

Uptown Westerville Design Guidelines

Uptown Westerville Design Guidelines

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Courtesy Westerville Public Library**

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CONTENTS

I. Introduction	1
II. A Brief History of Uptown Westerville	3
III. The Architecture of Uptown Westerville	9
IV. Uptown Review Board Procedures	24
V. Demolition Considerations	26
VI. Guidelines for Preservation, Rehabilitation, and New Construction	27
Commercial Buildings	27
Exterior Materials: Masonry, Wood, and Artificial Siding	29
Storefronts	36
Doors and Entrance Features	40
Canopies and Awnings	44
Upper Floors and Windows	49
Cornices and Parapets	52
Residential Buildings	55
Foundations	57
Exterior Materials: Masonry, Wood, and Artificial Siding	60
Roofs, Gutters, and Downspouts	68
Doors and Entrances	71
Windows	74
Porches	80
Institutional Buildings	85
Outbuildings	88
Building Additions	90
New Construction	93
Site Considerations	97

Access for People with Disabilities	100	
Signage	103	
Color	119	
VII. Appendix		121
Glossary of Terms	121	
The Secretary of the Interior's Standards for Rehabilitation	125	
Sources of Assistance	127	
Economic Incentives: The Historic Rehabilitation Tax Credit	129	
Uptown Review Board Ordinance	130	
Certificate of Appropriateness Application Form	134	
Powers and Duties of the Uptown Review Board	135	
Siding Details and Considerations	137	
Sign Code Regulations for Uptown	138	
Sandwich Board Sign Guidelines in the Uptown District	139	

I. INTRODUCTION

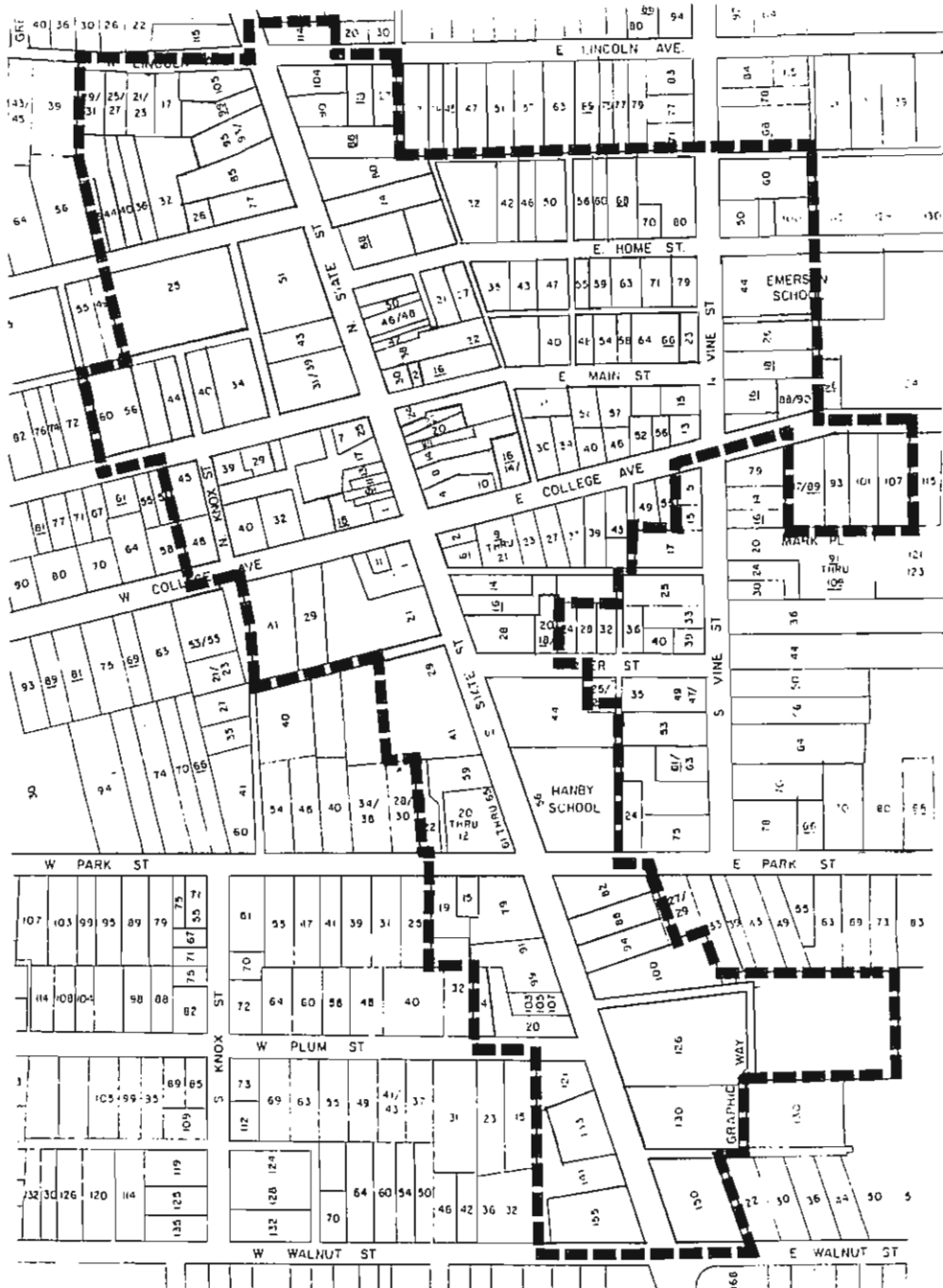
The Uptown area of Westerville, representing the historic origins of the Westerville community, is an area which has benefited from the process of design review since 1973. Containing commercial buildings, residential buildings, and institutional structures, Uptown Westerville has retained its historic character while remaining a diverse and attractive community of shops, offices, and homes. This has been achieved through the efforts of property owners and tenants to improve their properties, and through the design review carried out by the City of Westerville and the Uptown Review Board.

The process of design review is one which has economic benefits to the property owner and to the Uptown community. The process helps to protect and enhance the overall value of Uptown property by allowing a building to retain as much of its original materials and historic character as possible, while still accommodating an up-to-date use. Investment in the district's buildings is encouraged and guided by the technical advice and assistance of the Uptown Review Board. Quite often, design review is seen by property owners as local insurance that their investment in a property will be protected, as other properties in the district will also benefit from design review.

The Uptown Westerville Design Guidelines are intended to assist the community in preserving and enhancing its special character. They are written not only for use by the Review Board, but also for use by property owners, tenants, building managers, property caretakers, architects, and builders who may be doing work in the Uptown area. The guidelines are intended to provide a framework for making sound decisions about rehabilitation and new design. Through recommendations, photographs, and drawings, they offer information and advice on how to achieve appropriate design solutions for all types of property in the district. The guidelines are based generally on the premise that it is better (and less expensive) to repair than replace an original feature on a building. However, the guidelines are also written to be flexible enough to provide guidance for using alternative materials and treatments which are provided for in the Uptown District ordinance.

The Design Guidelines begin with a historical overview, followed by a presentation of the various architectural styles (with photos of specific examples) which exist in the community today. The next section provides a discussion of the design review process for Uptown Westerville. This discussion outlines the steps that are to be taken when exterior changes are proposed for buildings in the Uptown District. The next section contains the specific guidelines for preservation, rehabilitation, and new construction. Within this section are guidelines which relate specifically to the preservation and rehabilitation of commercial buildings, residential buildings, institutional buildings, and outbuildings. This is followed by a discussion of design principles to keep in mind when adding a building addition or constructing a new building in the Uptown District. Finally, the guidelines address site considerations, handicapped accessibility, graphics and signage, and color.

Uptown Westerville Design Guidelines



Architectural Review District

II. A BRIEF HISTORY OF UPTOWN WESTERVILLE

The history of Uptown Westerville, comprising the central portion of old Westerville, is closely linked with the history of the community as a whole. The Uptown boundaries, established in 1973, generally follow a commercial zoning pattern which has existed since the introduction of zoning in the community in the 1920s. Surrounding this district (shown on the accompanying map) is the area known today as Old Westerville, the original village which stood as a separate community for over 100 years.

From the time that it was platted in 1839 until about 1960, Westerville indeed was a distinct, self-contained community of northeastern Franklin County. Its rich heritage is derived from its history as an independent farming community and college town, as well as a nationally-known center for the temperance movement of the late 19th and early 20th centuries.

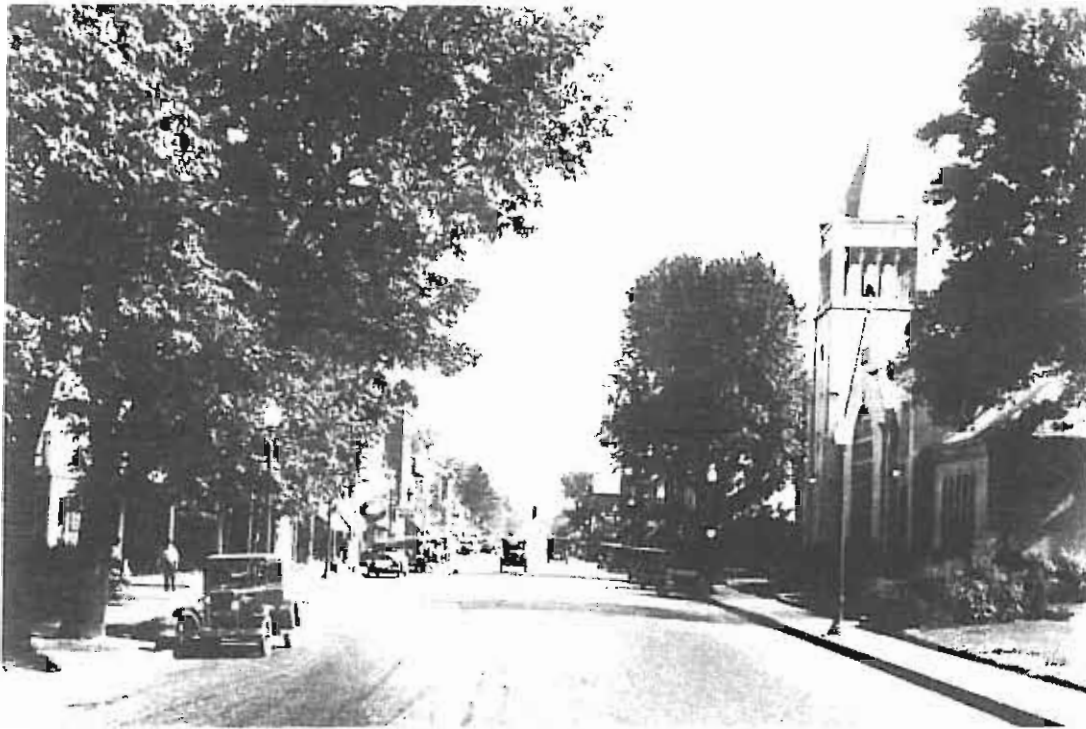
The Westerville area was first settled in 1806 with the arrival of a Connecticut man, Edward Phelps, who purchased 500 acres of land along Alum Creek in Blendon Township. Drawn by the rich farmland, other pioneer families settled here as well. Among them were the Westervelt brothers who arrived from New York state in 1816. The State Road, an early route between Columbus and Mount Vernon (State Street today)



The core area of today's Uptown Westerville in 1872. (Courtesy Westerville Public Library)

Uptown Westerville Design Guidelines

became a focal point for travelers and area residents. A hotel and tavern were built in 1836, a general store in 1837, and a Methodist church in 1838. Responding to this activity, Matthew Westervelt laid out a town plat in 1839, with boundaries at Home Street on the north, West Street on the west, Vine Street on the east and Park Street on the south. Included in the original town boundaries was land reserved for the Blendon Young Men's Seminary, a short-lived Methodist school. This school, acquired by the United Brethren Church in 1846, was reopened as Otterbein College in 1847. The fledgling village benefited from the college which contributed to its cultural growth and physical development.



Looking south on North State Street from the Methodist Church in 1928.
(Courtesy Westerville Public Library)

During the 1850s and 1860s, Westerville remained a small but growing community. Some new additions were added to the north, east and west of the original plat. Among the new buildings constructed at that time was the Stoner House, still standing at 133 South State Street, built c. 1852 as a tavern, stagecoach stop, and hotel. It also served, according to local history, as a stop on the Underground Railroad. Other early buildings were less substantial, mostly built of frame. State Street contained a mixture of small-scale commercial buildings and residential structures. Other farmhouses and homes for merchants were in scattered locations along the village streets. In 1860, Westerville had 275 residents, a population that was doubled when the college was in session. The combined population stood at 871 in 1870, mostly made up of shopkeepers, clerks, farmers and students.

Uptown Westerville Design Guidelines



This view looks south on State Street at Main about 1910. The Weyant Block is on the left. (Courtesy Westerville Public Library)

In the years following the Civil War, Westerville experienced a number of changes. A significant event was the arrival of the first railroad train from Columbus in 1873. This connection with the capital city enabled Westerville to grow more rapidly than ever before. Substantial three-story brick commercial buildings were built on State Street to cater to this trade. A reporter in 1875 found Westerville to be a cozy, pleasant village within 30 minutes of Columbus by train. He noted that new streets had recently been opened and new buildings constructed, including a town hall and four-room Union school. The State Street commercial area housed a variety of merchants who served the needs of local residents and catered to railroad traffic. Residents were building attractive brick or frame homes on the main street or side streets. The village's first annexation ordinance was passed in 1872, extending the village limits north to County Line Road and southeast to the fairgrounds.

One of the pivotal events in local history was Westerville's Whiskey War of 1875, centered around the opening of Henry Corbin's saloon. Westerville's long and colorful temperance history had begun in 1858 with passage of a law banning the local sale of "fermented spirits." The target of many demonstrations, Corbin did not prevail in the whiskey war, although his rebuilt saloon remains standing at 39 West Main Street.

During the 1880s, with a population of 1,200, Westerville gained telephone service, a hook and ladder company, gas street lamps, and its first bank, the Bank of Westerville.

Uptown Westerville Design Guidelines

Small manufacturing interests contributed to the town's economy, including an iron foundry, broom factory and tile manufacturer. The village prided itself on being the home of Otterbein College, a respected educational institution. Important brick buildings continued to be built on State Street, including the Weyant Block, Markley Block, Holmes Hotel, and a new Methodist Church. The third floor of the Weyant Block was an opera house used for plays, lectures, "hops," and roller skating.

The waning years of the 19th century brought a number of improvements to Westerville which enhanced its status. The decade of the 1890s brought electric street lights and electric streetcar service to the community, via the Columbus and Westerville Railway Company. The Vine Street School (now Emerson School) was built to replace the earlier Union school building. The village had a bustling commercial district on State Street, pleasant homes on many side streets, and the attractive buildings of Otterbein College. Even so, its streets remained unpaved.



This is the east side of State Street, just north of College, about 1928. Note that the State Theater building does not yet have a marquee. (Courtesy Westerville Public Library)

In 1900, Westerville was described as a quiet and peaceful village, populated by modest and industrious people. In 1901, its voters passed bond issues which gave them a new waterworks, sewage plant and, for the first time, paved streets. (The streets were paved with brick between 1903 and 1910.) A significant event in community history occurred in 1909 when the Anti-Saloon League, a temperance organization based in Washington, D.C., relocated its national headquarters to Westerville. (An active local chapter had been

Uptown Westerville Design Guidelines

here since 1894.) Activities of the Anti-Saloon League earned Westerville the nickname "Dry Capital of the World." The large volume of promotional material produced by the League also resulted in Westerville's designation as a first-class post office in 1912. The headquarters of the Anti-Saloon League still stands at the Westerville Public Library and today houses an exhibit devoted to this important piece of local history.

The period from 1900 to 1920 was a period of economic growth in Westerville, helped along by the publishing activities of the Anti-Saloon League. New banking institutions included the First National Bank in 1905 and the Home Savings Company in 1911. The Winter Garden, Westerville's first motion picture theater, opened with 180 seats in 1913. The Westerville Creamery, established in 1900, built a new plant in 1916. The Kilgore Manufacturing Company moved to Westerville from Columbus in 1918, bringing jobs for 175 employees in the production of children's cap pistols. New churches and homes were built to serve the growing population, which had increased to 2,400 by 1920.

In 1924, the 3-C Highway was completed through Westerville (State Street) bringing a significant amount of automobile traffic through the town. The impact of the automobile was seen in the community as service stations, dealerships and auto repair facilities were constructed. The first traffic light in Westerville was installed at the intersection of State and Main Streets in 1926. Constructed during the 1920s were the State Theater and the new High School (now Hanby School).

During the Great Depression, Westerville adapted to changing times but remained a secure, close-knit community. Federal programs such as the WPA contributed to the construction of parks, the post office, and the municipal building. Village offices and the first public library were located in a former State Street residence that was purchased with WPA funds in 1933. During the 1940s, with improvements in automobile transportation, some Westerville residents began to commute to Columbus for jobs, starting a trend that would greatly accelerate during the 1950s and 1960s. By 1950, the village's population had reached 4,100, a number that would swell to 7,000 just 10 years later. Westerville became a city in 1961.

In the years since, Westerville's steady growth has continued. The city has expanded in terms of both geography and population, as previously rural areas have been developed to provide housing for the rapidly growing Columbus metropolitan area. Municipal services, public school programs, industry and shopping have all expanded to serve a present-day population of nearly 33,000.

In many ways, the rapid pace of Westerville's growth during the past 30 or so years has allowed the older section of the community to remain relatively unchanged. New suburban-style housing and commercial developments are focused elsewhere in the community, while rehabilitation and reinvestment are the watchwords in old Westerville.

Uptown Westerville Design Guidelines

As the historic center of the community, the Uptown District has been a focus for both public and private investment in recent years. Public commitment to the area is demonstrated by streetscape improvements and construction of a new municipal complex in the heart of the district during the 1980s. Substantial private investment is evident in the many historic buildings which have been preserved and reused. Importantly, the Westerville Uptown Review Board has provided design review protection for the Uptown District since 1973, helping to ensure that the historic character of this area is preserved and enhanced. All of these combined efforts have resulted in Uptown Westerville's place today as one of the most viable historic commercial and residential districts in central Ohio.

III. THE ARCHITECTURE OF UPTOWN WESTERVILLE

The historic architecture of Uptown Westerville reflects the small-town origins of this community and encompasses the range of buildings that could be found in any small town: main street commercial buildings, including hotels, banks and theaters; institutions that include churches, schools, government and fraternal buildings; and homes of both large and small size. The historic character of these buildings, as they were constructed between 1840 and 1940, gives us a remarkable glimpse into Westerville's development during this important period in its history. Public and private efforts to preserve and enhance the area's significant buildings and streetscapes have enabled Uptown Westerville to maintain its historic small-town character and unique identity.

The central focus of Uptown Westerville is State Street, where several blocks of intact 19th and early 20th century commercial buildings present a unified historic streetscape. These predominantly brick buildings are one to three stories in height, with ground-level storefronts and upper facades that often contain distinguishing features. A broad range of architectural styles is present, including Italianate, Queen Anne, Classical Revival, Early 20th Century Commercial, and Art Deco/Art Moderne. The commercial core is anchored by several landmark buildings, such as the Holmes Hotel, the Weyant Block, the State Theater Building, and the Robinson Block.

Also prominent in the Uptown Westerville District are numerous institutional buildings which played (and still play) an important role in community life. South State Street, once residential, became the location for many of these in the early years of the 20th century, including the City Hall, Public Library, old Post Office, first Westerville High School, and Masonic Temple. Solidly constructed of brick, the classical architectural character of these institutions reflected their public purpose. Other institutional buildings are located on side streets, most notably the Romanesque Revival Emerson School, designed by renowned Columbus architect Frank Packard. Several noteworthy church buildings are located in the district as well.

Fanning out from State Street are the residential neighborhoods which made up the original town of Westerville. The streets within the Uptown District contain a number of historic homes that represent a mixture of types and styles. Houses are primarily single-family, built of brick or frame, in styles and house types that include Italianate, Vernacular farmhouse, Stick Style, Queen Anne, Vernacular Victorian, Dutch Colonial Revival, American Four Square, and Craftsman. A number of these homes are examples of high style architecture, while many others are examples of what is called "vernacular" or folk architecture that is drawn from simpler building traditions. Taken individually or together, these buildings present a rich tradition of building in Uptown Westerville.

Uptown Westerville Design Guidelines

The following examples represent the major architectural styles and building types found in Uptown Westerville. While some buildings are pure examples of a particular style, others may simply exhibit elements of the style.

COMMERCIAL AND INSTITUTIONAL ARCHITECTURAL STYLES

Italianate (1850-1890)

Weyant Block, 24-26 North State Street, 1883



Popular during Westerville's early railroad years, the Italianate style was chosen for some of the major new commercial buildings constructed at that time. This style was also commonly used on smaller buildings of the 1870-1890 period. The style is well represented today in many Uptown Westerville commercial buildings.

Typical characteristics:

- vertical proportions and tall windows with flat, segmental or round arches
- decorative hoodmolds over windows on high style examples
- projecting cornice with brackets
- sometimes, a roofline projection with carving or other decoration
- commercial storefronts with tall windows and doors, vertical proportions, often a cornice

Uptown Westerville Design Guidelines

Romanesque Revival (1860-1900)

Emerson School, 44 North Vine Street (National Register of Historic Places)



Westerville's oldest school is an excellent local example of the Romanesque Revival style. The hallmark of the style is the rounded arch, found in Emerson School's grand entrance and upper floor windows. Also noteworthy is the square central tower with flanking turrets.

Typical characteristics:

- masonry construction
- round arches
- corbelled brick
- towers with pyramidal roofs

Uptown Westerville Design Guidelines

Queen Anne (1880-1905)

Markley Block, 1-3 North State Street, 1886



Although it was much more commonly used for residential buildings, the Queen Anne style, or elements of it, can be found in two Uptown Westerville commercial buildings. The rounded corner turret of the Holmes Hotel (21 North State Street) and the decorative twin parapets of the Markley Block are noteworthy characteristics of the style.

Typical characteristics:

- highly decorative metal cornice or roofline treatment
- varied wall surface treatments
- horizontal banding
- segmental arched windows

Uptown Westerville Design Guidelines

Classical Revival (1895-1935)

Hanby School, 56 South State Street, 1923



Emphasizing classical forms through overall symmetry and use of such features as pediments, the Classical Revival style enjoyed popularity in both commercial and institutional buildings. Uptown Westerville has some good examples of the style.

Typical characteristics:

- simple projecting cornice and wide frieze
- flat roof, often with parapet
- pediments over doors and sometimes at cornice
- often, flat-shaped modillions rather than brackets at cornice
- often, pilasters or columns
- use of swags or other surface classical ornament

Uptown Westerville Design Guidelines

Early 20th Century Commercial Vernacular (1900-1940)

Commercial Building, 8-12 East Main Street, 1922



During the early 1900s, commercial design became generally more restrained and simplified. Several Uptown Westerville buildings from this period reflect this trend.

Typical characteristics:

- parapets often used instead of projecting cornices
- simple brick corbels or inset designs may decorate the upper facade
- windows may be grouped or single
- brick is sometimes buff colored or glazed, may be wire-cut; concrete may be used as trim

Uptown Westerville Design Guidelines

Art Deco/Art Moderne (1925-1950)

Old Post Office, 28 South State Street, 1935



The introduction of Art Deco and Art Moderne marked a departure from the historical motifs that had traditionally been used to inspire architectural design. Buildings became more streamlined, with geometric ornamentation emphasized in wall surfaces and decoration.

Typical characteristics:

- overall rectilinear form
- geometric and curvilinear ornamentation
- low-relief wall surfaces

RESIDENTIAL ARCHITECTURAL STYLES

Italianate (1850-1890)

77 North State Street, c. 1880, High Style example



The Italianate style was frequently used by 19th century Westerville home builders, and many fine examples survive. They include both high style brick residences and simpler, more vernacular examples, with both forms commonly found in Uptown Westerville.

Typical characteristics:

- low-pitched hipped or gabled roofs
- wide, overhanging eaves
- overall verticality
- tall windows with 2-over-2 panes
- one- or two-story projecting bay windows
- square or chamfered wooden porch posts with scrolled brackets

Uptown Westerville Design Guidelines

Vernacular Farmhouse (1850-1920)

68 East Home Street, c. 1875



Part of old Westerville's character is derived from the many examples of vernacular farmhouse which remain. Although built in the village, these homes reflect a simple, rural character. Built mostly of frame, these dwellings typically feature gabled roofs and simple design elements.

Typical characteristics:

- clapboard siding
- gabled roof (originally slate or standing-seam metal)
- front porch with simple posts
- L-shaped plan is common

Stick Style (1870-1890)

30 East College Avenue, c. 1883-85



Part of Victorian architecture, the Stick Style uses external wall treatments to emphasize the building's wooden structure. This applied decoration (stickwork) usually consists of horizontal, vertical or diagonal boards. The College Avenue example (nearly identical to the house to the east) also features Stick Style porch brackets and fan-like braces for the window hoods.

Typical characteristics:

- always built of frame
- vertical proportions
- vertical, horizontal, and diagonal stickwork
- deep, overhanging roofs
- porches expressing structural support

Uptown Westerville Design Guidelines

Queen Anne (1880-1905)

32 West Home Street, 1898



A popular domestic architectural style at the turn of the century, the Queen Anne is known for its complex massing and often exuberant decoration that mixed Victorian and classical forms. Although more restrained than some, the Westerville example here is a noteworthy example of the style.

Typical characteristics:

- complex massing, irregular floor plan
- varied rooflines, with gables and dormers
- prominent chimneys, often with decorative elements
- bay and oriel windows, overhangs
- porches, with either turned posts or more classical columns

Uptown Westerville Design Guidelines

Vernacular Victorian (1880-1910)

56 East Home Street, c. 1890



Residential architecture built during the Victorian era could be quite ornate, with fanciful decoration, porches and bay windows. In the vernacular buildings of the period, though, Victorian elements were often applied to simple forms. The home above is a good example of this trend.

Typical characteristics:

- porches with turned posts and spindles
- shaped hoodmolds (sometimes carved) over windows
- patterned shingles in gables
- windows or doors may be paired
- polygonal bay windows

Uptown Westerville Design Guidelines

Dutch Colonial Revival (1895-1930)

46 West Home Street, c. 1920



The Colonial Revival style was part of a romantic architectural movement during the early 20th century, when Americans looked to the past for inspiration. Examples within the Uptown District include the Dutch Colonial Revival, as pictured here.

Typical characteristics:

- gambrel-shaped roof
- often, symmetrical main facade; asymmetrical also used
- may have porch with simple square or round posts
- gable or dormer provides 2nd story space

Uptown Westerville Design Guidelines

American Four Square (1900-1925)

59 East Home Street, c. 1910



One of the most common house types in the early 20th century, the American Four Square was the ideal expression of the comfortable and affordable house. Well-suited to small building lots, this type of house was common in old Westerville.

Typical characteristics:

- 2 to 2-1/2 stories
- boxy shape with low-pitched hipped roof
- centrally located dormers on front and side
- broad front porch
- brick, clapboards or shingles on walls

Uptown Westerville Design Guidelines

Craftsman (1900-1930)

121 South State Street, c. 1910



The Craftsman movement was promoted in the early 20th century by Gustav Stickley in his magazine, *The Craftsman*. The buildings featured horizontal lines, natural materials, and exposed structural elements such as rafters and knee-brace brackets. In the Craftsman bungalow, the front porch is built into the house rather than added on.

Typical characteristics:

- wide, overhanging eaves
- exposed eave rafters or knee-brace brackets
- structure of chimneys exposed
- windows grouped in twos or threes, often with multiple-paned sash
- pergola porches, with exposed rafters

IV. UPTOWN REVIEW BOARD PROCEDURES

Since 1973, the Westerville Uptown Review Board has helped to preserve and enhance the historic character of the Uptown District through its process of design review. The seven-member Review Board is appointed by Westerville City Council to review and approve applications for Certificates of Appropriateness for any exterior changes proposed for properties in the district. The Board is authorized to issue Certificates of Appropriateness for projects that it finds will maintain or enhance the distinctive character of the district, safeguard the architectural integrity of its structures, and prevent intrusions and alterations that would be incompatible with the existing character. In making its determinations, the Board will use these Uptown Westerville Design Guidelines. When conflicts arise, the Board works with the applicant to explore alternatives and work out acceptable solutions.

The application and review processes for the Uptown District are administered by the City of Westerville's Planning and Zoning Officer. This person is the initial contact for applicants who are seeking a Certificate of Appropriateness. The Planning and Zoning Officer also advises and facilitates the Review Board in its responsibilities of design review.

When a Certificate of Appropriateness is Required

A Certificate of Appropriateness is required from the Uptown Review Board before undertaking any new construction, remodeling, reconstruction or demolition of a property and before erecting a sign or changing paint colors on any property in the Uptown District. If an owner or tenant of a district property, whether it is built upon or vacant, is planning to undertake such work, he or she must first apply to the Uptown Review Board for a Certificate of Appropriateness. This is true whether or not a building permit, demolition permit, or any other city permit is required. Projects that involve routine maintenance only or alterations that are required for reasons of public safety may be exempted from this requirement by the Planning and Zoning Officer. Also excluded are alterations made to the interiors of buildings. In addition, some minor exterior alterations may be approved by the Zoning Officer without presentation to the full Review Board.

Application Procedure

If you are interested in making an exterior change to a property in the Uptown Westerville District, your first step should be to contact the City of Westerville's Planning and Zoning Officer to determine whether your project requires a Certificate of Appropriateness. The Zoning Officer can assist you in planning projects that are consistent with the intent of the Uptown District Design Guidelines. Making early contact with the Zoning Officer, before plans are finalized, can help you avoid delays in the review and approval of your project. To apply for a Certificate of Appropriateness, pick up an application form from the offices of the City's Planning, Engineering and Building Department, located on the second floor

Uptown Westerville Design Guidelines

of Westerville City Hall, 21 South State Street. Instructions for completing and submitting the application will be included in the application packet that you receive. If the project involves maintenance and repair or a minor alteration (defined in the appendix) as determined by the Zoning Officer, you may receive the go-ahead on the same day.

The completed application for a Certificate of Appropriateness must be accompanied by supplementary materials that will show the Review Board what it is you would like to do. These may include photographs of the building or site, existing and proposed site plans showing the project's location on the lot, architectural drawings showing the proposed design, detailed plans for landscaping or lighting, material samples, and manufacturer's brochures. Drawings should be sufficiently detailed to give a clear idea of the final design. If masonry cleaning or repointing is proposed, the cleaning and repointing procedure should be specified. Applications for signage approval must be accompanied by plans showing proposed size, color, lettering style, materials and location. If possible, a color rendering of the sign should be included. It is a good idea to discuss submission requirements for your project with the Zoning Officer before you submit the application.

Completed applications that are received at least 20 days before the regularly-scheduled Review Board meeting will be heard at that meeting. The Uptown Review Board meets regularly on the third Thursday of each month at 7:00 p.m. in City Council Chambers at 21 South State Street. The applicant should be prepared to attend the meeting (or send a qualified representative) to discuss the project.

The Review Board will review each application, considering its appropriateness to the property and to the district and its consistency with the Uptown Westerville Design Guidelines. The application may be approved as submitted, approved with modifications, continued pending changes or submission of new information, or disapproved. An approved Certificate of Appropriateness will be issued within 15 days of the meeting. Building permits may then be applied for or, if no permit is required, work may begin.

An applicant whose project is disapproved may, within 10 days, appeal the decision to Westerville City Council. Upon determining by majority vote that it will hear an appeal, Council will schedule the appeal for its next regular meeting. The applicant must present the same information given to the Uptown Review Board. In addition, representatives of the Review Board will present their reasons for disapproving the application. Concurrence of two-thirds of the City Council members is required to reverse or modify a decision of the Review Board. Otherwise, the decision of the Review Board is affirmed.

If you are in the early stages of planning a project, it is strongly recommended that you meet with the Uptown Review Board for a conceptual review of your idea or plans. The Board will reserve time at the end of each meeting for an informal review of concepts, without taking a vote, that may give you the direction that you need to proceed with plans for the project. The Uptown Review Board is here to assist you in making design

decisions that take the architectural character and historic character of your building and neighborhood into account. By meeting with the Board early, you can benefit from their experience and avoid making costly plan or design changes in later stages of a project.

V. DEMOLITION CONSIDERATIONS

A Certificate of Appropriateness from the Uptown Review Board must be obtained prior to demolition of any structure in the Architectural Review District. The intent is to preserve existing structures and the area's character. Current property owners and those purchasing property in the District should understand and appreciate these requirements. This includes an expectation that owners will assume the role of caretakers for district structures, with responsibility for maintaining and protecting district buildings. Individuals who do not share this view should not purchase property in the District.

While demolition of structures in the District is not entirely prohibited, each application for demolition will be carefully reviewed by the Uptown Review Board, and the burden of demonstrating that preservation of a particular structure is not justifiable rests on the applicant. The Board will review each application on its merits, considering architectural character, historical significance, and physical condition, and whether prohibiting demolition will deny the owner economically viable use of his land. The "Historic Building Survey and Evaluation" prepared for the City of Westerville in 1991 established three levels of building classification that are useful for this purpose. The three classifications are Significant, Contributing, and Background. It is unlikely that applications to demolish structures in the Significant or Contributing categories would receive favorable consideration without substantial evidence that the property is not only uneconomic in its current state, but that its rehabilitation is either technically or economically impractical. Applications to demolish Background buildings are more likely to be successful but not guaranteed. Principal structures will be afforded more protection than accessory buildings.

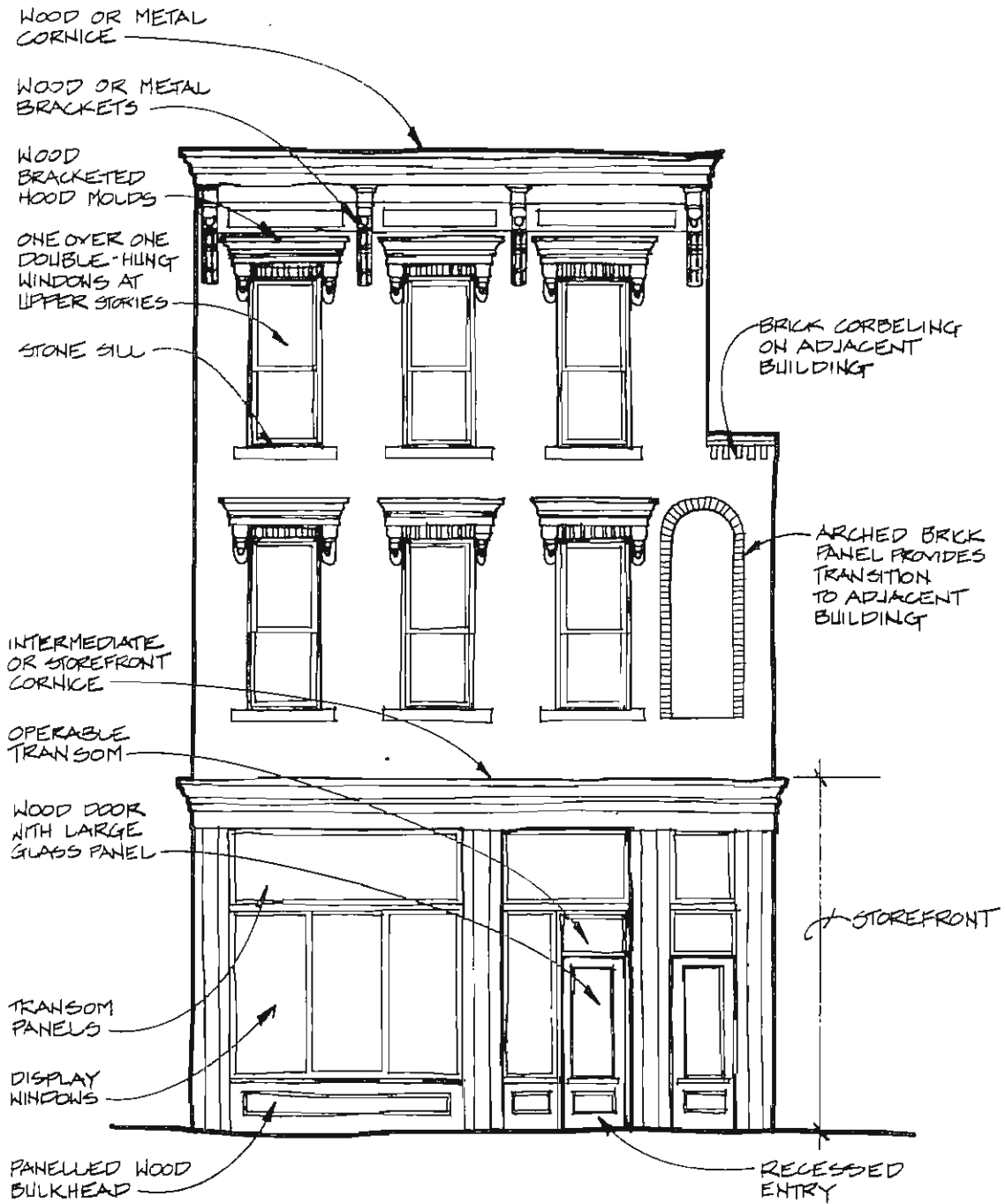
Nothing in this discussion should be interpreted as limiting the City of Westerville's ability to take whatever action is necessary to protect the public health, safety, and welfare. However, the Board will not support the application of an owner who has purposely neglected maintenance of a structure to allow it to deteriorate to the point where demolition is the economically viable alternative. In instances of neglect, economic considerations will not be the primary consideration. Applicants who demolish buildings without obtaining approval of the Uptown Review Board may be required to rebuild the structure. In instances where the Board denies a request, an applicant may appeal to Westerville City Council; Council may take up to six months to hear the appeal. The time during the Board's consideration and Council's scheduling of the appeal can be used by Review Board members and other Uptown advocates to try to negotiate an alternative solution to demolition.

VI. GUIDELINES FOR PRESERVATION, REHABILITATION, AND NEW CONSTRUCTION

Commercial Buildings

The following guidelines are written to apply to the buildings in the Uptown District which were built for a commercial purpose. The majority of these are located in the original commercial center of Westerville, most notably on State Street, but also on the cross streets of Main and College. Uptown's commercial buildings range from one to three stories in height and are built predominantly of brick. The majority display traditional commercial construction of a ground floor storefront and upper facade with windows (if more than one story). A small number of early buildings were originally built as combined residential and commercial structures, with a retail storefront occupying one part of the facade. Many of the commercial buildings display a distinctive architectural character which gives the Uptown District the feeling of a traditional 19th and early 20th century commercial district. The most common elements of commercial building construction in Uptown Westerville are addressed in the sections which follow, including exterior materials, storefronts, doors and entrance features, canopies and awnings, upper floor facades and windows, and the roofline elements of cornices and parapets.

Uptown Westerville Design Guidelines

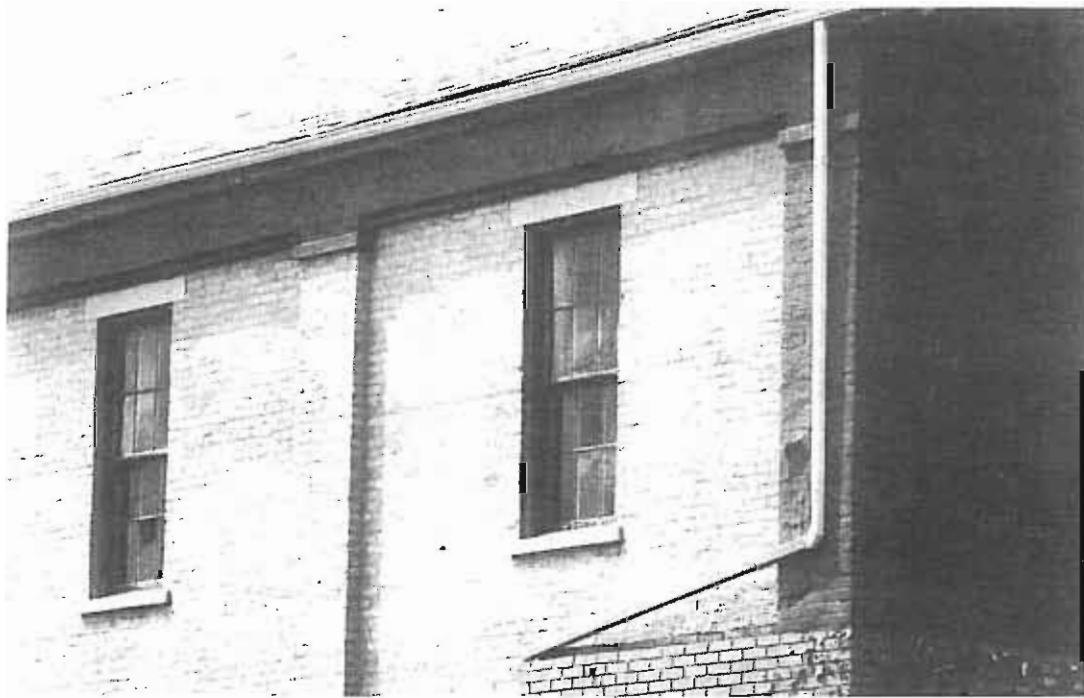


Components of a Commercial Building

Uptown Westerville Design Guidelines

Exterior Materials: Masonry, Wood, and Artificial Siding

Westerville's Uptown commercial buildings, typical of the solid, well-designed architecture of the late 19th and early 20th centuries, have a great deal of variety of design, yet they employ a limited range of materials. The most common historic materials are masonry such as brick or stone; and wood materials such as beveled siding and cut or carved ornamental elements. Newer buildings, and some older buildings that have been renovated, often employ modern masonry such as concrete block, stone veneers, or stucco; various kinds of wood siding; or artificial siding made of aluminum or vinyl.



Much of the commercial core of Uptown Westerville is built of masonry such as this example of solid, simple, unornamented brick. Pilasters and recessed panels were easy to build in such walls and provided visual interest.

Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are certain practices that should be followed, and others that should be avoided. Abrasive cleaning, for example, can be very destructive of soft 19th century brick.

Use of contemporary masonry or wood building materials can have a strong visual effect, particularly on older buildings. Artificial siding, which is intended to resemble original siding materials, can be used successfully on older buildings but can harm the building's character if not used carefully. The most common problem with the use of artificial siding is the removal or covering over of original wood decorative elements.

Uptown Westerville Design Guidelines

Recommendations

Masonry

1. Cleaning of masonry, especially 19th century brick and soft stone such as sandstone or limestone, should be done using the least aggressive method possible. Avoid muriatic/hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergent cleaners and, if those are not effective, then consider chemical cleaners. Always test a cleaning technique in an unobtrusive location to be sure it is effective and does not cause damage. Make sure that the wash water pressure is no more than 300 pounds per square inch. Avoid trying to get a building too clean; it is very hard to remove all of the dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods on your building as these will damage the surface of the masonry.



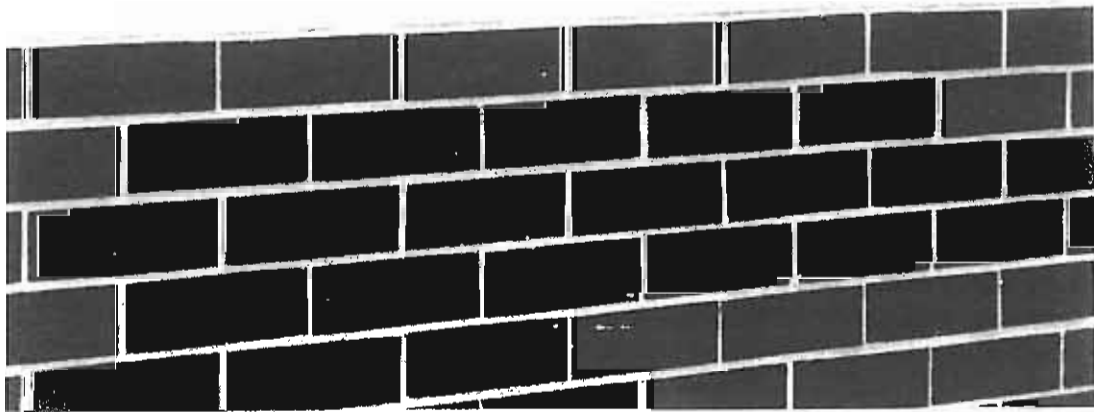
Masonry buildings often combined brick and stone, as in these examples. The early 20th century bricks in these buildings are smoother and harder than those from the 19th century. Note both smooth and rough-faced stone trim.

2. Re-point masonry only when it actually needs it -- when mortar is missing, loose, or is eroding away. Often a building can be spot-pointed rather than completely repointed. Be sure your mason understands older masonry and uses a re-pointing mortar formu-

Uptown Westerville Design Guidelines

lated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar, to avoid making the mortar too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.

3. Painted masonry buildings should be kept painted. Masonry buildings and some of their components were sometimes painted in the past, whether to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. Thus it is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, all that is needed is to wet the masonry by sprinkling with a garden hose and handscrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any paint that is flaking off. Before washing, be certain that the wall is watertight, with sound masonry joints, and that all door and window openings are covered. Allow a few weeks for the masonry to dry before painting.



Some 20th century commercial buildings used a shiny glazed brick, both to provide color and to impart a sense of cleanliness. Care should be taken so that cleaning, repair or rehabilitation work does not damage the glazed surface.

4. Unpainted masonry, on the other hand, should not be painted. Its color and its sometimes weathered surface are part of a building's history and should be left intact.

Uptown Westerville Design Guidelines

In addition, painting can sometimes trap moisture and cause masonry deterioration.

5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to problems; also, these surfaces can have a very unattractive appearance. If a stucco surface is to be refinished, remember that the only appropriate surface finish for stucco is smooth.

Wood

1. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. Painting is the appropriate finish for all types of wood exterior elements on commercial buildings in Uptown Westerville.



Painted wood, such as the window trim, brackets, fascia, and soffit on this Uptown commercial building, was a common late 19th and early 20th century building material. Protection from moisture is critical for wood preservation.

Building owners should watch for signs of deterioration or paint loss which might indicate a problem with excessive moisture. Loose flashing at the parapet or a leaking gutter or downspout, for example, could permit large amounts of water to soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Be sure to correct any such problems before repairing or re-painting wood elements.

Uptown Westerville Design Guidelines

2. Avoid removing original wood elements from your building. Elements such as storefront bulkheads, window sash and framing, doors, trim and decorative pieces are important components of a building's character. Wood elements that have become grey and weathered do not necessarily have to be replaced. If the wood is sound, it probably only needs a good coat of paint. When extensively deteriorated wood elements must be replaced, they should be replaced in-kind: they should be made of wood and should be the same thickness, size, shape, and profile as the item being replaced. Contemporary materials, such as aluminum, vinyl, or rough-sawn wood should not be used to replace original wood trim elements on a building.



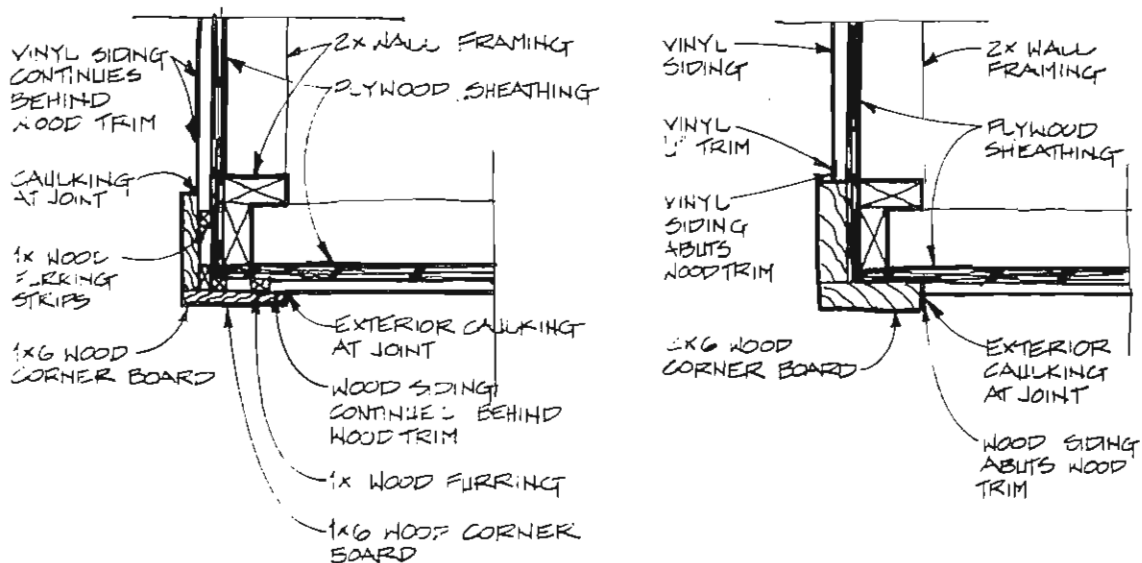
The Holmes Hotel combines both wood and sheet metal elements to create a varied and interesting design. Both materials should be kept well painted.

Uptown Westerville Design Guidelines

Artificial Siding

1. Although most commercial buildings in Uptown Westerville are masonry, there are examples of frame commercial buildings which have wood or artificial siding. While it is not encouraged, artificial siding (aluminum or vinyl) may be used to replace deteriorated wood siding in Uptown Westerville, as long as it is carefully designed to duplicate the appearance of the original siding, matching its width and profile as closely as possible. If you are proposing to use artificial siding on your building, be prepared to submit a detailed proposal which gives a clear indication of how the siding will be installed, taking into consideration the following guidelines. It is important to select a siding installer sensitive to these considerations and able to do high-quality work. (See the appendix for a list of details that must be submitted as part of an application to install artificial siding.)

2. Only the actual horizontal siding itself should be replaced. The appearance of the new siding must match the original in style and dimension, meaning that it is the same width and has the same profile as the original. The surface texture of the artificial siding should be smooth, not wood grained.



Recommended Corner Details for Artificial Siding

Uptown Westerville Design Guidelines

3. Decorative wood elements such as window and door trim, and ornamental materials such as shaped wood shingles, carved brackets or porch elements should be left in place and left uncovered. Unfortunately, the application of new siding over old siding (and the J-channel that is required to accept the new siding) takes away from the profile and projection of the adjacent wood trim. Even so, it is best to leave the trim exposed, as this makes it possible someday to reverse the work and restore the appearance of the original siding underneath. Paint the J-channel the same color as the body of the building, so it will be less noticeable.

4. For extremely plain and simple corner board trim, it may be acceptable to remove the original trim and replace it with a new wood trim board which can be positioned over the joints of the new siding; or you could use a thicker corner board which then accepts the J-channel for the siding. (See the accompanying drawings to illustrate how this may be done). It is preferable to leave original plain cornerboards in place, but it may be acceptable to cover a plain cornerboard with siding. These approaches will enable you to maintain the original relationship of siding to trim at the corner locations; but they will not work as well for window trim, which is often detailed with moldings or other decorative treatment.

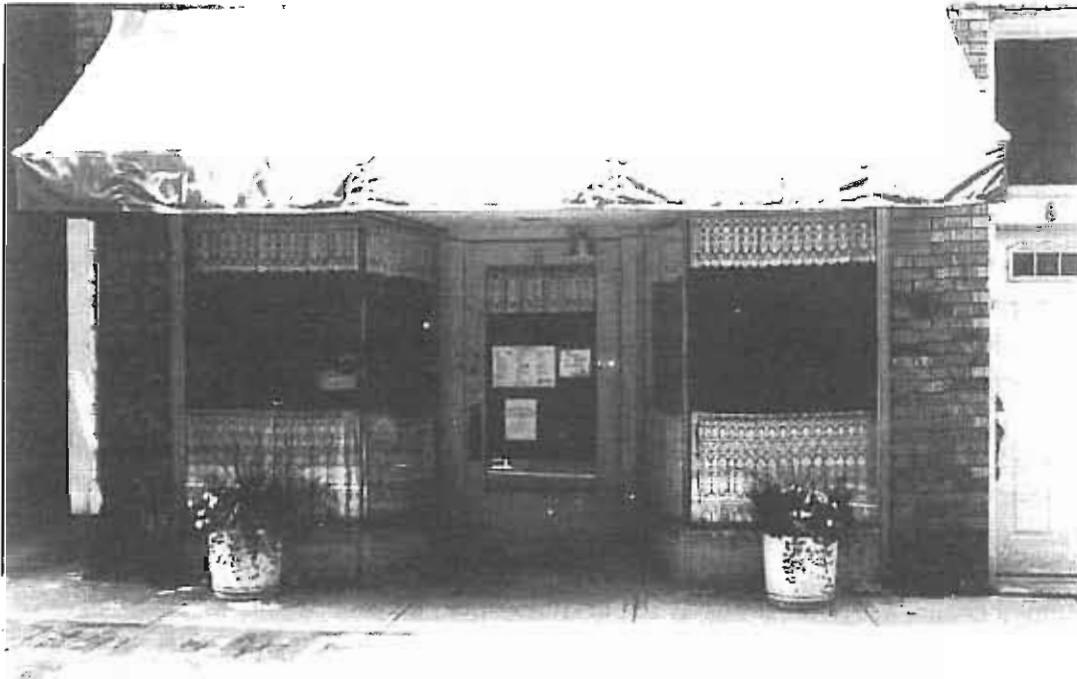
5. Remember that installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing artificial siding, check to find the source of any moisture problems -- leaking gutters or downspouts, leaking pipes or drains inside a wall, roof leaks -- and make any necessary repairs. Ignoring these can lead to serious dry rot damage later on.

6. Existing wood soffits should not be covered with or replaced by vinyl or aluminum replacement materials. Doing so has a negative visual impact and can conceal moisture problems for so long that structural damage can occur.

7. Remember that artificial siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

Storefronts

Storefronts, and their large glass display windows, are the "showplaces" of the Uptown commercial district. Their main purpose, of course, is to display the items for sale in a store, but they also are very important to how people experience and enjoy the Uptown area. In the heart of the commercial district, the nearly continuous storefront display windows provide a series of views or scenes that connect the street with the interior of each commercial establishment. If they are well done and maintained, they make a walk through the area interesting and enjoyable. If storefront windows are blocked up, if the glass and display space is dusty and ill-kept, or if there are gaps in the streetscape with no storefronts, the effect is much less enjoyable. Shopping malls know the importance of storefronts and window displays and rely heavily on them to keep shoppers entertained and wanting to come back again; the same principles apply in a traditional downtown shopping area such as Uptown Westerville.

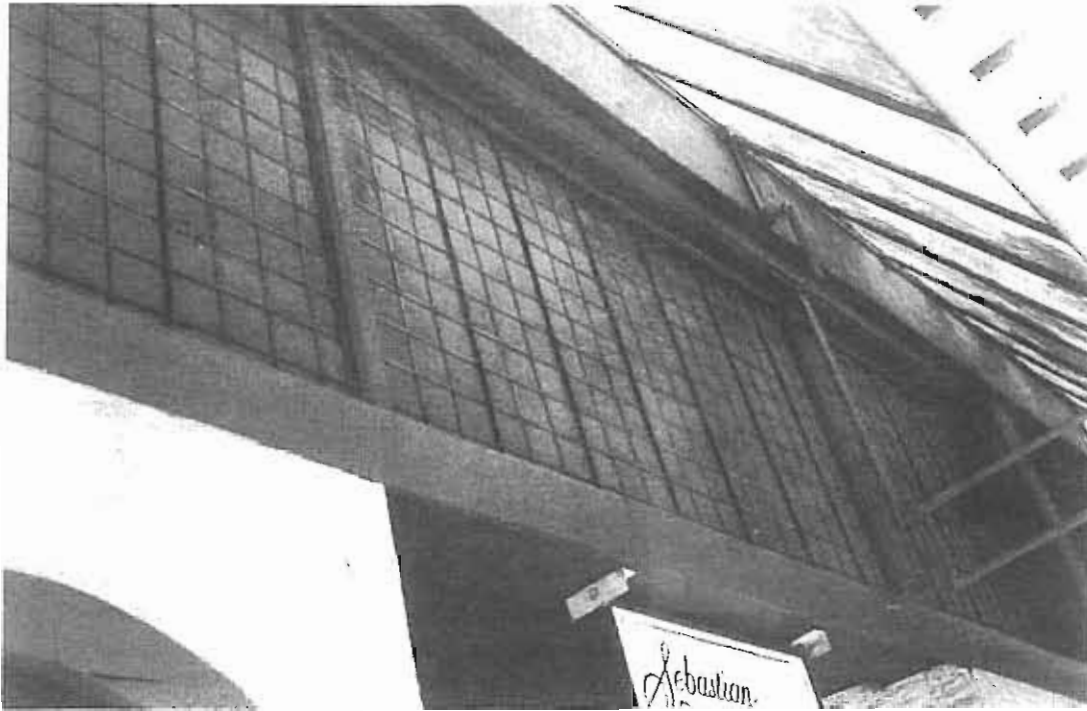


This Uptown Westerville storefront has all the classic features of late 19th and early 20th century commercial design: low paneled bulkheads; large display windows; a large glazed entry door; and a sheltering awning over the transom. Both recessed and flush entry doors were common.

Traditional storefronts were almost all designed in a three-part composition: a fairly low bulkhead, or base, beneath the display window(s); large plate glass windows to provide display space and to light the interior of the store; and transom windows above the display windows, which further provided natural light for the interior. Transom windows often

Uptown Westerville Design Guidelines

had small panes of prism glass that gathered light and projected it toward the rear of the store.



Tucked under this Westerville awning can be found an excellent example of an early 20th century prism glass transom. The prisms gather light and projected it into the store space; retractable awnings controlled the amount of light admitted.

Wood or cast iron was the most commonly used material for storefronts of the 19th century. After the turn of the century, bronze framing and trim began to be used in the display windows, giving the storefront a light and airy feel. During the 1920s and 30s, new innovations in storefront design included the use of curved glass, deeply-recessed entries, aluminum framing and ceramic tile in bulkheads and other parts of the storefront. The State Theater building provides an excellent local example of these design trends.

Uptown has a mixture of commercial storefronts. Some retain historic design elements such as wood bulkheads, cast iron columns, recessed entries, and transom windows. Others have been modernized and contain aluminum-framed display windows and entry doors, often without bulkheads or transom windows. Other alterations include the use of brick to "fill in" some of the transparency which the storefront originally had. There also are some modern storefronts, located in recent buildings and built of contemporary materials. Overall, however, storefronts in the area have generally retained their large display windows and can play the "showcase" role so important to commercial vitality in Uptown.

Uptown Westerville Design Guidelines



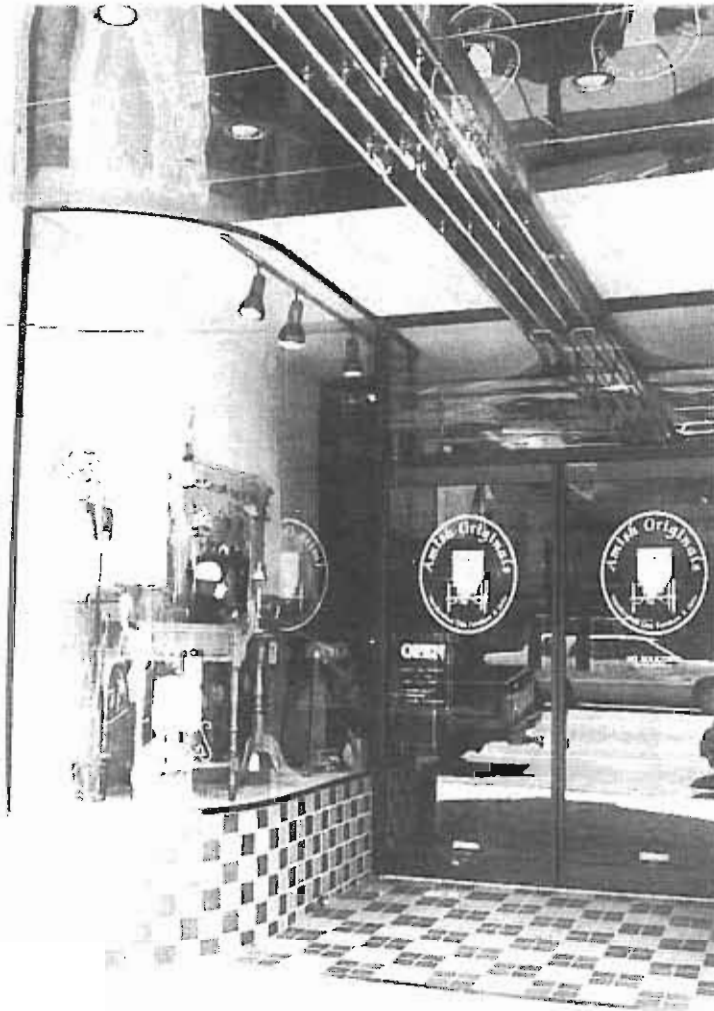
This Uptown storefront shows some variations in design often found on commercial buildings. Here the display windows are set behind the columns, and the entry door has a sidelight. These variations in design make a commercial district visually interesting and a pleasant place to be.

Recommendations

1. Surviving historic storefront elements -- bulkheads, wood or metal trim or window hardware, transom windows -- should be retained if at all possible. Such elements are part of the fabric of Uptown Westerville and contribute to its character and high visual quality.
2. Any new storefronts or renovations of existing ones should observe the sizes and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms similar to those commonly used in the past. Make sure that the storefront fits within the original storefront opening that is defined by end piers and horizontal members. Leave the piers exposed, rather than covering them with new materials.
3. Because a series of large display windows is such an important part of Uptown's appeal and attractiveness to shoppers, display windows should not be covered up, removed, or downsized. Avoid any temptation to make the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds for an office use inside.

Uptown Westerville Design Guidelines

4. Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. For example, bulkheads should be of paneled wood for late 19th century buildings; wood is also appropriate for early 20th century buildings, but ceramic tile was sometimes used, especially in the 1920s. Brick and stucco were not typically used in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum of glass area. Heavy wood framing or masonry materials were not typically used in the display windows. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit the maximum amount of natural light into the store.



The State Theater's entrance is a good example of commercial storefront design from the 1920s and 1930s. Curved glass, gas-tube lighting, and light metal framing all are typical features.

Uptown Westerville Design Guidelines

Doors and Entrance Features

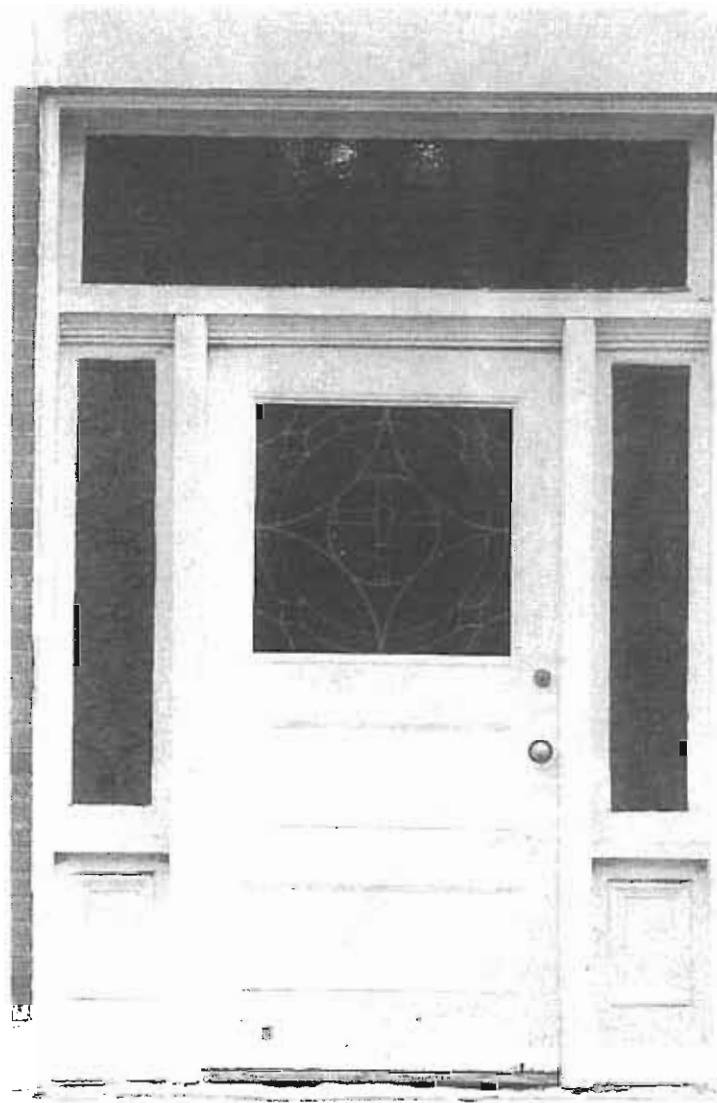
Commercial building entrances of the late 19th and early 20th centuries usually were incorporated into the storefronts. They generally blended in with the storefronts rather than standing out as distinctive features. This was true both of the entrances into the commercial spaces and of entrances to upper floors. Sometimes these entrances were placed symmetrically and sometimes not; upper-floor entrances often were placed toward the end of the storefront, but sometimes they were centered in the facade, between two separate storefronts.



A typical late 19th century commercial building door, in this case serving as an entrance to an upper floor. Panels were common on such doors, but, unlike this example, they often had no glazing at all.

Uptown Westerville Design Guidelines

Entrance doors sometimes had glazing and sometimes did not. Doors into store spaces usually were glazed, often for nearly their full height. Entrances to upper floors often did not have glazing but were simple paneled wood doors that provided privacy for those using the stairs inside; sometimes they did have both glazing and a transom to light the stairway. Doors were usually painted rather than stained and varnished; because they were so exposed to the weather, painted finishes tended to last longer. Even so, some early 20th century commercial building doors were stained and varnished, particularly when they were recessed and thus protected from the weather.



Another example of a half-glazed paneled door, in this case sporting both a transom and flanking sidelights, a design often found in residential buildings but used in some commercial buildings as well.

Uptown Westerville Design Guidelines

Recommendations

1. Older commercial building doors should be retained, and repaired if necessary. Often all that is needed is a good coat of paint, but a qualified carpenter should be able to replace deteriorated elements without having to throw out the entire door. If a door is extensively deteriorated and must be replaced, the new door should duplicate the design and materials of the original as closely as possible.



This Uptown door is typical of early 20th century commercial doors which were glazed for almost their full height. When used in a deeply recessed entry such as this, the large glazed area permitted maximum penetration of natural light.

Uptown Westerville Design Guidelines

2. Wood doors are most appropriate for the traditional storefronts of Uptown Westerville. In cases where a modern aluminum and glass storefront has been substituted, a standard aluminum and glass door may be compatible. Choose a dark enamel rather than a brushed metallic finish. For doors to upper floors, metal may be an acceptable material.
3. Keep painted doors painted; avoid the temptation to remove paint and apply a stain/varnish finish. Stained and varnished doors usually were found only on early 20th century buildings, most often in recessed doorways. If your building currently has such a door, then a stained and varnished finish should be appropriate as long as the door does not weather excessively.
4. Historic commercial building storefront doors usually had large glazed areas, sometimes nearly the full height of the door. Glazed areas in existing doors should be kept their full size, and new or replacement doors should have glazing similar to the original. If you have no original to go by, the glazing should cover at least the upper half to two-thirds of the door. Doors leading to upper floors from the street often were unglazed, though they usually had transom windows. If your building has transoms over doors to upper floors, they should be retained and kept glazed to provide natural light for the hall or stairway inside.
5. Keep commercial doors very simple in design, unless historical evidence indicates otherwise. Storefront doors should have full, two-thirds or half-glazing. Doors to upper floors may have two, four or six panels; flush doors are generally not recommended. Avoid adding false "historic" elements to a door, such as crossbuck doors, wooden pediments, ornate grilles, or novelty windows and moldings.
6. If a storefront is being reconstructed, look to the building for clues about the location of original entrances. For example, ceiling treatments or an upper story window pattern may indicate where a door was placed.

Uptown Westerville Design Guidelines

Canopies and Awnings

Older commercial buildings controlled interior heat gain in the summer by means of fabric awnings, both on storefronts and on upper-floor windows. Storefront awnings usually were mounted on retractable metal pipe frames, enabling the store owner to raise and lower the awning as needed. Upper-floor awnings typically were fixed in place and were removed during winter months. They usually could be drawn up during bad weather to avoid wind damage.

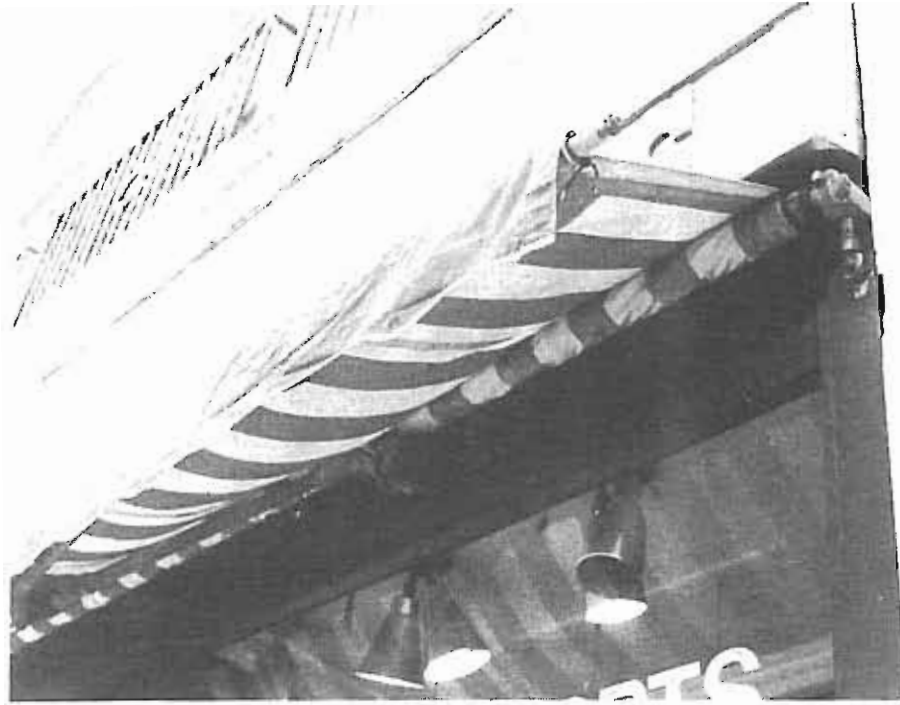


The Weyant Block, an Uptown landmark, illustrates the traditional use of both storefront and upper-floor awnings.

Storefront awnings also provided a sheltered area on the sidewalk so shoppers could get out of the rain or avoid the hot sun; often along a street the awnings provided an almost

Uptown Westerville Design Guidelines

continuous sheltered pathway. The fabric coverings often were in a striped pattern and usually were finished in colors compatible with those of the building. The front edges of the awnings often were scalloped. Upper-floor awnings usually were similar to the awning used on the storefront.



This is a Westerville example of a traditional retractable awning, which used folding steel pipe arms to support the sloped fabric. The hook for manually cranking the awning up and down is at the right under the mounting bracket.

On both storefronts and upper floors, awnings typically were flat and sloped downward from an attachment point between the display and the transom windows or, on upper floors, at the very top of the window. Some had triangular end panels and others did not. Rounded awnings saw some use, but usually only in round-arched openings.

The lower edges of the storefront awning, just above the sidewalk, were sometimes used to indicate the name or street number of a business. Such information, however, usually was not put on the flat, sloping surface of the awning.

Fixed metal awnings or canopies, usually made of lightweight aluminum, are a fairly recent development and were not typical of the late 19th and early 20th centuries. An exception in Uptown Westerville is the State Theater marquee, a historically important theater marquee from the 1920s.



A continuous streetscape of storefronts with awnings, like this one on State Street, creates an inviting environment for shoppers – especially in hot or wet weather.

Recommendations

1. Retain and repair any surviving historic awning hardware such as retractable frames. These often only need lubrication and adjustment in order to work properly. New hardware that works in a similar manner can also be found. Most awning hardware folds or rolls up the awning, either manually or by means of an electric motor.
2. Maintain fabric awnings on a regular basis. Small tears should be repaired before they grow larger, the awning should not be stored when wet, and the awning should be washed once a year. For historic canopies, make needed repairs and check to be sure

Uptown Westerville Design Guidelines

that supporting mechanisms are adequately attached.

3. If your building has fixed metal awnings or canopies, consider replacing them with fabric awnings that would be more compatible with the Uptown area's historic character.

4. If you are thinking about adding an awning to your building, carefully consider how it will appear in relation to your facade and to the streetscape as a whole. In particular, pay attention to the following: materials, color and pattern, shape, placement and size, number and signage. Remember that not every building in Uptown needs an awning.

5. **Materials:** Traditional awnings were of a heavy canvas material. Modern materials include man-made fibers that duplicate the appearance of canvas but avoid or slow down the process of staining, mildewing, fading, and rotting. Your awnings should use fabrics with an appearance like canvas; avoid materials with a glossy or shiny "plastic" surface. Canvas should not be painted as the paint will not hold up well.

6. **Color and Pattern:** Select awning patterns and colors compatible with the color scheme of your building. Avoid awning patterns that are too "busy," and avoid using too many colors. A solid color awning, or one with two colors in alternating stripes, was typical of historic practice.

7. **Shape:** The traditional triangular awning with either open or closed ends is strongly recommended for the Uptown area. The awning edge (or valance) should be kept loose rather than made rigid by interior piping. Rounded or bullnose awnings should be generally avoided as they do not complement historic character very well. They may be appropriately used in round-arched openings, however.

8. **Placement and Size:** The design of the storefront should dictate the placement and size of the awning. In a traditional storefront, awnings were sometimes placed above the transom area and sometimes just below. The awning should be located within the storefront window or door opening itself, so that it does not obscure other architectural details. Awnings that are the wrong size or width for the storefront should not be used. Be careful that a too-large awning does not overwhelm a small building.

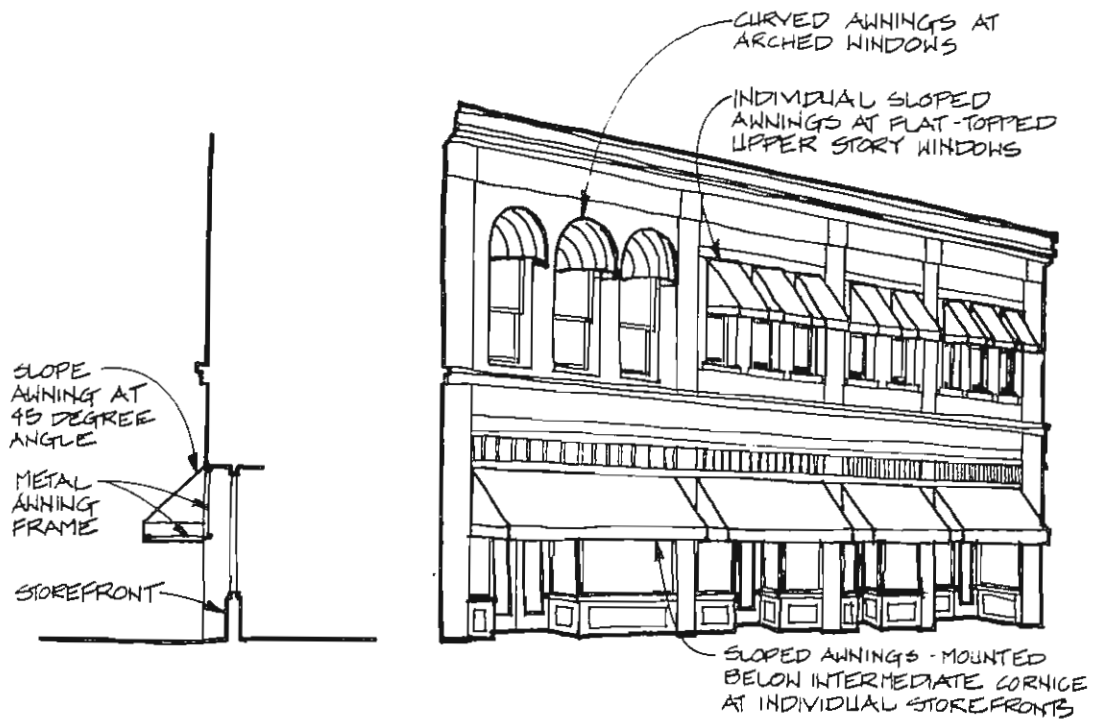
9. **Number:** The number of awnings to be used should be determined by the design of the building. A single storefront, without divisions, will usually require a single awning. Larger properties may need two or three awnings to correspond with existing divisions between windows and doors.

10. **Height and Projection:** Westerville building codes require that the fixed portion of an awning be a minimum of seven feet above the sidewalk and that the bottom of a loose valance be a minimum of six feet, nine inches above the sidewalk. The angle of

Uptown Westerville Design Guidelines

the awning should be close to 45 degrees, and this will help to control how far the awning projects from the building.

11. Lighting and Signage: Illuminated or backlit awnings are not appropriate in the Uptown Westerville district. Awnings can be used effectively for signage as long as the design and message are kept as simple as possible and directed toward identification. The valance rather than the sloping surface of the awning is the preferred location for any signage.



Recommended Practice for Storefront and Window Awnings

Uptown Westerville Design Guidelines

Upper Floors and Windows

The upper floors of late 19th and early 20th century commercial buildings were designed to be visually compatible with the street-level main floors, even though they looked different and served a different function. While the first floor spaces were almost universally used as commercial store spaces, upper floors served as office, residential, or fraternal lodge spaces. Upper-floor windows usually were residential in size, proportion, and character -- though in some cases they were large and ornate -- and their spacing usually matched that of major storefront elements on the first floor.

Window openings sometimes were simple rectangles, but often they had ornamental elements. These might be as simple as an arched motif made of projecting bricks, or a plain flat stone lintel; or as ornate as pressed sheet metal hoodmolds.



These one-over-one double-hung sash windows are typical of those found on many late 19th and early 20th century commercial building upper floors. Their simplicity and plain design contrast with the ornate hoodmolds that give this building a distinctive character.

Upper-floor windows usually had one-over-one double-hung sash, which was typical of late 19th and early 20th century practice. In Uptown Westerville, however, there are other kinds of windows, which give a good deal of variety to upper floors. Six-over-six sash can be found, as can quarter-round fanlights, steel casement windows, pointed-arch sash, and others. Some windows have been altered -- filled in, downsized, sash replaced with contemporary windows -- but most upper floors in Uptown remain largely original.

Uptown Westerville Design Guidelines

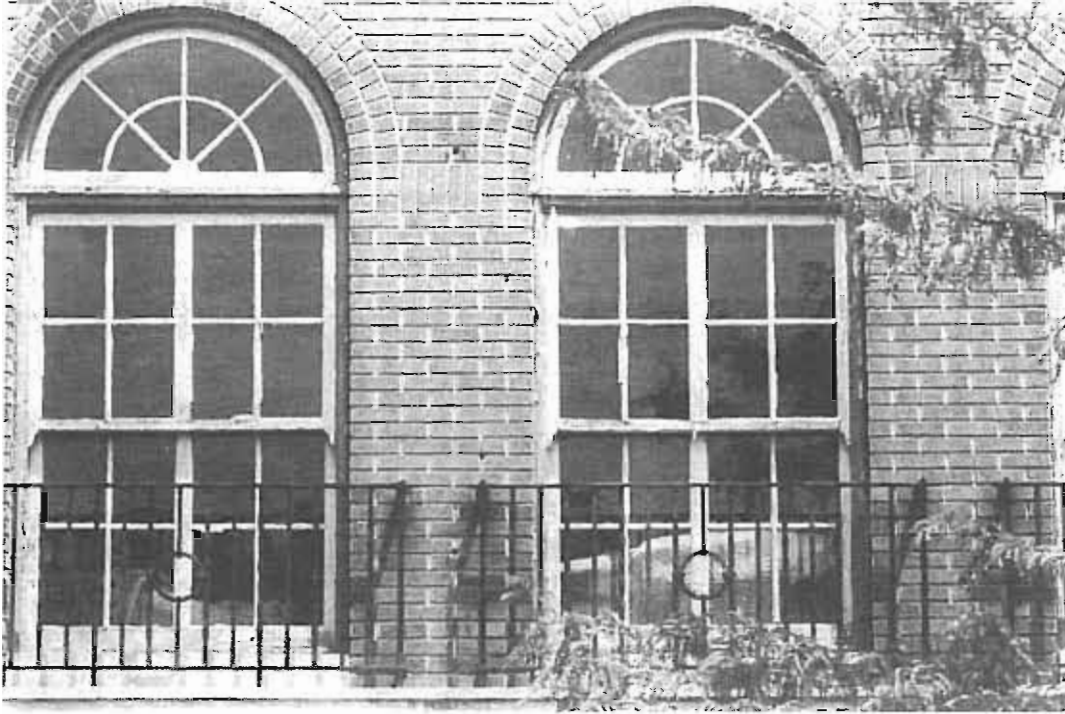


Buildings with Queen Anne design elements often featured windows of very different designs, as can be seen in this Uptown example. An eclectic mix of proportions and details gave such buildings great visual variety.

Recommendations

1. Repair and retain original upper-floor windows, because they are important to your building's overall architectural design. If older windows are so deteriorated that they must be replaced, the replacements should duplicate the design and materials (usually wood) of the originals as closely as possible. Window manufacturers can produce high quality windows with true through-the-glass muntins at reasonable prices. More often than not, however, a simple one-over-one design is the most appropriate.
2. While wood windows matching the original style are preferred, vinyl or aluminum clad windows may be used as substitute materials for wood. If such windows are used, however, they must match the appearance of the original windows as closely as possible, with the same dimensions and profile of the original sash and frames. Avoid the temptation to use stick on or sandwiched muntins, which give the building a false "historic" look.
3. If energy efficiency is a concern, consider adding interior or exterior storm windows to existing upper floor windows. Some window manufacturers also provide interior energy panels which have a minimal effect on the appearance of the window. Aluminum storm windows today come in a variety of colors that can be matched to the color

Uptown Westerville Design Guidelines



These wood windows are typical of early 20th century design, when styles such as Colonial Revival used very simple window designs without extensive ornamentation such as hoodmolds.

of the window trim; they can also be painted. Brushed or metallic aluminum storms are not recommended. Also, the storm window should fit the window exactly (that is, meeting rails at the center should line up).

4. Avoid altering upper-floor window openings. Bricking in openings or downsizing them to accommodate lowered ceilings or smaller replacement windows has a significant adverse effect on the design of the entire building. Replacement windows should fill the original size of each opening; lowered ceilings should have a soffit at each window that allows retention of the full window height.

5. Avoid removing or altering window opening trim and ornamentation. Like the windows themselves, these elements are part of the building's design. Deteriorated elements should be repaired or replaced in kind. For extensively deteriorated details such as hoodmolds, replacement materials such as fiberglass may be appropriate.

Cornices and Parapets

Commercial buildings from the late 19th and early 20th centuries usually had some sort of terminating treatment at the top of the main facade, usually a projecting cornice. There are many of these in Uptown Westerville. Another common treatment was use of a parapet wall, a section of wall rising above the roof to give an impression of greater height. Some parapet walls terminated in a projecting cornice, and some had none.



This cornice features many typical late 19th century design features: a broad overhang, dentils, a frieze panel, a soffit, and supporting brackets. Wood was the most common cornice material, but pressed sheet metal became very popular after about the mid-1870s.

Cornices usually employed some combination of panels, projecting brackets, and horizontal elements. They could be extremely ornate, or as simple as a few projecting courses of brick. While some ornate cornices used stone elements, by far the most common materials were wood and pressed sheet metal. Inexpensive and flexible, these materials could be worked into intricate designs that resembled cut and carved stone.

Parapet walls are usually found on masonry buildings and extend anywhere from a few inches to several feet above the roofline. Sometimes they are fairly heavily ornamented, but often they simply are capped with stone or tile copings.



The Weyant Block's cornice, which is made of pressed sheet metal, is typical of cornices from very late in the 19th century. Note that it has all the basic elements of the earlier cornice on the preceding page but is more complicated and ornate.



By the early 20th century, many buildings were designed with no projecting cornice at all and instead had relatively plain parapets that terminated the top of the wall. Note how the ornamental effect here is achieved mainly by the way the bricks are laid, with small stone panels used as corner quoins and as accent elements.

Uptown Westerville Design Guidelines

Recommendations

1. Because they are so exposed to the weather, parapet walls often require extra attention to ensure that they do not deteriorate excessively. Painted elements must be kept well painted, and you should watch for signs of excessive moisture, such as failing mortar, growth of moss or mildew, and stains from water or salt deposits.
2. Avoid lowering or removing parapet walls. Often they have flashing materials that are tied into the building's roof, and disturbing these can lead to moisture problems. Also, parapets are part of a building's architectural design, and lowering or removing them can adversely affect the building's character.



By the 1920s and 1930s, many buildings had parapet walls with little or no ornamental treatment. This Uptown bank is an excellent example.

3. Watch cornice elements for signs of deterioration. Because so many are made of pressed sheet metal, peeling paint and rust spots are clear signs of damage. Watch also for loose elements that need to be re-attached. Sheet metal cornices are fairly easy to repair, since patches can be nailed or soldered on, and new replacement parts can even be found in some building catalogues.
4. Avoid removing cornices or portions of them. They are important components of late 19th and early 20th century building design, and their removal adversely affects architectural character and integrity.

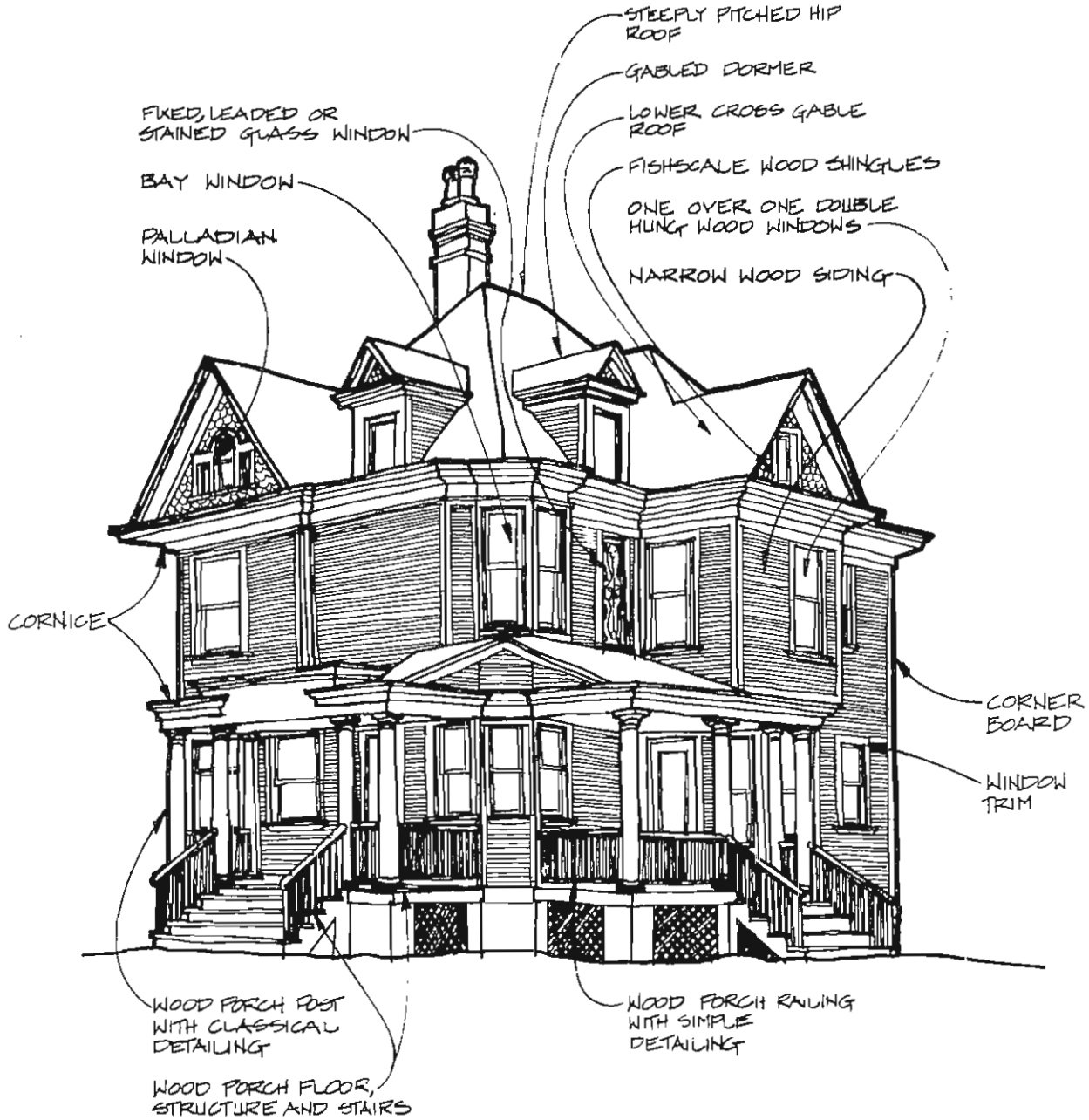
Residential Buildings

Because of its small-town origins, Uptown Westerville contains a large number of residential buildings which formed the neighborhoods around the core commercial center of State Street. Residential buildings have specific design elements which differ from commercial buildings, requiring guidelines that are tailored to this building type. The guidelines that follow address such building elements as foundations, roofs, gutters and downspouts, windows, and porches which are commonly found on residential buildings in the Uptown district.

It is important to note that, while the majority of the houses in Uptown are still used for a residential purpose, a number of formerly residential buildings in the district have been converted to commercial use. Most of these, used as either retail businesses or offices, are located in close proximity to State Street. This type of adaptive reuse of residential architecture presents unique challenges, for both the business owner and the process of design review. The overriding concern is that the original residential character of the building be maintained in the new use, even while introducing such elements as signage and window displays. This type of approach respects the original architectural character of each building in the Uptown district.

As a result of these considerations, the guidelines which follow are intended to guide the rehabilitation of all residential buildings, regardless of current use. Specific considerations for signage and site considerations for commercially-used residential buildings are also addressed in later sections on those topics. Overall, adherence to these guidelines will enable owners of both former and current residential property to preserve original architectural character so that these buildings will continue to contribute to the historic and aesthetic character of the Uptown district.

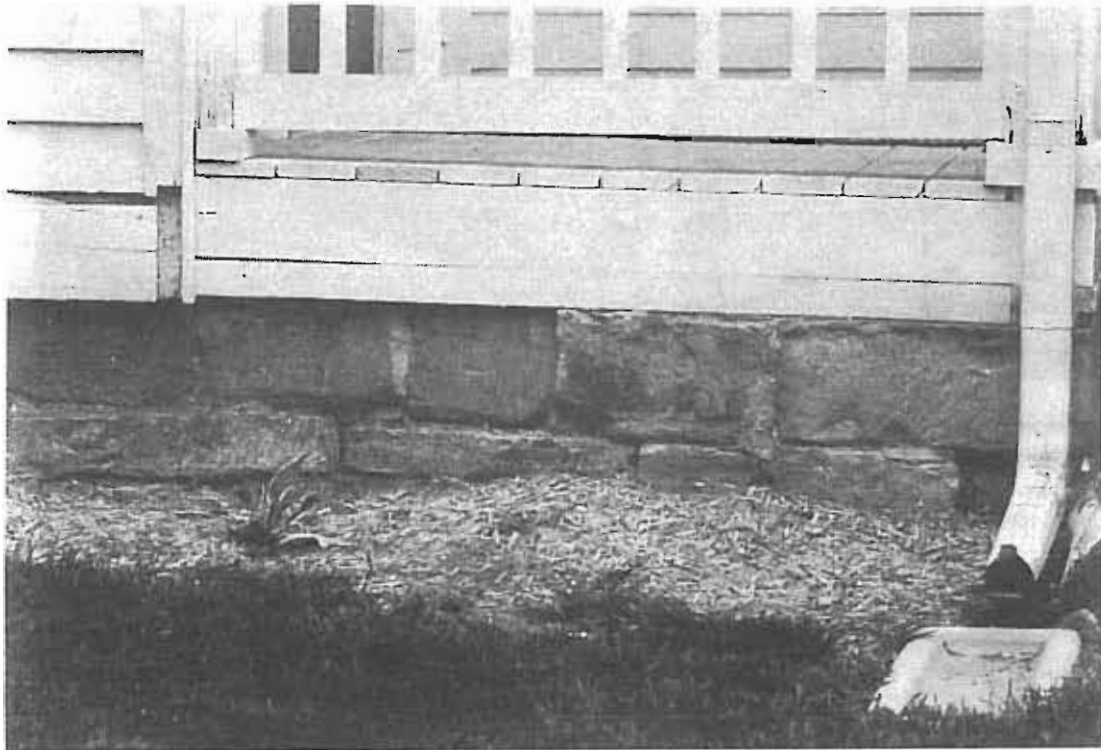
Uptown Westerville Design Guidelines



Components of a Residential Building

Foundations

All buildings rely on their foundations for structural support. Foundations are designed to carry a building's load, or weight, down into the soil and to spread out that weight in a way that makes the load less than the soil's bearing capacity. Improper maintenance of or alterations to foundations can adversely affect their ability to do this job; the result can be settling of the building, with cracked plaster, damaged masonry, and uneven floors.

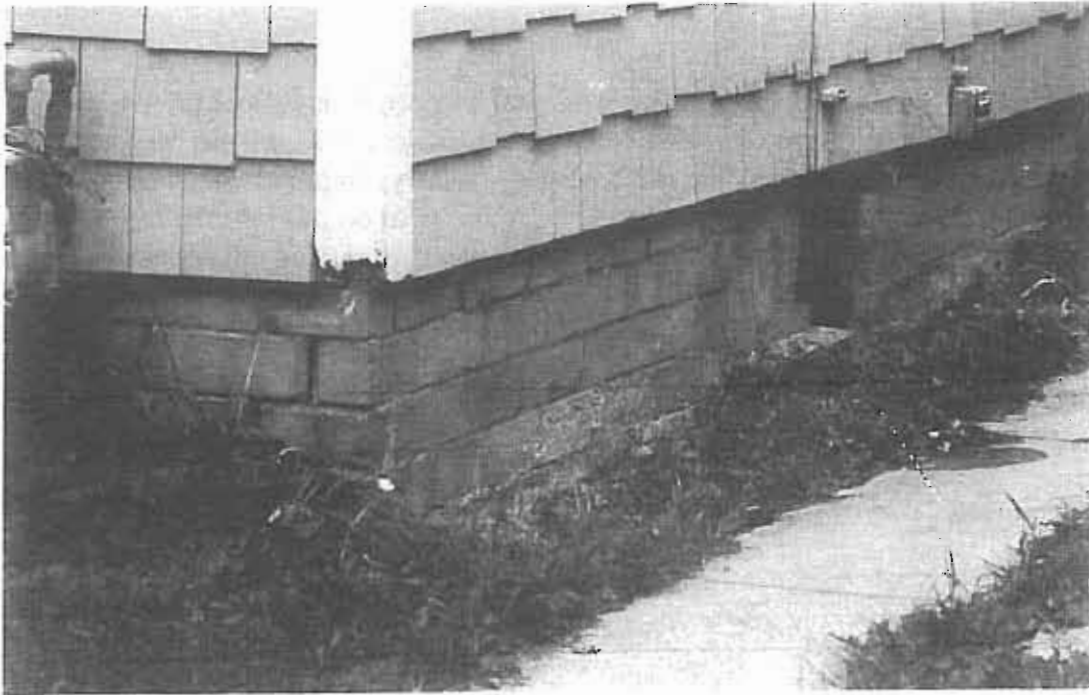


Stone foundations are the earliest kind found in the Uptown area. Some stone foundations were built of rubble stone used "as is," while others – such as this example – used cut stone which was shaped to fit snugly with only a little mortar.

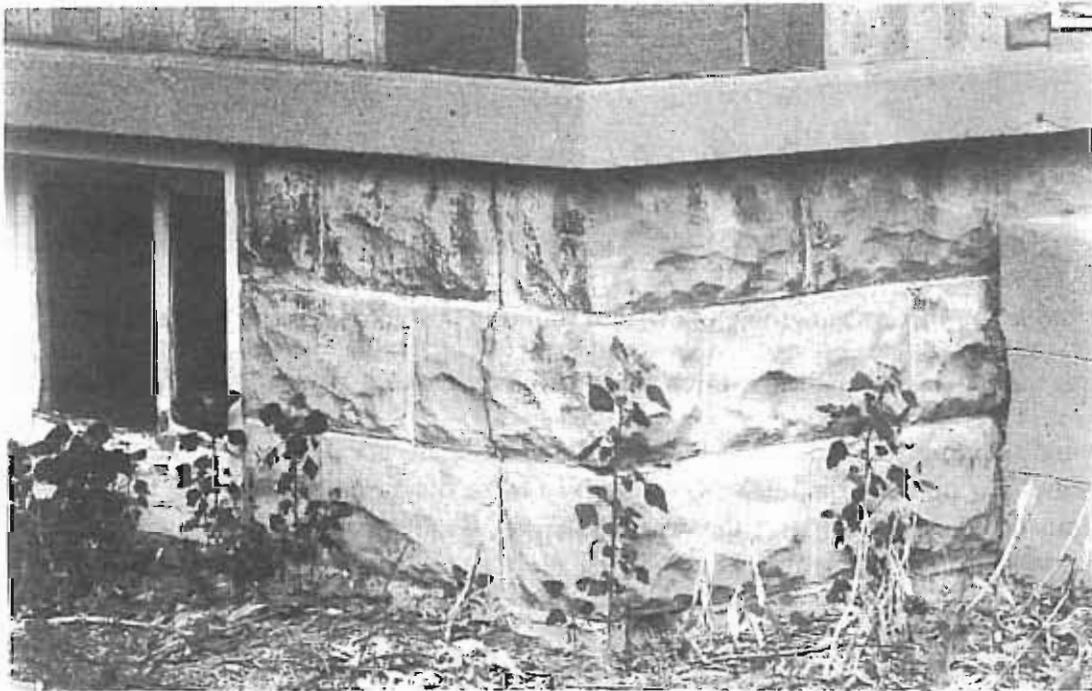
Residential building foundations in Uptown Westerville are usually built of stone, concrete or tile block, or poured concrete. Stone was by far the most popular material for foundations from the late 19th century; the other materials began to see use during the early 20th century. Most foundation walls extend only slightly above ground level, and often they are hidden either by plant materials or even by siding that extends down from the building wall.

Foundations do not require much maintenance effort. The most important considerations are avoiding alterations that could weaken your building's foundations; and keeping moisture away so it cannot cause problems.

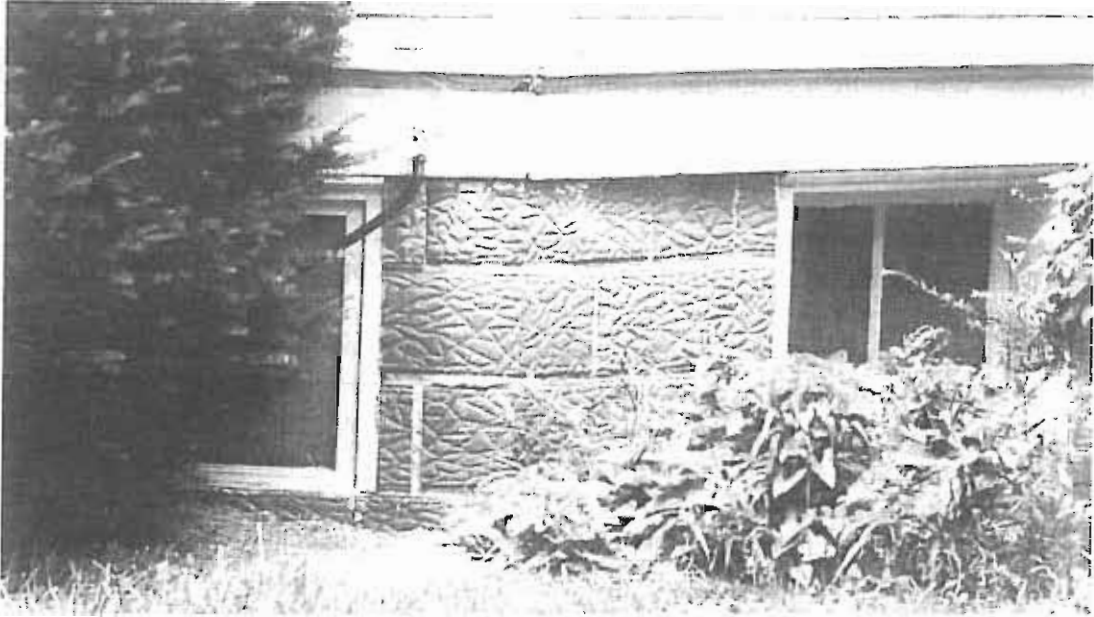
Uptown Westerville Design Guidelines



Brick foundations were less common but could be found in 19th century Westerville homes, and in some 20th century structures as well.



Concrete block foundations, such as this example where the blocks have a rock-faced design that resembles cut stone, were very popular in homes of the early 20th century.



During the early 20th century, clay tile foundation blocks, like these with a surface intended to resemble stone, were fairly popular.

Recommendations

1. Avoid practices that can keep a damp foundation wall from drying out. Vines and other plants should not be allowed to grow on the foundation, and weeds and shrubs should not be in contact with it. Be sure there is plenty of air space between the foundation and any plant materials, to permit proper drying if the foundation wall gets wet. Don't pile dirt, mulch, firewood, or other materials against the foundation.
2. Keep any foundation ventilation openings clear; don't cover them up or fill them in. If security is an issue, consider adding a simple iron grate in front of the opening.
3. Be sure the soil around the foundation slopes down and away from it, so water will drain away and not soak into the ground next to the foundation. Wet soil can lose its bearing capacity, and structural damage can result. Watch for water that pools against the foundation during a rainstorm, and be sure it has a means of draining away.
4. Watch gutters and downspouts closely to be sure they are not leaking and allowing water to splash onto or soak into the foundation wall. Downspouts should be connected to underground drains (be sure these are not clogged) or should empty onto splash-blocks that carry the water away.
5. Avoid cutting new openings in foundation walls. If you do undertake such alterations, do it with the advice of a competent structural engineer so you avoid the possibility of weakening the foundation.

Uptown Westerville Design Guidelines

Exterior Materials: Masonry, Wood, and Artificial Siding

Unlike Uptown Westerville's commercial buildings, the district's residential buildings are predominantly of frame construction. There are some masonry residential buildings, including both brick and tile block construction, but most houses are built of wood, with clapboard siding and other elements of wood trim. As a result, use of artificial siding materials is more commonly proposed for residential buildings (regardless of current use) in Uptown Westerville than it is for buildings originally built for commercial use.

Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are certain practices that should be followed, and others that should be avoided. Use of contemporary masonry or wood building materials can have a strong visual effect, particularly on older buildings. Artificial siding, which is intended to resemble historic siding materials, can be used successfully on older buildings but can harm historic character if not used carefully.



This Uptown Westerville home, which is of frame construction, retains its original wood siding and decorative features, including shaped rafter ends, cornerboards, window and door trim, and a simple but roomy porch.

Recommendations

Masonry

1. Cleaning of masonry, especially 19th century brick and soft stone such as sandstone or limestone, should be done using the least aggressive method possible. Avoid muriatic/hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergent cleaners and, if those are not effective, then consider chemical cleaners. In any case, avoid using a wash water pressure of more than 300 pounds per square inch, and always test a cleaning technique in an unobtrusive location to be sure it is effective and does not cause damage. Avoid trying to get a building too clean; it is very hard to remove all of the dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods on your building as these will damage the surface of the masonry.



Traditional late 19th century brick masonry, such as that used in this Uptown house, is attractive and durable but requires some maintenance. Mortar joints must be kept in good condition, excessive moisture must be kept from soaking the bricks, and overly aggressive cleaning techniques must be avoided.

2. Re-point masonry only when it actually needs it -- when mortar is missing, loose, or is eroding away. Often a building can be spot-pointed rather than completely repointed. Be sure your mason understands older masonry and uses a re-pointing

Uptown Westerville Design Guidelines

mortar formulated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar, to avoid making the mortar too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.

3. Painted masonry buildings should be kept painted. Masonry buildings and some of their components were sometimes painted in the past, whether to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. Thus it is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, all that is needed is to wet the masonry by sprinkling with a garden hose and handscrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any paint that is flaking off. Before washing, be certain that the wall is watertight, with sound masonry joints, and that all door and window openings are covered. Allow sufficient time (usually several weeks) for the masonry to dry before painting.



Some masonry buildings were built with glazed brick or, as in this Westerville example, with larger glazed tile blocks. Care must be taken to avoid damage to the weatherproof glazed surface from causes such as excessive moisture, the freeze-thaw cycle, and abrasive cleaning methods.

Uptown Westerville Design Guidelines

4. Unpainted masonry, on the other hand, should not be painted. Its color and its sometimes weathered surface are part of a building's history and should be left intact. In addition, painting can sometimes trap moisture that can cause masonry damage and deterioration.

5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to problems; also, these surfaces can have a very unattractive appearance. If a stucco surface is to be refinished, remember that the only appropriate surface finish for stucco is smooth.

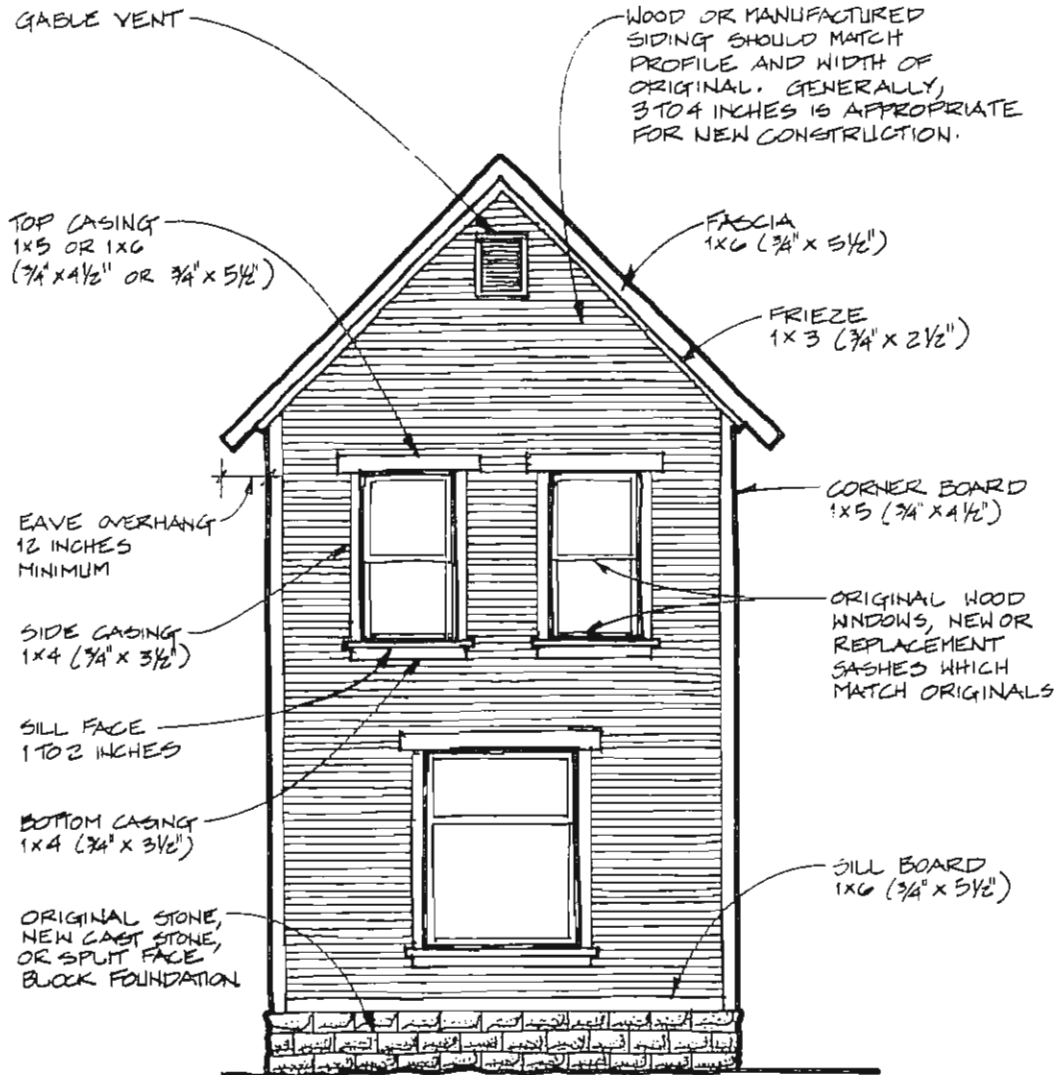
Wood

1. Wood siding and other wood elements should be retained as much as possible. If it is extensively deteriorated, wood siding should be replaced with new matching wood siding; other wood elements such as cornerboards, jig-sawn trim, and similar ornamentation should be replaced in kind if they are beyond repair. Avoid using vertical board and batten siding and rough-sawn "rustic" siding, unless evidence shows that these kinds of siding were original to the building.



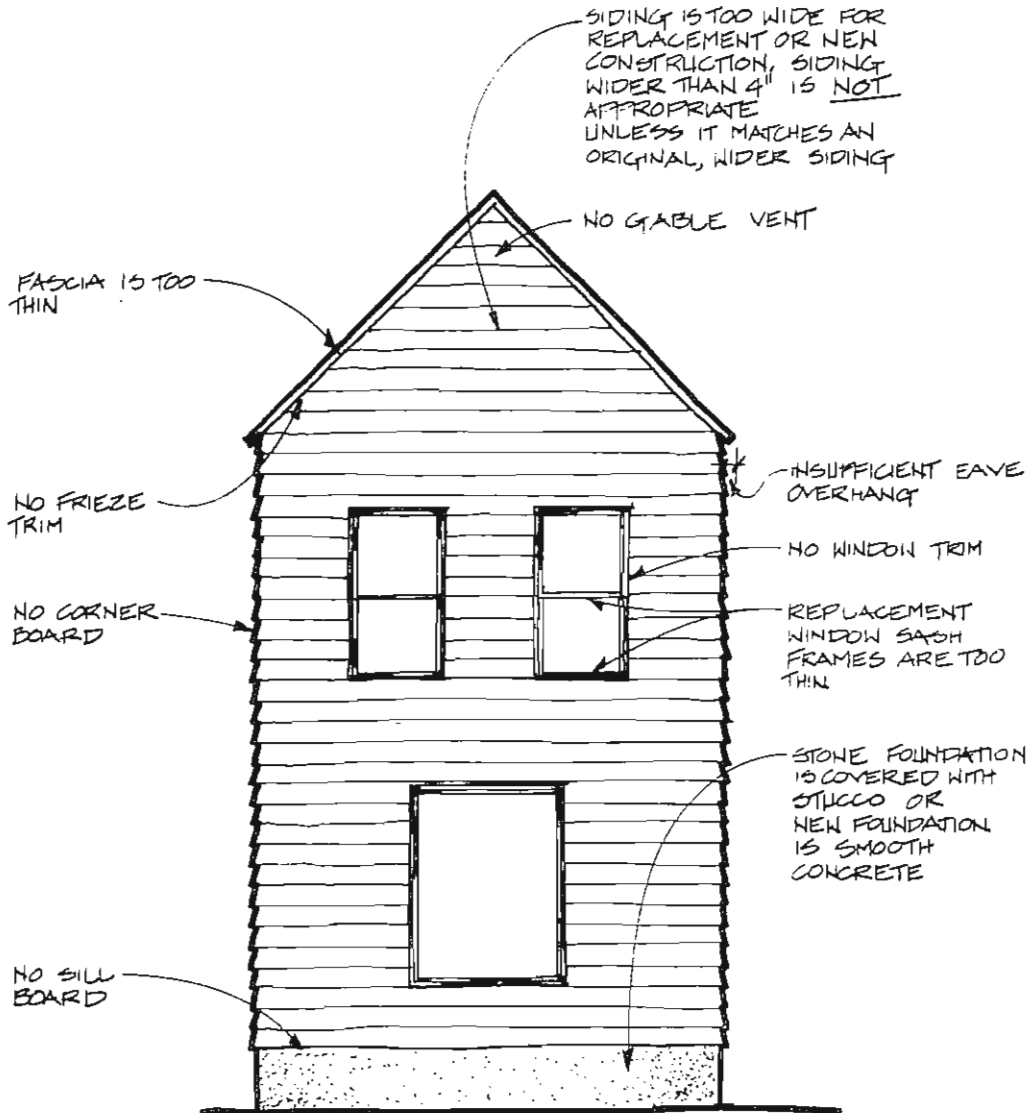
When maintaining wood siding, or when replacing wood with artificial siding, always take care to preserve character-defining features such as those seen here: cornerboards, window trim, soffits and eaves, and decorative elements such as patterned shinglework.

Uptown Westerville Design Guidelines



Appropriate Use of Artificial Siding in New Construction or to Replace Existing Wood Siding

Uptown Westerville Design Guidelines



Inappropriate Use of Artificial Siding in New Construction or to Replace Existing Wood Siding

Uptown Westerville Design Guidelines

2. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. Painting is the appropriate finish for all types of wood exterior elements on houses in Uptown Westerville. Homeowners should watch for signs of deterioration or paint loss which might indicate a problem with excessive moisture. A leaking gutter, for example, or a downspout with an open seam could permit large amounts of water to soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Correct any such problems before repairing or re-painting wood elements.

Artificial Siding

1. Although it is not encouraged, artificial siding (aluminum or vinyl) may be used to replace deteriorated wood siding in Uptown Westerville, as long as it is carefully designed to duplicate the appearance of the original siding, matching its width and profile as closely as possible. If you are proposing to use artificial siding on your building, be prepared to submit a detailed proposal which gives a clear indication of how the siding will be installed, taking into consideration the following guidelines. It is important to select a siding installer sensitive to these considerations and able to do high-quality work. (See the appendix for a list of details that must be submitted as part of an application to install artificial siding.)

2. Only the actual horizontal siding itself should be replaced. The appearance of the new siding must match the original in style and dimension, meaning that it is the same width and has the same profile as the original. The surface texture of the artificial siding should be smooth, not wood-grained.

3. Decorative wood elements such as window and door trim, and ornamental materials such as shaped wood shingles, carved brackets or porch elements should be left in place and left uncovered. Unfortunately, the application of new siding over old siding (and the J-channel that is required to accept the new siding) takes away from the profile and projection of the adjacent wood trim. Even so, it is best to leave the trim exposed, as this makes it possible to someday reverse the work and restore the appearance of the original siding underneath. Paint the J-channel the same color as the body of the house, as it will be less noticeable.

4. For extremely plain and simple corner board trim, it may be acceptable to remove the original trim and replace it with a new wood trim board which can be positioned over the joints of the new siding or a thicker corner board which then accepts the J-channel for the siding. Another possibility which may be acceptable in Uptown Westerville is to cover a plain cornerboard with siding. Either of these approaches will enable you to maintain the original relationship of siding to trim at the corner locations. This same approach will not work as well for window trim, which is often detailed with moldings or other decorative trim.

Uptown Westerville Design Guidelines

5. Remember that installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing artificial siding, you should check to find the source of any moisture problems -- leaking gutters or downspouts; leaking pipes or drains inside a wall; or roof leaks. Ignoring these can lead to serious dry rot damage later on.

6. Remember that artificial siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

Uptown Westerville Design Guidelines

Roofs, Gutters, and Downspouts

A house's roof, gutters, and downspouts form a complete system whose job is to gather water and carry it away from the building as fast as possible. A failure of one component of the system could make the whole system unable to do its job, and serious moisture damage could occur.

The roof, which includes the flashing around chimneys, in valleys, and along parapets, provides an impervious surface that uses gravity to drain water away. The steeper the roof, the faster water will drain. Gutters collect the runoff from the roof and are sloped to carry the water to the downspouts; the gutters must be properly sized to accommodate typical runoff from the roof, and their slope must be correct so the water doesn't drain too slowly or too quickly toward the downspouts. The downspouts, too, must be sized correctly, and they should provide as straight a path as possible to the ground. There should be enough downspouts to handle the water so the gutters do not overflow. The downspouts should drain into underground drain lines, or onto splashblocks that slope down and away from the building.

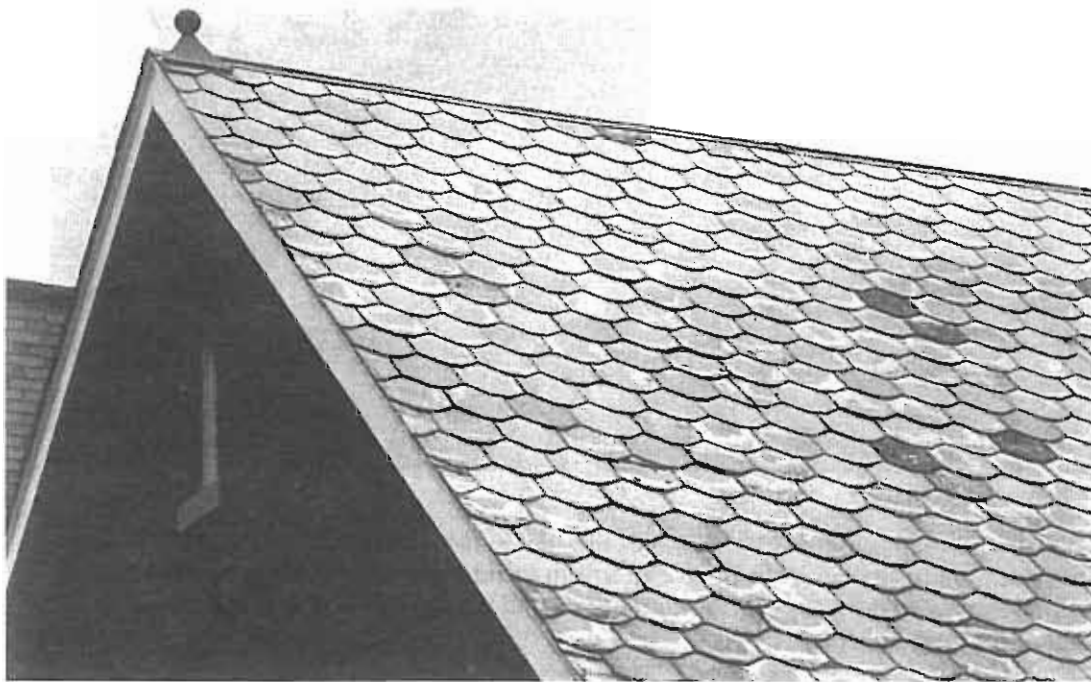


This is a typical late 19th or early 20th century roof, in this case covered with shaped slate shingles, with all its waterproofing elements intact: capped ridges, flashing at chimneys and in valleys, and a system of gutters and downspouts. These are "box" gutters, which are built into the roof structure above the eaves.

Uptown Westerville Design Guidelines

It's worth going outside during a heavy rain to see if your roof, gutters, and downspouts are doing their job. Watch for dips or hollows in the roof surface that might allow water to seep between shingles; look for low spots in the gutters where water might be spilling out; watch for leaks in downspouts (if leaves and other debris collect and then freeze during the winter, the seams can be forced open). Look to be sure water is draining away through underground drains; if it is bubbling up and spilling onto the ground, these lines may be plugged.

In addition to its principal function, the roof on a residential building is an important element of the building's design. In Uptown Westerville, roof types include gabled roofs, hipped roofs, and gambrel roofs. The gabled roof is an important feature of some of the district's earliest farmhouses as well as its early 20th century bungalows. The low-pitched hipped roof is a common characteristic of the Italianate style buildings, while a more steeply-pitched hipped roof is found in several examples of the American Foursquare. Material is important too, particularly for roofs in the district which retain their original slate or standing seam metal.



This slate roof is in good condition and has been repaired with shaped slates that match the originals. Because slate is a natural split stone material, it is durable but brittle and should not be stepped upon directly.

Recommendations

1. Practice regular maintenance and inspection. Watch the roof for blisters, tears, or holes. Loose flashing or open flashing joints can quickly lead to trouble; these can

Uptown Westerville Design Guidelines

often be inspected from the ground with a good pair of binoculars. Watch interior ceilings and walls for signs of dampness, and during a rain listen in the attic for any sign of dripping water that could indicate a roof leak.

2. Retain original roof, gutter, and downspout elements as much as possible. Historic slate and metal roofs, in particular, contribute to a house's character and should be repaired rather than replaced. There are several area roofing firms capable of cost-effective slate repair. If a slate roof is so deteriorated that it must be replaced, the new roof should be similar to the old in color, texture, and shingle shape. Avoid rough "shake" roofs or staggered-butt shingles that seek to create a "historic" look.



Standing-seam metal roofs have been in use since the early 19th century, and they can be found on both rural and urban buildings ranging from houses to garages and barns. Kept properly painted and well maintained, they are durable and long-lasting.

Uptown Westerville Design Guidelines

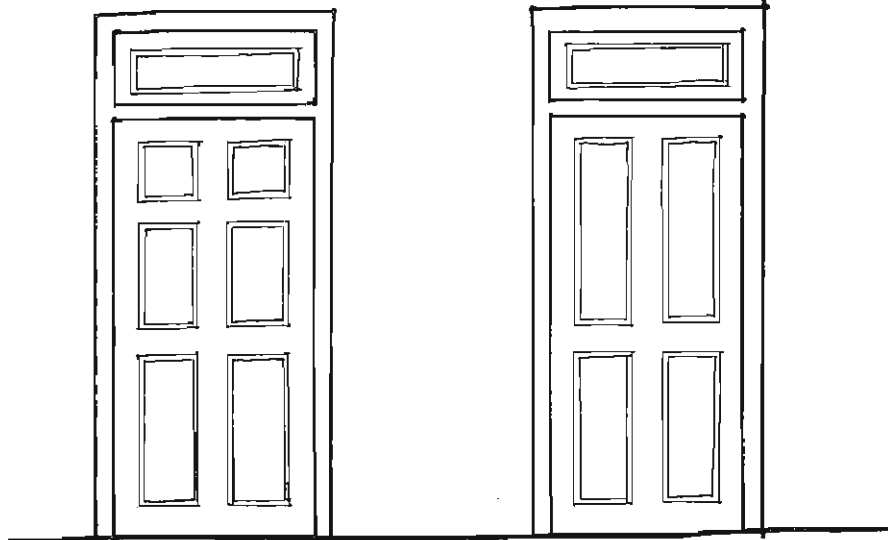
Doors and Entrances

On many houses, the doors and entrances (entrances include the door and any surrounding framing or trim) are important design features which help give the house a distinct character. Some kinds of doors and entrances are associated with particular architectural styles -- for example, the four- or six-panel doors with sidelights and transom found on Federal and Colonial Revival style houses. Many residential doors in Uptown Westerville have a simple design, often with a narrow transom above the door. Some doors have early or original wooden screen doors still in place. Regardless of their style, doors and entrances are important to any house as major design features.



This Uptown Westerville door is a good example of late 19th and early 20th century practice. Note the paneling, ornamental treatment, and large glazed area.

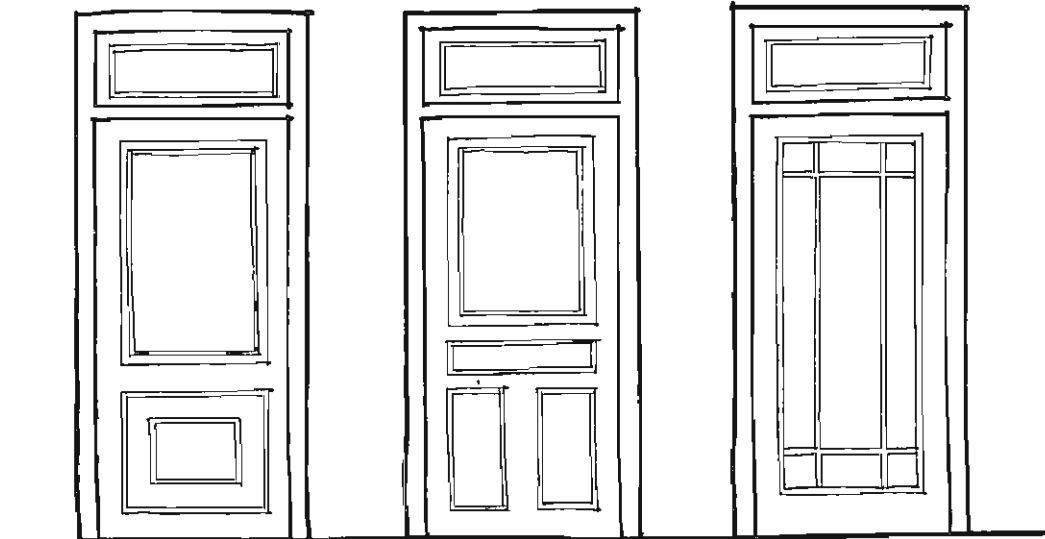
Uptown Westerville Design Guidelines



6 PANEL DOOR

4 PANEL DOOR

TYPICAL FOR EARLY ITALIANATE
AND VERNACULAR BUILDINGS
ALSO USED ON REAR AND SIDE
ENTRANCES.



LARGE GLASS UPPER PANEL DOORS

TYPICAL FOR LATE 19TH CENTURY
BUILDINGS, ESPECIALLY LATE
ITALIANATE AND QUEEN ANNE STYLES

FULL GLASS DOOR

TYPICAL FOR EARLY 20TH
CENTURY STYLES SUCH
AS BUNGALOWS, FOURSQUARES,
COLONIAL REVIVALS.

Residential Door Styles

Recommendations

1. Good door maintenance can keep older doors in good shape and aid their energy efficiency. Planing or sanding of the edges, or adjustments to hinges, can help solve problems with sticking doors. Weatherstripping or a storm door can add to energy efficiency. Wood strips added to the sides or top and bottom can help an older door fit its opening better, further enhancing energy efficiency.
2. Retain original door and entrance locations and sizes. Downsizing or covering over of doors and entrances are not recommended because they can have a very adverse effect on a building by throwing off or unbalancing the architectural design. If you add an entrance where there was none before, use a door type and entrance details appropriate to the design and period of the house.
3. Avoid replacing historic doors with incompatible new ones. Repair of existing doors is always preferable and is not necessarily complicated. Sometimes only a rotted lower rail or other piece needs to be replaced, which is generally much less expensive than a new door. If a door is so deteriorated that replacement is necessary, try to match the design of the original door as closely as possible -- number of panels, size and placement of glazing, decorative elements, and hardware type.
4. If the original design for a door is unknown, it may be possible to choose a door that is compatible with the architectural style or character of the house. For example, six-panel doors are appropriate for Federal or Colonial Revival style homes, four-panel doors are suitable for Italianate and vernacular 19th century residences, and half-light or full-light doors may be used in Queen Anne homes, Bungalows, and American Four Squares.
5. Wood is the preferred material for residential doors, rather than metal. Doors should be painted rather than varnished, as this would have been the treatment historically. Front entrance doors were sometimes varnished in Queen Anne style homes. Metal doors which are desired for security reasons should be located to the side or rear of the property. The design should still be appropriate to the style of the house.
6. Storm doors may be wood or metal. If metal is used, choose a finish that matches the color of the door or the trim on the house as closely as possible. Metallic or brushed aluminum is not recommended. Keep the storm door simple, preferably in a full-light design that shows the door behind it. Avoid cross-buck design storm doors.

Uptown Westerville Design Guidelines

Windows

Like doors and entrances, windows are important elements in the overall design of a residential building. Window type, size, and placement have a significant effect upon the image and character of a house.

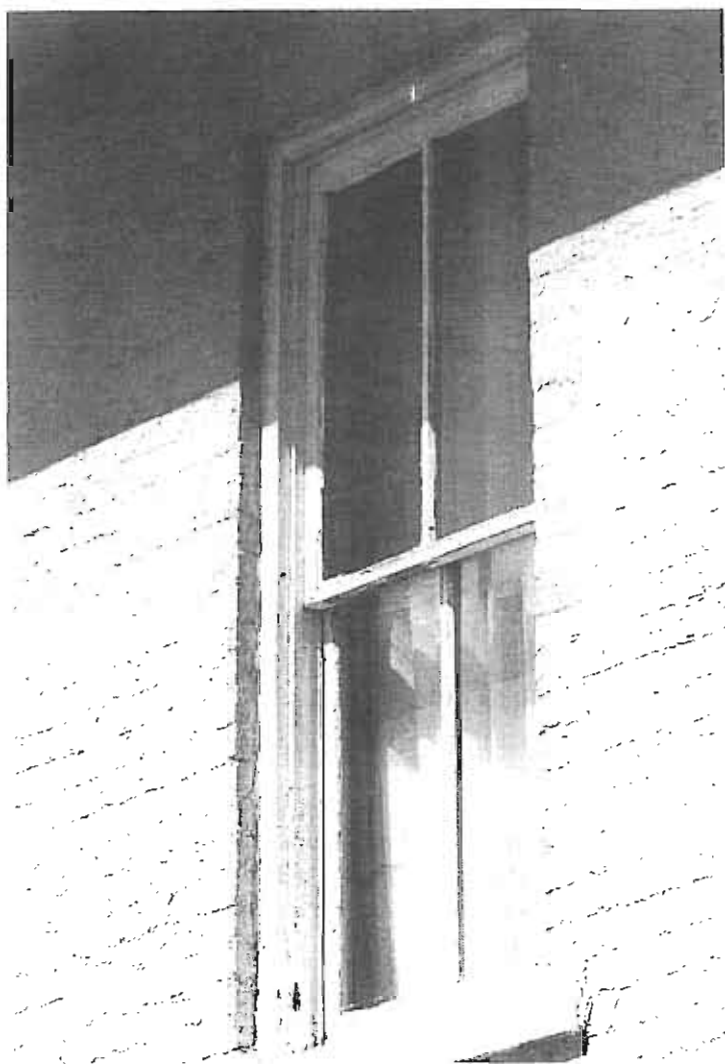


Though not common, early multiple-paned sash windows can be found in Uptown Westerville. Simple trim, thin muntins, and vertically proportioned glass panes all are typical of these windows.

Wood windows with single-paned sash are the most common in Uptown Westerville's residential areas. This type of window was popular from the 1880s on, when glass-making technology advanced to the point that large panes of high-quality glass could be produced

Uptown Westerville Design Guidelines

inexpensively. There are examples of wood windows with multiple panes in Uptown, but the single-glazed sash (the "one-over-one" window) are by far the most often seen. True multiple-paned sash (six-over-six, for example) are most often associated with early houses such as those in the Federal style, but this same sash was also used in the Colonial Revival style of the early 20th century. Houses from the Italianate period (about the 1850s and later) usually had four-over-four or two-over-two sash. Late 19th century houses employed two-over-two or one-over-one sash, the latter coming into almost universal use by the turn of the century.



By the Victorian era, from about the mid-19th century on, two-over-two sash had become common. Other than the difference in the size of the glass panes, these windows were the same as the earlier multiple-paned types.



By the late 19th century, the one-over-one window was in almost universal use. This is an excellent Westerville example that has been well maintained over the years.

Older wood window sash had muntins, the thin wood bars that supported the glass when the sash had more than one large pane. Many modern replacement windows use either applied or sandwiched "muntins" that don't actually support the glass and are used primarily to give the sash a "historic" look. These fake muntins are generally not appropriate for use on older buildings.

Uptown Westerville Design Guidelines

Recommendations

1. Window openings should be kept their original size; avoid filling in or downsizing these openings. Also avoid creating new window openings, since this usually disrupts the pattern of openings that is part of the house's original design. If new openings must be cut, they should be similar in size and proportion to other windows in the house and should have simple, one-over-one window sash.



During the early 20th century, houses in styles such as Bungalow and Craftsman often used multiple-paned upper sash and single-paned lower; this is one example. Note also how the single-glazed storm window fits well and is very unobtrusive.



Another type of multiple-paned upper/single-paned lower sash, in which the small panes are square in shape. This is an early 20th century design typical of Bungalow and Craftsman style houses.

2. Retain and repair original window sash. Most sash in Uptown are made of wood, which can deteriorate from exposure to sun and rain, as well as from dry rot. A qualified carpenter usually can repair the window at much less than the cost of a replacement window. Many sash are thick enough that they can be re-glazed with insulated glass units to improve energy efficiency. Interior or exterior storm windows are another option (see #5 below).

3. If windows are so deteriorated they must be replaced, the new windows should

Uptown Westerville Design Guidelines

duplicate the appearance of the original windows. Wood is the preferred material. Replacement windows should also have the same number of glass panes as the originals; window sash pieces should be as close to the same dimensions and profiles as in the old sash.

4. In Uptown Westerville, vinyl or aluminum clad windows may be used as a substitute material for wood. If such windows are used, however, they must match the appearance of the original windows as closely as possible, with the same dimensions and profile of the original sash and frames. Avoid the temptation to use stick-on or sandwiched muntins, which give the building a false "historic" look.

5. If energy efficiency is a concern, consider adding interior or exterior storm windows to existing windows. Some window manufacturers also provide interior energy panels which have a minimal effect on the appearance of the window. Aluminum storm windows today come in a variety of colors that can be matched to the color of the window trim; they can also be painted. Brushed or metallic aluminum storms are not recommended. Also, the storm window should fit the window exactly (that is, meeting rails at the center of the window should line up with the horizontal division of the storm window).

6. Original wood window shutters should be kept in good repair and replaced with matching shutters if they are extensively deteriorated. However, many houses never were intended to have shutters, and application of shutters to a house that has never had them is not recommended. To see whether your house may have had shutters in the past, look for signs such as old hinges, shutter dogs (these held the shutters open), or marks on the house where such hardware may once have been installed.

7. If it is determined that shutters may be installed, keep in mind that their size, design and placement on the building are important considerations. Shutters must be sized and placed so that they will fill the window opening exactly if closed (even though they may be non-operable). The traditional wood-slat shutter design is most appropriate, although buildings that have a Bungalow or Craftsman style sometimes used shutters with flat panels. Wood shutters are greatly preferred over metal ones. Shutters should not be used if they make a facade appear too busy or crowded.

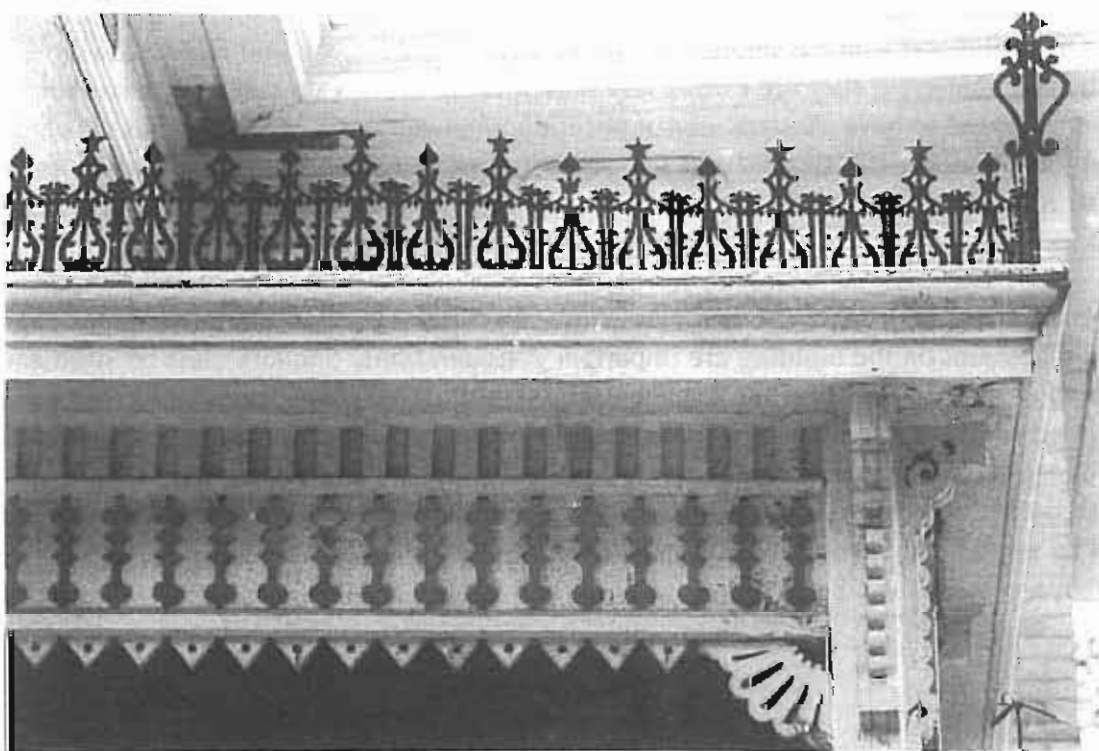
Uptown Westerville Design Guidelines

Porches

Porches are an important part of the design of many Westerville homes. Intended to provide shelter from the weather, shade from the sun, and extended living space during good weather, porches are integral to residential building design, employing elements and ornamentation intended to fit into the building's overall design.

Because porches often extend out from the house and are subject to weathering and deterioration, they sometimes require extra maintenance, particularly elements such as wood decks and columns. Some porches have had their wood decks replaced with concrete or brick, and in some cases wood porch columns or posts are replaced with decorative metal supports. In extreme cases, some homeowners remove porches entirely, which significantly changes a house's appearance.

Some homeowners seeking more living space have enclosed formerly open porches, incorporating them into the house's living space. If done improperly, this can permanently affect the original character and appearance of the house. If sensitively done, it may be a change that is reversible. Owners should always be sure that enclosing a porch does not violate local building or zoning codes.



The exuberant ornamentation on this porch, including decorative iron cresting on the roof, marks it as from the late Victorian period, probably around 1875 to 1880. The wood ornament is made up of layers of jigsawed and shaped pieces.

Uptown Westerville Design Guidelines



Another late Victorian porch, in this case with a strong three-dimensional, almost sculptural, effect. In keeping with the practice of the time, these elements were cut out, drilled, and laminated to create brackets and scrollwork.



By late in the 19th century, simpler porch designs were becoming popular. Ornamentation was not as heavy, and laminated elements were less common. Note the differences in this porch from the one in the upper photo.

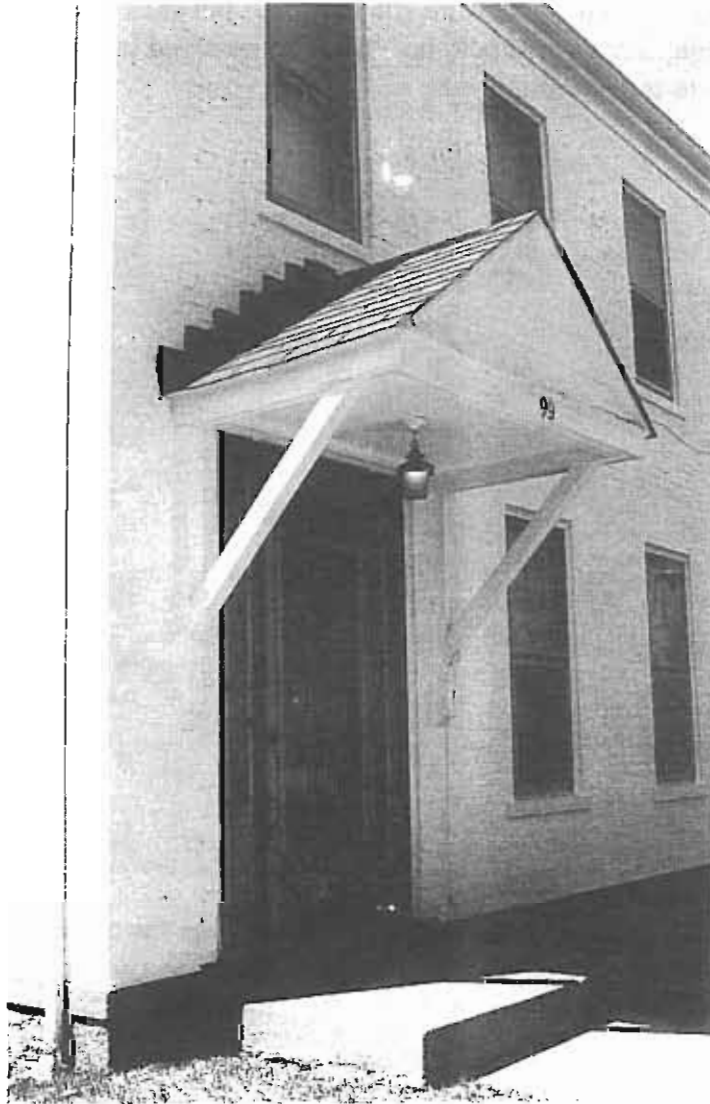
Uptown Westerville Design Guidelines



Queen Anne style houses and others from the end of the 19th century and the beginning of the 20th often had very plainly detailed porches. Classical elements such as columns and friezes, as seen here, were very popular.

Recommendations

1. Inspect porches regularly for signs of deterioration and excessive moisture -- mildew, moss, soft "punky" wood showing signs of dry rot. Keep painted surfaces well painted, and be sure that the area under the porch deck has enough ventilation that it can dry out easily if moisture gets in.
2. Retain porch elements such as columns, railings, and ornamentation. If these elements are deteriorated, first try to repair them. If they are beyond repair, replacement elements should be of the same material as the original, and they should duplicate the original appearance as closely as possible. Selective replacement of deteriorated parts is better and far less expensive than replacing an entire porch.
3. Avoid using ornamental metal porch posts, rough-sawn or rustic-looking elements, and other treatments that are out of character with your house and that would not have been used historically.
4. If parts of an older porch are missing, look for evidence of original appearance so that you can duplicate the original feature as closely as possible. Old photographs are



Some porches, such as this early 20th century example added to a 19th century building, were little more than an open stoop with a small canopy.

helpful, and you can also look for physical evidence on the porch itself, such as paint shadows. If no evidence exists, the best approach is to keep the design simple and compatible with the architectural style of the house.

5. Avoid permanently enclosing any porches, particularly those toward the front of the house. Be sure to check zoning and building codes that may govern porch enclosures. If a porch must be enclosed, try to select one near the rear of the house. Maintain the original porch supports and decorative elements by placing the enclosure inside the line

Uptown Westerville Design Guidelines

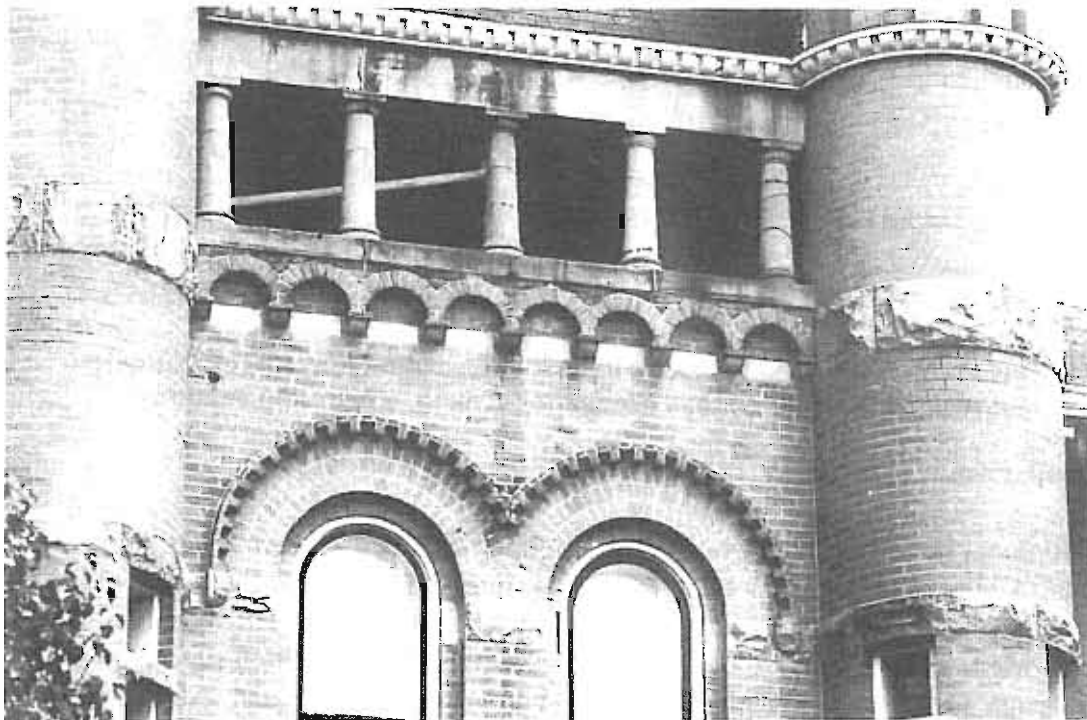
created by the columns or posts. Maintain a feeling of transparency by using windows as much as possible within the enclosure. Importantly, the enclosure should be as reversible as possible; that is, it should be able to be removed in the future without any permanent damage to the original porch.



This porch, which dates from the early 20th century, has the classical columns which were gaining popularity at the time, but it also has the clearly articulated structural system typical of the Craftsman style.

Institutional Buildings

Older buildings such as schools, churches, and other institutions are located among the commercial and residential buildings of Uptown Westerville. These structures make a significant contribution to the area's character through their location, design, materials, details, and level of integrity. The Vine Street School (Emerson School today), for example, is architecturally distinctive and fits in well among its residential neighbors; it adds to the variety and visual quality of its neighborhood because its original design is largely intact, and its materials and finishes are of high quality and distinctive appearance.



The Emerson School contributes to the character of its neighborhood in part because of the visual interest, high quality, and well-preserved condition of its original ornamental brickwork.

Like other kinds of buildings, institutional buildings may, of necessity, change over time. Roofs need repair or replacement, painted wood needs attention and sometimes replacement, and sometimes additions are needed to accommodate increased space needs. This evolution over time is natural, but it is important to Uptown that such changes not result in loss of important institutional buildings, or in loss of or damage to these buildings' character-defining features.

The following recommendations suggest ways in which the character of Uptown's institutional buildings can be protected.



The First Presbyterian Church makes its own contribution to the Uptown area's visual quality because of its scale, materials, detailing, and design integrity.

Recommendations

1. Institutional buildings should retain their original form and "footprint" as much as possible. Additions should be located toward the rear and should be clearly subordinate to the original structure -- through use of a lower roofline and smaller overall mass than the original, for example. The architectural design of the addition should draw major design cues from the original structure: window proportions and spacing, roof shape, and materials and colors. While drawing character-defining elements from the original structure, the addition may be contemporary in design; it need not duplicate the original structure. Compatibility, not duplication, is the goal.
2. Major character-defining features should not be removed or altered. Windows, doors, entrances, architectural details, and ornamentation all should be left intact. If these elements are deteriorated, they should be repaired or replaced in kind with matching new materials.
3. Window and door openings should not be filled in, enlarged, or downsized. Sometimes, for example, the lowering of ceilings on the interior of an institutional building is accompanied by new replacement windows set into downsized openings so that the new ceilings are just above the new windows. However, this has a strong

Uptown Westerville Design Guidelines

adverse effect upon a building's appearance and architectural integrity. If ceilings are lowered, they should be soffited around windows so the windows can retain their original heights. If changes in interior floor plan mean that certain windows or doors are no longer needed, they can be left in place and walled over on the interior, leaving the exterior design unimpaired.



Buildings such as the old Post Office which retain original design elements and details such as lamps, windows, doors, signage, and trim should not lose these features in later alterations.

Uptown Westerville Design Guidelines

Outbuildings

Outbuildings include the garages, sheds, barns, and carriage houses often associated with older residential buildings. Uptown Westerville has many of these buildings; most are located toward the rear of the property and often are accessible from a rear alley. They sometimes reflect the architectural design of the house with which they are associated, but usually these structures are of simple, utilitarian design.

Many residential properties in Uptown do not have outbuildings, but their lots are large enough to accommodate new structures at some point in the future.

Because outbuildings are part of the physical fabric of Uptown neighborhoods and contribute to the area's overall character, property owners should consider the following when planning work on existing outbuildings or construction of new ones.

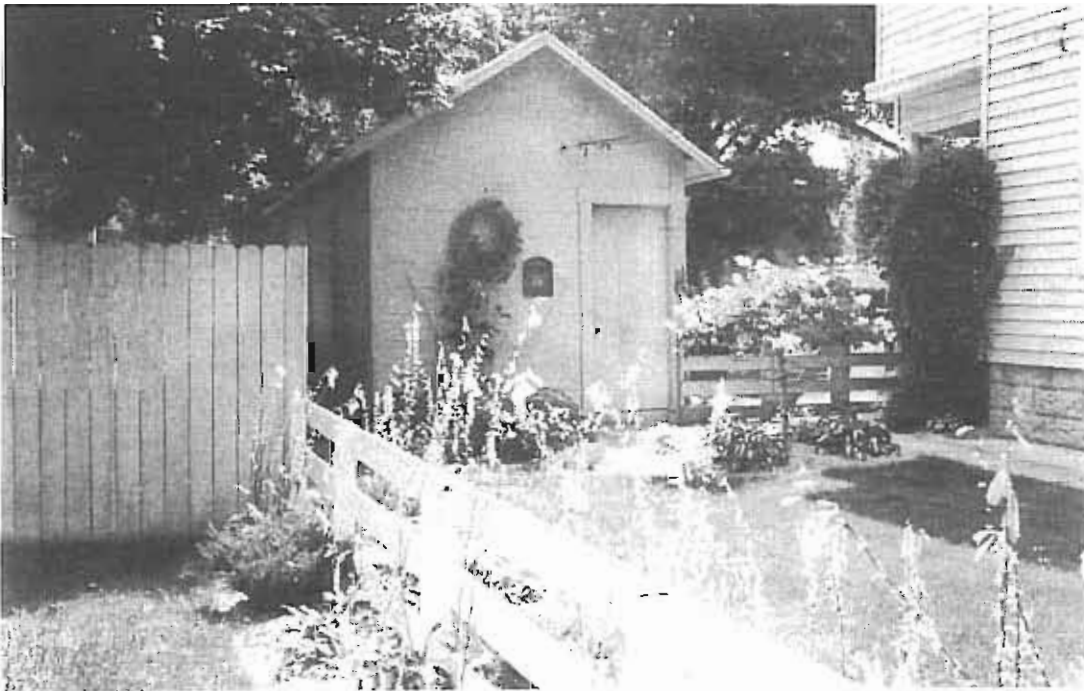


Garages are one of the most common types of residential outbuildings. This Uptown example, which is of frame construction and has been maintained in excellent condition, has 9-over-1 windows and other details reflecting the architectural design of the house for which it was built.

Recommendations

1. Original outbuildings such as garages, carriage houses, sheds, barns, and other structures should be left in place and repaired as necessary. These structures add variety and character to Uptown Westerville neighborhoods, and their removal should be discouraged.

2. When outbuildings need repair or deteriorated elements must be replaced, use new materials that match the old as closely as possible. Avoid modern materials that are incompatible with the original designs of these structures.



Outbuildings may include small functional sheds such as this, which can be used for storage, gardening, or a workshop. Together with fencing and plantings, such structures help to define property boundaries and provide visual interest to the neighborhood. It is important that these structures' scale and design be compatible with the main house and with the neighborhood overall.

3. Newly-constructed outbuildings should use design cues from older nearby structures. Your design should use forms, massing, roof shape and height, materials, window and door types, and detailing similar to those found on nearby outbuildings. The goal should be to create a new building compatible in appearance with those already in the neighborhood.

Building Additions

Construction of an addition can solve the need for more space, if permitted by the zoning code and by lot size and shape. Because an addition can have a significant impact upon the character and appearance of an existing building, the design must be developed carefully and should take account of the following considerations.

Recommendations

1. For additions, materials must be chosen for their compatibility with those in the original building. It's not necessary to use exactly the same materials -- a frame addition is appropriate for a brick building, for example -- but avoid materials that would not have been used in the late 19th and early 20th centuries, such as concrete block, rough-sawn siding, or logs. Brick, stucco, or beveled siding all may be appropriate, depending upon the original building material. For example, a masonry



This Uptown building has a very successful addition: it is clearly articulated as a separate structure; its design and materials are compatible with but do not mimic those of the original building; it required minimal disruption of the original building's materials; and it is placed at the rear of the property so the original building still predominates.

Uptown Westerville Design Guidelines

building could have either a masonry addition, such as brick or stucco, or a frame addition. For an original wood frame building, on the other hand, a frame addition would be appropriate, while a brick or stucco addition most likely would not. For each material, certain standards apply: new brick should blend as closely as possible with the original; stucco should be painted and smooth, never textured; and siding should be horizontal beveled siding, either painted wood or smooth-surfaced artificial siding. Although stone was a historic building material, it typically is not used for additions.



The addition in the previous photo is attached to the original structure by means of this modest connector; it unifies the buildings but lets each stand alone, and it required minimal disruption of historic materials in the original building. Note the large amount of space in the addition, achieved without adversely affecting the original building's character.

2. An addition should be subordinate to the original building. It should be readily apparent to someone looking at both which is the original and which is the addition. One important way to do this is to keep the addition smaller in scale -- its height and roofline should be below those of the original building, and the windows should be somewhat smaller than the original's windows.
3. An addition should be located toward the rear of the original building, so the appearance of the original is as unchanged as possible. If space needs or lot conditions dictate that the addition must be placed farther forward, keep the facade of the addition

Uptown Westerville Design Guidelines

back from the original building's facade. Provide a break or reveal between the original building and the addition so it is apparent that they are two separate structures.

4. Avoid trying to duplicate the original building's architecture and design in the addition. The addition should take its major design cues -- form, massing, roof shape, window proportions and spacing, door types, and level and kind of ornamentation -- from the original building. However, the addition should be a simplified contemporary structure that does not try to create a false historic look.

5. Roofline additions (dormers, skylights, penthouses) should be carefully designed to have minimal impact upon the character of the original building. These types of additions do not have much precedent in Uptown Westerville, and they should be avoided if at all possible. If they are to be added, they should be kept small and toward the back of the property, for the least visibility possible. Skylights should be flat and placed in non-visible locations.

New Construction

New buildings in the Uptown area must fit into an existing context: the streets, building lots, and architecture that already exist. The most successful designs for new buildings are the ones that take account of this context and that make an effort to respect it and fit in visually. This does not mean that new buildings should try to look old or "historic," and it does not mean that there is no room for contemporary design or creativity. Indeed, successful new building design in an existing context requires a great deal of creativity, and the most successful designs are contemporary in character. However, they take important design cues from what exists around them.

Consider the following factors when developing a new building design for the Uptown area:

1. Placement and orientation on the lot: Note how Uptown buildings have traditionally been set on the land they occupy. How close are they to lot lines (zoning and building codes may influence this); what is the orientation of each building's main axis? The design for your new structure should use similar placement and orientation. Consider using the setback typical of the area where you are going to build. In Uptown Westerville's commercial area, the traditional setback is at the edge of the sidewalk. In the residential areas, the setback varies.
2. Scale and proportion: Scale refers to the size of a building in relation to that of a person, and it may range from intimate or pedestrian to massive or monumental. In Uptown Westerville, nearly every building has a pedestrian scale that is inviting to people. Try for this same effect in designing any new construction. Proportion is the relationship between a building facade's width and its height. This varies throughout Uptown and varies between commercial and residential buildings. In your new building design, use proportions similar to those of adjacent and nearby buildings.
3. Height: Observe typical traditional building heights; try not to exceed these in your new design. Sudden height variations can disrupt the streetscape. Some cities have actually mandated that new building height can vary by no more than 10% of the average height of area buildings.
4. Materials, textures, and colors: New designs should reflect the traditional materials, textures, and colors of the surrounding streetscape and neighborhood in Uptown. Materials include brick, stone, wood and concrete. Textures include smooth brick, rough brick, rough and smooth concrete and stone trim, and painted wood. Colors range from unpainted deep red brick through golden brick, painted brick and wood in traditional colors, and unpainted stone and concrete. In designing your new building, consider using traditional materials, letting their varying textures become part of the

Uptown Westerville Design Guidelines



Design Considerations for New Construction in Commercial Areas

Uptown Westerville Design Guidelines



Design Consideration for New Construction in Residential Areas

Uptown Westerville Design Guidelines

design. In new buildings, some non-traditional materials such as artificial siding are appropriate, but avoid others such as stucco, sheet metal, plastic panels, or rough-sawn wood. Refer to the section on color for guidance in that area.

5. **Massing and roof shapes:** Massing refers to how the basic shapes of buildings are fit together. In most Uptown commercial buildings, the massing is fairly simple, generally consisting of plain rectangular shapes. In the residential areas, massing is often more complex. In some cases additions have altered the original massing. In designing a new structure, try to use massing similar to that in adjacent and nearby buildings. Roof shapes commonly include sloping flat roofs in the commercial areas, though some structures have gable roofs. In the residential areas, gable roofs are the most common. Your new structure should use roof shapes typical of nearby buildings.

6. **Rhythm of openings:** In both the commercial and the residential areas of Uptown, note how the door and window openings in the buildings have certain patterns. The spacing of these openings in the building wall is known as rhythm; it can vary somewhat but tends to be fairly consistent among buildings of similar age, as in Westerville. New designs should observe this rhythm.

Uptown Westerville Design Guidelines

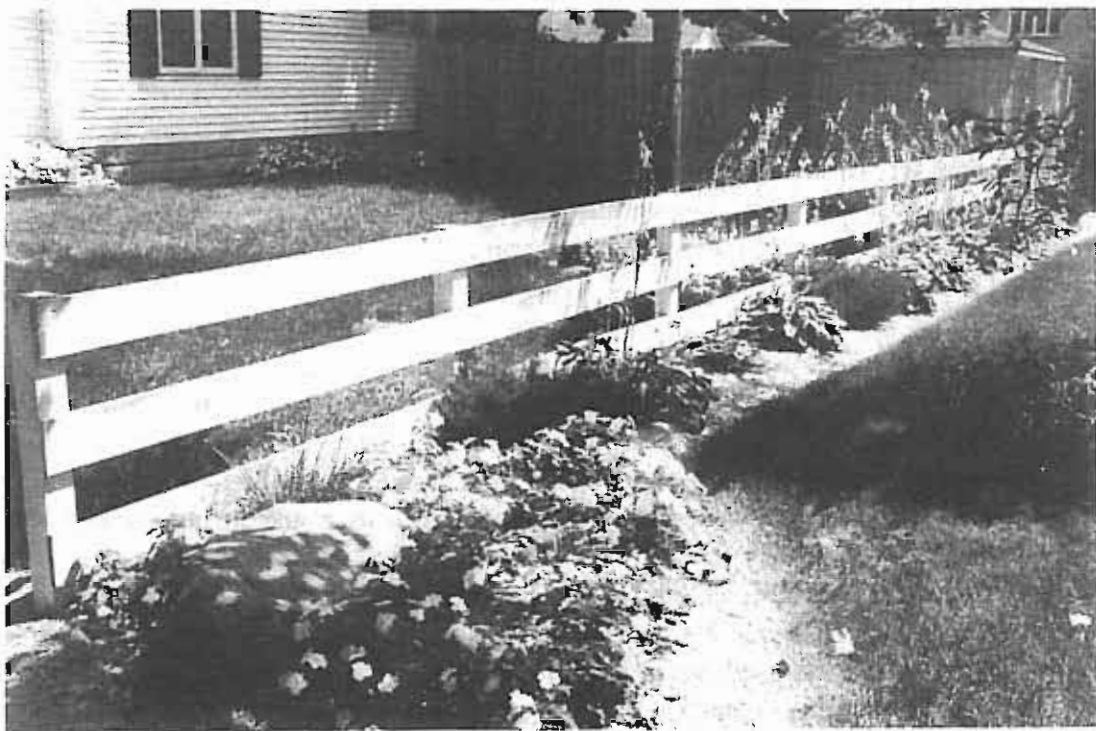
Site Considerations

Though these guidelines tend to focus on buildings, their sites are also of importance; the land on which buildings sit is part of the streetscape. As you think about your building site, whether you are planning a new building or want to make site improvements around an existing structure, there are several things to keep in mind.

Remember that elements of the site may be subject to review and regulation by the City of Westerville. Removal or installation of trees, for example, may be regulated depending on your specific site; dumpster locations also may have to meet certain requirements. Under the City Code, you are required to keep your site free of litter and must keep weeds and brush under control.

Recommendations

1. Landscaping: Keeping in mind that the City Code may regulate some landscaping features such as trees, consider landscaping as an important element of your building's site. A fairly small amount of landscaping can have a positive impact; in fact, less rather than more is the better choice. Too much landscaping material might cause



Well-planned and -maintained landscaping and fencing can provide attractive boundaries between properties and can greatly enhance the neighborhood's visual appeal.

Uptown Westerville Design Guidelines



Even in non-residential areas there is a place for landscaping or plantings. The key to attractive efforts such as this in Uptown Westerville is being sure someone assumes maintenance responsibility.

moisture problems for your building and can be hard to maintain. Consider using small lawn areas, borders of low shrubs or bushes, and appropriately-sized trees. Try to choose trees that grow to some known maximum size to avoid later problems with oversized trees. Don't install any more landscaping than you are prepared to keep maintained.

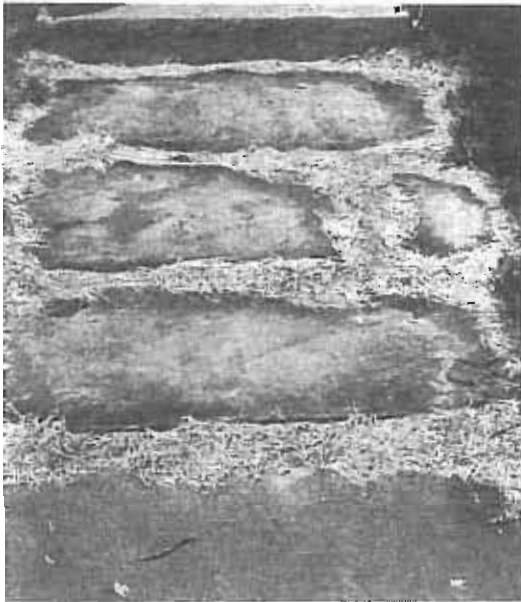
2. Fences and walls: These are traditionally used as boundary markers and security features. While fences and walls certainly are appropriate for Uptown residential areas, and even at the rears of some commercial district buildings, consider using traditional types. These may include low masonry walls, picket fences, board fences (with straight or "dog-eared" top edges), iron fences, and even rows of trees and shrubs. Avoid non-traditional materials such as concrete or "cyclone" fencing and avoid non-traditional wood fencing designs like basket-weave, shadow-box or stockade fences. Always use paint or an opaque stain on wood fencing, rather than leaving it natural. If pressure-treated lumber is used for structural elements, wait six months to one year before painting or staining. Fences which are added to the area in front of the building line should be limited to 30" in height. Avoid proposing fences that are more than four feet in height for side and rear yard fences.

Uptown Westerville Design Guidelines

3. **Parking:** Consider placing parking at the rear of the site, or as far back along the side as possible. Avoid putting parking in front of your building along the sidewalk. Try to access parking from a side street or an alley rather than from the main street. Consider screening parking with landscaping such as low bushes, especially if site conditions require that you put parking at or near the front of the building. Parking lots should be appropriately screened using natural materials or low retaining walls or fences. Large parking lot development should include an interior landscaping plan to break up the expanse of parking. Always check zoning code requirements for parking.

4. **Decks and patios:** Decks and patios should be limited to the rear of buildings in the Uptown District. Wood decks should be kept low to the ground and covered with either paint or an opaque stain to match the color of the house or its trim. Patios may be constructed of concrete or brick.

5. **Satellite dishes:** Satellite dishes and other out-of-scale antennae are strongly discouraged in the Uptown District as they are inappropriate to its historic character. To be considered for use within the district, a satellite dish must be screened in such a way as to make it non-visible from the right-of-way and from neighboring properties. Any method proposed to screen such a structure must also be reviewed for compatibility. Appropriate screening does not include the construction of a rooftop enclosure or a new "building" to hold the satellite dish.

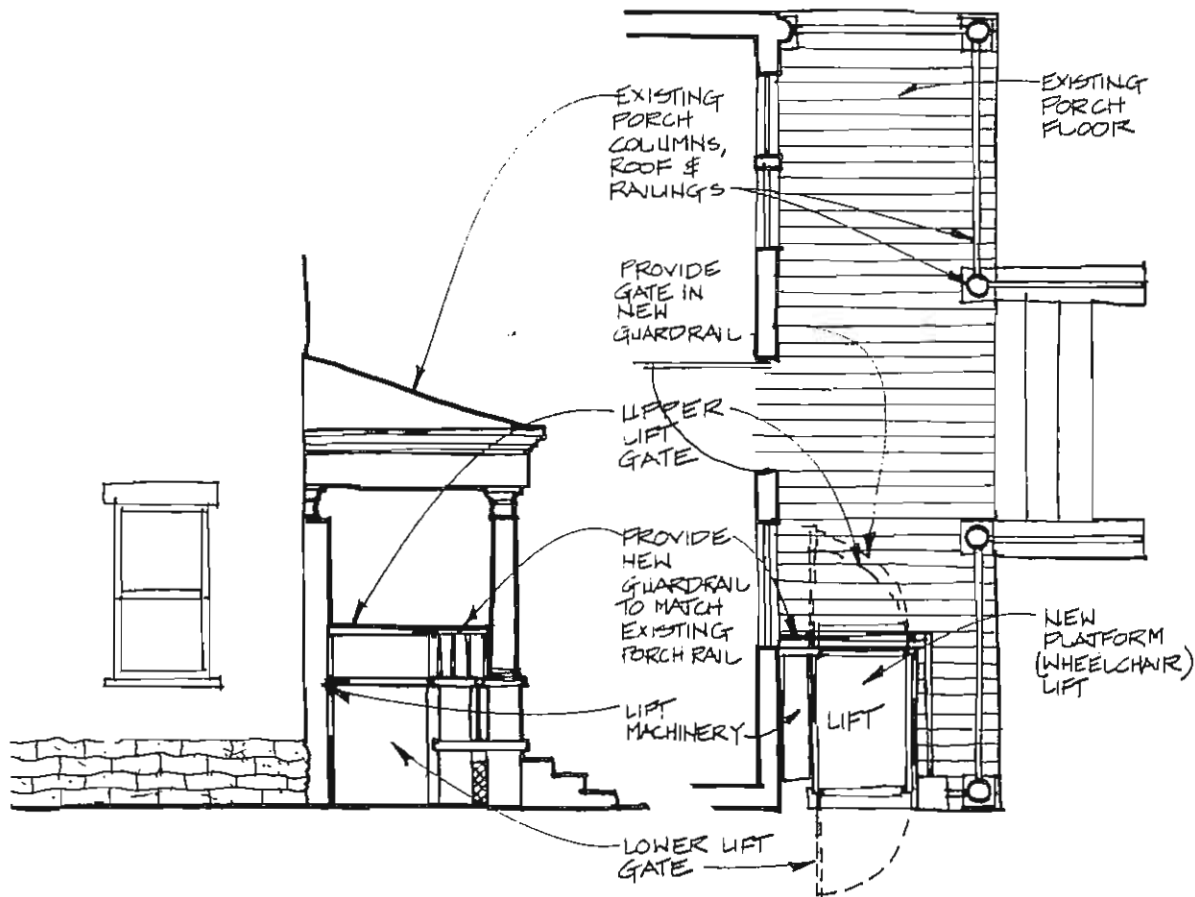


Flagstone and brick are two traditional paving materials in the Uptown area, particularly in residential neighborhoods. They add color, texture, and visual variety to the streetscape.

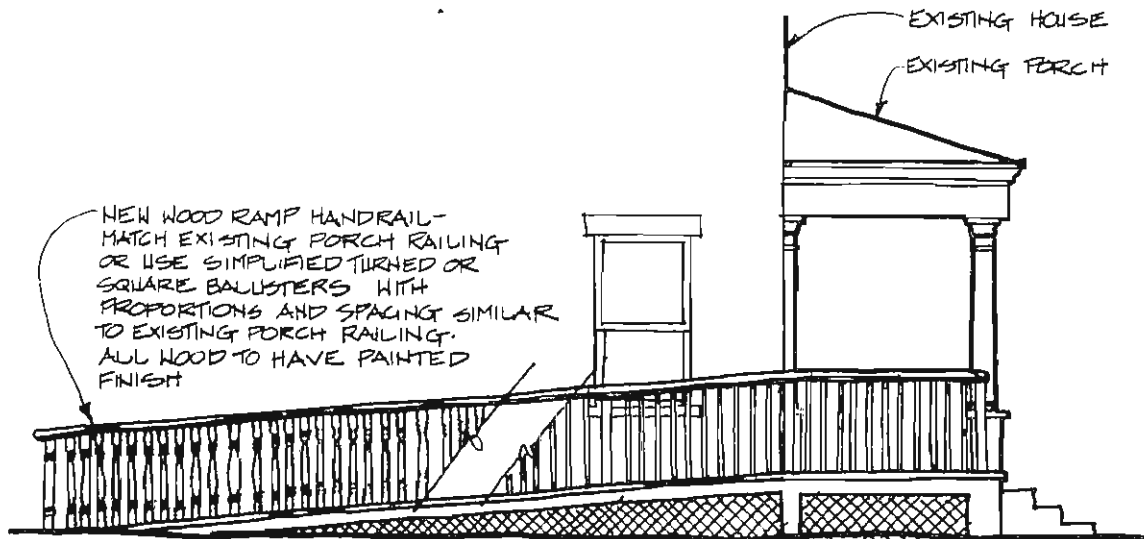
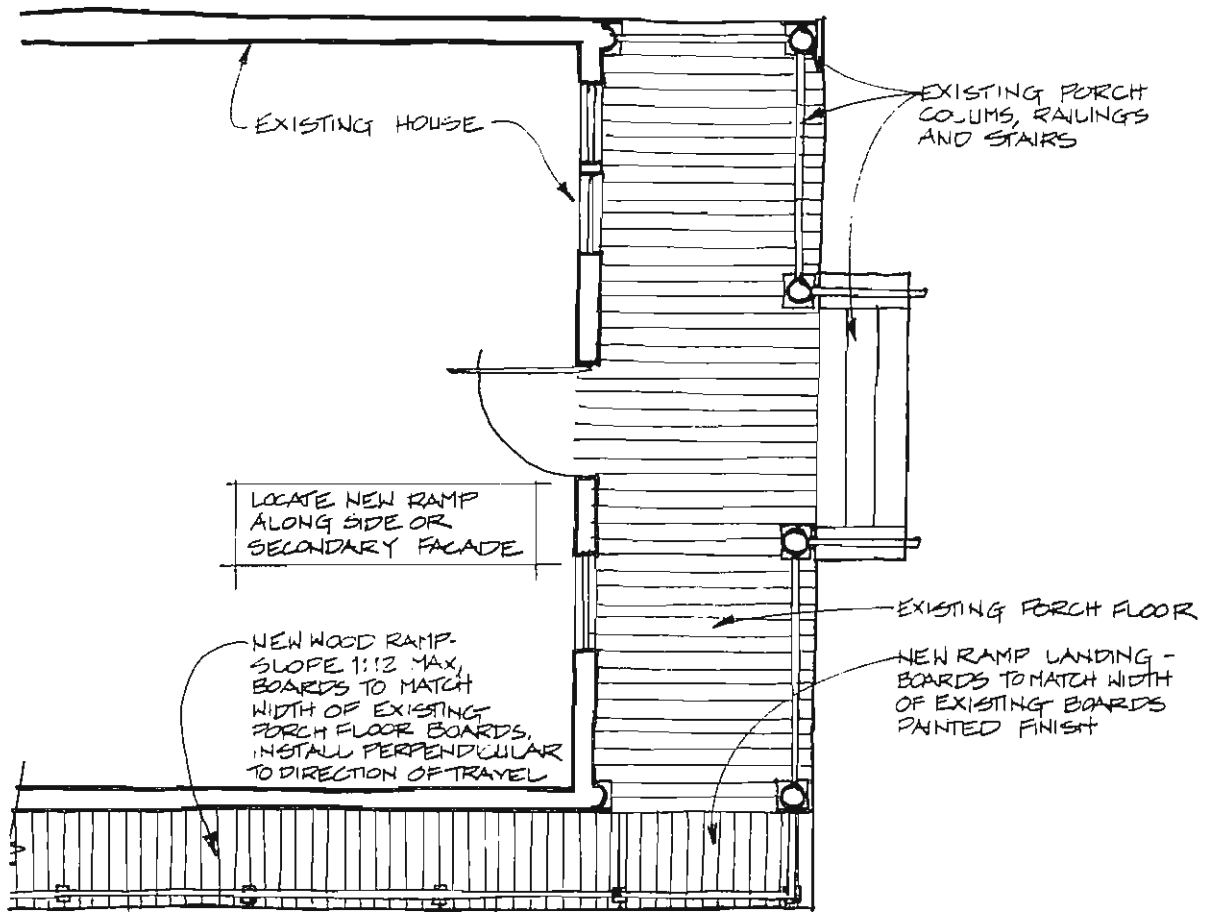
Access for People with Disabilities

The Americans with Disabilities Act (ADA) is a civil rights act with wide-ranging implications for both new and older buildings. In part, the intent of the act is to ensure that disabled people enjoy, to the maximum extent possible, the same access to buildings as people without disabilities. Both existing buildings and new structures are required to comply with ADA by removing architectural barriers to disabled people. Titles II and III of the act address physical accessibility requirements of publicly-owned facilities (such as schools or a city hall) and privately-owned facilities which are open to the public (such as stores, restaurants and some offices).

Title V, Section 4.1.7 of the act specifically addresses "Accessible Buildings: Historic Preservation." It provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building in question.



A lift can be an effective way to provide access to an entrance located several steps above grade level. It also can have less visual impact than a ramp.



Considerations for the Design of Ramps to Provide Access for People with Disabilities

Uptown Westerville Design Guidelines

Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If you have doubts about the applicability of ADA to your building, or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.

Recommendations

1. Because the ramps and lifts sometimes needed to provide the disabled with access to buildings can have a significant visual impact, their location, design, and materials are important. Whenever possible, these elements should be located at side entrances to minimize their impact on the main facade. The design of ramps and handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can make a ramp much more visually prominent than it needs to be.
2. If providing access to a building's front entrance is only a matter of overcoming a few inches' difference between sidewalk and entrance, consider re-doing a portion of the sidewalk so that it is "warped" upward to overcome the height difference. In such a case, a handrail may not even be necessary.
3. Consider use of a lift rather than a ramp, in some cases. Experience has shown that when the height to be overcome exceeds about three to three-and-a-half feet, ramps and lifts tend to cost about the same. A lift (see drawing) can be especially useful when space for a ramp is limited, or when the visual impact of a ramp would be too great.

Signage

Signage is a form of business advertising, and thus plays an important role in a commercial area such as Uptown Westerville. The sign is used to alert customers to a business's purpose and location. Sometimes overlooked, however, is the image that the sign conveys about a particular business and the commercial district as a whole. In an effort to attract attention, signage can be inappropriately designed, sized, and placed on buildings, resulting in a negative effect upon both the business and the entire area. Business owners should remember that signage is an integral part of commercial architecture and can have a major impact on its appearance.



Some signage consists of symbols so widely understood that no lettering is necessary.

Uptown Westerville Design Guidelines

Styles and designs of signage have evolved over time, but its purpose has always been the same -- to tell people what a business does and where to find it. Early 19th century signs usually were painted directly on the building or were painted on wooden signboards that could be attached to the building. These could be mounted flush on the building wall, but they also were suspended out over the sidewalk, perpendicular to the building. Some were supported by the building at one end and a wooden post at the other.

By the late 19th century, in addition to traditional painted signs, there was a greater variety of signage types and designs. Sometimes signs were incorporated as part of the storefront design, and some used leaded or stained glass; signs painted on the inside of display windows were common.

Fortunately, historic commercial buildings often provide clues as to the form and location an appropriate sign should take. During the 1890s and early years of the 20th century, when many of Uptown's buildings were constructed, signage was frequently integrated into the design of the storefront or building. Space above the storefront was often reserved for a sign board or for an attachment for a projecting sign that hung perpendicular to the storefront; display windows were sometimes used for painted window signs; and fabric awnings frequently provided a location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which gave a quick graphic reference to the business inside. These signs were successful because they reflected appropriate treatments for a commercial district sign: use of quality materials and design, pedestrian scale, proportional size, and appropriate location.

During the 1920s, 30s and 40s, electricity and the growing influence of the automobile resulted in some new types of signage. These included the use of neon and electrified signs that were used to draw the attention of people traveling by in automobiles. These types of signs, while brighter, still maintained respect for the human scale presented by the Uptown shopping environment.

In many signs developed since the 1950s and 60s and up through today, the lighting and the sign are indistinguishable. Plastics have permitted great flexibility and low cost, with the result that in many commercial areas signs have grown ever larger in competition with adjacent signs, and interior-lighted signs have become the most common type. Many types of contemporary signage, and the visual clutter they can cause, can be found along South State Street near I-270. Signs which work well for strip highway development, where customers speed by in cars, however, are usually inappropriate for the slower traffic flow and scale of buildings in a traditional commercial district such as Uptown Westerville.

In Uptown Westerville, signage is of course important to merchants in the commercial area centered on State Street, but it also is important on side streets where commercial uses now occupy formerly residential buildings. In the residential areas, commercial signage can have a strong visual effect and can impose a commercial character that nearby

Uptown Westerville Design Guidelines

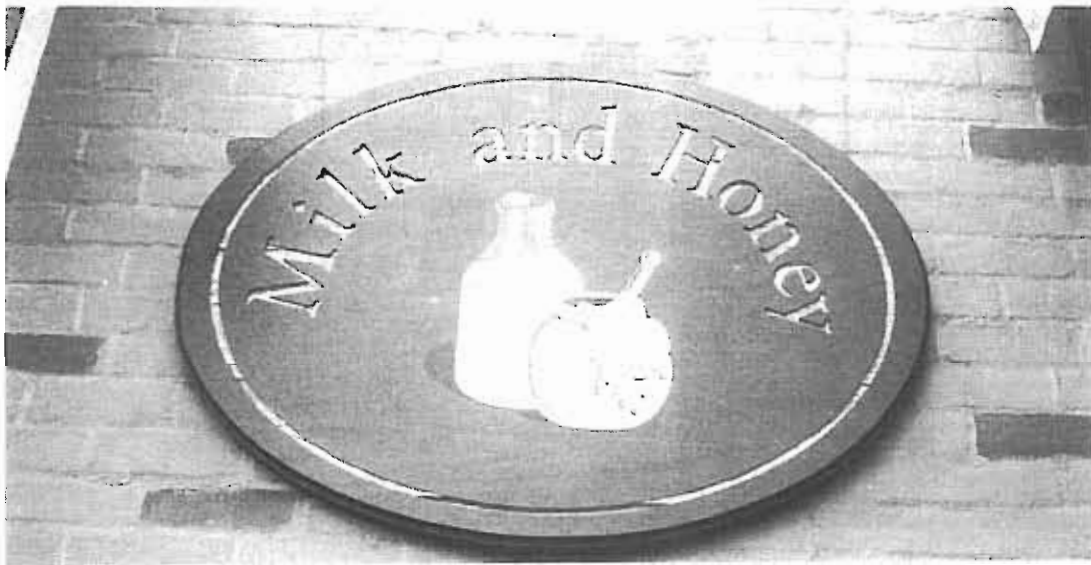
property owners may find objectionable. For this reason, signage in formerly residential buildings must be handled sensitively and generally should be smaller, simpler, and less obvious than in the main commercial area.

The key to creating a successful system of signage in Uptown Westerville is to encourage diversity and creativity in signage while maintaining visual harmony through careful use of sign design, materials, size, color, and placement. As signage changes with changes in building use, the opportunity is presented to evaluate existing signage and guide any changes that are made. Appropriate signage in the commercial district and nearby residential areas will take its cues from the historic character of the buildings and the streets, and still effectively communicate the image and the message of the particular business.

Signage Types

The following types of permanent signs, and methods of employing them, are appropriate for Uptown Westerville:

a. Wall signs: These signs are among the oldest type of signage, the earliest examples of which were painted directly on building walls. They were also made as separate panels, usually entirely of wood, which were mounted flush against the building wall. Both types remain popular today and are appropriate for the Uptown area. As with other kinds of signage, the best signs usually are the simplest, ones which avoid ornate ornamentation and lettering.



Traditional wall signs can vary in shape and size and can accommodate a great variety of graphics and lettering.

Uptown Westerville Design Guidelines

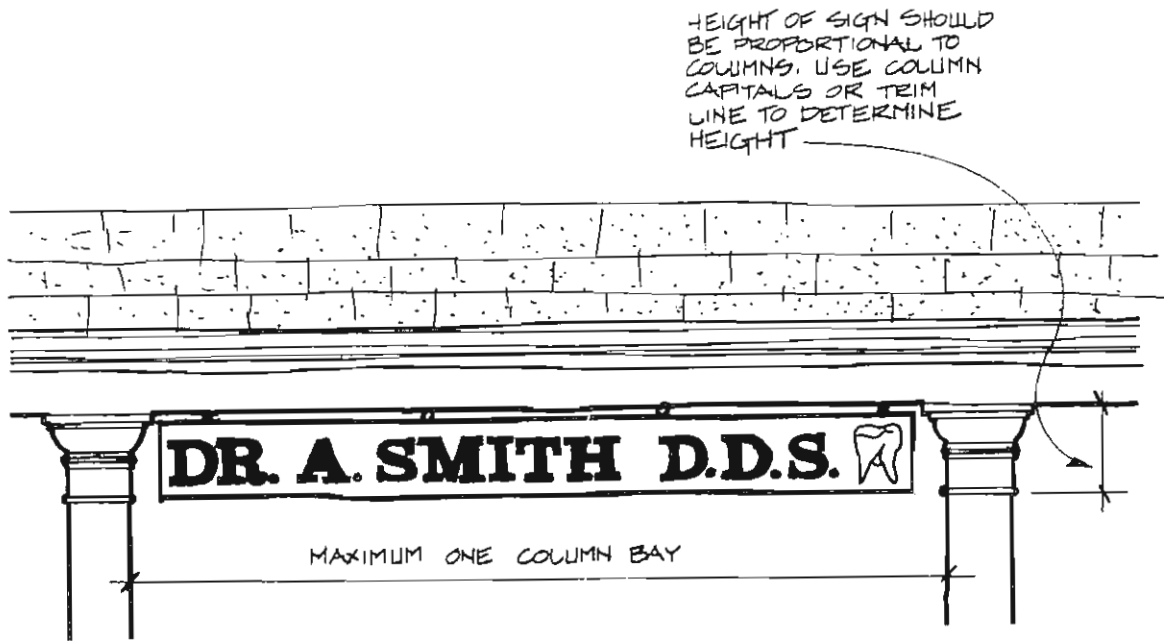


This drawing shows typical use of a wall sign on a commercial building facade, where the sign is attached to the building wall.



An alternative approach is to mount or paint the sign in the storefront's cornice, if there is room; or to use individually-applied letters.

Uptown Westerville Design Guidelines



Wall signs can also be hung from the cornice when the storefront is set behind a row of columns or pilasters.

b. Projecting nameplate signs: Traditionally used in a pedestrian-oriented environment such as Uptown, projecting nameplate signs are intended to make business identification easy for people walking along the sidewalk. Usually mounted perpendicular to the sidewalk, these signs generally consist of a mounting bracket and a signboard which hangs



Pedestrian-friendly projecting signs work well in Uptown Westerville.

Uptown Westerville Design Guidelines

from the bracket. For best visibility, projecting signs should be hung above head height, but no higher than eight or nine feet above the sidewalk. As with other signage types, the signs and supporting brackets should be simple in design and should avoid ornate ornamentation and lettering.

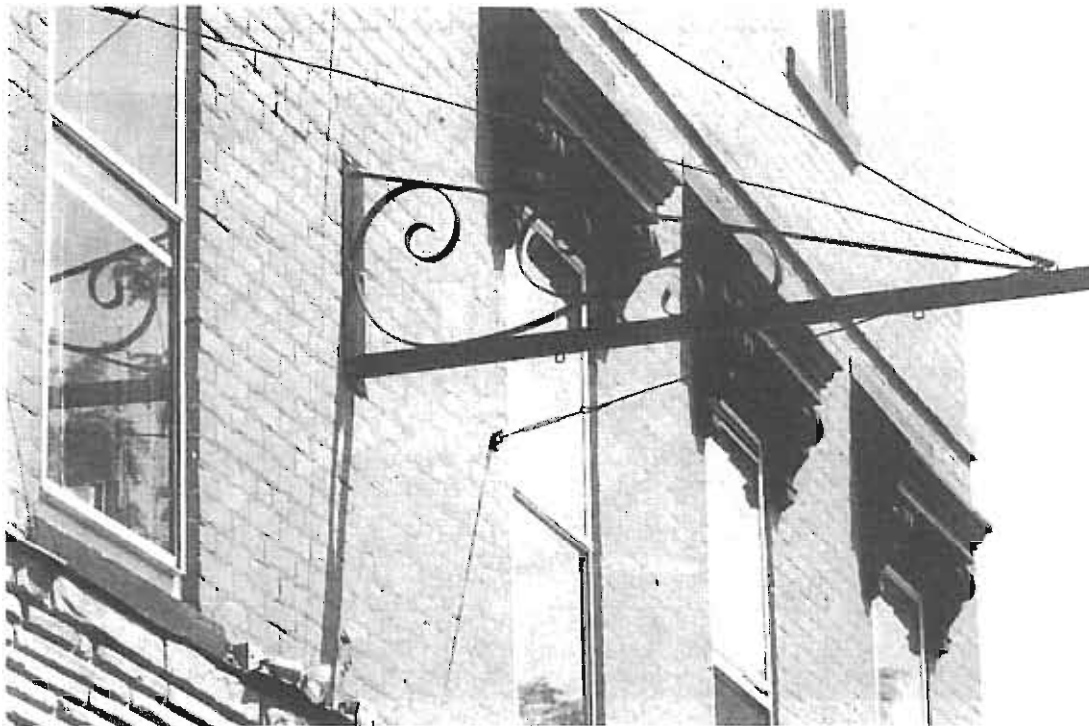
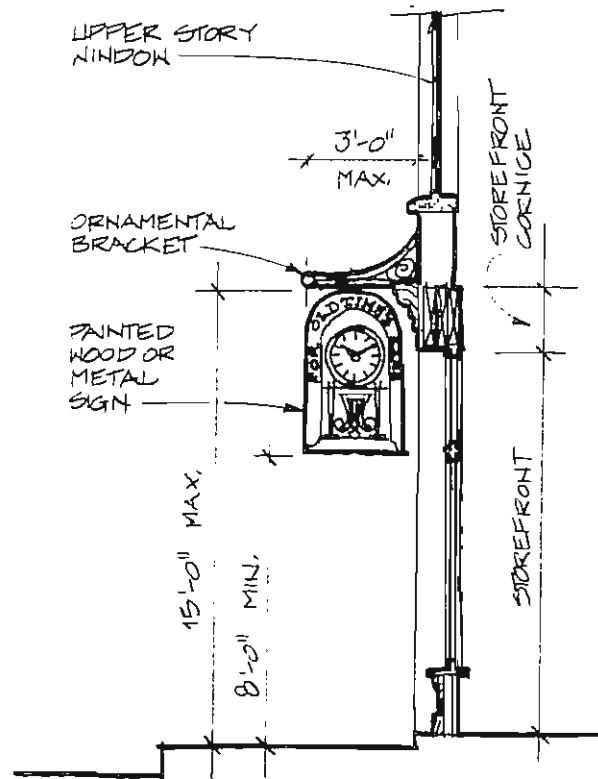


Another Uptown example of a well-designed projecting nameplate sign.



This storefront, located in another community, combines both wall and projecting signs and unifies them with common lettering and graphics.

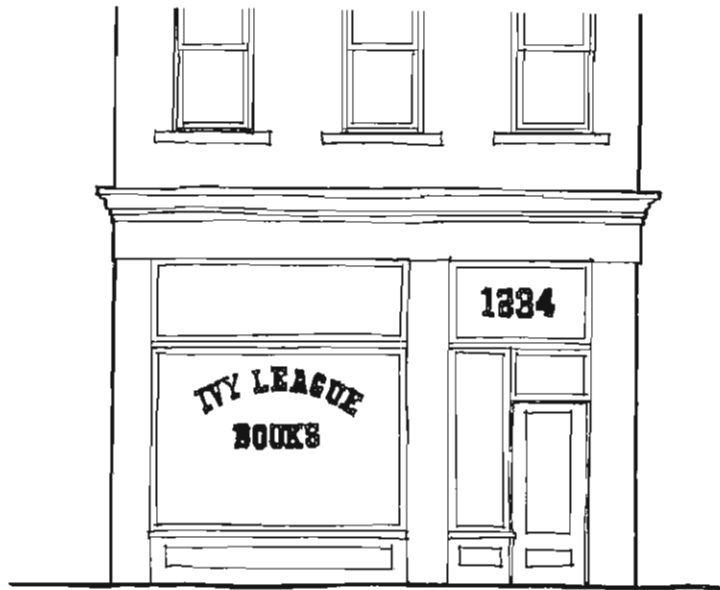
Uptown Westerville Design Guidelines



Keep in mind the dimensions shown in the drawing when designing projecting nameplate signs; look for opportunities to reuse existing signage elements.

Uptown Westerville Design Guidelines

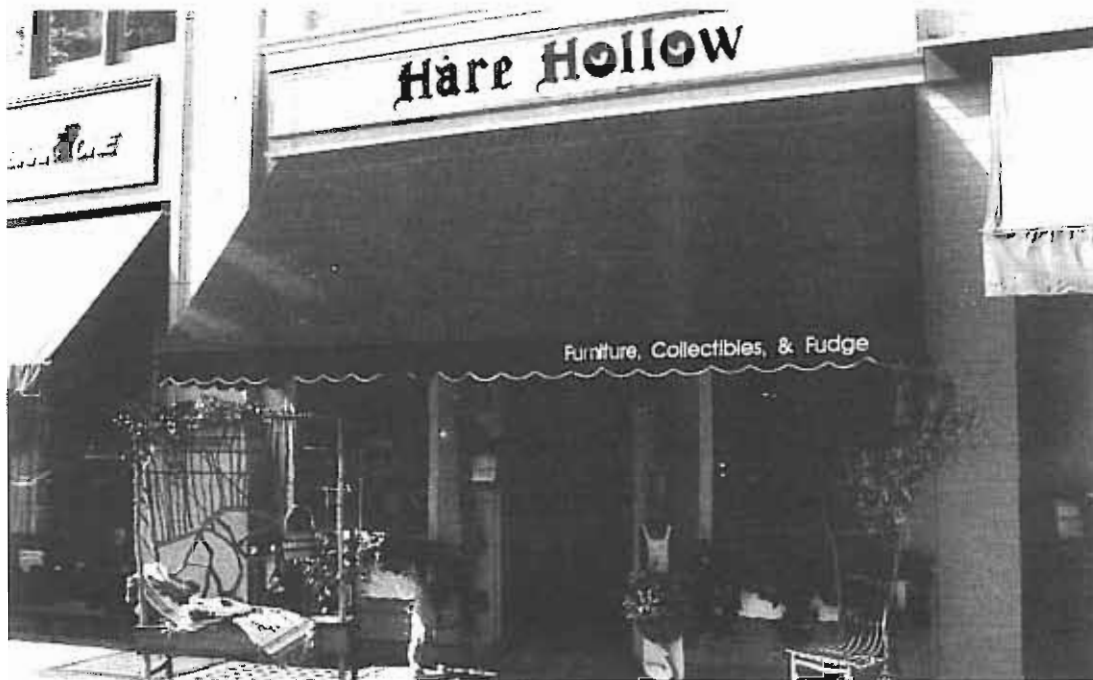
c. Window signs: Another early form of signage that remains popular, the window sign is applied directly to glass, usually as individual letters. The sign is applied on the inside, to protect it from weathering and damage. The most popular window signs are painted on or applied as decals; opaque wood signboards or other types of signs that obscure the window are not appropriate. Window signs usually are done in light colors -- white and gold are typical -- in order to have enough contrast to stand out against the glass.



The drawing suggests the appropriate scale and proportion for a window sign in a typical storefront; the photo shows a good example of an actual sign.

Uptown Westerville Design Guidelines

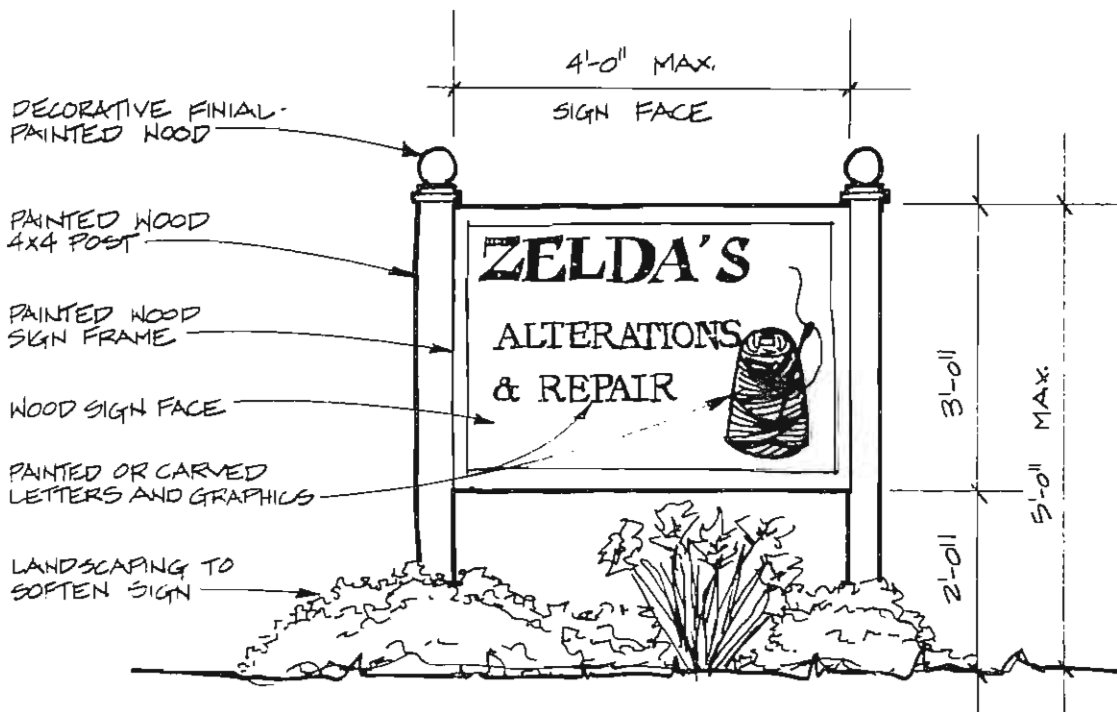
d. Awning signs: These are painted directly onto the fabric awnings that shelter many storefronts, on the hanging valance at the awning's edge. This type of signage works best when it is done in a single light color -- usually white -- that stands out against the color of the awning fabric, and when designs and lettering are kept simple and plain.



These examples of awning signs, located in another community, show how simple but effective such signs can be. Simplicity is the key.

Uptown Westerville Design Guidelines

e. **Ground signs:** This type of sign is supported by a frame, bracket or posts set permanently in the ground, with the sign itself at or just above ground level. Easily seen by both pedestrians and drivers, ground signs usually are used in front of buildings that are set back from the edge of the sidewalk. Ground signs should respect the scale and character of the surrounding environment. In the Uptown area, this results in signs which are restricted in size and height in support of the pedestrian environment. Supporting brackets or posts should complement the building's architectural style or design and color scheme. The signboard should be a simple geometric shape such as square or rectangular. Ornate supports and signboards should generally be avoided.



Keep these considerations in mind when designing ground signs.

Uptown Westerville Design Guidelines

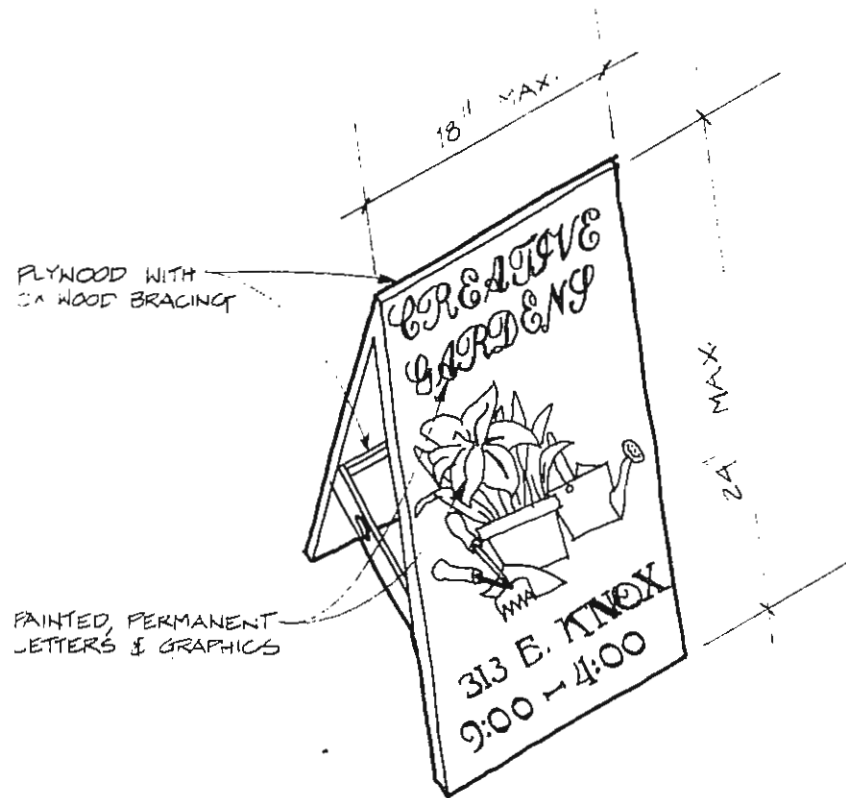
f. Joint identification signs: When several businesses or tenants occupy a single commercial structure, often joint signage is an appropriate way to identify each business. This is particularly true if the businesses share a common entrance. Joint identification signage usually clearly states the name and/or address of the building, then lists the businesses there, all in a single sign or in a cluster of smaller signs. This avoids the clutter that can result if each business has its own sign. Consistency of sign design, color, and lettering style is important to the success of this kind of sign.



This is a very functional type of joint identification sign which permits easy changing of the sign as businesses change. Note the consistency of colors, lettering, and nameplate size.

Uptown Westerville Design Guidelines

g. Sandwich board signs: Usually hinged at the top, these self-supporting two-panel signs are placed on the sidewalk to draw attention to a business. They generally are used only when the business is open and are taken in at closing time. Most such signs are painted wood; some are made in a "chalkboard" design that permits changing of sign text. The Uptown Review Board has standards for sandwich board signs; see the appendix.



The drawing shows a suggested design and dimensions for sandwich board signs; the photo shows a Westerville example on a metal frame.

Uptown Westerville Design Guidelines

The National Trust for Historic Preservation has published a detailed analysis of signage for older historic areas. This document is among the reference materials maintained by the City of Westerville's Planning and Zoning Department.

Recommendations

The following guidelines are meant to be flexible and to allow creativity and imagination in signage, while recommending against some practices that would not be appropriate. The City of Westerville Zoning Ordinance contains specific regulations regarding signage in the Uptown District. A summary of these regulations can be found in the appendix. While these guidelines focus on design issues, the Zoning Ordinance addresses specifics regarding number and size of signs.

General

1. **Number:** Be efficient in how you use signs. Remember that neither the commercial nor the residential areas of Uptown Westerville are in an area of high-speed traffic, so large signs intended to attract drivers' attention are not necessary. Try to use as few and as small signs as are necessary to get the business message across.
2. **Location:** Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront which provides an ideal location for signage that is mounted flush on the facade. Historic photographs can often show you how signage was used on your building in the past.
3. **Design:** Good quality designs with simple graphics and simple messages are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval, are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Use of one letter size and one type style is best. Symbols are especially appropriate for hanging signs.
4. **Materials:** Choose sign materials that complement the architectural character of the district. A variety exists: wood can be painted or carved; metal can be shaped, painted or polished; canvas can be used for awnings; and neon signs can be custom-made. Wood signs should be painted; the use of natural wood in signage downtown should be avoided as it is not appropriate to the area's architectural character. Plastic is also discouraged as a signage material as it can clash with the historic materials on the building.
5. **Proportion:** In choosing a sign, take into consideration how it will appear in relation to the entire facade. The sign should not dominate the facade; its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the storefront or upper facade.

Uptown Westerville Design Guidelines

6. **Scale:** New signage should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street and is intended for viewing by people who are walking rather than driving.

7. **Temporary Signs:** Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited. In most instances these signs also require permits and approval.

Commercial Buildings

1. Flush-mounted wall signs, window signs, projecting nameplate signs, and awning signs are most appropriate for commercial buildings like those in Uptown Westerville. These common types of commercial signage are described and illustrated on earlier pages. A single building may be able to accommodate two types of signage, such as a window sign and projecting sign, but such combinations should be used sparingly.

2. Many commercial buildings have a space above the storefront which is intended for a flush-mounted wall sign. The wall sign should fit physically and proportionately within the existing area, and not overlap onto the outer edge of the building.

3. Projecting nameplate signs are also usually attached to the building in the space provided above the storefront. These signs should be no larger than four square feet. The sign must project no more than three feet from the face of the building and the bottom of the sign must be a minimum of eight feet above the sidewalk. The support used for the projecting sign should be considered a part of the overall design; a simple wood or metal bracket would be best.

4. An existing awning or canopy may be used for commercial building signage. Tasteful signs can be painted or silk-screened onto the valance (the hanging edge) of the awning. A canopy edge could be used for raised letters or a sign board. Always scale the sign proportionately with the fabric or canopy area.

5. Window signs are appropriate for both storefront display and upper floor windows in Uptown Westerville. Lettering can be painted, applied, gold-leafed or etched. The window sign should cover no more than 25% of the glass area or 10 square feet, whichever is less.

6. Ground signs should be limited to buildings which are set back from the public right-of-way. These signs should be pedestrian in scale and designed to complement the architectural character of the building. The supports for the ground sign should be considered part of the overall design of the sign.

7. Roof-mounted signs should not be used.

Uptown Westerville Design Guidelines

Residential Buildings

1. When a formerly residential building is used for a commercial purpose, signage must be designed in keeping with the residential architecture, which was not originally intended to accommodate signage. As a result, signage for residential buildings must be scaled down and kept quite simple, using restrained and uncluttered designs. There should be no more than one sign per business.
2. Types of signs which would be most appropriate for Uptown Westerville's residential buildings include ground signs, porch signs, or small, flush-mounted signs placed adjacent to the entrance or at another location nearby.
3. The size of any sign used on a residential building should not exceed an area approximately equal to one fourth of the building's width.
4. The sign may be located at ground level or normal eye level, but not higher. Second story or roof-mounted signs should not be used.
5. Supports for ground signs should be considered part of the overall sign design. Simple metal posts may be most appropriate, but ground signs could also have bases made of brick, painted wood or stone. These bases should be as light and unobtrusive as possible and should not be overly large and "beefy."

Colors

1. Colors for signs on historic buildings should be chosen for compatibility with the age, architecture and colors of the buildings where they are used. Signs must be distinctive enough to be readily visible, but avoid incompatible modern colors such as "fluorescent orange" and similar colors. Used with restraint, accent colors or corporate identity colors or logos can be acceptable, but such colors should not dominate a sign, and logos should be kept as small and unobtrusive as possible.
2. Color schemes within an individual sign should be simple, with a maximum of four colors used on a single sign. If more than one sign is used in the business, their colors should be compatible, if not the same.

Lighting

1. If signs are to be illuminated, lighting should be provided externally. Internally-lit signs are not appropriate for the Uptown district.
 2. Light fixtures should be placed in a location which does not obscure other features of the storefront. Lighting for signs should be of a traditional type such as shaded
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Uptown Westerville Design Guidelines

"gooseneck" fixtures or similar simple, plain incandescent or fluorescent lights that shine only on the sign.

Maintenance

1. Maintain the appearance and structural integrity of your sign. Clean or repaint signs and their supporting structures, and make other repairs as needed to prevent deterioration.
2. When a sign is removed, any mounting or electrical holes that will not be reused should be filled or concealed. Discolorations that exist on the facade from previous signage should be removed.

Uptown Westerville Design Guidelines

Color

Color has a strong visual impact and is an important part of any building's design. Though the choice of colors is largely a matter of personal preference, some colors are more appropriate than others, depending upon a building's age, style, and setting.

Because many of Uptown Westerville's historic buildings are placed next to each other, particularly in the commercial district, the choice of colors for one can affect the appearance and character of adjacent and nearby buildings. It's not just the overall "body" color of a building that matters. Colors used on doors, windows, awnings, cornices, storm windows, and even the roof are important, too.

Color selection and preference can be a controversial issue in communities. Some places opt to exercise very little control over color, feeling that because it is a readily reversible treatment, specific colors used at any given time are relatively unimportant. Other communities feel that color is of very great importance and require specific approval of every color used in their design review districts. Most communities, like Westerville, fall somewhere in between, offering a palette of many colors which may be used in various combinations, subject to individual approval. This allows flexibility and gives property owners the ability to individualize their buildings while providing a means to exclude inappropriate or garish color schemes. The City Zoning Office maintains samples of color palettes approved by the Uptown Review Board.

There is no single best or perfect way to handle regulation of color selection in design review districts, since personal preferences often affect the debate on color. Perhaps the most appropriate way to proceed is to take guidance from past practice. Color was generally used in the following ways during the late 19th and early 20th centuries, when most of Uptown Westerville's older buildings were constructed:

Italianate buildings after about 1870, which are common in Westerville, typically used greens, reds, oranges, and olives that were fairly dark and rich. The body color was usually lighter, with trim painted in darker compatible colors; sometimes the opposite was true. Cornice brackets usually were painted the same color as the rest of the cornice. Color patterns were simple, usually with only two different colors used on a building.

In the years between about 1880 and 1900, when architectural designs became more complex and included more ornamental elements, the use of color followed suit. Three colors combined on a single building became more common, and there was a re-introduction of lighter colors such as pale yellow or light green that had seen less use during the 1870-1880 period; when combined with darker colors, this created a more varied visual effect that complemented the generally more complex building designs. Blues and greys saw some use as trim colors but generally were not used as body colors.

Uptown Westerville Design Guidelines

After about 1900, architectural design entered a period of reaction to the heavy, ornate compositions of the late 19th century; architects sought simpler, plainer designs and turned to the classical forms and ornamentation of the past. In Colonial Revival and other styles of this period, colors tended to be lighter and cooler, including creams, yellows, grays, and white.

Many of Westerville's commercial buildings, and some of its houses, are built of brick that has remained unpainted; so the colors of the brick walls themselves are the base colors, and trim colors should be selected to be compatible with them. In general, on buildings with dark red brick walls, darker trim colors such as maroon or dark green are appropriate, while for lighter tan or buff-colored brick you might consider yellow, cream, or white trim colors. On buildings that have been covered with stucco, consider a body color similar to what the natural brick would have been, with compatible trim colors.

Recommendations

1. It's always a good idea to try to learn what your building's original paint colors were. It is possible to chip or scrape down through paint layers (always observe safety precautions such as wearing safety eyewear and protection from paint remover fumes) to expose earlier colors. If original colors can't be obtained or are unacceptable, then consider alternate colors chosen according to the time-period guidelines above.
2. You should paint only surfaces that have been painted before. Stone surfaces were seldom painted originally; brick surfaces sometimes were but usually were not. Poor weather resistance or fire or other wall damage were the usual reasons for painting brick, though sometimes it was just to change the building's look. In general, then, you should not paint brick, stone, concrete, or terra cotta that has not been painted before. If it has been painted, consider re-painting rather than removing the old paint, because this can be difficult, expensive, and it can damage the masonry.
3. Avoid using too many colors on a building. Late 19th century buildings should have a maximum of three different colors (the body color and two trim colors), and on simpler designs only one or two colors is usually enough. Consider using light and dark shades of the same color when choosing body and trim colors.
4. Help keep a commercial building's design unified by using the same colors for the storefront and its details, the upper floor windows, and the cornice area.
5. Color on residential buildings needs to strike a balance between extremes. At one end are the all-white or off-white colors that many Victorian-era houses were painted during the 20th century; at the other are houses with too many colors and too much "busy" detail painting. Two or three colors, maximum, are sufficient for even an ornate Victorian house; earlier and later houses should have no more than two colors.

VII. APPENDIX

Glossary of Terms

Baluster: Vertical member, usually of wood, which supports the railing of a porch or the handrail of a stairway.

Balustrade: Railing or parapet consisting of a handrail on balusters; sometimes also includes a bottom rail.

Bargeboard: A board, often decoratively carved or cut out, which hangs from the projecting edge of a roof at the gable.

Bay: 1) A spatial structural unit of a building facade; 2) A structure protruding out from a wall.

Bulkhead: In commercial buildings, the area below the display windows, at the sidewalk level.

Bracket: A projecting member, often decorative, which supports an overhanging element such as a cornice.

Casement: A type of window with side hinges and a sash that swings outward.

Clapboard: Large wood boards which taper slightly (they are a type of **beveled siding**) so they overlap and lie flat; applied horizontally on buildings of frame construction.

Column: A post found on storefronts, porches, and balconies; may be fluted or smooth.

Corbel: A bracket form produced by courses of wood or masonry which extend in successive stages from the wall surface.

Cornerboard: A board used to cover the exposed ends of wood siding to give a finished appearance and make the building watertight.

Cornice: The projecting uppermost portion of a wall, often treated in a decorative manner with brackets.

Cresting: Highly ornamental trim, usually cast and/or wrought iron, which is attached to a roof ridge, a wall, or a canopy.

Dentil: One of a row of small blocks used as part of a decoration in a frieze or cornice.

Uptown Westerville Design Guidelines

Dormer: A structural extension of a building's roof, intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face.

Double-hung: A window with two balanced sashes, with one sliding over the other vertically to open.

Drip Edge: A projection at the lower edge of a vertical surface with an undercut edge to drip rainwater away from the building.

Dry Rot: A fungus infection which destroys the structural strength of wood. Contrary to its name, excessive moisture creates the right conditions for its growth.

Eaves: The lower portion of the sloping surface of a roof, especially the part that overhangs the building's wall.

Facade: The "face" of the building; usually refers to the main side of the building, though it can be applied to all sides.

Fanlight: A semi-elliptical design used over doors and in gables as a window or for ventilation (when it is louvered), or as decoration. If there is no window it is called a **fan**.

Fascia: A flat horizontal wooden member used as a facing at the ends of roof rafters or in the cornice area.

Flashing: Flat metal or other material that is used to keep water from penetrating the joint between different surfaces and materials such as around the chimney on a roof.

Frieze: Long narrow panel on a wall, used chiefly for decoration, found just below the point where the wall surface meets the building's roof.

Gable: The "end" as opposed to the "side" of a building. The most common gable is triangular in shape, consisting of the area of wall defined by the sloping roof. A gambrel or double-pitch roof forms a non-triangular gable.

Hoodmold: Decorative, projecting element placed over a window; may extend down the sides of a window as well as surround the top.

In-Kind: Replacement of one element of a building with the another of the same material, design, size, and appearance.

Lintel: Horizontal structural element at the top of a window or door; in masonry walls, may be of wood, stone or metal.

Uptown Westerville Design Guidelines

Modillion: A horizontal bracket or scroll which appears at the porch or building cornice. Known as a block modillion when in the form of a flat block, sometimes confused with dentils.

Mullion: A wooden vertical piece that divides window sash, doors or panels set close together in a series.

Muntin: The wooden pieces that make up the small subdivisions in a multiple-pane glass window.

Oriel: A bay window that does not extend to the ground but instead is supported by corbels or brackets.

Parapet: The portion of an exterior wall which rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.

Pediment: The triangular face of a roof gable; or a gable which is used in porches, or as decoration over windows, doors, and dormers.

Pilaster: A flat pier which is attached to the surface of the wall and has a slight projection; the pier may be given a base and cap, and may be smooth or fluted.

Portico: An entrance porch, usually supported by columns and sheltering only the entry.

Prism Glass: Small panes of glass, usually set in a wood or metal framework in the transom over a storefront or entrance; the glass is molded in a special pattern such that small prisms project daylight into the interior of the building.

Return: The continuation of a projection or cornice in a different direction, usually around a corner at a right angle.

Sash: The framework of the window that supports the glass. Sash may be fixed, sliding, hinged or pivoted.

Segmental Arch: A type of circular arch which does not extend on the sides to a full half circle; often found at the tops of windows.

Sheathing: A sub-surface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

Sidelight: A glass panel, usually of multiple panes, to either side of a door; often used in conjunction with a transom.

Uptown Westerville Design Guidelines

Soffit: A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice. Commonly found on the underside of the eaves.

Terra Cotta: Molded and fired clay used for ornamental work in a brick or stone building wall.

Terrazzo: A smooth flooring material composed of concrete and stone chips, and then polished.

Transom: A glass panel, either fixed or moveable, which is placed over a door or window to provide additional natural light to the interior of the building. Used on both residential and commercial buildings.

Turret: Projecting corner bay or tower, usually, round, often with a conical roof.

Vernacular: Architecture that draws more on traditional forms and functionalism, rather than on design principles or ornamentation of high-style architecture.

The Secretary of the Interior's Standards for Rehabilitation

The rehabilitation information and recommendations in these guidelines are consistent with the following ten standards adopted by the Secretary of the Interior, through the National Park Service, to guide preservation projects nationwide. The Standards pertain to historic buildings of all materials, construction types, and sizes, and they are concerned with both the exteriors and the interiors of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction. As written, the Standards are principally used when the National Park Service evaluates projects using the 20% Historic Rehabilitation Tax Credit (see below), but they are useful for anyone interested in preserving a building's character during rehabilitation.

The Standards should be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Uptown Westerville Design Guidelines

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Sources of Assistance

Several excellent publications -- books, magazines, and pamphlets -- are available to assist you in understanding the technology of older buildings and in learning about appropriate repair and rehabilitation treatments and techniques. These include the following:

Preservation Briefs.

Now numbering about 30, these are technical pamphlets, published by the National Park Service, which address specific subjects. Individual *Briefs*, for example, cover masonry pointing and cleaning, window repair, wood siding repair, storefront rehabilitation, and roof repair and maintenance. The *Briefs* may be obtained from the Ohio Historic Preservation Office (see address and phone below).

The Old-Building Owner's Manual: Caring for Your Old House: Century of Color: Respectful Rehabilitation.

These all provide useful guidance for planning repairs, restoration, or rehabilitation of older buildings. Techniques and principles can be applied to both commercial and residential structures. These and other publications may be used on a reference (non-circulating) basis at the Ohio Historic Preservation Office.

The Old-House Journal.

P.O. Box 50214
Boulder, CO 80321-0214
(800) 234-3797

This is a monthly magazine oriented toward the do-it-yourself owner of an old building. Each issue contains several hands-on articles about appropriate repair, restoration, and rehabilitation techniques for buildings of all historical eras. Though oriented primarily toward residential buildings, the information can be applied to structures of all types.

Traditional Building.

69A Seventh Avenue
Brooklyn, NY 11217
(718) 636-0788

Published by the founder of *The Old-House Journal* (the two publications are now unrelated), this periodical is technically oriented and is a great help in finding suppliers and specialists in the field of old building preservation.

Uptown Westerville Design Guidelines

You can also seek help from the City of Westerville's Zoning Office on matters pertaining to zoning, regulations, and design review in the Uptown area.

City of Westerville
Zoning Office
21 South State Street
Westerville, Ohio 43081
(614) 890-8597

For assistance on historic preservation matters generally, you may contact Ohio's official state preservation agency, which is a division of the Ohio Historical Society.

Ohio Historic Preservation Office
Ohio Historical Center
1982 Velma Avenue
Columbus, Ohio 43211-2497
(614) 297-2470

Ohio Historic Preservation Office
Central Ohio Coordinator
65 Jefferson Avenue
Columbus, OH 43215
(614) 221-0227

At the national level, the National Trust for Historic Preservation is a non-profit preservation organization that conducts conferences and has published numerous books and pamphlets about preservation issues. The Trust's publications on tax incentives and the economic aspects of preserving old buildings are especially helpful.

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4000

Economic Incentives: The Historic Rehabilitation Tax Credit

As part of the Tax Reform Act of 1986, a 20% Historic Tax Credit (HTC) was established to encourage the rehabilitation of older historic buildings. In order to qualify for the credit, a building must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district; the building must be income-producing and may be used for industrial, commercial or residential rental purposes; the rehabilitation must be "substantial," that is, the rehabilitation costs must exceed the greater of either \$5,000 or the adjusted basis of the property; and the rehabilitation work must be done in accordance with the Secretary of the Interior's *Standards for Rehabilitation*. For further information, contact the Ohio Historic Preservation Office at the address and phone number listed above.

The National Trust for Historic Preservation publishes a booklet entitled *A Guide to Tax-Advantaged Rehabilitation* that is available for a small fee by contacting the Trust at the address and phone number listed above.

Uptown Westerville Design Guidelines

Uptown Review Board Ordinance

CHAPTER 1149 ARD Architectural Review District

1149.01	Purpose.	1149.04	Design requirements.
1149.02	Boundaries.	1149.05	Procedure for architectural review and approval; certificate of appropriateness required.
1149.03	Criteria for evaluating applications for certificate of appropriateness.		

CROSS REFERENCES

Uptown Review Board – see P. & Z. 1107.05

UD Uptown District – see P. & Z. Ch. 1147

1149.01 PURPOSE.

The purpose of the Architectural Review District is to maintain and enhance the distinctive character of the Uptown District by safeguarding the architectural integrity of the various period structures within it, and to prevent intrusions and alterations within the district that would be incompatible with this established character.

(Ord. 92-81. Passed 1-19-93.)

1149.02 BOUNDARIES.

The boundaries of the Architectural Review District are coterminous with the boundaries of the Uptown District.

(Ord. 92-81. Passed 1-19-93.)

1149.03 CRITERIA FOR EVALUATING APPLICATIONS FOR CERTIFICATE OF APPROPRIATENESS.

In considering the appropriateness of any proposed change to the exterior surface of structures or to the other environmental features of the district, including landscaping, vegetation and exterior signage, the Uptown Review Board shall consider the following:

- (a) The distinguishing original qualities or character of a period building, structure or site and their environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
- (b) All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance inconsistent or inappropriate to the original integrity of the building shall be discouraged.

1993 Replacement

Uptown Westerville Design Guidelines

- (c) Whereas changes which may have taken place in the course of the time are evidence of the history and development of a building, structure or site and its environment, if these changes are deemed to have acquired significance, then this significance (if any) shall be recognized and respected.
- (d) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.
- (e) Significant architectural features which have deteriorated shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of architectural features should be based on accurate duplications of features, and if possible, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
- (f) The surface cleaning of structures shall be undertaken with methods designed to minimize damage to historic building materials. Sandblasting and other cleaning methods that will damage the historic building materials should be avoided.
- (g) Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project.
- (h) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.
- (i) Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.
(Ord. 92-81. Passed 1-19-93.)

1149.04 DESIGN REQUIREMENTS.

(a) Existing Structures and Premises. Reconstruction or rehabilitation within the Architectural Review District shall conform to the distinguishing, original exterior qualities or character of the structure, its site, and its environment.

(b) New Construction. The design of new structures and of additions to existing structures, including new site improvements, shall take into account the architectural style, general design, arrangement, texture, material and color of other structures and premises within the Architectural Review District.

1993 Replacement

Uptown Westerville Design Guidelines

(c) Materials.

- (1) The use of natural traditional exterior materials such as brick, stone, masonry and wood is encouraged on all new structures and all reconstruction or remodeling of existing structures within the Architectural Review District.
- (2) The use of contemporary materials, such as metals, fiberglass and plastics for exterior surfaces is permissible provided these materials duplicate the design, texture and other visual qualities of the building's original materials. Each application proposing the use of contemporary materials shall provide detailed plans to the Board, to allow the Board to understand the proposed method of installation and the impact on specific architectural elements of the building.

(d) Color. Traditional colors and combinations of those colors that reflect the character of the Uptown District, and approved by the Uptown Review Board, shall be used for building exteriors for all new construction to be built, and reconstruction, remodeling and exterior maintenance of existing structures within the Architectural Review District.

(e) Signs. All signs within the Architectural Review District shall conform to color and material standards of this section, be of such a style or design that reflects the character of the Uptown District and shall conform to the requirements of Chapter 1181. Sign size and shape shall also respond to the existing proportions of period structures, and signs shall not be permitted to cover, blank out or close existing window and doorway openings or otherwise hide important architectural features.

(f) Guidelines. Guidelines, policies and general information pertaining to the use of materials, colors, signage, landscaping, renovation techniques and other design considerations which would be helpful to the public in preparing plans for review shall be kept and made available to the public by the secretary of the Board. (Ord. 92-81. Passed 1-19-93.)

1149.05 PROCEDURE FOR ARCHITECTURAL REVIEW AND APPROVAL; CERTIFICATE OF APPROPRIATENESS REQUIRED.

(a) A certificate of appropriateness is required from the Uptown Review Board prior to any new construction, remodeling, reconstruction or demolition. A certificate of appropriateness is required from the Zoning Officer prior to the onset of maintenance or repair such as set forth in subsection (c) hereof.

(b) A certificate of appropriateness is required from the Uptown Review Board prior to the erection of any sign which requires a permit pursuant to Chapter 1181. The Uptown Review Board may grant a variance to the requirements of Chapter 1181.

1993 Replacement

Uptown Westerville Design Guidelines

(c) Nothing in this chapter shall be construed to prevent the ordinary maintenance or repair of any property within the Uptown District, provided such work involves no change in material, design, texture, color or outer appearance; nor shall anything in this chapter be construed to prevent any change, including the construction, reconstruction, alteration or demolition of any feature which in the view of the Building Official and the Zoning Officer is required for the public safety because of an unsafe, insecure or dangerous condition.

(d) Applications for a certificate of appropriateness shall be filed with the Zoning Officer at least fifteen days before a meeting of the Uptown Review Board. The applicant shall submit with his application, drawings, material and color samples, sketches and other information that indicate or identify the proposed exterior.

(e) The Uptown Review Board shall review and approve, approve with modification, or disapprove such applications. Upon approval, or approval with modifications the Zoning Officer shall issue a certificate of appropriateness to the applicant within fifteen days.

(f) Upon disapproval of an application, or upon the issuance of a certificate attaching material modifications, the applicant may within ten days appeal to Council pursuant to Section 1107.06.
(Ord. 92-81. Passed 1-19-93.)

1993 Replacement

Uptown Westerville Design Guidelines

Certificate of Appropriateness Application Form

This sample form is provided for information only and is not an official application form. Call the City of Westerville to obtain an official form.

APPLICATION FOR ARCHITECTURAL DESIGN APPROVAL
BY THE RESTORATION REVIEW BOARD

1. ADDRESS OF PROPOSED PROJECT _____
2. OWNER'S: NAME _____
 ADDRESS _____
 TELEPHONE NUMBER(S) _____
3. APPLICANT'S: NAME _____
 ADDRESS _____
 TELEPHONE NUMBER(S) _____
4. PROPOSED USE OF PROPERTY _____
5. LIST PROPOSED CHANGES TO THE PROPERTY _____

6. On an application for SIGN APPROVAL you must submit:
 - (a) Ten (10) copies of the sign plans which show size, color, lettering style, materials and location.
 - (b) One copy of a colored rendering.
 - (c) Photographs and material samples are suggested for submission with all applications.

7. On an application for DESIGN REVIEW the site and building plans, you must submit:
 - (a) Ten (10) copies of a location plan or vicinity map which show all adjoining properties.
 - (b) Ten (10) copies of a detailed site plan.
 - (c) Ten (10) copies of elevation drawings.
 - (d) Ten (10) copies of a landscape plan showing size and location of all proposed materials.
 - (e) Ten (10) copies of an exterior lighting plan, when applicable.
 - (f) Material samples for exterior portions of the building.
 - (g) A colored rendering or photograph(s) is suggested for submission with all applications.

8. Provide a one paragraph summary which highlights the purpose and details of the Proposal.

NOTE: The deadline for filing an application is twenty (20) days prior to the Restoration Review Board meeting at which the application is to be considered. Regular Restoration Review Board meetings are held on the third Thursday of each month at 7:00 P.M. in Council Chambers, 21 South State Street.

SIGNATURE OF APPLICANT

DATE

SIGNATURE OF OWNER

DATE

Powers and Duties of the Uptown Review Board

1107.05 UPTOWN REVIEW BOARD.

(a) Organization. The Uptown Review Board shall consist of seven members, appointed by Council, who must either be an elector of the City or the owner of a business in the Architectural Review District. The term for each member shall be three years; provided, however, that with respect to terms beginning January 1, 1994, two members shall be appointed to terms of two years in duration. The City Manager shall be an ex-officio nonvoting member of the Board.

The Board may adopt rules and regulations governing the conduct of its affairs that are consistent with this Zoning Ordinance. All rules and regulations shall be filed with the Clerk of Council and made available for public inspection. The Board shall choose from its membership a chairman and a vice-chairman at its first meeting in January of each year.

(b) Meetings. The Uptown Review Board shall meet at the call of the chairman or a majority of the members of the Board or upon a schedule determined by the Board. All meetings are public meetings and records of all proceedings shall be kept including the vote of each member on each issue, members present or absent, the facts of each matter considered, and other minutes of the meeting. All records of proceedings shall be made available for public inspection, and copies shall be provided by the secretary of the Board to each Council member. The chairman, or in his absence the vice-chairman, shall advise Council by letter if any Board member has absented himself from all meetings held during any period of ninety consecutive days or who has absented himself from a total of one-fourth of the regular meetings during a calendar year. Council shall consider removing such a member pursuant to Article XI, Section 10 of the Charter.

(c) Procedure. Four members shall constitute a quorum of the Uptown Review Board and the concurrence of four members is required for any action permitted by law or ordinance.

- (d) Powers and Duties. The Uptown Review Board shall:
- (1) Review, approve or disapprove the appropriateness of all proposed signage, landscaping, new construction, exterior remodeling or reconstruction proposed for all structures and premises within the Architectural Review District.
 - (2) Review, approve or disapprove the appropriateness of all requests for demolition of buildings, structures, site features or improvements within the Architectural Review District.
 - (3) Review, approve or disapprove all applications for signage within the Uptown District.
 - (4) Grant or deny applications for variances within the Uptown District from the provisions of the sign code as contained in Chapter 1181.

Uptown Westerville Design Guidelines

- (5) Adopt by resolution criteria, rules and regulations consistent with the guidelines and purpose of Chapter 1149 for the purpose of evaluating applications for certificates of appropriateness, and establishing guidelines pertaining to the use of materials, colors, signage, landscaping, renovation techniques and other design considerations which would be helpful to the public in preparing plans for review. Such restoration guidelines shall be kept and made available to the public by the secretary of the Board.
- (6) Upon request by the owner of the historic property located within the City limits, review such property for local certification of historic significance under the current guidelines of the U.S. Department of Interior for Historic Preservation, and/or review the appropriateness of plans for rehabilitating such property, and issue written findings of fact in support of any such request for the listing of such property in the National Registry of Historic Places.
- (7) Upon appeal to Council from determinations under this subsection (d), issue written findings of fact.
(Ord. 93-24. Passed 9-7-93.)

Siding Details and Considerations

**Uptown Review Board
City of Westerville**

Suggested List of Details to be Submitted for Review When Installing Vinyl Siding on Structures in the Uptown District.

1. Roof eave details defining fascia boards, rake boards (bargeboards), soffits, and frieze board materials.
2. Cornerboard detail defining material intersections at building corners.
3. Door and window trim details showing width and material of trim pieces.
4. Skirt board detail at foundation.
5. Porch and railing details showing size, spacing, and material of various components.
6. Dormer and gable details showing trim and decorative vinyl siding, such as "fishscale pattern."

Sign Code Regulations for Uptown

UPTOWN DISTRICT:

SIGN TYPE	NO. OF SIGNS PER TYPE:			MAX. HEIGHT (FT.)	MAXIMUM SIGN AREA		MIN. SETBACK FROM R.O.W. (FT.)
	PER UNIT	PER BLDG.	PER STREET FRONT		SQUARE FEET	COMMENTS	
Ground	—	—	1	6	15	1 sq. ft. 4 lineal ft. of lot coverage	
Wall	1	—	—	15	15	1 sq. ft. per 4 lineal ft. of building frontage	
Window	1	—	—	8		The lesser of 10 sq. ft. or 25% window cover	
Max. No. Allowed	2	—	—	—	25	Maximum all signs	

ADDITIONAL REQUIREMENTS:

Maximum Number of Signs:

Directional signs and projecting nameplates are excluded from total sign count.

Minimum Sign Area:

A minimum sign area of 4 sq. ft. shall be permitted for all signs.

Second Floor:

Second floor signs shall comprise no more than 33% of the total sign area allowed. Where second floors are in use the permitted sign area may be increased by one square foot per 7.6 lineal feet of frontage; 15 square feet maximum additional square footage; 1 additional sign per building.

Buildings with Multiple Business Occupants:

Buildings with two or more occupants which have an additional and separate entryway for each occupant shall be permitted to one sign per occupant in addition to directional signage. Maximum sign area shall not exceed the total sign area as set forth in the above schedule. Buildings with multiple business occupants who share a common entryway shall be required to provide joint identification signage conforming to the requirements specified for the Uptown District.

Property Frontage Within the Uptown District:

Property frontage within the Uptown District shall include frontage on parking lots, alleys and secondary streets.

Sandwich Board/Portable Sign Guidelines in the Uptown District

Sandwich board and other portable signs are subject to review and approval by the Uptown Review Board in accordance with the guidelines below.

Guidelines:

1. The sign frame and supports shall be made of wood or metal. Synthetic materials that resemble wood are also acceptable.
2. The sign panel shall be comprised of painted wood, metal or similar materials with a “finished” appearance. Chalkboard surfaces are acceptable.
3. The size of the sign panel shall not exceed 6 square feet.
4. The sign panel may be placed on an easel-style support, but the overall total height shall not exceed 5 feet.
5. The number of sandwich board/portable signs shall be limited to one per business. There shall be a 10’ minimum separation between sandwich board/portable signs.
6. All letters and logos shall be firmly affixed and/or give the appearance of permanence. This includes chalkboard signs.
7. No temporary additions or moving parts such as balloons, streamers or paper to advertise a sale, promotion or event shall be used, nor shall the sign contain any illumination or be connected to an electrical service.
8. A sandwich board/portable sign may be placed ½ hour before opening and shall be removed no later than ½ hour after closing.
9. A sandwich board/portable sign shall be placed in front of the business it is intended to identify/advertise. Exceptions may be approved for businesses with no visibility from primary, secondary or alley roadways.
10. The sign shall be placed where it will not interfere with pedestrian traffic, obstruct a motorist’s view of the street or be in any way hazardous. A minimum clearance of 5 feet shall be maintained on any walkway or sidewalk.
11. All signs shall be presented in good taste and maintained in good condition at all times.
12. Nothing in these guidelines is intended to prevent creativity or alternative methods of identifying/advertising a business. The Uptown Review Board will consider variations from the guidelines on a case by case basis.