TABLE OF CONTENTS

HISTORY OF WASHINGTON COURT HOUSE:

The City of Washington was created in 1810 specifically to serve as the county seat of the newly-formed Fayette County. Colonel Benjamin Temple had donated his land for the founding of the city, with the stipulation that if the land no longer served as the county's seat of government, the land would revert to Temple and/or his heirs. The city was incorporated in 1831.

An interesting and sometimes frustrating fact about Washington is that the original streets were laid out so that no street runs directly east and west or north and south. This was done on the theory that this provides sun to every side of a square house during the course of a day.

The official name of the community is Washington and not Washington Court House. In 1810, there were several cities named Washington in the state. Thus, in order to more accurately direct the mail service, "Court House" was tagged onto the name for the Post Office designation only. It was a common practice to stamp a "C.H." on mail destined for a county seat. Also, settlers who came here from Virginia had established the practice of adding "Court House" to city names, like Appomattox Court House.

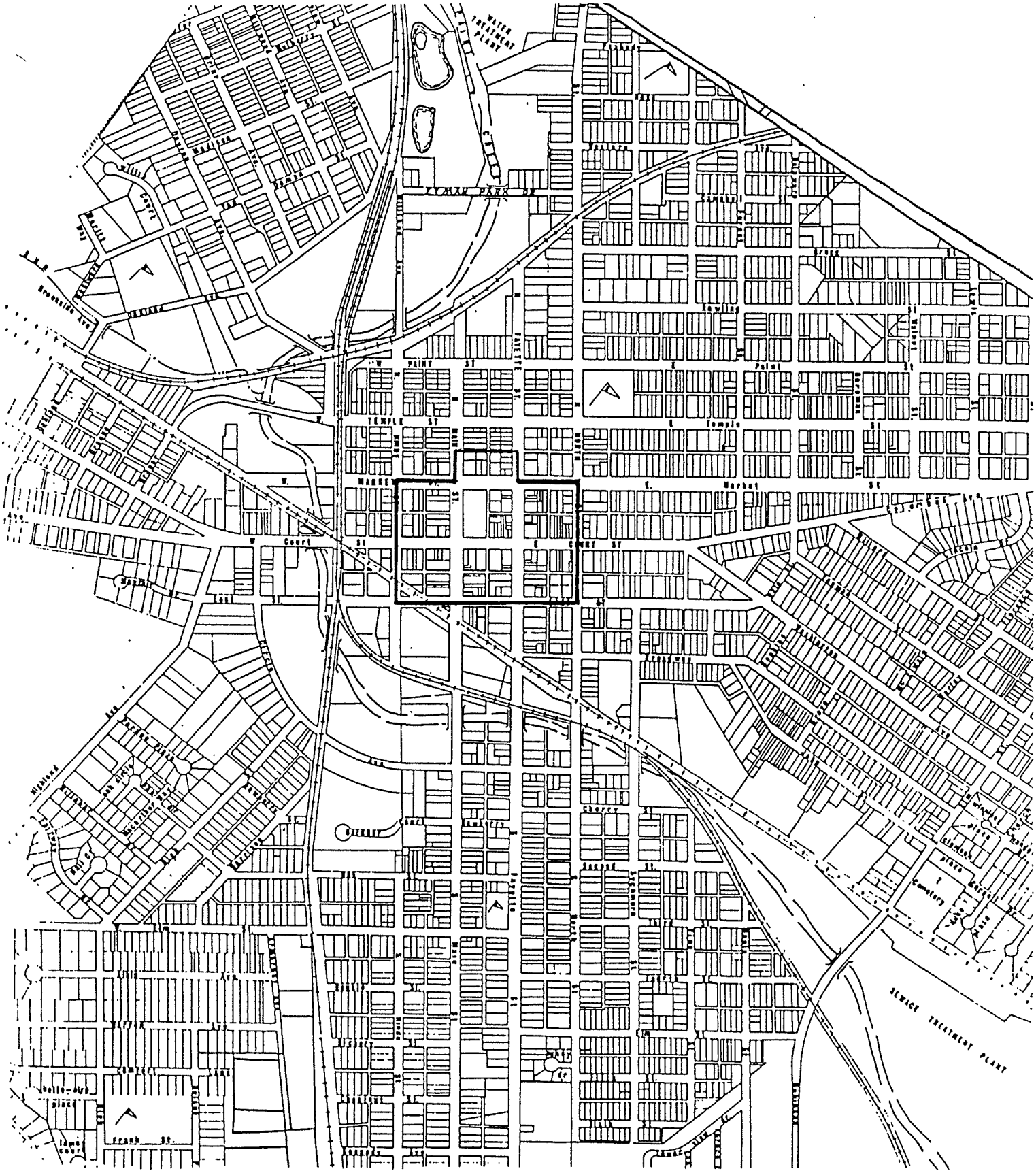
Growth was slow in the fledgling community until the railroad reached the area in the early 1850's. The next decade saw a population explosion, with the census growing tenfold.

Most of the buildings in downtown Washington were constructed between 1850 and 1890. The most notable exceptions are the buildings on the west side of South Main Street, all of which were constructed following the December 30, 1911 fire, which destroyed all but one building on that block.

Despite numerous smaller communities throughout the county, Washington served as the hub of activities. Retail and service businesses multiplied. For nearly half a century, stock sales were held right in the streets, with specific streets designated for cattle, sheep, horses, etc. In fact, a wrought iron rail was erected around the "new" courthouse in 1885 to prevent livestock from roaming onto the premises.

Crowds have gathered in the downtown area to send their men off to war and to welcome them home. Impatient investors lined the walks outside the community's banks in the 1930's. Parades and festivals have frequented the downtown streets. A "riot" is remembered by bullet holes in the courthouse, a result of a confrontation between the state militia protecting a prisoner inside the structure and an angry mob outside. For nearly two centuries, downtown Washington (C.H.) has served as the theater in which the history of the community has been enacted and it remains today as the business and cultural hub of the county.

HISTORIC DISTRICT OVERLAY



ABOUT THE HISTORIC DISTRICT REVIEW BOARD:

The Historic District Review Board was established by the Washington Court House City Council on August 28, 1991. The City of Washington Court House Zoning Ordinance specifies that the Historic District Review Board consists of five (5) members of the Planning Commission, and two (2) additional members appointed by City Council for terms of three (3) years. Both additional members are residents of the City of Washington, and at least one of these additional members is a resident or property owner of the Historic District.

The Historic District Review Board was established to incorporate citizen participation in the design review process.

The Zoning Ordinance makes it clear that a Certificate of Appropriateness must be obtained from the Historic District Review Board before performing any work, other than routine maintenance, on the exterior of any structure. A building permit for work in Washington Court House cannot be granted by the City until the Historic District Review Board has approved the proposed work, and issued a Certificate of Appropriateness.

The Zoning Ordinance gives the Historic District Review Board discretion to pass on the appropriateness of any application for a Certificate. In deciding whether to issue a Certificate, the Historic District Review Board considers, in addition to other pertinent factors, the historical and architectural value and significance, architectural style, general design, arrangement, texture, material and color of the exterior architectural factors of other structures in the immediate area. Anyone who constructs, reconstructs, alters or demolishes the architectural features of any structure may be found guilty of a minor misdemeanor if the work was not approved by the Historic District Review Board. A fine may be imposed on the violators. Anyone who demolishes all or a substantial part of a building without the Historic District Review Boards approval may also be fined.

The Historic District Review Board meetings are held on the first Tuesday of each month at 7:00 P.M. in the Council Chambers of the City Administration Building (215 E. Market Street, Washington Court House). All meetings are open to the public.

GLOSSARY:

Arch: A means of spanning an opening by the use of small units of masonry.

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

Balustrade: A railing or parapet consisting of a handrail on balusters, sometimes also includes a bottom rail.

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

Bracket: A small projection, usually carved decoration, which supports or appears to support a projecting cornice or lintel.

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

Casement: A type of window where the sash is hinged on the side.

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

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

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

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

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

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

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

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

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

Fanlight: A semi-elliptical design used both over doors and in gables

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

Foundation: The masonry substructure upon which a building rests.

Frieze: Long, narrow panel on a wall, used chiefly for decoration; becomes a part of the cornice on commercial buildings, found just below the point where the wall surface meets the building's roof.

Gable: The triangular part of an end wall under the pitched roof.

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

Jamb: The side of a door or window opening.

Joist: One of a series of smaller beams used in the construction of a floor.

Keystone: The top member of an arch.

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

Modillion: A horizontal bracket or scroll which appears at the building or porch cornice.

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

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

Molding: A decorative band or strip of material with a profile. Generally used on cornices and as trim around window and door openings.

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

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

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

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

Preservation: The act or process of applying measures to sustain the existing form, integrity, and material of a building or location.

Rafter: A sloping member which, in series, supports roofing materials and loads.

Rehabilitation: The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

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

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

Soffit: A flat wooden member used as a finished undersurface for any overhead exposed part of a building, such as a cornice.

Storefront: The street-level facade of a commercial building, usually having display windows.

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

FORMAT OF THE GUIDELINES:

The design guidelines set forth general rules. They are divided into broad topics and list treatments that are typically viewed as "appropriate" or "not appropriate" by the Historic District Review Board. The guidelines are not absolute. Rather, they are designed to give general guidance to property owners. Decisions as to what is appropriate are made by the Historic District Review Board on a case-by-case basis.

When deciding whether to issue a Certificate of Appropriateness, the Historic District Review Board looks at the appropriateness of the structured height, scale, rhythm (solids to voids, projections), colors, texture, and materials. The Historic District Review Board looks at the structure itself and its relationship to neighbors.

ENFORCEMENT:

Requirement of a Certificate of Appropriateness, prior to starting any exterior work and enforcement of the decisions of the Historic District Review Board are enforced and regulated by the City of Washington Zoning Ordinance.

Whoever makes site improvements or constructs, reconstructs, or alters any structure or architectural feature now or hereafter in the Historic District Overlay Area, is in violation of the City of Washington Zoning Ordinance and shall be deemed guilty of a minor misdemeanor per section 3.11. Any person convicted shall be fined not more than $100 and in addition shall pay all costs and expenses involved in the case. Each day such violation continues, after receipt of a violation notice, shall be considered a separate offense.

MASONRY:

Masonry features and surfaces are important in defining the historic character of a building. While masonry is among the most durable of historic building materials, it is also the most susceptible to damage by improper maintenance and repair techniques and by harsh or abrasive cleaning methods. Although once popular, sandblasting can cause irreparable damage, and is no longer allowed in the Historic District Overlay, as it shortens the masonary's useful life considerably (except to clean hard stone or to remove stucco from building surfaces, see page 11).

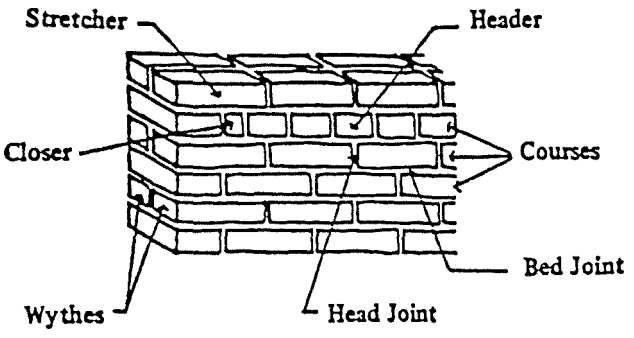
The brick walls of most buildings were simple in design. Standard sized bricks were almost always laid in a "common bond" pattern of five to seven rows of stretchers (the long side) separated by a single row of headers (the short end). Some of the buildings have pressed-brick facades with common brick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

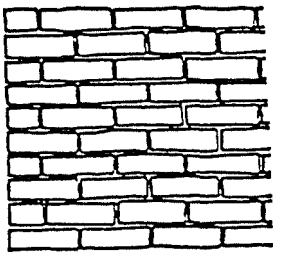
Before making a decision to clean masonry, assess the reasons for cleaning. Quite often what appears to be dirt is simply the patina of age and weathering, which any brick or stone surface will acquire through years of exposure to the elements. If a decision is made to clean the building, select the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

In some cases, masonry has been painted. However, the reason for the building being painted should be investigated prior to removing the paint.

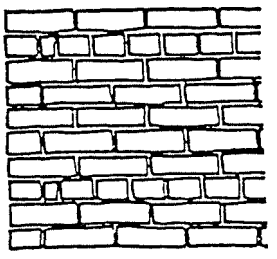
The building may have been painted to preserve severely deteriorated masonry or to hide unsightly masonry. In such cases the proper choice is to continue painting.

PARTS OF A BRICK WALL





Stretcher or Running Bond



Common or American Bond

A. Cleaning Methods - Cleaning masonry generally is unnecessary to preserve a building. Therefore, it is often discouraged. Maintain the patina of age and weathering, which brick or stone will acquire through years of exposure; however, if cleaning is to be undertaken, it is important that the cleaning not damage the building.

1. Water Spray or Steam Cleaning

a. Water spray is a relatively simple and low-cost method of cleaning. The purpose is to keep deposits of dirt moist long enough for them to soften, thereby allowing them to be removed by either hosing them down at less than 300 pounds per square inch pressure or using bristle brushes. This method is effective for brickwork when the dirt is on the surface. It poses little threat to building materials. When there is no need for harsher methods of cleaning, the water spray method has relatively few disadvantages. The primary ones are that limestone may develop stain and that water used in large volumes may damage interior finished, hidden timbers, and ferrous metal. Excess water also can release soluble salts from within masonry forming white deposits on the surface.

b. Appropriate

(1) To clean painted wood or surface dirt on masonry.

(2) To avoid damaging masonry.

c. Not Appropriate

(1) To remove all heavily encrusted dirt, which necessitates removing part of the brick surface, thereby irreparably damaging it.

(2) To clean a building that is not in sound condition.

(3) To clean a building or masonry surfaces when they are not heavily soiled to create a "new" appearance.

2. Chemical Cleaning

a. There are a number of chemical cleaners available that offer low cost and efficient cleaning. Many of them have the advantage of being able to remove paint from brick, stone, and wood surfaces. All chemical cleaners, however pose some risk to the building, the surrounding soil, plants, and the users of the chemicals. They should be applied with caution. Also, chemical cleaners may change the color of masonry.

b. Appropriate

(1) When used to remove paint from brick, stone, and wood surfaces.

(2) Detergent or chemical cleaners should be tested on an inconspicuous patch of wall for effectiveness. Exercise extreme caution when using any chemicals. Seek the advice of a professional when this method has been selected for building cleaning. The advice of the professional should be presented to the Board for their approval prior to the work being completed.

c. Not Appropriate

(1) When used on masonry such as marble, limestone and mortar that are dissolved by acidic cleaners. This can result in unsightly efflorescence of whitish salt that may, as they crystalize, damage the masonry. It may also cause staining and discoloration that is impossible to remove.

3. Sandblasting

a. Along with dirt, sandblasting removes the outer surface of brick, leaving it porous and pitted, leading to further deterioration from over-exposure to weather. Mortar joints also may be damaged in the process. As a result, complete repointing is almost always needed afterwards, even though the wall might not have required it before being sandblasted. Sandblasting can cause the loss of delicate features in detailed carvings and damage polished surfaces. It is especially harsh on soft stone. From a historic perspective, sandblasting greatly reduces the value of the building. "Wet" sandblasting, walnut shells, corncobs, grass beads, or any other technique relying on physical force to break the dirt loose should never be undertaken.

b. Appropriate

(1) In rare circumstances, cleaning hard stone accompanied by repointing of the wall surface.

(2) To remove stucco from a surface when the stucco is not historically appropriate.

c. Not Appropriate

(1) To clean brick surfaces in all circumstances.

(2) To clean soft stone.

B. Painted or Unpainted Masonry

a. If researching the history of the building proves that the masonry was painted historically, maintaining the paint may be more appropriate than exposing the brick. Even in cases where exposed masonry is historically appropriate, retaining paint may be more desirable than removal because of the harshness of the cleaning process.

b. Appropriate

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

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

(3) Stucco, permastone and "asphalt paint" should not be used on brick, as it damages the appearance of the masonry.

(4) Remove loose, flaking, cracked, or excessively built-up paint in order to provide a sound base for repainting.

c. Not Appropriate

(1) Sandblasting

C. Repointing (Tuckpointing)

a. Repointing is the process of replacing missing and defective mortar in brick and other masonry walls. It is needed not only for visual reasons but also to prevent water leakage in the walls.

Usually old mortars were composed of sand and lime with very small portions of cement. Lime mortars and hydraulic cements generally are preferred for tuckpointing old structures. Mortars must be softer than bricks and allow bricks to expand and contract as temperatures vary. Portland cement, when used alone or in large quantities, can cause permanent damage to older buildings because it is more rigid and less porous than the original mortar. These qualities cause different rates of expansion and contraction and can result in cracked or spalled masonry. Also, Portland cement is difficult to remove without harming the original materials because it bonds strongly to the masonry.

b. Appropriate

(1) Careful removal of loose mortar without damaging the edges of the brick. New mortar to match the old in composition, texture, color, appearance, and joint profile.

(2) Careful finishing of new joints in order not to make them wider than the old ones. Joints slightly recessed to allow for expansion when the temperature rises.

(3) Replacement bricks that match the original undamaged brick in size, shape, color, and texture.

c. Not Appropriate

(1) Mortar that does not approximately match the original in color and composition, especially when the entire wall is not being repointed.

D. Chimneys

a. Historically, a chimney was a chute for smoke, fumes, and heat from a fireplace or furnace. Therefore, it is an integral part of the building. In addition, a chimney acts as a design element, often incorporating unusual brick patterns and details. Some decorative chimney pots and corbelled brickwork add to their character.

b. Appropriate

(1) Rebuilt to duplicate chimneys present on the building at the time the building was constructed.

(2) New chimneys constructed similar to existing historically appropriate ones when building a structure or an addition.

(3) New chimneys constructed of brick masonry that is compatible with the architectural character of the Historic District Overlay Area and the other materials, colors, forms, and textures of the structure.

c. Not Appropriate

(1) Altering the height of original chimneys.

(2) Removing details from chimneys including corbelling, stone coping, carved details, and chimney pots.

(3) Painting chimneys that have never been painted.

(4) Covering chimneys with stucco.

(5) Covering existing chimneys with wood, vinyl, or aluminum cladding.

(6) Exposed metal flues instead of brick and stone chimneys unless historically appropriate.

E. Repair of Building Materials and Masonry

(brick, stone, stucco, terra cotta; used on wall surfaces, but also in cornices, hood molds, brackets, and corner trim)

a. Repair and replacement of historic building materials is a preservation issue that will also come before the Historic District Review Board with some frequency. The repair of stone, brick, wood, and metals is both a maintenance and a design consideration. The general rule of thumb guiding materials preservation is that it is "better to preserve than repair, better to repair than replace".

The following guidelines are accepted for historic masonry, wood and metal repair and replacement in the Historic District Overlay Area.

(1) Retain masonry features that are important in defining the overall character of the building, such as walls, brackets, railings, cornices, window and door treatments, columns, and steps.

(2) Identify the causes (leaking gutters, downspouts, roof, interior water supply or drain system) and correct any obvious signs of deterioration--such as disintegrating mortar, spalling bricks or stone--by providing proper drainage so that water does not stand on flat surfaces or accumulate in curved decorative features.

(3) For masonry walls, tuckpoint or repoint the brick only in areas where so much mortar is missing that water accumulates in the joint, causing further deterioration.

(4) Where bricks are badly spalled or damaged by inappropriate alterations, limit replacement with new pieces that duplicate the original. A damaged brick may sometimes be removed and turned so that a new, undamaged face is on the exterior. Deteriorated/missing stone may be replaced with a matching substitute material where exact duplication is not feasible.

(5) Use surviving prototypes, such as brackets or balusters, to duplicate extremely deteriorated or missing parts of masonry features.

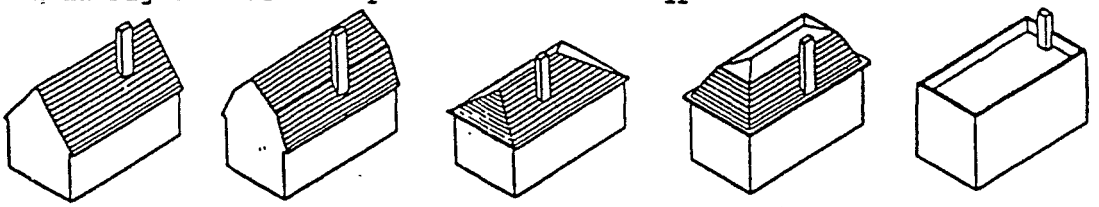
(6) Replace a masonry feature that is too deteriorated to repair-if the overall form and detailing are still evident-using the physical evidence to guide the new work.

ROOFS:

Many rehabilitation projects include the roof and gutter system in their specifications. A weather-tight roof is basic to the preservation of a structure, as it sheds water and provides protection from outside elements. Equally important for its water removal capabilities is the gutter and downspout system of the building. In addition to its important function, the roof--with its size, color, patterned materials, and special features--contributes a great deal to a building's character and should be given special attention.

As in most older commercial areas, the majority of buildings in downtown Washington Court House have low pitched or flat roofs with parapets made of alternating layers of asphalt and felt (known as a built-up roof) or even metal. Some of the downtown's earliest buildings retain their gable roofs, such as the building located at 149 North Main Street (currently the Court View Restaurant). Slate may also be present in a Historical District, even though it is not a common downtown material.

Shown in Figure 3 are examples of different types of roofs.



1. Roofing Materials

   a. Appropriate

      (1) Research into and preservation of the original roofing material.

      (2) Replacement of deteriorating materials with new materials that match.

      (3) If the historic materials must be replaced, selection of appropriate roofing from the following materials:

         (a) Synthetic slate shingles;

         (b) Terra cotta tiles, especially those with a dark color and a flat, grooved texture;

         (c) Asphalt or fiberglass shingles, preferably in gray tones that simulate the appearance of slate;

         (d) Asphalt or fiberglass shingles in black, gray, or dark brown.

         (e) Layers of asphalt and felt for flat roofs.

b. Not Appropriate

(1) Light-colored roofing materials.

(2) Replacing original slate or tile roofing before obtaining an estimate of the cost of repairing the slate or tile.

(3) Wood shakes or shingles unless historically appropriate.

(4) Rolled asphalt or fiberglass roofing.

(5) Corrugated roofing.

2. Dormers

Dormers are used to add light and ventilation to the upper floor of buildings. They typically contain one or more windows and have fairly steep gabled roofs that channel water away from the windows. They are integral to the building design of the buildings that contain dormers.

a. Appropriate

(1) Retaining the style, details, and dimensions of the historic dormers.

(2) If new dormers are being considered, they should be located in such a way that the appearance of the building is changed as little as possible, and so the appearance is complemented by the addition.

b. Not Appropriate

(1) Replacing dormer windows with a larger, horizontal window.

(2) Replacing dormer windows with doors.

(3) Removing dormers that were historically part of the building.

3. Recommendations

a. Appropriate

(1) Inspect the roof periodically - every six months - and look for tears, holes or blisters in the roof material; missing shingles or slates; split seams or rust on a metal roof. Inspect flashing, gutters, parapet tiles, and roof access panels for damage or leakage. If necessary, cut trees and shrubs so that they don't brush against the roof. Retain original roofing material such as slate, wood, clay, tile, and metal wherever possible.

(2) Make repairs to the roof and drainage system as needed. Small holes and blisters in a built-up roof can be repaired fairly easily. Minor damage to metal roofs can be repaired by sanding and patching. Replace individual shingles or slates whenever possible, making sure to match the existing. Repair or replace deteriorated flashing. In making repairs, avoid damaging the roof material by walking on it. This especially applies to slate or tile roofs.

(3) If a roof is deteriorated beyond repair, it should be replaced with the same or compatible materials. Avoid re-roofing over an existing roof as this can result in an uneven appearance, add weight to the structure, and make future leaks hard to detect. If the decision is made to re-roof, remove the existing material all the way down to the wood sheathing prior to installing the new roof. For metal roofs, avoid covering the existing metal with an asphalt coating, as is sometimes done. This can lead to deterioration of the metal below.

(4) Leave existing roof shapes as they are, rather than introducing any change. For example, it is best to leave your roof flat than to introduce a pitched roof, which changes the building's appearance. Check for water accumulation behind parapets and flashing to make watertight at that point. If a flat roof is not draining well, consider installing a waterproof membrane.

b. Not Appropriate

(1) Do not change the shape of the roof by adding new features such as dormers or skylights that diminish the building's character.

(2) Do not remove sound roofing material when repair would be acceptable and appropriate.

(3) Do not use replacement materials that fail to approximate the original look and texture of the roof.

(4) Do not replace an entire roof feature, such as a cupola or dormer, when repair and limited replacement of materials would be acceptable.

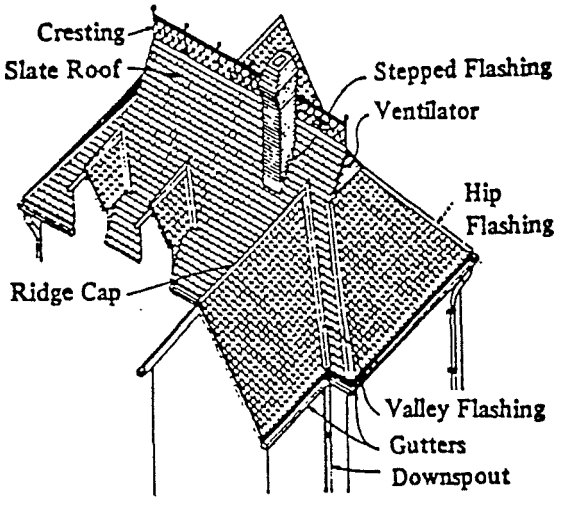
(5) Do not install air conditioners or other mechanical equipment so that it obscures important building feature or is conspicuous from the street.

(6) Do not allow gutters and downspouts to deteriorate; do not fail to clear off debris and check for weak points periodically.

ROOF CRESTING AND RIDGE METAL:

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

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



a. Appropriate

(1) Keep sheet metal and cast iron features painted (as deemed appropriate in the Paint Section, see page 36). Allow copper to weather in its natural state.

(2) Retain decorative roof cresting by making necessary repairs and kind replacement of parts as needed.

(3) If flashing is deteriorated, it can be replaced with the same metal or with terne or copper.

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

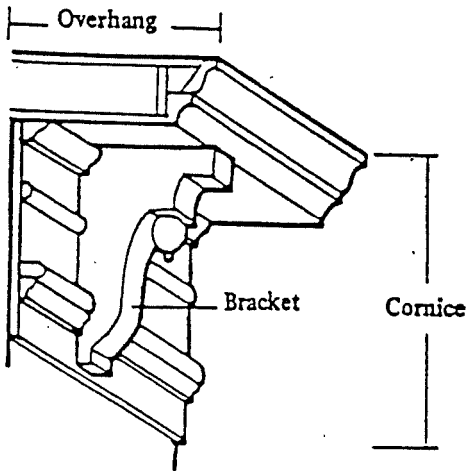
b. Not Appropriate

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

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

CORNICES, FRIEZES, BRACKETS, EAVE TRIM AND PARAPETS: [redacted]

The cornice and frieze are decorative elements marking the juncture of the wall and roof on a building. A projecting cornice with brackets and frieze is a common feature on Italianate and some Queen Anne style buildings. Brackets are evenly spaced, and sometimes paired. Cornices, frieze and bracket details are usually constructed of wood. Eaves are the part of the roof which overhangs the building's walls; the eave may be trimmed with a wood molding or may have exposed rafters underneath. Removal of these features irreparably alters the appearance of the structure and greatly lessons its historic value.



a. Appropriate

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

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

b. Not Appropriate

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

(2) Removing parapet features is not appropriate and would damage the building's historic character. In addition, the roof's flashing is often tied into a parapet wall and its removal could lead to moisture problems in the building.

(3) Covering up or "boxing in" existing cornices or eaves with artificial siding or other materials is not appropriate treatment.

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

(5) Skylights should not be readily visible from the street, especially bubble-shaped skylights.

(6) Exterior antennas should not be visible from the street.

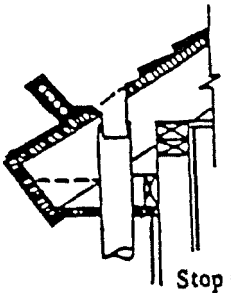
(7) Adding cornices, brackets, parapets and other roofline elements should not be attached to the facade unless physical or photographic evidence indicates that the building once had them. Adding new decorative elements gives a false history to the building, which is not warranted or needed.

GUTTERS AND DOWNSPOUTS:

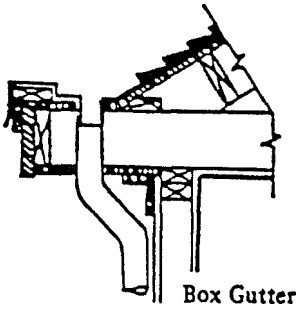
Types of gutters in Washington Court House include box gutters, suspended gutters and stop gutters. Box and stop gutters are built into the roof eaves. The suspended gutters can be half-round or ogee-shaped and are suspended from the building's eaves. Box gutters are often found on hipped roofs. Gutters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

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

TYPES OF GUTTERS



Stop Gutter



Box Gutter

a. Appropriate

(1) Maintain original gutters and downspouts in good repair.

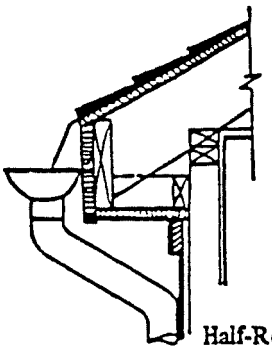
(2) If replacement is necessary, use the same type of gutter as originally used on the building.

(3) Paint gutters and downspouts to match or be compatible with the trim colors on the building. (See Paint Section page 36.

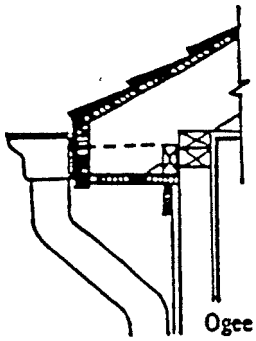
(4) Locate downspouts on the rear and sides of the building, and preferably at the corners.

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

(6) Replace with aluminum gutters if original materials cannot be repaired or are missing.



Half-Round Suspended Gutter



Ogee Suspended Gutter

b. Not Appropriate

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

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

(3) Covering cornice moldings and other decorative wood trim with metal plates as a quick repair, instead of needed maintenance.

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

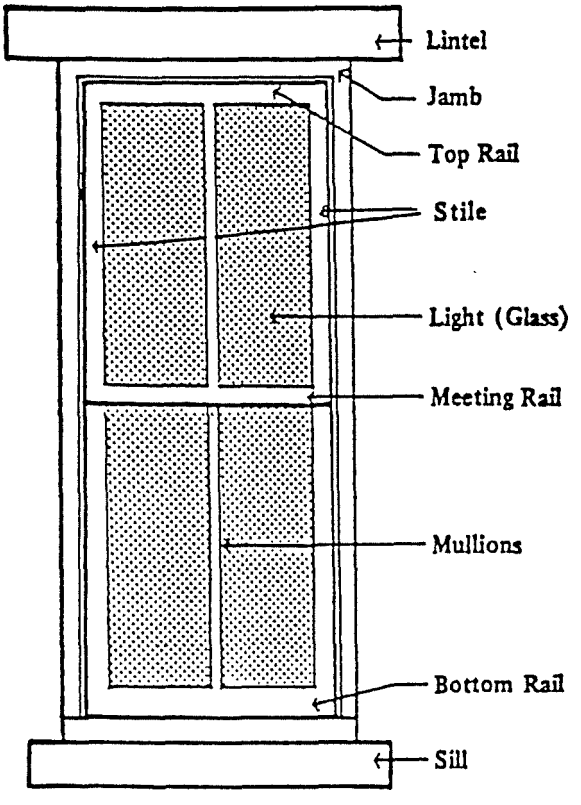
WINDOWS:

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

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

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

PARTS OF A WINDOW



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

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

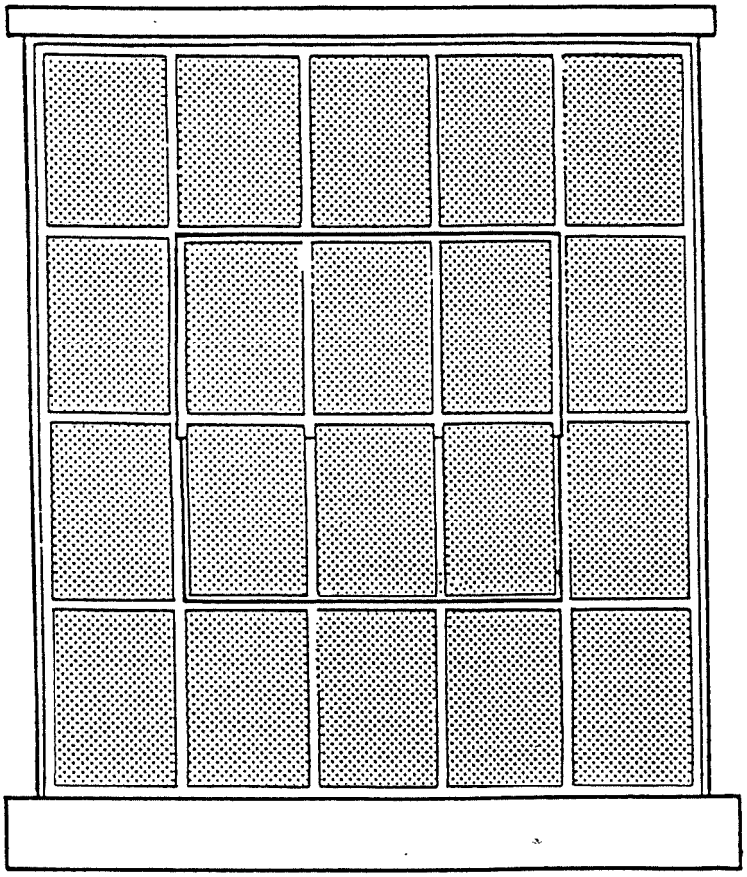
a. Appropriate

(1) Repairing and maintaining the original window frames and sashes is preferred.

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

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

PICTURE OF WINDOW



Projecting windows, sometimes called Awning (bottom opening) or Hopper (top opening) were perfected in the 1920's for industrial and institutional buildings. These windows, as well as Pivot windows (which turn on a vertical or horizontal axis) are common with some industrial buildings.

Maintaining existing Awning, Hopper and Pivot windows is the most appropriate treatment. These windows may be added to an industrial or institutional structure if historic evidence demonstrates that they were original to the structure. This type of window is not appropriate for residential structures.

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

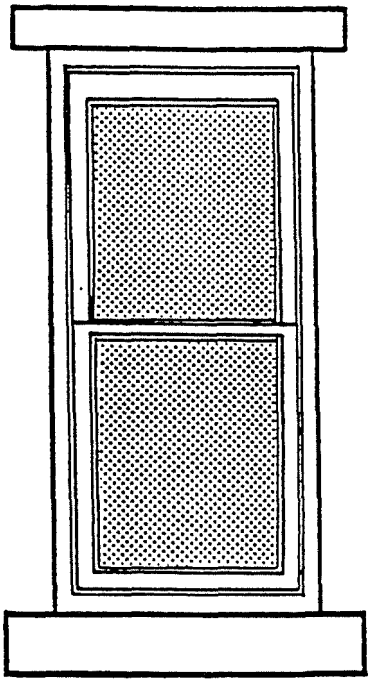
b. Not Appropriate

(1) Altering the size of the original window openings to accommodate "pre-fabricated" replacement windows is not appropriate.

(2) Changing the original shape of the window is not appropriate.

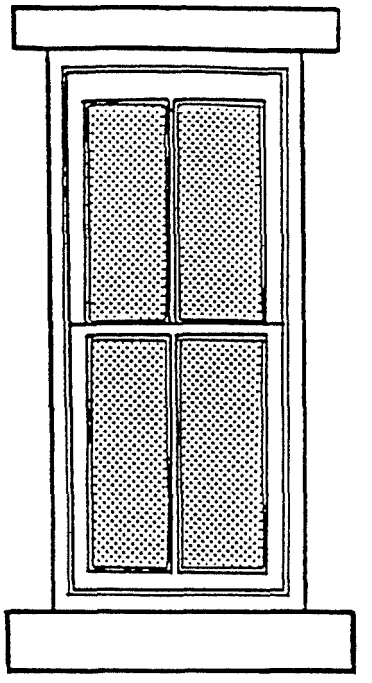
(3) Windows should not be added, unless documentation can be provided to show that the window opening was original to the structure.

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



Double Hung Windows, such as the one-over-one (left) and the two-over-two (right) are the most common window types found in the Historic District Overlay Area. Maintaining the original windows is the most appropriate treatment. Replacement windows should maintain the original character of the opening.

Some six-over-six and four-over-four windows also exist in the Historic District Overlay Area.



STORM WINDOWS:

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

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

a. Appropriate

(1) Wooden storm windows and screens are the most appropriate style for structures.

(2) Brown or bronze metal storm windows are appropriate.

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

b. Not Appropriate

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

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

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

(4) In most cases, white storm windows are not appropriate.

(5) Adding storm windows to some windows of a facade, and not to the other windows of the same facade, is not appropriate.

SHUTTERS:

Exterior wood shutters served both decorative and functional purposes on some styles of buildings constructed in Washington Court House. Viewed from the exterior, open shutters provide a balancing effect between windows and wall spaces, give an increased vertical appearance, and differentiate a large wall expanse. Louvered shutters are the most common.

a. Appropriate

(1) Use of shutters is appropriate if the building had them originally. (Whether the building had shutters originally can be determined by checking the window casings for remaining hinge pins or notches in the wood where mountings could have been located.)

(2) Operable shutters or those having the appearance of being operable.

(3) Shutters that extend from the lintel to the sill exactly. Shutters that appear to close completely over the window, but not over the lintel or sill.

(4) Shutters made of wood are preferred.

a. Not Appropriate

(1) Shutters larger or smaller than the dimensions of the window opening.

DOORS:

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

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

In some cases, the original door may have been removed. Replacement doors for primary entries should be made with doors that are either full glass, fifty to seventy percent glass with a panel below, or paneled doors with four or five panels. Replacement doors for secondary entry doors should be made with doors that are either fifty to seventy percent glass with panels below or with paneled doors that contain four or five panels. Transoms and side lights must be retained in their original size and shape. The replacement door must fit the original opening size. Churches and institutional buildings should also be investigated for original door design. If doors are missing, historic photographs will usually provide guidance.

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

a. Appropriate

(1) Existing older or original doors and hardware that remains should be maintained and repaired. If elements must be replaced, replace them in-kind, matching materials and details as closely as possible.

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

(3) Missing or badly deteriorated doors should be replaced with a style that was traditionally used in the Historic District Overlay Area.

b. Not Appropriate

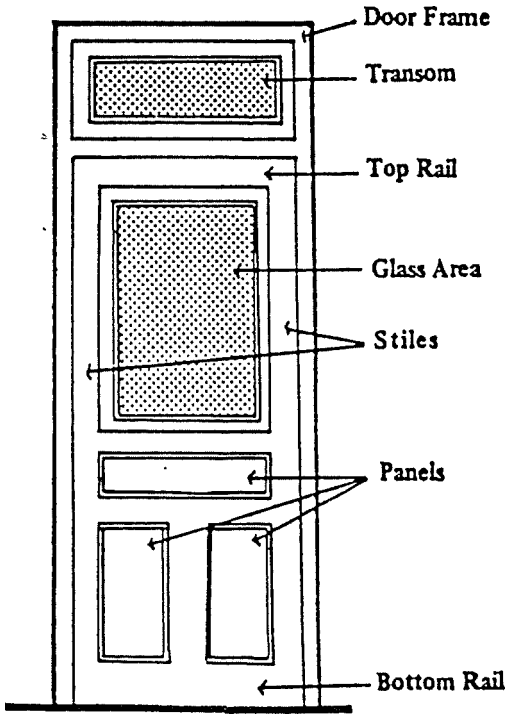
(1) Flush-faced and six-paneled doors are not appropriate, as they are not styles that were traditionally used in the Historic District Overlay Area.

(2) Doors with panel designs that are not traditional to the Historic District Overlay Area are not appropriate replacement doors.

(3) Doors with glass designs that are not traditional to the Historic District Overlay Area are not appropriate replacement doors.

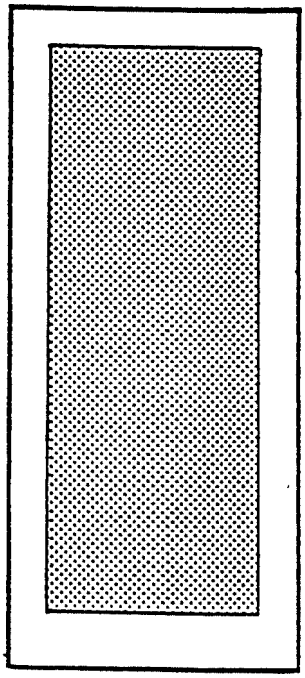
(4) Older style doors, that have been removed from another older structure are not appropriate replacement doors, unless documentation can be provided showing that the style is original to the structure.

(5) Doors that are overdecorated with fake "historic" features that would not have been used originally should be avoided. These include crossbuck doors, fancy Mediterranean grilles, or novelty windows and moldings. (Cross buck doors are those doors that contain an "X" pattern in the lower panel.)

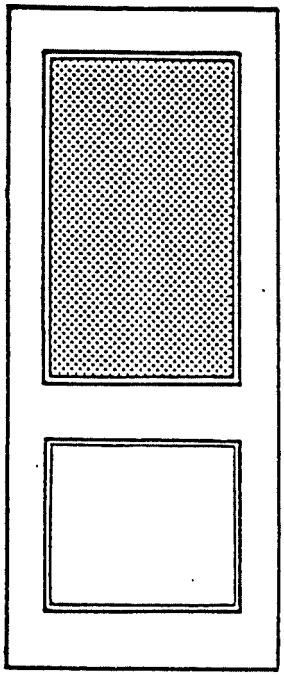


APPROPRIATE REPLACEMENT DOORS

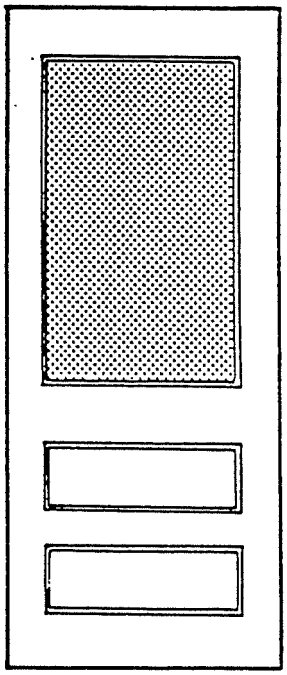
NOTE: When selecting an appropriate replacement door, the relationship of the upper panels to the lower panels is very important. Upper panels make up from 60 to 70 percent of the total door area and lower panels make up from 30 to 40 percent of the total door area.



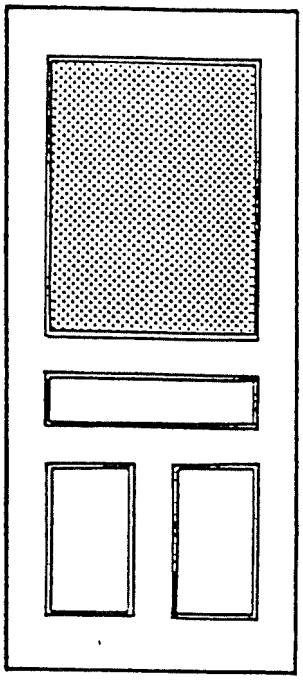
Full Glass



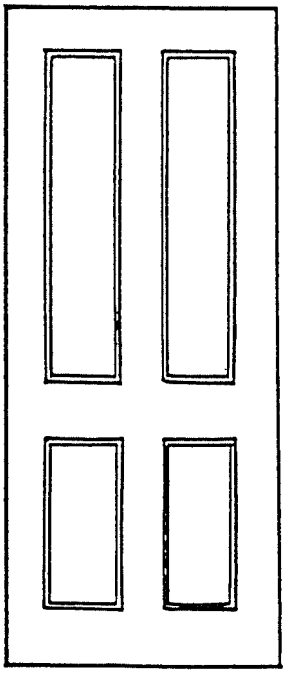
Single Panel with Glass



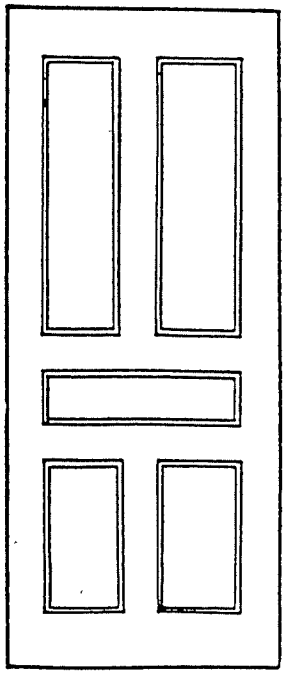
Two Panel with Glass



Three Panel with Glass



Four Panel



Five Panel

SCREENS AND STORM DOORS:

Screen doors and storm doors, where applicable, should be considered in the Historic District Overlay Area. Wooden screen doors are the preferred style for replacement screen doors, as well as the preferred style when adding screen doors to a building. Metal screen doors are acceptable, if they are compatible with the style of the main door, which they cover. Full view screen doors are preferred; however, screen doors that have a solid lower panel will be allowed, if the panel is compatible with the panel style of the main door, which it covers.

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

Appropriate Storm Door on Entry Door

a. Appropriate

(1) Wooden screen doors are preferred.

(2) Metal screen doors are appropriate if they are a "full-view screen" style.

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

(4) Metal storm doors that are "full glass" style are preferred.

b. Not Appropriate

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

(2) Mill finish screen and storm doors are not appropriate.

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

(4) Crossbuck screen and storm doors are prohibited in the Historic District Overlay Area and will not be approved under any circumstances. (Crossbuck doors are those doors that contain an "X" pattern in the lower panel.)

AWNINGS:

Traditionally, awnings were used on retail and commercial structures in the early 1900's.

Storefront awnings were once popular and prominent features in downtown areas. Although awnings declined in use during the 1950's, 60's, and 70's, the traditional canvas awning is making a comeback in many downtowns. While not appropriate for every building, an awning can serve a number of important purposes in an older commercial historic district.

Awnings have both decorative and functional roles to play. Colorful fabric awnings can create visual interest and excitement in the downtown, with designs that are meant to complement the character of the building. The awning also creates a pleasant space in front of the storefront for the pedestrian, providing shelter from the elements, reducing glare, and drawing the customer into the store. Finally, awnings which are retractable can be used effectively for climate control in the store, keeping the interior cool in the summer and allowing sunlight to warm the store in the winter.

Storefronts historically had canvas awnings, which sloped downward at a sharp angle with either open ends or triangular end pieces. A fixed or retractable metal pipe frame supported the awning. A solid color or stripes were used to complement the colors and design of the building. Sometimes the flat vertical face of the awning was used for signage.

Canopies, while not as common historically, were sometimes used over building entrances or as marquees for theaters. Some of these were quite decorative, with metal or wood detailing. In more recent years, plain and unattractive metal canopies that are out of character with the storefront and the building were sometimes added. New canopies will not be allowed in the Historic District Overlay.

a. Appropriate

(1) When awnings are used, they should be of a soft canvas or vinyl material, possibly acrylic on industrial or warehouse structures.

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

(3) Supporting structures should be an integral part of the design.

(4) Colors should be in keeping with the overall color scheme of the building. (See Paint Section on page 36.)

(5) Traditional triangular awnings, with either an open or closed end, is strongly recommended for commercial buildings.

(6) To determine an appropriate awning color or pattern, first look at the building's overall character. A plain building can be enhanced by a bright accent color in the awning, while a more subtle shade and minimal pattern (or no pattern at all) would be best for a highly decorative facade. (See Paint Section on page 36.)

b. Not Appropriate

(1) Fixed aluminum or wood awnings are not appropriate awning materials for structures.

(2) Awnings simulating mansard roofs or umbrellas are not appropriate styles for structures.

(3) Rounded or "bullnose" awning shapes should be avoided unless evidence shows that they were used originally.

SIGNAGE AND GRAPHICS:

In addition to being a form of advertising and identification for a business, signage is an important part of commercial architecture. During the 19th century, signage was integrated into the facade as a key element of storefront and building design. A sign's message to the potential customer can be conveyed by words or symbols. Examples of lettered signs include signs comprised of painted letters on glass, signs that are mounted flush on a signboard above the storefront, separate letters that are applied to a space on the building or storefront, overhanging signs that are perpendicular to the storefront, and signs that are attached to awnings or canopies. The successful sign's lettering reflects both its building's and business' character.

Also in use since the 19th century are symbol signs which graphically communicate the objects or services offered within. A hammer might serve as a graphic representation of a hardware store, a clock would represent a jewelry store, while a hobby horse could announce a toy store.

These signs, both written and graphic, have several commendable features, which make them appropriate to an older downtown area: small size, pedestrian scale, use of quality materials, and appropriate location on the building. They draw attention but do not block other architectural features or overwhelm the building or the streetscape.

After the turn of the century, electricity and the growing influence of the automobile brought innovations in signage. These included the use of neon and electric signs that were effective in drawing the attention of people able to travel faster by automobile.

New technologies and the rapid development of strip shopping areas in the period following World War II resulted in the development of signage that was designed and scaled for automobile traffic. Large-scale signs, made of plastic, lit from the interior, and featuring recognizable business logos became the norm. Back in traditional downtown commercial areas, the impact of new signage technology was felt as the older district tried to compete with the newer centers. Unfortunately, many downtown merchants often found themselves competing with each other as each sign was intended to be larger and brighter than its neighbors.

a. General Signage/Graphics Guidelines

(1) Review includes size, location, materials, texture, color(s), type size and type style.

(2) Signage should be a logical component of the overall design of the building.

(3) Only one exterior sign (wall sign or awning sign) and one interior sign (window sign) is permitted per business, per street frontage.

(4) Signage is restricted to the following components:

(a) Name of the business.

(b) Logo of the business.

(c) Function of the business.

(d) Phone number of the business.

(e) Street number or address of the business.

(5) Signage should not obscure any architectural details.

(6) The installation of a sign must be reversible and cannot permanently alter or damage historic building materials.

(7) Lighting (if used) must be an integral part of the signage design and must not be intermittent.

(8) Interior illumination of signage is prohibited

(9) No sign shall be in the shape of a product or logo. Early American shapes, including features like "to broken pediment" are preferred.

(10) Signs must not display more than three colors (i.e., two colors in addition to the natural background). Only earth tones and demonstrable Early American colors shall be used on signs (as shown on our Historic Restoration Color Card, see Paint Section page 36.) Sign colors shall be coordinated with the colors of the building to which they refer. Black and white are considered colors. (The City has a Historic Restoration Color Card on file for review by the public for the selection of colors.)

(11) Signs may be of any material but must give the illusion of natural or painted wood, tin, or iron. Window signs painted directly on the glass are also acceptable.

(12) Lettering shall be in traditional 19th or early 20th century letter styles. See page 35 for examples of acceptable letter styles.

b. Appropriate Signage/Graphics - Wall Sign

Wall signs are a preferred signage style in Washington Court House. They should be located within the signage band between the first and second floor windows. Where windows do not exist, the nearest building or buildings on the same block may be used for determining window heights. Wall sign height cannot exceed 60% of the total signage band area. Wall signs cannot exceed 50% of the width of the structure.

amended

The preferred wall signs in the Historic District Overlay Area must have three dimensional lettering, which gives the appearance of a carved wooden sign.

The maximum horizontal projection from the building must not exceed 8 inches (projecting signs are not permitted). A minimum of 10 feet of clearance must be maintained. Where windows do not exist, the nearest building or buildings on the same block should be used for determining window height. The maximum allowable area for a sign is 8 square feet.

c. Appropriate Signage/Graphics - Awning Signs

Awning signage is permitted. However, it is restricted to the name, logo and address of the business. Signs can be painted or silk screened.

d. Appropriate Signage/Graphics - Window Signs

A window sign is any sign or graphic that is attached to the window or door glass, or hung inside (behind) the glass, and is readable from the street or sidewalk. Window signs should be transparent in overall design. Window signs cannot exceed 1/4 the total glass area of the storefront. The maximum allowable area for a window sign is 6 square feet.

e. Not Appropriate Signage/Graphics

The following signage/graphics are not in keeping with the architectural character of Washington Court House. These signage/graphics types will not be approved by the City Planning Commission under any circumstances:

Internally illuminated signage

Co-op or tenant panel signage

Rooftop signage

Off premises graphics

Billboards

f. Banners & Flags

Permanent banners are prohibited in Washington Court House. A temporary banner, such as "Grand Opening" is permitted without review, if displayed for less than thirty days.

g. Murals

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

ORDINANCE NO. 6 -93

ORDINANCE AMENDING ORDINANCE NO. 2-92 DOWNTOWN DESIGN REVIEW STANDARDS AND DESIGN CRITERIA BY AMENDING PART III, SIGNAGE AND GRAPHICS, SECTION b, APPROPRIATE SIGNAGE/GRAPHICS -WALL SIGN -PROVIDED FOR IN ARTICLE XXIII OF THE ZONING ORDINANCE OF THE CITY OF WASHINGTON ENACTED BY ORDINANCE NO. 34-90.

WHEREAS, the City of Washington enacted a comprehensive zoning ordinance by Ordinance No. 34-90 and provided for therein a Historic District Overlay; and

WHEREAS, Ordinance No. 23-91 designated the boundaries of the Historic District and Ordinance No. 34-91 amended the said boundaries and Ordinance No. 26-91 created the Historic District Review Board and Ordinance No. 2-92 established the Downtown Design Review Standards and Design Criteria; and

WHEREAS, Chapter XXIII of the said Zoning Ordinance provides for a Historic District and Sections 23.07, 23.08, et. al. provided for general criteria of design appropriateness and design criteria; and

WHEREAS, the Council of the City of Washington wishes now to amend the Downtown Design Review Standards and Design Criteria and amend Part III - Signage and Graphics - Section b - Appropriate Signage/Graphics - Wall Sign;

NOW, THEREFORE, BE IT ORDAINED AS FOLLOWS:

SECTION 1. That the Downtown Design Review Standards shall be amended as follows:

b. Appropriate Signage/Graphics - Wall Sign (Page 33 Section b)

Wall signs are a preferred signage style in the Washington Court House Design Review District. They should be located within the signage band between the first (ground floor) and second floor windows. Where windows do not exist, the nearest building or buildings on the same block should be used for determining window height. Wall sign height cannot exceed 60% of the total signage band area. All signs cannot exceed 80% of the width of the structure.

The wall signs in the Historic District Overlay Area must be made of redwood or equivalent with three dimensional lettering. The minimum sign thickness is 1 1/4 inch.

The maximum horizontal projection from the building must not exceed 8 inches (projecting signs are not permitted). A minimum of 10 feet of clearance must be maintained. The maximum sign height should be 3 feet. The minimum sign area is 8 square feet.

approved lettering styles:

(1)

ABCDEFGHIJKLMNOPQRSTUVWXYZ 1234567890
abcdefghijklmnopqrstuvwxyzæœø

ENGRAVERS OLD ENGLISH

(2)

Cooper Black

(3)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒØ
abcdefghijklmnopqrstuvwxyzæœø 1234567890

WINDSOR

(4)

Serif Gothic Bold

(5)

AA AB BC CD DE EF FG GH HI IJ JK KL LM MN NO OP PQ RR
STU UV VW WX XY YZ ÆŒØ 1234567890
abcdefghijklmnopqrr stuvwxyy zæœ

BOOKMAN

PAINT COLOR:

Choice of color is a matter of personal preference, as long as the colors are within the guidelines of the Historic Restoration Colors. (See end of this section). Owners of older buildings should realize that some colors and methods of application are more appropriate and more sympathetic than others for the age and style of older buildings. Fortunately, there are a wide range of colors that are historically appropriate and allow individuals to express their individual taste while still being fair to the age and style of the building.

The suggested colors are typical of the style and period in which the building was built, although there is often overlap between styles and periods:

Early Italianate (1840-1860):

Light earth tones (yellow, tans and grays) and sometimes reds were used for these buildings. Color combinations were generally simple.

Victorian Italianate (1860-1890), French Second Empire (1870-1895), Richardsonian Romanesque (1880-1910):

During the late Victorian period, colors grew darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations became more complex.

Classical Revival (1895-1930):

At the turn of the century, architecture began moving away from the complex designs of the late 19th century and returned to more classical form and detail. Color followed suit, with a shift to lighter cooler choices such as cream, yellow, and white.

Early 20th Century Commercial Vernacular (1900-1940):

Colors on vernacular commercial buildings of the early 20th century covered a broad range, including dark greens, reds and rusts, as well as lighter colors such as gray and white. During the 1930's, some downtown storefronts were remodeled with architectural glass panels in a variety of colors, such as black, deep red, or blue.

Commercial Style (1900-1930) and Modernistic (1925-1950):

Buildings falling within this style category typically used colors that were light and subdued. The use of architectural terra cotta was common and colors were often designed to blend with the natural color of this material.

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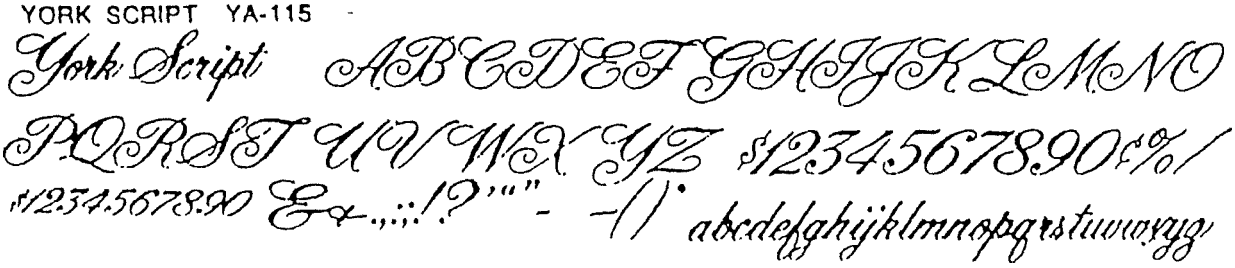

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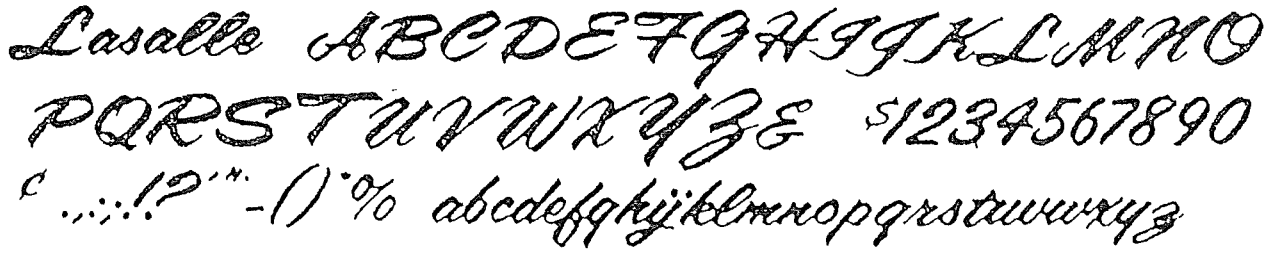


In general, good quality latex and oil-based paints are about equal in durability. But, for older buildings, it is safer to use oil-based paints because most older structures already have many coats of oil-based paint on them. Oil-based paints age differently from latex. The following is a brief description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

Latex - A suspension of synthetic resin (e.g. polyvinyl acetate, styrene-butadiene, or acrylics) in water to form a basis for a water-thinned paint.

Alkyd - A synthetic resin modified with oil that gives good adhesion, gloss and color retention. Most oil-based paints today are based on alkyd resin rather than the traditional linseed oil. Alkyd paints are also called "oil-alkyd" paint.

Enamel - Basically a varnish to which pigment has been added. Makes a tough, durable, easy to clean paint. Enamel (gloss or semi-gloss) is often used on trim.

Oil Paint - The traditional formulation consists of pigment suspended in linseed oil, a drier, and mineral spirits or other type of thinner.

a. Appropriate

(1) Research the building's original paint colors as a starting point for color selection. What combinations of colors were used and in what locations? Search for old photos or postcards, which can help to determine an original or early color scheme. Paint color analysis can be done "in-situ" or by taking a paint sample to the Ohio Historic Preservation Office where material for performing paint analysis is available.

(2) The City has a Historic Restoration Color Card on file for review by the public for the selection of colors. Colors must come from the color card or proven by photographs before the Board will grant approvals.

(3) For unpainted buildings, let the natural colors of the brick or stone guide the selection of complementary trim colors. Avoid bright primary colors, which are incompatible with most masonry.

(4) Keep color schemes on downtown buildings simple, unless paint analysis and research suggest otherwise. Contrasting colors may be appropriate for ornate late 19th century buildings, but avoid too many colors on one building. The use of more than three colors is discouraged unless it can be documented.

(5) Use a chosen color scheme consistently throughout the lower and upper portions of the facade. Usually, the color selected for the storefront is repeated in the upper story windows or cornice, helping to unify the facade.

(6) The retention of the sequence of historic paint layers is encouraged.

(7) Investigate the source of paint failure prior to repainting.

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

b. Not Appropriate

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

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

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

FOUNDATIONS:

Although the foundations of most downtown buildings are not visible, the foundation's structural role should not be forgotten. It provides support for the entire building and spreads out the building's weight with footers so that the bearing capacity of the soil is not exceeded. Some downtown buildings also have visible foundations, which contribute to their physical appearance. Most common are sandstone block foundations, used for churches, institutional buildings, and the older commercial buildings.

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

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

a. Appropriate

(1) Keep the foundation free of excessive amounts of moisture that can cause structural problems. Solve any drainage problems that exist with the building, making sure that drain pipes are working properly.

(2) Repoint any deteriorated mortar in the foundation to close up gaps where moisture might penetrate. When repointing, it is important to use the proper mortar type. Mortar with high amounts of Portland cement will cause the mortar to crack and fall out. Keep basement areas ventilated and dehumidified, if necessary.

(3) Inspect the foundation wall periodically for cracks or shifting, which could be symptoms of foundation damage. Remember, though, that these conditions do not necessarily indicate problems unless this movement is continuing. Always consult a professional if there appears to be a structural problem with the building's foundation.

(4) Correct all possible sources of outside moisture before spending money on interior basement sealers and other treatments.

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

b. Not Appropriate

(1) Sandblasting is not an appropriate cleaning method for foundations, as it damages the original material.
(2) The original foundation materials should not be covered up with stucco, concrete or other materials.

(3) Masonry sealer should not be used on foundation materials, as it can trap moisture inside the masonry wall.

(4) Unpainted foundation materials should be left unpainted.

(5) Due to possible danger, jacking or underpinning foundations should not be conducted unless movement is still occurring (determined by an engineer). A building will settle only until it reaches an equilibrium.

(6) Openings should not be cut into the foundation or basement walls. This removes supporting material and may cause undue stress on the structure above.

INTERIORS:

The interiors of downtown's older buildings are important to the structure's overall character and integrity. Since storefronts are transparent (or should be), the interior can be a highly visible building element. Store interiors often retain decorative light fixtures or pressed metal ceilings.

While interior work is not reviewed by the Historic District Review Board for its appropriateness, it is included here because of its contribution to the character and integrity of so many buildings. Wherever possible, rehabilitation should work within the existing spaces, avoiding the removal of original decorative features, ceilings, walls or partitions. Decisions about interior spaces should be made just as carefully as those about exterior treatments.

SITE CONSIDERATIONS:

While the primary emphasis of these guidelines is the rehabilitation and new construction of buildings in downtown Washington Court House, there are other elements of the downtown environment which contribute to its historic character and also deserve attention. These include the various parts of the streetscape, including sidewalks, alleys, street furniture, trees and shrubs, parking areas, and green spaces in the downtown. All of these elements add significantly to the total picture of the downtown as a historic district.

Responsibility for these features in downtown is both public and private, the domain of both the community at large and the downtown business or building owner. Issues that come into play are maintenance, parking area screening, vacant lots, trees and shrubs, and handicapped accessibility to buildings, among others.

a. Appropriate

(1) Keep street trees, planters and benches in good working condition so that they can contribute to a pleasant downtown atmosphere.

(2) Keep existing sidewalks and alleyways in good repair for the benefit and safety of downtown visitors, employees and customers.

(3) Pay attention to parking areas, which should be screened with shrubs or other low-rise features.

(4) Some downtown storefronts have a front step or steps, often made of sandstone block. Make every effort to retain these features, as they add character to the building and the streetscape. If handicapped accessibility is needed, consider first whether a ramp could be added at a rear or side elevation. Use compatible materials when constructing ramps, and keep the design simple.

(5) Be careful to retain and maintain any green space or architectural features that exist in any of the downtown settings. Included may be retaining walls, low-rise fencing, or other elements.

RETAIL/COMMERCIAL STOREFRONTS:

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

When rehabilitating a storefront that is part of a commercial strip, one of the most important factors to consider is maintaining the streetwall, the continuous line of connected facades along the street. The traditional storefronts provide the strip with its identity. Rehabilitation of the building facades should strive to maintain and reinforce this character.

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

Storefront doors, in particular, serve an important commercial purpose in drawing the customer into the store. Historically, these doors were tall and stately in proportion and built of wood with a large glass panel. Secondary doors were more understated, and often were solid paneled doors or doors with glass in the upper half. See "Door" section, page 26.

If traditional storefront appearance has already been altered, and a standard aluminum and glass door was selected, consider using a dark, anodized aluminum finish to cover the metallic color of the framing.

For secondary commercial entrances, a solid wood paneled door or door with glass in the upper half is recommended. If a rear or alley entrance is to be used by customers, a door with glass is more inviting than a solid door; consider using a cast iron grille of simple design for security.

Consider subtle decorations on a commercial door, such as a handsome door pull or knob, a brass kick plate or an attractive painted window sign.

Industrial and warehouse buildings frequently have a number of entrances, which should be checked for examples of original door design. If no original design can be found, a simple paneled door or door with glass in the upper half may be appropriate.

a. Appropriate

(1) Retain and repair original storefront materials.

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

(3) Respect the horizontal separation between the storefront and the upper floors.

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

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

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

(7) Storefronts should generally be as transparent as possible.

(8) A storefront should reflect the details of the individual building as well as its part in the neighboring streetscape.

(9) If the historic storefront no longer exists, a contemporary design and materials similar in proportion, form, composition, texture, materials, and color to the rest of the building and neighboring buildings.

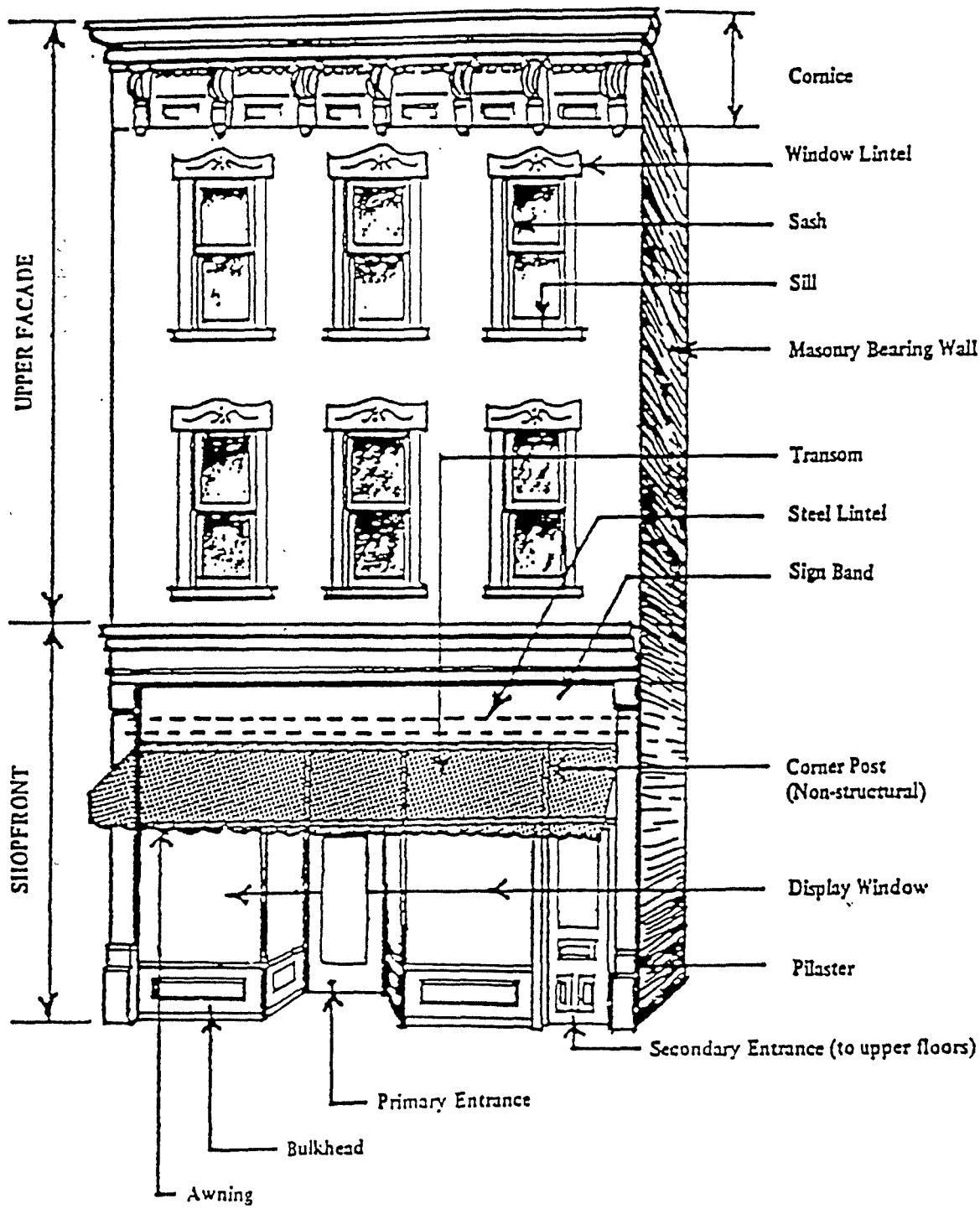
(10) Undertaking an accurate restoration or recreation based on historical evidence.

b. Not Appropriate

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

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

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


UPPER FACADE
SHOPFRONT
Cornice
Window Lintel
Sash
Sill
Masonry Bearing Wall
Transom
Steel Lintel
Sign Band
Corner Post
(Non-structural)
Display Window
Pilaster
Secondary Entrance (to upper floors)
Primary Entrance
Bulkhead
Awning

RECOMMENDATIONS FOR NEW CONSTRUCTION:

As part of the continuing evolution of Washington Court House, new construction will not be discouraged as long as it is harmonious with the existing Historic District Overlay Area.

Historically, builders in the downtown areas keyed their designs to what had come before, building upon existing traditions in the downtown. New buildings were designed to fit into, and enhance, the existing architectural framework of downtown. Building design today should be guided in the same way, taking cues from the visual patterns and physical character of surrounding buildings in the downtown.

New construction may take the form of a new infill building (closing a gap in a row of commercial facades), a new free-standing structure, or an addition to an existing building. In downtown Washington Court House, opportunities exist for all three types of construction.

- The goal of new construction in downtown areas should be visual compatibility with the existing architectural and historic character of the area.

The construction of new buildings to fill existing gaps in the commercial streetscape in downtown Washington Court House should be encouraged. The potential exists for new free-standing construction on vacant or underused lots in the downtown.

In cases where a building owner wants to raze or demolish an existing structure within the Historic District, the Historic District Review Board shall grant and issue a Certificate of Appropriateness or deny the request. In order for a Certificate of Appropriateness to be issued for demolition, at least two of the following conditions must prevail:

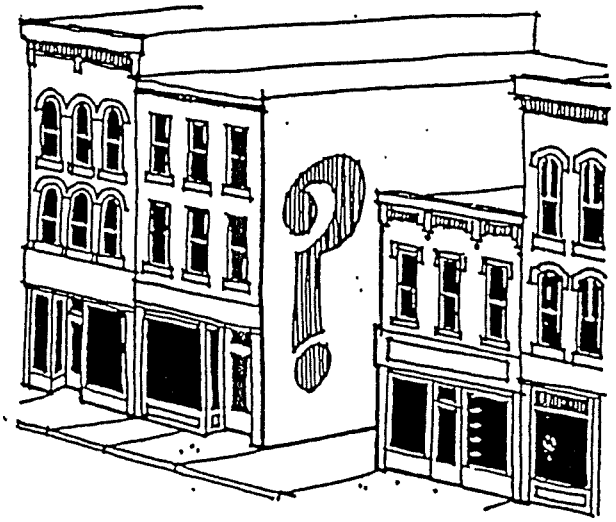
A. The structure contains no features of architectural and historic significance to the character of the individual precinct within which it is located.

B. There exists no reasonable economic use for the structure as it exists or as it might be restored, and that there exists no feasible and prudent alternative to demolition.

C. Deterioration has progressed to the point where it is not economically feasible to restore the structure.

As already noted, the design of any new building in the downtown should be guided by its surroundings. By taking its cues from its neighbors, the new building can be made to fit into the broad visual patterns of downtown. This does not mean that the styles of existing buildings should be copied, but rather that a new and contemporary building design can be compatible with the historic architecture that exists. New construction - whether infill or free-standing - should be clearly new, using contemporary materials, finishes and techniques.

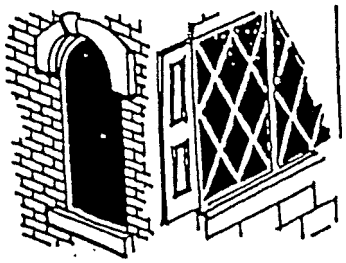
Each building site and environment is unique, so there can be no hard and fast rules for new design. However, there are several important factors which should be considered when planning any new building in the Historic District Overlay Area.



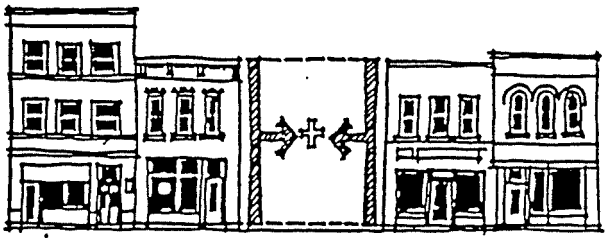
The design of a new infill building, particularly its front facade, is a special problem. It should be designed to look appropriate and compatible in the midst of the surrounding buildings. Otherwise, the new building can look awkward and out of place.

What is good infill design? There is no pat answer; a good design will vary according to its setting. Professionals generally agree that, since an infill building is new, it should look new. However, its appearance must always be sensitive to the character of its neighbors.

The infill facade should not pretend to be historic by mimicking too closely older facades. Often, psuedo-Colonial or Victorian details are added on a new building in an attempt to blend with older surroundings. This approach seldom succeeds. It actually detracts from the character of an area by comprising what is truly old and historic.

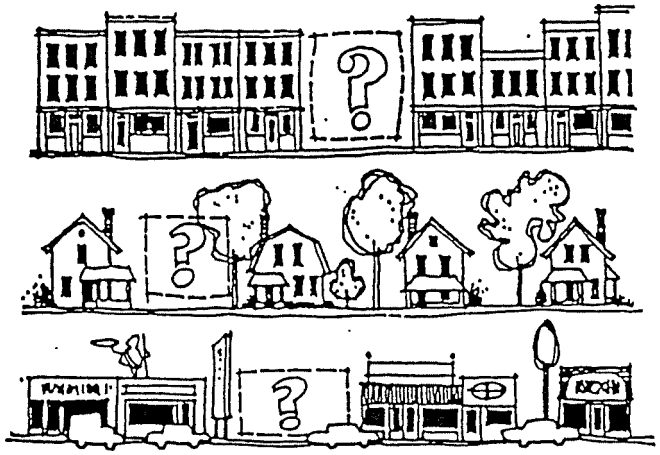


The central idea behind good infill construction is a simple one. To a large degree, an infill facade should be designed by those around it. If the design of the new facade grows out of its neighbors, it is sure to be compatible.



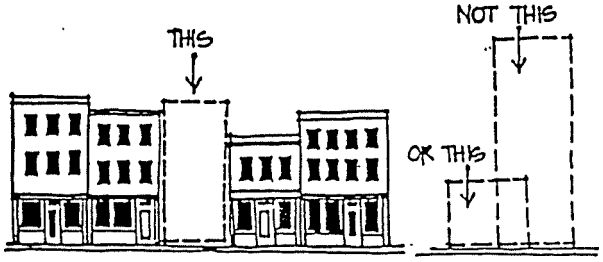
This approach strikes a proper balance between the existing architecture and good contemporary design. The modern designer is allowed the freedom of individual talent - within limits.

Since a good infill design will respond to its surroundings, it is not possible to develop specific guidelines which will apply to all cases. Every site has its own design problems.



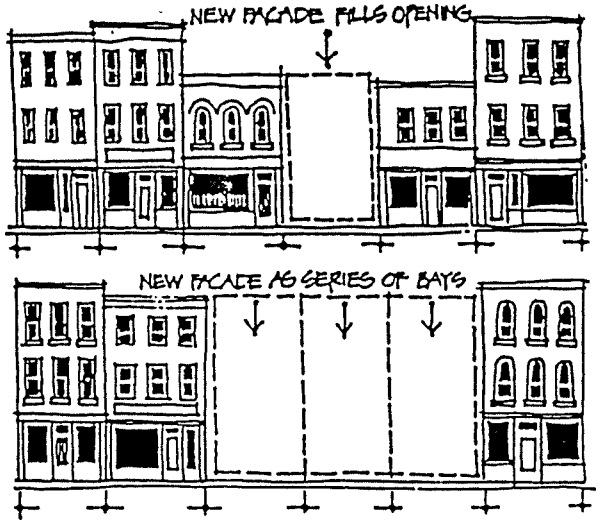
There are, however, several general ideas which should govern the visual relationship between an infill building and its neighbors.

1. **Height:** Downtown buildings generally share a similarity in height. The infill construction should respect this. A new facade which is too high or low can interrupt this consistent quality.

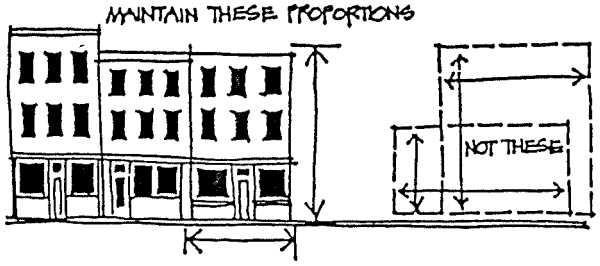


2. **Width:** The infill building should reflect the characteristic rhythm of facades along the street.

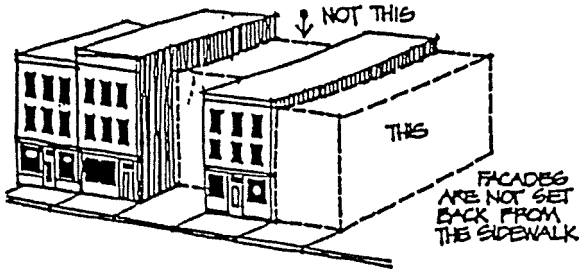
   If the site is large, the mass of the facade can be broken into a number of smaller bays.



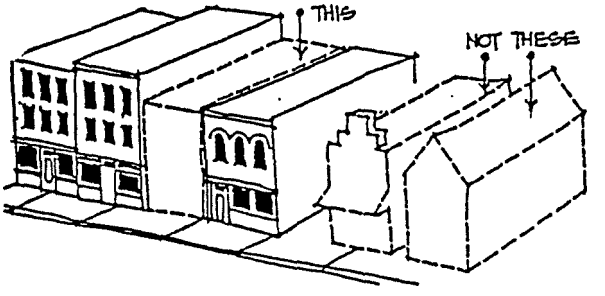
3. **Proportion:** The characteristic proportion (the relationship between width and height) of existing facades should be respected.



4. **Relationship to Street:** The new facade should have a relationship to the street which is consistent with its neighbors.

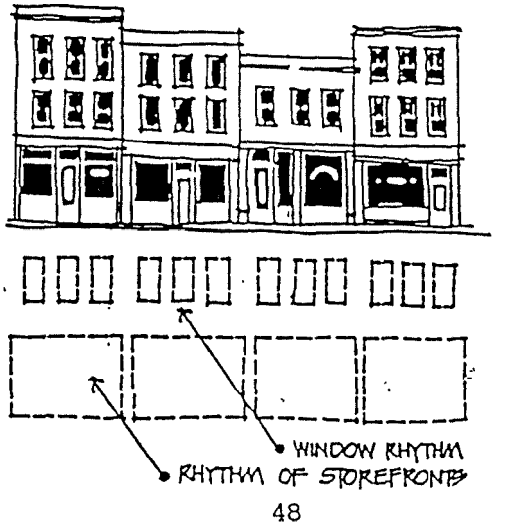


5. **Roof Forms:** The type of a roof used should be similar to those found on adjacent buildings. On Main Street, this means a flat roof not visible on the front facade.



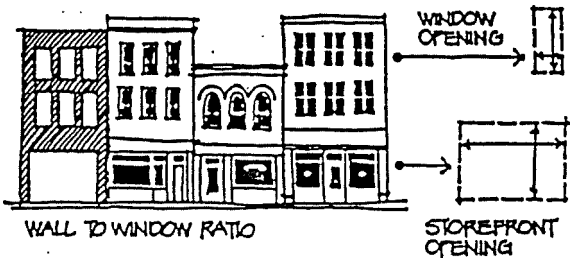
6. **Composition:** The composition of the infill facade (that is, the organization of its parts) should be similar to that of surrounding facades.

7. **Rhythm:** Rhythms which carry throughout the block (such as window spacing) should be incorporated into the new facade.

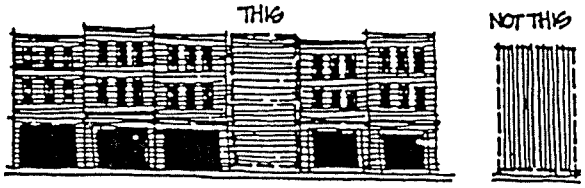


8. **Proportion of Openings:** The size and proportion of window and door openings should be similar to those on surrounding facades.

   The same applies to the ratio of window area to solid wall for the facade as a whole.

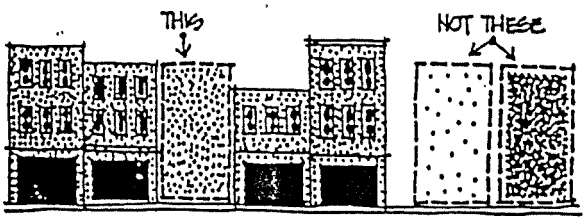


9. **Materials:** An infill facade should be composed of materials which complement adjacent facades. The new building should not stand out against the others.



EXISTING FACADES OF SIMILAR MATERIALS

10. **Color:** The colors chosen for an infill facade should tie it to its neighbors.



EXISTING FACADES OF COMPATIBLE COLORS

RECOMMENDATIONS FOR ADDITIONS:

Additions to buildings are not particularly common in the downtown today, primarily because of the tremendous amount of unused space, which already exists in upper stories of existing buildings. In fact, people seeking to expand are encouraged first to look at existing downtown space before considering an addition. Where additions are proposed, however, the following guidance is offered.

1. Where space permits, locate an addition to the rear of the building, possibly creating a new rear or secondary building entrance.

2. Scale the addition to the size of the original building, keeping its subsidiary to the primary structure. Additions should have rooflines lower than the main building.

3. Use contemporary design for the new addition so that it blends with, but does not duplicate, the style of the original structure. The addition should not be made to look historic, but should be clearly new.

4. Select materials and colors that are compatible with the historic building, including brick, stone or wood. Avoid rough-sawn siding, artificial stone, or other materials which never would have been used in downtown.

5. Avoid roof-top additions, penthouses or the creation of roof decks on downtown buildings. Such additions are incompatible with the scale and character of the downtown.

6. Skylights may be added to flat-roofed buildings, but their placement and design should guard against leakage.

APPENDICES

DESIGN APPROPRIATENESS CERTIFICATION PROCESS

The following process shall be followed to determine the appropriateness of improvements to properties within the designated Historic District Overlay Area in the City of Washington Court House. This review process is not meant to replace the existing review and building permitting process, but to supplement that process to assure the appropriateness of those improvements in addition to meeting safety design standards of the City.

CERTIFICATION PROCESS:

Step 1. Building/Business Owner obtains a copy of the Certificate of Appropriateness Application from the Building/Zoning Inspector located in the Washington Court House City Building.

Step 2. Building/Business Owner files a completed Design Appropriateness Application with the Historic Design Review Board by delivering it to the Building/Zoning Inspector 14 (fourteen) days in advance of the meeting. The application fee is $25.00.

Step 3. Staff members conduct preliminary review of the application for completeness and materials sufficient for committee review.

Step 4. Staff submits copies of application and related materials along with the Historic Review Board Meeting Notice in advance of the meeting.

Step 5. The Historic Review Board meets with the building/business owner present to answer questions regarding improvements. This takes place at the Historic District Review Board meeting. An appropriateness determination or a request for additional information will be made during the Historic Review Board meeting.

Step 6. Copies of the Certificate of Appropriateness will be issued to the building owner and the Building/Zoning Inspector for issuance of a building permit.