ARCHITECTURAL GUIDELINES

Columbus Register of Historic Properties

for
Maintenance,
Design,
and
New
Construction

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HISTORIC
RESOURCES
COMMISSION

City of Columbus
Department of Trade and Development
Economic Development and Planning Services Section
Historic Preservation Office

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City of Columbus

September 2, 1998

Greetings and Congratulations.

Greetings to the people who live, own or work in a property listed on the Columbus Register of Historic Properties. You are the stewards of our history. Congratulations to the Historic Resources Commission and the city's Historic Preservation Office on the creation of the *Columbus Register of Historic Properties Architectural Guidelines*.

The guidelines will be a great help to both the Commission and the applicants in assuring a bright future for our wonderful historic neighborhoods. We all know it is the neighborhoods and their people that make a city great, and Columbus has great historic neighborhoods.

A few people deserve recognition for their hard work and commitments to this project. Historic Resources Commissioner Tom Wolf, read, and re-read the final drafts for consistency and accuracy. Laura Shinn, on short notice, took on the task of providing the illustrations. Graphic Designer Grace Ashby skillfully addressed the many graphics challenges set before her. Chris Sauer, Assistant Historic Preservation Officer, labored from the beginning to keep the text consistent with the standards and kept looking for that one good picture to illustrate a particular point. Historic Preservation Officer Diane Cole, as managing editor, encouraged and promoted the project from the beginning to end.

We are indebted to all who contributed to this project and all who will use the *Guidelines* for the betterment of our community.

Gregory S. Lashutka
Mayor

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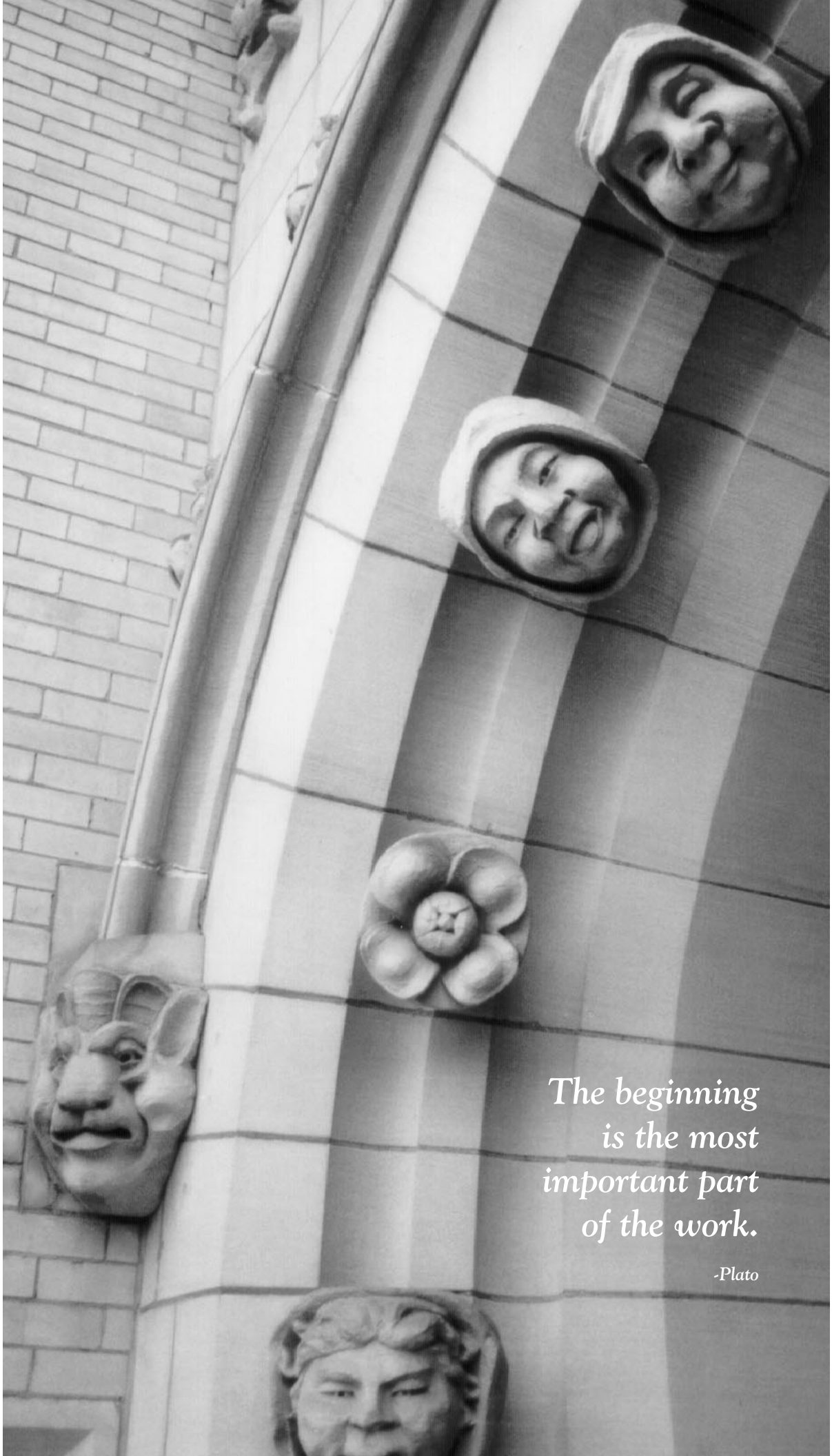


The beginning is the most important part of the work.

-Plato

Welcome and Introduction

Welcome to the historic preservation community—you are part of a community of people from all over Columbus who are dedicated to preserving our city's historic buildings and neighborhoods. Ownership of a building on the Columbus Register of Historic Properties makes you a steward of Columbus' history. You are a keeper of the history of not only the famous—Simon Lazarus, Lucile Atcherson Curtis, Maynard Sensenbrenner, Alice Schille, Elijah Pierce, or James Thurber—but also of each resident who helped make Columbus a world-class city.

The *Columbus Register of Historic Properties Architectural Guidelines* is your handbook for maintaining, restoring, and improving your historic property. As you know, the privilege of living in a historic area includes the obligation to preserve the area's historic character.

This section, the first of 12 in the *Guidelines*, explains why architectural guidelines are needed. Then it describes how to obtain a Certificate of Appropriateness, which is required before making many external changes to buildings on the Columbus Register. Section 1 also introduces the various city agencies that make obtaining a certificate an efficient and painless process.

Sections 2 through 9 focus on how to maintain buildings from their foundations to their roofs, along with garages and outbuildings. These sections provide an overview of appropriate changes to historic buildings. For example, while all buildings have roofs, replacing the roof on a historic building can entail an extra consideration—preserving its historic appearance. Also, these sections mention things to keep in mind before undertaking more involved projects.

Section 10 looks at the construction of additions and new buildings. It also provides design guidelines you will want to study before beginning to design your project.

The last two sections, 11 and 12, include relevant parts of the Columbus City Code. In addition, they explain the processes that applicants may need to follow to accomplish their projects.

Most of the discussions about various parts of a building include resource materials for further reading. Obviously, the *Guidelines* cannot furnish specific design details; the emphasis is on providing general information about maintaining the historic character.

Architectural Guidelines

Architectural guidelines present information to property owners, residents, contractors, and others about appropriate rehabilitation work and new construction for locally designated districts and individual buildings listed on the Columbus Register of Historic Properties. Additionally, the guidelines are a reference for the rehabilitation of vintage structures in Columbus that are not listed.

The guidelines protect the overall character of Columbus' designated historic districts and buildings by emphasizing the architectural styles, details, and streetscape elements that make up their unique character. For new construction, the guidelines provide information on relating new buildings and landscape elements to the existing historic buildings and streetscapes.

The *Columbus Register of Historic Properties Architectural Guidelines*, as adopted by the Columbus City Council and City Code Chapters 3116 and 3117, are the official document used by the Historic Resources Commission to evaluate and approve applications for a Certificate of Appropriateness.

Approach and Format

Architectural guidelines emphasize preserving existing building details, materials, and the overall plan rather than complete remodeling. That is why terms such as *repair*, *retain*, *maintain*, and *protect* are widely used throughout the guidelines. *Repairing*, *retaining,* and *maintaining* original architectural features and materials is preferred to replacing them. Protecting the overall character of the listed properties is the goal of the preservation ordinance and these guidelines.

Other common terms used in this manual are *should* and *should not*. The use of these terms signifies that the Historic Resources Commission usually expects property owners to follow the meaning and intent of a guideline as written. These terms also indicate whether the Historic Resources Commission generally will approve or deny a Certificate of Appropriateness. The Historic Resources Commission reviews cases where more flexibility or creative solutions are needed in applying the guidelines on a case-by-case basis.

General Policies

Many nonhistoric or nonoriginal features of buildings and their sites exist within the city's historic districts. Substitute siding materials, enclosed or altered porch designs, decreased window sizes, and chain link fences are some of the most common and visible of these alterations.

Because those later changes to historic structures occurred before the area's designation as a historic district, they are considered to be pre-existing nonhistoric conditions.

Preexisting nonhistoric conditions may continue throughout the useful life of the material. Generally, if a small portion of a nonoriginal material is damaged through fire, auto collision, or vandalism, that portion of the nonhistoric material may be repaired or it could be replaced with a similar material. However, if more than 50 percent of the nonhistoric material fails due to neglect, lack of maintenance, wear and tear, or exceeds its useful life, repairs must follow these guidelines. This is also true when an owner proposes to replace more than 50 percent of a nonhistoric material. Any repair or replacement must follow the design guidelines as they apply to other structures within the historic districts. Repairs or replacements of nonhistoric materials should not be artificially or arbitrarily divided to avoid the requirements of following these design guidelines.

Architectural guidelines do not affect the existing *use* of your property or most interiors. The use of your property, whether it is a designated historic property or not, is regulated by the city zoning code. If you want to change the use of your property, these guidelines should be used to guide those decisions. If the interior is not listed, you may remodel the interior as you choose. These changes are not reviewed as part of the architectural review process.

Architectural review occurs only when property owners propose changes to the exteriors of their property that may require a Certificate of Appropriateness and/or a building permit.

Architectural guidelines do not prohibit new construction or additions to historic buildings. Architectural review ensures that new construction and additions are built to be compatible with the historic buildings.

The architectural guidelines apply to all properties listed on the Columbus Register regardless of age or architectural style. For nonhistoric buildings (properties less than 40 years of age or substantially altered), the Commission may apply the guidelines with more flexibility than for historic buildings that maintain their original integrity. In reviewing work affecting nonhistoric buildings, the Commission

tries to maintain or enhance the building's relationship and compatibility with adjacent historic buildings and streetscapes.

Materials and Workmanship

All work completed under the historic preservation ordinance should be skillfully performed using appropriate materials approved by the Historic Resources Commission and/or the Columbus Historic Preservation Office staff. Materials should be installed and work conducted and completed in a workmanlike manner.

The Benefits of Architectural Guidelines

Through architectural guidelines, the preservation ordinance protects the overall economic value of the listed properties. Properties in historic districts are affected by the actions of neighbors around them. Decisions of one property owner have an impact on the property values of another. Architectural guidelines provide a level playing field for all property owners because they apply to everyone in the historic districts. This way all property owners' rights are protected from any adverse economic impact resulting from the actions of another.

Architectural guidelines in Columbus are part of an overall effort to promote and improve older neighborhoods and our quality of life. Revitalization of historic areas increases the city's tax base and promotes economic development. Architectural guidelines make sure that improvements are compatible with the goals and desires of property owners, the historic districts, and the city.

Architectural guidelines benefit the owners of vintage homes citywide by helping them maintain the original architectural character of their homes.

Historic designation and the architectural review process helps to protect your investment in an historic district from inappropriate new construction, misguided remodeling, or demolition. Historic designation and architectural review often attracts new buyers who want to ensure that their investments will be protected.

Columbus Register of Historic Properties

The Columbus Register of Historic Properties is the city's official listing of individual buildings, sites, and districts of historical and architectural significance. To be eligible for inclusion in the Columbus Register of Historic Properties, a building, site, or district must be at least 40 years old and meet one or more of the following criteria:

Criterion 1

The design or style of the property's exterior and/or interior has historical, architectural, or cultural significance to the development of the city, state, or nation.

Criterion 2

The property is closely and publicly identified with a person who significantly contributed to the historical, architectural, or cultural development of the city, state, or nation.

Criterion 3

The property is a significant work of an architect, artisan, engineer, landscape architect, or builder whose individual work has influenced the historical, architectural, or cultural development of the city, state, or nation.

Criterion 4

The property demonstrates significant workmanship in architectural design, detail, or use of materials.

Criterion 5

The property is closely and publicly identified with one or more events that influenced the historical or cultural development of the city, state, or nation.

Owners of properties listed on the Columbus Register are encouraged to maintain their buildings but no one is required to change or improve any property simply because it is listed. Before beginning any exterior work, however, owners of historic properties must obtain Certificates of Appropriateness. The process is straightforward, and the Columbus Historic Preservation Office staff is always available to advise owners about their projects.

Three benefits of listing an individual property or a district on the Columbus Register are:

Benefit 1

Listing protects historic neighborhoods and individual properties from adverse changes that may affect the area's special architectural character.

Benefit 2

When an owner in a district proposes a zoning change or variance, or requests a special permit, the Historic Resources Commission must review and make a recommendation before the proposal is heard by the Board of Zoning Adjustment or City Council.

Benefit 3

Owners can seek expert advice from the Columbus Historic Preservation Office staff and the Historic Resources Commission for practical, cost-effective rehabilitation solutions.

Columbus Register of Historic Properties

Districts and Groups (reference map on page 8)

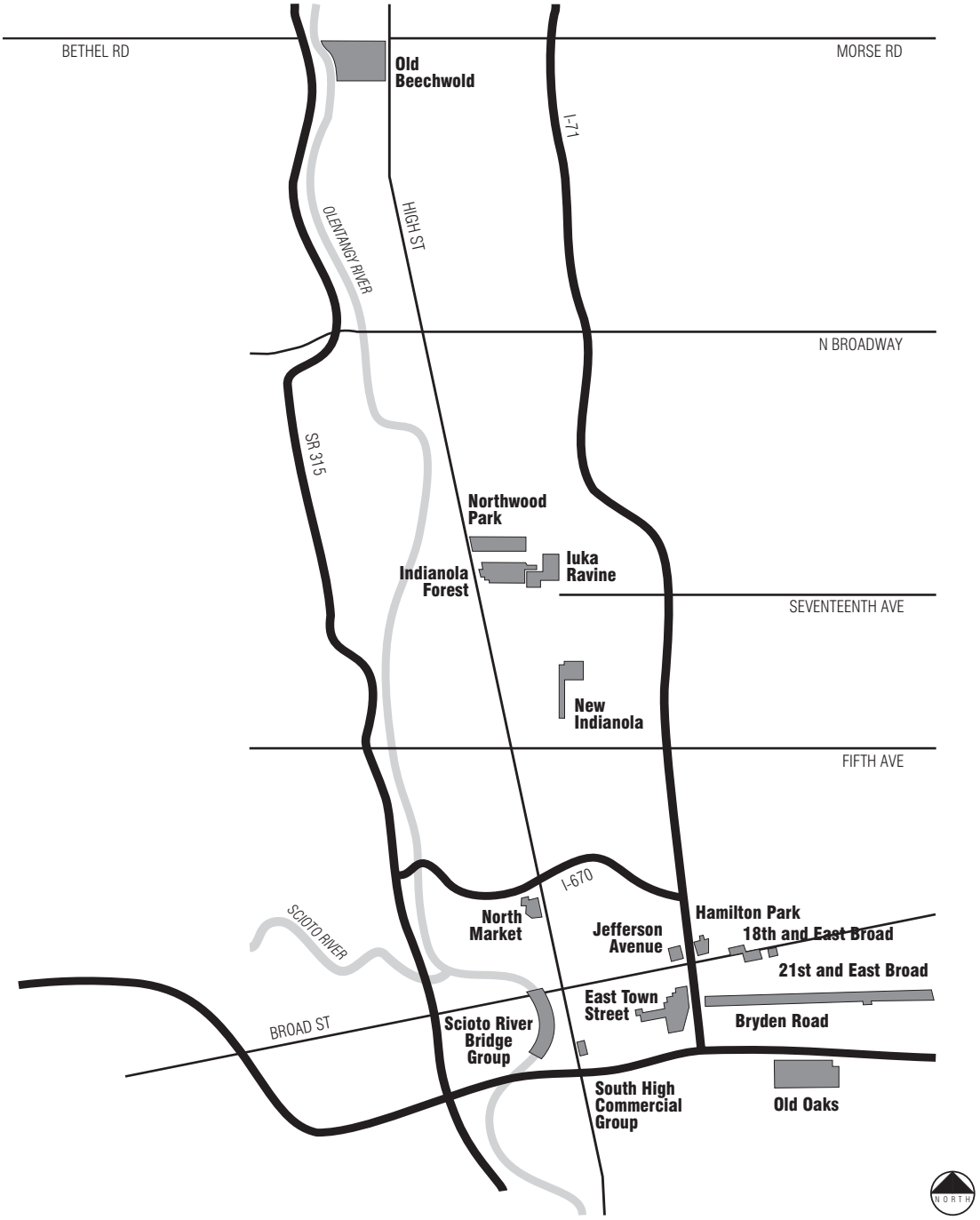
- Bryden Road Historic District
- East Town Street Historic District
- Eighteenth and East Broad Street Historic Group
- Hamilton Park Historic District
- Indianola Forest Historic District
- Iuka Ravine Historic District
- Jefferson Avenue Historic Group
- New Indianola Historic District
- North Market Historic District
- Northwood Park Historic District
- Old Beechwold Historic District
- Old Oaks Historic District
- Scioto River Bridge Group
- South High Commercial Historic Group
- Twenty-First and East Broad Street Historic Group

Individual Listings (reference map on page 9)

1 Trinity Episcopal Church, 125 E. Broad St.
2 St. Joseph Cathedral, 212 E. Broad St.
3 Seneca Hotel, 361 E. Broad St.
4 First Congregational Church, 444 E. Broad St.
5 Broad Street United Methodist Church, 501 E. Broad St.
6 W. H. Jones Mansion, 731 E. Broad St.
7 Broad-Brunson Place Condominiums, 1790-1798 E. Broad St., 8-44 Brunson Pl., and 1795-1801 E. Long St.
8 LeVeque Tower, 50 W. Broad St.
9 Harrison House and Lucas Sullivant Building, 570 W. Broad St.
10 Ohio Statehouse, Capitol Square
11 Joseph Henderson House, 5055 Dierker Rd.
12 Engine House No. 7, 27 Euclid Ave.
13 Engine House No. 16, 240 N. Fourth St.
14 Avery Pontiac Buildings, 1199-1207 Franklin Ave.
15 Ohio Moline Plow Company Building, 343 N. Front St.
16 First Avenue School, 929 Harrison Ave.
17 Columbia Larrimer Building, 161-167 N. High St.
18 White Castle Building, 2725 N. High St.
19 Southern Hotel and Theater, 310 S. High St.
20 Schlee-Kemmler Building, 326 S. High St.
21 Krumm Residence, 975 S. High St.
22 James Thurber House, 77 Jefferson Ave.
23 Felton School, 920 Leonard Ave.
24 Rickenbacker Boyhood Home, 1334 E. Livingston Ave.
25 Dr. Lewis M. Early Residence, 1045 E. Long St. and 108 N. Twentieth St.
26 Old State Arsenal, 129 W. Main St.
27 Pythian Temple and James Pythian Theater, 861-867 Mount Vernon Ave.
28 H. A. Higgins Building, 129 E. Nationwide Blvd.
29 Indianola Junior High, 420 E. Nineteenth Ave.
30 Indianola Elementary School, 140 E. Sixteenth Ave.
31 Federal Post Office and Courthouse, 121 E. State St.
32 Orton Memorial Lab, 1445 Summit St.
33 Valley Dale Ballroom, 1590 Sunbury Rd.
34 Central Presbyterian Church, 132 S. Third St.
35 Ohio Institute for the Education of the Deaf and Dumb, 408 E. Town St.
36 Macon Hotel, 366 N. Twentieth St.
37 Central High School, 75 Washington Blvd.
38 Weisheimer House, 286 W. Weisheimer Rd.

Columbus Register of Historic Properties: Districts and Groups

(reference list on page 7)



Source: City of Columbus, Department of Trade and Development, Historic Preservation Office.

Columbus Register of Historic Properties: Individually Listed Properties

(reference list on page 7)

Source: City of Columbus, Department of Trade and Development, Historic Preservation Office.

Columbus Historic Preservation Office

Department of Trade and Development
109 N. Front St. / Ground Floor
Columbus, Ohio 43215-9028
(614) 645-7964

The City's Historic Preservation Office is here to help you preserve your building. In addition, we are responsible for general preservation planning in Columbus. Whether you are selecting paint colors, siting a new addition, or beginning to research your building's history, come see us. Our staff's expertise and knowledge of historic building materials and methods of construction can help you plan your project in a cost-effective manner.

An important part of our job is answering applicants' questions and guiding applicants through the Certificate of Appropriateness process. The staff reviews each application before placing it on the Historic Resources Commission's agenda. When an application conflicts with the Columbus City Code and/or these *Guidelines*, the staff discusses the conflict with the applicant to resolve any potential problems. At the commission meeting the staff may make a recommendation if the conflict has not been resolved.

Where to Begin Your Research...

Columbus Historic Preservation Office. 109 North Front Street, Columbus, OH 43215. (614) 645-7964

Columbus Metropolitan Library. Biography, History and Travel Division: Local History Collection. 96 South Grant Avenue, Columbus, OH 43215 (614) 645-2800

Archives-Library of the Ohio Historical Society at the Ohio Historical Center. 1982 Velma Avenue, Columbus, OH 43211-2490. (614) 297-2300. Especially the Baker Art Gallery Collection–late 19th and early 20th Century photos of Columbus.

The Ohio Historic Preservation Office. 567 East Hudson Street, Columbus, OH 54311-2496. (614) 297-2470. Especially the Ohio Historic Inventory Forms and National Register of Historic Places nominations.

German Village Society Historic Preservation Office. 588 South Third Street, Columbus, OH 43215. (614) 221-4921

Historic Resources Commission

The Historic Resources Commission (HRC) has been established by Columbus City Council in Columbus City Code Chapter 3117 to protect the unique historic and architectural character of buildings listed in the Columbus Register of Historic Properties. Commission members represent a wide range of expertise. They include architects, attorneys, historic preservation professionals, Realtors, contractors, business owners, and historic property owners. Members of the HRC are appointed by the Mayor for three-year terms and serve without compensation. The Commission's responsibilities include the following:

- Preserve, stabilize, and improve the compact and unique districts.
- Promote the importance of historic preservation.
- Strengthen the city's economy by creating jobs.
- Improve the city's tax base by encouraging reinvestment in historic buildings and redevelopment of undeveloped land and parcels containing structures in disrepair.
- Protect the unique character of the districts for the enjoyment of city residents and visitors alike.
- Study the problems and determine the needs of the city in furthering preservation and compatible redevelopment.
- Review all rezoning, special permit, and variance requests within their jurisdiction and make formal recommendations to the Board of Zoning Adjustment or City Council.

The Commission carries out its responsibilities primarily through the architectural review process. Assisted by the Columbus Historic Preservation Office staff, the Commission reviews Certificate of Appropriateness applications. Property owners must receive these certificates before making exterior changes to all properties listed on the Columbus Register.

The Historic Resources Commission meets on the third Thursday of every month in the Department of Trade and Development's Training Center, 109 N. Front St., Ground Floor, at 6:15 P.M. All meetings are open to the public.

The Commission approves Certificate of Appropriateness applications that meet the standards listed in Columbus City Code 3116 and these guidelines. These standards consider the historical and/or architectural value and significance; architectural style; general design, arrangement, texture, material, and color of the exterior. Also considered are the architectural elements of structures in the immediate area. In reaching a decision, the Commission also may take into consideration similar applications in the past, new technological advances, and/or new preservation philosophy.

The Commission may continue an application to the next scheduled meeting. These usually involve extensive rehabilitation, major alterations, new construction, demolition, code enforcement, adverse alterations or changes. This gives the Commission time to visit the site; meet with the applicant; and/or to consider alternative plans, products, materials, and finishes.

Obtaining a Certificate of Appropriateness

To obtain a Certificate of Appropriateness you must complete a Certificate of Appropriateness application. Applications are available from the Columbus Historic Preservation Office staff at 109 N. Front St., (614) 645-7964. The Columbus Historic Preservation Office staff can answer questions regarding the Certificate of Appropriateness application and Commission procedures. They also can provide technical assistance for your project. However, the Historic Preservation Office staff does not provide structural design assistance that requires an architect or engineer. Applicants with complicated or new construction projects are encouraged to submit their applications early and to meet with the staff to discuss, in detail, the proposed project.

Completed applications must be received by the Historic Preservation Office at least two weeks prior to the scheduled Commission meeting to be placed on the agenda. All items on the application checklist must be submitted with the application before it is considered complete. Incomplete applications lead to confusion and delays for the staff, the applicant, and the Commission. The Historic Preservation Office staff will not place a proposal on the agenda if the application is not complete.

The Commission uses the Standards specified in Columbus City Code Chapters 3116, 3117, and these *Guidelines* to determine the appropriateness of proposed exterior alterations to buildings and sites for properties listed on the Columbus Register.

Certificate of Appropriateness Application Process

Step 1
Obtain a Certificate of Appropriateness Application from the Columbus Historic Preservation Office:

- Columbus Historic Preservation Office
  Department of Trade and Development
  109 N. Front St. - Ground Floor
  Columbus, Ohio 43215-9025
  (614) 645-7964 phone
  (614) 645-1483 fax

Step 2
Complete the Certificate of Appropriateness Application and include:

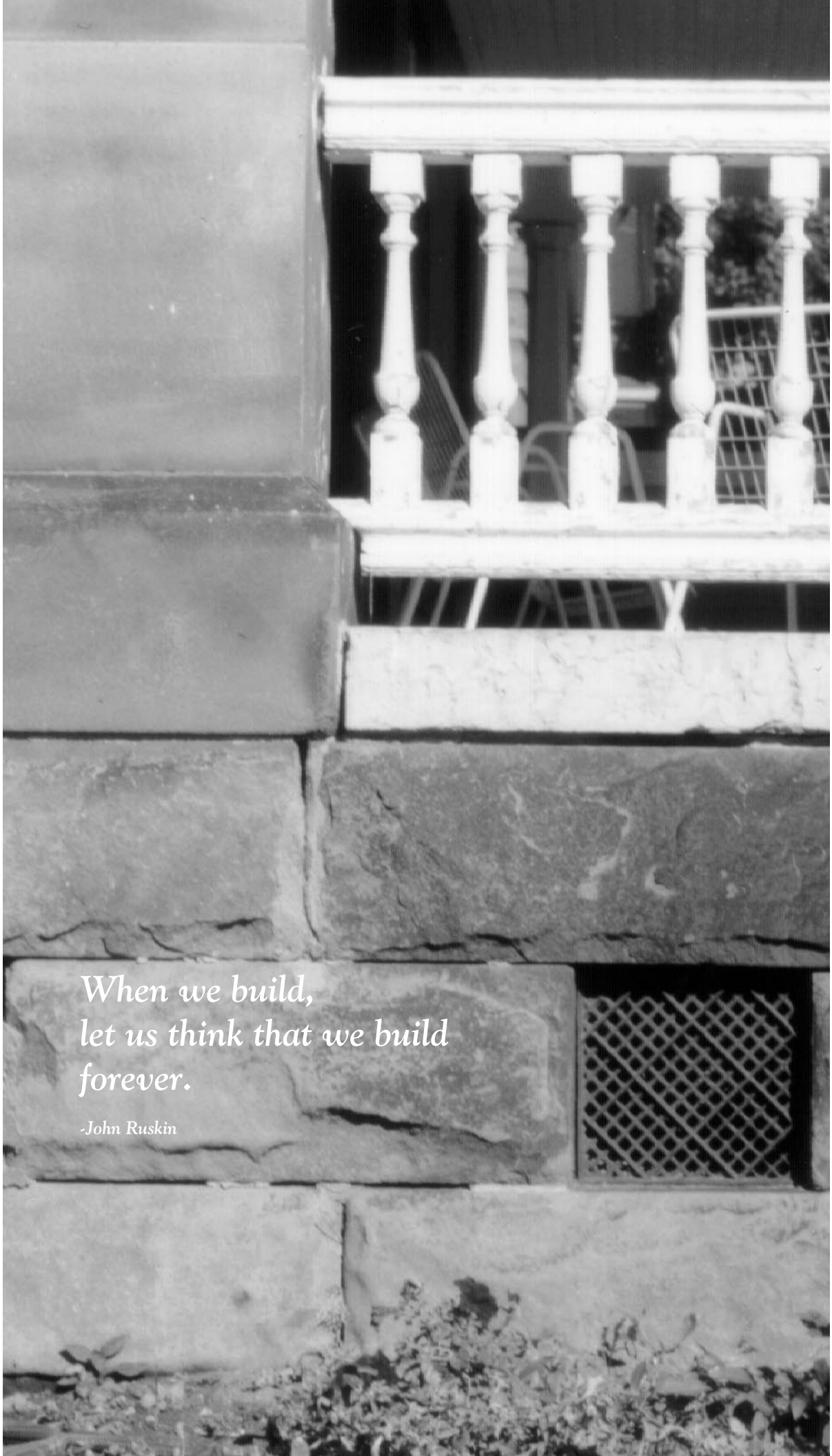
- Color photographs of all sides of the building with relevant details and adjacent properties, if necessary
- Site plan and/or construction drawings
- Manufacturer's brochure/product samples

Step 3
Submit the completed Application to the Columbus Historic Preservation Office:

- Historic Preservation Office staff reviews your application
- Historic Preservation Office staff may contact you for further clarification and/or to schedule a site visit
- Complete applications are placed on the Commission's agenda

Step 4
After reviewing the application, the Commission will take one of the following actions:

- Application approved as submitted
- Application approved with changes
- Application is continued to next meeting for further discussion to address unresolved issues
- Application is denied (See pages 107-9)


When we build,
let us think that we build
forever.
-John Ruskin

Foundations

The foundation is the base upon which a building is constructed. Many older buildings have limestone or concrete foundations. Some foundations reveal only a few inches of material, while others extend several feet above grade. High foundations allow for crawl spaces and/or light and ventilation to basements. In addition to main building foundations, this section also looks at porches and stoops.

{ILLUSTRATION 1}
Porch post and rail.

Foundations

Most foundations are made of stone or a building material that looks like stone. Typical stone shapes, or the way stone is dressed, include ashlar (smooth surface) or rock faced (rough surface).

Looking at photo 1, note that this building has a stone band between the top of the foundation and the bottom of the building wall masonry. Called a water table, this stone band directs water away from the building's foundation by having a slight bevel below the brick and a slight overhang above the foundation.

Recommendations

- Slope the ground away from the foundation to move water away from the building.
- Keep landscaping several feet away from the foundation wall. Vines and bushes retain moisture against the building; their roots may cause the masonry to shift and crack.
- Maintain stone water tables to ensure that water does not run down the foundation wall or get trapped along it.
- Use splash blocks to divert water away from the foundation wherever downspouts are not connected to underground drains.
- Maintain the natural appearance of the original foundation material. Foundations should not be painted, sealed, or parged (coated with decorative or waterproof plaster). Such actions could prohibit the natural movement of moisture through masonry and cause foundation problems.
- Maintain basement windows to allow light and ventilation into that space. If security is a problem, install interior or exterior decorative metal grilles or bars across basement windows. Wherever basement windows need to be sealed, install plywood to the inside of the window frame and paint it dark gray. Do not install glass blocks in window openings.
- Match the scale, color, and texture of foundations for any new construction or building additions to the existing foundation.

{PHOTO 1}
Limestone water table between stone foundation and brick wall.

{PHOTO 2}
Limestone steps with decorative carved limestone end pieces.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 2 - *Repointing Mortar Joints in Historic Brick Buildings* by Robert C. Mack, AIA; de Teel Patterson Tiller; and James S. Askins. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone by Mark London. Washington, D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

Old-House Journal, May-June 1994, pp. 43-47.

Old-House Journal, May-June 1996, pp. 42-45.

Porches and Stoops

A porch is a covered entrance to a building, usually having its own roof. The porch provides protection from the elements and identifies an entrance to the building.

As the photos on this page show, porches come in a variety of configurations and reflect various styles of architecture. A porch may be little more than a cover for the front stoop, or it may wrap around the entire front and side of a building.

{photo 3}
Stone steps and stoop with a simple metal handrail.

{photo 4}
An example of a decorative panel, one of many different types of porch screening.

{photo 5}
Limestone steps, common for this district, lead to a small stoop. Note a small post sign to the right of the stoop which helps to direct some pedestrian traffic.

{photo 6}
Very decorative limestone steps leading to an elaborate porch.

Recommendations

- Preserve and maintain original porches and stoops. On a regular basis, inspect porch foundations, flooring, railing systems, decorative features, and roofs for signs of deterioration. Repair any sources of deterioration as soon as possible.
- Paint bare wood porch elements.
- Whenever possible, repair deteriorating wood elements with epoxy consolidation to solidify the wood and use epoxy paste to fill gaps. Replace porch elements that are beyond repair with parts that match the original in material, size, and appearance.
- If the existing or original porch decking is wood, install narrow tongue-and-groove wood flooring for a new porch floor and paint it (see Illustration 2).
- Match new handrails for the steps with the railing system on the porch if there is historical evidence or use a simple design.
- Base any new porch construction on physical and/or photographic documentation of the original porch. If this documentation is not available, base the new porch construction on the architectural style of the building.
- Retain the original porch posts attached to the building and construct new freestanding posts to match. The size of new porch elements should match the scale of the porch (see Illustration 1).
- Later porch alterations are often historically significant and should be preserved and maintained. This delicate balance is reviewed on a case-by-case basis.

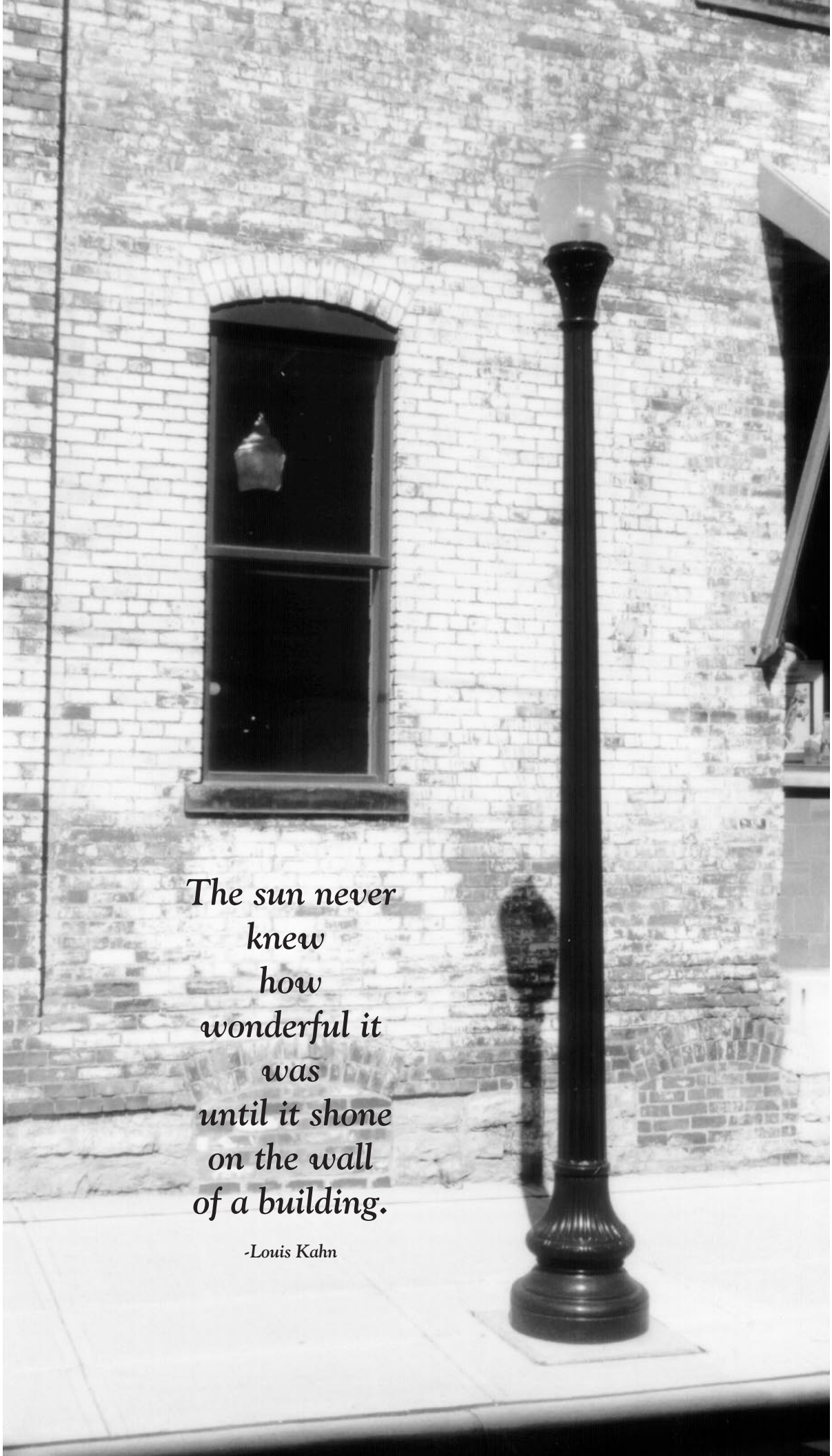
{illustration 2}
Tongue-and-groove porch flooring. Be sure to replace porch flooring perpendicular to the entry door and set at a slight angle that slopes away from the door to encourage water runoff.

See FOUNDATIONS, page 16
See GUTTERS, page 45
See ROOFING, page 42
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Victorian Village Commission Porch Technical Notes


The sun never
knew
how
wonderful it
was
until it shone
on the wall
of a building.
-Louis Kahn

Walls

Walls are the most visible part of a building. They can be built of almost any material and be as solid as the stone wall of a castle or as fragile as the glass curtain wall of an office building. This section discusses wood siding, stucco, masonry, aluminum and vinyl siding, repointing and cleaning masonry, and painting.

{illustration 3}
Balloon framing.

Wood Siding

Wood siding is an exterior wall covering composed of wood boards fastened to the structural frame of a building (see Illustration 3). Vertical corner boards at each of the corners were a common feature of historic frame structures (see Photo 7). Trim of a similar width frames doors and windows. As shown in Illustration 4, common wood siding types include:

- ***Beveled, Clapboard, Lap:*** Narrow, horizontal strips of wood are slightly thicker at the bottom and overlap.
- ***Board and Batten:*** Vertical boards with battens (narrow vertical strips) placed over the joints between boards.
- ***Drop, Novelty, Rustic:*** Narrow strips of wood pieced together; many times the upper portion of each board is concave.
- ***Shiplap:*** Narrow strips of wood pieced together appear as a flat wall with horizontal lines.
- ***Shingle:*** Overlapping wood shingles in a variety of shapes were used as an accent or as a primary siding material.

Because excessive moisture damages the paint bond, areas where paint is blistering, cracking, flaking, and peeling usually indicate water penetration, moisture saturation, and potential deterioration. Failure of the paint, however, is not a sign that the wood is in poor condition and therefore not able to be repainted. Wood beneath peeling paint is frequently in sound physical condition.

Recommendations

- Preserve the original wood siding.
- Repair all sources of moisture problems as soon as possible. Replace individual warped and split boards or shingles with new boards or shingles of the same size and shape.
- Restore the building's original wood siding after removing nonoriginal wood shakes or asphalt or asbestos shingles that were not part of the original siding.

{illustration 4}
Five types of wood siding found on Columbus' historic buildings.

How to replace a clapboard or two...

1 *Punch the nails through the portion of damaged siding using a carpenter's nail set or punch. Remove the upper board nails if necessary.*
2 *Stagger the replacement board joints, to avoid a vertical seam if more than one board is to be replaced.*
3 *Prime all new siding boards, including the back and edges, prior to installation. Use an appropriate exterior wood primer according to the manufacturer's specifications.*
4 *Install the new siding from the bottom and work upward, using the appropriate galvanized siding nails.*
5 *Caulk where siding meets windows, doors, and corner boards.*
6 *Finish paint or stain to match.*

- Match the existing original siding in material, size, and appearance when repairing or replacing wood siding.
- Keep wood siding stained or painted, because bare, weathered wood siding deteriorates and is not historically accurate.
- Avoid using diagonal or vertical siding unless historical documentation (photographs or visual evidence on the building) shows it was original to the structure.
- Do not use insulbrick, stone veneer, or other artificial sidings to cover original siding.

See CLEANING, page 34
See PAINTING, page 37
See ALUMINUM AND VINYL SIDING, page 24

{photo 7}
Many wood structures have corner boards with wide trim around windows and doors to match.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.
Preservation Brief 10 - *Exterior Paint Problems on Historic Woodwork* by Kay D. Weeks and David W. Look. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.
Old-House Journal, September-October 1994, pp. 32-39, 50-51.
Old-House Journal, March-April 1996, pp. 58-61.
Old-House Journal, May-June 1996, p. 18.

Aluminum and Vinyl Siding

Despite advertisements touting aluminum and vinyl siding as maintenance-free replacements for wood siding, these artificial products are not maintenance free. Aluminum siding is easily dented and vinyl can be torn. In cold weather vinyl becomes brittle and cracks when struck. Unlike wood siding repairs, aluminum and vinyl siding repairs are difficult. Because the color of artificial siding fades, eventually it needs to be painted. And, most important, neither aluminum nor vinyl siding has the proven life expectancy of properly maintained wood siding.

Replacing historic wood siding with aluminum or vinyl siding severely diminishes the unique aspects of historic materials and workmanship. The size, form, scale, and decorative features of a historic building define its character, as does the choice of exterior wall materials.

Installers who apply artificial siding over wood siding often remove or alter the building's window and door trim, corner boards, soffits, and fascias. Even when they leave these important features intact, they reduce the profile of the existing trim, making the building look flat.

Changing the character-defining features of one building—such as distinctive clapboarding or other wall surfaces and decorative trim—always affects more than just that building. It alters the historic visual relationship between similar buildings in the area.

Aluminum and vinyl siding also prevent regular inspections of the underlying material. Sometimes leaking gutters and downspouts allow excessive moisture to flow behind aluminum or vinyl siding undetected. Because artificial siding does not breathe, moisture trapped in the wall causes deterioration, rot, peeling paint, and damaged walls.

{ILLUSTRATION 5}
Vinyl siding used in new construction should abut or tuck behind the wood trim.

The Commission rarely approves vinyl or aluminum siding over existing wood siding. Artificial siding material is considered for new construction in some cases (see Illustration 5).

Recommendations

- Repair and maintain any aluminum siding that is historic.
- Restore the original siding after removing aluminum or vinyl siding that is not historic.
- Do not install aluminum or vinyl siding unless all other courses of action have been explored and documented as unworkable.
- If the Commission approves aluminum or vinyl siding:
  - Match the existing wood lap exposure and choose a smooth rather than wood-grain finish.
  - Be sure the width and profile of the new siding matches the original.
  - Maintain all window trim, door trim, corner boards, soffits, and fascias. These features cannot be wrapped; they must be built out to retain the building's original three-dimensional appearance and profile.

See CORNICES AND EAVES, page 44
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 8 - *Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings* by John H. Myers, revised by Gary L. Hume. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 16 - *The Use of Substitute Materials on Historic Building Exteriors* by Sharon C. Park, AIA. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Old-House Journal, September-October 1993, pp. 55-59.

Stucco

Stucco is an exterior plaster applied directly to masonry or over wood or metal lath on a wood frame building. Historically, builders used stucco primarily on residential buildings and relatively small-scale commercial buildings. Sometimes stucco is scored to imitate other building materials such as stone or brick. Also stucco was used to mask unsightly masonry.

The most frequent cause of stucco deterioration is water seeping into a building's structure. Water may penetrate through the roof, around chimneys, and around window and door openings. Excessive groundwater or moisture also can penetrate through or splash up from the foundation.

Repairing stucco is similar to restoring and repairing historic mortar or plaster (see Illustrations 6, 7, and 8).

{illustration 6}
Sectional of material layers used to create a stucco wall.

{illustration 7}
Sectional of stucco abutting a different material; remember to use flashing between the two materials.

Recommendations

- Keep stucco in good condition through regular maintenance.
- Repair the causes of stucco deterioration—leaking or deteriorated gutters, downspouts, and flashing, or grading that does not drain water away—as soon as possible. These repairs must be completed before repairing the stucco.
- Repair stucco by using a stucco mix that matches the original in composition, color, and finish texture.
- Use caution when attempting to remove stucco from brick structures. Remove a test patch to determine the condition of the masonry before removing it completely. Obtain approval from the Historic Preservation Office staff before doing a test patch.
- Do not apply stucco to existing exposed masonry or wood sided buildings.

{PHOTO 8}
Stucco wall being repaired to match existing surface. Note the metal flashing between the stucco wall and the wood horizontal trim board.

See MASONRY, page 28
See REPOINTING, page 31
See CLEANING, page 34
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 22 - *The Preservation and Repair of Historic Stucco* by Anne Grimmer. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

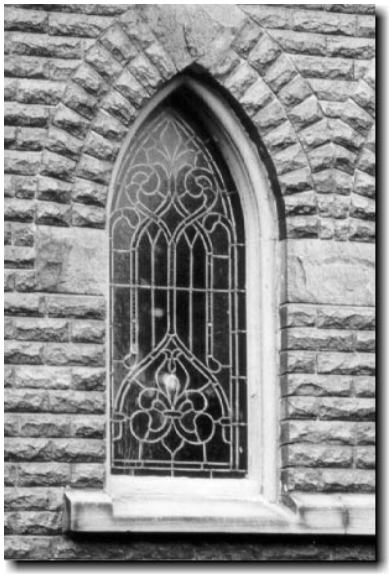
Old-House Journal, July-August 1995, pp. 48-53.

Masonry

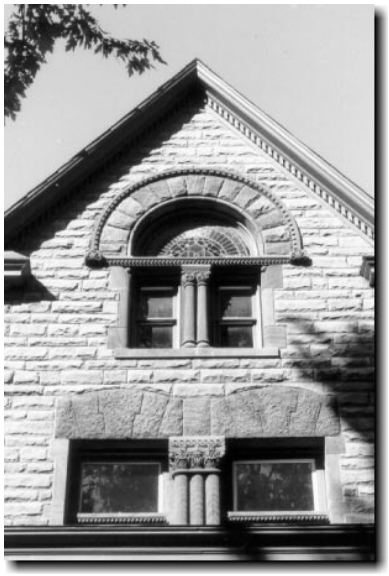
The two most widely used exterior masonry materials are brick and stone. Their high durability and low maintenance make them ideal building materials. Brick walls typically consist of several stretcher courses (the sides of bricks form the face of a wall) separated by a header course (the ends of bricks form the face). See these and other masonry patterns in Illustration 8, on page 30. Corbel details may project from walls to embellish chimneys and cornices (see Photos 9-12).

Even though masonry is among the most durable of historic building materials, it is also the most susceptible to damage due to improper maintenance and repair techniques. Harsh or abrasive cleaning methods, such as sandblasting, also are destructive and are not approved.

{PHOTO 9}



{PHOTO 10}



{PHOTO 11}

{PHOTO 12}

Several examples of window openings within masonry walls. Note each opening has a sill at the bottom to support the opening and a lintel or arch at the top to distribute the weight of the masonry around the opening.

{PHOTO 13}
An arched masonry cornice detail with a wood overhang.

{PHOTO 14}
A stepped or corbeled cornice. Note the recent repointing that does not match the existing mortar.

Recommendations

- Inspect masonry on a regular basis for signs of water damage, such as voids in the mortar, staining, and efflorescence, a white deposit on the surface of brickwork.
- Retain and repair masonry details, such as chimneys, cornices, and decorative brick patterns. If necessary, replace them with materials that match the existing in composition, color, and appearance.
- Do not paint a masonry surface or architectural feature that has not been painted. For example, unpainted stone foundations, sills, lintels, and other masonry details should not be painted.

See REPOINTING, page 31
See CLEANING, page 34

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone by Mark London. Washington, D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

Old-House Journal, May-June 1994, pp. 30-37, 38-42.

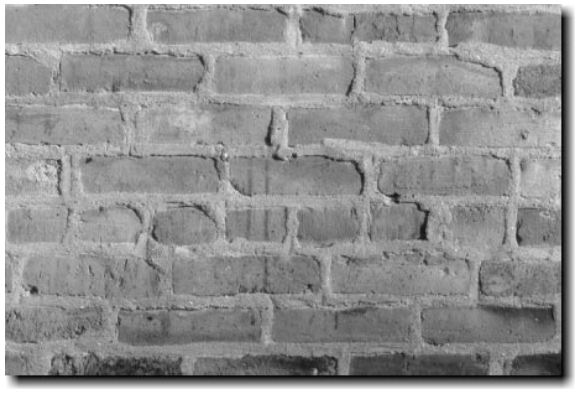
{ILLUSTRATION 8}
Masonry patterns.

Repointing

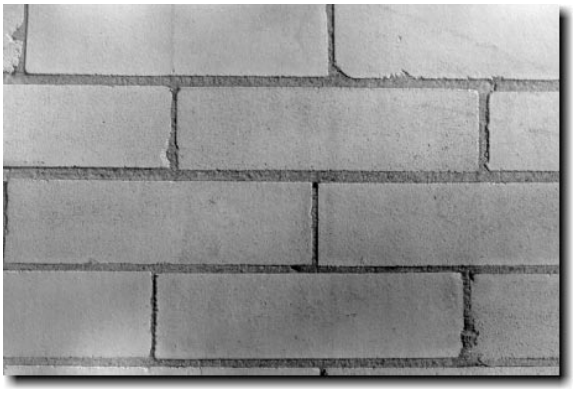
Repointing the joints in masonry walls is the process of replacing missing and defective mortar with new mortar. Repointing not only improves the building's appearance but also prevents water from leaking into the walls. For examples of good and bad repointing, see Photos 15 and 16).

Before repointing, examine the masonry carefully to determine the need for repointing. Base the decision to repoint on the physical needs of the building instead of including repointing as a matter of course during the rehabilitation of a building. Many times spot repointing is necessary because gutter or downspout failure over a long time allowed water to wash away mortar. Check the chimney too; its constant exposure to weather extremes accelerates mortar deterioration.

The initial step in repointing is analyzing the building's mortar to determine the proper proportions of lime and sand for your repointing mortar. Work carefully; using the wrong mortar alters the visual characteristics of a building and causes physical damage to the masonry. Use only small quantities of Portland cement in your mortar. A straight mix of Portland cement can permanently damage older buildings, because Portland cement expands and contracts at a different rate than the original mortar that is left between the joints. The different rate of change results in masonry that is cracked or spalled. Brick that is spalling slowly breaks down into small pieces causing the hard brick face to "pop off". Also, because of its strong bond, Portland cement is difficult to remove without harming the original masonry.



{PHOTO 15}
An example of bad repointing. Notice how the mortar that extends past the brick can trap water, causing the brick wall to deteriorate faster.



{PHOTO 16}
An example of good repointing.

Recommendations

- Determine why the mortar has deteriorated and solve the problem before repointing.
- Analyze the old mortar to determine the proportions of sand and lime before repointing.
- Repoint only areas where mortar is missing or damaged. It is not necessary to repoint entire walls or buildings.
- Remember that new mortar must be softer than the brick, and no harder than the historic mortar, to allow bricks to expand and contract as temperatures vary. Generally, high lime mortars and hydraulic cements are best for repointing old structures. Ideally, repointing mortar for most historic buildings should contain only lime and sand. Start with one part lime to two parts sand. White Portland cement can be substituted for up to 20 percent of the lime; that is, 1 part Portland cement to 4 parts lime.
- Match the original mortar in composition, hardness, texture, color, and joint profile using an historic mortar mixture.
- Match the size, shape, color, and texture of replacement bricks to the original bricks.
- Prepare brick joints carefully by using hand tools (see Photo 17). Remove old mortar to a depth of 1/2 to 1 inch to ensure a good bond and to prevent the new mortar from popping out. Using power tools to remove mortar almost always damages bricks by breaking the edges and by overcutting the head or vertical joints.
- Finish new joints carefully to prevent making them wider than the old joints. Recess new joints slightly to allow for expansion and tool them to shed water (see Illustration 9).
- Clean mortar from the masonry as part of the repointing process. About one to two hours after the mortar has dried, but before it is fully hardened, use a naturally stiff bristle brush to remove mortar on the masonry.
- Choose an inconspicuous spot on the historic masonry for a small test patch—about 3 by 6 feet—to show how the joint preparation and repointing will look. Obtain approval from the Columbus Historic Preservation Office staff before you begin the test patch.
- Avoid repointing when the wall temperature is lower than 40 or higher than 95 degrees Fahrenheit. During the summer months, repoint on the shady side of the building.
- Allow newly repointed mortar joints to cure for at least two months before doing any chemical or low-pressure water cleaning of masonry.

{ILLUSTRATION 9}
Seven mortar joint profiles.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 2 - *Repointing Mortar Joints in Historic Brick Buildings* by Robert C. Mack, AIA; de Teel Patterson Tiller; and James S. Askins. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone by Mark London. Washington, D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

Cleaning

Generally, cleaning an older building's masonry or siding does not help to preserve it. Before deciding to clean masonry, assess your reasons for cleaning. Often what appears to be dirt is actually a hard patina of age and weathering that all brick or stone surfaces acquire through years of exposure to the elements.

If the decision is made to clean the building, select the gentlest method possible—one that does not damage the building. Avoid sandblasting and similar abrasive cleaning methods that remove the hard, outer surface of brick obtained in the firing and drying process.

Once a building material has been abrasively cleaned, very little can be done to correct such damage. Abrasive cleaning creates holes and crevices that collect dirt and water. Wherever water penetrates the brick, the freezing and thawing cycle further damages the brick by causing spalling. See Photo 18.

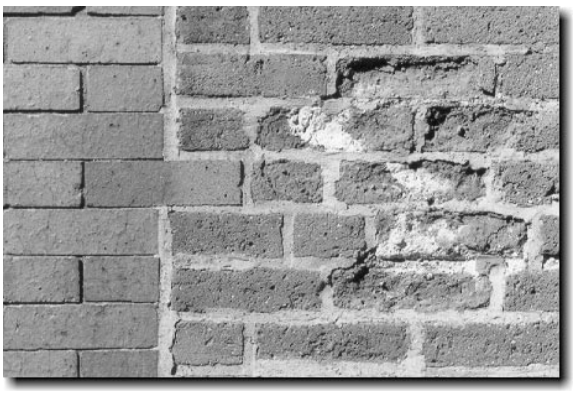
Some brick buildings were painted to preserve severely deteriorated masonry or to hide unsightly masonry. Once a building has been painted, it is very difficult to remove the paint without harming the material beneath it. Before removing the paint from a masonry building, investigate the reason the building was painted.

{PHOTO 17}
Types of hand tools a mason might use.

Recommendations

- Repoint mortar joints and any cracks before cleaning a building. Wait at least two months after repointing before cleaning.
- Protect and tightly cover all of the openings on the building before any work begins.
- Take time to do a test patch before cleaning the entire building. Obtain approval from the Columbus Historic Preservation Office staff before beginning the test patch. Using a low-pressure water spray and a soft nylon or natural bristle brush is a relatively simple and low-cost cleaning method. It is effective for brickwork, when the dirt is on the surface, and poses little threat to building materials. A low pressure—about 80 to 300 pounds per square inch (psi)—wash or steam is an effective, safe cleaning method. The water keeps deposits of dirt moist long enough for them to soften and be removed by either scrubbing with a bristle brush or hosing down at a low pressure.

  This water spray method does have a few disadvantages. These include stains that limestone may develop from the run off. Also, water used in large volumes may damage the interior finish, hidden wooden members, and ferrous metal. In addition, excess water can release soluble salts from within the masonry, forming white deposits on the surface called efflorescence. See Photo 19.
- Try a limestone, absorbent talc, or clay poultice with a solvent to remove some stains.
- Use commercially available chemical cleaners and some paint removers with a steam or water wash to remove the dirt and chemical residue.
- Keep in mind that all chemical cleaners pose some risk to the building, the



{photo 18}
Although two different brick types, the brick on the left has not been sandblasted. The hard surface is still intact. The brick on the right has been sandblasted and is literally washing away. Note the white deposits or efflorescence.

{photo 19}
Efflorescence is a white powder caused by the release of soluble salts found in most masonry once the hard surface has been lost. Note the bad tuckpointing work as well.

surrounding soil, plants, and the users of the chemicals. Apply them with caution.

- Do not allow workers to clean with wire brushes, rotary wheels, power sanding disks, and belt sanders. These tools are abrasive.
- Do not use abrasive cleaning methods including sand, walnut shells, almond shells, crushed egg shells, charcoal, ground slag, volcanic ash, rice husks, ground corncobs, ground coconut shells, glass beads, silica powder, synthetic particles, or a high-pressure water spray.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 1 - *The Cleaning and Waterproof Coating of Masonry Buildings* by Robert C. Mack, AIA. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 6 - *Dangers of Abrasive Cleaning to Historic Buildings* by Anne E. Grimmer. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Painting

Primarily, paint prevents moisture from penetrating a building's exterior siding and decorative features, as well as its structural members. In years past, owners painted most exterior surfaces including tin roofs, metal ridge caps, and roof valleys, as well as wrought iron and cast iron decorations to prevent rusting and deterioration. Sometimes they applied paint to porous brick and stone for decorative purposes or as a protective coating.

Excessive moisture can damage the paint bond, causing areas of paint blistering, cracking, flaking, and peeling. Failure of the paint indicates water penetration, moisture saturation, and potential deterioration. Paint failure does not mean that the wood or other paintable material is in poor condition and therefore, not repairable. The original material beneath unsightly paint is frequently in sound condition. Prior to painting, identify and correct all sources of moisture problems, make all necessary repairs, and replace deteriorated wood with wood members of the same material, size, and style.

Paint colors are a matter of personal preference; however, some colors and methods of application are more appropriate and more sympathetic to the age and style of buildings. Therefore, choose paint colors based on not only personal preference but also the original color of the building materials and the historical style of the building.

The Historic Preservation Office staff can help you identify the original colors of your building. The staff also can assist you in selecting a paint scheme that expresses your individuality, as well as the style and time period of the building.

Recommendations

- Identify sources of moisture problems and repair them before repainting.
- Research and use the original color scheme on the building, if possible.
- Consider the building's age and architectural style when choosing a color scheme. The multiple colors and earth tones of the 1870s and 1880s may not be appropriate for a home built in 1910, when color palettes were lighter and color schemes were simpler.
- Although the following statement is not a hard and fast rule, it can be a starting point for mixing and matching color choices. Paint your building either light to dark or dark to light. That is, if

your base color or wall color is light, paint the trim a darker color. If your base color is dark, then paint the trim a lighter color.

- Do not paint a masonry surface or architectural feature that has not been painted. For example, unpainted stone foundations, sills, lintels, and other masonry details should not be painted.
- Prepare the surface carefully before painting. Completely remove old paint only if this is absolutely necessary for the proper adhesion of new paint. Before selecting the finish coat, determine whether latex or oil base paint was last applied.
- Use the same type of paint for all new layers of paint. If you must change from an oil base to a water base, solid prime all surfaces prior to applying the new layer. Follow the manufacturer's recommendations regarding an appropriate primer for the material to be covered.
- Do not use blow torches, sandblasting, water cleaning over 300 pounds per square inch, rotary sanders, or rotary wire strippers to remove paint.

What to Consider When Choosing Paint

Same Paint: *To use the same type of paint, complete all the necessary surface preparation, scraping and wire brushing with the appropriate hand tools. Wash as needed with TSP (tri-sodium phosphate) and rinse thoroughly with clean water. Prime all bare and new wood surfaces.*

Switching Paints: *To change to a different finish paint (e.g., from oil to latex), all painted wood surfaces should be solid primed with the proper exterior, oil/alkyd wood primer according to all the manufacturer's specifications. When changing the finish coat color(s), have the primer "half tinted" to the new finish coat color to ensure complete coverage with good hiding power and a longer life.*

Finish Coat: *Remember to purchase high-quality exterior paint and follow all manufacturer's specifications. When finished, all paint should completely cover the existing surfaces. Two finish coats may be necessary to completely cover.*

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

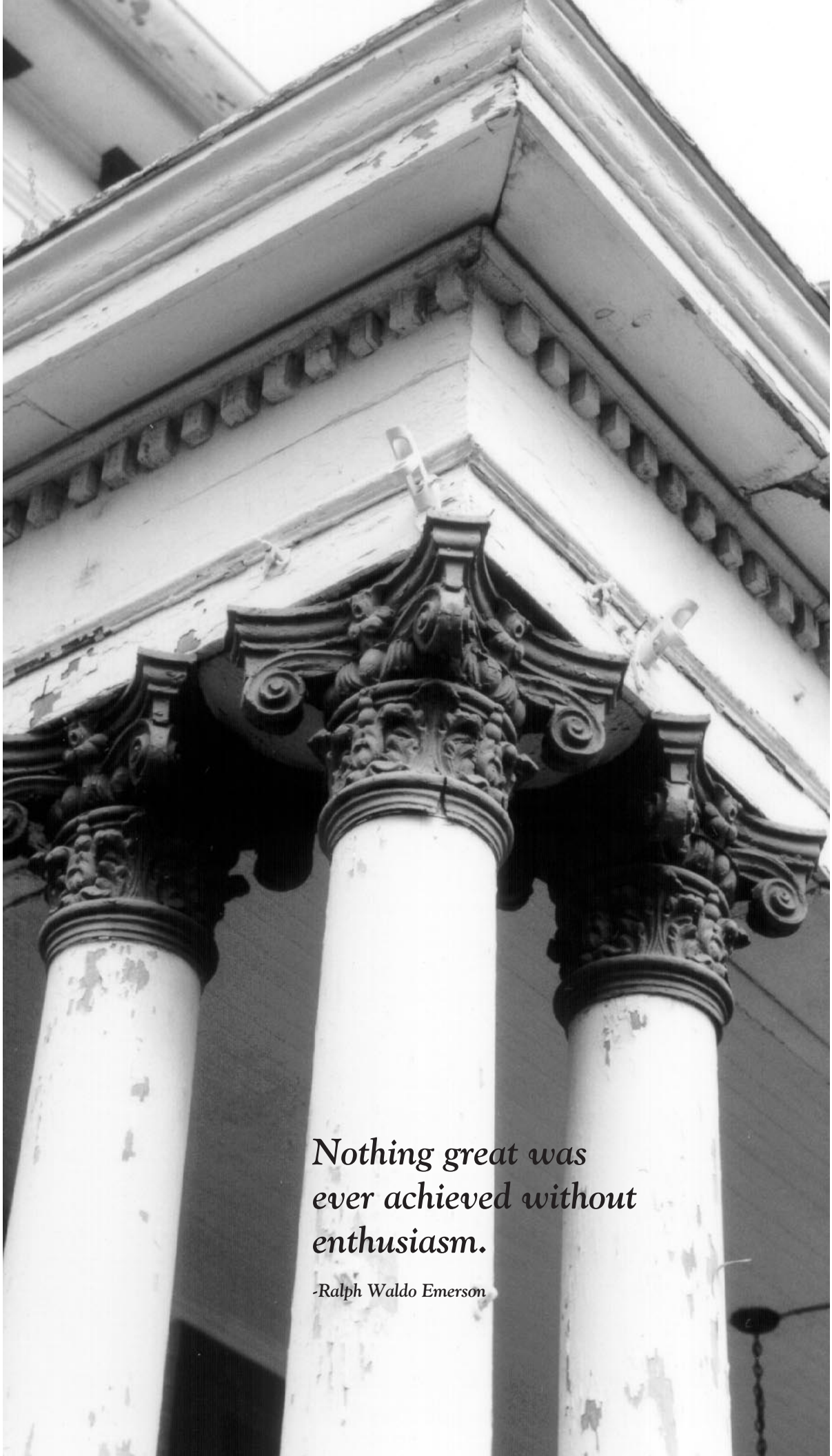
Paint In America: The Colors of Historic Buildings by Roger Moss. Published by John Wiley & Sons.

Preservation Brief 10 - *Exterior Paint Problems on Historic Woodwork* by Kay D. Weeks and David W. Look. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Shaker Village Colors: A Guide to Exterior Paint Colors for Residential Architecture 1905-1939. Published by the City of Shaker Heights, 1983.

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

Victorian Exterior Decoration: How to Paint Your Nineteenth Century American House Historically by Roger Moss and Gail Caskey Winkler.



Nothing great was ever achieved without enthusiasm.

-Ralph Waldo Emerson

Roofing

The roof is a building's protective top covering. A roof's shape not only helps to shed water but also adds to a building's architectural character. This section looks at roofing materials, cornices and eaves, gutters and downspouts, chimneys, dormers, and skylights.

{illustration 10}
Roof section.

Roofing Materials

Because the roof is such a prominent building feature, the roofing material is an important visual characteristic. Consequently, how roofing material is applied can have a highly positive or negative impact on the building's appearance. Common roofing materials on older buildings include slate, clay tile, standing seam metal, and wood or asphalt shingles. Original roofing materials can be preserved with a little care and regular maintenance.

Recommendations

- Inspect the entire roof including flashing, gutters, and downspouts at least twice a year.
- Develop an effective maintenance and repair program for the roof. Give special attention to critical roof areas near the intersection of roof planes, such as at valleys and hips and where the roof meets the walls.
- Inspect the roofing material for any loose slates or tiles, rust spots, or damaged or cupped shingles. Replace individual damaged or missing roof materials promptly. Check the flashing for signs of deterioration, such as rust and/or bulges.
- Repair slate, clay tile, and standing seam metal roofs rather than replacing them whenever possible. As important design elements of historic buildings, these original roofs should be preserved. See Photos 21-23.
- Match the overall color if replacing the original slate with asphalt shingles (see Photos 20 and 24). A variety of dimensional asphalt shingles imitate the look of slate; another option is synthetic slate.
- Maintain or replace to match existing decorative roofing elements such as cresting, ornamental ridge caps, and finials.

{photo 20}
New asphalt roof with a metal ridge roll. It is vented along the ridge instead of using hat vents. The ridge vent material is barely visible; it appears in this photo as a horizontal dark line or shadow beneath the ridge roll.

{PHOTO 21}
Red tile roof with tile ridge cap.

{PHOTO 22}
Slate roof with ornamental metal ridge roll.

{PHOTO 23}
Standing seam metal.

{PHOTO 24}
Asphalt shingle with a metal ridge cap.

Among the four major roofing materials found in Columbus, slate and asphalt shingle are the most common.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 4 - *Roofing for Historic Buildings* by Sarah M. Sweetser. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 29 - *The Repair, Replacement, and Maintenance of Historic Slate Roofs* by Jeffrey S. Levine. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 30 - *The Preservation and Repair of Historic Clay Tile Roofs* by Anne E. Grimmer and Paul K. Williams. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Old-House Journal, May-June 1994, p. 26.

Old-House Journal, September-October 1994, pp. 41-45, 46-49.

Old-House Journal, July-August 1995, pp. 42-43.

Old-House Journal, September-October 1995, pp. 18, 50-55.

Old-House Journal, November-December 1996, pp. 42-45.

Cornices and Eaves

The cornice and eaves are decorative features at or near the top of a building's wall. The cornice may be constructed of wood, stone, cast iron, or sheet metal and serve as a visual stopping point or cap for the wall. See Photo 25. Eaves usually have an exposed overhang with rafter tails, a support extending from the roof (see Photo 26).

Recommendations

- Maintain and preserve original cornice and eave details by inspecting them on a regular basis for signs of deterioration.
- Repair sources of deterioration like clogged gutters immediately.
- Match the original in material, size, and appearance when replacing any original materials beyond repair.
- Substitute artificial materials, such as fiberglass or other molded products, if the original building material cannot support the cornice or eave.
- Do not box in or cover up cornices or eaves.
- Do not wrap cornice and eave details in aluminum or vinyl.

See GUTTERS, page 45
See PAINTING, page 37

{photo 25}
Many 19th-century commercial buildings used metal cornices for decoration. These decorative features were repeated on a smaller scale on the storefronts.

{photo 26}
Exposed eave and rafter tails on a residential structure.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Gutters and Downspouts

The most frequent cause of damage is water seeping into a building. Therefore, moving it off and away from your building is important. The gutter and downspout system helps move water away. The gutter is a trough along the building's cornice or eave that catches water from the roof and carries it off. See Photo 28. The downspout is a metal pipe that carries water from the gutter to the ground (see Photos 27 and 29). Architects and builders made the gutter and downspout systems of older buildings an integral part of their design. As shown in Illustration 11, common gutter types include:

- ***Half-round:*** A metal gutter that is suspended from the end of the building's eave.
- ***Ogee:*** A metal gutter that is attached to a building's fascia.
- ***Box:*** A gutter that is built into the cornice of a building.
- ***Stop:*** A gutter that is part of the eave of a building.

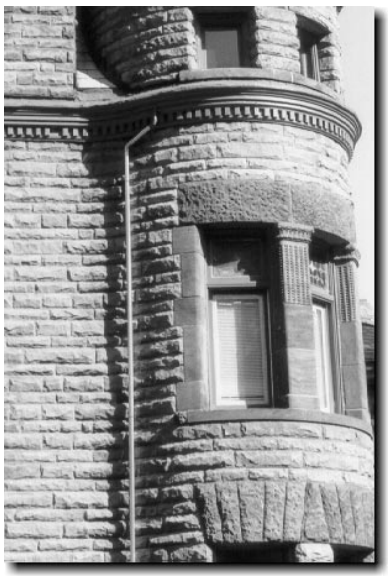
Recommendations

- Inspect gutters at least twice a year for signs of deterioration and clean out debris that hinders water flow.
- Inspect suspended gutter straps to be sure they are secure. Gutter straps should be fastened beneath the roof material, rather than over it.
- Inspect downspout support brackets to be sure they are secure. Downspout brackets should be fastened into mortar joints, rather than into the brick or stone.
- Maintain and preserve original box and stop gutters because they are important architectural features of the building.
- Remove the metal gutter and reconstruct the box or stop gutters if possible wherever a box or stop gutter has been removed.

{illustration 11}
Four sectional views of different gutter and downspout systems.

- Keep tin, galvanized, or any metal gutter liners painted to avoid rust.
- Repair gutter problems as soon as possible to prevent further deterioration of the gutters and other building materials both inside and out.
- Reline the box and stop gutters with metal or a rubber membrane to prolong the life of the gutter.
- Do not box in or cover the box or stop gutters and install suspended metal gutters.
- Attach new downspouts on the rear and sides of the building, preferably at the corners.
- Connect downspouts to underground drains or position splash blocks beneath them to divert water away from the building's foundation.
- Paint half-round gutters to match the trim color of the building.
- Paint ogee gutters to match the fascia color of the building.

{PHOTO 27}
Decorative scupper helps collect runoff to the downspout.



{PHOTO 28}
This gutter is designed into the cornice detail and the downspout is tucked into a corner.

{PHOTO 29}
Here a downspout is located along a corner board. When possible, locate it along the side or rear of a building.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Old-House Journal, May-June 1996, pp. 30-35.

Chimneys

In most older structures, masonry chimneys have their own bases at the building's foundation to support their massive weight. Typically, the hearth and the firebox are stone, firebrick, or tile. The stack, which includes the flue, is stone or brick. The flue connects the firebox to the stack and has a smoke chamber to prevent downdrafts from filling the house with smoke.

{photo 30}
Nicely preserved brick chimney. It has a corbeled top.

Recommendations

- Have the flue swept regularly to prevent the accumulation of soot that can lead to a fire. The frequency of use determines how often the flue needs to be cleaned.
- Avoid water damage inside the chimney by capping it with either a brick or stone chimney cap that has at least a 2-inch overhang from the outside of the chimney. See Illustration 12.
- Be sure that the chimney cricket flashing faces the peak of the roof. A cricket extends the life of the chimney by channeling water away from its brick or stone surface. A cricket also extends the life of the roof by keeping water from seeping underneath the shingles and damaging the wood below. See Illustration 12.
- Dismantle a leaning stack and rebuild it. Typically, the chimney needs to be rebuilt only from the roof line up (see Photo 30).

See MASONRY, page 28
See REPOINTING, page 31
See CLEANING, page 34

{illustration 12}
A properly flashed chimney should include a cricket on the high-pitched side of the roof to direct water flow. Stepped flashing also should be installed on the other three sides.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone by Mark London. Washington, D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

Old-House Journal, November-December 1995, pp. 34-39.

Dormers

Dormers provide additional space on the upper floor, sometimes enough to convert it into livable space. Dormers also add ventilation and light.

The architectural characteristics of dormers typically mimic the building's style. Because adding new dormers dramatically changes the roof line and scale of the building, they should be placed where they are not visible from the street or alley.

Recommendations

- Maintain original dormers.
- Locate new dormers on elevations that are not visible from the street or alley.
- Place dormers below the ridge line and away from the eave line. The minimum setback along the eave line should be one foot.
- Use small windows to keep a dormer in scale; the placement and type of windows in a dormer are critical to maintaining the building's style.
- Select a wood siding or historic roofing material to match the existing roof, such as slate, to cover dormer walls. See Photos 31 and 32.

{photo 31}
Wood-sided dormer with corner boards to match the rest of the house.

{photo 32}
Slate roofing material used as siding. Wood corner boards complete the trim and match the rest of the house.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Skylights

Skylights were not original features of most older residential buildings. Therefore, new skylights should not be visible from the street or alley. The Commission will consider skylights only if they are located toward the rear of the building or on secondary elevations where they are not visible from the street or a nearby alley.

Recommendations

- Maintain or reconstruct historic skylights. Most would be found in commercial buildings, churches, and industrial buildings.
- Add skylights only on the rear or secondary elevations. Place them carefully to eliminate their visibility from the street or alley.
- Choose square or rectangular skylights that are flat in profile and flush to the roof's surface to minimize their visibility.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

More and more, so it seems to me, light is the beautifier of the building.

-Frank Lloyd Wright

Windows

In addition to allowing light and ventilation into a building, windows are an important architectural feature of older buildings. Preserving original windows maintains the building's character. In an otherwise plain factory or warehouse building, windows often become the most dominant visual element. In this section we also look at storm windows, leaded glass, awnings, and shutters. These additional elements can add to the visual quality of the building and may protect the window.

{illustration 13}
Window section.

Windows

Which window type an older building has depends on its architectural style and when it was built. Starting with the oldest, typical residential window styles include six-over-six, two-over-two, and one-over-one. Windows frequently were either a metal casement window or a wood window double-hung with counterweights to move the sashes up and down (see Illustrations 13, 14, and 15).

Like residential windows, commercial and industrial windows have gone through several evolutions. As glassmaking technology advanced, commercial windows changed from small individual panes to large sheets of glass. Thus, any changes to commercial windows should match the size and number of panes of the original windows.

Metal windows in commercial or industrial buildings share the same problems and solutions as wood windows. The weatherization, repair, and maintenance of metal windows has been extensively researched.

Many times repairing and retrofitting historic windows is more economical than replacing them. Often, replacement units do not match the originals closely enough in design or appearance. When windows help define the historic character of the building, adding clearly different replacements damages that building's historic character.

Recommendations

- Preserve windows that help define a building's historic character, even if you are converting the building to a new use (see Photos 33-36).
- Repair and preserve a structure's original windows. Often only the sash or part of the sash is missing or in need of replacement. Retain and repair frames and trim in good condition. Repair deteriorating wood with epoxy consolidation to solidify the wood and use epoxy paste to fill gaps.
- Consider replacing windows only as a last resort. If replacement windows are approved, they should match the existing windows in material, size, and profile.
- Avoid aluminum or vinyl clad exterior wood windows if not original to the building.
- Do not eliminate window openings, fill in, or alter them to accommodate larger or smaller replacement windows. Most modern

{ILLUSTRATION 14}
Wood window types.

{ILLUSTRATION 15}
Metal window types.

{PHOTO 33}

{PHOTO 34}

{PHOTO 35}

{PHOTO 36}

Commercial and residential window patterns. Note how the different building elements around each window affect the character of the window.

standard sash do not fit the window openings of older buildings. Thus, new windows have to be custom-made.

- Mirrored or tinted glass is rarely approved.
- Maintain basement windows to allow light and ventilation into that space. If security is a problem, install interior or exterior metal grilles or bars across basement windows. Wherever basement windows need to be sealed, install plywood to the inside of the window frame and paint it dark gray. Do not install glass blocks in window openings.

See FOUNDATIONS, page 16
See STAINED GLASS, page 58
See STORM WINDOWS, page 57
See SHUTTERS, page 61
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 9 - *The Repair of Historic Wooden Windows* by John H. Myers. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 13 - *The Repair and Thermal Upgrading of Historic Steel Windows* by Sharon C. Park, AIA. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Old-House Journal, September-October 1994, p. 16.

Old-House Journal, March-April 1996, pp. 46-51.

Old-House Journal, February 1997, pp. 36-39.

Storm Windows

A storm window is a sash installed on the outside of an ordinary window as protection against severe weather. Sometimes installing storm windows can be an alternative to replacing existing windows.

Storm window frames may be wood, aluminum, or vinyl. To minimize the visual impact of storms, select colors matching the sash color or frame. Arched-top storm windows are available for windows with unique shapes.

Recommendations

- Maintain and preserve historic storm windows whenever possible.
- Choose removable or fixed exterior wood storm windows to be historically accurate. An appropriate alternative is painted metal storm windows.
- Choose as narrow a sash frame as possible if an exterior metal storm window is selected. Be sure the storm window has the meeting bar in the same place as the window it covers. See Photo 37.
- Install exterior storm windows that fit the original window openings and do not cover the glass or the sash. See Photos 38 and 39.
- Paint exterior wood and metal storm windows a color compatible with the color scheme of the building; usually, that is the same color as the sash.
- Do not use single sheets of glass or Plexiglas as storm windows over double-hung windows. Single sheets may be used on transoms and single pane or light windows.
- Do not install mirrored or tinted glass in storm windows.

See PAINTING, page 37

{photo 37}
Storm window with a meeting bar in the same place as the window's meeting bar.

{photo 38}
Fixed commercial exterior storm makes the window inoperable. Note the thin metal frame around storm does not cover or obstruct the original window.

{photo 39}
Small foundation window with a fixed metal storm.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Stained Glass

Most people describe any colored-glass or beveled-glass window as a stained-glass window; strictly speaking however, unless the window includes painted glass, it is really a leaded light. Leaded lights are all constructed in a similar way; the only real difference is the way the lead is incorporated into the window or door.

Glass is one of the most versatile, yet fragile building materials. With proper care and maintenance, decorative glass windows or doors can last for hundreds of years. The greatest threat to a stained-glass or leaded-light window or door is deterioration of its skeletal structure. Photo 41 shows how storm windows protect leaded-light windows without obscuring the decorative glass.

{PHOTO 40}

{PHOTO 41}

Leaded-light windows should have exterior storm windows for protection. This group of windows has fixed upper storms, pictured in Photo 41.

{PHOTO 42}

{PHOTO 43}

A well preserved and maintained leaded-light transom window with a fixed storm window.

Recommendations

- Maintain stained-glass or leaded-light windows and doors.
- Consult a professional to help you determine which repairs or preventive measures are needed. Then, begin any repair work.
- Monitor all the parts of the window or door, such as the glass, lead came (the rods that hold the glass together), and window frame.
- Keep the window or door frame caulked and weathertight so water does not penetrate to the skeletal structure of the window.
- Reset the original glass window in the new window or door when replacing a stained-glass or leaded-light window or door.

See STORM WINDOWS, page 57

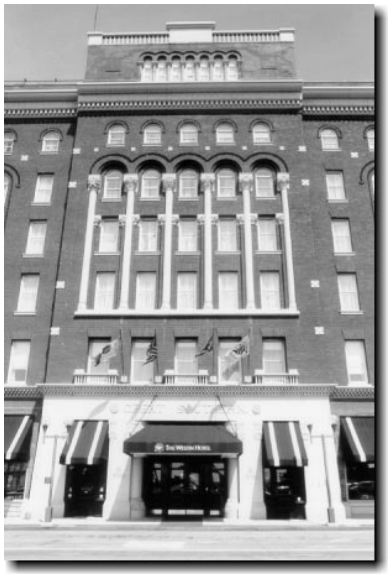
For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 33 - *The Preservation and Repair of Historic Stained and Leaded Glass* by Neal A. Vogel and Rolf Achilles. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Awnings

For centuries, shop owners have installed canvas awnings on their commercial buildings to shade storefronts and control interior temperatures. Awnings can help shelter passersby, reduce glare, and conserve energy by controlling how much sunlight hits storefront windows. Awnings also protected items displayed in the windows and provided additional areas for signage (see Photo 44). Historically, few residential buildings had canvas awnings above their windows. Buildings with a northern exposure seldom need awnings for temperature control.



{PHOTO 44}
Commercial awnings enhance the streetscape and allow for street-level signage.

Recommendations

- Consider using canvas awnings on your storefront if there is a historical precedent.
- Select a flat sloping awning, with either a closed triangle or open end for storefronts.
- Install awnings with a fixed or retractable pipe frame construction having a canvas cover in an opaque muted color. See Photo 45.
- Avoid fixed aluminum, plastic, simulated mansard roofs and umbrella awnings unless you have historical documentation of their use on your building.
- Place a low-level light above an awning rather than underneath it.
- Find evidence that awnings were used on your residential building before making installation plans.
- Do not try to use an awning to replace a porch that has been removed from a residential building.

See SIGNAGE, page 72
See COMMERCIAL, page 69

{PHOTO 45}
A simple awning and fixed frame does not hide the shape of the original window opening.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Shutters

A shutter is an operable cover or screen for a window. Historically, exterior wood shutters served both decorative and functional purposes on some buildings.

To determine if the building had shutters originally, check the window casings for remaining hinge pins or notches in the wood that formerly held mountings.

Recommendations

- Add shutters only if there is proof they were original elements of the building.
- Install operable wood shutters that fit the window opening from top (lintel) to bottom (sill) and are half as wide as the window opening for each side. The shutters should meet in the middle of the window when they are closed.
- Choose a metal shutter to close an opening if the fire code requires it. You'll need to document this necessity.
- Do not fix shutters to the building unless it is historically appropriate. Set operable wood shutters on hinges and either tie them back to the building with shutter dogs (decorative brackets to hold the shutter open) or close them across the opening. See Photos 46 and 47).

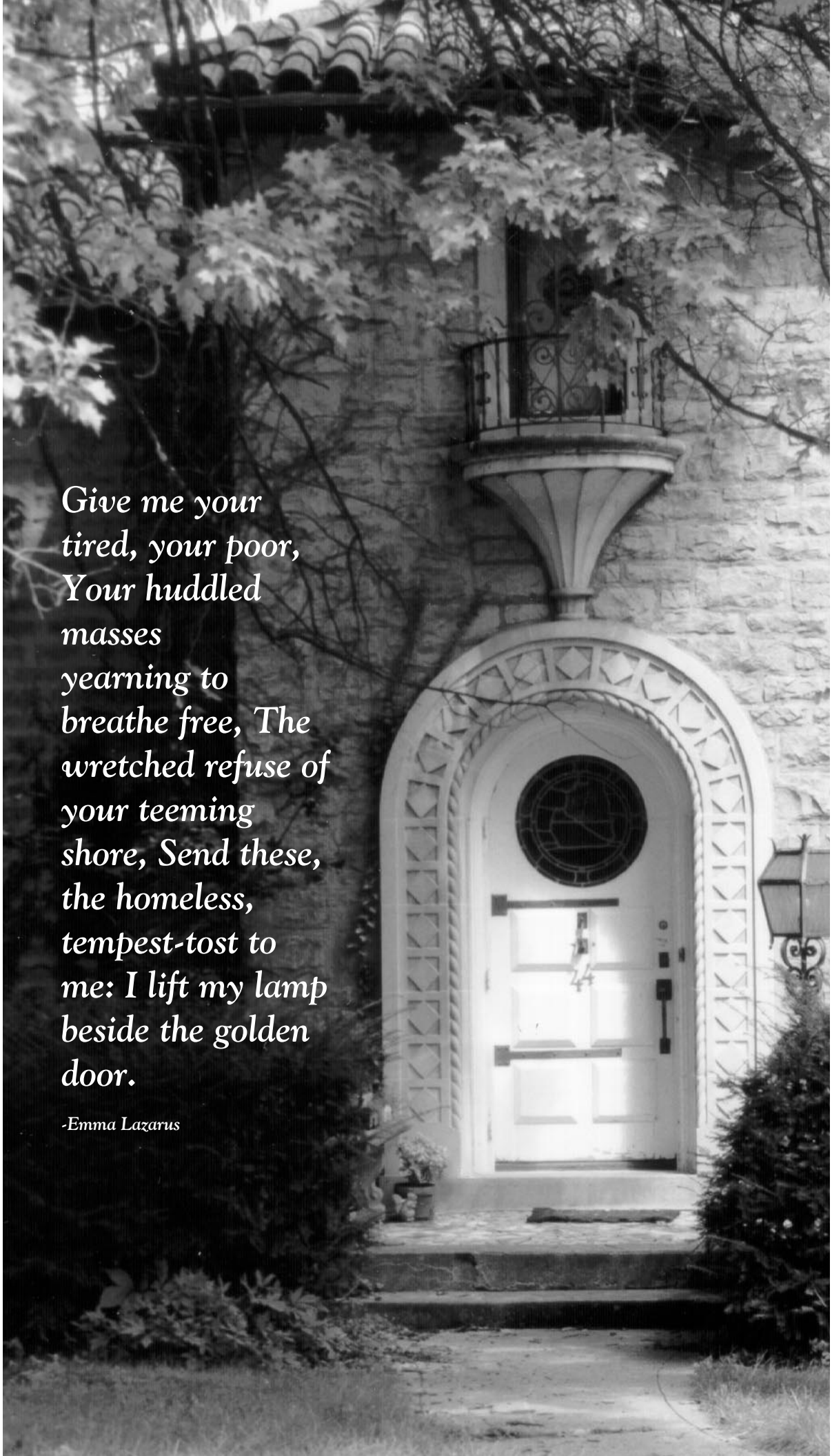
See PAINTING, page 37

{photo 46}
Operable open shutters that fit the opening are held back by shutter dogs anchored into the brick wall's mortar joints.

{photo 47}
This second floor door has been closed off with an appropriate door pattern for this building. Note the metal bar above the door; it was used to help hoist materials to the second floor.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.


Give me your
tired, your poor,
Your huddled
masses
yearning to
breathe free, The
wretched refuse of
your teeming
shore, Send these,
the homeless,
tempest-tost to
me: I lift my lamp
beside the golden
door.
-Emma Lazarus

Doors

A front door is both a means of entry and a barrier against intrusion. The front door usually creates a good first impression of the building and owner, designed to impress visitors to a house or a large commercial building.

Door placement and style are defining characteristics of many architectural styles. This section discusses entry doors as well as screen and storm doors.

{illustration 16}
Door section.

Doors

Many doors in older residential buildings have transom windows above to provide additional light and ventilation (see Illustration 16 and Photos 48-50). Doors in other older buildings are more varied in style and design. Even so, transom windows also appear in their entrance designs (see Photos 51-53).

Recommendations

- Repair and maintain any older or original door and entrance features.
- Make old doors weathertight by ensuring the door is hung correctly with a uniform space between the door and its casing on all four sides. Properly installed weather stripping provides an added seal. Another effective weather stripping solution is installing spring metal along the jamb.
- Match the original door style, size, and material as closely as possible when replacing original doors. Do not make the original door opening smaller or larger to accommodate the new door. Retain a transom or sidelights in their original size and shape.
- Replace missing or badly deteriorated doors with a style traditionally used for your building's architectural style.
- Find historical documentation such as photographs or physical evidence that your building had stained-glass or leaded-light doors and transoms before planning to install them.
- Do not eliminate doors and transoms to accommodate modifications to the interior floor plan. When an entrance will no longer be used, leave the door and transom in place and fix them shut if necessary.

See SCREEN AND STORM DOORS, page 66
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

{PHOTO 48}
Residential.

{PHOTO 49}
Residential/Institutional.

{PHOTO 50}
Residential.

{PHOTO 51}
Residential/Commercial.

{PHOTO 52}
Residential/Commercial.

{PHOTO 53}
Commercial.

All of these examples illustrate a human scale to the entrance of the building, whether it is a residential, commercial or institutional use. Photos 51 and 52 feature residential buildings converted to a commercial use that still maintain their residential character by preserving the residential door.

Screen and Storm Doors

Many older residential buildings originally had wood screen doors that allowed ventilation into the building. Storm doors installed on the outside of ordinary doors protect them against severe weather.

Recommendations

- Maintain and preserve historic storm doors and screen doors.
- Choose a storm door of simple design with a full light glass section that permits viewing the entry door. An alternative is to have the size and location of the storm glass match the glass on the entry door, as shown in Photo 54.
- Select a wood screen and/or storm door if possible. Another alternative is a full-view metal screen and/or storm door (see Photo 55).
- Maintain existing historic hardware. If installing a new door, select appropriate hardware to match the door style.
- Paint screen and storm doors a color compatible with the color scheme of the building. For example, metal screen and storm doors can be painted to match the trim color or the color of the door.
- Do not install mill-finish or unfinished metal screen and storm doors without painting them.
- Do not install doors with decorative features not originally used; these include scalloped edges around window openings and crossbuck panels.
- Do not install heavy, ornate metal security grille doors that were not used originally.

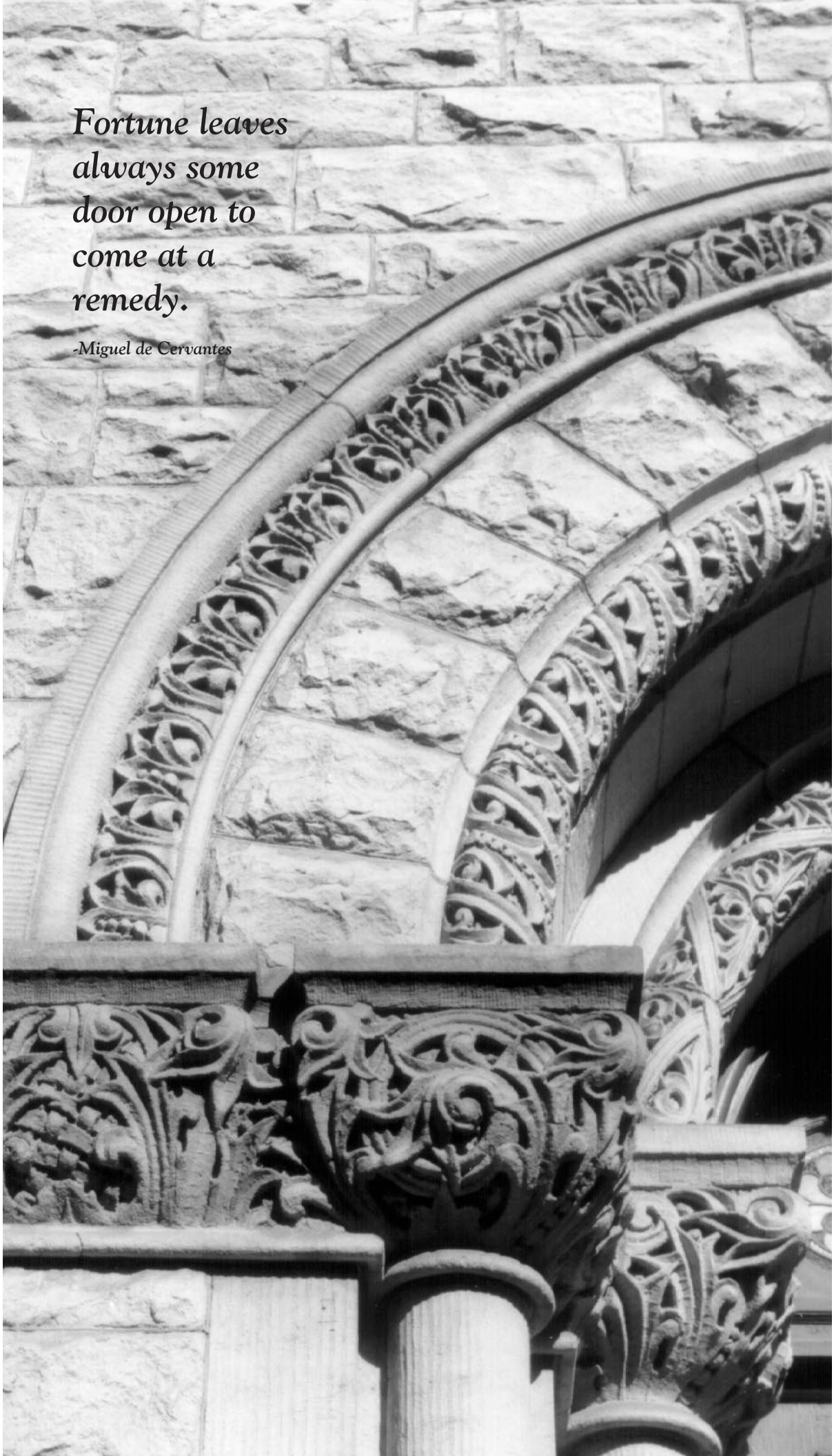
See PAINTING, page 37

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

{PHOTO 54}
This wooden storm door repeats the pattern of the door.

{PHOTO 55}
A full light metal storm door will show as much of the door as possible.


Fortune leaves always some door open to come at a remedy.
-Miguel de Cervantes

Commercial

The most important architectural feature of many historic commercial buildings is the storefront. That's why successful rehabilitation of a historic commercial building depends on selecting treatments sensitive to the architectural character of the storefront.

To do this, identify and evaluate the building's construction, architectural features, and the relationship of those features to the upper stories. This section also discusses signage.

{illustration 17}
Commercial storefront.

Storefronts

A typical late 19th-century storefront consisted of single or double doors flanked by large display windows. Framing these were thin structural supports of cast iron or wood, rather than masonry piers. Frequently, a 20th century entrance was recessed to protect patrons from the weather and to increase display space. Wood, cast iron, or pressed metal panels raised the windows off the ground. Above each window or door was a transom or series of transoms consisting of single or multiple panes of glass. See Photos 56-58. A prominent part of the building was the signboard above the storefront windows. Fixed or operable canvas awnings sometimes shaded storefronts and provided areas for additional signage.

When Planning the Rehabilitation of a Commercial Storefront, You'll Need to Consider...

- ***If the original storefront has survived largely intact but is in deteriorated condition, what type of repairs should be completed to retain the original storefront?***
- ***If the storefront has been modernized, should the later alterations be kept because the alteration may be significant in its own right?***
- ***Should the building be restored to its original appearance?***
- ***Should an entirely new storefront be designed?***
- ***If the building's original retail use is changing to another type of use, can the commercial appearance of the building be retained while accommodating the new use?***

{PHOTO 56}
A new storefront that reflects a 19th-century storefront with kick panels and an angled, recessed entry.

{PHOTO 57}
An elegant early 20th century storefront with leaded light design details throughout.

Recommendations

- Repair and maintain existing historic storefronts. Match the original material, size, and appearance whenever deteriorated historic materials need to be replaced.
- Enhance a storefront with appropriate paint colors and/or signage. It is desirable to match original paint colors, if at all possible.
- Consider using awnings to mask previous inappropriate alterations to the historic building.

See AWNINGS, page 60
See SIGNAGE, page 72
See DOORS, page 64
See PAINTING, page 37

{photo 58}

{photo 59}

This large commercial storefront is in scale with the rest of the building.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Preservation Brief 11 - *Rehabilitating Historic Storefronts* by H. Ward Jandl. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Signage

Signage has been an integral part of many commercial and industrial buildings. The style, size, and amount of signage for a building partially depends on the size, location, and architectural style of the building.

The amount of signage in historic districts is not determined solely by the Columbus City Code. Graphics Guidelines will be developed for all the historic architectural review commissions in Columbus as part of a new Graphics Code implemented in 1997. These guidelines will be available from the Historic Preservation Office; refer to them before proposing significant graphic changes.

Be sure to obtain a Certificate of Appropriateness and a Graphics Permit before changing or modifying an existing graphic, installing a graphic for the first time, or installing any illuminated sign. A Graphics Permit must be obtained from the Building and Development Services Section.

Recommendations

- Preserve and maintain the historic signage on your building.
- Place signage where it cannot obscure significant architectural details. See Photos 60, 61, and 64.
- Ensure that the size and placement of a new sign compliments the building's architectural style. For example, place a new sign on the sign band on the front facade between the first and second floors of a commercial building.
- Consider using a detached sign wherever signage was not an integral part of the structure's architecture and original use. For example, for a residential building converted to commercial use, placing either a low ground sign or a pole sign in the front yard are viable alternatives. See Photo 63.
- Do not install large wall signs on a massive industrial building. Instead, add a smaller plaque-style wall sign or a small projecting sign scaled to the size of the entrance. See Photo 62).
- For new signage, use external illumination as opposed to internal.

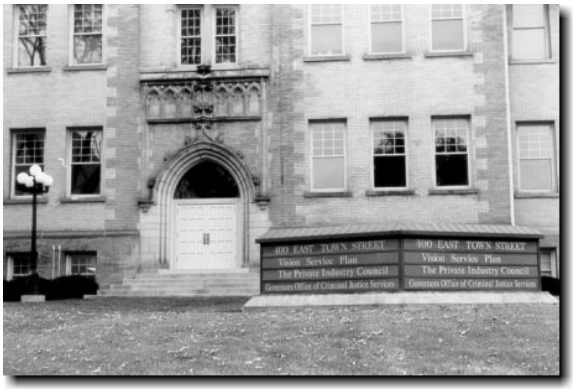
See AWNINGS, page 60
See COMMERCIAL STOREFRONTS, page 70

{PHOTO 60}
Projecting sign.

{PHOTO 61}
Projecting sign.

{PHOTO 62}
Wall mounted sign.

{PHOTO 63}
Pole sign.



{PHOTO 64}
Monument sign.

Every situation requires unique signage. Most often the size of the building, its relationship to the street, and its use determine the size and type of signage.

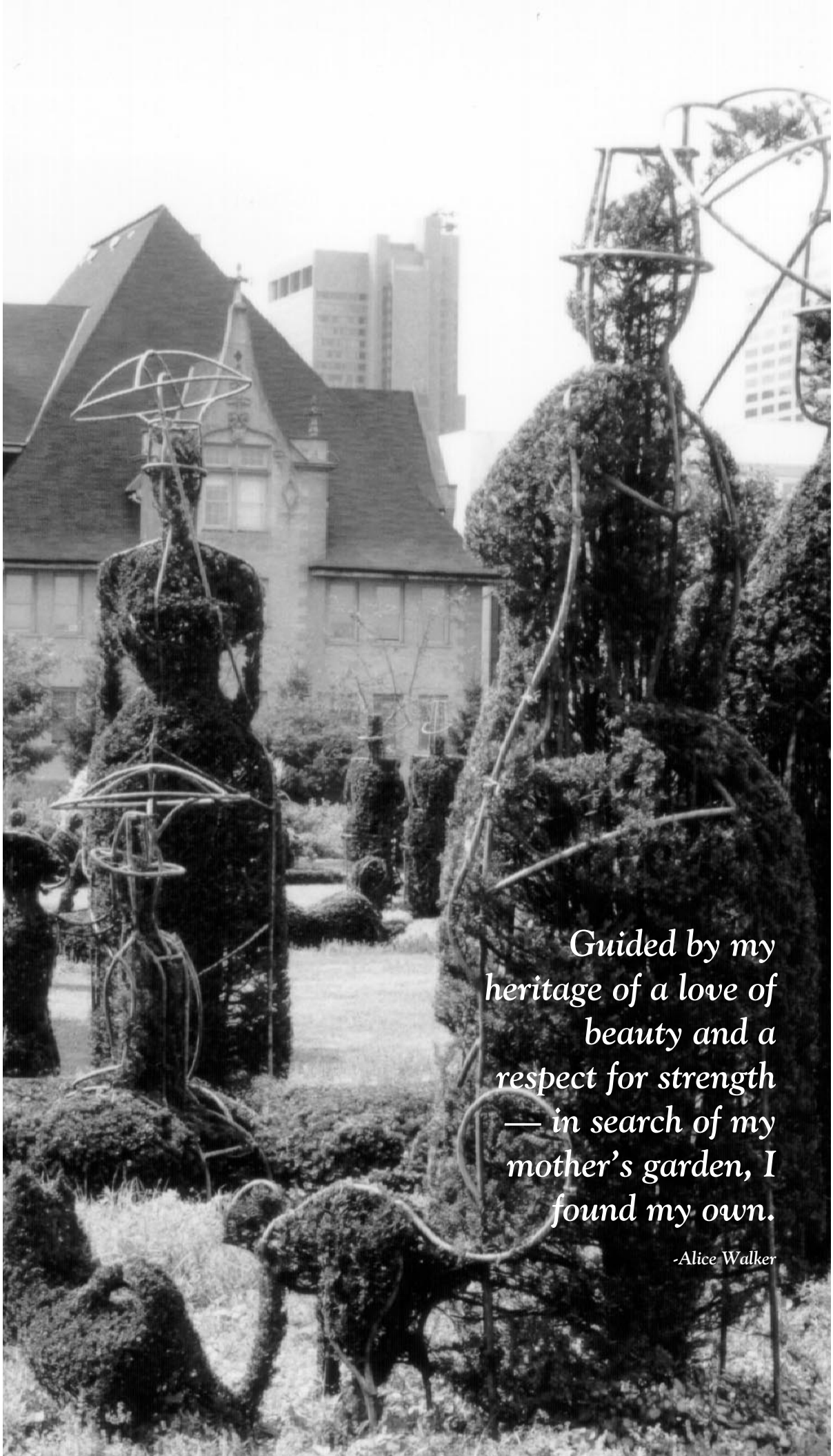
For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Building and Development Services Section, 1250 Fairwood Ave., Columbus, OH 43206 (614) 645-7433.

Preservation Brief 11 - *Rehabilitating Historic Storefronts* by H. Ward Jandl. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preservation Brief 25 - *The Preservation of Historic Signs* by Michael J. Auer. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.


Guided by my heritage of a love of beauty and a respect for strength — in search of my mother's garden, I found my own.
-Alice Walker

Landscaping and Site Improvements

Site improvements and overall landscaping reveal many things about a building's owner to visitors before they even arrive at the door. This is true for both commercial and residential buildings; therefore, select landscaping materials based on physical evidence, the style of architecture, the building's use, and historical research. This section discusses site improvements such as fences, patios and decks, dumpsters, lighting, and street furniture.

{illustration 18}
Landscape plan.

Fences

Traditionally, if a front yard was fenced in, it was with a wrought iron or wood picket fence as shown in Photos 65 and 67. Such fences provided physical rather than visual separation of the lot from the street and the lot from the neighboring property. Fencing materials and patterns should take their cues from existing historic materials or patterns in the area. Also, they should be appropriate to the period of significance for the property or district.

Recommendations

- Repair and maintain historic fencing and walls.
- Consider and/or retain hedges and trees before erecting a fence (see Photo 66).
- Choose new fencing of a simple design.
- Use wrought iron or picket fencing no taller than 36 inches in the front yard of a residential property where a fence is appropriate.
- Place the framing for a backyard board fence to the inside, facing your backyard. Finish both sides of the wood privacy fence. Although the maximum height of a board fence is 72 inches, 60 inches is preferred. See Photo 70.
- Use an opaque stain or paint on wood fencing; choose a color compatible with the building color.
- Do not install chain link, diagonal, or unpainted fencing.
- Fence in commercial property with brick or stone walls, or taller metal picket fencing. See Photo 68.

{photo 65}

{photo 66}

{photo 67}

{photo 68}

A fence used to screen a front yard should be low in height and low in density. Rear and side yard screening may be taller and denser.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Patios and Decks

Adding porches and patios are ways to adapt an old house to contemporary living styles. Decks are seldom appropriate for historic buildings because they are a feature of contemporary suburban development.

Recommendations

- Use brick pavers, stone, or other masonry material for patios.
- Edge the patio with metal edging or at least set the edge row of brick on end to create a soldier course of brick to help hold the patio in place. See Photo 69 and Illustration 8).

See PORCHES AND STOOPS, page 18

{photo 69}
A comfortable setting using slate patio pavers also has screening to create privacy in the rear yard.

{photo 70}
This board-on-board six-foot privacy fence has a top fence detail that helps break up the horizontal plane. Also, the "dressed" side of the fence is facing out and the framing is toward the inside.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Dumpsters

The more frequent use of narrow alleys and roadways increases the need to control the storage and placement of trash containers. This can be accomplished through screening trash cans and dumpsters. Many situations require unique solutions.

Recommendation

- Centralize trash containers or cans and screen them from view. For commercial or residential properties, these screens should be designed for easy access by the owner as well as the trash collector.

{illustration 19}
Plan to screen a dumpster.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Lighting

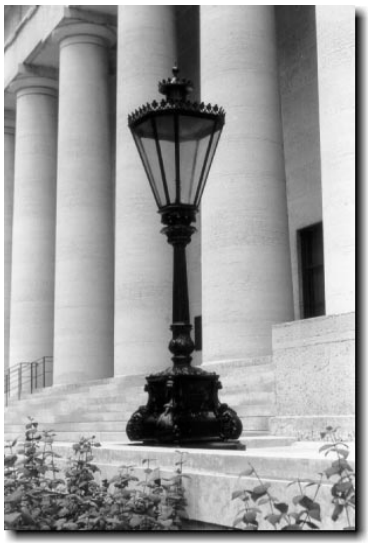
With so many commercial and residential buildings being rehabilitated, often owners can blend new lighting technology with the historic area. Working together, the Commission and property owners can find a balance. The character of the lighting fixture should be compatible with the style of architecture.

Recommendations

- Preserve and maintain historic light fixtures (see Photos 71-72).
- Use low illumination in storefront window display areas.
- Install external lights for signage. See Photo 74.
- Install a flush-mounted light for recessed commercial entrances.
- Use simple modern fixtures when there is no physical or historical documentation of the original fixture or where no fixture would have existed historically.
- Place residential lighting above or beside a doorway.
- Work lighting into the design of architectural features.

{photo 71}
Residential.

{photo 72}
Residential.



{photo 73}
Institutional.

{photo 74}
Commercial.

Exterior lighting not only illuminates the way to an entrance but also can enhance an exterior entrance, landscaping plan, or signage.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Handicapped Accessibility

Under the Americans with Disabilities Act of 1990, all properties open to the public must be accessible to the disabled. Making our nation's historic buildings, sites, and structures accessible to people with disabilities has become an important and challenging task. Owners of historic properties should provide the greatest level of accessibility without threatening or destroying features and materials of historic significance.

The following three-step approach can help identify and implement accessibility modifications while protecting the integrity and character of the historic property:

- Review the historical significance of the property and identify its character-defining features.
- Assess the property's existing and required level of accessibility.
- Evaluate accessibility options within the preservation of the character-defining feature in mind.

{PHOTO 75}
Many historic buildings are already accessible. With a slight modification such as an automatic door opener, the entrance would be more accessible.

{PHOTO 76}
When a front entrance cannot be made accessible, a side entrance visible from the front is desirable.

{PHOTO 77}
Integrating landscaping as part of a building's accessibility is a welcomed feature.

Recommendations

- Maintain access to a historic building through the primary entrance whenever possible. See Photo 75.
- Consider the accessibility of a secondary entrance if access by the main entry is not possible. See Photo 76.
- Consider a permanent ramp to overcome an entrance step.
- Retain historic materials and features when new features are incorporated for accessibility (see Photo 77). Be sure that accessibility modifications are in scale with the historic property, visually compatible, and, whenever possible, reversible. Reversible means if the new feature were later removed, the essential form and integrity of the property would be unimpaired. See Photo 78.
- Differentiate the design of new features from the design of the historic property so that the evolution of the property is evident.

{PHOTO 78}
Even in tight spaces accessibility can be achieved with a chair lift.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

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

Preservation Brief 32 - *Making Historic Properties Accessible* by Thomas J. Jester and Sharon C. Park, AIA. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Preserving the Past and Making It Accessible for People with Disabilities. U.S. Department of the Interior, National Park Service, Cultural Resources.

Street Furniture

The historic nature of an area should be taken into consideration when selecting street furniture such as benches, bike racks, trash receptacles, and planters.

Recommendations

- Preserve existing historic street furniture like carriage steps, stanchions and even the blue street signs that still remain on corner buildings.
- Select street furniture that is simple in style, as shown in the photos.
- Place street furniture where it does not hinder pedestrian movement or block traffic.
- Place street furniture where it does not conceal important architectural features.

{photo 79}

{photo 80}

{photo 81}

Street furniture can be as elaborate as what you might find in a park or as simple as an urn in a residential neighborhood.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Historical Plants and Landscaping

Historical landscaping is another way to expand your interest in maintaining a historic house. The following list of traditional plant materials is a small part of a growing wealth of information. Historical landscaping and gardens have been documented through photographic and soil sample research.

Where historic landscaping features exist, preserve and maintain those features. Retaining walls and other historic landscaping features also should be kept and maintained. Most landscaping features like retaining walls were constructed of stone.

Use this list of plants appropriate to Columbus as a place to start a landscaping design such as that in Illustration 18 on page 75.

Shade Trees

- Oak, Linden, Sugar Maple, or Red Maple, White Ash and Green Ash, Honey Locust

Evergreen Trees

- Pine, Spruce, Hemlock

Ornamental Trees

- Redbud, Crabapple, Magnolia, Hawthorne

Small Shrubs

- Juniper, Taxus, Boxwood, Hydrangea

Large Shrubs

- Livdo, Flowering Quince, Northern Bayberry, Taxus, Viburnum varieties

Where to Begin Your Research...

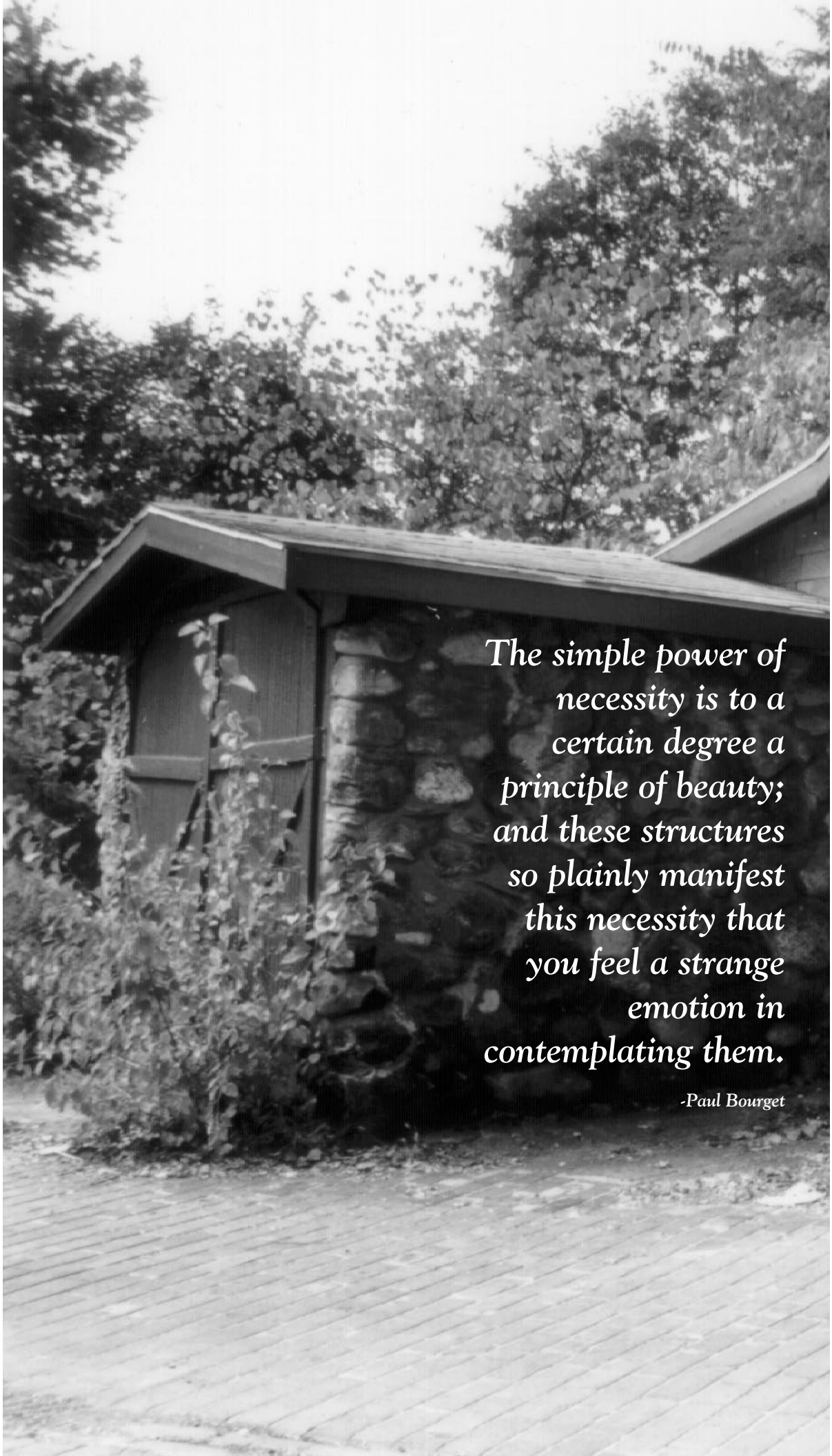
- ***Start by doing your homework. Remember that there are styles of landscape planting just as there are styles of architecture.***
- ***Look around at the mature trees and other landscaping features in your area and see if they fit your site and the amount of time you will want to care for it. Some areas historically use hedges or other natural barriers instead of fencing to "fence in" an area.***
- ***Determine if you have an historic landscaped area, if so... preserve it. Use the plants listed above as a starting point for your overall design.***

{photo 82}
Mortared field stone retaining wall.

{photo 83}
Dry laid split rock retaining wall.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.
Old-House Journal, May-June 1994, pp. 16-18.
Old-House Journal, January-February 1996, pp. 24-26.


The simple power of necessity is to a certain degree a principle of beauty; and these structures so plainly manifest this necessity that you feel a strange emotion in contemplating them.
-Paul Bourget

Garages and Outbuildings

Many historic garages, carriage houses, and outbuildings are still functional structures that require the same care and maintenance as the main structure. Garages and outbuildings are generally small in scale and simple in detail. The style of the doors will depend on the historical evidence and the architectural style of the main building. Two different garage doors are shown in Illustration 20.

{illustration 20}
New frame garage.

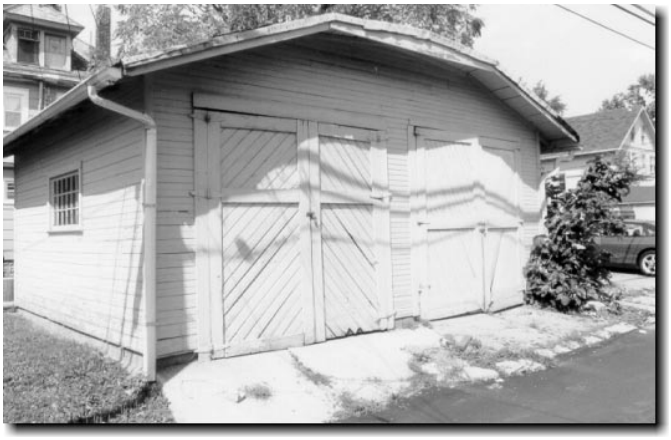
Garages and Outbuildings

Early small-scale garages and outbuildings usually had barnlike garage doors and plain trim on windows and doors. See Photos 84 and 85. These details should be matched to the existing materials whenever original materials need to be replaced.

Recommendations

- Repair and maintain original garages and outbuildings. Do not alter the scale, proportions, or form of a garage, outbuilding, carriage house (see Photo 86).
- If an historic property has alley access or the majority of existing garages and outbuildings are not along the primary street elevation, place new structures at the rear of the property along an alley or fence line where they cannot be seen from the primary street elevation.
- Choose a design for a new garage or outbuilding that is compatible with similar historic structures in the surrounding area.
- Match the details on doors, windows, and eaves to those on the main structure or the garages and outbuildings around it. Frame the walls and gabled ends with horizontal or vertical wood siding.
- Do not make the scale of a new garage or outbuilding larger than the primary structure or nearby buildings. For example, to maintain a smaller scale for a new two-car garage, install two single overhead garage doors, instead of one large overhead door.
- Use a historic pitched roof shape, such as a hip, flat, or gable, on a one-car garage or an

{PHOTO 84}
Rusticated concrete block garage.



{PHOTO 85}
Wood framed garage with original doors.

outbuilding to match the main structure on the site or the garages and outbuildings around it.

- Select a compatible exterior for a new garage. Depending on the location, these may include wood siding, brick, smooth finish vinyl siding with narrow "boards," or painted concrete block. Prefabricated metal or plastic sheds or outbuildings have not been approved.
- Paint wooden garages and outbuildings or stain them with an opaque stain.
- Use split-faced concrete block or other more decorative masonry material for the foundation.

See IN-FILL CONSTRUCTION, page 98
See DESIGN CONSIDERATIONS, page 92

{PHOTO 86}
Carriage house.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

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

To create the future, build on the past.

-Richard England

New Construction

Continuity and compatibility are essential considerations when planning any new construction in a historic district, including additions to historic properties. New structures can look new and reflect contemporary design standards while using design elements that relate to existing structures. New construction must not only be compatible with nearby historic structures but also be contemporary in design. Accomplishing this delicate balance takes hard work and willingness to look at alternatives. The Design Considerations in this section should be helpful.

{illustration 21}
Determining proportion.

New Construction

New construction includes new buildings as well as additions and garages. To ensure that the building is compatible and consistent, take a good look at the buildings surrounding the site. Note their size, shape, and rhythm or pattern so that the design of the new construction blends with the existing elements.

Recommendations

- Make sure the overall height, physical size, and shape of the new construction is similar to the building and the buildings surrounding it.
- Choose a frame addition to a residence, although brick is an acceptable alternative for a brick house. So is stucco for a stucco building.
- Be sure that an addition is not taller than the original structure. Typically, single-story additions are preferable.
- Match the setbacks and the space between nearby buildings when choosing a site for the new construction.
- Take care that the size, location, and height of windows and doors will be similar to the main building and the surrounding buildings. For example, in a setting of narrow structures, do not present a long, unbroken facade; instead, divide it into openings, offsets, or decorative details so that these smaller bays reflect the surrounding buildings.
- Repeat the rhythm of projections like porches and bays in the design of the new construction.
- Remember to keep walls and fences similar in height, material, and location to those in the surrounding environment. This retains the visual continuity of landscaping features.
- Match the exterior material for the new construction to the surrounding buildings. This includes trim around the windows and doors, roofing materials and gutters, and major porch details. For instance, if brick predominates in the nearby structures, the new construction should be brick as well. Brick is also the preferred material for new construction on a vacant lot with nearby brick structures.
- Make all sides of the new building similar to those around it.

Steps for a New Construction Review

1 *Review the project with the Historic Preservation Office staff.*
2 *Complete a Certificate of Appropriateness application for conceptual review and review the project with the Historic Resources Commission.*
3 *Complete a new Certificate of Appropriateness Application for new construction and submit it with final construction drawings to the Historic Preservation Office.*
4 *Obtain approval from the Commission. Make sure all drawings are stamped and signed by the Historic Preservation Office staff.*
5 *Apply for all permits required. Be sure to present the Certificate of Appropriateness and stamped final drawings when applying for any permit.*

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Columbus City Code, Chapter 3116 Historic Preservation and Architectural Review, Section 12 Standards for New Construction.

Preservation Brief 14 - *New Exterior Additions to Historic Buildings: Preservation Concerns* by Kay D. Weeks. 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* by Lee H. Nelson, FAIA. Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

German Village Commission and German Village Society, with Benjamin D. Rickey and Co. and Schmeltz+Warren Design. *German Village Guidelines: Preserving Historic Architecture*. Columbus: German Village Society, 1989.

Kitchen, Judith L. *Respectful Rehabilitation, Caring for Your Old House: A Guide for Owners and Residents*. Washington D.C.: National Trust for Historic Preservation, The Preservation Press, 1991.

Old-House Journal, July-August 1995, pp. 20-22.

Old-House Journal, September-October 1996, pp. 53-57.

Design Considerations

Incorporating the following eight design considerations into the new construction saves both time and frustration. These design principles are key to maintaining the historic character of all historic properties. The Historic Resources Commission looks for these concepts when reviewing the plans, so be sure to make them part of your new construction planning. Take a minute to look over Illustration 21 on page 89 and refer back to it as you read the design considerations.

Context

New buildings must be compatible with neighboring buildings in the immediate area. If there is a mixture of building types in the area, the proposed building should follow the existing pattern. For example, where all of the structures in the area are two-story residential buildings, a four-story commercial structure would not be appropriate.

Street Alignment

The building's setback, or the distance the building is from the street, must be the same as adjacent buildings. For commercial structures, the major components of the primary facades—cornices, windows, storefronts, and definition of floor levels—should align horizontally with, or have some relationship to, adjacent buildings. This alignment gives a sense of unity to the buildings and strengthens the streetscape. For a structure with facades fronting on more than one street or alley, make each facade compatible with its streetscape.

Height

New construction must be similar in height to surrounding structures. The new building can neither exceed the tallest, nor be smaller than the shortest structure. Major elements also must align; a new porch must be as high as adjacent porches.

Scale

The physical size and shape of a new building must be compatible with nearby structures. Carefully studying the size and shape of neighboring buildings contributes to a successful, compatible new structure.

Rhythm

To see the rhythm of an area, look at the spacing of the buildings in relation to each other. Next, study the spacing of openings and design elements within each structure. The relationship of solid spaces to voids—walls to windows and doors—in the facades of a structure must be visually compatible with adjacent properties.

To vary the building mass of a large development, use landscaping and setbacks for open space, if that is appropriate to the streetscape. Such setbacks can provide the necessary visual transitions between the large development and adjacent properties.

The new building must conform to the adjacent and visually related structures and open spaces that create the streetscape. Thus, the structure's relationship with the open space between it and adjoining structures must reflect the surrounding environment. Allow the streetscape to guide the relationship of the entrances, porches, and other projections to sidewalks or streets.

Wherever current zoning laws restrict new construction from matching the spacing between historic buildings, match the spacing as closely as possible, and request a zoning variance.

Openings

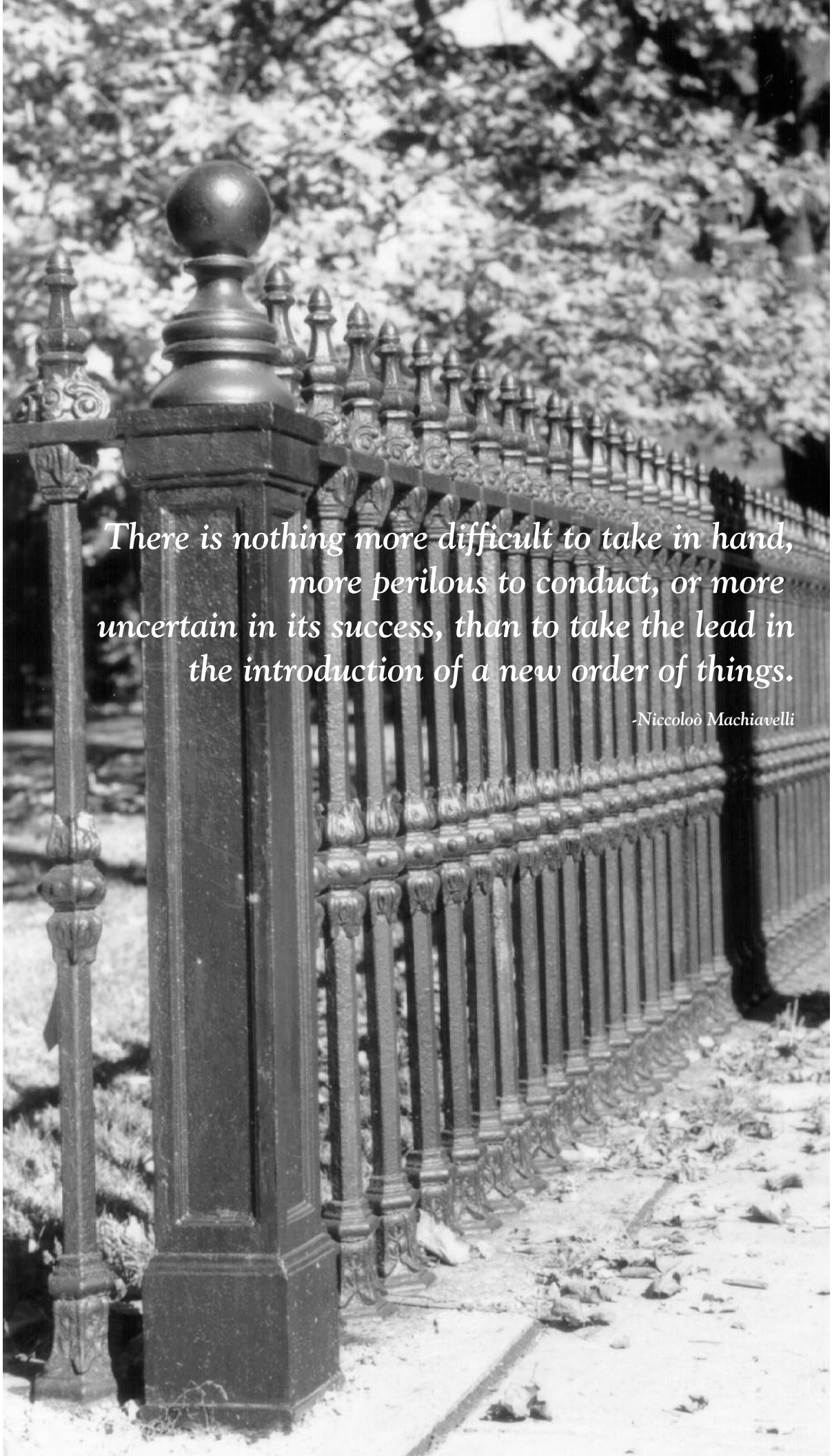
The proportion of openings (width and height of windows, doors, and entries) in the new building must look like those in adjacent structures. Divide a long facade into smaller bays by openings, setbacks, and/or decorative details to complement the streetscape.

Materials

The choice of materials, texture, and color for the new structure must be guided by the predominant materials, texture, and color of adjacent structures. Continuity of material adds to the unity and harmonious character of a district. Simplicity is preferred. Where brick predominates in nearby structures, choose brick for the new construction. If frame predominates, choose frame. Where vacant land predominates, choose brick. Although additions to residential structures may be either frame or brick, frame is preferred.

Appurtenances

A structure's appurtenances—walls and fences—must look compatible with adjacent structures, walls and fences, and open spaces. This includes landscaping such as grass, trees, shrubbery, and flowers, especially in parking and sidewalk areas.


There is nothing more difficult to take in hand,
more perilous to conduct, or more
uncertain in its success, than to take the lead in
the introduction of a new order of things.
-Niccoloò Machiavelli

Exterior Building Alterations

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.11 Standards for Alteration.

The following standards shall apply to evaluation of the appropriateness of a proposed alteration:

(1) Every reasonable effort shall be made to use the property for its originally intended purpose or to provide a compatible use requiring minimal alteration.

(2) The distinguishing characteristics of the property shall not be destroyed. The removal or alteration of any historic material or distinctive architectural feature shall be avoided whenever possible.

(3) Each property shall be recognized as a product of its own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

(4) Changes which have taken place over the course of time are evidence of the property's history and environment. These changes may have acquired significance in their own right and, if so, this significance shall be respected.

(5) Distinctive stylistic features and examples of craftsmanship that characterize a property shall be treated with sensitivity.

(6) Deteriorated architectural features shall be repaired rather than replaced whenever possible. In the event replacement is necessary, the new material shall match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural features shall be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other structures.

(7) The gentlest means possible shall be used to clean the property's surface if necessary. Sandblasting and other cleaning methods that will damage the historic building material are prohibited.

(8) Archaeological resources affected by or adjacent to any alteration shall be protected and preserved.

(9) Contemporary design for alteration to a property shall not be discouraged when such alteration does not destroy significant, historical, architectural or cultural material and its design is compatible with the size, scale, color, material and character of the property, its environment and surrounding contributing properties.

(10) Whenever possible, a new addition or alteration shall be accomplished so that its future removal will not impair the essential form and integrity of the structure.

(11) Exterior cladding of a structure shall be consistent with the original materials used on the property.

(12) In passing upon appropriateness, the Commission shall consider, in addition to any other pertinent factor, the architectural characteristics typical of structures in the District or Listed Property, the historical and architectural value and significance, architectural style, general design, arrangement, texture, material and color of the architectural feature involved and its relation to the architectural features of other contributing properties in the immediate neighborhood. (Ord. 1515-89).

Site Improvements

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.13 Standards for site improvements.

(A) Landscaping, parking, utility or service areas, walkways and similar improvements should be compatible to each other and to the subject building or structure as well as to adjacent contributing properties, open spaces and the overall environment.

(B) Fences of wrought iron, stone or wood are encouraged. Chain link fence, although not favored, may be used in the rear of a property if not facing on another street. Chain link fence shall not be erected in a location that is visible from the street or is in front of the setback line. Chain link or privacy fence shall not exceed six (6) feet in height and shall generally be restricted to side and rear yards. Front yard fence shall be permitted only where allowed by guidelines. A parking lot, automobile dealer, junkyard, yard storage facility, or any similar use shall have solid fencing to prevent headlight and unsightly scene interference with the enjoyment of the neighborhood in general. Alternatively, properly landscaped mounds may be approved for installation around a parking area. Box wire, chicken wire and wire fences in general shall be discouraged.

(C) Signs are regulated by Chapters 3375, 3377, 3379 and 3381, C.C., but shall also be in keeping with the character of the adjacent environment. Excessive size and inappropriate placement results in visual clutter and shall be avoided. A good sign should relate harmoniously to exterior building material, texture and color; express a simple, clear message; and contain a minimum number of words.

(D) Mechanical systems shall be appropriately screened utilizing fences, walls and/or plantings. Mechanical systems are generally prohibited from any front yard.

In-fill Construction

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.12 Standards for New Construction.

Columbus City Code requires the following standards shall apply to the evaluation of the appropriateness of proposed new construction:

(A) New structures should look new, reflecting contemporary design standards while using contemporary design elements that relate to existing contributing properties surrounding the new structure. Building height, width, mass and proportion affect the degree of compatibility between the old and the new.

(B) An applicant who intends to utilize a property as any part of a development shall consider the context of the property's original location and the importance of the setting in the new development. If the proposal will occupy the full property, development opportunities may be limited to rehabilitation, renovation or restoration for adaptive reuse. If the proposal occupies less than the full site, greater flexibility will be available.

(C) Height as viewed from the street shall be compatible with adjacent contributing properties. Setoffs may be used at upper levels. Physical size and scale shall be compatible to existing contributing properties without overwhelming them.

(D) The proportion of openings, width and height of windows, doors and entries, shall be visually compatible with adjacent contributing properties and open space. A long, unbroken facade in a setting of existing narrow structures shall be divided by openings, setoffs or decorative details into smaller bays thereby complementing the streetscape.

(E) The rhythm or relationship of solid spaces to voids (i.e., walls to windows and doors), in the facade of a structure shall be visually compatible with adjacent contributing properties and open spaces in its environment.

(F) The rhythm of spacing, the relationship of a structure to the open space between it and adjoining structures, shall respect the surrounding environment. The building mass of a large development project can be varied in form by using setoffs for open space and landscaping when appropriate to provide necessary visual transitions between a large structure and adjacent properties.

(G) The rhythm of projections, 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.

(H) The choice of material, texture and color for the facade of the structure should relate attractively to and be tempered by the predominant material, texture and color of adjacent and visually related structures. Simplicity is preferable.

(I) The structure's roof shape is a major distinguishing visual element. Generally a simple roof shape similar in form and type to adjacent and visually related roofs is appropriate.

(J) Appurtenances of a structure such as walls, fences and masses shall be in keeping with the environment and form cohesive enclosures along a street to ensure visual compatibility with the adjacent, visually related structures and open spaces. Landscaping including grass, trees, shrubbery and flowers shall be included, especially in parking and sidewalk areas.

(K) Scale, the size and mass of structures in relation to open spaces, openings and projections, shall be compatible with adjacent, visually related structures and open spaces.

(L) A structure which has frontage on more than one street or alley resulting in multiple facades shall require application of compatibility standards to each facade.

(M) The Commission shall consider, in addition to any other pertinent factor, the architectural characteristics typical of structures in the District or Listed Property, the historical and architectural value and significance, architectural style, general design, arrangement, texture, material and color of the architectural feature involved and its relation to the architectural features of other structures in the immediate neighborhood.

(N) Where brick predominates in nearby structures, new construction shall be of brick. If frame predominates in nearby structures, then new construction shall be of frame. Where vacant land predominates, brick shall be preferred.

Demolition

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.14 Standards for Demolition.

The following standards shall apply to the evaluation of the appropriateness of a proposed demolition:

Demolition of a historic or contributing property or architectural feature constitutes an irreplaceable loss to the quality and character of a Listed Property or District. No person shall demolish any structure or architectural feature now or hereafter in a Listed Property or District until he or she has filed with the Commission an application for a certificate of appropriateness setting forth the intent to demolish such structure or architectural feature together with a written statement that such structure or architectural feature is not historically or architecturally significant or otherwise worthy of preservation and the reasons the applicant is seeking to demolish same.

If seeking to demolish an entire structure or major portion thereof, the applicant shall also submit definite plans for reuse of the site, evidence of commitment for funding of the new project, a time frame for project initiation and completion and an assessment of the effect such plans will have on the character and integrity of the Listed Property or District.

The Commission shall be guided in its decision thereon by balancing the historic, architectural, and cultural value of the structure or architectural feature and the purposes of this chapter and of the chapter pertinent to the subject property against applicant's proof of any unusual and compelling circumstances or substantial economic hardship in retaining the structure or architectural feature and the merit of the replacement project.

Upon the Commission's determination that any such structure or architectural feature is not historically or architecturally significant or otherwise worthy of preservation, a certificate of appropriateness shall be issued. The applicant may then apply for or be issued a demolition permit as required by C.C. 4113.014.

Failure to Maintain

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.22 Failure to Maintain

"Failure to Maintain" is the willful neglect of a structure leading to its destruction or the necessity for demolition by deterioration. A property owner found guilty of Failure to Maintain 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 listed on the Columbus Register 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 City Code provisions. By resolution, the Historic Resources Commission shall present evidence of a violation hereof to the Development Regulation Administrator, who shall initiate appropriate action thereon.

Enforcement

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.26 Civil Penalty

A Certificate of Appropriateness is required prior to the issuance of a building permit and before starting any exterior work for a property listed on the Columbus Register of Historic Properties. Enforcement of the decisions of the Historic Resources Commission are carried out by the City's Department of Trade and Development Regulation Division. Columbus City Codes regarding the establishment of the Historic Resources Commission and enforcement are available from the Historic Preservation Office Staff.

The City Council has passed the following sections:

Whoever makes site improvements or constructs, reconstructs or alters any structure or architectural feature now or hereafter on a property listed on the Columbus Register of Historic Places is in violation of Columbus City Code 3116 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 of or all of a structure now or hereafter listed on the Columbus Register of Historic Properties is in violation of Columbus City Code 3116, 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).

Substantial Economic Hardship

Columbus City Code Chapter 3116
Historic Preservation and Architectural Review
C.C. 3116.15 Criteria to Determine Substantial Economic Hardship

The following criteria shall be used for all applicants to determine the existence of a substantial economic hardship:

(1) Denial of a certificate will result in a substantial reduction in the economic value of the property.

(2) Denial of a certificate will result in a substantial economic burden on the applicant because the applicant cannot reasonably maintain the property in its current form.

(3) No reasonable alternative exists consistent with the architectural standards and guidelines for the property.

(4) The owner has been unable to sell the property. (Ord. 1515-89.)

Unusual and Compelling Circumstances

Columbus City Code Chapter 3116 Historic Preservation and Architectural Review C.C. 3116.16 Criteria to Determine Unusual and Compelling Circumstances.

The following criteria shall be used for all applicants to determine the existence of unusual and compelling circumstances:

(1) The property has little or no historical or architectural significance.

(2) The property cannot be reasonably maintained in a manner consistent with the pertinent architectural standards and guidelines.

(3) No reasonable means of saving the property from deterioration, demolition or collapse other than applicant's proposal exists.

Additionally, for the nonprofit-organization applicant it is infeasible to financially or physically achieve its charitable purposes while conforming to the pertinent architectural standards and guidelines. (Ord. 1515-89.)

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For the things
we have to learn
before we can do them,
we learn
by doing them.
-Aristotle

Appeals Process

Any applicant who receives a Notification of Denial of a Certificate of Appropriateness may appeal the decision. To do this, an applicant must complete the Appeal Application Form included with the Denial and return the form to the Columbus Historic Preservation Office. The completed form must be received by the Historic Preservation Office within 10 days after the applicant receives a notification of the denial. The three ways to appeal a denial are listed below. An applicant may chose to submit an Alternate Plan or enter into mediation at any time. Whenever an applicant wants to mediate, the Historic Resources Commission also must agree to enter into mediation.

Submit an Alternative Plan

The alternative plan must be a new or revised proposal that is noticeably different from the original application. The new proposal should address the issues of contention and attempt to work toward a compromise position.

Enter into Nonbinding Mediation

Nonbinding mediation is a facilitated, structured process that aids all parties in their negotiations. The goals of mediation are to identify issues, facilitate communication, and explore alternatives to resolve a conflict. The results of these negotiations are nonbinding on the applicant and on the Commission until formal approval by both parties.

Mediation follows a mutual agreement between an applicant and the Commission. Within 14 days after receipt of an applicant's request to enter into mediation, a mediation team is created if all parties agree. This three-member team includes a mediator representing the applicant, a mediator representing the Commission, and a third mediator selected by the first two. When the first two mediators cannot agree on a third, the director of the Department of Trade and Development appoints this mediator. Any costs for the mediators are divided equally between the applicant and the City. The Historic Preservation Officer maintains a list of potential mediators to assist in the selection process.

Mediation to resolve the disagreement occurs during the next 45 days. As part of mediation, the Commission and the applicant attempt in good faith to develop an alternative plan. This plan must be

appropriate under the applicable standards and criteria in the City Code 3116.11 through 3116.16, and the Commission's architectural guidelines. Multiple sessions may be needed to resolve complex issues and to allow time for mediators to consult with the parties they represent.

The applicant must propose a mediated plan for review and approval at a regular public meeting of the Commission. Following the Commission's formal approval, it may approve the mediated proposal and issue a Certificate of Appropriateness. If there is no resolution, mediation may be extended an additional 14 days by mutual agreement of the mediation team. Lacking such agreement, the Commission issues its final order.

Request a Rehearing of the Proposal

This appeal of the Commission's decision begins when an applicant submits a request for a rehearing to the Historic Preservation Office. This request must include evidence of substantial economic hardship and/or unusual and compelling circumstances.

Within 45 days of receipt of this request, the Commission holds a public hearing. At this hearing, the Commission considers only evidence of hardship and/or unusual and compelling circumstances not addressed in the original application or hearing. To find a substantial economic hardship and/or any unusual and compelling circumstances, the Commission requires clear and convincing evidence.

An applicant must document any claim of substantial economic hardship and/or unusual and compelling circumstances as described under "Documentary Evidence for the Commission" at the end of this section. Applicants should remember that the Commission's purpose is to protect the historic character and fabric of Columbus.

The Commission may find that denying a Certificate of Appropriateness could result in a substantial economic hardship. Then, it must seek a mutually acceptable way to reduce the hardship within the next 90 days. When no mutually agreeable solution has been found in 90 days, it issues a Certificate of Appropriateness.

The Commission may find the applicant did not present clear and convincing evidence of a substantial economic hardship and/or unusual and compelling circumstances. Then it records its finding and the Columbus Historic Preservation Officer notifies the applicant within 20 days of the finding. The applicant may either appeal the denial to the Board of Commission Appeals or continue to work with the Commission and staff to find appropriate design solutions.

Appeal to the Board of Commission Appeals

After a rehearing, an applicant who claimed substantial economic hardship and/or unusual and compelling circumstances and was denied a Certificate of Appropriateness may appeal to the Board of Commission Appeals on the same grounds. To do so, an applicant submits the appeal request form to the Historic Preservation Officer within 10 days after notification of the denial. Then the Board schedules a preliminary hearing within 45 days of receiving the appeal request.

At the preliminary hearing, the Board of Commission Appeals determines whether the evidence of a substantial economic hardship and/or unusual and compelling circumstance is sufficient to warrant another hearing. If so, another hearing occurs during the Board's next scheduled meeting to consider this evidence and make a decision on the appeal.

The applicant may not present any information not considered by the Commission to the Board of Commission Appeals. The Board may ask the applicant, Commission, staff, or an aggrieved third party for clarification on any issue. After reviewing the application, the Board may choose to uphold the decision of the Commission, modify it, or overturn the decision. When it overturns the Commission's decision, the Board orders it to issue a Certificate of Appropriateness at its next scheduled meeting.

Documentary Evidence for the Commission

For any application, the applicant bears the burden of providing documentary evidence to show any substantial economic hardship and/or unusual and compelling circumstances. This can be done with the original application at the time of the filing, or separately thereafter. The applicant should provide as much documentation as possible. Applicants can meet with the Historic Preservation Officer to determine the level of documentation appropriate to each case.

Building Permit Process

Before you construct, add to, alter, remodel, or demolish a building, you need a building permit. The Building and Development Services Section issues permits after comprehensively reviewing your development and construction plans. For example, a building permit represents the City's authorization to begin construction. The City also requires permits for demolition, repairs, and remodeling.

A building permit may be obtained at the Building and Development Services Section at 1250 Fairwood Avenue, Columbus, OH 43206. Take along your Certificate of Appropriateness and copies of your drawings stamped by the Columbus Historic Preservation Office staff.

Recommendations

- Plan ahead—building permits for multifamily projects may take up to 35 days for processing and approval after the correct drawings have been filed.
- Allow approximately 10 working days to receive a building permit for simple projects such as remodeling or repair work.
- Obtain a fee schedule from the Building and Development Services Section. Fees associated with building permits are specific to each case.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Columbus Building and Development Services Section, 1250 Fairwood Ave., Columbus, OH 43206 (614) 645-7433.

A Guide to Building Permits for Small Projects.

Columbus Development Guide.

Variances and the Rezoning Process

Before considering any new construction or change of use for your property, find out if your area is zoned for such changes. Call the Columbus Zoning Information Office (645-7314), 1250 Fairwood Avenue, Columbus, OH 43206. The proper zoning must be in place before you can be issued a permit.

Zoning divides land into districts based on their current or intended use. These districts have uniform zoning regulations about land use, building height, setbacks, lot size, density, and coverage. Just like the Historic Preservation Code, zoning regulations ensure that the City will grow and change in a managed, predictable way safeguarding the health, safety, and welfare of the general public.

The Department of Trade and Development has published the *Columbus Development Guide* to assist developers and property owners through the zoning change process. This guide is available at many City offices including the Historic Preservation Office.

Three types of variances may be applied for:

Board of Zoning Adjustment (BZA) Variance

- Requests a change from the provisions and requirements of the Zoning Code.
- Requests special permits for uses that are not detrimental to the public good, that do not impair the general purpose and intent of the zoning district, and that are compatible with the general character of the neighborhood.
- Rules on appeals from anyone affected by an order, requirement, decision, or determination made by the administrator of the Building and Development Services Section.

Council Variance

- Permits a use of property not permitted by current zoning if such use cannot adversely affect the surrounding property or neighborhood and if City Council believes it will alleviate some hardship or difficulty.

Rezoning Variance

- Requests a change of zoning enabling a different use.
- Requests that the record use and current use be the same.

Recommendations

- File a completed zoning application for either a variance or a rezoning with the Building and Development Services Section. Based on that zoning application, the Commission will make a formal recommendation.
- Remember that the Commission and other groups or boards may be involved in the variance process. Usually these groups or boards are identified during the filing process.
- Start early—the BZA or Council variance process takes, at minimum, 30 to 70 days depending on when your application enters the review cycle.
- Start even earlier—the rezoning process takes from three to four months depending on when your application enters the review cycle.
- Obtain a fee schedule from the Building and Development Services Section (614) 645-7433. You will pay a fee when you file for a variance or rezoning.

For More Information

Columbus Historic Preservation Office, 109 N. Front St., Columbus, OH 43215 (614) 645-7964.

Columbus Building and Development Services Section, 1250 Fairwood Ave., Columbus, OH 43206 (614) 645-7433.

Columbus Development Guide.

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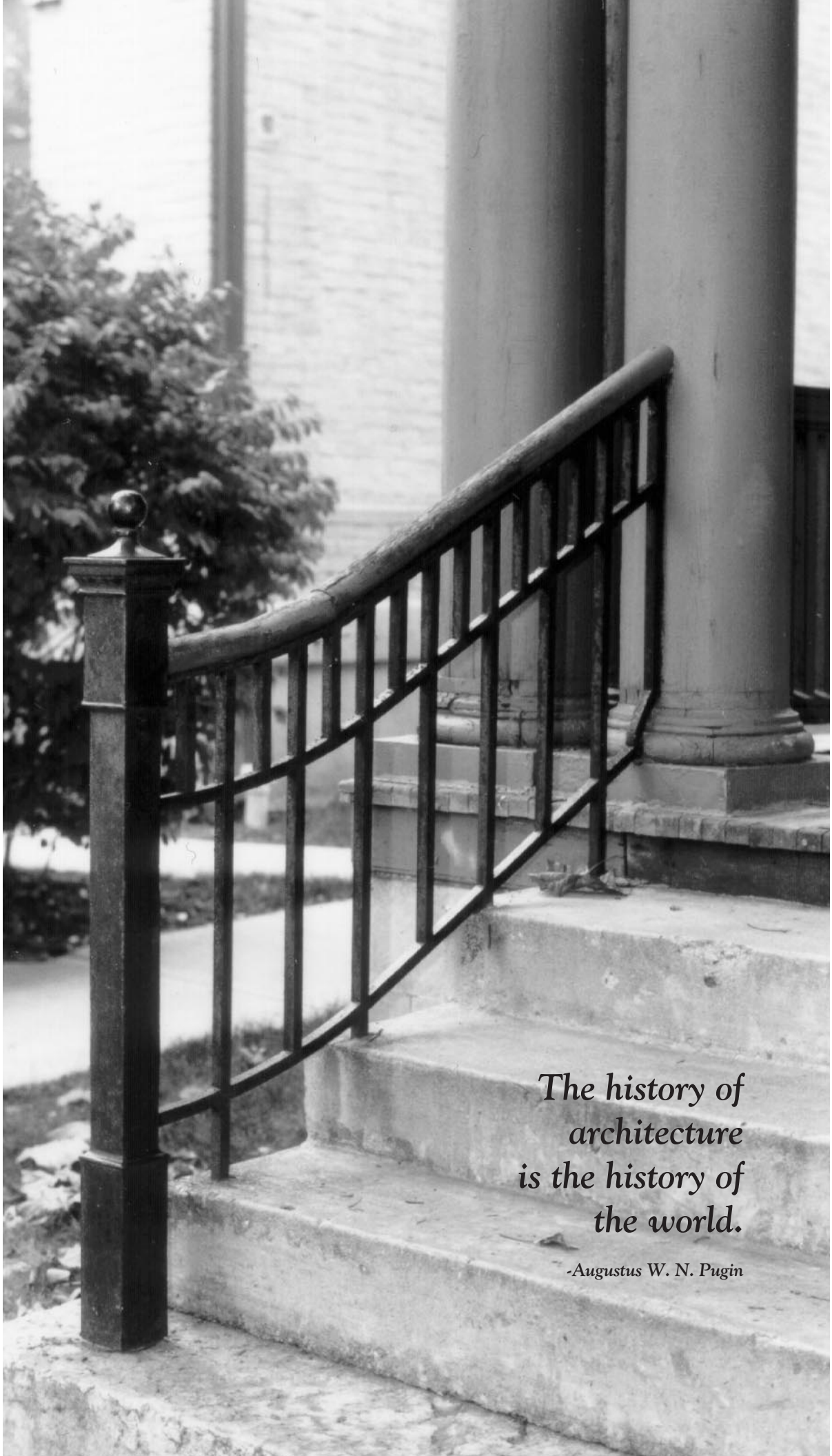

The history of architecture is the history of the world.

-Augustus W. N. Pugin

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