https://www.nps.gov/articles/000/treatment-standards-rehabilitation.htm. To receive federal and state rehabilitation tax incentives for commercial buildings, interior work must also meet the Standards.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive 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. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

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. Deteriorated historic features 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. Replacement of missing features will be substantiated by documentary and physical evidence.

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.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will 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.

GENERAL REHABILITATION ADVICE

The following guidelines offer general rehabilitation advice for homeowners interested in protecting the historic integrity of their homes and the historic neighborhoods of Wyoming. Projects that are developed with an understanding of these general guiding principles in historic rehabilitation will be the most successful in meeting the intent of these guidelines.

1. *Research* Get to know your building's history and understand what changes have already been made to it by conducting research. Find its date of construction and original use and learn about its architectural style. Consider consulting an architect or designer specializing in historic preservation. The Wyoming Historical Society is a great source for advice in getting started with your research. They may be reached at (513)842-1383 or email history@wyomingohio.gov.

2. *Inspection* There might be structural or mechanical problems with your building that may require corrections before or during a rehabilitation project. Consider obtaining the services of a professional inspector, architect or structural engineer before beginning any building project.

3. *Maintenance and Repair* Keeping a building's mechanical and structural elements in good condition will go a long way in preserving its original materials and saving money on a rehabilitation project.

4. *Replacement* When important features of a house are beyond repair, attempt to replace them with new elements that match the original material and appearance.

5. *Reconstruction* If original elements of a house are missing completely, like original porches, columns, or brackets, attempt to replace them with new elements that match the originals in material and appearance.

6. *Scale and Massing* When designing an addition to an existing structure, it is important to match new elements to the size, scale, mass, and architectural style of the original building. New construction in a historic district should take into account the height, width, and appearance of neighboring historic buildings.

7. *Landscape* Wyoming is proud of its trees and its other natural features. The preservation of the urban canopy and landscape surrounding our historic buildings should always be considered when planning any project.

8. *Materials* Modern materials such as cementitious siding and trim, extruded trim pieces and other items were not available when historic properties were originally constructed. Many of these materials perform better than the materials used in the original construction and are often visually appropriate or identical to the historic materials. Evaluate the application carefully when using new materials on older homes; long-term problems can result from an inappropriate combination of materials.

9. *Current Building Codes* With construction work on any property in Wyoming, be sure to check all applicable building and zoning codes for compliance. Visit https://wyomingohio.gov and click on "Laws and Ordinances."

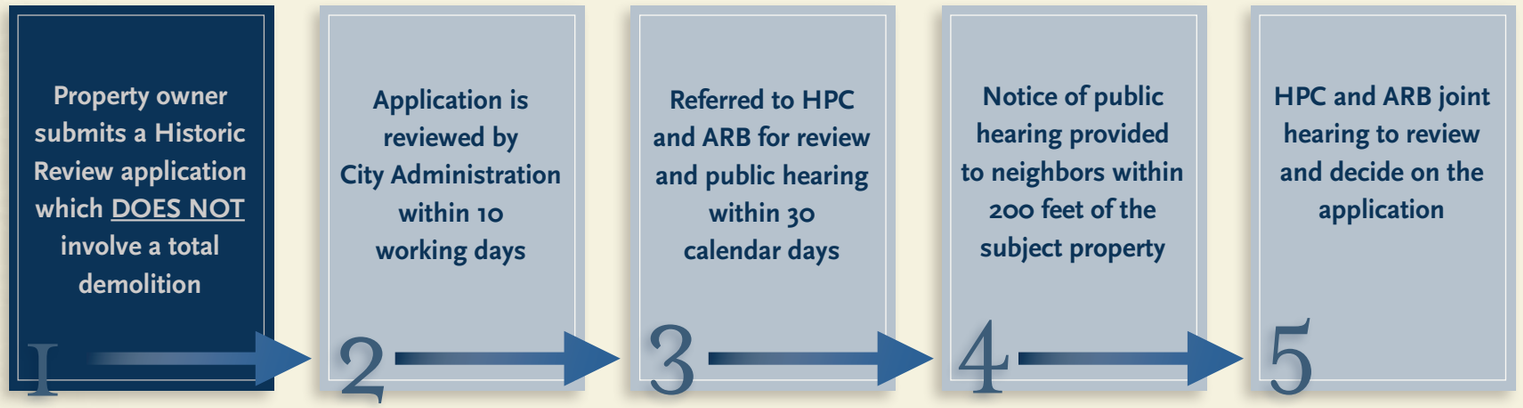
THE REVIEW PROCESS

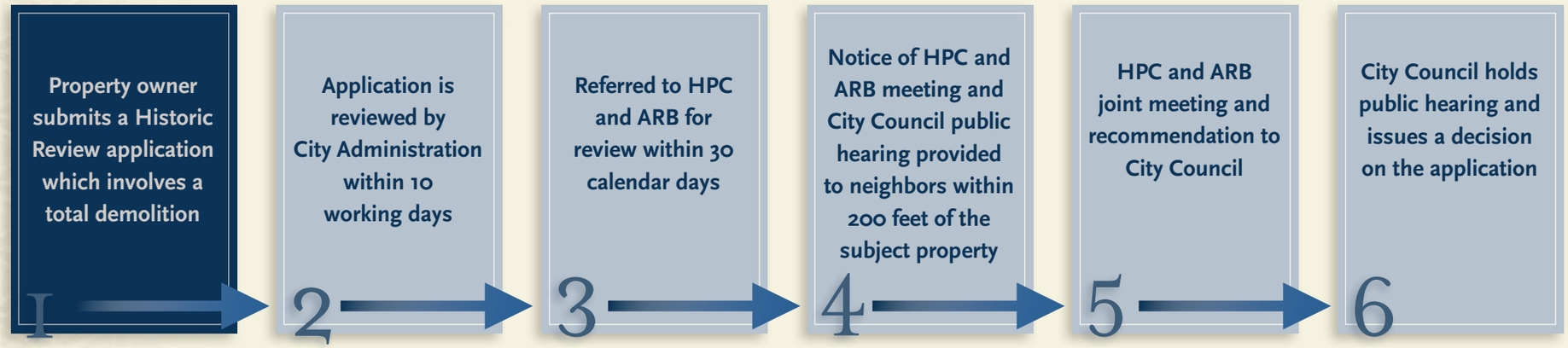
A "Change" to a historic property is any addition, alteration, demolition, or new construction. When a Change involves 25% of more of the exterior walls or roof structure of a front elevation, 50% or more of the exterior walls or roof structure of a side elevation, porches on the front or side elevation which are not in-kind replacements, or new construction, the property owner is required to obtain approval from the City prior to beginning the work. A property owner can apply for an exemption from Historic Review when a building proposed to be Changed is less than 200 square feet and will remain less than 200 square feet upon completion. Lastly, the City Manager may order a demolition of a property in order to preserve the public health or safety when an unsafe or dangerous condition constitutes an emergency.

After being received by the City Administration, applications for Historic Review are referred to the Historic Preservation Commission (HPC) and the Architectural Review Board (ARB) for a joint review. The HPC and ARB will hold a public meeting and decide on all applications except when a total demolition of a principal building is proposed. For applications involving a total demolition, the recommendations of the HPC and ARB are forwarded to City Council who will, after conducting a public hearing, approve or deny the request. Once an application is approved, the Administration is directed to issue the requested permit.

Property owners are encouraged to become familiar with these guidelines before beginning the design phase of their building projects. The Historic Preservation Commission, Architectural Review Board, and City Council will use the guidelines to evaluate proposed Changes that meet the Historic Review thresholds. This will help to ensure the historical and architectural appropriateness of the modifications prior to granting the permit. Applicants may schedule a preliminary review with City staff prior to submitting an application for Historic Review by contacting the City of Wyoming.

The guidelines are intended to provide property owners flexibility in pursuing Changes while avoiding or curtailing harm to the historic integrity of the Historic District or the City. The HPC and ARB may recommend approval of a permit application either as submitted or negotiated, and may ask the Administration to place conditions on the permit to ensure that everyone is aware of the circumstances under which the permit was approved.





NOTE: ABOVE TIME FRAMES ASSUME COMPLETE AND TIMELY SUBMISSIONS BY THE APPLICANT. WHEN APPLICABLE, THE BUILDING PERMIT REVIEW PROCESS WILL BE DONE CONCURRENTLY.

FOUNDATIONS

The purpose of a foundation is to support the weight of the building and transfer it down into the soil. Along with the footing, the foundation helps spread the weight evenly so that it does not exceed the bearing capacity of the soil on which it rests. Significant portions of foundations are below grade and normally cannot be seen.

Constructed from a variety of materials including stone, concrete, concrete block, and limestone, the portion of the foundation that appears above the ground is often visually distinguished from the main wall by a change of plane. For example, brick and stone foundation walls are often visually separated from the wall above by a belt course of molded brick or shaped stone which creates a gentle curve in the appearance of the foundation. In other cases, foundation walls are visually distinguished from walls by a change of material. The material used for an exposed foundation wall, how it is finished, and how it connects to the wall above, are all distinguishing characteristics.

History

A homeowner can sometimes estimate when a house was built by checking the original foundation material. Stone foundations were the most common type built before 1915. Poured concrete was a later improvement in housing foundation and became common by the 1920s. Thomas Edison thought so highly of concrete that, in 1908, he designed and built the first concrete homes in Union, New Jersey, believing that every American would eventually live in a concrete house.

Design Considerations:

- Extensions of, and alterations and repairs to, any area of the foundation that is visible above the finished grade should be constructed of similar materials, design, and construction techniques so as to blend with the original foundation system.
- The scale, color, and texture of foundations for any replacement construction or building additions should be designed to blend with the existing foundations.
- Stone water tables should be maintained and replicated on any additions or renovated parts of structures. In addition to providing architectural and historic character, water tables help ensure that water does not run down foundation or get trapped around it.
- The use of glass blocks in window openings should be avoided and limited to openings that are oriented so as not to be visible from public places.
- Avoid cutting openings, windows, dryer vents, or electrical outlets in an existing foundation without professional help to ensure a structurally sound foundation.
- Avoid painting or adding stucco to existing foundations. This could retain moisture and through the freezing and thawing cycles, create cracking of the foundation wall. Previously painted or stucco areas should be left alone as long as they do not show retention of moisture.
- Sandblasting is very damaging to masonry and is never recommended to be used on historic structures.
- The grade of the adjoining soil and pavement should be sloped away from the foundation. Use splash blocks at downspouts and/or underground piping to move roof run-off and other water away from foundation.

EXTERIOR WALLS

Exterior walls are among the most important character-defining elements of historic buildings because of their proportion and visibility. Wall design is influenced by the types of materials used, the proportions and scale of openings for doors and windows, the addition of features such as bays and porches, and by architectural details and ornamentation.

19 Worthington Avenue

Most historic buildings display two types of exterior walls. The first type, primary walls, face a public street. These walls have features that significantly contribute to the character of the building. The primary wall usually contains the front entrance, tends to be the most formal of the exterior portions of the house and displays the use of high-quality materials. Primary walls may also contain elaborate ornamentation and intricate details. Secondary, or side and rear walls that do not face a major public street may be less formal and may employ lesser quality materials as well as have less elaborate ornamentation than the primary wall.

Design Considerations:

- Exterior materials should match original (not necessarily the existing) as closely as possible in type, style, shape, texture, composition, size, placement, coursing, and detailing. Modern materials can be appropriate when they meet this criteria.
- Removing historic material or details should be avoided whenever possible.
- Unpainted reflective surfaces such as stainless steel, glass (except in windows), and unpainted metals should be avoided.
- Mixing different materials on exterior walls is discouraged unless this practice was used as a part of the original design.
- Original openings, doors and windows should not be altered. The rhythm of the building can be changed dramatically by enlarging or reducing the size, number, or location of its openings.
- Original architectural detailing, casings, cornices, and other elements of trim and building materials should not be removed, altered, or covered with other materials. Replacement construction should respect and replicate these details as appropriate.

MASONRY

Masonry is found on almost all historic buildings, often the material of choice for foundations and chimneys. Details such as the color, texture, mortar joints, and pattern of masonry strongly influence the overall character of a building. Used for wall surfaces, pediments, lintels, sills, and other decorative features, masonry also appears as the sills beneath windows and doors and the lintels above them. Some sills and lintels are embellished with ornate carvings. The most common masonry materials found in historic homes include brick, stone, ceramic tile, and concrete block.

The Riddle–Friend house, at 507 Springfield Pike, was built in 1832 with bricks hand–made and fired on the site.

History

Most historic brick was manufactured using iron or steel molds and local materials, such as clay, shale and slate. However, some of the earliest buildings were made of hand-made brick formed in wood molds. The molds provided texture, shape and size. The type of materials of which the brick is composed, as well as the temperature of the kiln during firing, imbues brick with its color and determines its hardness.

Prior to the 1870s, hand-made brick was fairly porous, and in some instances, immediately painted for protection from the elements or for improved appearance. Pressed brick , smoother, harder, and more regular in appearance than hand-made brick, was introduced in the 1870s and quickly became a popular building material. Machine made common brick was also introduced around this time.

By the 1880s most kilns were fueled by gas, which allowed for much higher temperatures and produced a harder brick. These bricks had the advantage of being non-porous and thus could usually be left unpainted. However, not all bricks produced by gas-fired kilns possessed the same firmness. Therefore, softer bricks can be found in rear walls while hard-fired bricks became the basis for foundations and primary elevations.

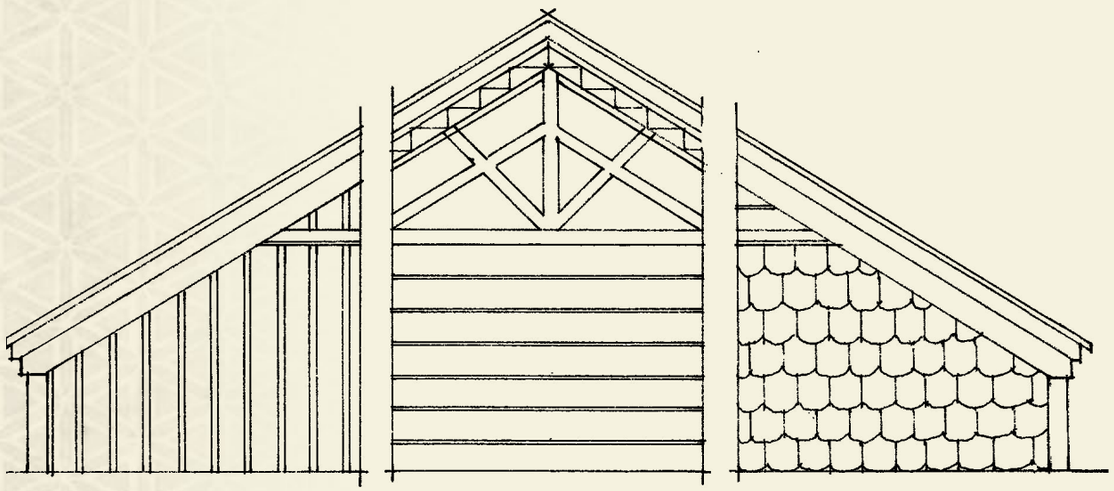
The mortar between bricks also underwent changes during the nineteenth century. Early mortar was composed primarily of lime and sand; occasionally small amounts of brick dust, clay, pigments, and/or animal hair was added. It was not until the late nineteenth century that mortar with portland cement was introduced in the United States, and it was not widely used until the 1930s. It is important to be aware that using a modern off-the-shelf mortar containing portland cement, which creates hard joints, in combination with older, softer bricks can result in cracking and splitting of the bricks.

This photo shows brick damage caused by using modern mortar on older soft bricks.

Masonry details such as an arched header over a door or window opening are common. Also note the limestone blocks at either end of the arch.

Design Considerations:

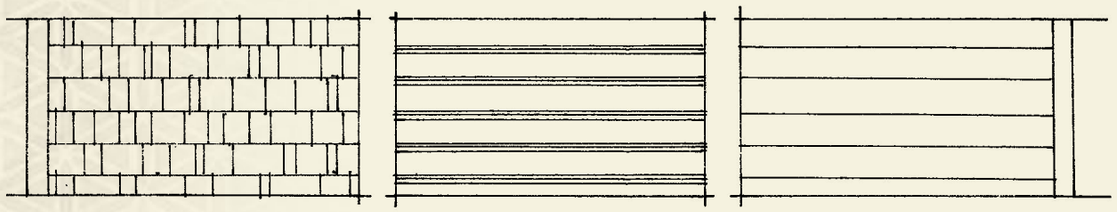
- Masonry details such as chimneys, cornices, and decorative patterns should be maintained on the existing home, with style, pattern, and color of masonry and joints matched on any replacement construction.
- If masonry surfaces or details have not been painted, do not paint them.
- If a masonry house has been painted, paint removal should only be handled by someone experienced in historic work, as most removal methods are potentially damaging to the underlying masonry.
- If mortar joints are in need of repair, re-pointing should be done with mortar that matches the original as closely as possible in color, texture, and composition, and the pointing technique should result in joints of the same size, depth, and style as the original.
- Consider having mortar analyzed for composition and/or constructing a sample wall to assure a match in mortar composition, color, and finish technique.
- Sandblasting is very damaging to masonry and is never recommended to be used on historic structures.



Vertical Board and Batten Siding

Beveled Clapboard Siding

Shaped Shingle Siding



Shingle Siding

Shiplap (Flush) Siding

Shiplap (Drop) Siding

WOOD SIDING

*H*istoric types of wood siding, such as board-and-batten, bevel, shiplap, and shingle, give the Village Historic District its detailed character and add a chapter to the history of the community and its residential development.

History

George Stearns, a nineteenth century industrialist and Wyoming resident, owned a lumber mill in Lockland. He was also a strong supporter of his adopted village and encouraged its growth as a residential community by offering good deals on lumber to housing developers here. Today, his legacy is seen in the overwhelming number of wood-framed homes in the Village Historic District. In contrast, brick was the preferred choice of building materials in many other Cincinnati neighborhoods, particularly after the introduction of building codes which intended to reduce the spread of fire.

NOTE: Replacing historic wood siding with new wood or alternate materials diminishes the historic integrity. Such changes to character-defining features of a building have an impact on more than just that building, but also alter the visual relationship between buildings in the Village Historic District.

Design Considerations:

- If siding is removed or the home is altered or added to, any exposed or new areas should be resurfaced or covered with like material so as not to alter the character of the historic exterior surface.
- Wood siding should be retained and repaired as required.
- The original wood siding material, detailing, and other design considerations on the front façade(s) of the home should be maintained. A variety of new materials, including cement composites and structured vinyl, that may be appropriate to use on certain aspects of Historic homes, are commercially available. These alternative building materials may be used on the sides and rear elevations provided they are appropriately used, applied, and blended with the original materials and home style.
- Avoid replacing existing siding with material that is too wide, too narrow, or otherwise inconsistent. Replace it with material that is consistent with the exposure of the original siding.

Further Reading: John H. Myers, revised by Gary L. Hume, PRESERVATION BRIEF 8, "The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings." https://www.nps.gov/orgs/1739/upload/preservation-brief-08-aluminum-vinyl-siding.pdf

Most Wyoming churches were built of brick or stone. The Wyoming Baptist Church designed by well-known architect A.C. Nash in 1882, is a Victorian Gothic sided entirely in wood.

ENTRY DOORS / SCREEN DOORS / STORM DOORS

Doors and entrances often are major architectural elements because they are a focal point in the design of a building, the place in which one enters and leaves.

Doors have a number of components. The door opening is framed by jambs on both sides, a header at the top and a threshold at the base. The operable portion of a door is called the leaf, which may contain a glass pane or solid panels, rails and stiles. It was only in the period after World War II that doors had little or no glazing and entrances became understated and little more than unornamented rectangular openings.

History

There are many different kinds of doors and entrances found in historic homes. They include early, deeply recessed paneled doors displaying simple transoms; ornate paneled and glazed doors from the late nineteenth and early twentieth centuries; simple glazed or unglazed wood doors and plain entrances in early twentieth century vernacular houses; and solid or hollow-core wood doors typical of mid-twentieth century houses.

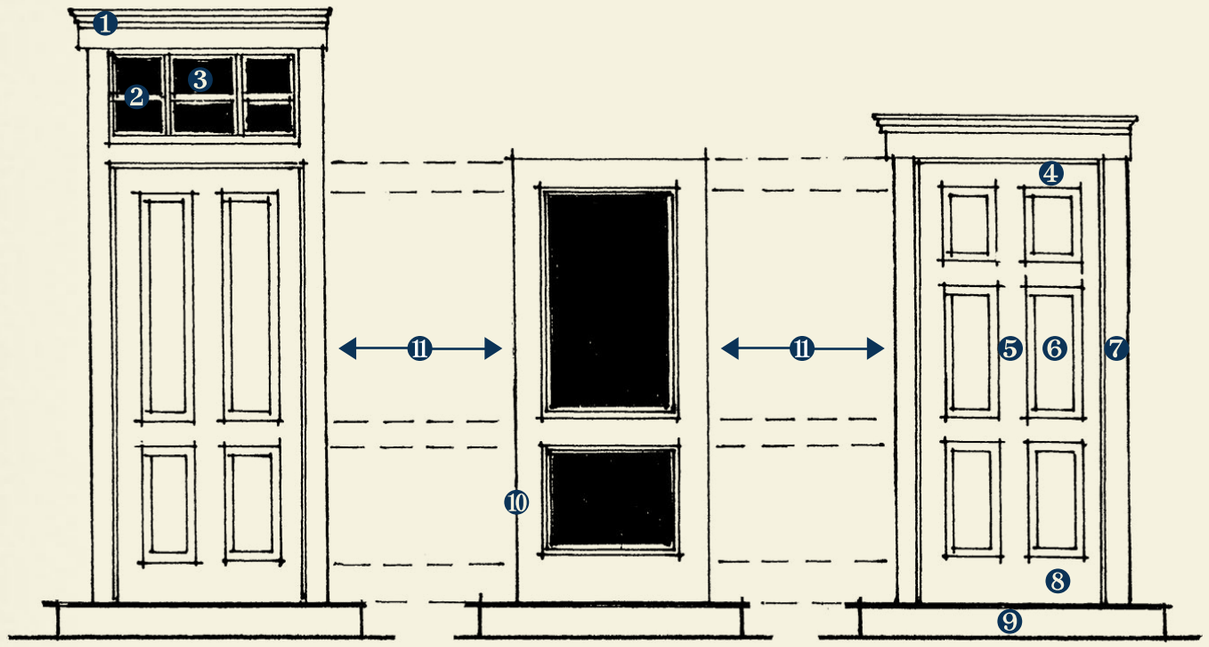
The invention of the screen door is credited to a woman named Hannah Harger in Iowa in 1887. Perhaps its most important function is to allow breezes to move through the house while keeping insects and other pests from entering. Storm doors, with glass inserts instead of screens, serve a similar purpose by allowing light into a house while keeping out cold or inclement weather. Due to their continued popularity and energy efficiency, screen and storm doors are still widely used on all types of homes today, and sources for replacements for the ornate wooden screen and storm doors typically found on turn of the century historic homes are widely available.

131 Burns Avenue

Design Considerations:

- New and replacement front doors should be appropriate to the style of the house.
- Whenever possible, original doors should be repaired rather than replaced.
- The original door, style and material should be matched as closely as possible when replacing an original door.
- Screen and storm doors should match the configuration of the exterior door, e.g. the center horizontal panel should align with the same feature as the exterior door. Consider a new storm door with full-frame glass to reveal as much of the original door as possible.
- New or replacement door hardware, hinges, handles, locks, etc., should match the original and should be placed in the original locations whenever possible.
- Removal or alteration of historic doors, entrance elements, or their height or width is discouraged as these actions will change the building's existing architectural character.
- Modifications that change a door's appearance by ornamentation, paint, patterned glass, etc. should be avoided.
- Transoms should be maintained.

DOOR ELEMENTS



FOUR PANEL DOOR

TYPICAL DOOR
STORM/SCREEN DOOR

SIX PANEL DOOR

1. LINTEL
2. TRANSOM
3. GLASS
4. TOP RAIL
5. STILE
6. PANELS
7. WOOD CASING
8. BOTTOM RAIL
9. SILL
10. PATTERN OF STORM/SCREEN
11. REPEATS HORIZONTAL PLACEMENT OF THE PATTERN OF DOOR

WINDOWS

If front doors provide the focus in a façade, windows create the rhythm. Windows are important elements in a building design, and different architectural styles have placed varying degrees of emphasis on them. This variation can be seen in Wyoming where a great variety of windows exist because of the great range of age and architectural styles within the historic district.

36 E. Mills Avenue, 1910

History

Most original windows were built of wood and double-hung, with two equal sized sashes. The earliest of these windows have sashes with multiple panes, with a six-over-six pattern being the most common. Later in the nineteenth century, as window technology improved, sashes with larger panes were made. Two-over-two sash became common in buildings designed during the Italianate period. Windows with one-over-one panes were commonly used beginning about 1885, and this type of window can be found on all types of buildings built after this time. The early twentieth century Revival styles marked a return in some cases to multi-paned sash, which were intended to evoke the earlier period. Other historic window types include hinged casement windows, which were popular on some early 1900s buildings.

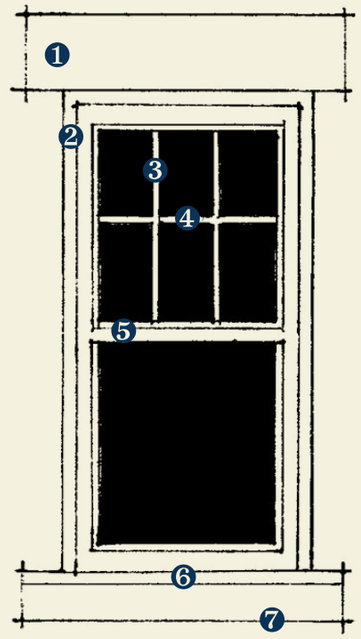
36 E. Mills Avenue, today. The large windows cool the house with cross-ventilation just as they did in 1910.

At 36 E. Mills Avenue, the Foster girls worked by the large windows, catching the sunlight before the dimmer gaslights were lit. c. 1910

Design Considerations:

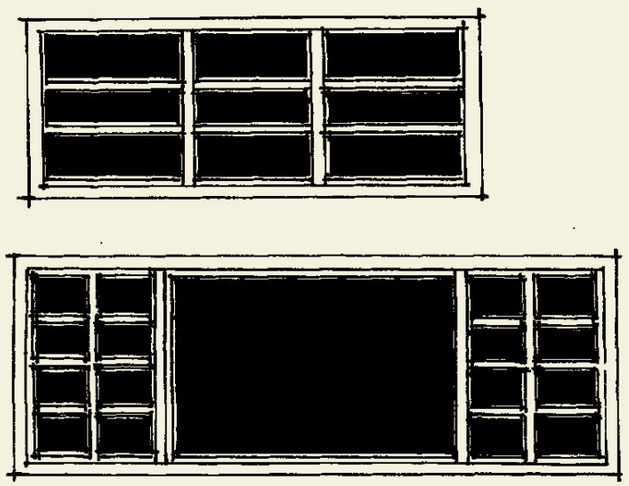
- Repair and preserve a structure's original windows when practical. The original window's opening size and locations, particularly on the front façade of the house, should always be preserved. New window openings in replacement construction should mimic the size, rhythm, and design features of the original window openings.
- Making windows weather tight by re-caulking and replacing or installing weather-stripping improves thermal efficiency.
- If it becomes necessary to replace an original window, make sure that replacement window matches the original in size, pane configuration, profile and other design details. If using the same kind of materials is not technically or economically feasible when replacing windows deteriorated beyond repair, then a compatible substitute material is appropriate. True divided lights should be used instead of snap-on muntins.
- Changing the historic appearance of windows through the use of inappropriate designs, materials, or finishes which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame is not recommended.
- Retain storm windows if possible. Manufacturers can make new storm windows that are compatible with and closely match the original, existing windows. Be sure their major visual divisions (horizontal and vertical) match the same divisions on windows being covered.

TYPICAL DOUBLE HUNG WINDOW



1. MASONRY LINTEL
2. WOOD CASING
3. VERTICAL MUNTIN
4. HORIZONTAL MUNTIN
5. MEETING RAILS
6. EXTERIOR WOOD SILL
7. EXTERIOR MASONRY SILL

INAPPROPRIATE STYLES



- Painted metal storm windows should be as inconspicuous as possible.
- It is not recommended that entire windows be replaced in lieu of repairing materials and replacement of deteriorated or missing parts. Windows should be appropriately maintained including repainting (interior and exterior), installing new glazing putty, weather-stripping, and repairing sash, frame, and hardware. Deteriorated wood sills can be repaired using epoxy consolidates and wood fillers.
- Windows that appear to be in poor condition may be repairable. Damage to one component of a historic window does not require the removal of the entire window. Most millwork and carpentry firms can duplicate parts for window repairs. Removal of excessive layers of paint can improve window operation and restore original detailing. Historic windows should not be replaced solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

Homeowners often believe that new windows are more efficient, but that is not necessarily the case, especially when considering embodied energy of historic windows and the short life span of replacements. Educational links below.

National Trust for Historic Preservation, Preservation Green Lab. "Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement." https://forum.savingplaces.org/connect/community-home/librarydocuments/viewdocument?DocumentKey=59eab0e4-f0f4-45c5-97c8-147a8def82ae&CommunityKey=00000000-0000-0000-0000-000000000000&tab=librarydocuments

National Trust for Historic Preservation. "10 Things You Should Know About Retrofitting Historic Windows." https://savingplaces.org/stories/preservation-tips-tools-retrofitting-historic-windows#.WAa8-uArKUk

National Park Service. "The Repair of Historic Wooden Windows." Preservation Brief 9. https://home1.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm

Stained and Leaded Glass:

Neal A. Vogel and Rolf Achilles, PRESERVATION BRIEF 33, "The Preservation and Repair of Historic Stained and Leaded Glass." https://home1.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm

SHUTTERS

Louvered or paneled shutters make narrow windows seem wider. They are most proportionate if the shutters are exactly half the width of the window. Shutters should meet in the middle of the window when closed.

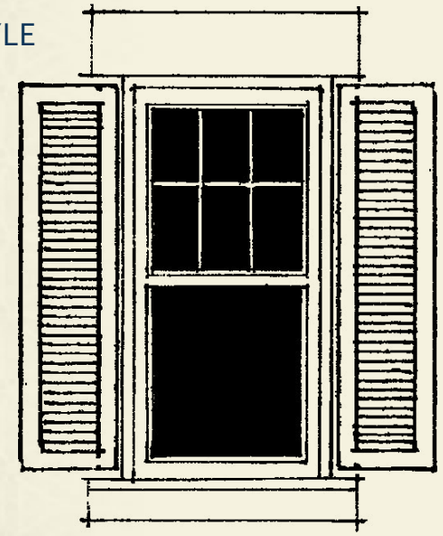
History

Frequently thought of as a standard fixture on historical buildings from Italy to New England, the use of shutters can be traced to ancient Greece. There, shutters were made from local marble and provided light control, ventilation, and protection from the environment. The concept of the shutter spread throughout the Mediterranean region, and its shape, form, and material began to change as shutters adapted to a variety of local climates. Eventually, wood began to replace marble, allowing for the application of a movable louver that could vary the amount of air and light that entered a room.

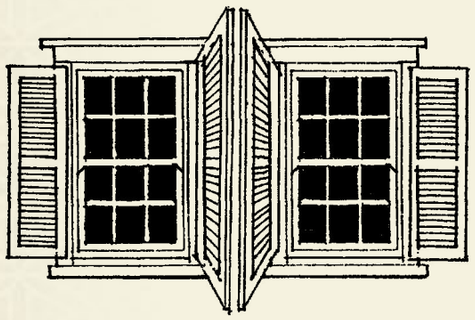
Shutters were an interior feature when homes were made of stone or brick. When wood house construction became popular, shutters moved outside; they were now easy to access from the indoors because wood houses had thinner exterior walls. Shutters are a prominent feature on most historic homes, and are often painted a vibrant, contrasting color to the exterior wall to render them a distinguishable and decorative feature. They were still a practical element for any house, providing shading from the sun or protective warmth from the cold.

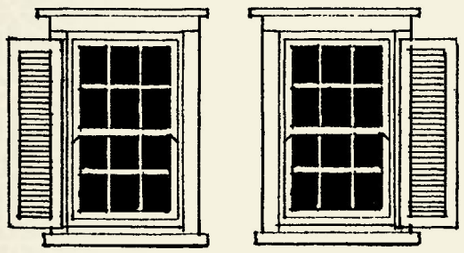
18 Elm Avenue, 1908

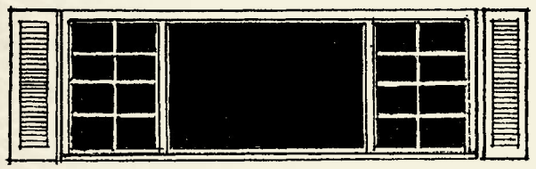
APPROPRIATE STYLE



INAPPROPRIATE STYLES







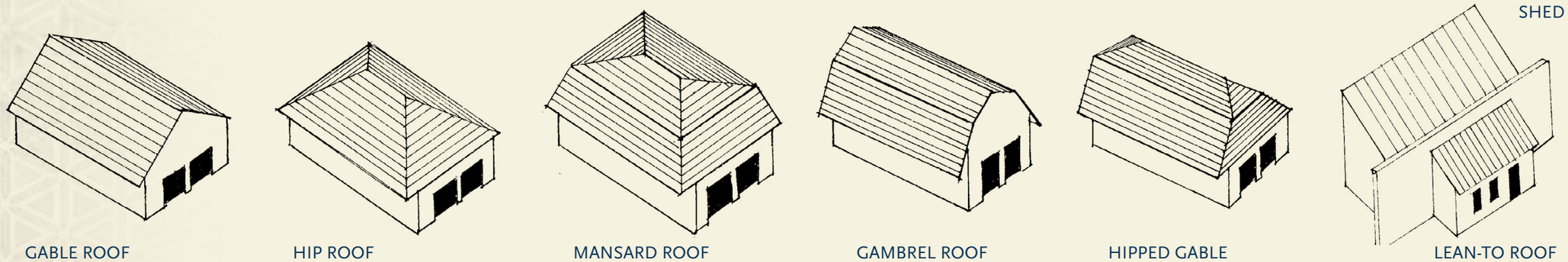
Design Considerations:

- Existing or original shutters should be retained or repaired whenever possible and repainted to match existing.
- Shutters painted the same color as the window frames and reveals make narrow windows seem wider.
- New shutters on historic buildings should match the old in composition, size, shape, color, texture, material, hinges, latches, and other hardware.
- Avoid adding shutters unless there is evidence that the building had shutters in the past. Look for old hardware that indicates their presence.

ROOFS

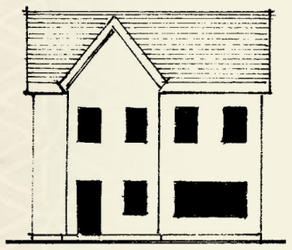
There are two components to roofs: shape and material. Each is an important contributor to the historic character of a structure. The shape of a roof is determined by a number of considerations including the building's height, use, wall materials, structural elements, and architectural style. The most common residential roof shapes are the gable and cross gable. This type of roof is formed by two sloping planes rising from the sidewalls, meeting at a central ridge. The junction between the sloping planes and the walls often contains overhanging eaves. The roof's gable ends are sometimes finished with wood bargeboards or other decorative features. A cross gable is formed by the intersection of two gables, usually at the center of the roof. Typically, this type of roof is found on residential buildings that have T-shaped, L-shaped or cross-shaped floor plans (See sketches).

ROOF TYPES

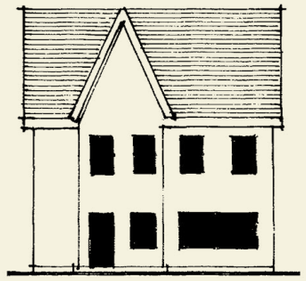


GABLE ROOF | HIP ROOF | MANSARD ROOF | GAMBREL ROOF | HIPPED GABLE | SHED ROOF | LEAN-TO ROOF

PREFERRED

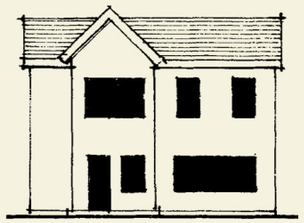


AVOID



TOO STEEP

AVOID



TOO SHALLOW

The Brownell House, now the site of Elm School

History

Roofing materials have varied over time, with selection based upon availability, durability, fire resistance, and architectural design. Early roofs were often wood shingle, because wood was such an easily obtainable material. However, it was often replaced with materials that had greater fire resistance as they became available. The use of slate roofs became popular in the mid-1880s, as canal and railroad transportation made its distribution feasible. Slate is extremely durable, fire resistant, and its color variations can be used to create design elements. Metal roofs, mostly tin-plate iron, also became common in the late nineteenth century as rolling mills for their manufacture were established. Both standing-seam metal roofs as well as embossed metal shingles were popular for residential use; they were commonly kept painted red or green to emulate the patina of copper as it aged. Clay tile roofs were utilized in the early twentieth century when it was appropriate for particular architectural styles, such as Romanesque Revival or Mission Style.

Design Considerations:

- Whenever possible, the original roofing materials, coursing, overhang, design, gutters, structure, character, style, etc. should be retained. When a structure is being added to or altered these features should be replicated.
- Ensuring the correct pitch of roofs and dormers should be considered before any other design aspects.
- Shingle, asphalt, slate, tile, and standing-seam metal are the most commonly used roof coverings. A replacement roof should be made of materials that resemble or closely match the original roof materials.
- Concrete or composite tiles may be used to replace clay tiles, but they should match in color and configuration.
- Copper and tin standing-seam roofing can be found on older buildings. Metal panels with standing-seam configuration matching the style of the original covering and weathering protection may also be used.
- Shallow-pitched roof lines should be avoided, particularly on squat, rectangular building forms. Roof lines should be visually proportional to the part of the structure that the roof covers. In general, the vertical distance between the eave and the highest point of the roof should be about the same height as one of the building's stories. (See sketches).
- Television and other antennas, satellite dishes, and mechanical equipment should be installed in inconspicuous areas of the roof such as the rear of the building.
- New skylights and other new roof mounted features should be mounted on roof planes that are not visible from the public ways.

DORMERS

*D*ormer windows project out from the roof of a building, and can serve either a functional or decorative purpose, but most often do both. Dormers extend the functionality of the attic area by permitting light, ventilation and space as needed, creating a usable second or third floor. The architectural characteristics of dormers typically mimic and contribute to the building's overall architectural style. Adding new dormers on the front of the building will dramatically change the roof line and scale of the building.

424 Burns Avenue

History

Dormer-style windows have a long history in architecture. In sixteenth century Europe, they appeared on modest residential homes. By the seventeenth century they were popularized in high style architecture by Francois Mansart (1598-1666), a French architect known for pioneering Mansard-style hip roofs and their associated dormer windows. In late nineteenth and early twentieth century America, the use of dormer windows was integral to certain architectural styles.

Design Considerations:

- Maintain the original style of dormers.
- Avoid placing dormers where they are visible from public areas unless they are a feature of the original design.
- Avoid installing inappropriately sized dormers.
- Dormers should be placed below the roof line and 12" minimum from the eave line.
- Windows should be in scale and in the same materials and color as the main building.
- The dormer window sash should match the existing windows.
- Select siding for sidewalls of dormers to match existing building siding.
- If you want to diminish the impact of dormers, paint their frames and side panels to blend in with the roof color.
- Small windows can keep dormers to scale, but because dormers are often in bedrooms, windows must still be large enough that meets building codes concerning egress.

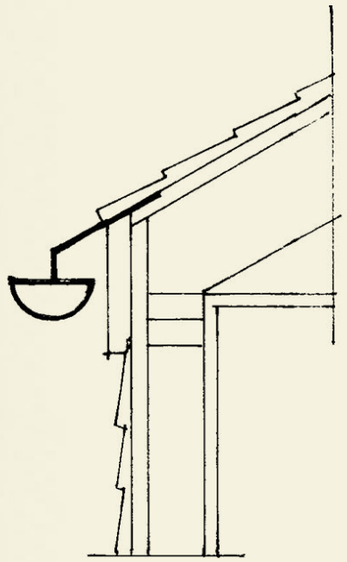
GUTTERS / DOWNSPOUTS / EAVES

Early gutters in America were very simple, just the long sides of two wooden boards fastened together and called a V-shaped gutter, or a hollowed out hewn log to help direct water away from a house. Over time, gutters were improved and made more aesthetically pleasing. By the 1800s, built-in gutters matched the high style of finer architecture. The best gutters were lined with metal, given how quickly wood would rot.

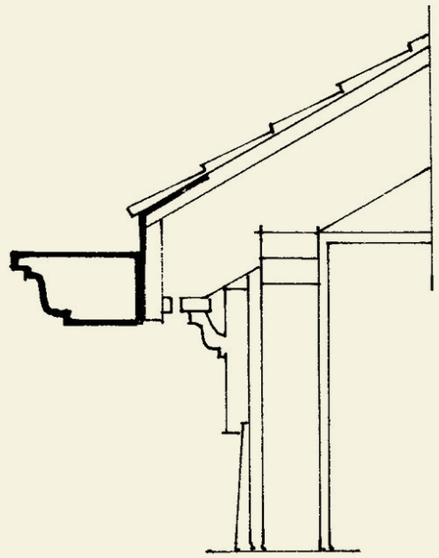
Design Considerations:

- Box gutters should be preserved, not replaced, and repaired whenever possible.
- Metal gutters should be preserved, not replaced, and repaired whenever possible.
- The gutter must be sloped slightly downward to permit the efficient runoff of rainwater.
- Avoid covering, altering or removing box gutters and installing suspended metal gutters.

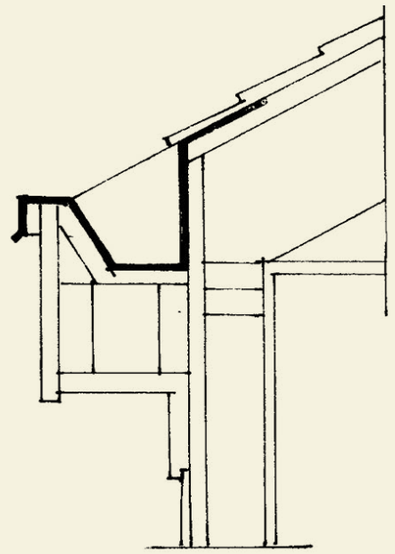
TYPES OF GUTTERS



HANGING GUTTER IS SUSPENDED FROM THE BUILDING'S EAVE.



OGEE GUTTER IS ATTACHED TO THE BUILDING'S FASCIA.



BUILT IN OR BOX GUTTER IS BUILT INTO THE CORNICE OF THE BUILDING.

Second Empire style, 731 Brooks Avenue

ORNAMENTATION

Victorian architecture, predominant in Wyoming's historic district, is known for a significant amount of ornamentation. Sometimes called "gingerbread," decorative features like brackets and valances are usually made of wood and require regular maintenance to protect against water, wind, and insect damage. Ornamentation is used in many types of architectural styles, from Tudor and French Empire to today's Neotraditional houses and commercial buildings.

History

Ornamentation can drastically alter the look of a house. In 1901, the house at 301 Pleasant Hill looked like a typical Victorian-era farmhouse. In the next few years, however, its owners applied half-timbering to its exterior walls. Imitating Medieval building techniques had become fashionable then, and false half-timbering became a popular type of ornamentation, giving this house the look of a Tudor.

301 Pleasant Hill, as originally built

When restoring the exterior of a building to its original condition and appearance, it is very important that the small details be correct. Buildings of certain styles will not look right if the ornamentation is missing, if the original details have been replaced at any stage, or if styles have been mixed.

301 Pleasant Hill, Tudor style

Ornamentation on a Victorian home, 131 Burns Avenue

131 Burns Avenue, roof ornamentation

Design Considerations:

- Important architectural features such as window headers of stone, tin and wood cornices and brackets, finials, quoins, windows, Palladian windows, door surrounds, porches, and other ornamental elements should be preserved. These distinctive features help to identify and distinguish the architectural styles of the homes within the Wyoming Village Historic District.
- Avoid removing, altering, boxing-in or covering up ornamental features.
- Added ornamentation not suited to the period of a building should be avoided.
- Avoid adding shutters unless there is evidence that the building had shutters in the past.
- Overly ornate light fixtures that are not consistent with the original design should not be installed.
- Original window trim and details such as corner boards should be retained and when these features are repaired or replaced, the new pieces should match exactly.

PORCHES

The airy, social front porch is in many ways an American architectural development, based on a need to cool off in the warm evenings and an interest in forming relationships with fellow newcomers and neighbors.

Northwest corner of Burns and Worthington Avenues. The original porch was removed at some point in the home's history.

History

The exact origins of the American porch are unknown. However, there are many architectural styles that could have originated this stylist element: the Greek stoa (grand columns), Italian loggias, the Indian bangla or bungalow, and the Dutch stoop. Good examples of porches in Wyoming are featured on many Victorians, bungalows, and "shotgun" houses.

The porch became less popular with the advent of air conditioning, automobiles and changes in cultural patterns during the mid-twentieth century that moved social gatherings into the backyards of many homes.

NOTE: For the purpose of Historic Review, a Porch is defined as an open or enclosed extension of a building typically provided as protection to an entrance. A carport and porte-cochere, when they are an extension of a building, are included in this definition.

Design Considerations:

- The porch on a historic house is often not the original in style, materials or both. Some homes had their porches replaced two or three times over years of harsh weather. Old photographs may offer the only documentation of an original porch.
- Therefore, if possible, retain original porch and stoop style elements, including foundations, flooring, railings, roofs, and ornamental features.
- Replace porch elements that need to be replaced with matching original material, size, color, and appearance.
- Base new construction on the architectural style and use of original materials of the building.
- Porches and steps should not be enclosed to create additional interior space nor screened in if not consistent with the original construction.
- Repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, and brick.
- The finished floor surface of exterior porches and stoops should be below the finished surface of the interior floor.
- Removal or altering porches or steps that are appropriate to the building and its development and the architectural style it represents should be avoided.
- New materials that were not available when the building was constructed should be evaluated to determine the appropriateness of their use for the specific purpose intended. Detailing that is inappropriate for the age or design of the building should not be used.

Ladies gather on a Wyoming porch to catch the summer breeze and visit together, c. 1910.

CHIMNEYS

Chimneys are traditionally valued for function over style. Before central heating and cooking stoves, a chimney was a matter of necessity. In the nicest homes, a fireplace might be lavishly constructed, but it still had to work well.

History

Early chimneys were built along the outside of the exterior wall to accommodate the deep firebox that it housed. The whole structure was of brick, wide at the base to provide firebox and hearth inside, and then narrowing up to the chimney proper, which was separated from the edge of the roof to protect the home from chimney fires.

The Victorian era of architecture adopted an improved development of the traditional chimney. Small, shallow fireboxes burned coal or gas and vented through interior chimneys that went up through the roof. A single chimney could contain two flues, one to vent a coal furnace and the other a shallow gas fireplace. This basic design lasted through World War II.

Chimneys typically are constructed on a building's foundation. The firebox and hearth are stone, firebrick or tile. The stack, which includes the flue, is stone or brick. The flue connects the firebox to the stack, which includes a smoke chamber to prevent downdrafts into the house with smoke.

Design Considerations:

- The materials and design of the chimney original to the home should be retained. Chimneys on additions should mimic these characteristics.

FENCES

Most urban fences are used today to contain pets and children. However, just as important today as in the past, fences define private property. America's fences are our inheritance from European farming traditions; most Native American tribes did not use fences to define property.

History

Historic fences in Wyoming are predominantly of a wooden cottage style, of stone, of ornate wrought iron, and of steel. In 1912, Herbert Lape put up an intricate wrought-iron fence around 129 Springfield Pike. Thirty years later, owner Dr. Edward Dickson resisted intense neighborhood pressure to donate his fence for war-era scrap metal. Today, 129 Springfield Pike has one of the few historic wrought-iron fences left in Wyoming.

Design Considerations:

- Fences should be of appropriate design and materials for the period of significance for the property and the district and should take their cues from existing homes with fences of similar vintage.
- The style of the fence should be consistent with the character of the property that it encloses.
- Victorian homes, especially Queen Anne Revival homes, are noted for their elaborate spool work and trim, show details such as carved turned posts and picket tips, cut in hearts, flames, and other shapes.
- Please be certain to review the City ordinances pertaining to fences before beginning a project.

The owners of 129 Springfield Pike saved its wrought iron fencing from the scrap drives of the 1940s.

DECKS / PATIOS / TERRACES

The word patio is from the Latin "patere," to lie open. The patio, deck or terrace is usually built in the rear of the home and is considered a private area for the family, in comparison with the front porch, with its open invitation to the neighborhood.

History

Decks are a contemporary architectural feature in American homes. During the period of time when Wyoming's historic houses were built, Americans socialized on their front porches; commonly, backyards were for vegetable gardens, chicken coops, and the practical necessities of a producing household.

Decks are seldom appropriate for historic buildings and consideration should be given to installing a patio or terrace in lieu of a deck.

Design Considerations:

- Decks and patios should be located to the rear of the building. For homes located on corner lots, where the rear of the dwelling is highly visible from the public right-of-way, efforts should be made to minimize the visibility of the deck by using grading, landscaping, or other appropriate visual barriers.
- Decks should be built of wood and built low to the ground with materials, colors, and finishes that are compatible with the original building.
- Check local codes for location, style, railing heights, and other regulations.
- Patios may be constructed of concrete, stone, concrete pavers or brick. The paving used for driveways, paths, patios, and terraces should have an affinity with the house in terms of design, scale, placement, and materials.
- Railings should be designed to be compatible with existing railings around porches and/or other architectural elements of the structure.

NEW CONSTRUCTION AND ADDITIONS TO EXISTING STRUCTURES

When planning new construction in a historic neighborhood or an addition to a historic house, it is important to consider preserving significant historic materials and features and to maintain the historic character of the building and the neighborhood as a whole. To the surprise of many homeowners who respect the historic character of their neighborhood and its houses, it is also important to visually distinguish between old and new structures when planning additions and new construction. A new structure should not trick the viewer into a false sense of what is old and what is new.

New construction (c. 2007) at 224 Grove Avenue, amidst homes built in the 1920s

New construction, whether it be an addition or a separate building, should be compatible with the buildings around it and should emphasize style characteristics that are shared by both old and new buildings. If a homeowner pays attention to these shared elements in the planning stages, new buildings or additions will clearly be new, and yet, will not disrupt the continuity of the Wyoming Historic District. New construction should not pretend to be old; it should be as new as it is and still visually fit into the fabric of the neighborhood's streetscape.

Setback and Spacing The setback and spacing of houses in Wyoming is controlled by the Zoning Code. New construction and additions, including coverage of the rear yard, should be compatible in scale with other houses on the block.

Orientation New construction should be oriented toward and compatible with the streetscape. Additions should be located to the rear of the original structure when practical. A side yard should be as wide as those of other houses on the particular block.

Scale The scale of new construction and additions is based on compatibility. Additions usually should not exceed the height of the existing structure on the site. New construction should not exceed the height of the tallest building in like use on the block.

Exterior Materials The material that is visible from the street should be compatible with the material that dominates the area.

Architectural Details New construction should reflect the pattern and form of the existing buildings. Historic exterior architectural details should be maintained and preserved whenever possible.

Form The ratio of openings to solids (window-to-wall, for example) for additions and new construction should be compatible with the house itself or the buildings nearby if it is a new structure. Early houses have a low window-to-wall ratio because stone construction requires massive walls with small openings for windows. In the late nineteenth century, frame construction and available panes of glass meant that buildings could have a much higher window-to-wall ratio.

Roofs Shape and pitch of a roof is a significant feature of new construction and should be carefully compared to neighboring structures for compatibility. The roofs of additions should be compared to the principal structure for compatibility.

Windows For additions, windows should match the originals in design, shape and size. Storm windows should also be of a comparable design and should not hide architectural details.

New detached garage (c. 2022) at 216 Wilmuth Avenue

Doors New exterior doors on additions should be of a compatible design to original doors. Like windows, changing the size of a door opening on the side of a house that faces the street is usually not recommended. Storm doors and screen doors should be of a compatible design and should not hide architectural details.

Porches Front porches, steps, and stoops are significant to the Village Historic District and should be retained during the building of additions. For new construction, front porches are an important design feature to the architecture of the historic district.

Accessory Structures and Equipment All accessory structures and equipment, including tool sheds, heaters, and air conditioners, should be located to the side or the rear of the house. Screening should be provided if these items can be seen from the street.

Garages If a garage is attached to or within the main structure, it should be located to the side or rear of the structure, not the front façade. New garages should be of a size, scale, and location similar to historic garages and outbuildings of the district. Most garages should be constructed as accessory buildings sited at the rear of the lot (see *Accessory Structures & Buildings, Play Equipment & Mechanical Installations* in section to follow).

ACCESSORY STRUCTURES & BUILDINGS, PLAY EQUIPMENT & MECHANICAL INSTALLATIONS

When allowed by the Zoning Code and when designed carefully and positioned properly so as to be compatible with the lot size, shape, and architecture of the home, accessory buildings such as garages, tool sheds, garden sheds, gazebos, greenhouses, and similar buildings can enhance the value of a property and provide needed space for parking vehicles and storage of various items. These structures can have a significant impact upon the character and overall appearance of the property.

Design Considerations:

- Accessory buildings should be designed to be compatible with the design of the home building (form, massing, roof pitch, shape, window wall ratio and spacing, door types, ornamentation, and size/scale of the home and lot).
- In most cases, accessory buildings should be located to the rear of the home and property.
- Accessory buildings should not be prominent from the public right-of-way. Freestanding garages are preferred as opposed to attached garages.
- A historic garage that retains historic integrity can contribute to the architectural significance of the Village Historic District and other historic properties. Original or historic materials, such as wood cladding, entry doors, carriage doors, windows, and decorative elements, should be maintained or incorporated whenever possible.
- Accessory buildings should be smaller than the main building. The roof line should be below that of the home.

The carriage house at 229 Elm Avenue is an accessory building from the 1900s

- At-grade paved connections are appropriate but framed structural walkways are not.
- Roof line additions such as dormers, skylights, and mechanical systems in accessory buildings that significantly alter the appearance of the structure from the street should be avoided. If added however, consider locating them in the rear and out of view from the street. Skylights should be flat, and mechanical equipment should be low in profile so as not to be visible from the public areas.
- Play structures, barbeque pits, and similar items are not regulated by the Building Code or in these design guidelines. However, the City's Zoning Code precludes these items from being placed within the front yards of properties within our community. While generally more temporary in nature than accessory buildings, consideration should be given to the placement, size, number, and design of these features as they can have a significant visual impact on a historic property.

DRIVEWAYS

Driveways have been traditional in The Village at least since the early 1900s. They follow carriage and wagon drives, which have an even longer history. Drives in Wyoming were traditionally gravel, either pea stone, gravel, or crushed stone. However, concrete drives are also traditional. And in more recent years, asphalt drives have become more common.

Above: Brick driveway at 209 Worthington Avenue, and concrete tracks driveway at 101 Burns Avenue

Concrete tracks An early type of driveway for cars. This drive has an elegant and historic appearance.

Brick Once common in The Village, with only a few surviving.

Poured concrete A "traditional" driveway, at least since the 1920s. This type of drive weathers well and is appropriate for most historic buildings.

Asphalt A more recently popular material, but often not the most appropriate driveway material. For additional expense, the asphalt can be dyed brown. River gravel or pea stone can further be added to convey a more historic appearance, similar to gravel.

Modern brick or concrete pavers Newer pavers, a recent paving material, often look out of place in historic districts like The Village.

Many historic buildings have greater parking needs now than they did historically. Highly visible garages and excessively wide driveways can often detract from the overall historic character of traditionally residential neighborhoods, such as The Village. Typical parking in the district is at a rear corner of the property, with a single width driveway located along the side of the property, usually within close proximity to the property line. Further, front yards in the historic district should never be converted to parking. Compatible materials and installation of driveways in context with the historic nature of the neighborhood are encouraged.

Driveways should minimize curb-cut width, match original locations, and remain in character similar to those on adjoining properties. This includes materials and finishes.

STOREFRONTS

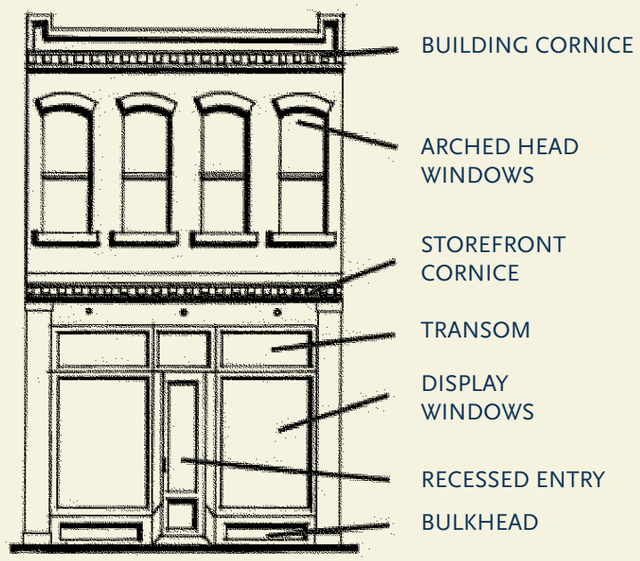
The storefront is typically the most prominent feature of a commercial building. It functioned as a means to advertise the business and in many cases allowed pedestrians a view to the merchandise within.

History

The earliest storefronts in America, dating from the late eighteenth and early nineteenth centuries, had small, residential-style windows with limited display space. A few featured oriel windows or glass vitrine cases (sometimes added later) that projected out from the façade. Early storefront systems were frequently wood. In the nineteenth century, storefront display windows progressively increased in size as plate glass became available in larger units. This reflected the fact that cast-iron columns and lintels were thinner, allowing larger sheets of glazing that became available at about the same time. In some regions, storefronts and the entire building façade were constructed entirely of cast iron, later followed by galvanized metal, copper, bronze, and aluminum.

Design Considerations:

- The design, scale, rhythm, and materials of storefronts of historic buildings should be retained and repaired. Elements such as display windows, signs, doors, transoms, kick-plates, corner posts, and entablatures are important to the architectural character of the storefront and should be retained.
- Storefront display windows should not be reduced in size. Scale is very important to storefronts and their relationship to the remainder of the building as to the streetscape. Storefront glass should be transparent, not tinted or reflective.
- Replace missing architectural features with new features that match the original. Base the fabrication of the new features on matching identical features from the building. Where identical features are not present, base the fabrication on historic drawings, photographic evidence, or comparable examples found on similar historic buildings in the neighborhood or region.
- Deteriorated historic fabric should be repaired rather than replaced whenever possible. Significant architectural features should not be modified or altered during the repair process.
- Many changes to a building over time may be historically significant and should not be removed. Intrusive changes that have resulted in harm to historic building fabric or in the loss of historical significance and integrity may be reversed as part of a rehabilitation project.



Typical Storefront Details

Commercial building at 500–506 Wyoming Avenue

Construction of Storefronts

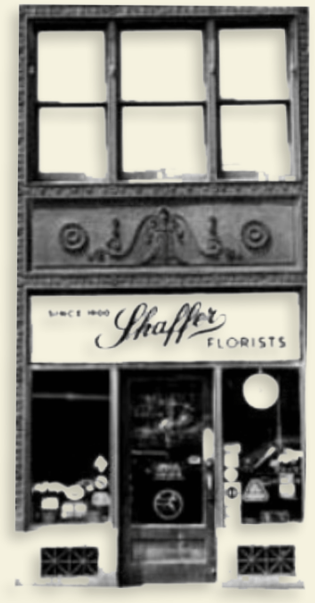
Commercial infill within the business districts should relate to the character and scale of existing historic storefronts in the neighborhood. Storefronts should be divided into bays that match the existing rhythm of the street; and have large, fixed expanses of clear, not tinted or reflective, glass.

SIGNS

The quality of signage and awnings can have a great impact on the character of a historic neighborhood. Signs should be designed for clarity, legibility, and compatibility with the building or property on which they are located.

The design, size, materials, and placement of new signs and awnings should respect the architectural style and original fabric of the historic building. The scale, color, material, ornamentation, and lettering styles of signs and awnings should complement the building. Place signs on areas of the building that were historically intended to receive signage, such as large plate glass windows, transoms, awnings, broad plain fascias in a storefront cornice, blank wall areas above a storefront cornice, and other flat, unadorned surfaces of the façade. Do not cover or obscure architectural details when installing new signage.

NOTE: Signs located in the Village Historic District have additional limitations, such as a reduced amount of total signage and the allowable types of lighting. Refer to Section 1331.10 of the Sign Code for the sign regulations pertaining to the historic properties within the C-3 and E Zoning Districts.



This finely detailed bronze storefront is typical of many constructed during the 1920s. The original grilles, spandrel panel, and windows are all intact.

PLANNING ACCESSIBILITY MODIFICATIONS

History

Most historic buildings and landscapes were not designed to be readily accessible for people with disabilities. Since the passage of the Americans with Disabilities Act (1990 and amendments) an emphasis has been placed on preserving historically significant properties and on making them, and the activities within them, more accessible to people with disabilities.

Design Considerations:

- The goal in selecting appropriate solutions for specific historic properties is to provide a high-level of accessibility without compromising significant features or the overall character of the property.
- The construction materials, the form and style of the property, the principal elevations, the major architectural or landscape features, and the principal public spaces constitute some of the elements that should be preserved. Every effort should be made to minimize damage to the materials and features that convey a property's historical significance when making modifications for accessibility.
- Modifications should be in scale with the historic property, visually compatible, and, whenever possible, reversible. Reversible means that if the new feature were removed at a later date, the essential form and integrity of the property would be unimpaired. The design of the modifications should be differentiated from the design of the historic property so that the evolution of the property is evident.
- It is suggested that a team comprised of persons with disabilities, historic preservation professionals, and building inspectors be consulted as accessibility solutions are developed.

Further Reading: Thomas C. Jester and Sharon C. Park, PRESERVATION BRIEF 32, "Making Historic Properties Accessible." https://www.nps.gov/orgs/1739/upload/preservation-brief-32-accessibility.pdf

New accessible ramp on the left side of the porch (c. 2021) Austin-Whittmore House, Vermillion, South Dakota

SITE IMPROVEMENTS IN COMMERCIAL AREAS

Site improvements, such as parking lots, parking pads, paving, fences, decks, and trees should be in character with the contributing buildings in the district and should respond to the colors, textures, materials, and scale found in the area of the improvement.

Public parking lot located at the Village Green

Design Considerations:

- The design of any site improvement should be compatible with district buildings and not detract from the character of the district.
- The design of site improvements should capitalize on the unique character of the area and could incorporate elements from the district.
- Site improvements should enhance the experience of pedestrians in the district.
- Cars in parking lots should be screened from public view by planting areas and landscaping. Parking lots that are sized larger than necessary to serve the applicable commercial establishments shall provide landscaped islands with trees within the lot as well as around the perimeter of the lot (refer to Section 1171.04 of the Zoning Code).

GLOSSARY OF TERMS

ADDITION: Wings, rooms or other exterior attachments or an enlargement made to the existing principal structure. This term can also apply to roof structures or accessory buildings.

ADAPTIVE REUSE: A process that adapts buildings for new uses while retaining their historic features. An old factory may become an apartment building. A church may find new life as a restaurant and a restaurant may become a church.

APRON: A decorative, horizontal trim piece on the lower portion of an architectural element.

ARCHITECT: A licensed professional who organizes space, develops building proportions, details, and ensures code compliance. Architects design houses, office buildings, skyscrapers, landscapes, and even entire cities.

ARCHITECTURAL STYLE: The arrangement and pattern of decoration or ornamentation on the structure; the design of the overall form of a dwelling such as the proportion, scale, massing, symmetry or asymmetry, relationship of solids to voids, height, depth, and width.

ARCHWAY: An opening in a building façade defined by a curved top element.

ASPHALT: A sticky, black material that contains a petroleum product. When mixed with fine aggregate and compacted it becomes a paving material for roads and driveways.

ATTIC: The upper level of a building, not of full ceiling height, directly beneath the roof.

BALLOON FRAMING: A style of wood-house building that typically uses long, vertical two-by-fours for the exterior walls. These long "studs" extend uninterrupted, from the sill on top of the foundation, all the way up to the roof eave.

BALUSTER: One of a series of short, vertical members used to support a stair or porch handrail or railing.

BARN: A free-standing covered building for the storage of equipment or animals.

BARGEBOARD (VERGEBOARD): Boards placed against the incline of the gable to hide the ends of the horizontal roof rafters. These boards are sometimes decorative in their detail.

BOARD AND BATTEN: A type of exterior siding that has alternating wide boards and narrow wooden strips, called battens that cover the joints. The boards are usually one foot wide. The boards may be placed horizontally or vertically. The battens are usually about 1/2 inch wide. These battens are placed over the seams between the large boards.

CHIMNEY: A vertical element usually made of brick or stone, for conducting smoke and gases from a fireplace or heating source to the outside air.

CISTERN: A reservoir for collecting water either above or below ground.

CLAPBOARDS (WEATHERBOARD): A wooden board used for siding that is thin on one edge and thicker on the other to facilitate horizontal overlapping to aid in weatherproofing the exterior of a building.

CLERESTORY: A high wall with a band of narrow windows along the very top. The clerestory wall usually rises above adjoining roofs.

COLUMN: A column is an upright pillar or post. Columns may support a roof or a beam, or they may be purely decorative. The lower portion of a column is called the base. The upper portion of a column is called the capital. The area which the column supports is called the entablature.

COLONNADE: A range or group of columns usually supporting a roof or building element.

CONCRETE: A construction material composed of cement (commonly Portland cement) as well as other materials such as fly ash and aggregate (generally a coarse aggregate such as gravel, limestone, or granite, plus a fine aggregate such as sand), water, and chemical admixtures.

CONCRETE SLAB FOUNDATION: A thick plate of concrete placed on the ground. This is often referred to as a slab on grade.

CONSERVATORY: Any room with a glass roof or large amounts of glass in the walls.

COPING: The top element or cap on a wall that is sloped to shed water and protect the wall from weather.

CORBEL: A corbel is an architectural bracket or block projecting from a wall and supporting or appearing to support a ceiling, beam, or shelf. Masonry walls can step outward with the use of corbelled brick or block coursing.

CORNICE: The cornice is the uppermost section of moldings along the top of a wall or just below a roof.

CUPOLA: A cupola is an ornamental structure placed on the top of a roof or dome.

DORMER WINDOW: A window that projects from a roof.

DOUBLE-HUNG WINDOW: A window with two movable sashes, one sliding vertically over the other.

DOWNSPOUT: A rain leader or vertical pipe which carries water from the gutter away from the building walls or surfaces.

EAVE: The surface located under a sloping roof overhang returning to a wall.

ELEVATION: Any of the external faces of a building.

ENTABLATURE: The horizontal group of members immediately above the column capitals; divide into three parts, it consists of the architrave (bottom), frieze (middle) and the cornice (top).

FANLIGHT: A semi-circular or semi-elliptical window typically placed over a doorway or another window.

FIBER CEMENT SIDING: Siding made from Portland cement mixed with ground sand, cellulose fiber, and other additives. A common brand is 'HardiPlank' or 'HardiBoard'.

FAÇADE: The face or front elevation of a building.

FASCIA: A projecting flat horizontal member or molding that forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

FENESTRATION: The arrangement of windows or openings on the face of a building.

FLASHING: Metal sheets used to prevent moisture infiltration at joints of varying roof or wall planes and between the roof and adjoining vertical surfaces.

FOUNDATION: The lowest portion of the building wall, which supports the structure above.

GABLE: The triangular section of a wall to carry a pitched roof.

HALF-TIMBERED: A "half-timbered" building has exposed wood framing on its façade. The spaces between the wooden timbers are filled with plaster, brick, or stone.

HIPPED ROOF: A roof with uniformly pitched sides containing a roof surface rather than a gable on the short ends.

INFILL: New construction where there had been an opening before, such as a new building between two older structures; or block infill between porch piers or in an original window or door opening.

IN-KIND REPLACEMENT: To restore or substitute with the same material.

JAMB: The vertical frame or support, against which the sash of the door abuts.

LATTICE: An openwork grill of interlacing wood strips used as screening.

LINTEL: The horizontal top member of a window, door, or other opening.

MANSARD ROOF: A mansard roof has two slopes on each of the four sides. The lower slope is steeper than the upper slope. Dormers are often set in the lower slope. The upper slope is usually not visible from the ground.

MASONRY: Wall construction of brick, stone or other cementitious units laid up in small units.

MASSING: The three-dimensional form of a building.

MORTAR: A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

MULLION: A heavy vertical divider between windows or doors.

MUNTIN: A secondary framing member to divide and define the panes of glass in multi-light windows or glazed doors.

PANELED DOOR: A door composed of solid panels either raised or recessed held within a framework of rails and stiles.

PARAPET: A parapet is a low wall projecting from the edge of a platform, terrace, or roof.

PEDIMENT: A low-pitched triangular gable on the front of some buildings in the Grecian or Greek Revival style of architecture.

PIER: An upright structure of masonry that serves as a principal support, such as a porch or foundation pier.

PILASTER: A rectangular support that resembles a flat column. The pilaster projects only slightly from the wall, and may have a base, a shaft, and a capital.

PITCH: The degree of the slope of a roof or other element.

PRESERVATION: The act of maintaining the form, character, and condition of a building as it presently exists or was originally intended. Preservation stops deterioration and stabilizes the structure.

PRINCIPAL STRUCTURE: The main building on a property such as a house, church, etc.

PYRAMIDAL ROOF: A roof with four identical sides rising to a central peak.

RECONSTRUCTION: The accurate recreation of a vanished or irreplaceably damaged structure or part thereof. The new construction recreates the buildings exact form and details as they appeared at some point in history.

REHABILITATION: The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

RENOVATION: To restore to good condition, make new or as if new again. To reinvigorate, refresh or revive. Historic renovation shall seek to blend any new or renovated elements harmoniously with the original structure.

RESTORATION: The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

RETAINING WALL: Walls built to support or retain a bank of earth or water.

RIDGE: The top horizontal line of a roof where the sloping surfaces meet.

SASH: The moveable framework containing the glass in a window.

SCREEN DOOR: The frame of a door with an insert of wire mesh screen or hardware cloth to provide additional ventilation and a barrier for insects.

SHEATHING: An exterior covering of boards or other surface applied to the frame of the structure. This material is usually installed under the finished siding material.

SHED ROOF: A gently pitched, almost flat roof with only one slope.

SHUTTER: An extra closure for a window or door, hinged on the exterior of a window jamb to prevent the admission of light, rain, snow, etc. Shutter panels can be solid or louvered which allows the ventilation of the interior space.

SIDING: The exterior wall covering or finished surface of a structure.

SILL: The bottom crosspiece of a window frame or window opening.

SPINDLES: The slender, elaborately turned wood dowels or rods often used in screens, interior stair railings or as porch trim.

STABILIZATION: The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

STORM DOOR: An additional outside door in the door opening utilized for better insulation against the weather. May have screen inserts for summer weather ventilation.

STREETSCAPE: The overall façades, not of a single structure, but of the many buildings which define the street.

STUCCO: A cement mixture used for siding. The cement is combined with water and inert materials such as sand and lime.

SURROUND: An encircling border or decorative frame, usually at windows or doors.

TRANSOM: A horizontal opening (or bar) over the top of a door or window.

TRIM: the decorative framing of openings and other features on a façade.

VERNACULAR: A regional form or adaptation of an architectural style.

WALL DORMER: A dormer created by the upward extension of a wall that breaks the roof line.

WATER TABLE: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

LINKS TO RELATED RESOURCES

National Park Service, The Secretary of the Interior's Standards for the Treatment of Historic Properties: https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm
National Park Service, Technical Bulletins: https://www.nps.gov/orgs/1739/tps-publications.htm
State of Ohio Historic Preservation Office: https://www.ohiohistory.org/preserving-ohio/state-historic-preservation-office/
National Trust for Historic Preservation: Preservation and Green Practices: https://forum.savingplaces.org/learn/issues/sustainability
Heritage Ohio: www.heritageohio.org

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Sign: National Park Service. (1982). Retrieved August 25, 2022. https://www.nps.gov/orgs/1739/upload/preservation-brief-11-storefronts.pdf
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