



Italian Village Guidelines

Approved by Columbus City Council 7/30/1990 (Ordinance No. 1976-90)
Approved by Ohio Historic Preservation Office 8/3/1990
Approved and Adopted by Italian Village Commission 8/7/1990

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FORWARD

This book is primarily for the residents and owners of property located in Italian Village, Columbus, Ohio, who are undertaking exterior modification of an existing building, or planning new construction. Today, nearly a million buildings are listed in the National Register of Historic Places, either individually or as part of a registered historic district. These – and countless other old buildings – require not only continuing maintenance and preservation but also the rehabilitation needed to accommodate new uses dictated by changing times. These Guidelines for Rehabilitation and New Construction are designed to help residents and property owners undertake rehabilitation projects and/or new construction projects that will preserve those features of the property that are significant to the historical, architectural, and cultural character of Italian Village.

These guidelines are used by the Italian Village Commission to determine the appropriateness of site improvements, restoration, reconstruction, alterations, additions and new construction, in Italian Village.

These guidelines are by no means a substitute for advice from an architect or contractor who specializes in older structures. Sources for additional information on preservation methods are listed at the end of related sections.

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HISTORY

Italian Village is located in the near north side of Columbus adjacent to the central business district. The area is bounded by Interstate Route 670 on the south, Fifth Avenue on the north, North High Street on the west, and the Conrail railroad tracks on the east.

The Italian Village area was one of Columbus' first suburbs. Area growth was first stimulated by the Columbus-Worthington Pike, now called High Street, built in 1823. This road provided access to the vacant lands north of the railroad tracks.

In 1862 the Italian Village residential area was annexed to the city of Columbus. New construction activities increased substantially in the 1870s and there was a building boom in the near north areas including Italian Village in the 1880s. The industrial park on the eastern edge of the Village was annexed in 1885. Throughout the 1890s industrial development flourished on the east side of Italian Village, which had a strong influence on the economy of the area.

By 1899 the street system was complete and most of the historic buildings had been built. There was an extensive alley system that serviced horse stables behind residences.

Transportation systems had a major role in the development of the area. In 1863 the first streetcar service began along High Street. The cars were drawn by two horses and went as far north as Russell Street, where stables were located. The North Columbus Street Railway Company served Italian Village from 1871 to 1874. High Street was paved in 1876 and the streetcar service was extended. By 1881 the first electric cars had appeared on High Street. At that time, High Street was still the main thoroughfare to downtown Columbus and travelers down Summit Street had to turn west through Italian Village to get to High Street. In 1895 North Fourth Street was extended to downtown by a viaduct constructed over the railroad tracks.

High Street by 1890 was a thriving arterial corridor providing commercial and retail service to the adjacent neighborhoods. Many of the High Street historic commercial buildings had been built by 1890. By the end of the century, the population had increased considerably since its annexation in 1862. Italian Village had been home to at least three different ethnic communities and a variety of other nationalities.

The first ethnic group to reside in the area was the Irish, who in the 1850s to 1870s were concentrated around Naughten Street, known as the 'Irish Broadway' at the time, and the southern part of Italian Village. As the Irish became more successful they moved out of the area. The first Italian immigrants to Columbus concentrated in 'Flytown' west of High Street and the Milo-Grogan area. Large numbers of Italians moved into the area in the 1890s. They worked in the stone quarries, construction trades, the railroads and local businesses on High Street. The Italian craftsmen contributed significantly to the quality and character of buildings in the Italian Village area.

The early black immigrants to Columbus concentrated in the northeast quadrant of downtown along East Long Street and moved north to Italian Village to work in railroad machine shops and iron works. A small group settled in the northeast section of Italian Village by 1882. In this year the Bethany Baptist Colored Church was established.

At the beginning of the 20th century, Italian Village was a stable middle class residential community. There was electric trolley service to downtown and other parts of Columbus. Within walking distance were goods and services, recreational facilities and workplaces including the North High Street Commercial district, Goodale Park, and Jeffrey Manufacturing which employed 800 people in 1901. The most significant architectural event in the early part of the century was the widening of High Street (1915 to 1923). The 19th century facades were removed from the fronts of buildings along both sides of the street to make room for additional traffic. The result was construction of early 20th century facades on 19th century buildings along High Street. In 1923 the zoning ordinance restricting High Street to a strictly commercial-retail district was established. The stability of the Italian Village continued throughout the 1930's and 1940's.

The post World War II era saw many lower income families move into the area as the mobility of our society increased and original residents relocated to the suburbs. Large single family homes in Italian Village were converted into multiple family dwellings. Many lower income people found their way into the village after being displaced from other neighborhoods of Columbus in the early 1960s. The commercial area along North High Street began to decline in the 1950s due to the lower purchasing power of the new lower income residents and competition from regional drive-in shopping centers.

In 195-52, the nearby 'Flytown' neighborhood was demolished in a slum clearance program for construction of the inner belt and urban renewal. This same program of highway construction affected Italian Village in the form of the Goodale Expressway and the Summit Street extension to downtown. The neighborhood lost a portion of Russell, Lincoln, Brickel, Swan, Goodale and Poplar streets.

By the 1960s, the physical condition of the area continued deteriorating. The commercial vitality of High Street decreased, and many stable institutions of the community were demolished. In addition the number of rental properties and absentee landlords increased. The Catholic school age population declined to the point where Sacred Heart Grade School and High School closed in 1973.

In the early 1970s, residents of Italian Village took action against the deteriorating physical condition of the area and the threat of having more historic buildings demolished. Residents and property owners, who felt a sense of community and had visions of an improved neighborhood, formed the Italian Village Society in 1973. In the same year, the Italian Village Commission was established by Columbus City Council.

In 1974 the 'Italian Village Development Plan' was completed by community volunteers and Ohio State University students. The Development Plan defined the character of the area, common problems, and proposals for action. Surveys were conducted of the building stock and architectural styles, the physical condition of the area was assessed and zoning conditions were documented. Proposals were made for development of recreation facilities, preservation and rehabilitation of historic structures, improvement of transportation flow and enforcement of housing condition codes.

By 1975-76, rehabilitation of many historic buildings began and a sense of community and increased vitality was developing, due to the enthusiasm and efforts of the Italian Village Society and newly formed Italian Village Commission. In 1978, Community Development funds were made available to support housing and neighborhood improvement efforts by identifying the Italian Village target area. The allocation of Community Development funds and the effort of the neighborhood organizations had begun to stabilize the community by the beginning of the 1980s and attract many middle income families back to the area.

In 1986, the entire Short North Area (Italian Village, Victorian Village, and the High Street Commercial District) was awarded an 'All American City' designation, for its public-private partnership, in revitalization of the area. Several sections of Italian Village were recently listed on the National Register of Historic Places, and another section is currently being considered for listing.

ITALIAN VILLAGE COMMISSION AREA

ARCHITECTURAL CHARACTER

Italian Village is a unique Columbus neighborhood containing a collection of residential, commercial and industrial buildings. The district's late 19th and early 20th century character is defined by its historic buildings, narrow streets, and pedestrian amenities such as mature street trees and front porches.

The Village's building stock is predominantly (approximately 80%) residential, including single-family homes, double houses, and row houses. Residential buildings are set close together and close to the street on narrow lots with alleys to the rear. Houses are both brick and frame, typically two to two and one-half stories in height, with hipped or gabled roofs. Rowhouses are generally constructed of brick, with four or more units, flat roofs and decorative cornices.

Elements from several 19th century and turn-of-the-century architectural styles exist in Italian Village. The predominant influences in the village's residential buildings come from the Italianate and Queen Anne styles. While a number of buildings are high style, a majority of the residential architecture is vernacular. Some buildings incorporate elements of more than one style.

The Italianate style was popular in Columbus from about 1860 to 1890 for both houses and commercial buildings. A large number of both high style and vernacular examples were built in Italian Village during this period. Italianate style houses are characterized by vertical proportions, asymmetrical floor plans, and a low-pitched hipped or gabled roof. Common features are ornamental brackets at the cornice, projecting bays, tall windows with two-over-two sash, and decorative woodwork on porches.

Many residences in Italian Village possess elements of Queen Anne style architecture, popular from about 1880 to 1910. Characteristics of the style include steeply-pitched rooflines of irregular shape, asymmetrical massing, and a variety of window treatments. Large gabled ends often face the street. Many elements are used to avoid smooth walls, including porches, bay windows, patterned shingles and ornate wood trim. Vernacular examples of Queen Anne may contain only a single element reminiscent of the style, such as a decorative front porch or patterned shingles in the front gable.

A common house type in Italian Village is the American Four-Square, a comfortable and affordable house of the early 20th century. The Four-Square house is rectangular or square, with hipped roof, heavy eaves, and a broad front porch. Dormers may be present on the front and sides. Wall materials are usually plain, with wood shingles or clapboards. Brick is the most common building material.

Double houses and rowhouses in Italian Village often exhibit simple facades with a minimum of ornamentation. The Village contains a number of turn-of-the-century brick rowhouses which are characterized by flat roofs, corbelled brick cornices, plain facades with simple window and door openings, and limestone foundations. Double houses usually have a symmetrical façade balanced by an entrance at each end.

Commercial buildings make up approximately ten percent of the building work in Italian Village. Most are located on High Street along the village's western edge, but a number are also found on Summit Street, Fourth Street, Fifth Avenue, and several side streets. Architecturally,

commercial structures in Italian Village exhibit a variety of late 19th and early 20th century styles. Buildings are two to four stories in height, and are divided horizontally into a storefront at the base, an upper façade, and a building cornice or parapet at the top. Storefronts are typically divided into bays by masonry piers and contain large expanses of glass. Upper floors are sometimes articulated into bays, but always contain regularly spaced windows of a more residential scale. Most commercial buildings are of masonry construction with details of wood, brick, stone or metal. While some commercial buildings exhibit an Italianate or Victorian character, a large number have facades which post-date the 1920's widening of High Street.

Industrial buildings are scattered in the Village, but are primarily concentrated in its eastern section along the Conrail railroad tracks. These buildings are generally two to four stories in height, predominately masonry construction, with large numbers of windows. Some late 19th century examples retain their wood window sashes while buildings from the early 1900's often have metal windows. Several industrial structures in the neighborhood exhibit cornice details such as brackets or decorative brickwork.

Also present in Italian Village, and contributing significantly to its architectural character, are several churches and schools. Dating from the late 19th and early 20th centuries, these larger buildings continue to play an important role in the Italian Village neighborhood.

TYPICAL ITALIAN VILLAGE STRUCTURES

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ABOUT THE ITALIAN VILLAGE COMMISSION

The Italian Village Commission was established by Columbus City Council in September of 1973. The Columbus City Code specifies that the Italian Village Commission consists of nine members, appointed by the Mayor, to serve three-year terms, without compensation. The Italian Village Society makes accommodations to the Mayor for appointment of five (5) of the Commissioners. The Commission was established to incorporate citizen participation in the design review process.

The Code makes it clear that a Certificate of Appropriateness must be obtained from the Commission before doing any work, other than routine maintenance, on the exterior of any structure in Italian Village. A building permit for work in Italian Village cannot be granted by the City until the Commission has approved the proposed work, and issued a Certificate of Appropriateness.

The Code gives the Commission broad discretion to pass on the appropriateness of any application for a Certificate. In deciding whether to issue a Certificate, the Commission considers, in addition to other pertinent factors, the historical and architectural value and significance, architectural style, general design, arrangement, texture, material and color of the exterior architectural factors of other structures in the immediate area. Anyone who constructs, reconstructs, alters, or demolishes the architectural features of any structure in Italian Village may be found guilty of a misdemeanor if the work was not approved by the Commission. A fine may be imposed on the violators. Anyone who demolishes all or a substantial part of a building in Italian Village without the Commission's approval may also be fined. Penalties may be applied when a property owner willfully neglects a structure in Italian Village.

A copy of the Columbus City Code, establishing the Italian Village Commission, is listed in its entirety, in the appendix.

The Italian Village Commission meetings are held on the first and third Tuesday of each month, from April through October, and on the third Tuesday of each month from November through March. Meetings are held at St. Joseph Montessori School, 893 Hamlet Street, Columbus, Ohio. All meetings are open to the public. Announcements of the meetings, as well as condensed minutes of the previous month's meeting are published in the Italian Village Newsletter.

Applications and the related Instruction Packet, are available at the Community Services Division of the City of Columbus, 50 W. Gay Street, Columbus, Ohio 43215. The Community Services Department's phone number is 645-7144. Applications must be made at least 10 ten days before the meeting, to be included on the agenda.

ENFORCEMENT

Requirement of a Certificate of Appropriateness, prior to starting any exterior work in Italian Village and enforcement of the decisions of the Commission are enforced by the City of Columbus, Regulations Division. Columbus City Codes regarding establishment of the Commission and enforcement are listed in the appendix.

Whoever makes site improvements or constructs, reconstructs or alters any structure or architectural feature, now or hereafter, in Italian Village is in violation of Columbus Code 3316, and shall be deemed guilty of a misdemeanor and shall be fined not less than five hundred dollars (\$500.00) nor more than twenty-five thousand dollars (\$25,000.00).

Whoever demolishes a substantial part or all of a structure now or hereafter in Italian Village is in violation of Columbus Code 3316, and shall be deemed guilty of a misdemeanor and shall be fined not less than ten thousand dollars (\$10,000.00) nor more than twenty-five thousand dollars (\$25,000.00).

Whoever causes, by willful action or willful neglect, any alteration of or demolition of any structure now or hereafter in Italian Village is in violation of Columbus Code 3316, and shall be required to restore or reconstruct same in accordance with the pertinent architectural characteristics, guidelines and standards.

DEMOLITION BY NEGLIGENCE

Demolition by Neglect is the willful neglect of a structure leading to its destruction by deterioration. It is a direct violation of Columbus City Code 3116.22. A property owner found guilty of Demolition by Neglect shall face criminal and civil penalties and be required to reconstruct the structure in accordance with pertinent guidelines and standards.

No owner of a structure in Italian Village shall by willful action or willful neglect, fail to provide sufficient and reasonable care, maintenance and upkeep appropriate to ensure such structure's perpetuation and to prevent its destruction by deterioration. This provision shall be in addition to all other applicable Development Regulation Administrator who shall initiate appropriate action thereon.

HOW TO APPLY FOR A CERTIFICATE OF APPROPRIATENESS

Obtaining a Certificate of Appropriateness, for proposed work to the exterior of a structure, is a necessary experience for all Italian Village property owners.

A copy of an Application for a Certificate of Appropriateness is listed in the appendix. Copies of Applications and the related Instruction Packet are available from the Community Services Division of the City of Columbus, 50 W. Gay Street, Columbus, OH 43215 (Phone No. 645-7144).

Applications must be made ten (10) days before the meeting, to be included on the agenda. The Italian Village Commission meets on the first and third Tuesday of each month from March through September, and on the third Tuesday of each month from October through April.

Applications for a Certificate of Appropriateness should include the following:

1. Color snapshots of the property, including, but not limited to, general shots of each side of the building to be changed or worked on, and close ups of the parts of the building being changed or worked on.
2. Samples of materials and color finishes, product literature, or descriptions of materials and finishes to be used.
3. Drawings (to scale or with all dimensions listed) of any minor addition or major reconstruction, including both plan and elevation views.
4. New construction or substantial alteration shall include a complete set of construction drawings including site plan, facades and other exterior surfaces, landscaping plans and detail drawings.
5. A site plan (a survey, or a scaled drawing, or a drawing with all dimensions listed) showing property lines and the location of all structures is needed for applications that involve building additions, adding or modifying garages, adding or modifying outbuildings, installation of a fence, addition or modification of sidewalks, modifications or additions to a parking area, or major landscaping changes.
6. Drawings of, or renderings of, any graphic or sign to be installed on the property, and its proposed location.
7. Applications for conceptual review should include photos and drawings of anything else that can convey the work proposed.
8. Demolition requests require plans for what will replace the demolished structure.
9. Zoning changes, variances and lot splits should be reviewed by the City Zoning staff prior to review and recommendation by the Italian Village Commission. As a courtesy to residents and property owners, all zoning changes, variances and lot splits are presented to the Italian Village Society members prior to review by the Commission. The Society makes a recommendation to the Commission. However, the Society's recommendation is not binding on the Commission.

If preparation of any item above is beyond the physical or financial means of the owner, the Commission may request that (City staff prepare it.

The Commission will consider an application at its next regularly scheduled meeting, if the application was filed at least ten (10) days prior to the meeting. The Commission must review an application within forty-five (45) days.

Applications involving extensive renovation, major alterations, new construction, demolition, code enforcement or adverse alterations, may be tabled or extended to the next regularly scheduled meeting of the Commission, in order for the Commission to meet at the site, with the applicant, or in order to consider alternative plans, products, materials and finishes.

Every attempt will be made to process applications in a timely manner. However, individual portions of an application must be considered in context with their combined effect on the structure.

A Certificate of Appropriateness will be issued when the Commission determines that the proposed alterations, construction, demolition or site improvement are appropriate. An affirmative vote by a majority of the members present, (a quorum must be present) shall cause issuance of a Certificate.

If the Commission determines that a proposed alteration, construction, demolition or site improvement is inappropriate, the Commission may deny a Certificate.

SPECIAL NOTE: Normal maintenance and repairs do not require a Certificate of Appropriateness. Normal maintenance and repair is defined as replacement or repair of deteriorated, decayed or damaged building elements to match the original elements exactly in size, scale, location, type of material, finish and color, prior to such deterioration, decay or damage. Repainting using the same paint color is considered maintenance.

APPEAL OF COMMISSION DECISIONS

In November of 1989, Columbus City Council enacted Chapter 3116 of the Columbus City Code, which establishes a Historic Preservation and Architectural Review Appeal process. A copy of the Code, establishing the appeal process is listed, in its entirety, in the appendix.

If a Certificate of Appropriateness is denied by the Italian Village Commission, within ten (10) days after its decision, the Commission secretary shall record the reason for denial and present it in writing to the applicant.

For a minor alteration or minor site improvement, the applicant may schedule a negotiation meeting with the City of Columbus, Human Services Department staff and a representative of the Commission within ten (10) days of such denial. The applicant, staff and Commission representative will attempt to reach a compromise within thirty (30) days thereafter. If a compromise is reached a Certificate of Appropriateness will be issued immediately. If no compromise is reached, and negotiation ceases, the Commission shall issue its final order.

For cases other than minor alterations or minor site improvements, the applicant may, within ten (10) days after notice of denial, request a rehearing before the Commission to consider any unusual and compelling circumstances and/or substantial economic hardship unaddressed in the original application. Such requests shall be submitted to the Secretary of the Commission in writing together with any alternative plans and evidence as to such circumstances and such hardship. Within thirty (30) days of the Commission's receipt of such request, it shall hold a public hearing at which it will consider the applicants' evidence in response to its decision and any alternative plans. Clear and convincing evidence shall be required for a Commission to find unusual and compelling circumstances and/or substantial economic hardship. If the application is granted after rehearing, the Commission will clearly state in the records of the hearing, the reason the applicant failed to meet the test for unreasonable and compelling circumstances and/or substantial economic hardship, and the Secretary of the Commission shall notify the applicant within twenty (20) days of said rehearing.

If denied the applicant may choose to continue to work with the Commission and its staff to find an appropriate design solution, or appeal the denial to the Board of Commission Appeals on the same grounds.

The applicant bears the burden of demonstrating substantial economic hardship or unusual and compelling circumstances. The applicant is encouraged to seek assistance from the staff of the City of Columbus Human Services Department in meeting this burden.

APPROPRIATE SITE WORK & LANDSCAPING

SITE WORK & LANDSCAPING

The land area in Italian Village is basically flat. Traditional landscaping did not alter the basic terrain. Cut stone curbs were used to slightly elevate the public sidewalks from the street. In some cases, a minimal retaining wall, of cut stone or brick, was used to elevate the yard from the public right-of-way. Most often, these retaining walls were used as a base for a decorative iron fence or a small wooden picket fence. Traditional landscaping was light, open and airy. Trees were used in the public right-of-way and as a means of shading portions of a house. Flowering shrubs and perennial flowers were used to enhance the buildings and open spaces. Grassy areas predominated.

APPROPRIATE:

The use of trees in the public right-of-way, particularly trees that are consistent with other trees along the same street, or on streets in the immediate are encouraged. (Note: Trees planted in the public right-of-way require the approval of the City Forestry Division.)

The use of shade or specimen trees, when they compliment and enhance the structure is encouraged.

The use of traditional flowering shrubs, perennial flowers and naturalizing plants is preferred.

The use of grass cover in open areas is preferred.

NOT APPROPRIATE:

Do not radically change the site features.

Do not remove historical landscaping features, such as limestone steps and stoops.

Do not remove healthy mature trees.

Totally eliminating open grassy areas is not in keeping with historical landscaping design.

The excessive use of mulch, crushed stone, railroad ties, and retaining walls is not appropriate, as these materials were not used traditionally.

Dense shrubs planted around the foundation of a structure are not appropriate, as this area was traditionally left open.

Altering the landscaping materials (usually grass and trees) in the area between the public sidewalk and the street is not appropriate, as it changes the overall streetscape.

FENCES AND ENCLOSURES

The historic fences of Italian Village were made of wrought iron, wood picket or wood lath and picket. Many of the original wrought iron fences are still standing. Traditionally, fences were physical rather than visual separation.

Appropriate types of new fences in Italian Village include wrought iron, wood picket, wood board, and wire fences. New fences should match the original character and appearance of the structure and be compatible with existing fences in the area. Property placed, well-maintained, and appropriately designed fences can provide privacy, protection, and be visually pleasing.

Some types of fences are more appropriate for commercial or industrial sites, and less appropriate for residential areas. These fences include brick walls, brick with brick piers, brick and wrought iron combinations and most solid wood fencing. These fences are visual separations. They are most appropriate when screening parking lots, loading docks, delivery areas, storage areas, and other commercial or industrial functions. Residential property owners should be aware of the fact the solid fences also screen an intruder from the view of neighbors and passersby.

APPROPRIATE:

Repairing and maintaining historic fencing materials is preferred.

New wrought iron fences should be simple in design. (Height should be 30 to 36 inches.)

New wrought picket fences should be simple in design. (Height should be 30 to 36 inches around the front yard, and not in excess of 72 inches around the side or rear yard.)

Plain board and privacy fences should be vertical boards, nailed side by side, on parallel stringers. These fences are appropriate around rear yards only. (Height should not exceed 72 inches, but a height of 60 inches is preferred.)

Always place the front side of the fence toward the street with the structural posts and stringers on the inside of the fence.

Wood fences should be painted or stained with an opaque stain compatible with the structure's colors.

Plain board and privacy fences should be visually softened through the use of landscaping around the outside perimeter.

NOT APPROPRIATE:

Fences should not obscure views of the structure.

Ornate wrought iron fences are not appropriate.

Chain link, stockade, shadow board, basket weave and other contemporary fence materials are not appropriate.

Wood fences should not be left to weather, as traditionally all exterior wood was painted.

Plain board and privacy fences are not appropriate around the front yard and/or front of a structure.

TYPICAL ITALIAN VILLAGE FENCES

SIDEWALKS, PATIOS, DRIVEWAYS AND PARKING AREAS

Of all of the paved surfaces in Italian Village, only sidewalks and streets are original. The first sidewalks and streets were of brick pavers. Only a few of the original brick streets remain. However, a number of the original paved sidewalks are still in use. Patios, driveways and parking areas are modern additions.

SIDEWALKS:

Either brick or concrete walks are appropriate (brick walks should be paved with dry-laid brick instead of set in mortar).

If new paving is being installed adjacent to old, match the patterns in the existing paving.

Generally, sidewalks should be not less than 30 inches wide, nor more than 48 inches wide.

Avoid using salvaged brick from demolished buildings as they do not have the hard exterior surface necessary for durability.

Concrete pavers, stepping stones and wood are not appropriate sidewalk materials.

PATIOS:

Brick pavers are the preferred materials for patios, however, concrete and brick colored tile are acceptable.

Avoid the excessive use of landscaping timbers, railroad ties, and prefabricated pavers.

Decks are not appropriate additions in Italian Village. (Porches and porch additions are the most appropriate way to utilize exterior spaces.)

DRIVEWAYS AND PARKING AREAS:

Paving brick is the preferred surface for driveways and parking areas. Brick pavers measure four-by-four-by-eight inches. These pavers should be laid in a bed of sand, on top of a concrete base.

Concrete and asphalt are acceptable surfaces for driveways and parking areas.

Commercial and industrial parking areas should incorporate landscaping into the parking areas, as well as screen the area from neighboring residential areas.

STREET FURNITURE

Street furniture, such as trash receptacles, benches, and planters add to the visual appeal of Italian Village. The historic character of the neighborhood should be considered when selecting the type, size, location and character of these elements.

APPROPRIATE

Generally, street furniture should be contemporary in style.

Placement should not hinder pedestrian movement.

Freestanding planters and trash receptacles along the same street should be complementary to each other, as well as a part of the overall design of the streetscape.

NOT APPROPRIATE

Street furniture that attempts to create an earlier appearance that has no historical basis.

LIGHTING

Traditionally, there was no or very little exterior lighting in Italian Village, as most structures predate electric lights. However, adequate lighting can increase safety and aesthetic value. Proper lighting levels are important. Fixtures should be located to provide low lighting for paths, area lighting for security, accent light for special locations and entrance light at doors.

APPROPRIATE – RESIDENTIAL

Use simple contemporary fixtures preferably located on the ceiling of a porch or beside the entry door.

Accent and area lighting should be simple, contemporary and as unobtrusive as possible.

Security lighting should not illuminate surrounding properties.

APPROPRIATE – NONRESIDENTIAL

Storefronts can be lighted using lights inside the display windows.

Recessed entry doors can be lighted using recessed lights in the ceiling of the recessed entry.

Use simple, contemporary fixtures.

NOT APPROPRIATE FOR RESIDENTIAL OR NONRESIDENTIAL

The use of floodlights to light up the entire façade of a structure is not appropriate, as it is not in keeping with historic light methods.

Area and security lighting must not shine into adjacent properties.

The use of coach lights and ‘old looking’ fixtures are not appropriate as they attempt to create an earlier appearance that has no historical basis.

SPECIAL FEATURES

Special features, such as hot tubs, swimming pools, playhouses, gardening sheds and greenhouses are obviously modern day additions that must be considered in the overall site plan. While these special features are not original to Italian Village, careful site planning will minimize their impact on the historic character of the area.

APPROPRIATE

Place special features, such as hot tubs, swimming pools, playhouses, gardening sheds, greenhouses, and play houses in a recessed are of the site.

Use landscaping materials or opaque fencing to screen the feature from public view.

NOT APPROPRIATE

Greenhouses, playhouses or gardening sheds should not dominate the site.

Satellite dishes and antenna towers are not appropriate in Historic Districts.

ROOF DETAILS

ROOFS

Roofs contribute greatly to the character of Italian Village through their size, shape, color and special details. Hipped or gabled roofs are most common in the Village. Many of the Italianate houses are characterized by their low-pitched hipped roof. Queen Anne houses are more likely to have a steeply-pitched hipped roof with a cross gable to the front. Small cottages tend to have gabled rooflines. In addition, a small number of Mansard roofs also exist in Italian Village. Residential rowhouses and commercial buildings usually have flat roofs.

Slate roofs were the most common roof materials on sloped roofs in Italian Village. Built up roof systems or metal were the most common material on flat roofs. Other materials used included wood shingles, metal, clay tile, asphalt shingles and rubber membranes (on flat roofs). Slate is the preferred new roofing material in Italian Village, for sloped roofs. If asphalt shingles are used, they must be of a slate color.

Since the roof suffers from constant exposure to the elements, it must be regularly inspected and repaired to provide protection for the rest of the building. Otherwise, problems with the roof may not be evident until damage appears on the interior. If evidence shows a roof to be too deteriorated to repair, it should be replaced with in-kind materials. The color of replacement materials should match the color of the original materials. Most roofs in Italian Village are a slate gray color.

If an applicant proposes to replace an existing slate roof with a new asphalt or fiberglass shingle roof, the following documentation must be presented to the Commission:

1. Photographic documentation of the deteriorated condition of the existing roof.
2. Cost estimates for repair of the existing roof with matching slate.
3. Cost estimates for the new roofing materials.

Applicants should be aware of the fact that replacement of a slate roof with an asphalt or fiberglass shingle roof includes more than the cost of the roofing materials. There are additional costs in removal of the slate, re-sheeting the roof, installation of roofing felt between the sheeting and the shingles, replacement of flashings, and in most cases, replacement or repair of the gutter system. Applicants should be sure to include all of these costs when considering replacement of a slate roof. Applicants should also be aware of the life expectancy of roofing materials. Asphalt and fiberglass shingles have a life expectancy of 20 to 25 years, while a slate roof has a life expectancy of 100+ years.

APPROPRIATE

Regularly inspect and maintain the building's roof.

Preserve the original shape and pitch of the roof. Flat roofs should remain flat; gabled roofs should remain gabled.

Repair roof with materials that match the existing roof materials.

NOT APPROPRIATE

Poor maintenance is not a justification for roof replacement. Do not ignore repairs until the situation requires roof replacement.

Do not change the appearance of the roof by adding a pitched roof to a flat roof, or by altering the shape of a gabled, hipped or mansard roof.

Repairing or replacing a roof with new materials that differ in color, shingle size, and other qualities, from the original roof is not appropriate.

REFERENCES & RESOURCES

Preservation Brief 4 – Roofing for Historic Buildings, Sarah M. Sweetser – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

Old House Journal, May 1980 – Copies of Old House Journal are available at the Northside Branch of the Columbus Public Library

ROOF CRESTING AND RIDGE METAL

Roof cresting and ridge metal are decorative features that are found on some Italianate and Queen Anne houses in Italian Village. Roof cresting is highly ornamental trim, usually made of cast iron, that is found at the roof ridge of a house or sometimes a porch. Metal flashing that is placed on ridges and in valleys of the roof is also very functional. It is placed over joints of the roof to make it watertight.

Always keep metal flashing in good repair so that it can serve its important function of keeping water from seeping into joints. When repairing metal features, be sure to use nails and/or pieces of the same or a compatible metal to prevent galvanic action and any resulting corrosion.

APPROPRIATE

Keep sheet metal and cast iron features painted. Allow copper to weather in its natural state.

Retain decorative roof cresting by making necessary repairs and in-kind replacement of parts as needed. If flashing is deteriorated, it can be replaced with the same metal or with terne or copper.

When the existing roof contains hip or valley flashing, these features must be duplicated if a roof is replaced.

NOT APPROPRIATE

Original ornamental roof or porch cresting should not be removed, as it is an important architectural detail.

Adding ornamental roof cresting to a building is not appropriate unless evidence shows that it is an original detail of the structure.

CORNICES, FRIEZES AND EAVE TRIM

The cornice and frieze are decorative elements marking the juncture of the wall and roof on a building. A projecting cornice with brackets and frieze is a common feature on Italianate and some Queen Anne style buildings in Italian Village. Brackets are evenly spaced, and sometimes paired. Cornice, frieze and bracket details are usually constructed of wood. Eaves are the part of the roof which overhangs the building's walls; the eave may be trimmed with a wood molding or may have exposed rafters underneath.

APPROPRIATE

Retaining and repairing existing cornices, friezes, brackets and eave trim is the most appropriate treatment.

If replacement is necessary because of extreme deterioration, or portions are missing, duplicate the shape, size and details of the original feature with in-kind materials.

NOT APPROPRIATE

Removing cornice, brackets, or other decorative elements from a building is not appropriate, as it destroys significant architectural details.

Covering up or 'boxing in' existing cornices or eaves with artificial siding or other materials is not appropriate treatment.

The size and shape of the building's eaves should not be altered to accommodate new gutters.

GUTTERS AND DOWNSPOUTS

Types of gutters in Italian Village include box gutters, suspended gutters and stop gutters. Box and stop gutters are built into the roof eaves. The suspended gutters can be half-round or ogee-shaped and are suspended from the building's eaves. Box gutters are often found on hipped roofs. Gutters and downspouts were designed to be an important functional and visual characteristic of the building.

Damaged wood gutters can be repaired and joints re-caulked. Wood gutters should be relined, if necessary, with either sheet metal or a flexible rubber membrane with few seams. Metal gutters can be patched and repaired.

TYPES OF GUTTERS:

APPROPRIATE

Maintain original gutters and downspouts in good repair.

If replacement is necessary, use the same type of gutter as originally used on the building.

Paint gutters and downspouts to match or be compatible with the trim colors on the building.

Locate downspouts on the rear and sides of the building, and preferably at the corners.

Make sure downspouts terminate in a splashblock to divert water away from the building's foundation.

NOT APPROPRIATE

Replacing a gutter type with something other than an exact match is not appropriate, unless it can be shown that the replacement gutter is historically correct, and original to the structure.

Replacing box or stop gutters with suspended gutters is not appropriate. This type of replacement changes the appearance of the cornice and roof detail.

Do not allow the gutters and downspouts to fail, as it causes damage to the rest of the building.

REFERENCES & RESOURCES

Old House Journal – October & November 1979 – (Out of Print)
Copies of back issues of Old House Journal are available at the Northside Branch of the Columbus Public Library.

BODY OF THE HOUSE – WOOD SIDING

Many of the residential buildings in Italian Village are wood frame construction with exterior wood siding. Two types of wood siding predominate. One is drop siding (strips of wood pieced together to result in the appearance of a flat wall with horizontal grooves). The other is clapboard siding (narrow, horizontal strips of wood, slightly thicker at the bottom, that overlap). Each type is accompanied by vertical boards at each corner of the building. Wood shingles and vertical board & batten types occurred in Italian Village, but were rare.

The application of vinyl or aluminum siding to a frame house can result in loss of the original appearance. Frequently, the building's window and door trim, cornerboards, soffits and fascia are removed or altered during the installation of vinyl or aluminum siding. Even when these important features are left intact, the profile of the existing trim is altered. Because aluminum and vinyl siding does not breath, moisture can be trapped in the wall, leading to deterioration and rot, as well as peeling paint and damaged walls.

In spite of advertisements to the contrary, aluminum and vinyl sidings are not maintenance free. Aluminum siding is easily dented, vinyl can be torn and becomes brittle and can crack in cold weather. Unlike wood, repair to aluminum and vinyl siding is extremely difficult. The color of aluminum and vinyl siding can fade and eventually it needs to be painted. Neither aluminum nor vinyl has the proven life expectancy of properly maintained wood siding.

APPROPRIATE

Repairing and preserving original wood siding is the preferred method.

Removal of non-original wood shakes, asphalt or asbestos shingles and restoration of the wood siding to its original condition is encouraged.

Repaired or replaced wood siding must match the existing original siding in appearance.

Painting is the appropriate treatment for wood siding. Avoid varnishes. Stains and bare, weathered wood. If paint will not

adhere to the wood siding, investigate the cause of and cure for the problem.

Whenever slate appears as a siding material, it should be retained and repaired with slate.

If vinyl or aluminum siding is approved by the Commission, all architectural detailing must be retained. The width and profile of the new siding must match the original. All window trim, door trim, cornerboards, soffits and facias must be maintained.

NOT APPROPRIATE

Vinyl or aluminum siding is not appropriate unless all other courses of action have been explored and documented as unworkable.

Textured and wood grained sidings are never appropriate, for replacement siding in Italian Village.

Diagonal or vertical siding is not appropriate unless historical documentation is provided, showing that it was original to the structure.

The use of Insulbrick shakes, stone veneer or other materials that alter the historic appearance of the structure are not appropriate.

With few exceptions, adding 'fish scale' or other decorative wood shingles is not appropriate.

Covering or removing any original siding for ease of maintenance is not appropriate.

REFERENCES & RESOURCES

Preservation Brief 8–Aluminum and Vinyl Siding on Historic Buildings–John H. Myers, revised by Gary L. Hume–Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402.

Preservation Brief 10–Exterior Paint Problems on Historic Woodwork–Kay D. Weeks and David W. Look–Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402.

Preservation Brief 16–The Use of Substitute Materials on Historic Building Exteriors–Sharon C. Park, A.I.A., Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington D.C. 20402.

Old-Building Owner's Manual–Judith L. Kitchen, Ohio Historical Society 1982 Velma Ave., Columbus, OH 43211.

Epoxies for Wood Repair in Historic Buildings–Morgan W. Phillips, Dr. Judith E. Selwyn, Preservation Assistance Division, National Parks Service, U.S. Department of the Interior, P.O. Box 37127, Washington D.C. 20013.

TYPICAL FRAME STRUCTURE DETAILING

TYPICAL MASONRY STRUCTURE DETAILING

BODY OF THE HOUSE – MASONRY

Masonry features and surfaces are important in defining the historic character of a building. While masonry is amount the most durable of historic building materials, it is also the most susceptible to damage by improper maintenance and repair techniques and by harsh or abrasive cleaning methods. Although once popular, sandblasting can cause irreparable damage, and is no longer allowed in Italian Village.

The brick walls of most houses were simple in design. Standard sized bricks were almost always laid in a 'common bond' pattern of five to seven rows of stretchers (the long side) separated by a single row of headers (the short end). Some of the buildings have pressed-brick facades with common brick making up the side and rear walls. Pressed brick is denser, less porous and has a more uniform color than common brick. These denser, harder bricks were used on the outer face of a wall, while common bricks were used on the other walls.

Before making a decision to clean masonry, assess the reasons for cleaning. Quite often what appears to be dirt is simply the patina of age and weathering, which any brick or stone surface will acquire through years of exposure to the elements. If a decision is made to clean the building, select the gentlest means possible. Sandblasting and other abrasive cleaning methods remove the hard, weatherproof outer surface obtained in the firing and drying process.

Investigate the reason for the building being painted prior to removing the paint. Some brick buildings were painted originally. They may have been painted to preserve severely deteriorated masonry or to hide unsightly masonry. In such cases the proper choice is to continue painting.

APPROPRIATE

Maintain the patina of age and weathering which brick or stone will acquire through years of exposure to the elements.

If cleaning is undertaken, begin with the gentlest means possible.

Detergent or chemical cleaners should be tested on an inconspicuous patch of wall for effectiveness. Exercise extreme caution when using any chemicals. Seek the advice of a professional when this method has been selected for building cleaning.

If a pressure water wash is used, either as a cleaning method in and of itself, or to remove chemical cleaners, the water pressure should be less than 300 pounds per square inch.

Mortar used in the repointing should match the original mortar in composition, texture, color and appearance.

Maintaining painted masonry is appropriate when research shows that the building was painted originally or early in its life. Retaining paint may be desirable because of the harshness of cleaning processes.

NOT APPROPRIATE

Sandblasting or other abrasive cleaning methods are not appropriate because they damage the masonry materials.

Do not chemically clean limestone or marble with acidic products, as they will dissolve the stone material.

Masonry sealers, such as silicone that will keep out liquid water, but not water vapor, should be avoided. Once it penetrates the masonry, vapor can condense into liquid water that the sealer traps inside the wall.

Masonry that has not been painted in the past should not be painted, especially window lintels and sills and other stone trim.

Stucco, perma stone and 'asphalt paint' should not be used on brick, as it damages the appearance of the masonry.

Do not attempt to remove stucco from a brick structure, as it can cause sever damage to the original masonry.

Repointing with mortar containing a high content of portland cement is not appropriate. Portland cement sets up harder than historic mortar. It will expand and contract at a different rate, from the original mortar, causing the bricks to crack and spall.

REFERENCES & RESOURCES

Masonry, How to Care for Old and Historic Brick and Stone – Mark London, The National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington , D.C. 20036

Old-Building Owner's Manual – Judith L. Kitchen, Ohio Historical Society, 1982 Velma Ave., Columbus, OH 43211.

Preservation Brief 1 – The Cleaning and Waterproof Coating of Masonry Buildings – Robert C. Mack, A.I.A., - Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 2 – Repointing Mortar Joints in Historic Brick Buildings – Robert C. Mack, A.I.A., de Teel Patterson Tiller, James S. Askins – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 6 – Dangers of Abrasive Cleaning to Historic Buildings – Anne E. Grimmer – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 7 – The Preservation of Historic Glazed Terra-Cotta – de Teel Patterson Tiller – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

TYPICAL FOUNDATIONS AND STEPS

FOUNDATIONS

A sound foundation is vital to the structural integrity of a building. Most of the foundations in Italian Village are made of Limestone, roughly shaped into blocks. Typically, residences have two to four feet of foundation wall exposed above grade to allow for crawlspaces and basements to be ventilated. On brick structures, a decorative stone watertable tops the foundation.

Proper maintenance and protection from moisture are critical to the foundation's soundness. Routine maintenance includes periodic inspection, repointing of mortar joints, and making sure proper drainage occurs. When repointing the foundation is necessary, it is important to use the proper mortar type. Mortar with high amounts of portland cement will cause the mortar to crack and fall out.

In renovation work, original materials, colors, and textures should be maintained. Window openings should be maintained to allow for proper ventilating of the basement or crawlspace. New foundations, on building additions should match the existing foundation in scale and texture. If stone facing is not feasible, split face concrete block in a color similar to the original foundation material is acceptable.

Basement and crawlspace windows should not be eliminated. If security is a problem, plywood (painted dark gray), metal grates or metal bars can be added on the inside of the opening. The original character of the opening must be maintained.

APPROPRIATE

If cleaning is undertaken, it should be done with the gentlest means possible.

If repointing is necessary, the new mortar should match the existing mortar in composition, texture and color.

NOT APPROPRIATE

Sandblasting is not an appropriate cleaning method for foundations as it damages the original material.

The original foundation materials should not be covered up with stucco, concrete or other materials.

Unpainted foundation materials should be left unpainted.

REFERENCES & RESOURCES

Masonry: How to Care for Old and Historic Brick and Stone – Mark London, The National Trust for Historic Preservation, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

Old-Building Owner's Manual – Judith I. Kitchen, Ohio Historical Society, 1982 Velma Ave., Columbus, OH 43211

Preservation Brief 2 – Repointing Mortar Joints in Historic Brick Buildings – Robert C. Mack, A.I.A., de Teel Patterson Tiller, James S. Askins – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

PORCHES

Porches in the area are typically wood with limestone steps up to the first floor level. Most porches are recessed from the front of the building because of an L-shaped or T-shaped floor plan. Main entrances on the face of buildings often have limestone steps with or without side walls.

APPROPRIATE

Repair and preserve original porch materials. Replace wood columns and trim where deteriorated with sections that duplicate the originals.

If a porch is to be added where one has been removed in the past, the new porch should be in an architectural style, scale and character compatible with the building.

Tongue and groove flooring must be used when replacing wooden porch flooring.

NOT APPROPRIATE

Removing a porch or stoop, or any original features such as spindels, brackets, balusters, decking or stone steps is not appropriate.

Wrought iron porch columns are not in keeping with the original character of porch detailing in Italian Village.

The scale, style and proportions of the original porch columns must be maintained, when deteriorated columns are being replaced.

Replacing original porch flooring with concrete, brick, or two-by-six decking materials is not appropriate.

Unpainted lumber (including pressure treated lumber) should not be used for porches. Traditionally, all exterior wood was painted.

Adding brick piers to the base of porch columns or railings is not appropriate unless brick piers are original to the structure.

Covering porch floors and/or steps with carpet or artificial turf is not appropriate.

Enclosing porches to create an entryway or room is not appropriate.

Awnings may not be used as a replacement for a porch that has been removed.

TYPICAL PORCHES AND PORCH DETAILS

DOORS

Traditionally, two types of doors were used in Italian Village, the more elaborately designed main entry doors, and the simpler designed secondary entry doors. The more elaborately designed main entry doors almost always contained 50% to 70% glass. The secondary entry doors are usually located on the back or sides of the building. These doors usually are simple in style, such as panel (4 to 5 panels) doors, or two panel doors with glass.

When replacing doors, the original style and size must be matched as closely as possible. It is important that the original door opening not be altered (made smaller or larger) to accommodate the new door. If a transom or side lights are present, they must be retained in their original size and shape.

In some cases the original door may be removed. Replacement doors for primary entries should be made with doors that are either full glass, fifty to seventy percent glass with a panel below, or paneled doors with four or five panels. Replacement doors for secondary entry doors should be made with doors that are either fifty to seventy percent glass with panels below or with paneled doors that contain four or five panels. Transom and side light must be retained in their original size and shape. The replacement door must fit the original opening size.

Applicants should be aware of the fact that metal doors do not necessarily provide additional security, if first floor windows are present. A solid core wooden door provides the same security as a metal door. Wooden doors, when fitted with weather-stripping, are better insulators than metal doors, since they breathe (expand and contract) with the building.

APPROPRIATE

Existing original doors should be repaired and retained.

Transoms and side lights must be retained in their original size and shape.

Missing or badly deteriorated doors should be replaced with a style that was traditionally used in Italian Village.

NOT APPROPRIATE

Flush-faced and six-paneled doors are not appropriate, as they are not styles that were traditionally used in Italian Village.

Doors with panel designs that are not traditional to Italian Village are not appropriate replacement doors.

Doors with glass designs that are not traditional to Italian Village are not appropriate replacement doors.

Old style doors that have been removed from another older structure are not appropriate replacement doors, unless documentation can be provided showing that the style is original to the structure.

APPROPRIATE REPLACEMENT DOORS

NOTE: When selecting an appropriate replacement door, the relationship of the upper panels to the lower panels is very important. Upper make up from 60 to 70 percent of the total door area and lower panels make up from 30 to 40 percent of the total door area.

SCREENS AND STORM DOORS

Wooden screen doors were a common feature on homes in Italian Village. Wooden screen doors are the preferred style for replacement screen doors, as well as the preferred style when adding screen doors to a building in Italian Village. Metal screen doors are acceptable, if they are compatible with the style of the main door, which they cover. Full view screen doors are preferred, however, screen doors that have a solid lower panel will be allowed, if the panel is compatible with the panel style of the main door, which it covers.

Storm doors are sometimes necessary, to help insulate around an entry door. Storm doors should be of a color that is compatible with the color scheme of the building. Mill finish storm doors are not acceptable. Full glass storm doors are preferred. However, storm doors that have a solid lower panel will be allowed, if the panel is compatible with the panel style of the door it covers.

APPROPRIATE

Wooden screen doors are preferred.

Metal screen doors are appropriate if they are a 'full-view screen' style.

Metal screen doors that have a screen above, and a panel below are acceptable if the style is compatible with the main door.

Metal storm doors that are 'full glass' style are preferred.

Metal storm doors that have a glass above and a panel below are acceptable if the style is compatible with the main door.

NOT APPROPRIATE

Screen or storm doors that are of a color that is not in keeping with the color scheme of the building are not appropriate.

Mill finish screen and storm doors are not appropriate.

White screen or storm doors are rarely approved. Colors, other than white, are more in keeping with the character of the area.

Crossbuck screen and storm doors are not appropriate in Italian Village, and will not be approved under any circumstances. (Crossbuck doors are those doors that contain an 'X' pattern in the lower panel.)

WINDOWS

Windows are an important architectural feature, and add to the character of buildings in Italian Village. Repairing and preserving a structure's original windows is preferred in lieu of removal or replacement. In many cases only the sash may be missing, or in need of replacement. Often, the frames and trim are in good condition, and can be retained and repaired.

If the windows are badly deteriorated, or the majority are missing, then replacement is acceptable. Wood is the preferred replacement material. However, metal is also acceptable. When replacing windows, most standard modern sashes do not fit the tall windows of older buildings and may have to be made to order. It is important to match the original size. Under no circumstances should the original opening be made smaller or larger to accommodate the new window. In most cases vinyl windows are not acceptable replacement windows. Most are constructed in a manner that increases the sash size and decreases the glass.

Historically, glass was more expensive than wood. It is common, on older homes, to find one style of window on the front of the building, and another style on the sides and rear. Windows with larger (more expensive) glass areas were usually used on the front side, and windows with smaller (less expensive) glass areas were used elsewhere. The most common style window in Italian Village is the one-over-one, double hung window. Two-over-two, double hung windows are also quite common. Four-over-four or six-over-six windows are only found on the older structures (pre-1875).

If the original windows contain divided light (two-over-two, six-over-six, etc.) sashes, the mullions must be retained when replacing windows or window sashes. Replacement windows that have mullions located between two sheets of glass are not acceptable.

The elements surrounding the window, such as the sill, the lintel, and the cap are expressive of the character of the building. Under no circumstances should elements surrounding the windows be removed or modified.

APPROPRIATE

Repairing and maintaining the original window frames and sashes is preferred.

The original size of the window opening must be maintained when replacing deteriorated or missing sashes.

Wooden replacement windows are preferred. Metal replacement windows are acceptable, if they match the original windows in size, style and appearance. Vinyl replacement windows are rarely acceptable, as most vinyl replacement windows reduce the overall glass size.

Maintaining original window divisions, such as two-over-two, six-over-six, etc, is mandatory when replacing any window sash. True divided lights are preferred. Divisions that are applied to the outside of the glass will be acceptable, if the size of the division matches the original divisions. Divisions that are located on the inside of the glass, or between two layers of glass are not appropriate.

NOT APPROPRIATE

Altering the size of the original window openings to accommodate 'pre-fabricated' replacement windows is not appropriate.

Changing the original shape of the window is not appropriate.

Windows should not be added, unless documentation can be provided to show that the window opening was original to the structure.

Windows should not be eliminated to accommodate modifications to the interior floor plan.

TYPES OF WINDOWS

STORM WINDOWS & SCREENS

Storm windows and screens are often added to older buildings to make them more energy efficient. A wooden window with a storm window will out-perform a double glazed metal replacement window. Therefore, adding storm windows to original windows is an acceptable solution to increasing a building's energy efficiency.

Storm windows should fit the original window openings without covering any of the original window detailing. Divisions in storm windows should be in line with divisions of the window they cover. Brown or bronze metal storm windows are preferred. White is acceptable only when it is compatible with the color scheme of the structure. Mill finish storm windows are not acceptable.

APPROPRIATE

Wooden storm windows and screens are the most appropriate style for structures in Italian Village.

Brown or bronze metal storm windows are appropriate.

Colors that are custom ordered to match the color scheme of the structure are also appropriate.

NOT APPROPRIATE

Storm windows and screens should not cover up the original window detailing.

Using single sheets of glass or plexiglass are not appropriate, except on transoms and single light windows.

Mill finish storm windows are not appropriate, as they are not in keeping with traditional color schemes.

In most cases, white storm windows are not appropriate.

Adding storm windows to some windows of a façade, and not to the other windows of the same façade is not appropriate.

SKYLIGHTS

Skylights are not original features on structures in Italian Village. They are an acceptable addition if they are effectively placed and are not in conflict with the architectural character of the structure or damage historic building materials.

APPROPRIATE

Skylights should be carefully placed to minimize their visibility from the street, and preferably only on secondary (rear) elevations.

Skylights must be either square or rectangular.

Skylights should have a low profile and be of a flat top design.

NOT APPROPRIATE

Extremely large skylights, or clusters of small skylights are not appropriate.

Skylights in highly visible roofs or on main (front) elevations are not appropriate.

Skylights are not appropriate in slate roofs.

GARAGES AND OUTBUILDINGS

Many existing garages and outbuildings are significant structures and should be given the same care and attention as the main structure of the property. An 1899 Sanborn map of the area shows many wood frame ‘stables’ located at the rear of Italian Village properties. Today many of the remaining significant outbuildings and garages are wood frame and early concrete block structures from the first half of the 1900’s. Rehabilitation of these architecturally significant structures should follow the same guidelines as in previous chapters for the particular materials and elements.

It is important, when planning a new garage or outbuilding (the most common example of an outbuilding is a gardening shed) that it is designed to be compatible with significant structures in the surrounding area. New garages and outbuildings should be located at the rear of the property, where they will not be visually part of the primary street elevation.

APPROPRIATE

Existing original garages and outbuildings should be maintained and repaired whenever possible.

New structures should be located at the rear of the property.

New structures should be simple and modest in design and scale.

New two-car garages should use two single car garage doors, to help maintain a smaller scale.

Wooden siding is the most appropriate siding for new outbuildings and garages.

New masonry garages and outbuildings must be of brick or split-faced concrete block with wood gable ends (where gable ends occur).

Flat roofs are recommended for all two-car garages. One-car garages may use any historic roof shape.

Outbuildings may use any historic roof shape.

Wooden garages and outbuildings must be painted.

NOT APPROPRIATE

The scale, proportions, and form of an existing garage or outbuilding should not be altered.

New garages and outbuildings should not be so large as to be out of scale with the primary structure or the surrounding area.

Pre-fabricated metal sheds or outbuildings are not appropriate.

Stained or weathered wood is not an appropriate finish for garages and outbuildings.

GARAGES AND OUTBUILDINGS

EXTERIOR PAINTING

Historically, exterior wood surfaces were painted. Tin roofs, wrought iron and cast iron decorations were also painted, to prevent rusting and deterioration. Paint was also applied, for decorative purposes, or as a protective coating for porous brick and stone.

Although color is a matter of personal preference, owners of older buildings should realize that some colors and methods of application are more appropriate and more sympathetic than others for the age and style of older buildings. Fortunately, there is a wide range of colors that is historically appropriate and allow individuals to express their individual taste while still being fair to the age and style of the building.

There are three basic approaches to selecting a color scheme for historic and older structures: Scientific, Historic and Boutique.

SCIENTIFIC

The Scientific method is a standard followed by museums and preservationists for restoring a building to a specific time in the past. It requires that the finish be examined in a laboratory using a variety of microscopic and chemical techniques. While it is difficult without the help of a trained specialist to obtain a color match that will meet scientific standards of authenticity, you can conduct an investigation that will help approximate the original colors and finishes used in the past.

HISTORIC

Of the three levels of authenticity, the Historic one will most likely appeal to private homeowners, who are not planning to live in a museum. To achieve an historical paint scheme, two principals of historic-level authenticity must be observed.

1. The colors applied to any building should be selected from those that were available and considered appropriate for the date, type and style of the building, at the time it was constructed.
2. Those colors, whatever they may be, should be applied to the structure to enhance the design.

BOUTIQUE

The Boutique style is often referred to as Painted Lady. The Boutique approach differs from Historic practice in both color and placement. The colors are more brilliant and are lavishly applied. A well thought out Boutique paint scheme can turn an ordinary building into a delightful work of art. However, Boutique color schemes do not age well. Different colors and values tend to fade at different rates. The Boutique color scheme usually requires annual painting maintenance.

In general, good quality latex and oil-based paints are about equal in durability. But for older houses it is safer to use oil-based paints because most older structures already have many coats of oil-based paint on them. Oil-based paints age differently from latex. The following is a brief description of the four basic paint types:

Latex	A suspension of synthetic resin (e.g. polyvinyl acetate, styrene-butadiene, or acrylics) in water to form a basis for a water thinned paint.
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Alkyd	A synthetic resin modified with oil that gives good adhesion, gloss and color retention. Most oil-based paints today are based on alkyd resin rather than the traditional linseed oil. Alkyd paints are also called 'oil-alkyd' paint.
Enamel	Basically a varnish to which pigment has been added. Makes a tough, durable, easy to clean paint. Enamel (gloss or semi-gloss) is often used on trim.
Oil Paint	The traditional formulation consists of pigment suspended in linseed oil, a drier, and mineral spirits or other type of thinner.

APPROPRIATE

Research into and the use of the original color scheme used on the building is encouraged.

The retention of the sequence of historic paint layers is encouraged.

Investigate the source of paint failure prior to repainting.

The continued protection and preservation of historic exterior woodwork through regular paint maintenance is required.

NOT APPROPRIATE

Surfaces that have never been painted, such as lintels, sills, foundation materials, and brick surfaces, should not be painted.

The use of stucco, textured paints or self-cleaning paints are not appropriate.

Using blow torches, sandblasting, water cleaning with over 300 pounds per square inch of pressure, rotary sanders, or wire strippers to remove paint is not appropriate.

REFERENCES & RESOURCES

Preservation Brief 10 – Exterior Paint Problems on Historic Woodwork – Kay D. Weeks and David W. Look, AIA – Copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Old House Journal, April 1981 – Special issue on exterior paints. (Out of Print) – Copies of back issues of Old House Journal are available at the Northland Branch of the Columbus Public Library.

Victorian Exterior Decoration. How To Paint Your Nineteenth Century American House Historically – Roger W. Moss and Gail Caskey Winkler, Henry Holt and Company, Inc., 521 Fifth Ave., New York, NY 10175.

Century of Color, Exterior Decoration for American Buildings 1820 – 1920 – Roger Moss, The American Life Foundation, Box 349, Watkins Glen, NY 14891.

Paint Color Research and Restoration – Technical Leaflet No. 15 – Nashville AASLH, 1400 8th Ave., S. Nashville, TN 37203.

TYPICAL HISTORIC COLOR SCHEMES

TYPICAL HISTORIC COLOR SCHEMES

CANOPIES & AWNINGS

Traditionally, awnings were not used on residential structures. They were, however, used on retail and commercial structures in the early 1900's. The Commission discourages the use of awnings on residential properties. When based on historic precedent, awnings are appropriate on historic storefronts.

On a commercial structure, awnings can help shelter passersby, reduce glare, and conserve energy by controlling the amount of sunlight hitting the storefront windows. Canvas awnings have a life expectancy of between 4 and 7 years. In many cases awnings can disguise, in an inexpensive manner, later inappropriate alterations and provide both additional color and a strong store identification.

APPROPRIATE

When awnings are used, they should be of a soft canvas or vinyl material.

Awnings should be installed without damaging or visually impairing distinctive architectural features.

Supporting structures should be an integral part of the design.

Colors should be in keeping with the overall color scheme of the building.

NOT APPROPRIATE

Awnings on residential structures are discouraged, as they are not in keeping with the architectural character of Italian Village.

Fixed aluminum or wood awnings are not appropriate awning materials for structures in Italian Village.

Awnings simulating mansard roofs or umbrellas are not appropriate styles for structures in Italian village.

SIGNAGE AND GRAPHICS

All proposed graphics in Italian Village must be reviewed by the Commission. A Certificate of Appropriateness will be issued after the graphics meet the following design criteria:

GENERAL SIGNAGE/GRAPHICS GUIDELINES:

1. Review includes size, location, materials, texture, color(s), type size and type style.
2. Signage should be a logical component of the overall design of the building.
3. Only one exterior sign (wall sign, projecting sign, ground sign, pole sign, or awning sign) and one interior sign (window sign) is permitted per business, per street frontage.
4. Signage is restricted to the following components:
 - a. Name of the business
 - b. Logo of the business
 - c. Function of the business

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- d. Phone number of the business
 - e. Street number or address of the business
5. Signage should not obscure any architectural detail.
 6. The installation of a sign must be reversible and can not permanently alter or damage historic building materials.
 7. Light (if used) must be an integral part of the signage design.
 8. Interior illumination of signage is prohibited.

APPROPRIATE SIGNAGE/GRAPHICS – WALL SIGNS

Wall signs are the preferred signage style in Italian Village. They should be located within the signage band between the first and second floor windows. Where windows do not exist, the nearest building or buildings on the same block may be used for determining window heights. Wall sign height can not exceed 60% of the total signage band area. Wall signs can not exceed 50% of the width of the structure. When several businesses occupy a building, individual signs can not exceed 50% of the storefront of the individual business. The maximum allowable area for a wall sign is 25 square feet.

APPROPRIATE SIGNAGE/GRAPHICS – PROJECTING SIGNS

The maximum horizontal projection from the building must not exceed 4 feet or 2/3 of the sidewalk width, whichever is less. A minimum of 10 feet of clearance must be maintained. Signage can not be hung so as to extend above the bottom of the second floor windows. Where windows do not exist, the nearest building or buildings on the same block should be used for determining window height. The maximum allowable area for a projecting sign is 12 square feet.

APPROPRIATE SIGNAGE/GRAPHICS – GROUND SIGNS

Ground signs are acceptable only if no other solution is feasible. The height shall not exceed 5 feet above the ground, including any mounting platform or signbase. The maximum allowable area for a ground sign is 10 square feet, including any mounting platform or sign base.

APPROPRIATE SIGNAGE/GRAPHICS – POLE SIGNS

Pole signs are acceptable only if no other solution is feasible. Pole signs can not be used for structures that have a setback of less than 20 feet. Pole signs should be mounted 10 feet above the ground, including pole, sign base and mounting platform. The maximum allowable area for a pole sign is 20 square feet (excluding pole area).

APPROPRIATE SIGNAGE/GRAPHICS – AWNINGS SIGNS

Awning signage is permitted. However, it is restricted to the name, logo and address of the business.

APPROPRIATE SIGNAGE/GRAPHICS – WINDOW SIGNS

A window sign is any sign or graphic that is attached to the window or door glass, or hung inside (behind) the glass, and is readable from the street or sidewalk. Window signs should be transparent in overall design. Window signs can not exceed ¼ the total glass area of the storefront. The maximum allowable area for a window sign is 6 square feet.

NOT APPROPRIATE SIGNAGE/GRAPHICS

The following signage/graphics are not in keeping with the architectural character of Italian Village. These signage/graphics types will not be approved by the Commission under any circumstances:

1. Internally illuminated signage
2. Co-op or tenant panel signage
3. Rooftop signage
4. Off premises graphics
5. Billboards

BANNERS & FLAGS

Permanent banners are prohibited in Italian Village and under the Columbus Graphics Code. A temporary banner, such as 'Grand Opening' is permitted without review, if displayed for less than thirty days.

Custom designed flags are subject to review and approval by the Commission. Review includes size, location, materials, colors, mounting materials and hours of display. (Note: A flag which contains the name, logo, function, or address of the business is, in fact, a sign, and is subject to signage review.)

MURALS

Murals are reviewed on an individual basis, based on size, location, content, and appropriateness for the area in which they are located.

APPROPRIATE SIGNAGE

APPROPRIATE SIGNAGE

RETAIL/COMMERCIAL – STOREFRONTS

Retail and commercial establishments of the 18th and early 19th century, in Italian Village, were frequently located on the ground floor of buildings. The ground floors of large commercial establishments, especially in the first decades of the 19th century, were distinguished by regularly spaced, heavy piers of stone or brick, infilled with paneled doors or small paned window sashes. Entrances were an integral component of the façade, typically not given any particular prominence although sometimes wider than other openings. The ready availability of architectural cast iron after the 1840's helped transform storefront design. Simultaneous advances in the glass industry permitted manufacturing of large panes of glass. The combination of these two technical achievements led to the storefront as we know it today.

Between 1915 and 1922, North High Street was widened. Many commercial storefronts were altered, due to this widening of the street. These alterations resulted in common façade treatments, in some cases, extending for half a block or more. What often appears to be one large building is in fact several smaller buildings sharing a common façade.

The typical Italian Village storefront consists of a single door flanked by display windows. The entrance door is usually recessed, which not only protects customers from inclement weather, but also increases the amount of merchandise display space. In some cases, an additional side door provides access to the upper floors. Thin structural members of cast iron, wood or masonry usually frame the storefront. The windows are usually raised off the ground by wood, cast iron or pressed metal panels or bulkheads. Frequently, a transom or series of transoms are located above each window and door.

APPROPRIATE

Retain and repair original storefront materials.

Respect the scale and proportions of the building in relationship to the storefront.

Respect the horizontal separation between the storefront and the upper floors.

Maintain the historic planar relationship of the storefront to the façade of the building and the streetscape. Most storefront frames are generally composed of horizontal and vertical elements.

Differentiate the primary retail entrance from the secondary access to upper floors. Entrances should be placed where there were entrances historically, especially when echoed by architectural detailing on the upper floors.

Select construction materials that are appropriate to the storefront. Wood, cast iron and glass are preferred.

Storefronts should generally be as transparent as possible.

NOT APPROPRIATE

Altering the original scale and size of the storefront in relationship to the scale and size of the building.

The use of materials that were not available when the building was constructed; such as vinyl, aluminum siding, anodized aluminum, mirrored or tinted glass, artificial stone, and brick veneer.

A new interior use is not justification for altering the character of a storefront.

REFERENCES & RESOURCES

Preservation Brief II – Rehabilitation Historic Storefronts – H. Ward Jandl, Copies are available from the Superintendent of documents, U.S. Government Printing Office, Washington, D.C. 20402.

The Buildings of Main Street – A Guide to American Commercial Architecture – Richard Longstreth, The Preservation Press, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W. Washington, D.C. 20036.

Old House Journal, July/August 1988 – Special issue on Commercial Rehabilitation. Copies of Old House Journal are available at the Northside Branch of the Columbus Public Library.

TYPICAL ITALIAN VILLAGE STOREFRONT

INDUSTRIAL RENOVATION & DEVELOPMENT

Italian Village originally developed as a neighborhood supporting area industries. As a result, the area contains many examples of late 19th century industrial buildings. The most significant development occurred on the eastern edge of the area adjacent to the railroad right-of-way. These buildings are an integral part of the area's history and contribute to the urban fabric. Restoration of and/or additions to these structures should be sensitive to their architecture. Late 19th century industrial buildings were constructed to maximize light and air circulation. These qualities are still appropriate today.

Development in Italian Village will include rehabilitation of existing industrial structures as well as additions and new construction. It is important that new construction be designed to be visually compatible with the area's existing buildings. To accomplish this, these structures should be based on historic architectural design concepts.

Applicants planning to add an addition to, or construct a new industrial structure, should consult the 'New Construction' section of these guidelines. The new construction guidelines are applicable to both residential and non-residential buildings.

NEW CONSTRUCTION AND BUILDING ADDITIONS

Changes are inevitable in Italian Village, many of which will result in changes to the architecture of the neighborhood in the way of new construction. New additions to buildings are occurring more frequently. Vacant lots, which once held structures that were an integral part of the early neighborhood, offer many opportunities for new residential, commercial, and industrial construction.

Building additions are appropriate when they do not damage, obscure, or cause the loss of existing significant historic materials and features. Additions should be located on secondary, not primary elevations. New additions must be distinguishable from the existing building so as to not confuse what is old with what is new. The new addition should be contemporary in spirit, but still maintain a visual relationship to the existing architectural character of the original structure.

It is important that new construction be designed to be visually compatible with the area's existing structures. To accomplish this, these new structures should be based on historic architectural design concepts. New construction should not duplicate historic architecture. New structures should look new, reflecting contemporary design standards while using contemporary design elements that relate to existing contributing properties surrounding the new structure.

The following standards shall apply to the evaluation of the appropriateness of proposed building additions and new construction:

CONTEXT

The mixture of building types in Italian Village is rather limited. New construction in an area where there is a mixture of building types should follow the already existing pattern. New buildings shall be compatible with the significant buildings within the immediate area. If all of

the structures in the area of a site are two story residential structures, it would not be appropriate to propose a four story commercial structure.

STREET ALIGNMENT

Historically throughout the Italian Village area, buildings of all types – commercial, residential and industrial – were aligned along the street. This created a visual wall along the street, thereby defining the street zone. New buildings should not be in front of, or behind this line, as it would visually disturb and break the street wall. The building setback, or distance the building is from the street, should be the same as adjacent buildings. In addition, and especially in commercial structures, the major components of the primary facades, (cornices, windows, storefronts, definition of floor levels) are horizontally aligned with, or have some relationship to adjacent buildings. This aspect of alignment gives a sense of unity to the buildings and strengthens the definition of the street zone. A structure which has frontage on more than one street or alley resulting in multiple facades shall be compatible with the street zone on each façade.

HEIGHT

New construction must be similar in height to surrounding structures, so as to blend in with the surrounding structures. New construction should be near the average height of neighboring buildings, not exceeding the tallest, or be smaller than the shortest. Major elements such as porches, should also be of similar height with adjacent appropriate porches. Setbacks may be used at upper levels for some new structures.

SCALE

Physical size and shape shall be compatible with existing contributing properties without overwhelming them. If the size of a proposed building is not compatible with surrounding buildings it will be out of scale and become a visual intrusion to the neighborhood. Most of the earlier structures in Italian Village have a vertical emphasis to their primary facades, where the height is about twice the width. Understanding the size and shape of neighboring buildings will contribute to the generation of a successful compatible structure.

RHYTHM

The rhythm of an area is established by the spacing of the buildings relative to each other, and the spacing of openings and design elements within them. The relationship of solid spaces to voids (i.e. walls to windows and doors), in the façade of a structure shall be visually compatible with adjacent contributing properties. The relationship of a structure to the open space between it and adjoining structures, shall respect the surrounding environment. The relationship of entrances, porches, and other projections to sidewalks or streets, shall be guided by the streetscape provided by adjacent and visually related structures and open spaces. The building mass of a large development can be varied in form by using setbacks for open space and landscaping, when appropriate, to provide necessary visual transition between the large development and adjacent properties.

Current zoning laws may restrict a new design from matching the existing building spacing. If this is the case, every attempt should be made to match the spacing as closely as possible, including the pursuit of a variance.

OPENINGS

The proportion of openings (width and height of windows, doors and entries) shall be visually compatible with adjacent contributing properties. A long façade shall be divided by openings, setbacks or decorative details into smaller bays thereby complementing the streetscape.

MATERIALS

The choice of material, texture and color of a new structure must relate to and be tempered by the predominant material, texture and color of adjacent and visually related structures. Simplicity is preferred. Continuity of material will add to the unity and harmonious character of the neighborhood. Continuity of material will add to the unity and harmonious character of the neighborhood. Where brick predominates in nearby structures, new construction should be of brick. If frame predominates in nearby structures, the new construction should be of frame. Where vacant land predominates, brick is preferred. Additions to existing residential structures may be either brick or frame, however, frame is preferred.

APPURTENANCES

Appurtenances of a structure such as walls and fences shall be visually compatible with the adjacent, visually related structures, appurtenances, and open spaces. Landscaping including grass, trees, shrubbery and flowers shall be included, especially in parking and sidewalk areas.

The Commission encourages applicants to schedule a ‘Conceptual Review’ meeting to review proposed new construction and building additions, before the applicant has completed working and/or construction plans.

REFERENCES AND RESOURCES

Preservation Brief 14 – New Exterior Additions to Historic Buildings: Preservation Concerns – Kay D. Weeks – copies are available from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 17 – Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character – Lee H. Nelson, FAIA – copies are available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Old & New Architecture – Design Relationships – From a conference sponsored by National Trust for Historic Preservation, Latrobe Chapter of Society of Architectural Historians, Washington Metropolitan Chapter of American Institute of Architects. Copies are available from The Preservation Press, National Trust for Historic Preservation, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036.

APPROPRIATE NEW CONSTRUCTION AND ADDITIONS
