

City of Wyoming



HISTORIC PRESERVATION COMMISSION

DESIGN GUIDELINES FOR HISTORIC PROPERTIES

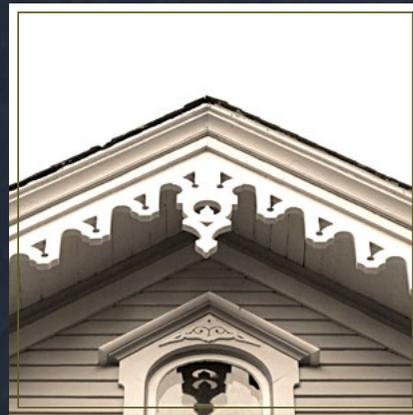
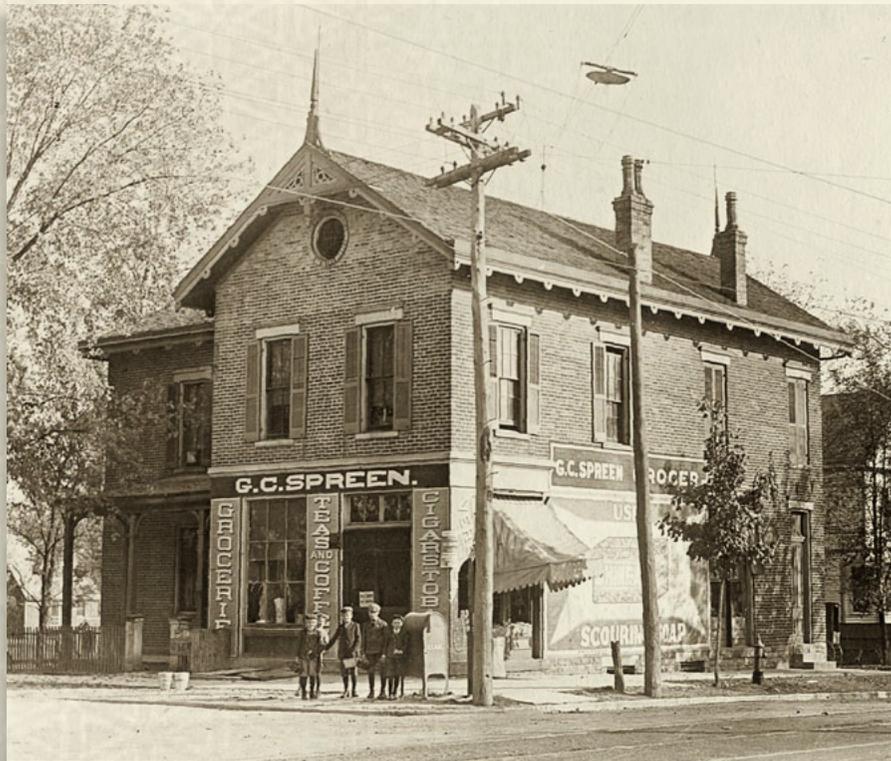


TABLE OF CONTENTS



*Spreen's Grocery, c. 1910.
This brick commercial building was built in
the 1880s to take advantage of the traffic
moving up and down Hamilton, Springfield,
and Carthage Turnpike. For many years,
it was a grocery owned by August Spreen.
Today it houses the Half Day Café.*

*On the cover: Details from 414 Burns
Avenue, 131 Burns Avenue and
41 Worthington Avenue.*

Introduction	3
Intent of the Guidelines	4
Historic District Map.....	7
Principles	9
Secretary of the Interior's Standards for Rehabilitation.....	12
General Rehabilitation Advice.....	13
The Review Process	14
Foundations	15
Exterior Walls	16
Masonry	17
Windows	19
Wood Siding.....	21
Entry Doors/Screen Doors/Storm Doors.....	23
Shutters.....	25
Roofs	27
Dormers.....	29
Gutters/Downspouts/Eaves	30
Ornamentation	31
Porches	33
Chimneys	35
Fences	36
Decks/Patios/Terraces	37
New Construction and Additions to Existing Structures	38
Accessory Structures, Buildings, Play Equipment and Mechanical Installations	40
Glossary of Terms	41
Acknowledgements	46

DESIGN GUIDELINES FOR HISTORIC PROPERTIES

Adopted by the Historic Preservation Commission in February, 2013



301 Pleasant Hill Drive, Original Design

*T*he City of Wyoming is graced with tree-lined streets and a wide variety of historic homes, with architectural styles ranging from simple farmhouses and stately Victorian mansions to well-crafted bungalows and eclectic, mid-century designs. By choosing to live in this beautiful “first suburb” of Cincinnati, Wyoming homeowners recognize the importance of this historic community’s sense of place and time. Here, the careful maintenance and considerate renovation of a historic home is a benefit to its owner and a responsible act of stewardship for the larger Wyoming community. The following guidelines have been developed to ease the process of maintaining a home’s historic characteristics by providing information about a wide range of features – from foundations and roofs to doors and windows.

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

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

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



206 Worthington Avenue

INTENT OF THE GUIDELINES

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



218 Worthington Avenue

*I*n 2004, the ordinance regulating the demolition of Historic Properties was amended in order to address a weakness in the legislation. As originally written, the Historic Preservation Commission and City Council were only required and empowered to review demolition permit applications contemplating the total removal of a Historic Property (building). So the ordinance was strengthened to allow the City to review demolition applications where 50% or more of the roof structure or exterior walls of a building were proposed to be removed.

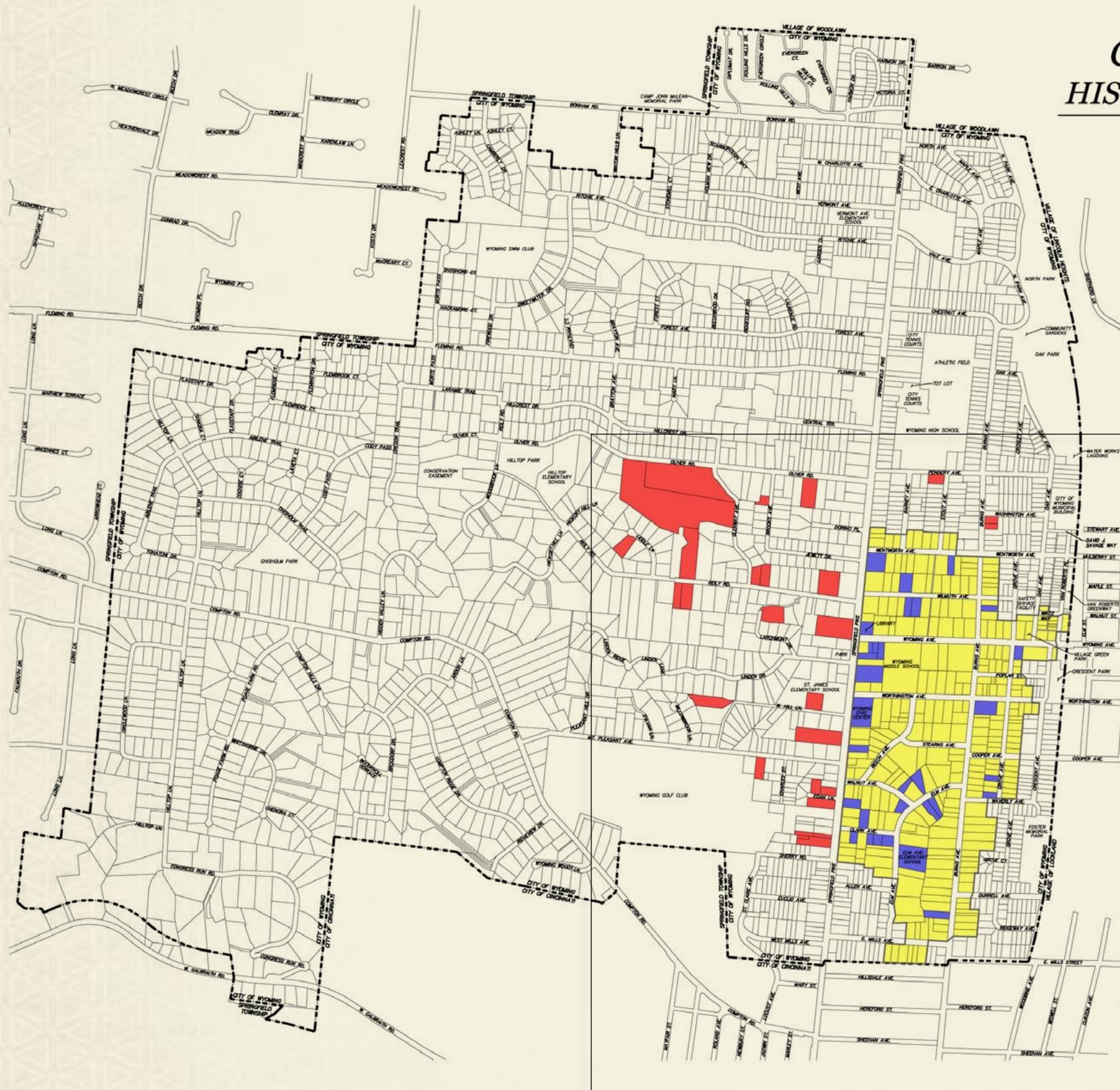
In 2007, the Wyoming Planning Commission adopted a new Master Plan which replaced the Master Plan adopted in 1997. The eighteen-month process leading up to the eventual adoption of the 2007 City of Wyoming Master Plan involved significant public input through a public opinion survey, open public meetings, specific public forums, and several other means. In response to public interest, the following three significant objectives were adopted to help protect the historic resources of the community: 1) the continued identification and designation of significant historic districts, landmarks, and landscapes; 2) the encouragement of education of the history and culture of the City; and 3) the development of historic preservation guidelines to encourage and promote renovating historic properties to modern standards.



The 1908 dedication of the Wyoming Civic Club

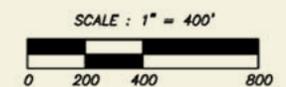
*I*n light of the third objective, in 2010 the Historic Preservation Commission requested that City Council support a number of changes to Chapters 1335 and 1336 of the Code. With the support of the Planning Commission, City Council adopted ordinances #37-2010, and #38-2010 which provide the Historic Preservation Commission with the authority and responsibility to create a set of Design Guidelines that can be relied upon by owners when contemplating changes to their Historic Properties. The Guidelines are intended to help property owners make sound design decisions when repairing, altering, or adding to their historic homes. They can also be used to help ensure that when a building in the Historic District is demolished, that any replacement construction is historically appropriate, thereby preserving the integrity of the building itself and the District as a whole.

The Design Guidelines outlined and illustrated in this handbook are not rigid rules. Rather, these guidelines suggest appropriate ways to construct new buildings, or make changes to existing buildings. The Community Development Director's office will assist homeowners in using these guidelines to help in an upcoming renovation project or maintenance need. To obtain assistance or to ask any questions regarding the application of these guidelines, please contact the City of Wyoming. Link: wyomingohio.gov. Phone: (513)821.7600.

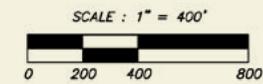
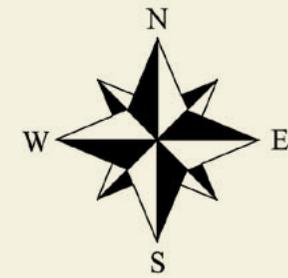
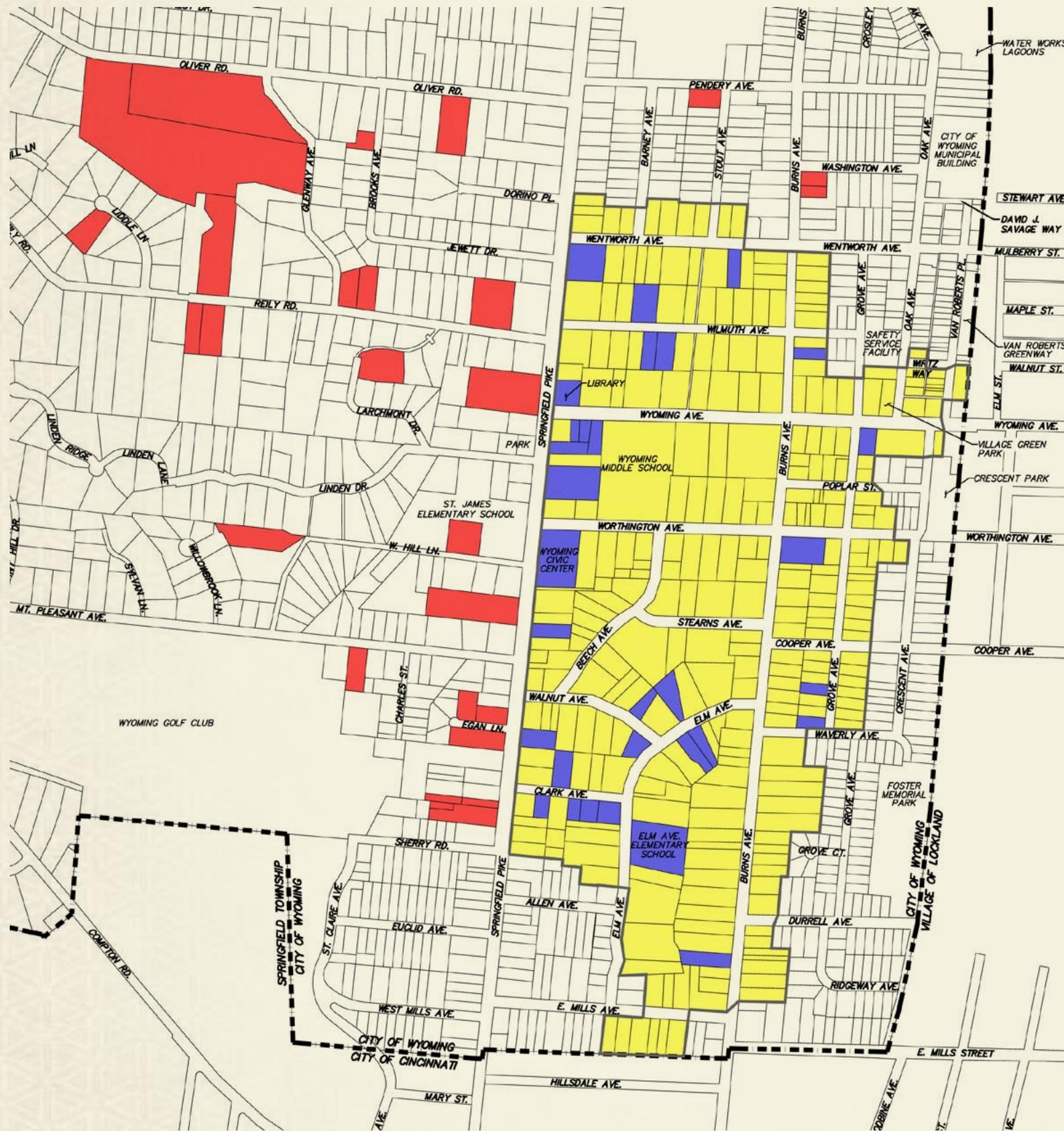


CITY OF WYOMING HISTORIC RESOURCES MAP

HAMILTON COUNTY, OHIO



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



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

PRESERVATION PRINCIPLES FROM THE SECRETARY OF THE INTERIOR*

The United States Secretary of the Interior is responsible for establishing standards for all programs under the authority of the U.S. Department of the Interior and for advising Federal agencies on the preservation of historic properties listed or eligible for listing in the National Register of Historic Places. These standards are outlined in the Secretary of the Interior's *Standards for the Treatment of Historic Properties*. See www.nps.gov/hps/tps/standguide/index.htm. The intent of the Standards is to assist the long-term preservation of a property's significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and interior of the buildings. They also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.



110 Stearns Avenue

What is Historic Preservation?

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



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

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

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

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

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

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

OTHER IMPORTANT PRESERVATION-RELATED TERMS

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

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

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

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

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

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

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



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

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



SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

*T*hese Historic District Guidelines apply to exterior changes to buildings within our locally designated historic districts. These design guidelines are derived from the Secretary of Interior's Standards for Rehabilitation. See www.nps.gov/hps/tps/standguide/rehab/rehab_standards.htm. To receive federal and state rehabilitation tax incentives for commercial buildings, interior work must also meet the Standards.

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

GENERAL REHABILITATION ADVICE

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

1. *Research* Get to know your building's history and understand what changes have already been made to it by conducting research. Find its date of construction and its original use and learn about its architectural style. Consider consulting an architect or designer specializing in historic preservation. The Wyoming Historical Society is a great source for advice in getting started with your research. They may be reached at (513)842.1383 or email history@wyomingohio.gov

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

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

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

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

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

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

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

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

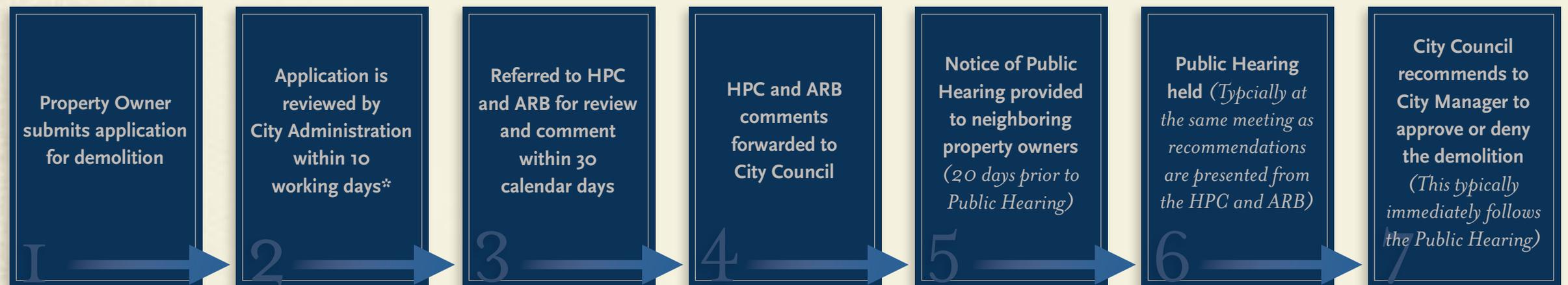
THE REVIEW PROCESS

When the demolition of 50% or more of the exterior wall surface or the roof structure of a building in the Historic District is proposed, the property owner is required to obtain approval from City Council to demolish the building prior to beginning the work. When 50% or more of the exterior wall surface or roof area of 5 or more homes is damaged due to an act of nature, fire, or other calamity in a single event, the Historic Demolition approval process may be waived by proclamation of the City Council. After being reviewed by the City Administration, applications are referred to the Historic Preservation Commission (HPC) and the Architectural Review Board (ARB) for review and comment. The combined recommendations of these two entities are forwarded to City Council who will, after conducting a public hearing, approve or deny the request. If approved, the Administration is directed to issue the requested demolition permit.

Property owners are encouraged to become familiar with these guidelines before beginning the design phase of their building projects. The Historic Preservation Commission, Architectural Review Board, and City Council will use the Guidelines to evaluate the proposed replacement construction associated with any historic demolition permit application. This will help to ensure the historical and architectural appropriateness of the modifications prior to granting the permit.

The Guidelines are structured to allow for negotiated solutions with the Historic Preservation Commission and Architectural Review Board that will give the property owner flexibility without causing harm to the Historic District or the City. As a result of such negotiations, the Historic Preservation Commission may recommend approval of a demolition permit either as submitted or negotiated. Among other potential options, the administration may be asked to place conditions on the permit to ensure that everyone is aware of the circumstances under which the permit was approved.

City Council will consider the joint recommendation of the Historic Preservation Commission and Architectural Review Board when issuing its decision.





FOUNDATIONS

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

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

Design Considerations:

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

EXTERIOR WALLS

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



19 Worthington Avenue

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

Design Considerations:

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

MASONRY

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



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

History

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

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

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

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



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



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

Design Considerations:

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

WINDOWS

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



36 E. Mills Avenue, 1910

History

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



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



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

Design Considerations:

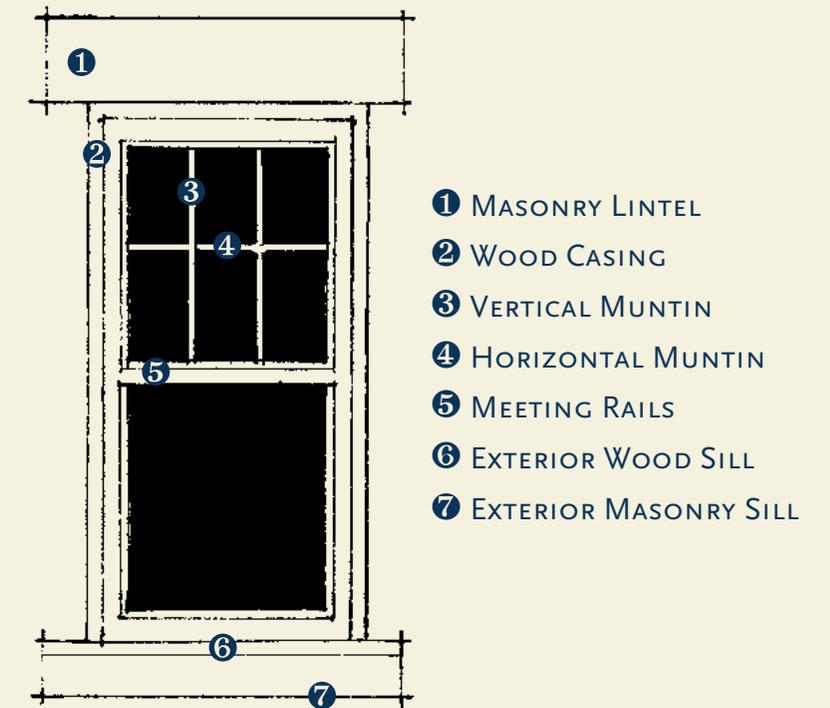
✿ Repair and preserve a structure’s original windows when practical. The original window openings’ size and locations, particularly on the front façade of the house, should always be preserved. New window openings in replacement construction should mimic the size, rhythm, and design features of the original window openings.

✿ If it becomes necessary to replace an original window, make sure that replacement windows match the original windows in size, number of panes, profile and appearance. Manufacturers can make wood, aluminum, fiberglass or vinyl clad windows to match almost all existing sizes and configurations that are appropriate for historic buildings.

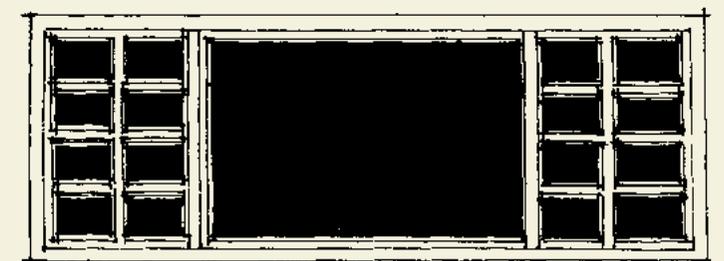
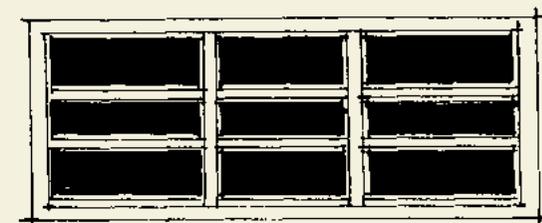
✿ Retain storm windows if possible. Manufacturers can make new storm windows that are compatible with and closely match the original, existing windows. Be sure their major visual divisions (horizontal and vertical) match the same divisions on windows being covered.

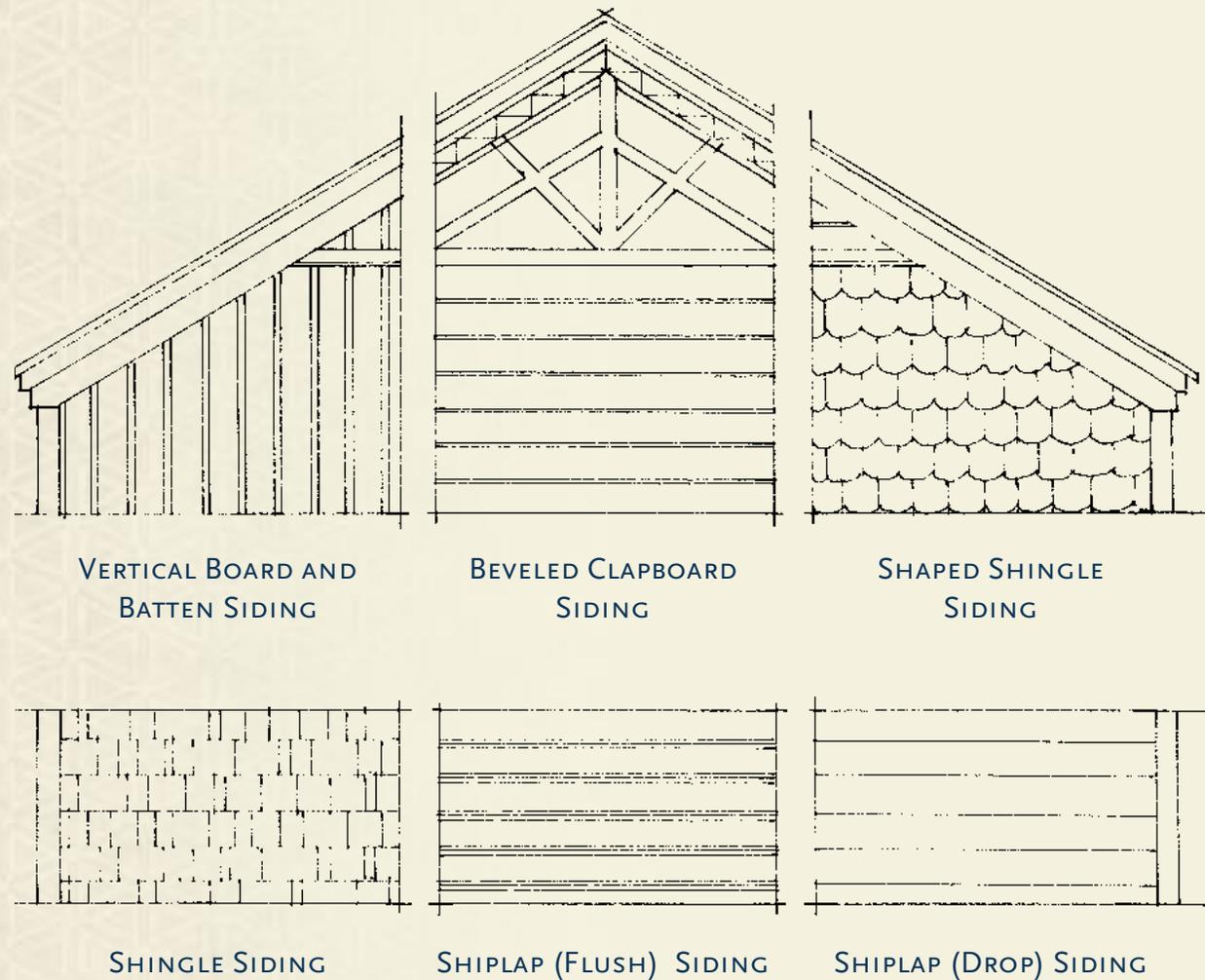
✿ Painted metal storm windows should be as inconspicuous as possible.

TYPICAL DOUBLE HUNG WINDOW



INAPPROPRIATE STYLES





WOOD SIDING

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

History

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



Design Considerations:

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



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

ENTRY DOORS / SCREEN DOORS / STORM DOORS

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

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

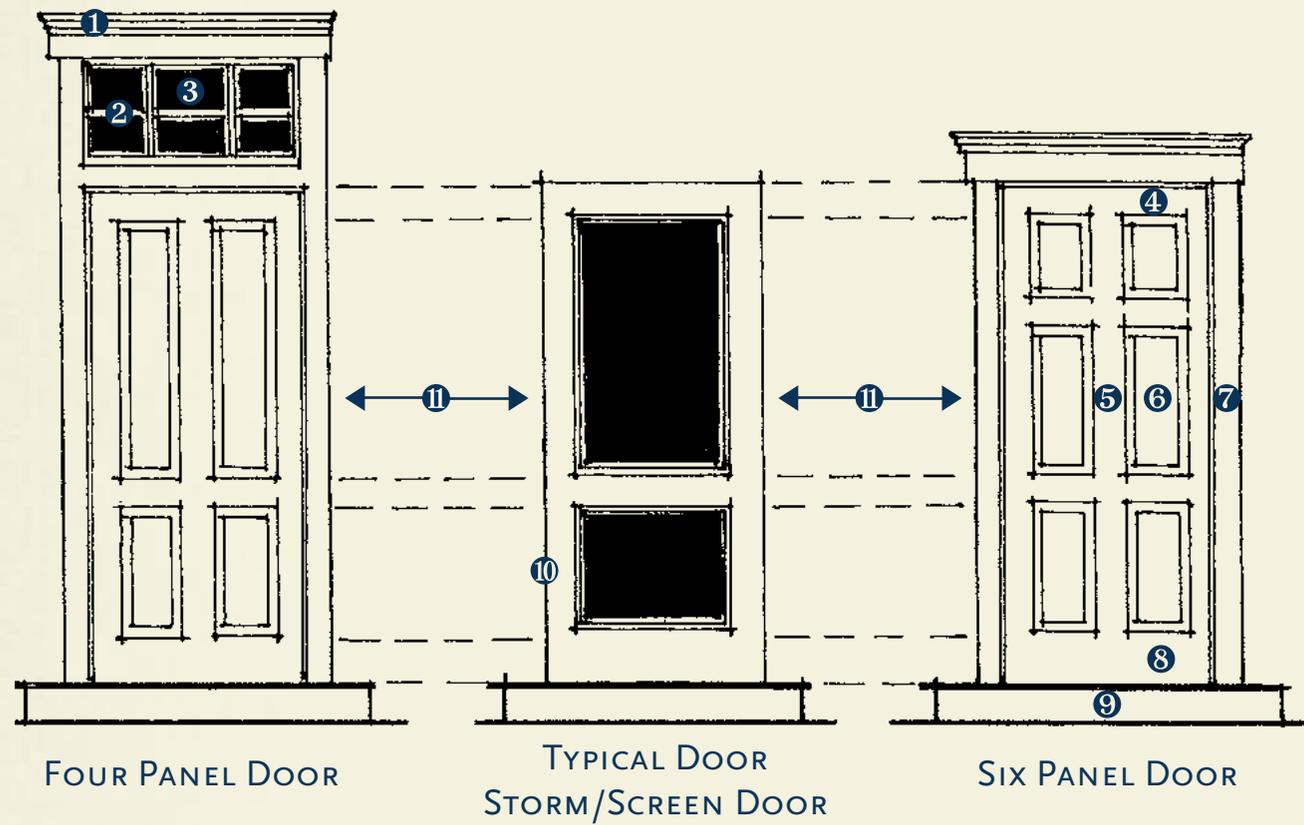
Design Considerations:

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



131 Burns Avenue

DOOR ELEMENTS



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

SHUTTERS

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

History

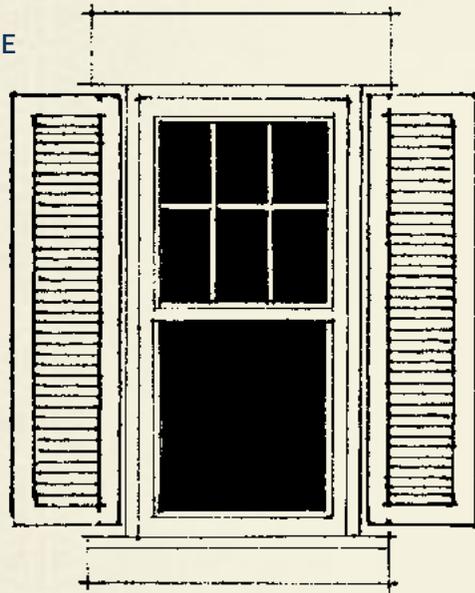
Frequently thought of as a standard fixture on historical buildings from Italy to New England, the use of shutters can be traced to ancient Greece. There, shutters were made from local marble and provided light control, ventilation and protection from the environment. The concept of the shutter spread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

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

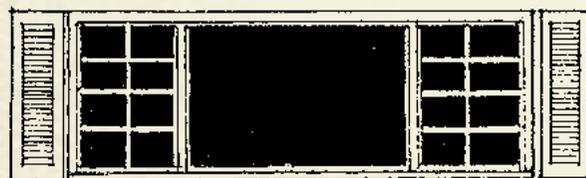
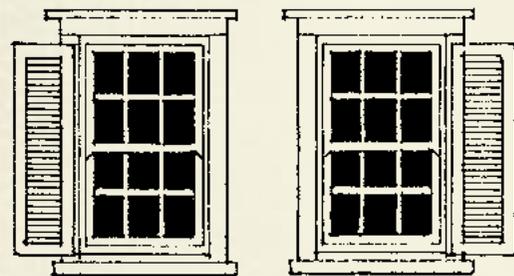
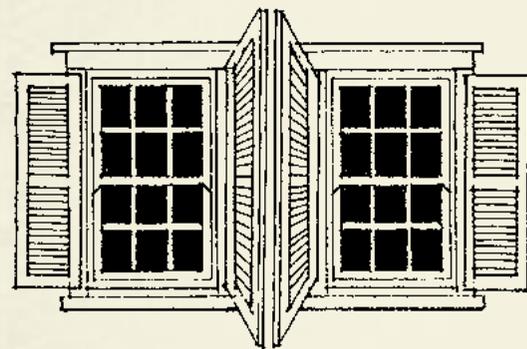


18 Elm Avenue, 1908

APPROPRIATE STYLE



INAPPROPRIATE STYLES



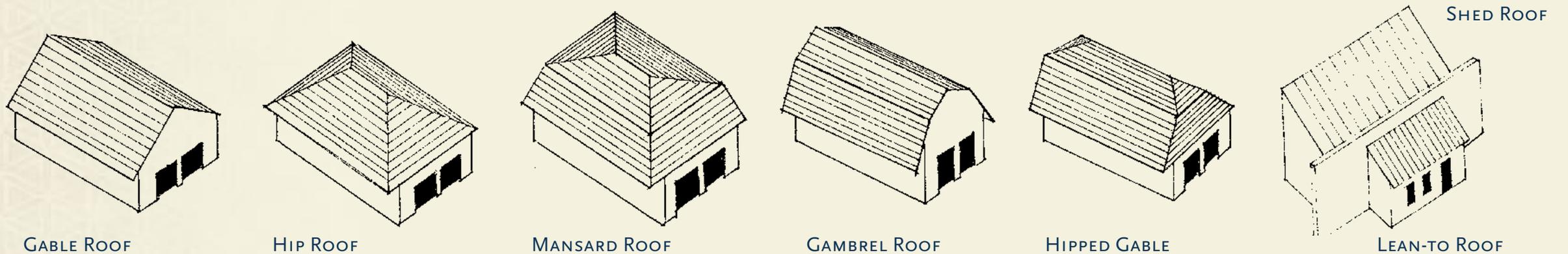
Design Considerations:

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

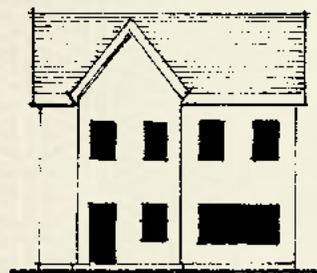
ROOFS

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

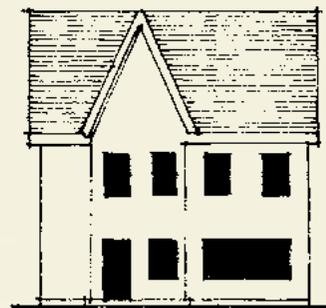
ROOF TYPES



PREFERRED



AVOID



TOO STEEP

AVOID



TOO SHALLOW



The Brownell House, now the site of Elm School

History

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

Design Considerations:

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

DORMERS

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



424 Burns Avenue

History

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

Design Considerations:

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

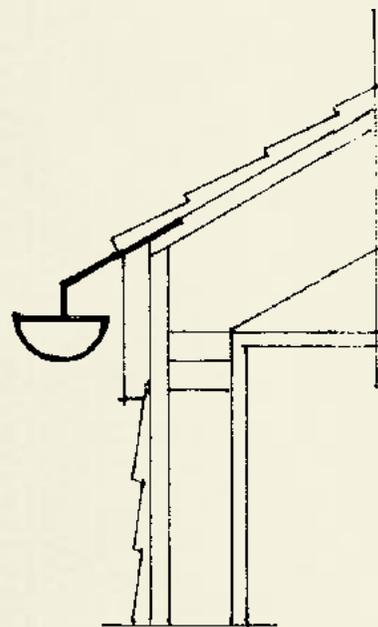
GUTTERS / DOWNSPOUTS / EAVES

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

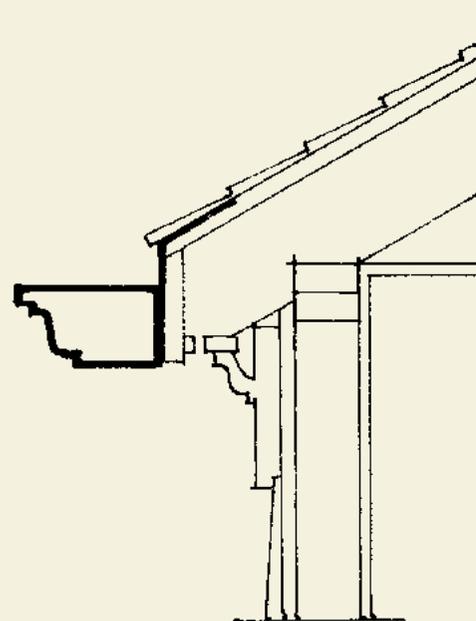
Design Considerations:

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

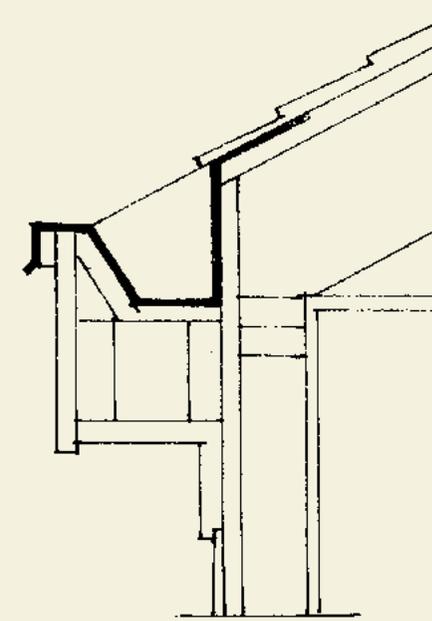
TYPES OF GUTTERS



HANGING GUTTER IS SUSPENDED FROM THE BUILDING'S EAVE.



OGEE GUTTER IS ATTACHED TO THE BUILDING'S FASCIA.



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



Second Empire style, 731 Brooks Avenue.

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

ORNAMENTATION

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

History

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



301 Pleasant Hill, as originally built



301 Pleasant Hill, tudored



Ornamentation on a Victorian home, 131 Burns Avenue



131 Burns Avenue, roof ornamentation

Design Considerations:

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

PORCHES

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



History

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

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

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

Design Considerations:

✿ The porch on a historic house is often not the original in style, materials or both. Some homes had their porches replaced two or three times over years of harsh weather. Old photographs may offer the only documentation of an original porch.

✿ Therefore, if possible, retain original porch and stoop style elements, including foundations, flooring, railings, roofs, and ornamental features.

✿ Replace porch elements that need to be replaced with matching original material, size, color, and appearance.

✿ Base new construction on the architectural style and use of original materials of the building.

✿ Porches and steps should not be enclosed to create additional interior space nor screened in if not consistent with the original construction.

✿ Repair or replace, where necessary, deteriorated architectural features of wood, iron, cast iron, terra cotta and brick.

✿ The finished floor surface of exterior porches and stoops should be below the finished surface of the interior floor.

✿ Removal or altering porches or steps that are appropriate to the building and its development and the architectural style it represents should be avoided.

✿ New materials that were not available when the building was constructed should be evaluated to determine the appropriateness of their use for the specific purpose intended. Detailing that is inappropriate for the age or design of the building should not be used.



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

CHIMNEYS

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



History

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

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

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

FENCES

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

History

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

Design Considerations:

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

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



DECKS / PATIOS / TERRACES

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

History

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

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

Design Considerations:

- ✿ Decks and patios should be located to the rear of the building.
- ✿ Decks should be built of wood and built low to the ground with materials, colors and finishes that are compatible with the original building.
- ✿ Check local codes for location, style, railing heights, and other regulations.
- ✿ Patios may be constructed of concrete, stone, concrete pavers or brick. The paving used for driveways, paths, patios and terraces should have an affinity with the house in terms of design, scale, placement, and materials.
- ✿ Railings should be designed to be compatible with existing railings around porches and/or other architectural elements of the structure.

NEW CONSTRUCTION AND ADDITIONS TO EXISTING STRUCTURES

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



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

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

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

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

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

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

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

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

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

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

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

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

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

ACCESSORY STRUCTURES, BUILDINGS, PLAY EQUIPMENT & MECHANICAL INSTALLATIONS

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

Design Considerations:

- ☛ Accessory buildings should be designed to be compatible with the design of the home building (form, massing, roof pitch, shape, window wall ratio and spacing, door types, ornamentation and size/scale of the home and lot).
- ☛ In most cases, accessory buildings should be located to the rear of the home and property.
- ☛ Accessory buildings should be smaller than the main building. The roofline should be below that of the home.
- ☛ At-grade paved connections are appropriate but framed structural walkways are not.
- ☛ Roofline additions such as dormers, skylights, and mechanical systems in accessory buildings that significantly alter the appearance of the structure from the street should be avoided. If added however, consider locating them in the rear and out of view from the street. Skylights should be flat, and mechanical equipment should be low in profile so as not to be visible from the public areas.
- ☛ Play structures, barbeque pits, and similar items are not regulated by the Building Code or in these Design Guidelines. However, the City's Zoning Code precludes these items from being placed within the front yards of properties within our community. While generally more temporary in nature than accessory buildings, consideration should be given to the placement, size, number, and design of these features as they can have a significant visual impact on a historic property.



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

GLOSSARY OF TERMS

- ADDITION:** Wings, rooms or other exterior attachments or an enlargement made to the existing principle structure. This term can also apply to roof structures or accessory buildings.
- ADAPTIVE REUSE:** A process that adapts buildings for new uses while retaining their historic features. An old factory may become an apartment building. A church may find new life as a restaurant and a restaurant may become a church.
- APRON:** A decorative, horizontal trim piece on the lower portion of an architectural element.
- ARCHITECT:** A licensed professional who organizes space, develops building proportions, details and insures code compliance. Architects design houses, office buildings, skyscrapers, landscapes, and even entire cities.
- ARCHITECTURAL STYLE:** The arrangement and pattern of decoration or ornamentation on the structure; the design of the overall form of a dwelling such as the proportion, scale, massing, symmetry or asymmetry, relationship of solids to voids, height , depth and width.
- ARCHWAY:** An opening in a building façade defined by a curved top element.
- ASPHALT:** A sticky, black material that contains a petroleum product. When mixed with fine aggregate and compacted it becomes a paving material for roads and driveways.
- ATTIC:** The upper level of a building, not of full ceiling height, directly beneath the roof.
- BALLOON FRAMING:** A style of wood-house building that typically uses long, vertical 2” x 4”s for the exterior walls. These long “studs” extend uninterrupted, from the sill on top of the foundation, all the way up to the roof eave.
- BALUSTER:** One of a series of short, vertical, members used to support a stair or porch handrail or railing.
- BARN:** A free standing covered storage building for the storage of equipment or animals.
- BARGEBOARD (VERGEBOARD):** Boards placed against the incline of the gable to hide the ends of the horizontal roof rafters. These boards are sometimes decorative in their detail.
- BOARD AND BATTEN:** A type of exterior siding that has alternating wide boards and narrow wooden strips, called battens that cover the joints. The boards are usually one foot wide. The boards may be placed horizontally or vertically. The battens are usually about 1/2 inch wide. These battens are placed over the seams between the large boards.
- CHIMNEY:** A vertical element usually made of brick or stone, for conducting smoke and gases from a fire place or heating source to the outside air.

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

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

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

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

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

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

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

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

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

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

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

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

DORMER WINDOW: A window that projects from a roof.

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

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

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

ELEVATION: Any of the external faces of a building.

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

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



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

FAÇADE: The face or front elevation of a building.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MASSING: The three dimensional form of a building.

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

MULLION: A heavy vertical divider between windows or doors.

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ACKNOWLEDGEMENTS

The City of Wyoming would like to thank the following individuals for their contributions to these Design Guidelines:

WYOMING HISTORIC PRESERVATION COMMISSION

GENE ALLISON
AL DELGADO
DAN JOHNSON
REBECCA JOHNSON
JENNIFER MORRIS
ANGELA STIEFBOLD

PAST MEMBERS

WALTER CORDES
ED HAND
PAMELA KAMM
MARY BETH MCGREW
ELIZABETH WILSON

Administrative Services by

MEGAN STATT BLAKE, CITY OF WYOMING
TERRY VANDERMAN, CITY OF WYOMING
ALYSON MORITZ, FORMER CITY OF WYOMING

With appreciation to the Wyoming City Council and Planning Commission, and to representatives of the Village of Glendale:

BETH SULLEBARGER, SULLEBARGER ASSOCIATES
LORETTA ROKEY, GLENDALE VILLAGE ADMINISTRATOR

Line Drawings by Jack Howard, The Atelier 8 Group

Graphic Design by D'Shon Shapiro



© 2013 THE CITY OF WYOMING, OHIO
800 OAK AVENUE
WYOMING, OH 45215
(513)821.7600
WWW.WYOMING.GOV