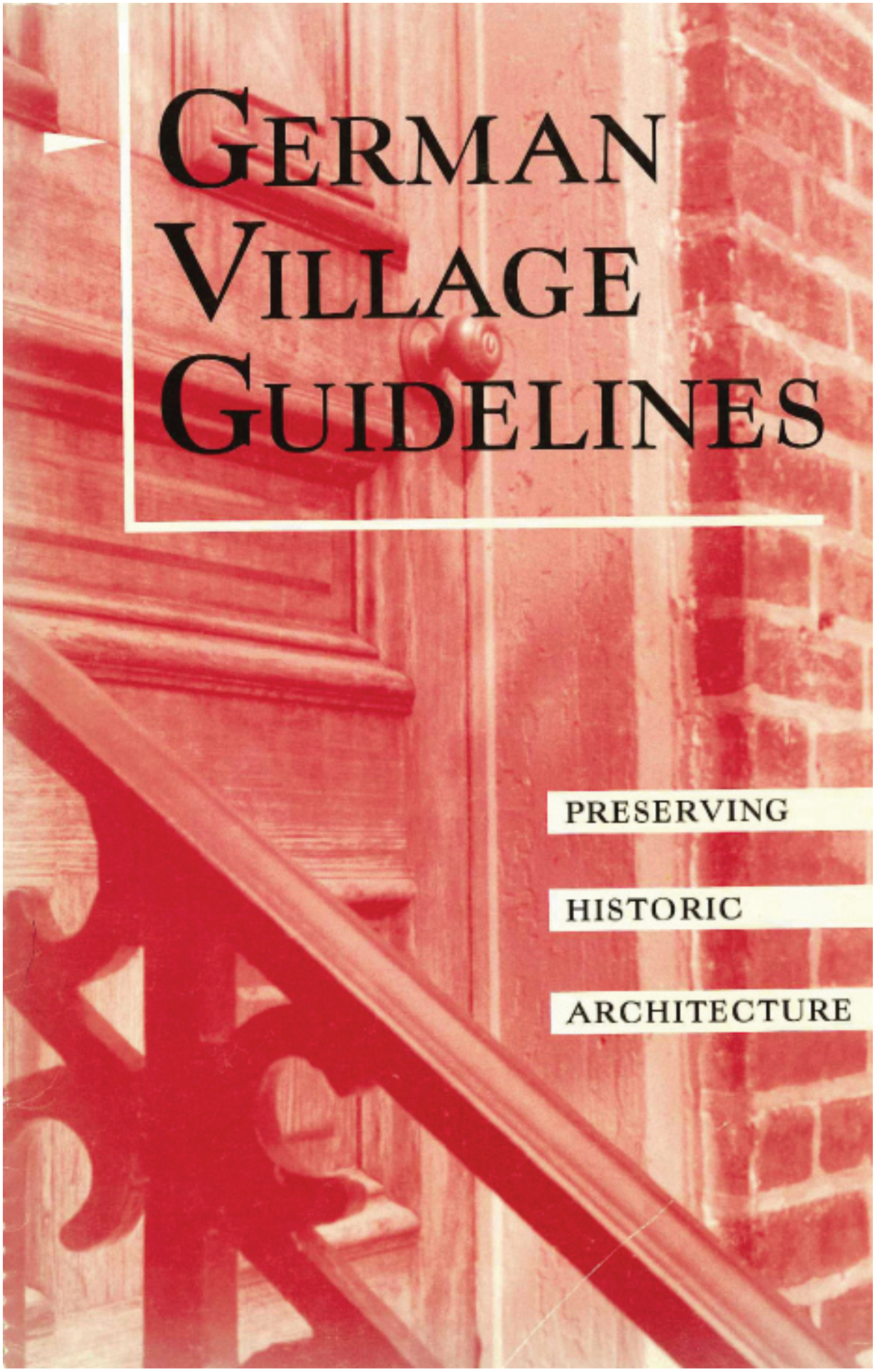
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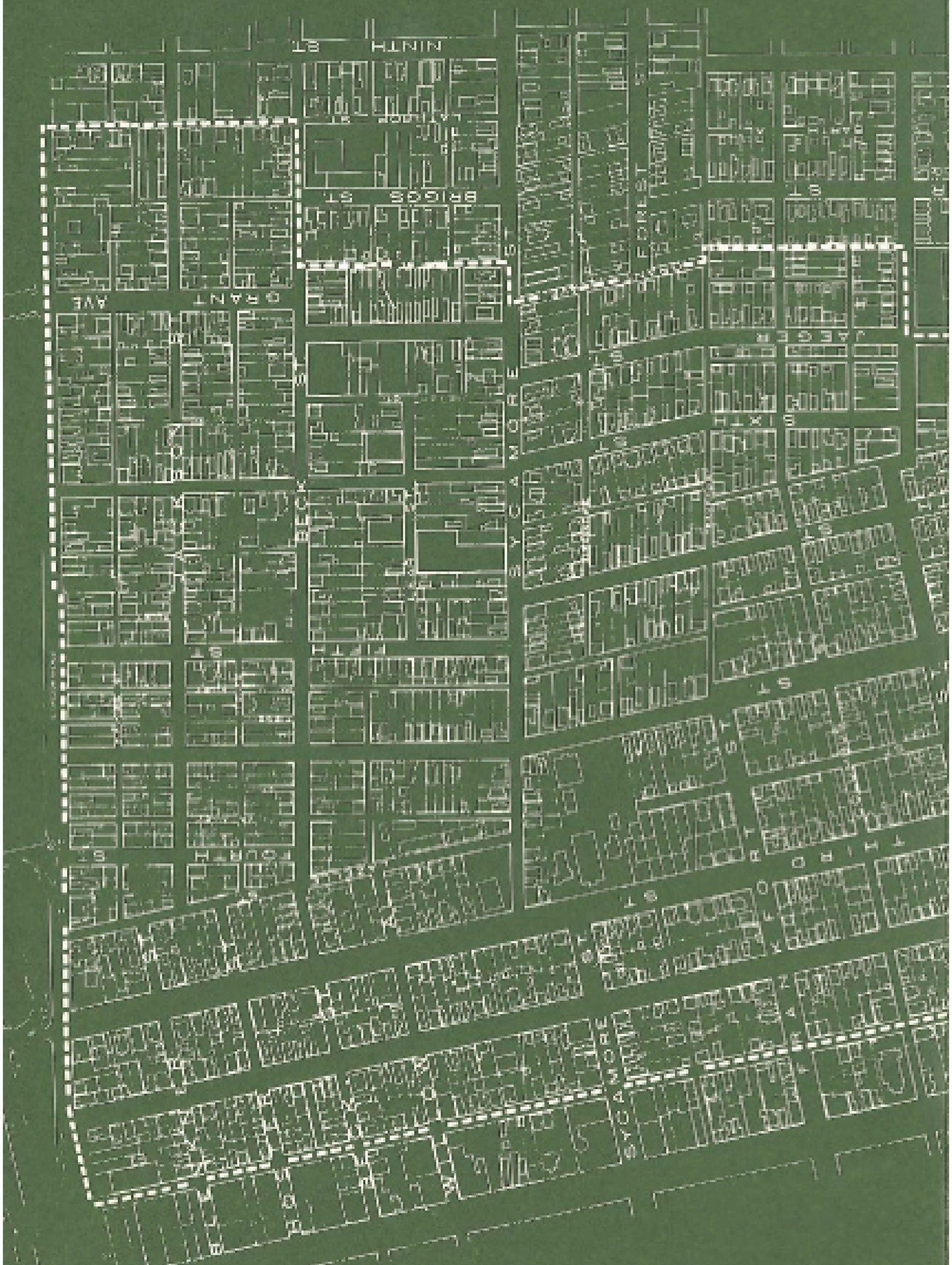
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GRANT AVE
BECK
SYCAMORE
SIXTH
JAEGER
FIFTH
FOURTH ST
THIRD ST

German Village District Boundary Map (1965)

The area bounded generally by Pearl Street on the west; East Livingston Avenue on the north; Lathrop Street, Brust Street, Grant Avenue, Jaeger Street and Blackberry Alley on the east; and by Nursery Lane on the south.

German Village Guidelines

Preserving Historic Architecture

A Historic District in the National Register of Historic Places

The German Village Commission
and The German Village Society
with Benjamin D. Rickey & Co.
and Schmeltz + Warren Design

Columbus, Ohio

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and the Ohio Arts Council

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German Village and the ideals
of historic preservation.

Contents

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and the Ohio Arts Council

The preparation of this book was an enormous pleasure due to the many people who worked together over the long course of the project. United by a common bond of dedication to German Village, old and new acquaintances gave variously of their time, talents, and expertise. Worthy of special praise are the following committee members:

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Thanks also to the hundreds of community people who participated in the interviewing and research phase of the book. The German Village Commission, the German Village Foundation, and the German Village Society gave invaluable support, encouragement, and advice.

Dear Friends:

Whether you are an old friend or new, we welcome you to our Village! Oldtimers can tell you that German Village is many things: an irreplaceable national treasure; a wonderfully warm neighborhood of brick streets and buildings accented by limestone foundations and slate roofs; a historic district in the National Register of Historic Places; and a vital part of our American heritage that we must continue to preserve.

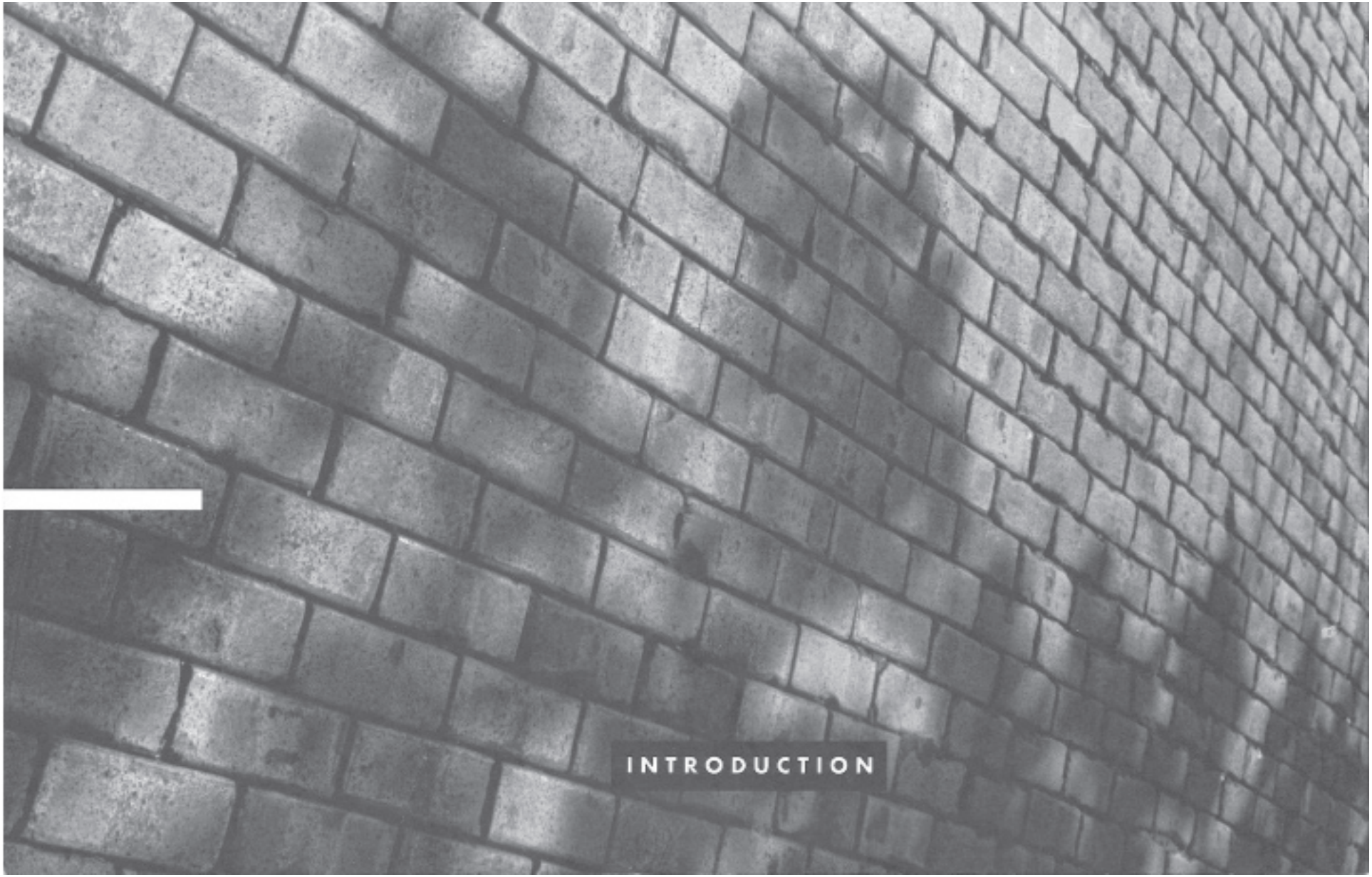
The Village is also a trendsetter: Each day our nation's citizens become more and more aware of the importance of preservation—whether of bald eagles or buildings. In the Village, however, preservation has been a way of life for decades. Young and old folks alike appreciate the hardwork it takes to restore and preserve homes and businesses in a truly unique environment. Pride, hard work, and perseverance have nurtured this 232.5-acre area into one of America's largest, longest-surviving, historical areas.

Without the continual support and cooperation given by property owners and residents to our Commission, this could not have happened. And now, thanks to friends and supporters throughout Columbus, we are improving the effectiveness of our preservation efforts by putting these guidelines into Village property owners' hands. Hundreds of people have helped to create this book—by raising money, organizing and reviewing copy and drawings, and by coordinating the writing of this book. German Village Guidelines—Preserving Historic Architecture *explains our architectural guidelines and government requirements to property owners, present and future.*

Even as this book goes to press, we acknowledge that one or two guidelines may differ in a later edition. Our Village is just too vibrant not to change; so, from time to time we must reconsider our standards. While preserving and maintaining livability standards through the years, we have learned to compromise as trends have changed. Thus, the joint challenge to Commissioners and Villagers is to balance historic architectural character with contemporary trends.

We thank the people of German Village for their continual support—but more importantly—the respect they continue to give this Commission. By working together and using these guidelines to evaluate and streamline restoration projects we can only increase the joy and pride we have in our beautiful German Village.

Sincerely, The German Village Commission


INTRODUCTION

I

Introduction

Community pride and cooperation are highly contagious—especially in German Village where people care very much about maintaining their quality of life. Not long ago, we sponsored Heritage America, a project designed to help us plan our future. We asked three nationally recognized preservation consultants to assist us; this is how they described the Village and its residents:

> "In 1986 German Village is very well and very much alive. Its future as a place to live, to work, to visit, is exciting ... German Village's goals seem to be livability, vitality, flexibility, respect for its historic past, respect for its architectural style, respect for its very real charm at the heart of an urban area. German Village has achieved a sense of place and a sense of quality and its residents have achieved a sense of community pride and pleasure. German Village is historic and it is contemporary—it has achieved a remarkable balance."

The experts were right—German Villagers know that they have something wonderful here and want to keep it. Preserving this local treasure requires a little extra effort all around— a united community effort.

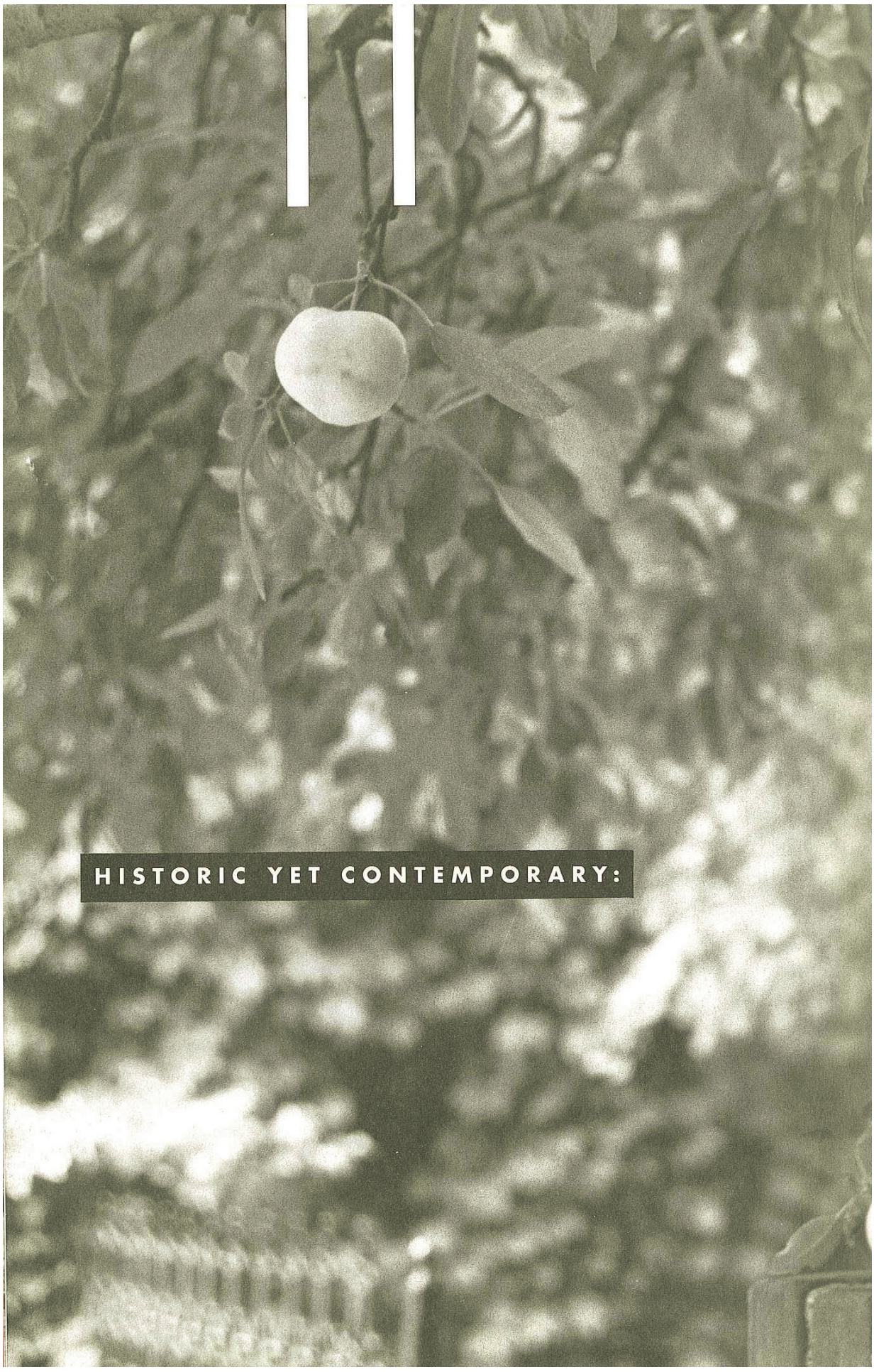
Whether you are a Village resident, property owner, tenant, architect, contractor, or business owner, please become very familiar with *German Village Guidelines*. Before making any exterior changes to your property, read this book from cover to cover. Learn about the Commission and its procedures. Then go back and reread the sections about the specific projects you have in mind. Refer to these guidelines when planning rehabilitation, new construction, or additions to ensure results compatible with the Village's character.

The German Village Commission manages the area's continuing evolution and development. To do this, it needs your full cooperation. It has developed these guidelines after carefully analyzing German Village's architecture and the changes most frequently proposed. The Commission's recommendations help safeguard all the qualities that make German Village a unique, special neighborhood. It protects and enhances those qualities by encouraging preservation and rehabilitation work that reflects and builds on the Village's historic architecture and design.

As you read the design guidelines, notice there are few outright prohibitions. Nor does the Commission stipulate specific designs or solutions to problems; it prefers that you have the freedom to plan your own rehabilitation or construction work. At the same time, the Commission has a mandate from the city to channel this work so that it complements the Village's character. The German Village Commission Assistant can help you in preparing for Commission review.

Applicants who follow the recommendations in these guidelines when drawing up their design proposals should have little difficulty with zoning regulations or with review by the German Village Commission. These guidelines encourage both a creative approach to design problems and the innovative use of new materials and construction techniques.

Schiller Parks original gazebo. (Photo courtesy of Philip Kientz.)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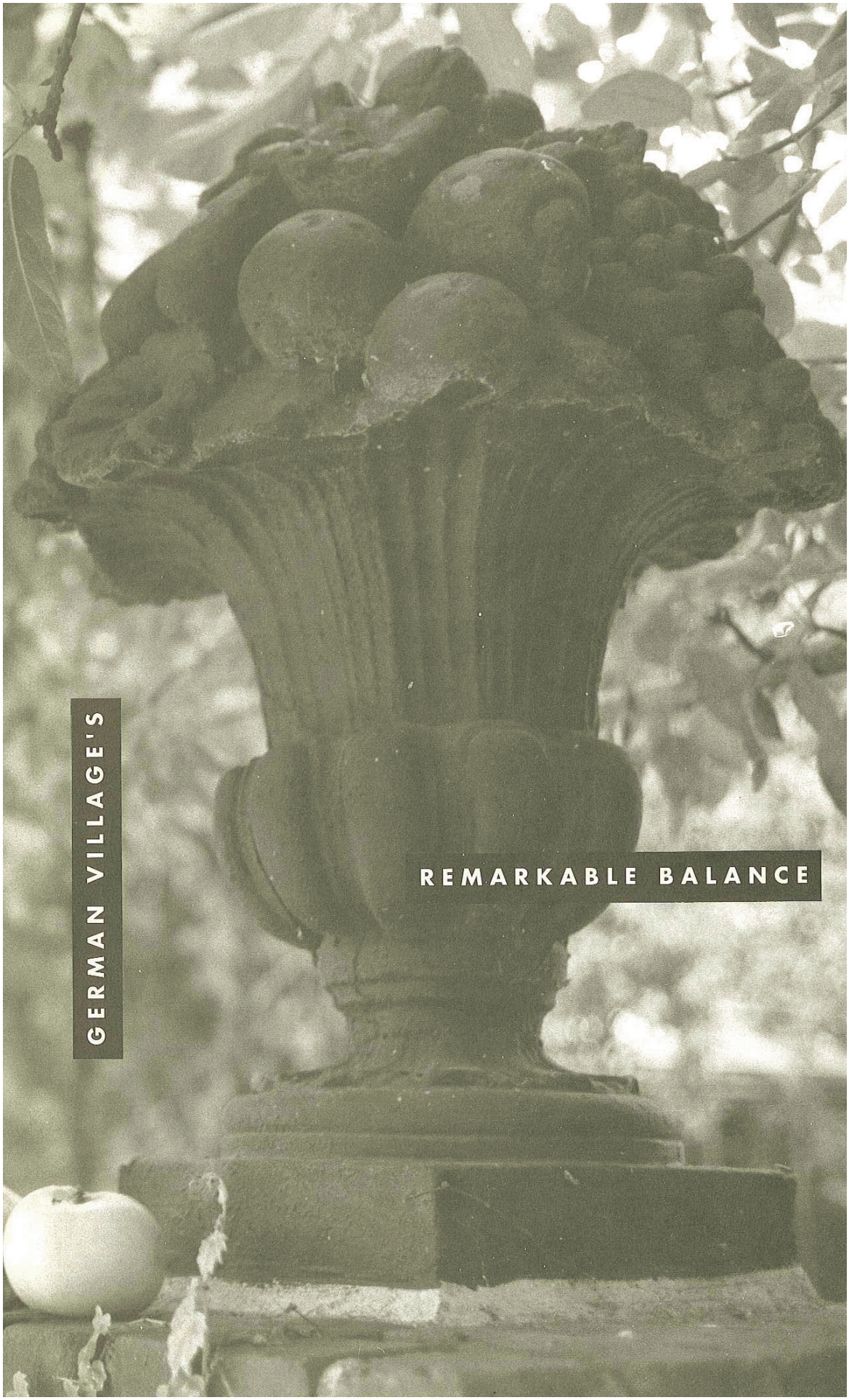

GERMAN VILLAGE'S
REMARKABLE BALANCE

Historic yet Contemporary: German Village's Remarkable Balance!

Today, German Village is a model of urban neighborhood preservation and revitalization—a nationally recognized success story. Established as a historic district in the National Register of Historic Places in 1976, German Village was locally designated under a city ordinance in 1963. Once a solid 19th-century working-class neighborhood, the Village deteriorated into a 20th-century example of urban decline. Now revitalized by the determination and hard work of its residents, the Village enjoys a new life—a special way of life we intend to preserve. This brief overview presents the barest highlights of its history. We encourage you to learn more about the Village's past by sampling the books in the bibliography.

A Healthy, Happy Neighborhood

Initially platted in 1814 in Columbus's South End, the German Village area primarily developed between 1840 and 1914. Spearheading this development were German immigrants who arrived between 1830 and 1870. German immigrants who arrived in the South End in the 1850s immediately felt at home: people spoke German in the stores, schools, and churches; their homes were solid yet unpretentious. After work, bakers, stonecutters, storekeepers, carpenters, tanners, bricklayers, and brewery workers relaxed in nearby *bier gartens*. Most belonged to gymnastic and singing societies. This simple, yet distinctive working-class neighborhood was a little bit of Germany.

These South Enders had little time or money for extras. As the local newspaper, *Der Westbote*, described in 1855: "the people who live in these small houses work very hard ... You will not find silver on the doors, but you will find many little gardens which produce vegetables for the city's market. You will not find silk or other very expensive things; but the houses are very clean, the people work hard, and are very healthy, and they are very happy."

Early residents built their homes and businesses in the north and west sides of the Village, in the vicinity of City Park, Third Street, and Livingston Avenue. By 1856 few had settled east of Third. Still waiting to be developed was the area below Kossuth Street, the city's southern boundary. By 1872 area development forced Columbus to extend that boundary.

The city turned Stewart's Grove into a city park surrounded by empty building lots in 1865. When it was named Schiller Park in 1891, those lots were not so empty. Settlement in the area north of Whittier and west of Mohawk was becoming fairly dense. The majority of the Village's existing buildings date from the last quarter of the 19th century.

German Village grew and developed before anyone thought of zoning regulations. As a result, businesses were scattered throughout the neighborhood, though few blocks had more than one or two commercial buildings. This allowed the Village to retain its predominantly residential character. Typically, a business owner set up shop on the first floor and lived above the store.

A Declining, Deteriorating Neighborhood

Under Columbus's first zoning ordinance in 1923, the South End was zoned for manufacturing and commercial use. Such zoning permitted virtually any land use and ended the original residential quality of the neighborhood. This zoning classification accurately reflected changes in the area that began during World War I and would continue through the 1950s.

Social and political changes combined to send the neighborhood into decline. As Germans became Americanized, they depended less on the traditional German community. Perhaps most devastating was the onset of World War I which stirred strong anti-German sentiment in Columbus's largely American-born population. German books were burned, German newspapers closed; speaking German was also *verboten*. Officials renamed Schiller, Germania, Kaiser, and Bismarck streets as Whittier, Stewart, Lear, and Lansing streets. Schiller Park became Washington Park.

When Prohibition (1920-33) closed the doors of South End breweries, the German workers were forced to find work elsewhere. They also found homes elsewhere as a trickle of South Enders began moving to newly developed suburbs. After World War II, that trickle had become a flood, accelerating the neighborhood's decline.

A Vibrant, Rejuvenated Neighborhood

Urban renewal's bulldoze-and-rebuild philosophy hit Columbus's South End in the early 1950s. Using federal Urban Renewal Program funds, the city of Columbus leveled large areas, including the northern third of the old South End between Main Street and Livingston Avenue.

The remainder of the South End was seriously deteriorated and a prime candidate for leveling. But then neighborhood activism intervened, embodied by Frank Fetch, the founder of the German Village movement. Fetch purchased his first property in the South End in 1949 in the belief that the area could be restored to an attractive, livable neighborhood. Energized by Fetch's spirit, activists formed the German Village Society in 1960 to promote the preservation and rehabilitation of the neighborhood.

At the time, Fetch's dream of reversing urban blight through preservation and rehabilitation was a radical approach. Ironically, the same characteristics that urban renewal studies of Columbus used to describe "blight" are the very attributes that give German Village its unique and appreciated character today—small lots, narrow streets, and the absence of new development. Those attributes brought working-class people armed with dreams and elbow grease back to German Village. Significantly, this Village revitalization has been privately funded without the aid of government programs or subsidies of any kind.

The city of Columbus officially recognized historic preservation activities in its South End in July of 1960 by renaming the area German Village. The city also established the German Village Commission as an advisory body to study neighborhood needs and recommend legislation to further the area's preservation.

In the early 1960s the German Village Society worked to have the entire area rezoned. It changed from manufacturing and commercial toAR-1, high density residential. This classification eliminated industrial uses and limited commercial uses.

Working together, the Society and the Commission made a positive impact on the Village in a very short time. According to building permit records, in1962 owners and investors made over $1 million in improvements. At this time, some buildings had price tags under $5,000.

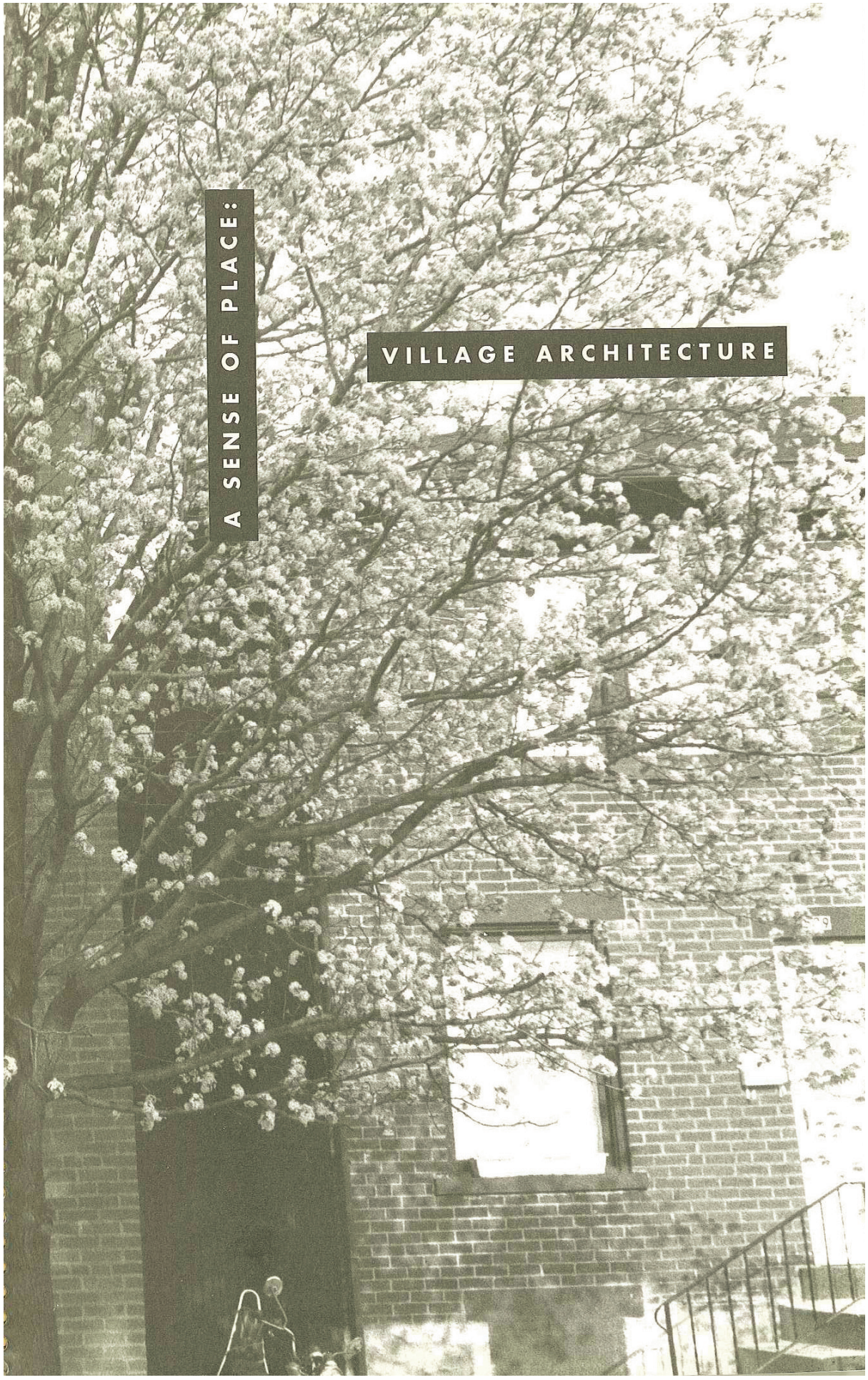
In 1963 the Columbus City Council passed Chapter 3325 of the Columbus Zoning Code, creating the German Village Historic District. (See Appendix D) This ordinance also gave the German Village Commission design review authority. Thus, the Village became one of the nation's few historic districts with an architectural review board to preserve its character.

To protect the residential quality of the neighborhood, in 1972 the Society pushed rezoning of the Village, except the commercial area along Livingston Avenue. The

current R-2F classification limits residential development to single and two-family units. It permit few other uses: only schools, churches, public parks and playgrounds, public libraries, and public museums.

Today, German Village residents are a diverse group; like Frank Fetch, they all have dreams. Some of those dreams involve living in a distinctive, historic neighborhood where property values are still going up. They involve being part of a vibrant community which retains a sense of the past. And, they involve taking special care to ensure preservation of the Village's visual qualities and unique beauty.

This home at 788 South Fifth Street was built by John Kientz in 1863. Photo of John Kientz and family taken circa 1911. (Photo courtesy of Philip Kientz.)


A SENSE OF PLACE:
VILLAGE ARCHITECTURE

Story-and-a-Half Brick Cottages

With gable rooflines, story-and-a-half brick cottages are the earliest German Village building form, dating from 1840 to 1870. The Village has many examples of both single and double cottages. Typically, these houses are oriented with their gable ends facing the street. Other common features include a raised limestone foundation, windows with either six-over-six or two-over-two double-hung sash, entrances with transoms, limestone stoops, either brick segmental arched openings or limestone sills and plain lintels, slate-shingled roofs, simple door and window trim, simple roof edge trim, and a windowless paneled door.

Story-and-a-Half Frame Cottages

Sharing many features with brick cottages, story-and-a-half frame cottages are less common. They have shaped window and door architraves (moldings) and generally taller, more vertical proportions. Other important features are the plain steps, the simple trim, and in later cottages, one-over-one or two-over-two window sashes.

Story-and-a-Half Brick Cottages

Story-and-a-Half Frame Cottages

Italianate Vernacular Houses
Very popular between 1860 and 1890, Italianate houses have two or two-and-a-half stories. Common features of this style are an irregular plan or L shape; two-over-two double hung sash, sometimes with round or segmental arches; carved and shaped stone lintels and sills; shallow-pitched hipped rooflines; bracketed cornices; off-center main entrances with transoms; windowless paneled doors; and decorative front porches. Most Italianate houses are brick on raised limestone foundations; a few are frame houses. Builders also adapted this style for double residences.

American Four-Square Houses
Another early 20th-century innovation was the four-square house. The brick foursquare is a simple vernacular two-story house with a hipped or gable roofline and a porch across the front. Typical features are plain or paneled doors with windows and transoms, one-over-one window sashes, slate roofs, and large main first-floor windows with transoms above.

Bungalows (not shown)
Early 20th-century development introduced bungalows to the area. Frame bungalows have one-and-a-half stories, steeply-pitched rooflines, broad overhanging eaves, and large front porches. Bungalows are rare in the Village.

Italianate Vernacular Houses

American Four-Square Houses

Commercial Buildings
Commercial buildings are an important aspect of German Village architecture. The majority have two or three stories; they are brick, free-standing, and Italianate in style. Large display windows, separated by limestone piers, are typical of commercial storefronts. Doors almost always had windows, and woodwork was painted, not stained or varnished. The upper floors are residential. Frequently larger than neighboring residential structures, commercial buildings have features such as upper floor one-over-one windows with stone sills and carved lintels that integrate them into the residential streetscape. Projecting cornices are one of the elements distinguishing commercial from residential buildings; many are quite ornamental. Cornices are generally made of painted wood or sheet metal.

Vernacular Queen Anne Houses
More common are brick vernacular Queen Anne-influenced houses. Frequently borrowed features include an L-shaped plan, a steeply-pitched hipped roofline with a cross-gable facing the street, a large round-arched window with decorative brick trim on the first floor and one-over-one sash elsewhere, a paneled door with an upper-half window, and a porch and entrance located within the ell.

High Style Queen Anne Houses (not shown)
The Queen Anne style was popular during the 1880-1900 period. Brick high style Queen Anne homes have two-and-a-half stories, irregular massing, multiple rooflines, a variety of window shapes and sizes, different siding materials, stained and leaded glass, turrets and towers, tall decorative chimneys, multiple porches, and flamboyant decorative detail.

Commercial Buildings

Vernacular Queen Anne Houses

Rowhouses
Although not common, these brick apartment buildings house more than two families. Generally they date from 1890 to 1910, are fairly plain in design, and have no front yards as they border the sidewalk. Identifying features include paneled doors with transoms (sometimes with windows in the doors and sometimes without), an invisible flat or slightly-sloped roof, and a repeating pattern of windows, doors, and porches. Buildings dating from the early 20th century are the simplest with one-over-one sash windows and little decorative detailing.

Outbuildings (not shown)
The Village's historic outbuildings include carriage houses, early 20th century garages, and storage and work sheds. Frequently relating architecturally to their brick or frame houses, they are usually in back yards or along alleys. Outbuildings represent the evolution of German Village and contribute to its visual variety.

Rowhouses

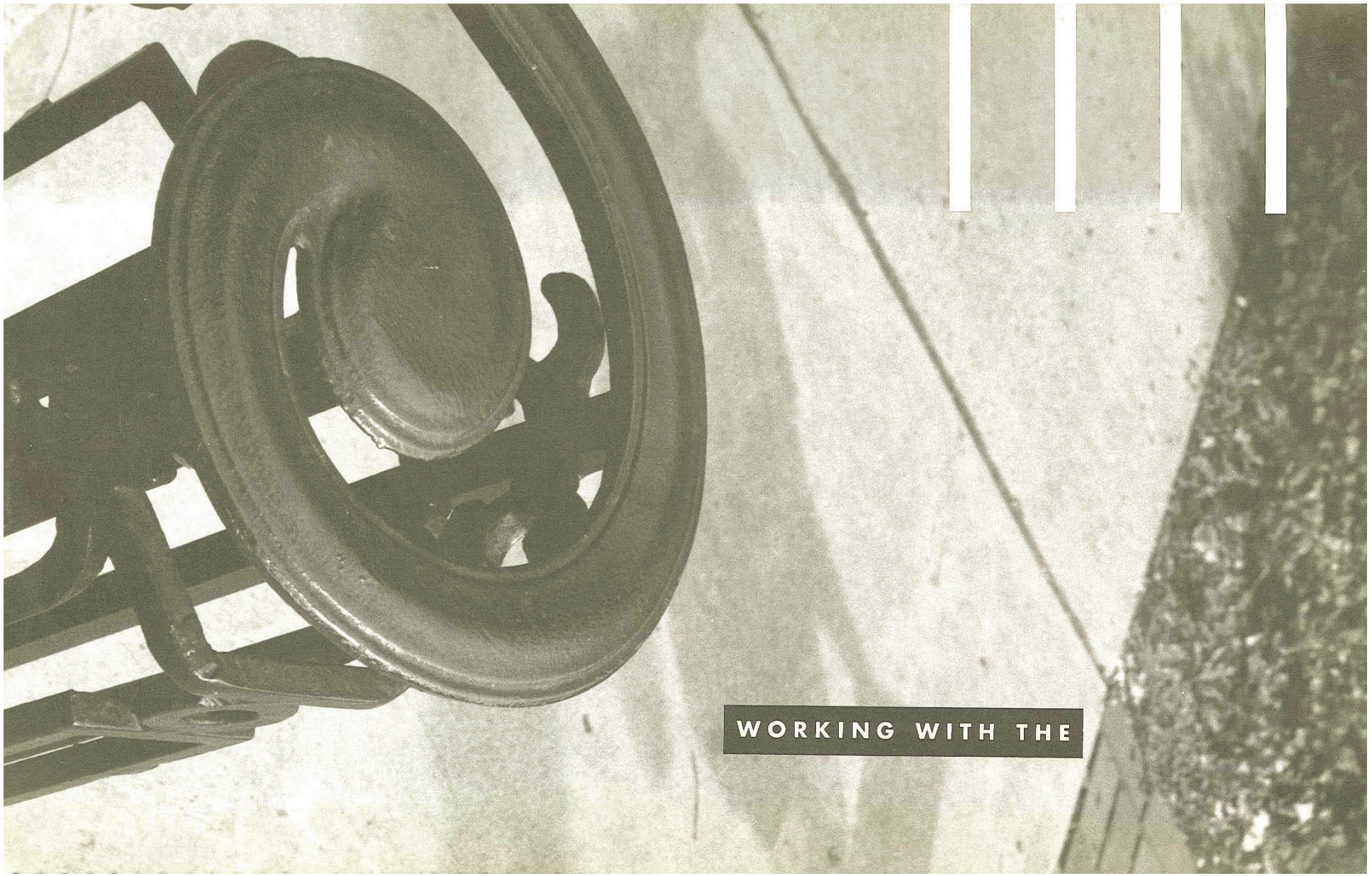
A *Sense of Place:* *Village Architecture*

Perhaps more than in any other neighborhood in Columbus, German Village's unique physical environment creates a special sense of place. In addition to its architecture, the following factors help define the area's distinctive character:

- closely spaced buildings with small or nonexistent front yards;
- extensive use of brick for buildings, streets, and sidewalks;
- wrought iron fences;
- neighborhood commercial buildings interspersed among the residential buildings; and
- attractive landscaped areas ranging from intimate private gardens to the grand scale of Schiller Park.

Each of these factors contributes uniquely to the Village's pedestrian scale and urban character.

German Village buildings generally represent the vernacular architecture of the late 19th and early 20th centuries. Although not unique to the Village, this architecture does not rely on styles or trends. It tends to be conservative, simple, and has little ornamentation. Such buildings are typical of the working-class neighborhood German Village once was. This chapter illustrates some of the most distinctive of the Village's architectural styles. Not all buildings in the neighborhood fall into one of these categories. Although many older sections in Columbus have similar buildings, the combination and interpretation of these building forms makes the Village area unique.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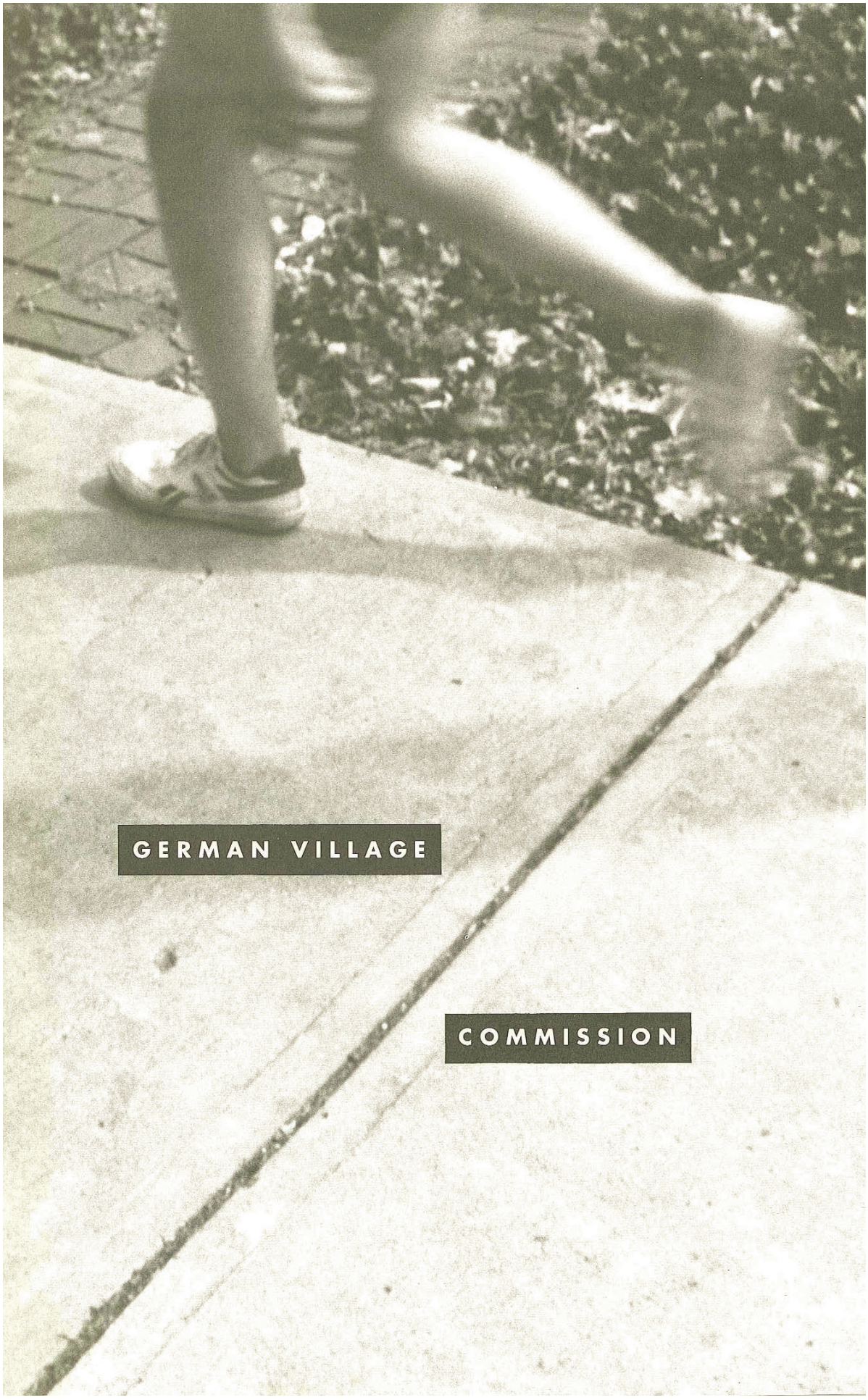

GERMAN VILLAGE
COMMISSION

Working with the German Village Commission

People move into German Village for many reasons; some are charmed by its distinctive sense of place, others are attracted by its historic ambiance. The German Village Commission has been preserving these qualities since the early 1960s. That's why everyone now living or owning property in our city's first historic district needs to understand the Commission's purpose. Simply put, the Commission preserves the architectural character of the neighborhood by reviewing and approving proposed changes.

So, if you are planning to change the exterior of your property, drop that hammer or paintbrush. As a German Village resident, your first step in making an exterior change is to read these *German Village Guidelines*. Your second step is to ask the Village's architectural review commission to approve your proposal. The German Village Commission reviews all plans for exterior alterations, additions, new construction, demolition, and change of use. To indicate that a project follows the guidelines, it issues a certificate of appropriateness. The Commission also makes recommendations on zoning requests to city officials.

In addition to introducing you to the Commission, this chapter answers questions such as: When do you need to apply for a certificate? How do you apply? What does the Commission consider in reviewing your project? And, how are the Commission's decisions enforced?

Getting to Know the German Village Commission

The easiest way to learn about the Commission is to come to a public meeting at the German Village Meeting Haus, 588 South Third Street. The Commission meets on the first Tuesday of each month at 4:00 p.m. Naturally, no meetings are held on election day, holidays, or the days after holidays.

The Commission's seven members are volunteers appointed by the mayor of Columbus for three-year terms. As defined by city ordinance, Commission membership includes: one city council representative, one member of the mayor's staff, one architect, two people with a special interest or expertise in either historic preservation or German Village, and two persons recommended by the German Village Society.

Helping the Commission are a Secretary and a Commission Assistant. Funded by the city, the Commission Secretary prepares meeting agendas and takes minutes. The Secretary also receives applications for projects, keeps project files, and sends out certificates of appropriateness after meetings.

Funded by the Village, the Commission Assistant is based at the German Village Meeting Haus. The Commission Assistant can answer your questions, help you with guidelines and procedures, and check over your submission materials.

Categorizing Your Exterior Project

No matter which exterior project you have in mind, it involves either maintenance or exterior change. The Architectural Review Chart on the following pages contains common examples of both types of projects.

Maintenance includes repair and in-kind replacement of the deteriorated parts of a building. *Repair* is the routine work that all German Village residents are familiar with—those things you do to maintain your building or site by protecting existing features. Examples include repairing a fence or reglazing a window. As you can see on the chart, no certificate is necessary for repairs. *In-kind replacement* involves duplicating a deteriorated part with one of the exact same material, design, arrangement, texture, or color. Examples include replacing a damaged wood porch column with a wood column of the same design, or replacing several slates on a roof with matching slates. Before beginning work, ask the Commission Assistant to review your replacement project.

Exterior change includes alterations, new construction, additions, demolition, major site work or landscaping, building fences or signs, or a change in land use. For these projects, you should apply for a certificate of appropriateness from the German Village Commission. This is also true for any *interior* work changing your building's exterior or involving a change of use or a building permit. The city of Columbus requires a certificate of appropriateness before issuing a building permit for any work in German Village.

Architectural Review Chart

This Architectural Review Chart contains common examples of both maintenance and exterior changes. For easy reference, the chart was designed to follow the sections in the Design Guidelines Chapter (page 30). Illustrated in the chart are the types of projects that require no review, Commission Assistant review, and/or Commission review and approval. As you can see, if your project changes your structure's exterior, it requires Commission approval.

After looking at the chart, if you are unsure of how to classify your project, contact the Commission Assistant to find out if you need a certificate and who should review the project.

	Maintenance		Exterior Change
	Repair (No Review or Approval Required)	*In-kind Replacement* (Commission Assistant Review)	(Commission Review and Approval)
Foundations (page 32)	Stabilize, no visible change		Cleaning or tuckpointing or any change
Masonry (page 36)	Repair damaged area	Repaint same color	Paint unpainted, cleaning tuckpointing; or any change
Siding (page 44)	Repair damaged pieces	Replace pieces with exact match	Apply/replace with different material or configuration
Roof materials (page 50)	Repair	Replace with exact match	Replace with new material, design, or color
Gutters and downspouts (page 50)	Reattach, repair	Replace with exact match	Replace with new design or material
Door entrances (page 56)	Repair	Replace with exact match	Change design, material, or size; close off or create entrance

Architectural Review Chart, continued

	Maintenance		Exterior Change
	Repair (No Review or Approval Required)	*In-kind Replacement* (Commission Assistant Review)	(Commission Review and Approval)
Windows (page 62)	Repair, reglaze	Replace with exact match	Replace with different; close off or create window openings
Storm doors, windows (pages 56/62)	Repair, reglaze	Replace with exact match	Add or replace with other styles
Porches, stoops (pages 68/110)	Repair	Replace with exact match	Add, change, or remove all or part
Cornices, friezes (page 74)	Repair	Replace with exact match	Add, change or remove
Ornamentation (Brackets, shutters, trim) (page 76)	Repair	Replace feature with exact match	Add, change, remove, or replace with different
Storefronts (page 82)	Repair	Replace parts with exact match	Change design, materials, detailing, size, or location
Paint color (page 90)	Touch up	Paint exact same color	Paint with new color

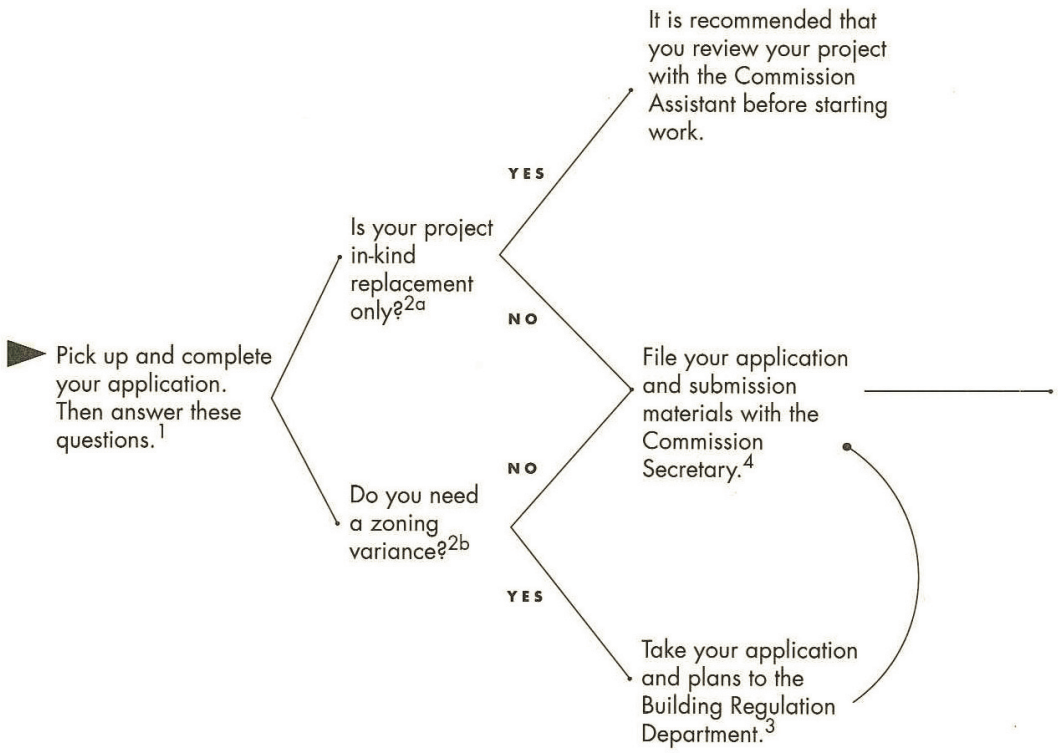
	Maintenance		Exterior Change
	Repair (No Review or Approval Required)	*In-kind Replacement* (Commission Assistant Review)	(Commission Review and Approval)
Additions to buildings (page 92)			Add any exterior feature or structure
New buildings outbuildings (page 100)			Adding any structure
Fences, walls (page 114)	Repair	Replace with exact match	Add, change, or move
Site lighting, street furniture (page 118)	Repair	Replace with exact match	Add, change, or move
Sidewalks, driveways, patios and parking lots (page 122)	Repair	Replace with exact match	Change, add, or remove; or change brick pattern
Landscaping (page 114)	Plant flowers, shrubs		Major visible change
Graphics, signage (page 126)	Repair, touch up		Replace, add, change, or move
Demolition (page 152)			Remove structure or part of structure

Applying For A Certificate Of Appropriateness

Use the how-to chart after page 23 and the sample application form in Appendix C, to guide you through the entire application process. In addition to your application, you will need submission materials—photos, drawings, and brochures or samples relating to your project. Examples of the items you may need to submit are described on pages 24, 26, and 27. To save your time and the Commission's, double-check your photos and drawings to be sure everything is complete. Then give these materials to the Commission Secretary when you file your application. Again, the Commission Assistant will be happy to answer your questions about filing.

The application process assumes that you have drawings and photographs, but what if you only have a dream or concept? First, finish reading these guidelines; second, discuss your project with the Commission Assistant. Then, fill out an application for a certificate. The Commission encourages applicants to meet with them in the early stages of their projects for concept approval. Just fill out an application—it's the painless way to be sure you and the Commission are on the same track.

If you have several activities in mind for your property, to save your time as well as the Commission's, submit a single application, rather than a series of separate applications. Even though your project may involve maintenance, if it requires any exterior change work it needs the commission approval.



Notes

1. Pick up your application from either the Commission Secretary or the German Village Society office.

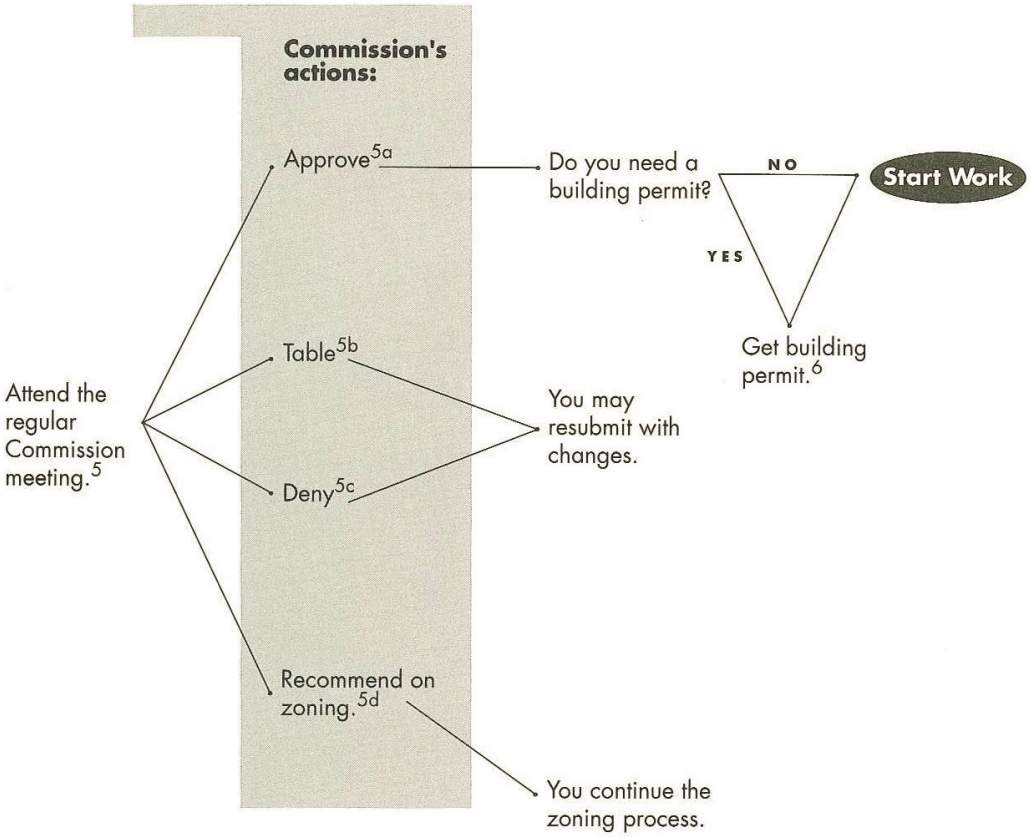
2a. See pages 17-21 for a definition of in-kind replacement and examples of projects on the Architectural Review Chart.

2b. Check to see if you need a zoning variance if your project involves new construction, additions, or a change of use. See page 132.

3. Ask the zoning staff to indicate any required variances on the application form.

4. File your application with the Commission Secretary at the city of Columbus offices. If you file your application before 5 p.m. at least two Tuesdays before the next Commission meeting, it will be scheduled for that meeting.

5. Be prepared to discuss your project, or to send a representative. If no one appears, your application is automatically tabled and must be resubmitted to be considered at the next meeting.



5a. You need at least four affirmative votes for approval The Commission Secretary stamps approved drawings and mails your certificate to you following the meeting.

5b. If your application is tabled for revisions or additional information, it will be reconsidered at the next month's meeting as long as the new material is received by the application deadline.

5c. If your application is denied, you may resubmit it with changes or appeal the Commission's decision.

5d. Zoning recommendations are forwarded to the zoning administrator. See pages 134-140 regarding the zoning process.

6. Take your certificate and two copies of the Commission-stamped drawings to the Building Regulation Department.

What Should Be Submitted With The Application

The following are examples of the various submission materials that may be required for different projects:

Project	Project Building or Site Photos	Streetscape Photos	Detail Photos	Site Plan*	Elevations*	Floor Plans*	Construction Drawings*	Sales Literature or Samples
Maintenance (some in-kind replacement)	●		●					
Rehabilitation	●	●	●	●	●	●	●	●
Addition	●	●	●	●	●	●	●	●
New construction	●	●		●	●	●	●	●
Site work	●	●	●	●	●			●
Graphics/Signage	●	●	●	●	●			●
Demolition	●	●	●	●				
Change of use	●	●		●		●		

*Required for a building permit.

Reviewing Your Project

When you begin planning your project, use the same source that the Commission will use to review it: these *German Village Guidelines*. As it reviews your application package, the Commission considers whether your project meets the guidelines. Then it reviews whether your project is appropriate to the neighborhood's architectural character: Does it reflect typical German Village architectural characteristics? Does this individual structure have its own style and significance? How does this building or site relate to the street and neighborhood?

When you begin working on your project, don't rely on precedent as a guide. The Commission certainly won't when it reviews your project. The Village Commission considers each project independent of other projects that may have come before it. The reason is simple: since German Village became a historic district, preservation thinking and technology have changed. The German Village Commission is the first to admit that some work done in earlier years would not be approved today. In other words, just because it's here, doesn't mean it should be duplicated.

Enforcing The Commission's Decisions

Columbus's Building Regulation Department enforces the German Village Commission's decisions. In addition, there is local follow-up—Village residents and property owners who report suspected violations. This neighborly concern can translate into penalties for noncompliance or demolition-by-neglect. See Appendices D and E for the relevant ordinances.

Summary Of Submission Materials

Building and/or Site Photos

Provide good quality color photos clearly showing front, sides, and rear views. A minimum of two photos front and side, rear and other side—is needed. (Shown here is an example of a front and side view.)

Streetscape Photos

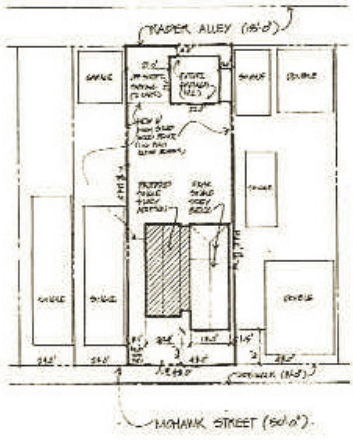
Take streetscape photos from across the street, looking in each direction. Be sure to show the building or site in relationship to its neighbors.

Detail Photos

Provide close-up photos of any specific architectural features you propose to change.

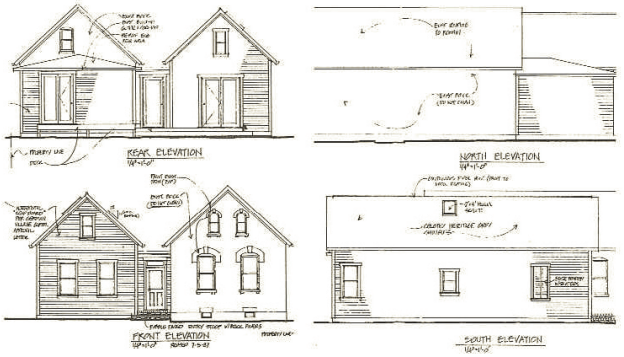
Site Plan

The site plan shows the location and size of existing and proposed structures on the lot. It should be drawn to scale (minimum 1/16 inch) and show property lines, building and street locations; proposed structures or additions with dimensions and distance to property lines; landscape features or other layouts; and total square footage of lot and buildings. Include a north arrow.



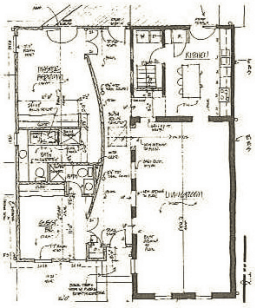
Elevations*

Elevation drawings show the design, materials, dimensions, and final appearance of the exterior of the building. They should be drawn to scale (minimum 1/8 inch); identify building materials; and show each side of the structure to be changed, added to, or built. Submit elevations when an exterior change is proposed.



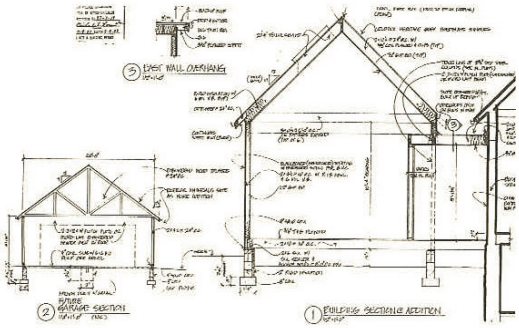
Floor Plans*

Interior floor plans are needed for any work requiring a building permit or land use variance. Plans should be drawn to scale (minimum 1/8 inch).



Construction Drawings*

These include section and detail drawings showing how the structure is being put together. Drawn to scale (minimum 1/8 inch), they should be submitted for all additions and new construction.



Sales Literature or Samples

Manufacturers' literature or samples—such as a brochure, roofing sample, or paint chip—should be submitted to help clarify the proposed work.

*Submit three copies: one for the Commission and two for the building permit.


DESIGN GUIDELINES

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Now that you have learned something of the history, architecture, and character of German Village, you are ready to face the challenge—preserving and rehabilitating your building. These guidelines will help you decide which kinds of work are appropriate or inappropriate. They tell how you can best protect both your property's and the entire Village's character and uniqueness while still making your building modern, comfortable, and efficient.

Philosophy

The approach to rehabilitation put forth by these guidelines results from a simple philosophy: the character, visual appeal, and economic value of the Village exist because buildings, spaces, sidewalks, streets, and trees have been preserved intact from the past in their historic appearance and spatial relationships. Preservation, rehabilitation, and new construction intended to make the Village a vital contemporary neighborhood can, and should, be done in away that does not disrupt or diminish its historic character.

These guidelines encourage respect for the subtle differences between buildings that contribute to the Village's character. You can see these differences in windows that vary in size and shape, in roof pitches that differ, and in the patterns in roofing materials. Not all doors are the same size, and their placement in walls can vary. Though the Village may seem at first glance to be homogeneous, a closer look reveals the variety and originality in design that make the area so appealing.

Interior Work

As you plan a project, consider the impact of interior work. Plumbing, heating, or electrical system work, for example, is not subject to review if it has no exterior visual impact on the building. Nonetheless, this work can have a significant impact on character and historic integrity. Avoid removing original walls and partitions if at all possible. Also avoid as much as possible excessive cutting through or removal of walls, baseboards, and floors while installing mechanical systems. Try not to let your building become just a historic shell, with a completely new interior devoid of historic features.

Energy Conservation

Energy conservation efforts, too, can have a significant impact on your building's integrity. As you plan energy-related projects, keep these principles in mind:

- Most energy loss is through air infiltration at doors and windows and through the roof, not by means of radiation through walls. Rather than adding sidewall insulation requiring plaster or siding removal, or interfering with interior trim, make sure your windows and doors are properly caulked, weatherstripped, and tight. Be sure, too, that they have good storm windows and doors.

- Try to use storm windows over your building's old windows rather than replacing them with new insulated glass window units.

- Be sure your insulation has a vapor barrier facing the interior or the warm side of a ceiling or attic. Insulating without a vapor barrier can cause moisture problems and can actually render your insulation ineffective.

Planning

Consider the long-term impact of the decisions you are making today. Step back and look at your building as a whole, not just at an air-conditioning project or a kitchen wing project or an insulation project. Think of all the things you may want to do to your building over several years. Then plan your project in manageable phases. Consider the cumulative effect of all your individual projects as the years pass. Will your building's essential historic character still come through, or will it somehow gradually slip away, almost unnoticed, under the weight of accumulated changes, additions, and "improvements?" Remember, the loss of historic character can actually diminish the dollar value of your building.

Preservation Briefs

As you read and use these guidelines, you may find it helpful to make frequent reference to *Preservation Briefs*. This series of technical pamphlets is published by the Preservation Assistance Division of the National Park Service. The pamphlets cover topics such as masonry cleaning, repointing and sealing; repair and replacement of historic windows; repair and replacement of wood siding; exterior paint problems; and how to deal with roofs. *Preservation Briefs* are available for review from the Commission Assistant at 588 South Third Street.

Preventive Maintenance

Equally important is regular maintenance of your property once you have completed its rehabilitation. Poor maintenance practices diminish historic character and property values just as much as poor rehabilitation. Develop a seasonal inspection procedure in which you watch for trouble in gutters, downspouts, site drainage, and roofing materials. Look for evidence of moisture damage to wood and masonry building components. Find and correct the causes—not just the symptoms—of any trouble right away. Guarding against the inadvertent erosion of the qualities we all find attractive in German Village is the most important thing you can do for your neighborhood.

I

[Guidelines For Preservation And Rehabilitation]

Foundations

From simple cottages to stately Queen Anne structures, most German Village houses have a common feature: their gray limestone foundations. Some are just a few inches above ground level; others are over three feet high. Whether rough or cut stone, these foundations have become a prominent architectural feature. Combined with the Village's abundance of brick buildings, its limestone foundations add contrast and visual texture.

Village builders used limestone from the Scioto River area north and west of downtown Columbus. This attractive limestone is particularly rich in fossils, and when properly cared for, it is a good supporting stone.

Projecting stone bands known as water tables are commonly used as decorative features; they also divert rainwater away from foundations. Most foundations have windows or grilles to provide light in the basement or crawl space and to create an air flow to keep it dry.

Recommendations

1. Keep vines and plantings off foundation walls because they can retain moisture; their roots and stems can also damage masonry joints.

2. Keep soil, mulch, firewood, and other items from piling up against a foundation wall because these, too, can cause moisture problems. Make sure the ground has a slight slope *away* from the foundation.

3. Avoid painting foundation walls; instead leave them their natural stone color. The contrast of their light color with darker brick or painted siding is an original design feature in the Village.

4. If basement windows are to be covered, avoid filling them permanently with brick, stone, or concrete block. Instead, use wood panels fastened to the window framing, or replace the window glass with a wooden or metal panel painted to blend in with the foundation color.

5. Be sure grilles are kept clear of obstructions, and be sure to provide ventilation if basement windows are covered—such as using a louvered vent in a wooden window covering. Leave grilles in place, even if the openings are blocked in.

6. Be sure that downspouts are connected to underground drains, or that they have extensions or splash blocks to keep water from pouring into the ground adjacent to the foundation. Conduct regular inspections several times a year.

7. Stone foundations should not be covered with stucco. Not only does this dramatically change their appearance, it also can lead to problems with trapped moisture and may accelerate stone deterioration.

[Photo 1]
A smooth-faced limestone foundation with a stone water table.

[Photo 2]
A rock-faced limestone foundation with a tooled and edged stone water table.

[Photo 4]
This foundation window has a cast-iron decorative grille for basement ventilation.

[Photo 3]
A coursed rubble limestone foundation.

Masonry

When asked to describe their homes, most German Villagers would mention brick walls and stone foundations, sills, and lintels. These common masonry features create much of the warmth characterizing the neighborhood. Because of their major visual impact, as well as their importance to your building, take care to preserve these vital elements.

Builders used stone extensively for the sills beneath windows and doors, the lintels above them, and commercial storefronts. Some sills and lintels are carved with geometric or floral patterns. Stone masonry is generally left unpainted.

The brick walls of most Village houses are very simple in design and execution. As photo 5 shows, 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).

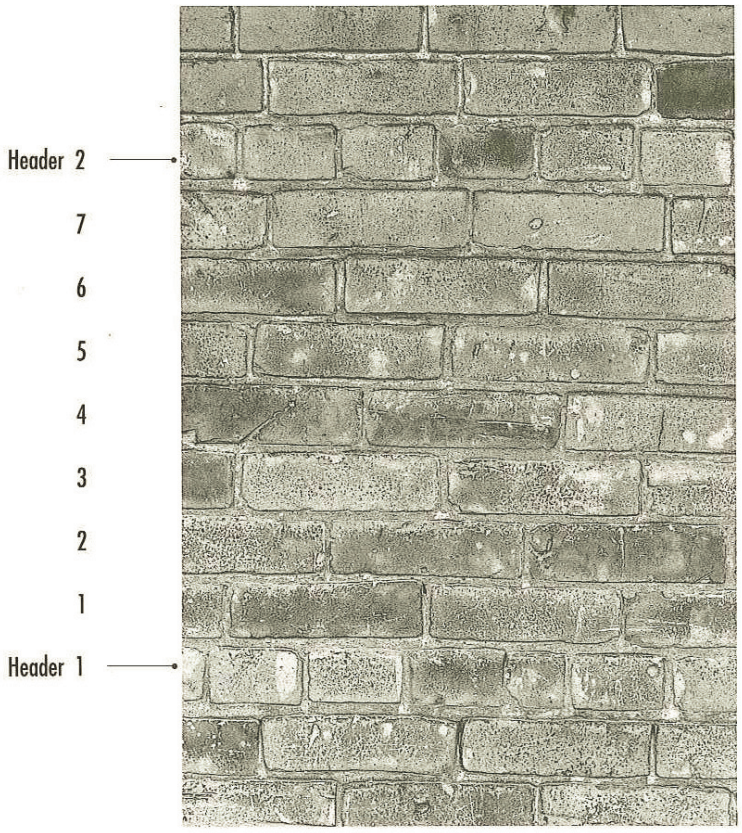
Many buildings from the 1890s through the turn of the century have pressed-brick facades with common brick making up the side and rear walls. Pressed brick is denser, less porous, and has a more uniform color than common brick. See photo 6 for an example.

The first thing that many building owners think about is cleaning their brick walls. Fortunately, cleaning technology for historic buildings has improved over the years; several effective chemical cleaners are now available. Although once popular, the sandblasting and sealing method, which can cause irreparable damage to brick, is no longer used in the Village. Probable damage includes removal of the harder, weatherproof outer surface; loss of corner definition; and extreme roughening of the brick surface. Stone also should never be sandblasted, especially decoratively craved stone.

Before you decide to clean your building, take a good look at your brick walls. Will you be washing away part of your building's character? Some building owners prefer to preserve the patina of age that weathered brick acquires over time.

Some brick houses have been painted to protect their low-quality brick walls from the weather. Elsewhere brick walls were painted for aesthetic reasons—to cover damaged masonry or wall alterations.

Skilled masons took pride in tooling, or finishing, their mortar joints, and these joints became an important part of each brick wall's design. Drawing 9 shows the most common types of finishing. In each case masons were careful not to overfill the joints and smear mortar on the face of the masonry.



[Photo 5]
A common bond brick wall with seven stretcher courses between the header courses.

Recommendations

1. Consider not cleaning masonry; the darkened, weathered surface is a part of your building's history that ought to be preserved.

2. If cleaning is undertaken, begin with the gentlest effective technique—try hand scrubbing with a natural bristle brush and plain water before using potentially harmful and more expensive detergents or chemicals.

3. Acceptable masonry cleaning specifications include use of detergent or chemical cleaners that have been tested on an inconspicuous patch of wall for effectiveness and for lack of masonry damage. Wash water pressure should not exceed 300 pounds per square inch. Choose a reliable professional who is entirely familiar with testing and cleaning procedures.

4. Avoid masonry sealers such as silicone that will keep out liquid water but not water vapor. Once it penetrates the masonry, vapor can condense into liquid water that the sealer traps in the wall.

5. Painted masonry buildings should be left painted because the building may have been painted originally or early in its life; or the paint may cover damaged, soft, or unsightly masonry.

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

7. Avoid repointing with mortar that has too much cement—it may be so hard that it causes the masonry itself to crack and spall.

8. Be careful that any repointing work matches the building's original joint tooling as closely as possible. Especially avoid "peanut butter" joints packed so full that they smear onto the masonry surface.

9. Acceptable masonry repointing specifications include a mortar mix that has been selected by color, sand grain size, and texture to match the original which is being replaced. The mortar mix by volume should be between three and five parts of sand, one part of lime, and no more than one-half of one part of Portland cement. Joint tooling specifications should include a sample area that matches the original tooling on the building and that sets the standard for the entire job.

10. Stuccoed buildings should remain stuccoed, since the masonry underneath was often chipped and scarred to make the stucco adhere. Stucco-coating a historic building is not an appropriate treatment if it has not been previously stuccoed.

[Photo 6]
Early 20th-century masonry with very narrow mortar joints.

[Photo 7]
Early 20th-century wire-cut bricks.

[Photo 8]
The stone lintel and sill of this window have never been painted.

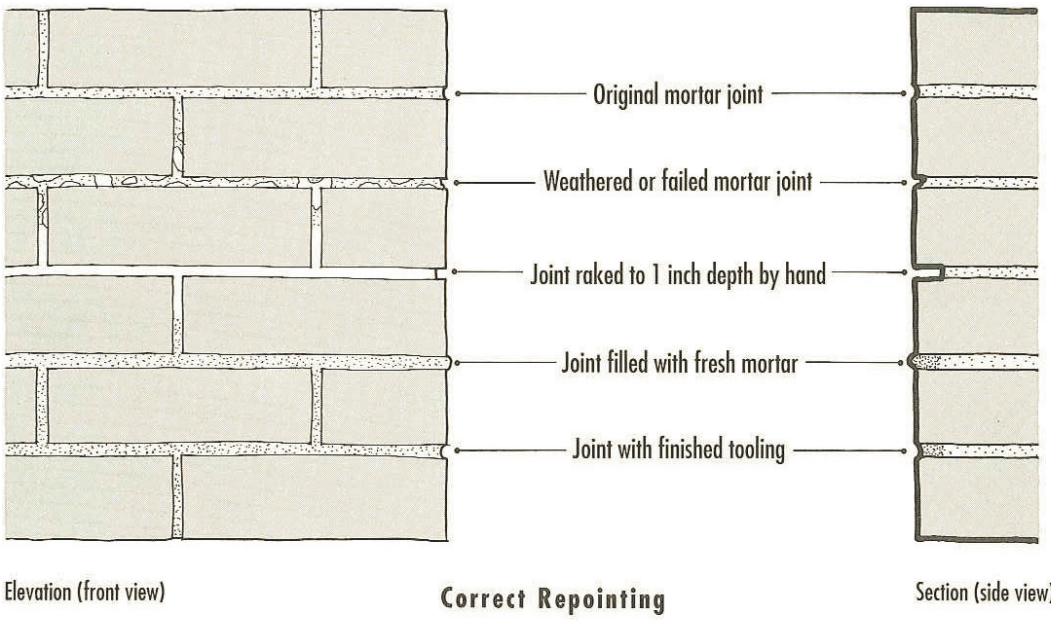
[Photo 9]
Brick that has been sand blasted. Note the loss of comer definition, the porous surface, and the weathering that has occurred as a result of sandblasting.

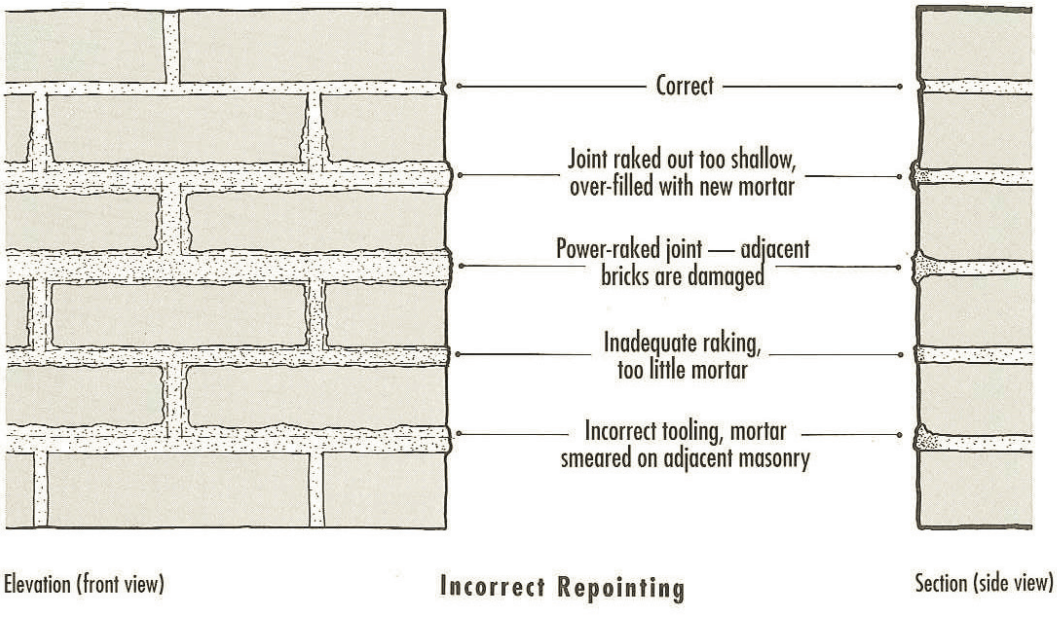
[Photo 10]
Sandblasted brick. In addition to the typical damage shown in Photo 9, this example has mortar joints that are both incorrectly tooled and irregular in size and profile.

[Photo 11]
A well-done repointing job. Note how the mortar fills the joint but does not spin onto the face of the brick and how the joint tooling is neatly carried out.

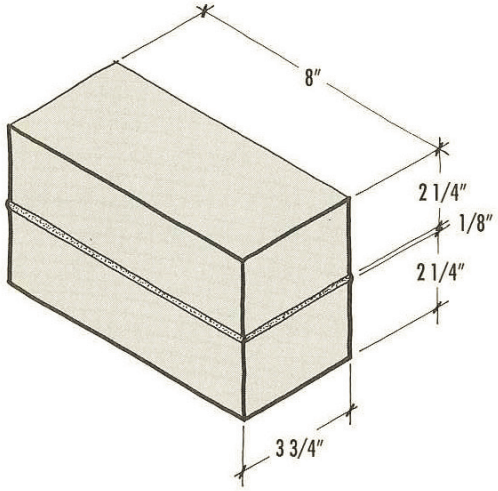
[Photo 12]
This wall shows the effects of using an-incorrect mortar mix. Using too much Portland cement in the mortar helped to create a framework that was too rigid for the soft 19th-century bricks. During the freeze/thaw cycle, the bricks expanded and were seriously damaged while the mortar remained intact.

[Drawing 8]
Correct and incorrect repointing techniques. Good repointing, or tuckpointing, is critical to the preservation of the historic character of brick buildings.

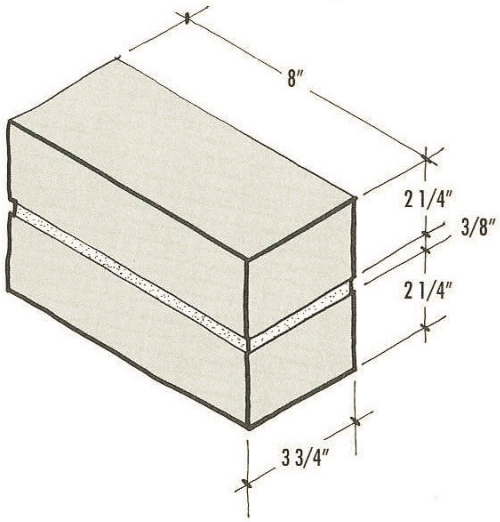




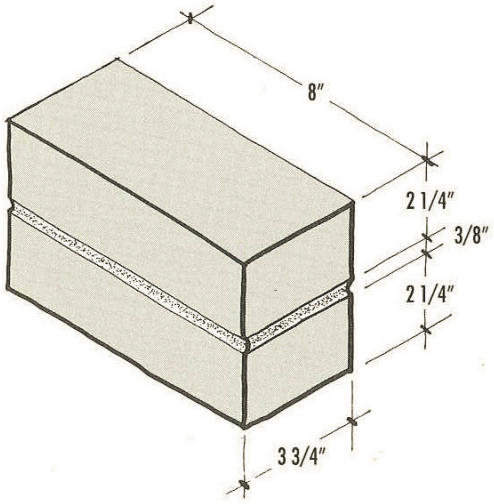
[Drawing 9]
Examples of joint tooling used historically in the Village. During repointing, tooling of new joints must be carefully matched to existing tooting, and care must be taken to not smear mortar onto brick surfaces.



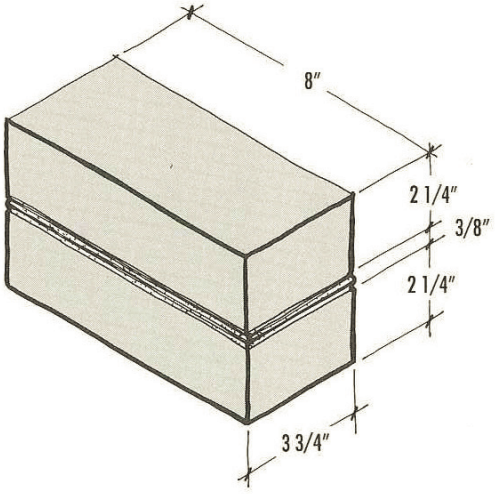
Butter Joint



Concave Joint



Flush Joint



Beaded Joint

Siding

As some of the area's oldest structures, German Village's frame buildings accent its historic character. A number of these frame structures are still protected by their original siding and there is considerable diversity in design and appearance.

The earliest and most common siding is beveled siding. As shown in drawing 10, beveled siding has horizontal, tapered overlapping boards.

Flush wood siding may have a smooth surface or may be cut to resemble blocks of stone; see photo 13. Another form of siding is overlapping wood shingles shown in photo 14. Vertical siding such as board-and-batten is less common. As drawing 10 shows, board-and-batten siding has thin, narrow vertical battens nailed over joints in wide boards.

Wood siding requires some maintenance and regular painting. Despite frequent ads touting its maintenance-free qualities, so does artificial (aluminum or vinyl) siding. Aluminum or vinyl siding may require cleaning, its color may fade, and repair is extremely difficult. Application of artificial siding can cause several problems in historic buildings:

- While installing artificial siding, the installer frequently removes the building's window and door trim, cornerboards, soffits and fascias, and other important architectural features.

- Artificial siding comes in standard designs and dimensions that often do not match historic material, especially in width.

- Artificial siding damages easily—aluminum dents; vinyl becomes brittle and cracks in cold weather.

- Dampness caused by leaking gutters or water pipes, or from improperly installed insulation, can build up behind unvented artificial siding. This results in dry rot of wood members, peeling paint, or damaged plaster.

- Artificial siding eventually needs to be painted and extensively cleaned and repaired.

Recommendations

1. If original or historic siding survives on a building, it should be repaired and preserved. Sometimes asphalt, cement, or other types of shingles or coverings have been applied, and very often the original siding underneath is in surprisingly good condition.

2. Replacement or repair siding should be wood and should match any existing siding in appearance. Siding should be selected from the types illustrated in drawing 10, using the correct siding for the building's era.

3. Only if physical, written, or photographic evidence shows that your building had another type of siding in the past can you consider changing the siding (for example, from horizontal to board-and-batten). Always base such choices on sound research.

4. Siding should cover only areas that were originally covered by siding, and the new siding should duplicate the appearance of the original as closely as possible. Shingles or vertical siding should be repaired or replaced in kind rather than being replaced with horizontal artificial siding.

[**See the July 25, 2005, Amendments on page 175 for additional guidance on artificial siding.**]

[Photo 13]
Historic wood siding designed to look like ashlar stone. Note the flat surface and beveled edge.

5. Artificial siding on historic structures is strongly discouraged. However, if such siding is proposed, be prepared to show that architectural trim such as cornerboards, window trim, door trim, soffits, fascias, and other ornamentation and detail will be retained, and repaired if necessary, and that the new siding will match the width and profile of the original. Any source of moisture or other problems affecting the original siding must be found and corrected.

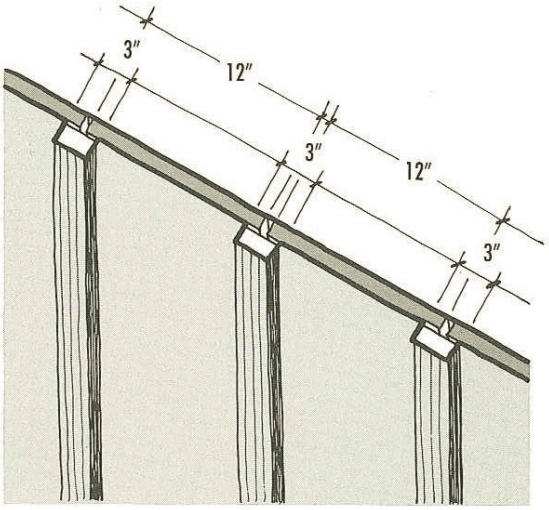
6. Artificial siding is an acceptable treatment for new construction or on new additions to existing buildings. Appropriate widths and configurations are encouraged.

7. Painting is the appropriate treatment for wood siding in German Village. Avoid varnishes, stains, and bare, weathered wood. If wood siding won't hold paint, find and cure the problem (often interior moisture generation), don't just cover it up with new materials.

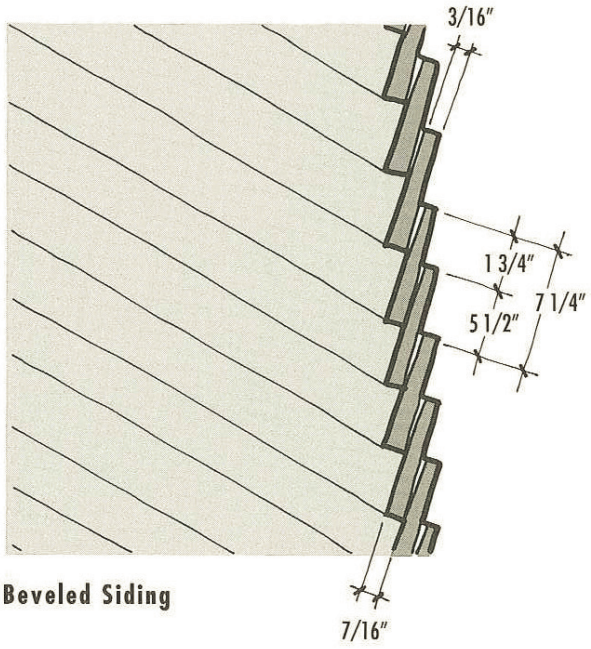
[Photo 14]

Decorative shingle siding, commonly used in the gable ends of Queen-Anne-style architecture.

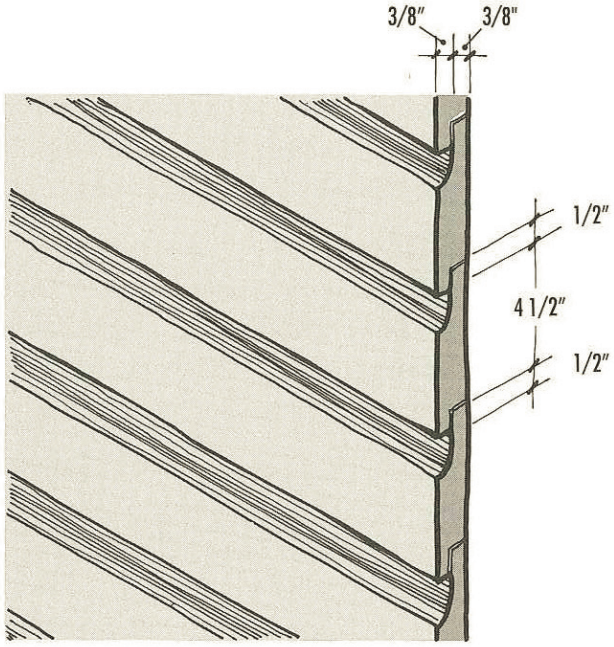
[Drawing 10]
The varieties of wood siding found in the Village. All of these are readily obtainable today.



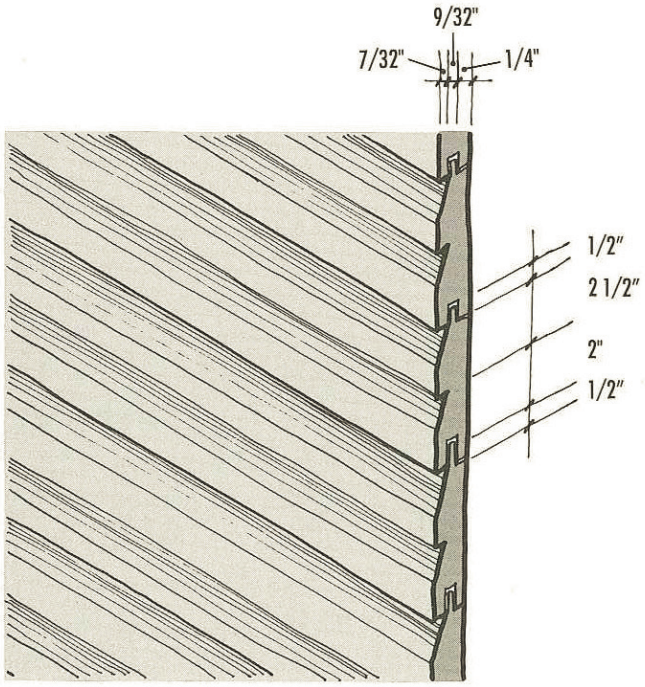
Board-and-Batten (vertical) **Siding**



Beveled Siding



Drop Siding (1 x 6 Scallop Shiplap)



Drop Siding (1x6 tongue-and-groove with V-groove)

Roofs, Gutters, and Downspouts

Remember the old home owners' rule of thumb: as the roof, gutters, and downspouts go, so goes the house. Just as surely as a well-maintained roof and drainage system can preserve your building, loose metal flashing, overflowing gutters, or plugged downspouts can cause interior moisture problems.

Practicality aside, roofs, gutters, and downspouts affect your building's appearance. The original builder chose these design elements carefully to create your structure's visual character. By choosing the same materials, shapes, color, and design wherever possible, you can retain that character.

Although the oldest homes have wooden shingle or standing-seam metal roofs, most of the Village's steeply pitched roofs are slate. Because slate does not drain properly on their low-pitched roofs, however, commercial buildings more often have built-up or roll roofing, and sometimes metal. During the renovations of the 1960s many Village buildings were reroofed in modern materials, frequently asphalt shingles.

The four types of gutters in German Village are illustrated in drawing 11. Suspended gutters (half-round and ogee-shaped) are fastened at the eaves with spikes or straps. Iron clamps driven into wooden siding or mortar joints hold downspouts to the building. Box or stop gutters catch water in a trough that is part of the roof or eave. Water flows to the downspout through an outlet passing through the eave, cornice, or soffit.

Recommendations

1. Through preventive maintenance, you can not only preserve your roof, gutters, and downspouts but also avoid costly replacements. Remove leaves, branches, and debris from your gutters regularly. If you install screens on your gutters to keep out debris, remember to clean off the screens, too. When it rains, watch to see if your downspouts are clear; once plugged, they tend to freeze and burst. Also inspect the gutter supports and downspout support brackets to be sure they are secure. Keep these brackets painted to avoid rust-stained walls and foundations.

2. Take time periodically to look at your roof; check for broken slate, bulging shingles, or rusted metal. Also look at the metal flashing where chimneys or roof surfaces meet; metal flashing should neither bulge nor be loose.

3. When downspout support brackets become loose, refasten them in the mortar joints, rather than on brick or stone surfaces. Refasten the gutter support straps under roofing materials, not on the roof surface.

4. Try to retain and repair your box and stop gutters. As you might suspect, box and stop gutters can leak and may require more attention than suspended gutters. To repair leaky box or stop gutters, reline them with membrane roofing.

5. If you must replace part or all of the gutters and downspouts, try to match the original materials.

6. Paint gutters and downspouts to match your trim colors or in colors compatible with the existing trim.

[Photo 15]
Slate-covered gable roofs help define the character of German Village.

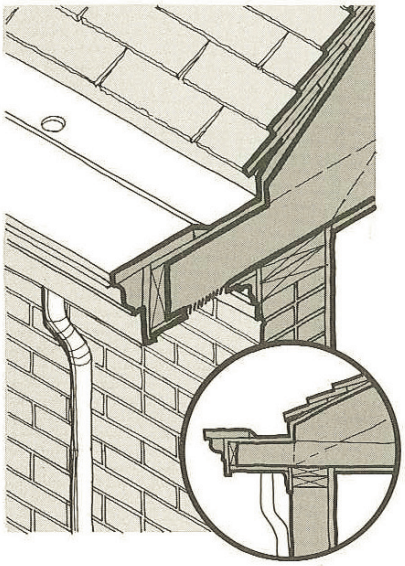
7. Because of its importance as a design element, you will want to repair your existing slate roof, especially if it has a decorative pattern or if the roof is visible from the street. Many times slates are in good condition but slip out of place when nails become rusted. Use copper nails when repairing your slate roof.

8. Before you seriously consider replacing your roof, get out your camera. To receive the Commission's approval for a new roof you will need photos to document the condition of your existing roof. You may also need estimates from roofing contractors showing that repairing your roof would be more costly than replacing it.

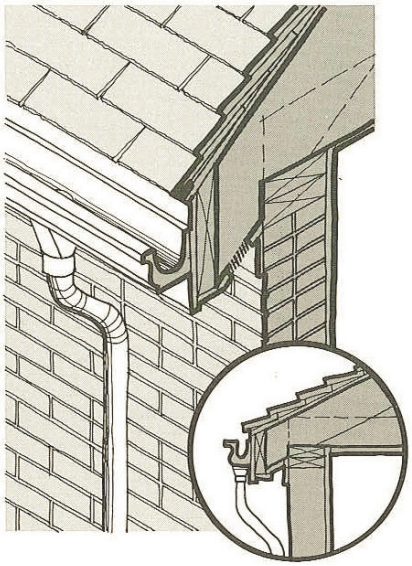
9. When replacing a slate roof, choose a new asphalt shingle or something similar, in slate-gray. Place the color sample next to the building or even on the roof. Better yet, try to find an existing roof in that color so you can see the color on an entire roof. A small roofing sample can be misleading.

[See the July 25, 2005, Amendments on page 176 for additional guidance on slate roofs.]

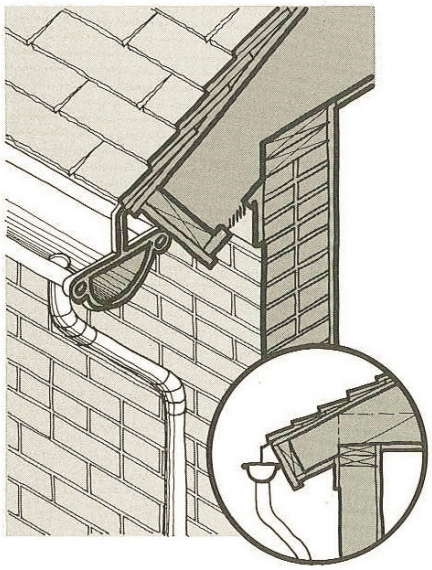
[Drawing 11]
These four types of gutters are found in the Village. Each is important in the overall design of the building to which it is applied.



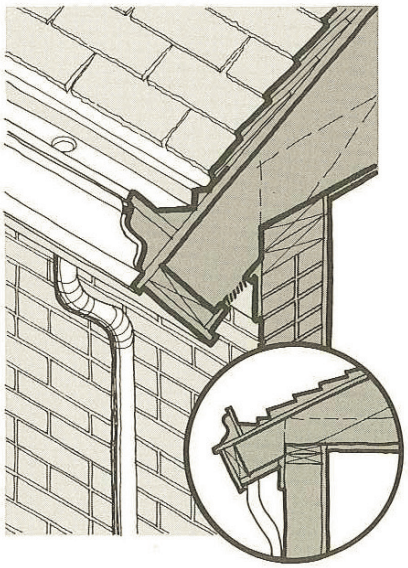
Box Gutter



Ogee Gutter



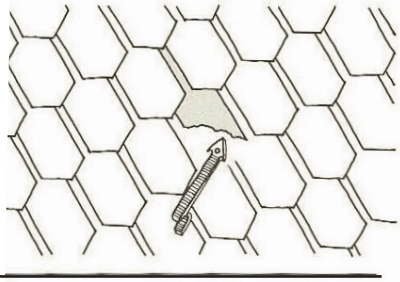
Half-round Gutter



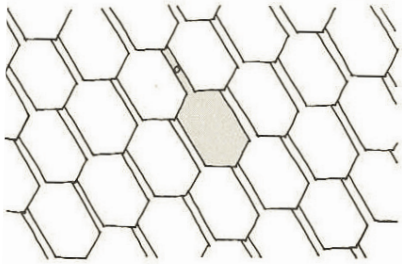
Stop Gutter

[Drawing 12]
Repairing a slate roof. A sharp nail cutter and wedges to lift adjacent slates are important to have. There placement slate must be prepunched to prevent the nail from cracking it.

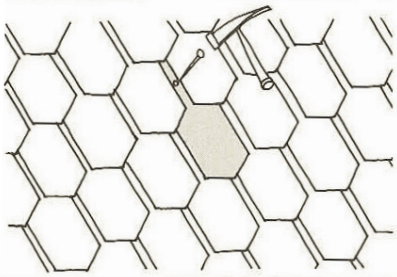
1. Use a ripper to cut roofing nail. Slide out damaged slate.



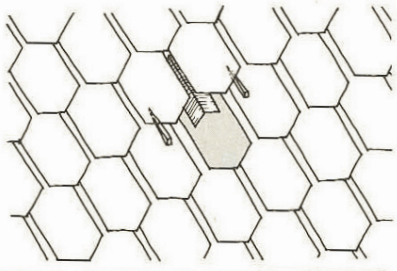
2. Slide in replacement slate, with pre-punched nail hole, to fit between upper two slates.



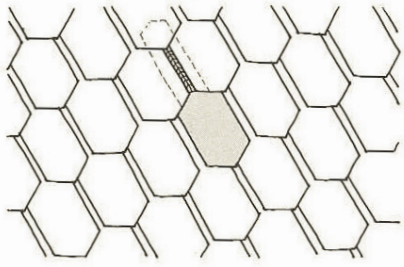
3. Carefully nail slate in place. Avoid damaging adjacent slates. Do not nail replacement slate too tightly or it may crack.



4. Using wedges, to gently lift upper slates so v-shaped copper weather cover can be slipped in.



5. Slide weather cover over nail hole so top edge is under second slate above. Remove wedges, and friction will hold the cover in place



Entrances and Doors

Whether residential or commercial, building doors and entrances reveal a variety of generally simple designs complementing the Village's working class architecture. Keep this simplicity in mind when you consider replacing, repairing, or embellishing this part of your building.

Entrances

As their architecture dictates, early story-and-a-half cottages have simple entrances. Typically they are about three by seven feet without transoms or sidelights. The exceptions have transoms, or sidelights, or both. Any cottage sidelights and transoms are simple rectangular panes of glass with minimal detailing.

Italianate entrances are more ornate and detailed than earlier buildings; many have painted wood trim. As shown in photo 16, most Italianate entrances have transoms. Some entrances also have sidelights; a number of the transoms and a few of the sidelights are clear leaded glass. Stained glass was rarely used for either.

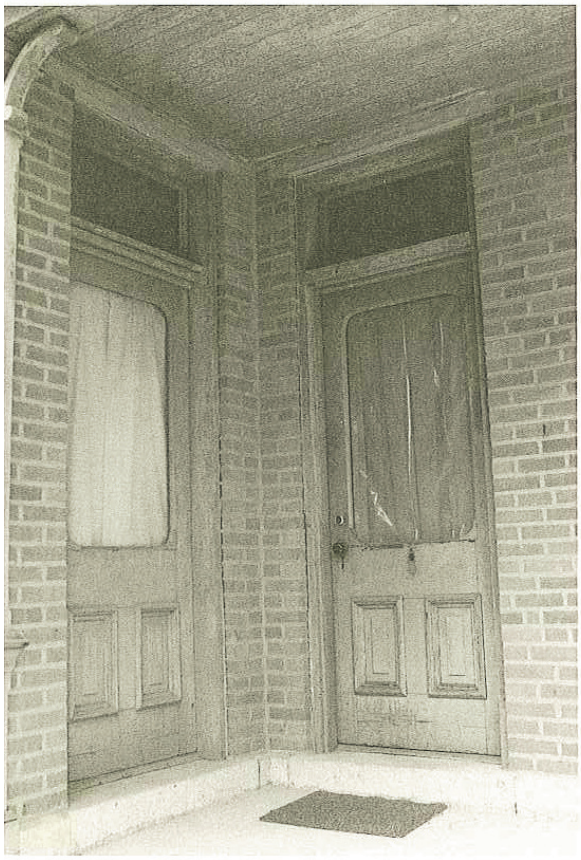
Even though some Queen Anne buildings are more heavily embellished overall than Italianate houses, most have subdued, less decorative entrances. Generally they are simple rectangular openings with modest trim; sidelights are not common, although transoms are. Stained and leaded glass were infrequently used. The entrances of commercial buildings follow the same stylistic patterns as residences. Most draw attention to the main store entrance door. For a further description, see the Storefronts section.

Doors

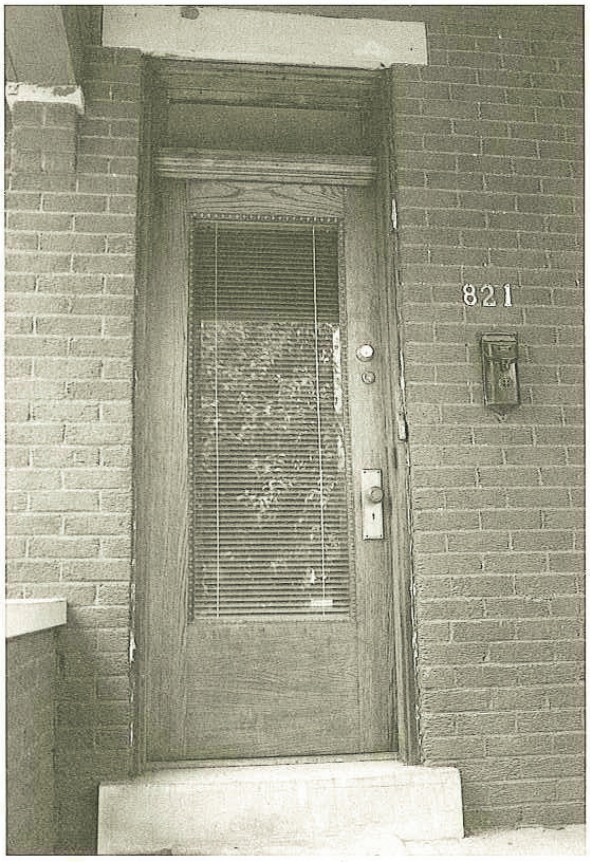
Early story-and-a-half cottages have simple doors usually with four panels and no windows. See drawing 13 and photo 18. These doors are painted and have simple trim and details. Door knobs, locks, and hinges are usually very plain.

Italianate architecture highlights doors as important architectural features; some houses in this style have double doors. Typically, doors and trim are painted. Most doors have windows, some with beveled or leaded glass in decorative patterns. In keeping with the ornate character of Italianate architecture, door hardware is often large and decorative.

Rather than focusing on doors, Queen Anne buildings emphasize overall composition as well as dormers, turrets, chimneys, brickwork, and siding patterns. Usually up to four feet wide, these doors have large single panes of glass. With low-profile molding and trim, they are as likely to be painted as stained or varnished. Door hardware is generally low-key. For commercial buildings, the main entrance doors are natural focal points. Often they are wider than residential doors, and they usually have full-height glass. Other doors to upper floors or back rooms are very plain, without windows or sidelights, having only rectangular transoms to light the interior.



[Photo 16]
Paired Itatianate entrances with transoms.



[Photo 17]
A turn-of the-century entrance. The transom over the door was usually fixed in place, but sometimes could be tilted open for ventilation.

Recommendations

1. Preserve and maintain any older or original door and entrance features that survive. If elements must be replaced due to deterioration, replace them in-kind—matching materials, details, and finish as closely as possible.

2. Use plain rectangular panes of clear glass with a simple muntin profile, where appropriate. Avoid using stained or leaded glass in transoms, sidelights, or door windows, unless physical, photographic, or written evidence shows that these materials were actually used.

3. Replace broken door glass with plain clear glass and avoid multiple- or diamond-paned, "Coke bottle," or bullseye glass in doors. While some doors (especially from the 1880s on) had beveled or leaded glass in decorative patterns, most doors with windows had plain, clear-glass windows. If you are adding windows to a paneled door, try to place the windows in the upper half of the door, within the panel spaces. Avoid cutting out a larger space in the door to accommodate a larger window.

4. Consider painting entrance doors rather than staining and varnishing. Stained and varnished doors should be avoided in early story-and-a-half cottages, and in the simpler Italianate houses, duplexes, and rowhouses.

5. Avoid heavily carved, ornate doors on simple buildings such as the early cottages, the plainer Italianate structures, and the Queen Anne and later buildings as well. Heavily ornamented doors were fairly unusual in the Village, and use of these doors introduces an inappropriate amount of ornamentation. The same is true of large ornamental hardware such as door knobs, locks, and hinges.

6. When storm doors are installed, they must be of simple design, preferably in wood and with a full-height glass section that permits full view of the main door. Appropriate storm doors are illustrated in drawing 14. Decorative features such as stick-on "strap" hinges, scalloped edges around window openings, and "crossbuck" panels must be avoided.

7. If an entrance will no longer be used, avoid removing the door and filling in the opening. Leave the door in place and fix it shut. A small sign or some plant materials can be used to indicate that another door is to be used. Always make such alteration work as reversible as possible so that doorways can be used again in the future with minimal work.

8. Heavy, ornate metal security grille doors are not approvable. Acceptable security doors must have the appearance of ordinary storm doors.

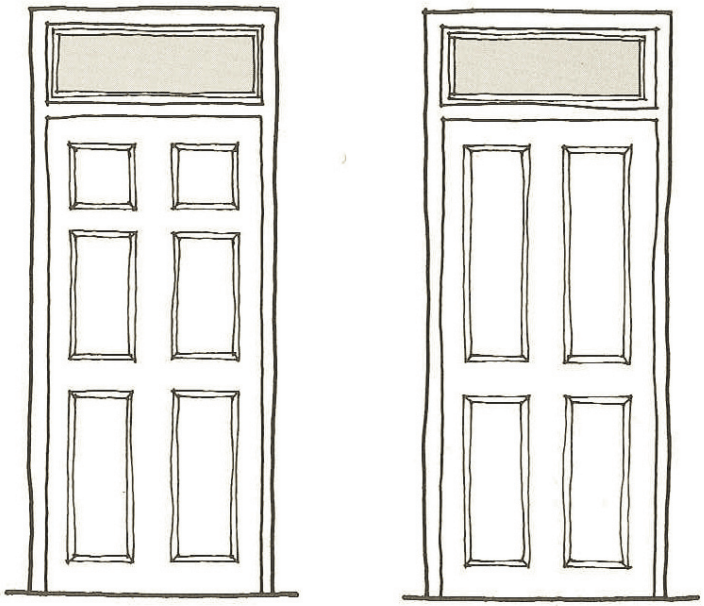
9. Residential doors must not be used on commercial buildings unless it can be shown that residential doors were originally used.

See the July 25, 2005, Amendments on page 179 for additional guidance on door replacement.

[Photo 18]
A four-panel door typically found on early story-and-a-half cottages and often used on later Italianate buildings as well.

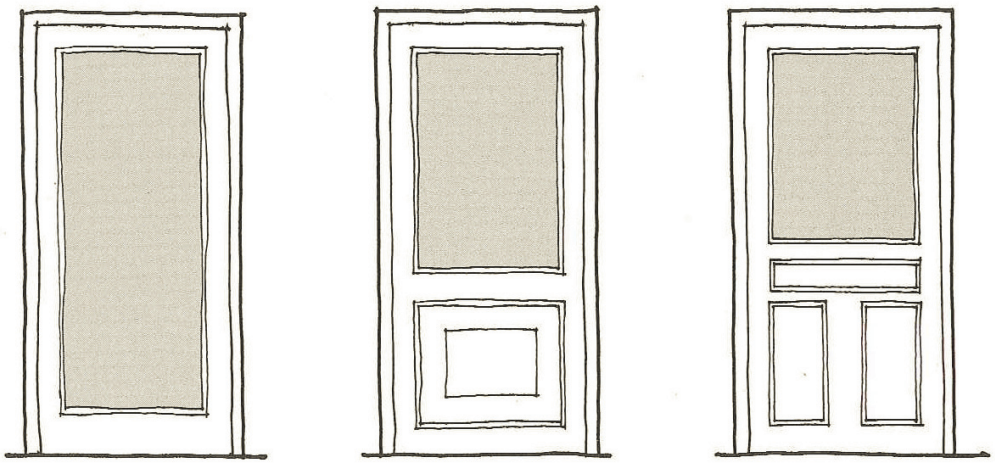
[Photo 19]
A typical late 19th-century front door with a large window. Note how the transom has its own fixed-in-place storm window.

[Drawing 13]
Exterior doors commonly found in the Village. The top two doors, with four or six recessed panels, are typical of earlier architecture such as the story-and-a-half cottages and early Italianate buildings.



Doors with one, two or three lower panels and large single-pane glass windows are usually found on later Italianate, Queen Anne, and early 20th-century buildings. Almost every door has a transom.

[Drawing 14]
Appropriate storm doors for the Village are the fully glazed type on the left, or those with glass in the upper half and one, two or three simple panels in the lower.



Windows

Tall and narrow, short and wide, single-paned or multiple-paned—the Village's variety of window designs reflects not only architectural trends, but also technological changes in glassmaking. In the early 1800s, large panes of glass were rare; builders used windows with many small panes of glass until the mid-1800s when glassmakers developed the technology to produce larger-sized sheet glass.

The earliest story-and-a-half cottages had windows with up to six small panes per sash. Some cottages still have their original six-over-six sash. The majority of cottages, however, have two-over-two or one-over-one sash because most Village buildings date from about the 1860s on.

Virtually all windows are double-hung; as drawing 15 shows, both the upper and lower sash move vertically in the frame. The exceptions are storefront display windows and some casement gable windows in story-and-a half cottages.

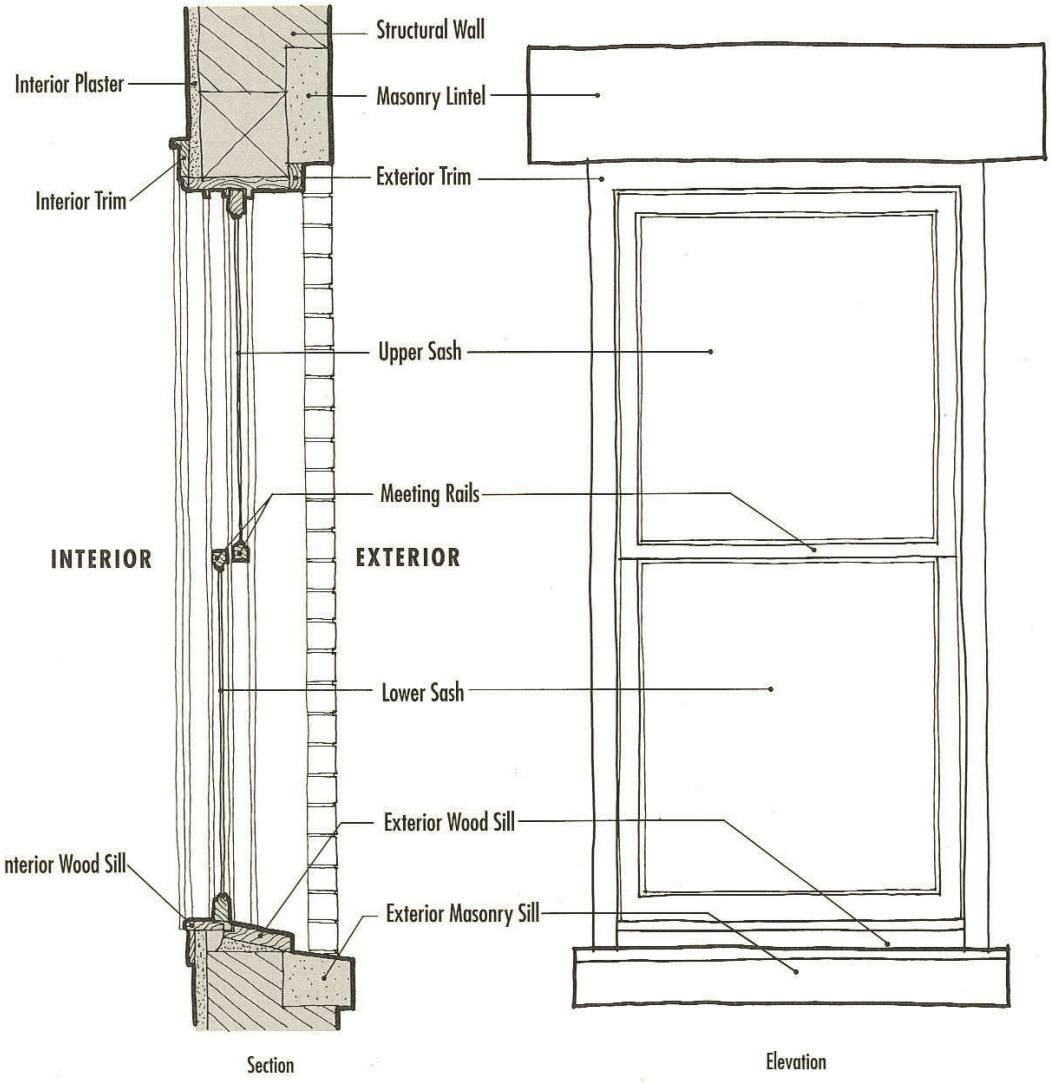
The Italianate style, with its emphasis on vertical proportions, became popular during the 1860s and mushroomed in the 1870s and 80s. The tall, narrow two-over-two sash typical of this style have the same proportions as the window openings. See photo 20.

Later Queen Anne structures—as well as other buildings of the 1880s on—usually have one-over-one sash. Many of these buildings feature large single-paned picture windows facing the street. These windows commonly have counterweights and can be opened. Often they have fixed arched or rectangular transom windows, some of which contain leaded glass.

Commercial buildings generally have one or more large display windows to provide light and a showplace for merchandise. Upper story windows usually are very plain and simple with one-over-one or two-over-two sash.

[Drawing 15]

Section through a typical double-hung window, showing how the upper and lower sash slide past each other while providing a weather-tight fit at the center meeting rail. The exterior of the window is to the right. Note how the sill, is sloped to drain water away, and how the lower rail is angled to rest flat on the sloping sill to provide a weather seal.



Recommendations

1. Surviving older or original wood window sash should be preserved. They should be repaired if necessary to make them sound and tight. Even if existing windows are not original, they may be significant enough to warrant preservation.

2. Deteriorated pieces of wooden window sash or framing should be replaced in, kind—with new wooden pieces of the same dimensions and appearance.

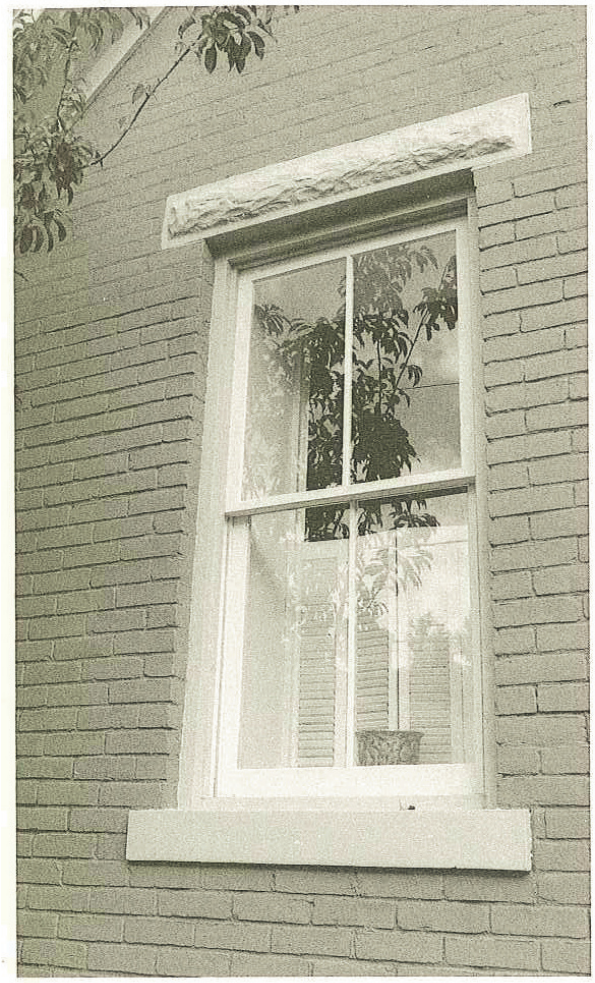
3. If existing windows are too deteriorated to repair, wooden replacement windows of one-over-one or two-over-two configuration are the most desirable and should be installed in the existing frame or casing (that is, replace only the sash). Any replacements should duplicate the appearance of the existing windows as closely as possible—in number of panes, thickness of muntins, thickness of sash sides and rails, and profiles and details of framing members (if these, too, must be replaced). Multiple-paned sash such as six-over-six should be used only if physical or photographic evidence exists showing that such sash were used in the building in the past.

See the July 25, 2005, Amendments on page 177 for additional guidance on window replacement.

4. To improve energy efficiency, storm windows are appropriate to use. Traditional wooden fixed or removable storms are appropriate; or modern triple-track units may be installed. In either case, it is important that the storm window color match the existing trim color. Aluminum storms should be painted rather than using bare metallic aluminum. Also, the storm windows should have the same divisions as the windows being covered: double-hung sash should be covered with two-part storms divided at the point where the windows' meeting rails fall. Single fixed windows, such as in gables, can be covered with a single-frame storm. In some cases, existing older window sash are thick enough to be reglazed with double thickness insulated glass, rather than being replaced with new insulated windows; but try storm windows first.

5. Avoid using applied, snap-in, or sandwich-type (between two panes of glass) muntins. If real "through-the-glass" muntins such as those shown in drawing 16 cannot be used, then the windows should be of one-over one design.

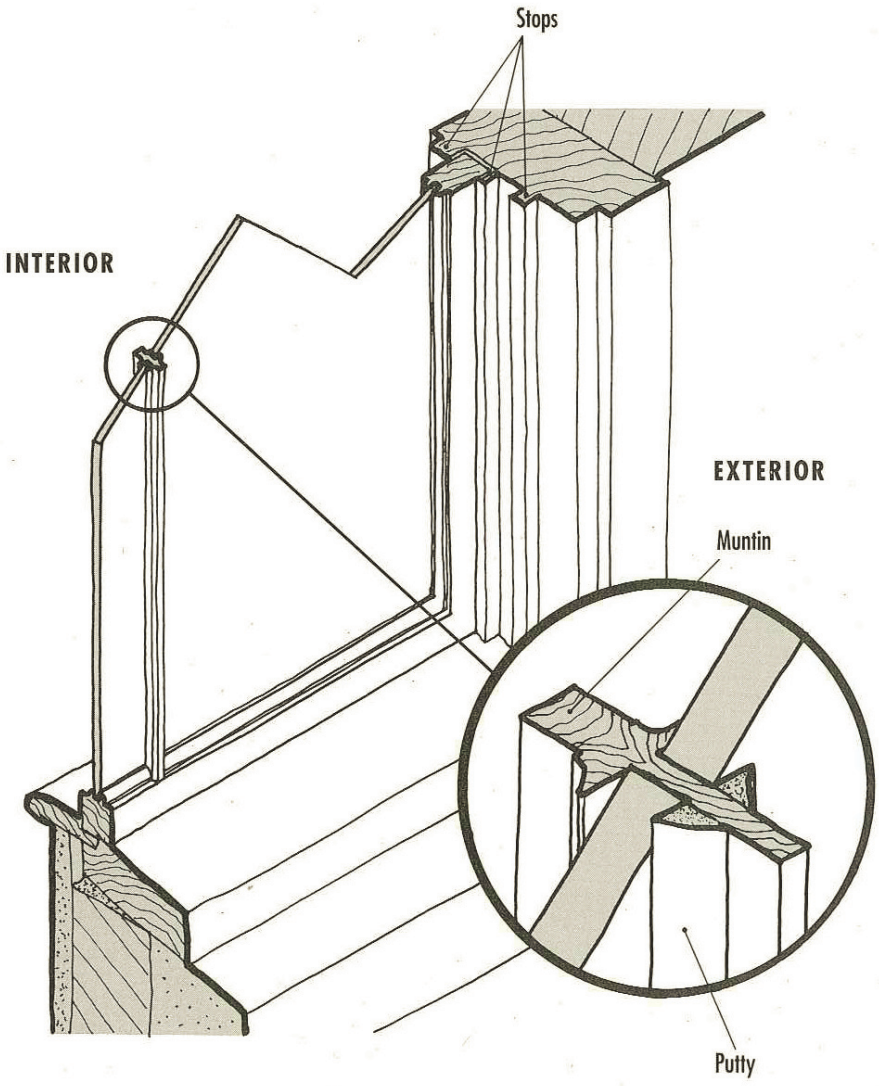
6. Avoid enlarging or downsizing any existing window openings. Replacement windows should be made to fit the openings and not vice versa.



[Photo 20]
A double-hung two-over-two window. The lower sash is recessed so it can slide upward behind the upper sash. The upper sash is designed to slide down in front of the lower sash, but in most buildings the upper sash have been fixed in place.

[Photo 211
Appropriately designed wood replacement windows.

[Drawing 16]
Perspective section view of a double-hung window, showing the narrow "stops" that hold the two sash in place. Note also how the glass is held against the sash frame and muntins by a bead of putty on the outside of the sash. Glazier's points may also be used, then covered.




...SE...
KEEP GERMAN VILLAGE CLEAN
SCOOP THE POOP!
PICK UP AFTER YOUR DOG

Porches and Stoops

In an earlier age, porches and front stoops played important roles in the Village's social life. These extensions of residents' homes were excellent places to hear the latest news from passing friends and neighbors, and the ideal place to catch cool summer breezes. Even though such socializing is less common today, their visibility makes porches and stoops important elements of Village architecture.

One-and-a-half story cottages and early Italianate houses are more likely to have stoops than porches. Stoops are made of light-colored regional limestone, often a better grade than the gray local limestone used for foundations. As photo 22 shows, some of the oldest stoops are very decorative; often they are quite massive. Where the houses have high foundations, the stoops have several steps. Stoops with ornate side pieces are a distinctive feature of the Village.

Mid-1800s builders included porches on both simple and ornate Italianate and Queen Anne houses. Some porches have plain posts and minimal ornamentation. Others are large and decorative with a great deal of architectural trim and detailing, as photos 24 and 25 show.

Recommendations

1. Porches and stoops, whether original or later additions, should be preserved in their historic forms. If they are deteriorated, they should be repaired to their original condition.

2. Even if doors are closed off and other entrances to the building are used, avoid removing stoops and porches. Always make it possible to use a doorway again in the future.

3. Most porches are very simple in design and detail. If a porch is to be added where one has been removed in the past, or if a porch is to be rebuilt or expanded, use a simple design and avoid the addition of brackets, scrollwork, spindles, and other decorative detail. Such features are appropriate only if physical or photographic documentation shows they existed on the building in the past.

4. When adding handrails to porches or stoops, avoid drilling or cutting original stone materials. Instead, try to mount handrails in the ground adjacent to steps.

5. Avoid brick as a material for porch bases, steps, or stoops because brick used in this way breaks the visual continuity of the light-colored stone foundation. Instead, use light-colored stone or construct these features out of concrete with a color similar to that of the local stone.

6. Porches and stoops should be placed below the water table, which is described in the Foundations section. If porches are supported on piers, the spaces between the piers should allow adequate ventilation to reach the space beneath the porch to keep it dry. Porch roofs should have adequate flashing to prevent water from running behind the joint with the house's facade.

[Photo 22]
A decorated limestone stoop in front of a residential building.

[Photo 23]
This properly designed concrete stoop is a suitable replacement for the missing original.

[Photos 24 and 25]
These late 19th-century porches are in their original condition.

[Photos 26 and 27]
These very late 19th and early 20th century porches are simpler in design and detailing than earlier 19th century porches.

[Photo 28]
A well-done repair job on an original porch.

[Photo 29]
A new porch executed in a contemporary design that employs proportions, materials, and forms of the past but does not try to imitate historic design.

Cornices and Friezes

Cornices and friezes are decorative features at or near the top of a building's wall; they provide a visual termination or top for the wall. These features are quite common in Italianate and later buildings, especially late 19th-century commercial structures.

In Italianate houses, friezes often occupy the spaces between decorative roof brackets. Frequently outlined with wood paneling and molding, they often have small frieze windows to light attic spaces. On these buildings, cornices are usually confined to roof edges, often with decorative moldings. However, the entire composition of brackets, frieze, soffit, and roof edge can also be considered the cornice.

Late 19th-century commercial buildings often have very decorative cornices. They are made of wood, stone, cast iron, sheet metal, or some combination of these. Because it was easy to form into shapes, inexpensive, lightweight, and simple to repair, sheet metal was probably the most common material used.

Recommendations

1. Avoid removing cornice and frieze elements because this results in a blank, unfinished look on a building. Repair these elements or replace them to match the original. Wood moldings and a variety of sheet metal shapes are available for such work.

2. Maintain and repair any surviving eave trim, or replace it in kind if replacement is necessary. Eave moldings are readily available in a variety of profiles and are an important decorative element.

3. Avoid adding cornice and frieze elements as extra ornamentation on a building, unless physical or photographic evidence shows that the building once had these features.

4. Be sure that cornices and friezes are protected and left in place during any re-siding work or masonry cleaning.

5. See the recommendations in the Color section for information on painting cornices and friezes.

[Photo 3]
A traditional Italianate composition of cornice brackets frieze windows, and eave molding.

Ornamentation: Trim, Brackets, Hoodmolds, Shutters, Light Fixtures

Each style of architecture in the Village has an identifiable degree of ornamentation. As a building owner, try to maintain the building's original character by using only ornamentation appropriate to your structure.

The Village's earliest buildings are its plainest and least ornamented. Some early cottages have carved lintels and sills; or they have paneled doors; or S-, round-, or star-shaped tie-rod ends (bearing plates); or decorative carvings on stone stoops. Although some frame cottages have ornamentation, it is generally quite limited.

As the 19th century progressed, buildings became increasingly complex in design and ornamentation. Thus, Italianate and Queen Anne buildings, as well as most commercial buildings, have more ornamentation. Reflecting the taste of the times, late 19th-century buildings are the most decorative. Their features include brackets, hoodmolds over windows, patterned brick, decorative terra cotta, and porch ornamentation.

Early 20th-century architecture featured simple, classical elements. The use of ornamentation decreased after the 1920s or so, when very stripped-down, boxy, simple, and less expensive designs came into vogue. Even though the Village has relatively few 20th-century buildings, many older houses have 20th-century porches and additions that can be significant.

Historically, shutters were infrequently used in the Village. Building owners who had shutters used them for practical purposes: ventilation, weather protection, and security. Mounted on hinges, shutters closed tightly over windows; they were not simply ornamental. To find out if your building originally had shutters, look for photographs or physical evidence, such as hinges or marks in the window trim where hinges have been removed.

During the 19th century light fixtures were rarely attached to buildings; instead, residents relied on streetlights. Twentieth-century technology made porch ceiling lights very common in the Village. Usually these light fixtures have simple glass globes.

Recommendations

1. 1. Important original features such as brackets, hoodmolds, and other details should be repaired and preserved. Avoid removal of window trim and details such as cornerboards, and when these features are repaired or replaced, the new pieces should match the originals exactly.

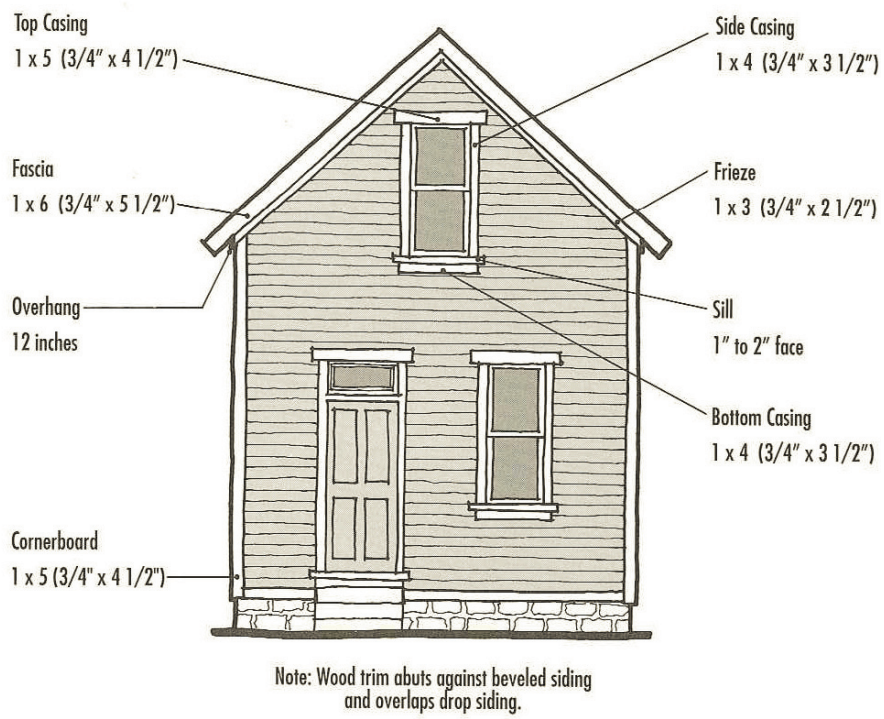
2. Avoid adding ornamentation not suited to the period of a building, unless physical or photographic evidence exists to show that the building had such detail in the past. Resist the temptation to "dress up" the building to make it "more historic."

3. Avoid adding shutters, unless there is firm evidence that the building had shutters in the past. If shutters are appropriate, be sure they are the correct height and width to cover the window completely when closed; they should be true operable shutters.

4. Avoid exterior light fixtures that are overly ornate. Remember that electric fixtures in German Village were a 20th-century feature, so 19th-century-inspired coach lamps are inappropriate. Select simple contemporary fixtures, or use early 20th-century designs which are still available. Avoid shiny brass, pendants, and finials on light fixtures. Porch ceiling lights—usually with simple glass globes—were very common on early 20th-century porches and are appropriate to use.

5. Unpainted stone lintels over windows should be left unpainted, but painted ones can either be left painted or be stripped of paint with a gentle chemical cleaner.

[Drawing 17]
Typical trim for a story-and-a-half frame cottage.



[Photo 31]
An example of original decorative brickwork, in this case on a commercial building.

[Photo 32]
Highly decorative stone lintels area feature of many German Village houses.

[Photo 33]
Although many have been painted over the years, cut-stone lintels such as these were designed to remain unpainted.

[Photo 34 and 35]
Examples of late 19th-century stone and brick decorative masonry.

[Photos 36 and 37]
Appropriate shutters must have working hinges and must completely cover the window when closed.

Storefronts

Once owned by bakers, grocers, bankers, tanners, and shoemakers, the Village's commercial buildings are scattered through the neighborhood. Several of these commercial structures are architecturally important because their original storefronts are nearly intact. Photos 38 and 39 show two examples.

Similar to the residences surrounding them, a few commercial buildings date from the mid-19th century on; most, however, are rooted in the late-19th century. Commercial storefronts generally have large plate glass display windows supported and framed by columns and piers of either cast iron or stone. Below the display windows, bulkhead areas are typically paneled in wood rather than enclosed by masonry.

Storefront entrances are often recessed and sometimes centered; frequently they have double doors. Usually, doors and display windows have fixed transom windows. Wood storefronts are painted, rather than being stained or varnished. Although stone columns and piers generally remain unpainted, cast iron and wooden elements are painted in a single trim color complementing the body color of the building.

Recommendations

1. Often the problem with a storefront is that it is dirty, paint-encrusted, and deteriorated. Sometimes a regular program of cleaning and maintenance is all that is needed, rather than complete replacement or "dressing up" to enhance the storefront's appearance. Always start by trying to change as little as possible.

2. Avoid removal of historic storefront materials (wooden bulkhead panels, original plate glass, bronze panels and trim, stone columns and piers, transom glass, original doors, and trim). Make every effort to preserve such elements, even if they are not complete storefronts.

3. If all historic storefront materials have been removed and a modern front installed, it is sometimes best to leave the modern front rather than attempt a restoration. Stark, plain, or unattractive modern store' fronts can be softened by simple, inexpensive efforts such as painting, new signage, or installation of canvas awnings.

4. Avoid wood-shingled mansards, permanent aluminum canopies, diagonal wood siding, brick storefronts, and board-and-batten surfaces. These would not have been used historically.

5. Avoid "theme" restorations (Victorian, Tiffany, Colonial, Mediterranean, Bavarian, Wild West) or any attempt to create a false history for a building. The use of ornate doorways, varnished storefronts, stained glass, and other similar features to make a storefront look older or more decorative should be avoided. Any reconstruction of a storefront should be based on physical evidence or historic photographs of the building.

[Photos 38 and 39]
Two surviving storefronts with most of their original materials intact. Both of these fronts have the classic storefront features: fixed transom windows, wood bulkheads below the windows, and recessed doorways; but note how different they are in the amount and type of detail.

Garages and Outbuildings

If you want to learn about garages and outbuildings, you'll have to look carefully. Most are so well hidden and such modest structures that a casual stroller rarely notices them. Even so, the Village has quite a few significant old sheds, carriage houses, barns, and early 20th-century garages. Although some are brick, most of these buildings are of frame construction.

These inconspicuous buildings have noteworthy features: they are modest in scale, usually built of inexpensive materials, and have little ornamentation. Clearly functional, these ancillary structures are of less importance than the houses they serve. For example, the large late 19th-century homes along Schiller Park have rather modest frame carriage houses and outbuildings.

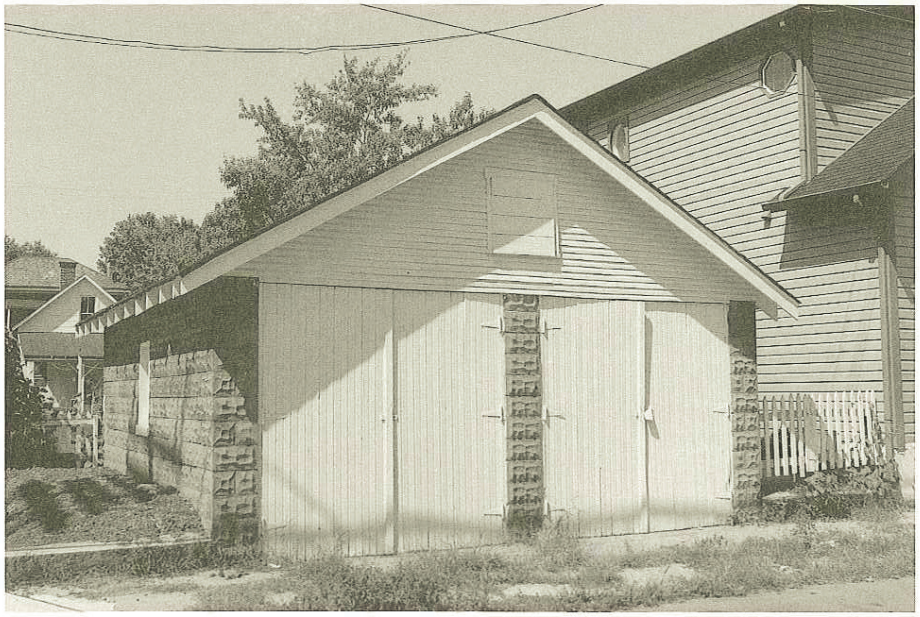
Recommendations

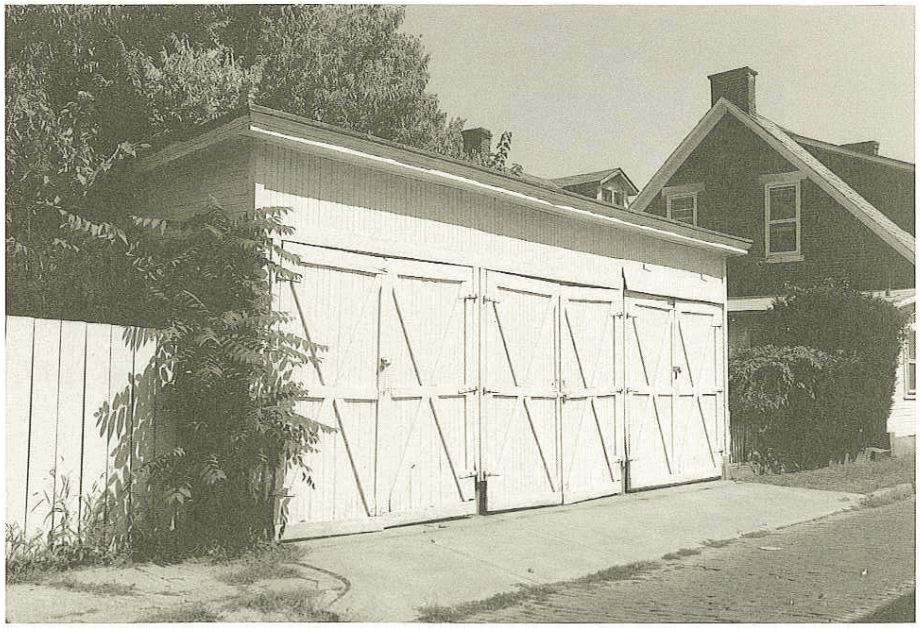
1. Make very effort to preserve original doors, windows, siding, and roofing materials on historic garages and outbuildings.

2. Try to preserve and reuse existing historic garages and outbuildings instead of demolishing them and building new. Although deteriorated, they may still be sound enough to rehabilitate economically.

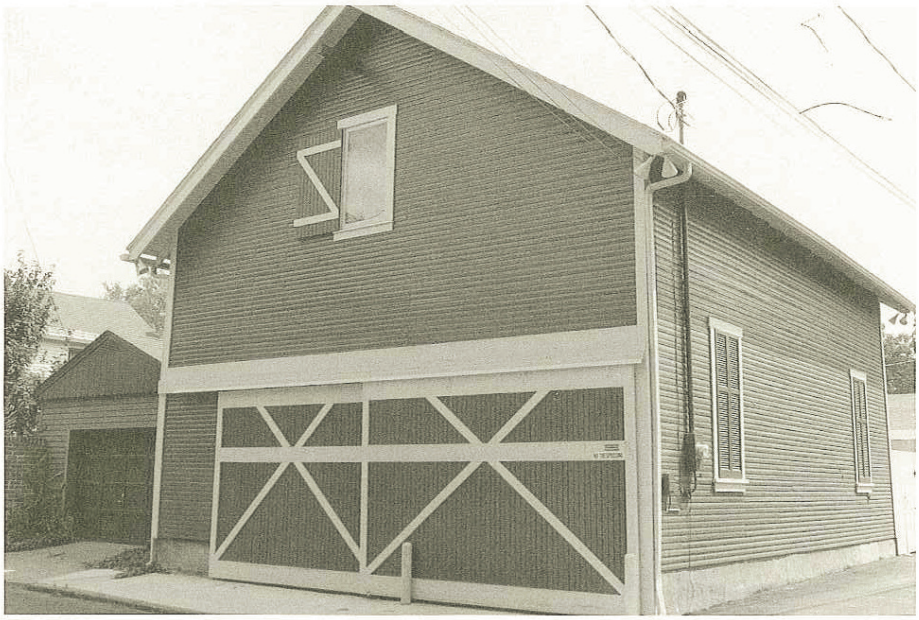
3. Use matching materials (siding, cornerboards, and window trim) when replacement of deteriorated materials is necessary.

[Photos 40 and 41]
Early 20th-century garages survive all over German Village.



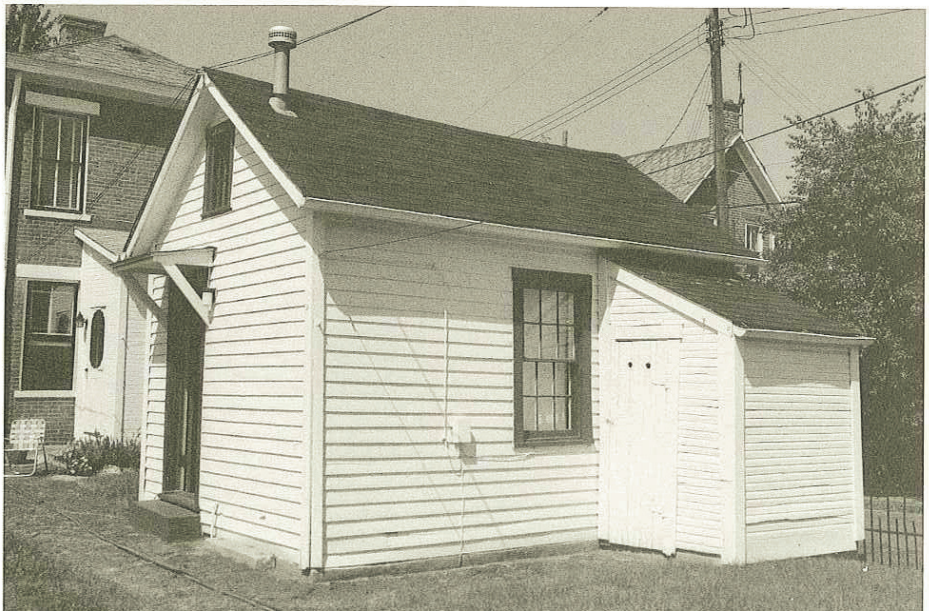


[Photos 42 and 43 l
Variations of early 20th-century garages.



[Photos 44 and 45]

These two traditional carriage houses have been converted to residential use while preserving their carriage house character.



[Photos 46 and 47]

Brick and frame outbuildings serving a variety of functions can still be found in Village back and side yards.

Color

At first glance, the Village's gray foundations and slate roofs are complemented by its predominant brick red buildings and streets. But the Village's palette of color is much more diverse than this. A quick survey reveals colorful buildings as well as awnings, windows and doors.

Because color has such a significant visual impact, use colors appropriate to your building's age and style. Reinforcing the whole tone of the Village, most historic color schemes are fairly simple.

During each period in the Village's architectural history, architects and builders took advantage of the impact of color. Before 1870 they typically painted the small cottages and early Italianate buildings in light earth tones (grays, yellows, tans) as well as reds and browns. They also selected light earth tones as trim colors compatible with the natural brick-red walls of many of the buildings. Thus, the older cottages usually had a single trim color keyed either to the body color on a frame building, or to the natural brick color on a masonry building.

After 1870 Italianate commercial and residential architecture came into full bloom, adding noticeably darker colors to the Village's palette: greens, dark reds, oranges, and olives. Almost always, trim painted in a darker color complemented the lighter color of the house. Only rarely was this color scheme reversed. Usually eave brackets—the most common decorative feature at this time—were the same color as the cornices.

From about 1880 to 1900, highly ornamented buildings provided the opportunity for a more lively and imaginative use of color. Sometimes two or three colors were combined on a single building, but usually not more than three. The late 19th-century palette included pale yellow or light green on frame buildings with dark green or maroon trim. Some brick buildings also had dark green or maroon trim; others had brown or brown-red trim.

After 1900 architects generally moved away from the previous era's complexity and ornateness. Adopting plain, simple, classical forms, they chose lighter colors such as cream, yellow, and white.

Recommendations

1. Original paint colors for a building should be researched as a starting point for color selection. What combinations of colors were used, in which locations; and how many colors were there?

2. Most historic color schemes were fairly simple. The older cottages, for example, usually had a single trim color keyed either to the body color on a frame building, or to the natural brick color on a brick building. Even late 19th-century buildings typically had only two paint colors. Avoid using more than two colors.

3. In general, avoid painting surfaces that have never been painted. For example, stone lintels and sills so common in the Village should remain unpainted.

[Guidelines For New Construction]

Alterations to Existing Structures

Additions, Connectors, Dormers and Skylights, Entries and Awnings

Additions

The most common alteration to existing structures is the addition. An addition increases the amount of space in an existing building, either by expanding the footprint and/or increasing the height of the building. Before considering an addition, explore other options such as rearranging the interior space, using basement areas, or even relocating to a larger house. Keep in mind that the City of Columbus Zoning Code limits the land area covered by buildings on your lot. (See the Zoning Guidelines for further information regarding zoning variances.)

When reviewing additions, the German Village Commission will consider how the proposed addition will alter or affect the historic building and surrounding neighborhood. Each of the buildings in German Village is unique, and each is part of a distinct setting and streetscape. The existence of a similar addition elsewhere in German Village does not indicate that a proposed addition is appropriate in a different location and context or if undertaken at a different time. Additions will be carefully considered as individual cases with regard to the existing lot, existing structures and neighboring properties.

When proposing an addition, applicants should carefully consider the style, size, historic character, and context of the existing building and nearby structures. In keeping with German Village's original working-class origins, many historic buildings are modest in appearance, detail, and size. The historic context is an important part of the design of any addition; therefore, a proposed addition should not alter the essential character of a building. The German Village Commission reviews additions on a case by case basis and gives careful consideration to the size and square-footage of the existing structure. While larger homes may offer more design options, smaller homes may pose difficult architectural challenges. There are very few early cottages in German Village that remain in their original condition without additions or alterations. Additions to these properties are strongly discouraged. To maintain the historic character of these buildings, proposed additions will require more careful consideration by the Commission.

Location

Additions should be set well back from the principal façade of an historic structure, typically in excess of halfway. An addition should not substantially alter the existing streetscape (street view) from any elevation. If the addition is visible from other public rights of way, including alleys, the impact of the addition should be considered from those views as well. An addition should not obscure or hide the original structure when viewed from any angle.

Scale and Proportion

The scale of a proposed addition should be considered in relation to the historic structure. In reviewing scale, the German Village Commission will consider the size of the original historic structure, and may consider the size of any contributing historic structures, compared to the size of the proposed addition.

Additions should be smaller than the historic building to which they are attached. The total size of all of the additions existing and proposed, considered as a whole, should not exceed the total size of the historic structure. The length, width and height of all additions, considered as a whole, should be less than that of the historic structure.

An addition, considered with the original structure and any existing additions as a whole, should be in scale with the size of the lot/property/parcel on which it is located. If the existing structures on the lot conform to the maximum lot coverage requirements of the zoning code, then the proposed addition should not increase the size of the building to exceed the maximum lot coverage. If the existing structures do not conform to the maximum lot coverage requirements of the zoning code, then the proposed addition should not increase the size of the building to exceed the maximum lot coverage by more than the existing condition.

Height and Width

The addition should be shorter than the historic building: lower in overall height, and the highest point of the roof on an addition should be lower than the highest point of the roof of the historic structure. The addition should be narrower and shallower than the historic structure: the exterior walls should step in from the walls of the historic structure; the length of the addition should not exceed the length of the historic structure.

The height of an addition will also be considered in respect to neighboring properties. The addition should not block access to light and air to adjacent or neighboring properties, or reduce the privacy available to neighboring properties.

The German Village Commission may consider alterations to the height of existing non-historic buildings or additions. Alterations to height will be considered in cases where the existing building or addition is non-historic, and where the change in height does not obscure, damage, or destroy any significant architectural features of the historic building or adjacent properties.

Materials and Details

New additions should be differentiated from historic construction, and all additions should be clearly distinct from the historic structure. Simple materials should be used on the addition, for example, wood siding on an addition to a brick house. The addition should have simpler, less ornate detailing than the main structure. The addition may have a different type or pitch of roof than the main structure. A recessed connector may be considered to separate the addition from the original structure.
(***See the Connectors section for further information on construction of connectors.***)

Recommendations

1. New additions should not obscure, damage, or destroy significant architectural features of historic buildings.
2. New additions should be differentiated from the historic building, and all additions should be clearly distinct from the original structure.
3. An addition should not substantially alter the existing streetscape (street view) from any elevation, and should be located as far to the rear of the lot as possible.
4. The scale of the proposed addition should be considered in relationship to the historic building and adjacent properties.
5. Simple materials and details should be used on the addition.

Connectors

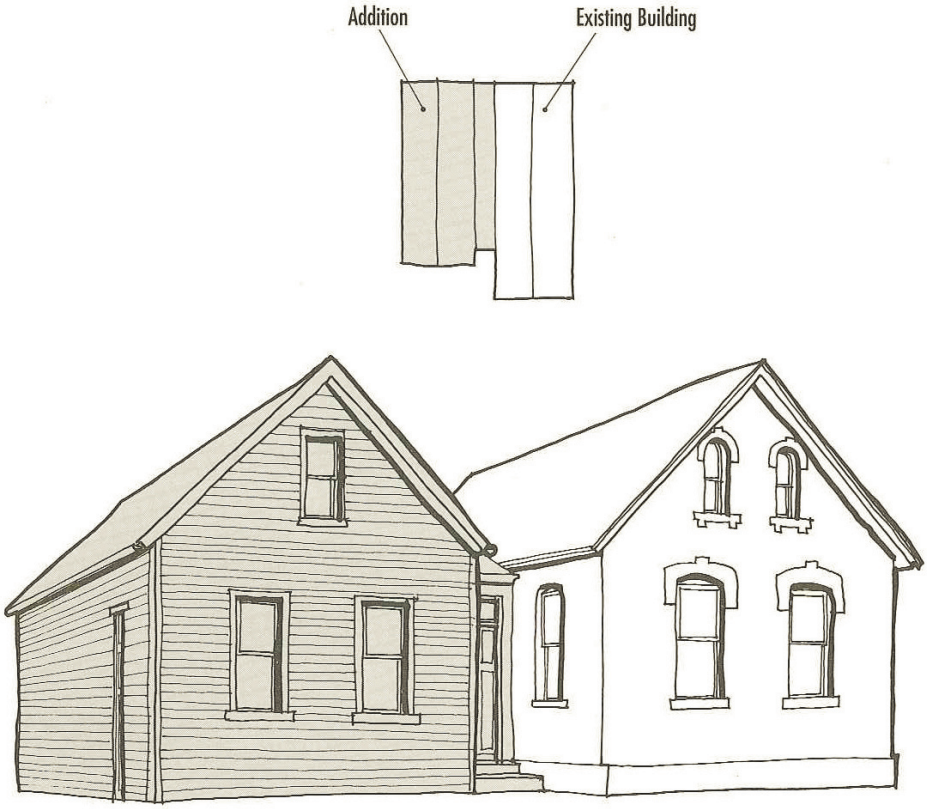
A connector is a structure that joins together two distinct building elements while maintaining a visual separation between the two. The three types of connectors—historic/historic, historic/new, and new/new—often require different design approaches. Connectors, particularly connectors between historic buildings, are not encouraged; however, a connector may be approved if the visual impact is minimal and creates an enclosed porch-like effect between two buildings. A visible connector between an historic house and garage is strongly discouraged.

Recommendations

1. The scale of a connector should be proportional to the elements it is connecting: the length of a connector should be less than the smallest element it is connecting, and the height should be shorter than the lowest.
2. The location should utilize an existing opening toward the rear of the building to minimize visibility. Installation of a fence or plantings may also diminish the visibility of a connector.
3. The design should be simple and open, and minimize the visual mass of the connector. The visual appearance of a connector should resemble an enclosed porch or garden structure, achieved through the use of a low-pitched roof, and the incorporation of the maximum amount of window space possible. The details of a connector should be less ornate than the elements it connects.
4. When connecting to an historic building, the connector should be reversible so it can be removed, and the building returned to its original state.

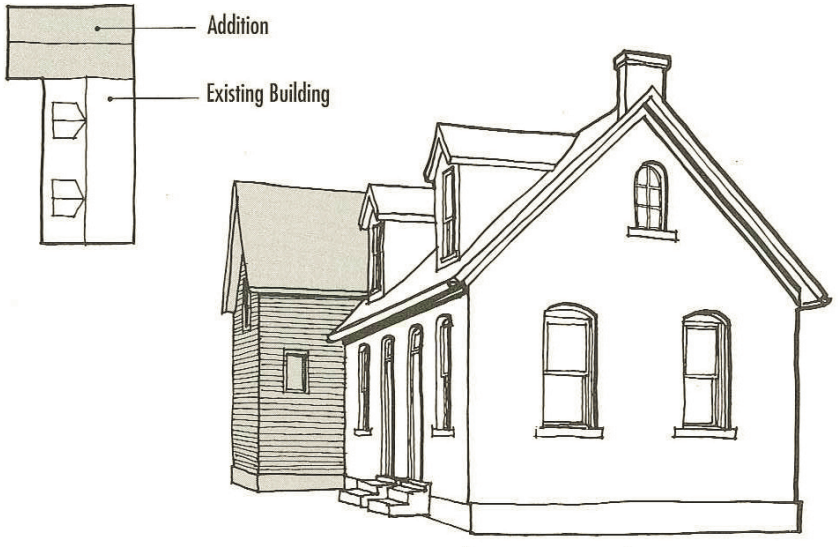
[Drawing 18]

Perspective view of an appropriately designed addition on a wide building lot. Note how a small connecting link, set well back from the front of the building, maintains the profile of the original building. The setback of the addition, behind the front wall of the original building, also helps to maintain the older building as the most important element of the design.



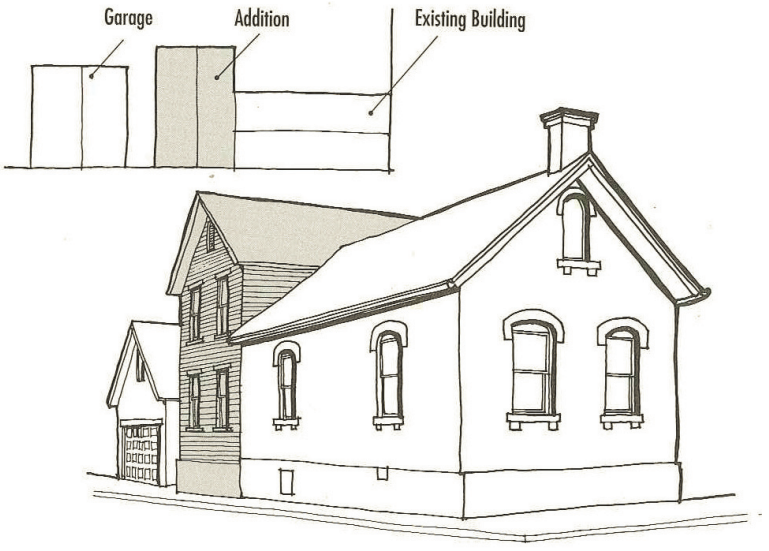
[Drawing 19]

Perspective view of an appropriately designed addition on a narrow building lot. Here the addition is kept entirely to the rear so it does not crowd and overwhelm the original building. In this case, a narrow connecting link is not necessary as the important elevations of the original building are not obscured by the addition.



[Drawing 20]

Perspective view of an appropriately designed addition on a corner lot. As in Drawing 19, the idea is to avoid obscuring or overwhelming the original building. This is accomplished by placing the addition along the elevation farthest from the corner.



Dormers and Skylights

German Village residences have two types of dormers: roof and wall. Structurally separate, roof dormers are part of the roof; typically they fall below the roof ridge and are set back from the eaves. Sometimes they are placed symmetrically, but often their placement appears random, dictated by light and space needs. When small cottages have dormers, they are most commonly roof dormers. Occasionally, small earlier buildings have wall dormers. More commonly, later structures feature wall dormers as an important part of the eclectic assembly of elements that make up the Queen Anne style.

Although some small cottages originally had dormers, most are additions designed to make the attic story more useful and habitable. Typically, dormers are a single window wide. Even though they do not add appreciably to floor space, they do add light, ventilation, and height.

An effective alternative to dormers, skylights provide light and ventilation. They are less expensive and less intrusive, but still should be designed and placed carefully. Appropriate skylights are flat and extend no more than six inches above the roof's surface.

Recommendations

1. Surviving historic dormers should be preserved intact as much as possible.
2. Dormers added to a roof should be narrow, preferably only one window wide like historic dormers. Every effort should be made to accommodate space and light needs with traditional gable-roofed dormers before considering shed-roofed (flat) dormers.
3. If dormers are to be added, they should have the following features:
   - Dormer design should be kept in scale with the original building and should not be overwhelming in size.
   - Maximum dormer length should never be more than one-half the roof's length.
   - New dormers should be roof dormers, not wall dormers. Their walls should be held back from the roof eave at least one foot. Dormer roofs should join main house roofs below the ridge.
   - New dormers should be placed to the rear of the house as much as possible, to minimize their visibility from the street.
   - Dormers should be used for their original purpose, instead of as a means to add an extra floor to a building. Extremely large dormers should not be installed; a ground-level addition should be considered if more floor space is desired.
   - Dormer windows should be traditional windows: avoid full-height windows, or all-glass windows out of proportion to the dormer.
   - Use horizontal wood siding or roofing material on dormer sides.
4. Skylights should be carefully placed to minimize their visibility from the street. Use as few as possible, and avoid placing them on main roof slopes; set them as far back from the front of the building as possible, preferably only on secondary (rear) elevations.
5. Skylights should be flat in design, and they should not be clustered in a row, side by side.

[Photos 48 and 49]

Appropriate dormers such as these older ones are small, fall at or below the roof ridge, have traditional windows, and use the same roofing material as the main roof.

Entryways and Porch Enclosures

Front porches are considered significant, contributing architectural features of an historic building, and should be preserved. The construction of new entry vestibules or the enclosure of existing porches is not recommended because of the significant visual impact that such alterations have on the character of historic buildings. In the case of a side or rear porch, the German Village Commission may consider alterations to an existing entryway. The design of a new entry vestibule or enclosure of an existing side or rear porch should complement the existing historic building, and not impact significant historic architectural features.

Recommendations

1. Investigate whether the porch you intend to enclose will be considered a new permanent interior space under the zoning code, in which case it may require a Zoning variance. (***See the Zoning Guidelines section for further information regarding zoning and variances.***)
2. Enclosures should leave the original porch as intact as possible to maintain its original character. Enclosures should have as much window space as possible, rather than solid walls. They should be constructed behind any original porch columns, so that the columns remain visible from the exterior. Enclosures should be reversible so they can be removed in the future and the porch returned to its original appearance.
3. Enclosures should be of frame construction. They should clearly "read" as additions.
4. Roofs should be similar to porch roofs. Avoid gable roofs and similar designs that make the roofs visually competitive with the main building.
5. On porch enclosures, use single doors similar to those originally used on the building.
6. Avoid the use of decorative features installed to embellish the porch enclosure.

Awnings

Fabric awnings were historically used on commercial buildings, where they shaded windows and storefronts from the sun, kept the interiors cool, and provided shelter from bad weather. Awnings were not common on residential buildings in German Village. Aluminum and metal awnings on residential structures are generally not considered an historic feature, unless original to the building.

Generally homes and storefronts have flat fabric awnings that angle downward to shed water, either with open ends or triangular end pieces. Fixed or retractable metal pipe frames support these fabric awnings. Awning fabric can range from a solid color to contrasting stripes, but should relate to the color of the building and adjacent structures.

Recommendations

1. Avoid rounded or "bullnose" awning shapes on both residences and commercial buildings unless documentation shows they were used on that building in the past. Bullnosed shapes were fairly rare; the simple flat type, which was much more common, is more appropriate.
2. Avoid removing the original mounting hardware. If possible, retain and repair any original hardware; if it must be replaced, match the hardware as closely as possible. Avoid drilling holes in masonry; attach frames in existing mounting holes or into mortar.
3. Avoid awning fabric that has too complex a design: use a minimum of colors, keyed to the body and trim colors of the building. If a scalloped edge is desired, use a simple scallop. Avoid drapes and swags that hang below the scalloped edge.

New Buildings: Residential and Commercial

The design of new buildings, (*i.e. freestanding buildings not attached to an existing historic building*) in an historic district is extremely challenging. The goal is to create compatible, yet contemporary buildings. This means that new construction should complement the existing contributing or architecturally significant buildings in the area, but not mimic the existing buildings. New construction should reflect current design trends, and complement but be readily discernible from the existing historic buildings. This is a challenging design problem, that requires skills of observation, interpretation and design to produce a new structure that relates to both its location within the historic district and its construction in the contemporary period.

The design of a new building can be divided into three elements: massing, materials and details. The German Village Commission considers all three elements in reviewing a proposal for new construction. To design a new structure that is compatible with an historic neighborhood, one must generally vary from the historic context in one of these elements. Varying two elements is occasionally acceptable. Varying all three elements is rarely, if ever, appropriate.

The planning process for a new building begins with an evaluation of adjacent buildings and buildings in the surrounding neighborhood: these buildings are known as the "streetscape." The three elements—massing, materials, and details—on existing historic buildings along the streetscape should be assessed, and some of those characteristics integrated into the design of the new construction. The new design must not be an exact replica, and should maintain a contemporary identity. For example, by making the massing similar to the surrounding structures, but varying materials and/or details, a building can be designed that is contemporary yet compatible to the historic streetscape.

A conceptual review of preliminary designs by the German Village Commission is recommended for all proposed new construction in the historic district. Conceptual review provides feedback to applicants prior to seeking final design review. Applicants should be advised that approval for new construction typically requires more than one review by the German Village Commission, and applicants should plan construction timetables with this in mind. The Commission also recommends that applicants consult with the City of Columbus Historic Preservation Office staff to gain guidance for their application. The German Village Commission encourages excellence in design that enhances the historic fabric of the community.

Massing

Massing, the most important element in new construction design, includes the overall shape, size and proportion of the structure. In addition, massing involves how the building is positioned on the lot, the building setbacks, lot coverage, and the spacing between the buildings on the street. The Commission typically begins its review of a new construction project by discussing massing, and will evaluate the massing of the new structure in terms of its relationship to the specific project site and within the overall context of the neighborhood.

Front Setback

The front setback is the distance between a building's façade and a public right-of-way. Setbacks are controlled by the zoning code, which allows some flexibility through variances.

Residential structures in German Village have a very shallow setback, while commercial structures are typically set on the public walk. These minimal setbacks are an important part of the Village's dense, intimate character and should be respected.

New buildings should follow the historic setback patterns in the neighboring vicinity, even if a zoning variance is necessary to achieve this. If the historic setback cannot be followed, the structure should be placed behind, rather than in front of, the area's general setback.

Although façades of buildings in German Village are generally parallel to the existing property lines, check the alignment of nearby façades in relation to the setback line. New construction should follow the common pattern of surrounding façades.

Building Spacing

Close spacing between buildings contributes to the historic density of German Village, resulting in narrow side yards. Zoning and building codes regulate side yard setback, or how close a building can be to the side property lines. These restrictions include any overhangs or projections. In general, following the side yard setbacks required in the zoning code will maintain spacing similar to that between existing structures. New construction should observe the overall rhythm of building spacing along the street. In the case of an extra wide or double lot, it is preferable to build to one side on the lot.

Lot Coverage and Green Space

Although the building pattern in German Village is generally very dense, the historic plan of the neighborhood included some green or open yard space on most lots. Typical uses of yard space include gardens, patios, planted or grass areas. The typical pattern was that residential structures had a small setback from the front and side yards, and a larger setback from the rear lot line. In many cases a secondary structure, such as a barn or garage, was located close to the rear and side rear lot lines. This plan allowed for an open yard space left in the center of the property. A few exceptions to this plan occur in German Village, mostly with commercial buildings, which may take up the entire lot leaving only a small service area in the rear. These buildings are typically located along major commercial streets or on commercial corner nodes.

New structures should be designed to have a similar proportion and pattern of structure versus open or yard space. While this will vary somewhat, it is important to pay attention to the existing conditions on the block and in the area. Maximizing lot coverage with new construction and leaving little outdoor space is not in accordance with traditional, historical development patterns in the neighborhood, and is not appropriate for new construction in German Village.

Building Shape

Typical shapes in German Village range from simple rectangles (like cottages without additions, porches, or dormers) to more complex ones (such as L-shaped Italianate houses or some of the later Queen Anne structures) which feature many intersecting masses as well as porches, balconies, and bay windows.

Where shape is the compatible element in new construction, keep in mind that a new building does not need to be identical in shape to those around it; however, its shape should have a similar complexity to the adjacent and nearby buildings. For example, a complex Queen Anne shape will look out of place on a street full of simple cottages.

[Photo 52]
This typical Village streetscape has consistent building spacing, roof heights, window openings, level of detailing, roof shapes, and building setbacks. All of these are important design considerations when planning new construction.

Scale and Proportion

Scale refers to the size of a building in relation to adjacent and nearby structures. A building that is significantly larger or smaller than those around it will appear out of scale, and thereby not compatible. For example, a small, one room wide, story-and-a-half cottage will look inappropriate on a street which is lined with wider structures with two stories and full attics. The scale of a house can be varied to make it appear more compatible with surrounding structures, even if it is not the same height or width. One option is to step down the first floor inside a house or an addition to gain more ceiling height, or a low second story within the same volume; another might be to break up a structure, so that a prominent element matches the typical width of houses along a street, while another element set farther back provides more width while appearing to be an addition.

Proportion is the relationship between the height and width of a structure. While the typical structures in German Village vary somewhat in proportion, most of them appear to be taller than they are wide or to have vertical proportions. Structures with excessively horizontal proportions (appearing significantly wider than they are tall) are generally not appropriate. Proportions may vary with style. Existing Italianate houses have much more vertical proportions than American Foursquares, and single cottages will appear more vertical than double cottages.

The proportions of individual elements can affect the apparent proportions of a structure. For example, two "Dutch-double" cottages might have the same height and width, but one with a shallower roof pitch may appear more horizontal than one with a steeper pitch. Windows in the Village typically have vertical proportions, but those in an Italianate house appear very tall and thin compared to those in some early cottages. Even the thickness of porch columns compared to their height can alter the proportions of a house. The porch columns of tall, thin Italianate buildings tend to be more slender than those on less vertical appearing Foursquares, which often have rather thick, chunky columns.

The proportions of a new building design can often be improved by experimenting with various elements. For example, if the proposed structure appears to be too horizontal, some ways to make it appear more vertical might include a steeper roofline, more vertical windows, or recessing a portion of the building to create a vertical line where the façade steps back.

Rhythm of Building Openings

Another important aspect of design is the creation of rhythm by the combination of façade elements. The most obvious and important example of this is the pattern of window and door openings in a building and the amount of repetition of wall surface between the openings. This pattern, established by the relationship of window or door openings to the surrounding wall area, should respect the neighboring structures. The percentage of glass to wall should approximate that of neighboring structures. For example, most early cottages have a few small windows in their façades with a great deal of wall area. A new building with large expanses of floor-to-ceiling windows and little exterior wall area would, therefore, be inappropriate.

Other rhythms to consider include the symmetrical placement of windows and doors in many brick doubles; the offset entrances and large living room windows found in many Queen Anne structures; and the repeated patterns of display windows and doors in some commercial buildings.

Height

Building heights vary considerably throughout German Village. The design of a new building should take into consideration the height of adjacent structures, as well as the range of heights of structures on the block. Most blocks in German Village have continuity of building height, although some blocks have more consistency than others. The height of a new building should fall at or below the average height (This requires further discussion.) of the surrounding structures. The overall height of a building will affect its proportion, so the maximum height of the building should be considered when planning the massing of the building.

Roof Shapes and Elements

An important component of German Village's character is its eclectic mix of historic roof shapes. Gable roofs are most common, and hipped or pyramidal roofs also occur frequently. Many commercial buildings and row houses have barely visible, almost flat roofs. Other roof shapes do occur in German Village, but are most commonly associated with specific elements, such as mansard roofs on porches.

Basic roof shapes are made more complex by dormers, intersecting roofs, and porch roofs. The Queen Anne architectural style combines many different roof shapes. A flat- or mansard-roofed house, for example, would be inappropriate on a street of houses with their gable ends facing the street.

Elements of the roof, such as chimneys and ridge cap detail, are important design considerations. Historically, German Village buildings did not have projecting chimneys outside of the wall; thus, new construction in the historic district should maintain the chimney within the exterior envelope of the building.

Recommendations

1. New construction should observe the overall rhythm of building spacing on the block.
2. New buildings should follow the historic setback patterns in the area.
3. New construction should take design cues from the range of proportions found on surrounding structures.
4. New construction design should contribute to the existing rhythms of the adjacent and nearby buildings, without duplicating them.
5. The height of a new building should be no higher than the average heights of the surrounding structures.
6. Roof shapes and elements such as dormers and chimneys should reflect the predominant patterns of buildings in the area and should relate to the style of the house.

[Photo 53]
Note how this new building reflects the Size, massing, window and door patterns, and roof shape of historic buildings in the Village. Although its design resembles historic structures, this building does not attempt to copy them.

Materials

Materials are an important design consideration, along with massing and details. The materials, textures, and colors found throughout German Village combine to create the character of both old and new architecture.

Types of Materials

Traditional materials found throughout German Village include stone (foundations, steps, lintels, slate roofs and dormers), brick (walls, walks, and streets), wood (doors, windows, siding, and trim), and metal (cornices, gutters, downspouts, and roofing). New materials such as composite shingles, synthetic stone, and aluminum gutters have been added to German Village over time.

The German Village Commission encourages the creative use of traditional materials in new construction and will carefully consider the use of new materials. ***(For specific information on historic uses of these materials, refer to the Preservation section of the*** German Village Guidelines for Preserving Historic Architecture.)

Traditional Materials

The use of traditional materials such as stone, brick, and wood in new construction is encouraged. The continuity of materials helps to maintain compatibility between new and historic structures. The innovative or creative use of traditional materials is also encouraged. New construction has typically replicated the traditional choices of building materials, and generally falls into two main categories: brick and frame.

Brick is German Village's predominant exterior wall material, and therefore, much new construction is of brick or brick veneer. Many compatible bricks are available. When choosing brick, avoid used brick, new brick "distressed" to look old, and variegated brick colors.

In German Village, frame houses are interspersed singly or in small groups among brick buildings. Select siding materials carefully using the recommendations in the Siding Section of the German Village Guidelines.

Other choices of materials will be reviewed based upon the standards of durability, longevity, reparability, and compatibility with surrounding structures.

New Materials

New materials, defined as materials that were not historically available, range from vinyl siding to synthetic stone or synthetic wood products. Successful new buildings can blend new materials and techniques with the design concepts of historic architecture to produce new structures that are clearly contemporary, yet still compatible with German Village's historic buildings.

New materials should not attempt to replicate or imitate other materials. For example, stamped concrete should not be used to replicate brick, and textured metal should not be used to imitate wood. If a new product attempts to replicate an historic material, the Commission may approve its use with the determination that the dimensions, texture, color and quality of the product truly replicate the historic materials as intended.

In these cases, the Commission's approval of new materials will depend on two factors: how well the new product blends with the old, and whether there is a balance between contemporary and historic elements. The Commission may also consider whether the massing and details vary from the historic context and streetscape. If the massing and details of the proposed new building are compatible, it may be acceptable to use new materials.

All new materials or traditional materials used in unusual ways will be reviewed on a case-by-case basis. On occasion, the Commission may allow a test application of a particular material before issuing approval for its use in German Village.

Mix of Materials

Most of the buildings in German Village are comprised of a mix of materials. New construction in the historic district should consider the mix of materials in the adjacent area. If buildings in the area were built with only one or two principal materials, then the design should maintain that mix; however, if the block has a variety of materials and textures, the design should be of similar complexity. A few of the larger houses in German Village have a mix of several materials, including brick, stone and wood. Most of these houses are located along major streets or Schiller Park. In general, new construction should be as simple as or simpler than the existing structures in the area. When constructing a new house on a street of simple cottages, maintain continuity in the mix of materials, such as a stone foundation and brick or frame walls. With more elaborate houses there may be the flexibility to use more materials and more ornate details.

Color

Whether a hue is natural to a particular material or applied through painting or finishing, color is an important characteristic of the historic district. Dominant natural colors in the Village are the light gray of stone, the warm red of brick, and the cool gray of slate. Painted window frames, doors, walls, and trim employ a variety of colors that can be changed fairly easily.

Observe the relationship of materials, textures, and colors in the vicinity. Choose colors for compatibility with existing colors. New structures should reflect the relationship between materials, texture, and color already established in the area.

Recommendations

1. Creatively use traditional materials to differentiate new construction from old.
2. The use of brick, stone, and/or wood in new construction is encouraged.
3. New materials can be successfully integrated into the historic district and their use may be considered; however, the use of new materials will be reviewed on a case-by-case basis, and will be evaluated in terms of the overall design.

Details

Details help distinguish one style of building from another. In general, new construction should use details similar to those that exist in the surrounding structures and maintain consistency with the overall design of the structure. New construction should also consider the relationship and proportions of solids (such as walls) to voids (such as windows) on the new building.

Typical details in German Village include cornice lines and friezes (where the roof meets the walls), gutters and downspouts, window and door lintels, sills, casings, porches, railings, masonry details such as brick or stone quoins, and wood siding details such as trim boards. Details can be decorative or functional, and may be simple or more elaborate depending on the style of the building.

The details of a new building should relate to adjacent structures. For example, if nearby buildings have high foundations of light-colored stone, a proposed building design should not have an all brick façade down to ground level. To re-create the detail typical of the area, use rough-faced concrete block, cast concrete block, or a stone veneer as a foundation. If the design of a new structure matches the massing and materials of an historic building, the detailing should be more contemporary than that found in historic structures, but of a similar quality and craftsmanship.

New Buildings: Garages and Outbuildings

Historically garages and outbuildings were basic and functional in design. Intended to be subordinate structures, garages and outbuildings were modest in scale and made of simple materials with little ornamentation. Historically and today, the style of a garage or outbuilding depends on existing historical evidence, the architectural style of the main residence, and the streetscape.

As subordinate structures, garages and outbuildings were detached from residences and placed at the rear of the property to be accessed from alleys. When alley access was not an option, garages were often placed at the rear of the property and obscured by the residence. The location of historic garages and outbuildings often resulted in a central portion of the lot being left open as yard space.

Historic garages were typically one car to one-and-a-half cars wide, and their roof had a shallow pitch. Flat roof garages were also common throughout German Village. Historic garages typically had single-bay doors.

Recommendations

1. New garages and outbuildings should be built to complement, not mimic or compete with, the main structure. A new garage may indicate its modern construction with detailing such as overhead doors and lighting.
2. Garages and outbuildings should be located toward the rear of the property, detached from the residence with access from alleys. Where no alley exists, a garage should be set back from and preferably obscured by the house.
3. The decision to build a garage in brick or frame should be based upon several factors including the historic record of the property, the design or style of the main house, and the materials commonly used along the alley or street. Materials and detailing should be simpler than the main structure.
4. For frame garages, the most appropriate siding is horizontal beveled wood; for brick garages the most appropriate brick is common.
5. Garages should have a visible foundation which may be built of split face or molded concrete block.
6. Trim elements, service doors, and garage doors should be constructed of wood and of a style appropriate to the principal structure.

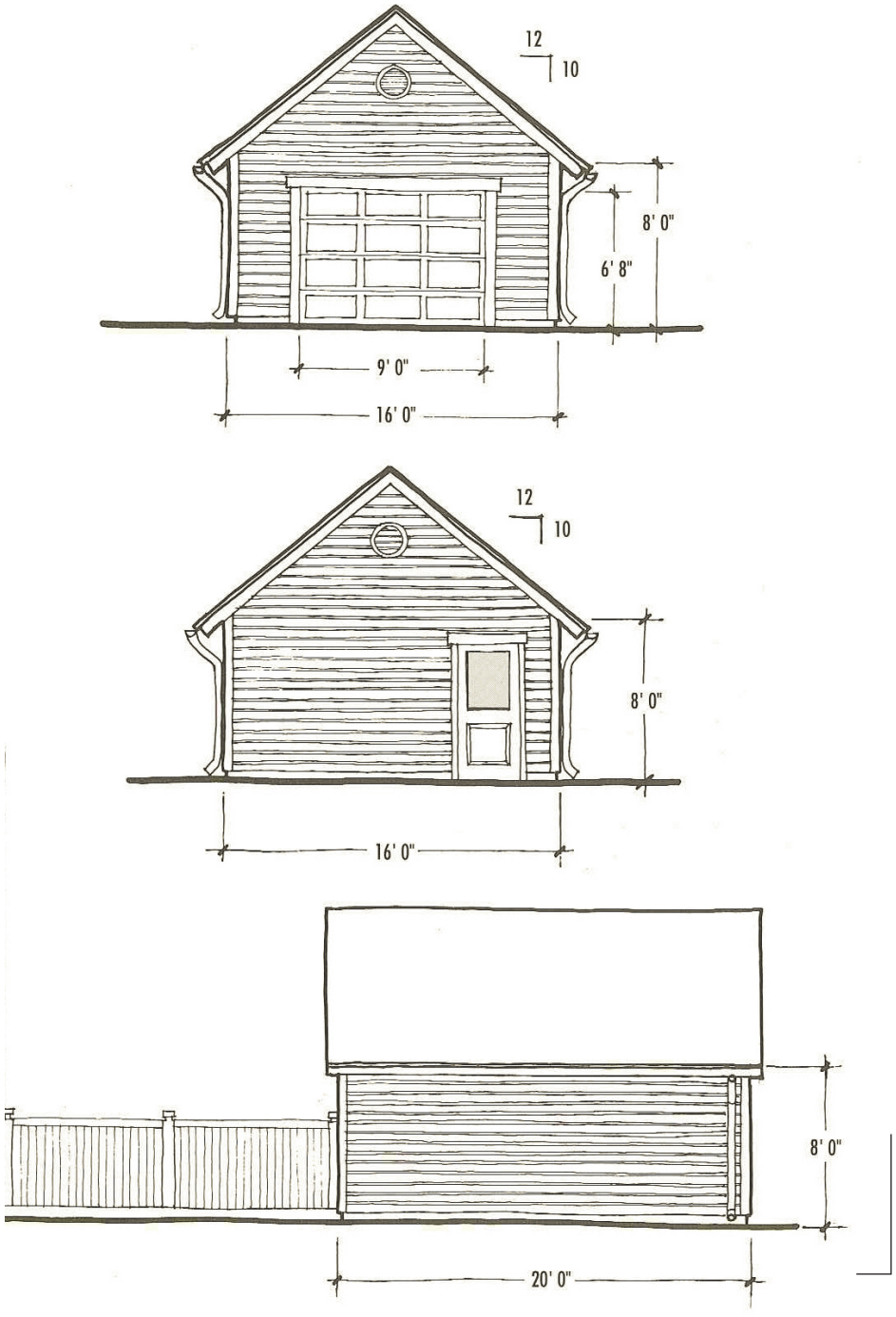
7. The alley side of a garage should have a simple exterior light for security purposes.
8. Attaching a new garage to an historic structure is rarely appropriate. Attached garages may be considered for newly constructed residences if they are designed and sited to be sensitive to the historic streetscape and if massing is handled in a way that gives the appearance of an detached garage. In such cases, clear separation of the main house, connector and garage should be evident. (***See New Construction, Connectors section for more information on designing connectors.***)
9. Garages should be located and sized to maintain the historic pattern of open space in German Village.
10. Garages and outbuildings that overwhelm or compete with the residence or nearby structures are not subordinate and therefore should be avoided. Keep overall dimensions as small as possible.
11. When building a garage, consider the relationship of the roof pitch to the garage width and height. Consider a flat or low-sloping roofs to keep your garage in scale with the surrounding streetscape.
12. For new garages use single garage doors rather than one double-wide door to maintain the scale and rhythm of older structures. Double-wide doors are only consider in unique situations arising from maneuverability issues. If a double-wide door is approved, it should appear as two separate doors through the use of applied trim.
13. Approval for construction of any structure larger than a single story two-car garage will depend on the overall character of the alley; the proposed construction of any structure larger or more elaborate than a single story two-car garage will require the submission of a streetscape drawing.
14. Every effort should be made to site a garage in a manner that avoids zoning variances.
15. The City of Columbus Zoning Ordinance contains specific technical requirements for parking spaces for each unit on a lot with residential use. The code also regulates the minimum lot size and the maximum lot coverage allowed when adding additional living space. All code requirements must be met when considering the addition of living space above a garage.
16. Garden sheds and other small outbuildings should be small in scale and simple in detail; they should be sited in a manner that respects the dominance of the main structure and may be limited in floor area by the Building and Zoning Codes.

[Photo 54]
A garage that fits in well with other Village architecture. It has a gable roof, a single-width door, and is designed in materials similar to those used in historic garages.

[Photo 55]
This classic frame building could serve as a model for new garage construction in the Village.

[Drawing 21]

An appropriate design for a new garage in the Village. Note how the design employs traditional massing, roofline, dimensions, and materials. Using only single-width garage doors is important. See Drawing 17 on page 78 for trim details.



[Guidelines For Building Sites]

Exterior Considerations

Even though this book emphasizes buildings and their construction maintenance, and rehabilitation, buildings are only part of the Village scene. Our unique neighborhood combines architecture with sites that may have fences, lighting, paving, plantings, and yards. Clearly, buildings and their sites must complement each other to preserve the Village's historic character.

Whenever you consider making changes in your building site, carefully weigh whether these changes would follow established historic patterns. Look beyond your lot to the immediate neighborhood; ask yourself if these changes would blend in with existing historic site features. The guidelines in this section can help you decide if your change is appropriate, and therefore, approvable by the Commission.

[Fences And Walls]

Villagers commonly used cast- and wrought-iron fences to separate their yards from streets and neighbors' yards. Many of these fences are still standing; typically they are three feet high or less and provide physical rather than visual separation.

In the late 19th century and early 20th century, villagers used less expensive wire to fence in side yards and backyards. Even though it was less durable than cast or wrought iron, some yards still have original wire fencing.

Villagers also used simple wood board or common picket fences; both were often stained or painted. Varying considerably in height and design, such fences afforded backyard privacy or separated yards from alleys and other yards.

Unlike iron, wire, and wood fences, the original villagers built very few masonry walls. In recent years some masonry walls have been added by residents desiring to increase their security and privacy in backyards and side yards.

Recommendations

1. Repair and maintain historic fencing materials, especially cast- and wrought-iron fences.

2. Try to solve privacy and security needs with traditional wood or metal materials, as well as through landscaping. Avoid masonry walls.

3. In fence construction, use traditional forms: picket fences are appropriate, as are plain board fences (vertical boards nailed side by side on parallel stringers). For side yards, traditional loop-top wire fencing is both available and appropriate, as is simple iron fencing in historic designs.

4. Wood fences should be painted or stained with an opaque stain compatible with the house's colors and should not be left to weather.

5. Avoid inappropriate fence designs such as chain link, stockade, shadow board, basket weave, and other contemporary designs.

6. Always place the front side of the fence toward the street; the structural posts and stringers should be on the inside of the fence.

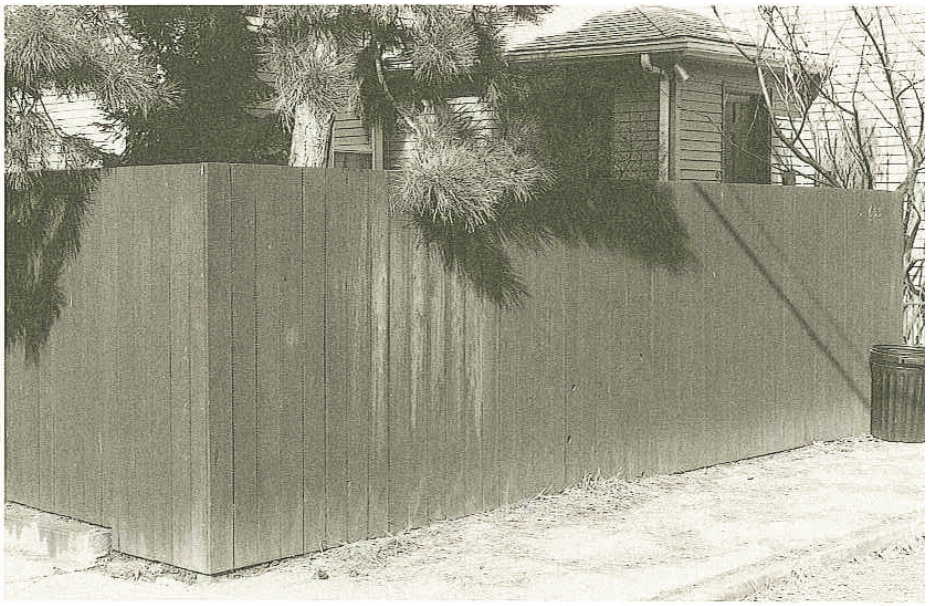
7. Keep high fencing at the rear of the property, with lower fences near the front of the lot. Avoid obscuring views of the building; consider holding the fence back somewhat from the street or sidewalk, and providing a small planting strip to soften the visual impact of the fence. A maximum fence height of three to four feet along the street is most appropriate; rear yard fences should be a maximum of six feet high.

8. Remember that any fence over six feet in total height is considered to be a structure and will require a zoning variance.

[Photos 56 and 57]
Picket fences and hedges are traditional forms of fencing in the Village.

[Photo 58 and 59]

Traditional iron fencing, both cast and wrought, is still abundant in German Village.



[Photo 60]
Wood privacy fences can be cut square at the top and should not exceed six feet in overall height. The structural supports should be on the inside (yard side), and the fence should be stained, not left to weather naturally.

[Site Lighting, Street Furniture, Pools, Fountains, And Gazebos]

Street furniture is a collection of items found on Village streets: benches, planters, hitching posts, mounting blocks, and trash receptacles. Along with yard and area lights, street furniture contributes to the Village's texture and visual variety.

If you are thinking of adding lights or street furniture, be sure that they appear to be a natural part of the streetscape. Select only those items that are compatible with the neighborhood's simple character.

Pools, fountains, and gazebos were uncommon in the Village's early days. Mirroring the Village's dramatic change and efforts to expand interior space to the outdoors, today pools, fountains, and gazebos are part of some residential yards.

Recommendations

1. Avoid large, ornate light fixtures with large amounts of applied detail. Fixture heads should be twelve inches high at most, and mounted about six to seven feet high. Avoid excessively bright lights; use ordinary incandescent household bulbs. Mounting on posts or on buildings is appropriate; do not damage masonry walls when mounting on buildings.

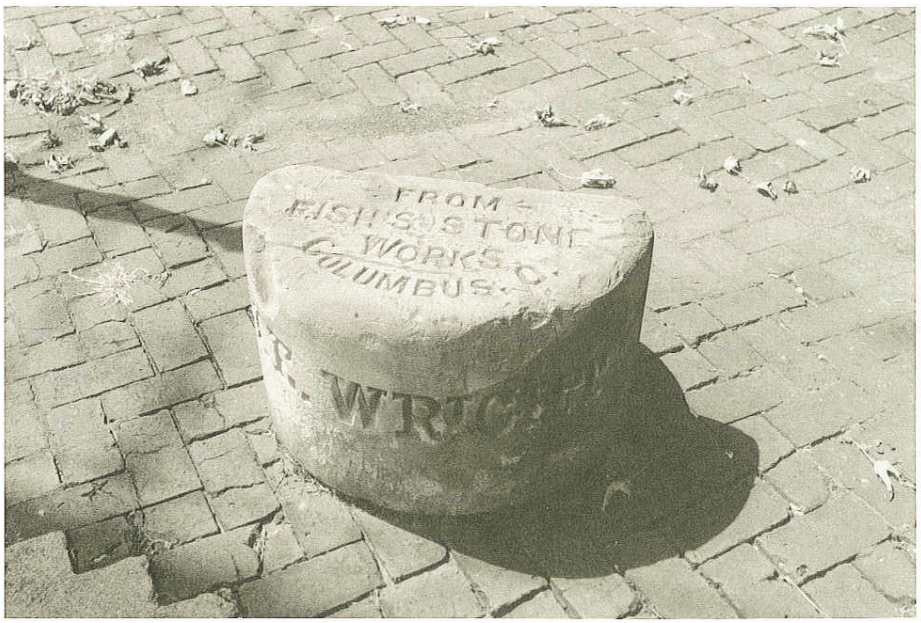
2. For area lighting, consider small, contemporary flood- or spotlights mounted near the eaves or in a gable of the house. Mount these lights so they are not excessively bright and do not disturb any neighbors; they can be an effective alternative to pole-mounted lights.

3. Keep lighting devices and street furniture simple in design and modest in size. Remember that one of the Village's most appealing features is its intimate character and avoid benches, planters, and other items that are the wrong size. Designs should be simple without excessive decoration; avoid items with theme decorations, such as eagles, and Bavarian or Swiss Chalet designs.

4. Preserve and repair any surviving original street furniture such as mounting blocks and hitching posts.

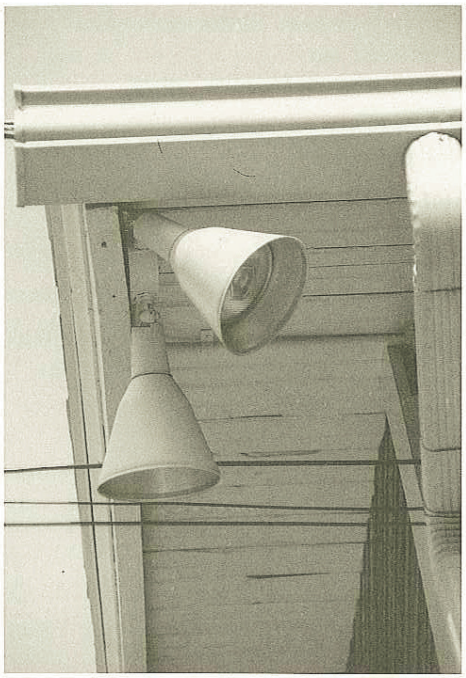
5. Exercise care in adding accessories. Historically, not every house had a pole lamp, hitching post, bench, and planter. Observe what is already in place on the street and try to provide a similar complement of accessories.

6. Remember that pools, fountains, and gazebos were not common historically and are discouraged. If such features are installed, they should be kept to the rear of the lot and made as invisible as possible from the street. Consider using landscaping to screen these features rather than walls and fences.



[Photos 61 and 62]

Examples of original street furniture that might be found in the Village: a mounting block and a hitching post from horse-and-buggy days.



[Photos 63 and 64]
Contemporary site lighting fixtures can be concealed in landscaping or placed unobtrusively under a building's eaves.

[Walks, Sidewalks, Driveways, Patios, And Parking Lots]

Creating a good part of its visual appeal are the Village's traditional brick streets and sidewalks. Even though some streets have been repaved in other materials and a few walks are concrete, brick is the most widely used, appropriate paving material in the Village.

In contrast to its brick streets, only a few of the neighborhood's patios are very old; many have been installed during the last twenty-five years as part of the Village's rehabilitation. Similar to their predecessors, many side yard and backyard patios are either dry-laid brick or brick in mortar beds. Some backyards have poured concrete patios.

"When the clip-clop of horses' hooves was heard on Village streets, drive-ways were virtually unknown. Up to the mid-20th century, relatively few curbs were cut to accommodate driveways. Recently, the need for off, street parking spaces has increased requests for this suburban design element. The Village's few parking lots have helped alleviate some of its parking problems; each lot is designed for minimal visual impact.

Recommendations

1. When paving work is being done for driveways, walks and patios, use the recommended brick patterns shown in photos 65, 66 and 67. Other paving materials can be used, subject to German Village Commission approval. Most walks are paved with dry-laid brick (no mortar), making them easy to remove for utility repairs and easy to repair when damage occurs. If you are installing new paving adjacent to old, match the patterns in the already-existing paving.

2. It is important that the correct kind of brick be used for paving. Avoid using salvaged brick from demolished buildings for paving because they do not have the hard exterior surface and necessary durability. Be sure to use only brick designed for use as paving. Paving brick measures four-by-four-by-eight inch. It should be laid in a bed of sand. Sometimes a concrete base is installed beneath the sand bed. Any surviving stone curbing should be preserved when brick walks are being laid.

3. Whenever possible, curb cuts for driveways should be avoided, and alleys should be used for access to a parking area or garage at the rear of the lot.

[**See the July 25, 2005, Amendments on page 175 for additional guidance on curb cuts.**]

4. Patios should be kept as far to the rear of the property as possible, and preferably not in side yards at all.

5. Parking lots should not be built if demolition of existing historic buildings is required. Parking lots should be screened with plantings rather than masonry walls to conceal them and lessen their visual impact.

Basket Weave

Running Bond

[Photos 65, 66, and 67]

Traditional brick paving pattens are appropriate for sidewalks. Be sure to use four-by-four-by-eight inch paving bricks to make this pattens work out correctly.

Herringbone

Accessibility

Making the nation's historic buildings, sites, and structures accessible to people with disabilities has become an important and challenging task. Accessibility modifications to historic structures within the district should be undertaken in a manner compatible in both scale and appearance to the building. Additionally, alterations should be designed as reversible changes that allow future removal without damage to the form of the building. Prior to construction, the property owner must insure that the modifications meet all necessary Federal, State, and local accessibility requirements.

Recommendations

1. Maintain access to an historic building through the primary entrance whenever possible. If the existing conditions at the primary façade preclude installation of an accessible entry, consider accessibility through a side or rear entrance.
2. Retain historic materials and features when new features are incorporated for accessibility.
3. Use compatible materials when constructing new accessibility features.
4. Install accessibility modifications that are in scale with the historic property, visually compatible, and whenever possible, reversible. Reversible means if the new feature were later removed, the essential form and integrity of the property would be unimpaired.
5. Consider the character-defining features of the property when designing for accessibility.
6. Use handrails of simple design.
7. Consider landscaping to minimize the visual impact of new accessibility features.
8. Maintain barrier-free walks. Planters, bins, signage, seating, and other features on sidewalks should allow unobstructed access.

[Satellite Dishes, Amateur Radio Antennas and Other Communication Devices]

Federal communications laws regulate and protect citizen access to communications, including satellite dishes and amateur radio antennas. These federal laws also recognize local governmental interests in promoting and protecting historic preservation and its role in addressing aesthetic concerns. Therefore local governmental rules may address satellite dishes and amateur radio stations so long as the federal laws are not violated and local rules are not applied in a discriminatory manner.

Recommendations

1. Select the smallest and least obtrusive device necessary and available.
2. Locate satellite dishes, radio antennas, and other communication apparatus in an area where the device is functional with the least visibility from the street.
3. Install communications devices in a manner that is reversible and does not permanently alter or damage historic building materials. When communications devices are removed, wall and roof surfaces must be repaired and restored to eliminate evidence of removed material.

[Guidelines For Graphics And Signage]

Have you ever wondered why several of the Village's well-known eateries do not have pulsating rooftop signs to attract patrons? The reason is simple: such signs would violate the German Village Graphics Guidelines adopted by the Commission to preserve the Village's residential charm. Therefore, before you put up a sign, or sketch out a wall mural, call the Commission's Secretary or Assistant. Ask for a copy of the "Graphics Guidelines for German Village." After reading it, you will be able to plan a sign or graphic that is appropriate to the Village's residential character.

In evaluating signs and graphics, the Commission uses the following design considerations as criteria for approval:

- *Harmony and appropriateness of sign material, texture, lettering style and size in relation to the building*: Signs and graphics can contain only the name and function of the business. Although interior sign illumination is not allowed, exterior illumination of signs or graphics may be approved by the Commission.

- *Style, size, scale, proportions, and design in relation to both the building and the surrounding environment:* Signs and graphics are limited in size, must have a pedestrian orientation, emphasize the area's residential character, and be compatible with its architecture and character.

- *Appropriateness of color:* Sign and graphic colors should complement the building and its trim colors.

- *Manner of attachment:* The installation of signs must be reversible and cannot permanently alter or damage historic building materials. Signs should not obscure architectural detail; for a good example of this, see the sign on a bracket in photo 70. When signs are removed, wall surfaces must be repaired and restored to eliminate any evidence of the removed material. Wall murals, large advertising and co-op signs, and rooftop signs, are not permitted.

- *Specific location on the building or premises:* Wall and projecting signs are favored over signs resting on the ground. The code controls placement above, and projection into, the public right-of-way. Banners and signs placed in windows must also meet size specifications and be reviewed by the Commission. Awnings may carry signs or graphics if they have been approved by the Commission.

[Photo 68 and 69]
Two examples—one modern and one old—of signage applied to the building surface, a traditional form of signage.

[Photo 70]
Individually crafted signs suspended from brackets area traditional, appropriate form of signage in the Village.

[Photo 71]
A simple, traditional, and inexpensive form of signage is to paint or apply individual letters and numbers on display windows.

ZONING GUIDELINES

Zoning Guidelines

Are you are planning to add to your building, to build a new structure, or to change the use of your building? If so, you will want to understand not only how to obtain a zoning variance, but also the underlying zoning issue. Because it is a very complex issue, this chapter can only introduce the basic concepts of zoning and variances. The Commission urges you to consult the city Building Regulation Department whenever you contemplate adding, changing, or building.

As you will see in this chapter, the zoning variance process involves many participants. Plan ahead and allow sufficient time for review. For example, a land use variance can take several months because it includes reviews by the Commission and the Building Regulation Department zoning staff, preparation of a council ordinance, and scheduling of a hearing. And then, thirty more days elapse before the ordinance takes effect.

Why We Need Zoning

- Property owners need zoning as a protection against the unrestricted development that would allow, for example, the construction of an office or commercial building in a residential neighborhood.

- Property owners need zoning to ensure that unregulated construction does not cause property values to plummet when the character of the neighborhood changes.

- Property owners need zoning to restrict noise, pollution, commercial traffic, and land use density, thus maintaining their healthy, safe residential neighborhoods.

If the city of Columbus had not introduced zoning ordinances in the 1920s, the whole city might have businesses and industries cheek-by-jowl with residences. By regulating private property rights through zoning, the city saw to it that neighborhoods developed after 1923 have fairly clear cut districts for commercial or residential uses. Therefore, few of these neighborhoods have to deal with the same zoning issues facing German Village today.

Because the Village developed before zoning controls, commercial buildings are scattered throughout the area rather than being concentrated along a single street or in a small compact area. Rarely are there two or more commercial buildings in any single block. Because the commercial uses were originally neighborhood-oriented, the scale is compatible with the predominantly residential neighborhood.

Today the Village's successful revitalization has increased pressure for more intensive commercial development. Its proximity to the county courthouse complex makes the Village an attractive office area for lawyers and other professionals. The neighborhood's character and charm make it an ideal location for restaurants and retail uses. Its property values are quite affordable when compared to downtown property. These factors have led to the conversion of residential buildings to commercial uses. One of the greatest challenges facing the Village today is how to integrate commercial development sensitively in certain areas, while maintaining a viable residential neighborhood.

Your Responsibilities as a Property Owner

All German Village property owners share these responsibilities regarding neighborhood zoning:

- *You are responsible for complying with the zoning code for your own property.* Before purchasing property, do some research to verify zoning. At the same time, you can identify any variances required for proposed additions, new construction, or charge of land use. Then follow the zoning variance processes described in this chapter.

- *You are responsible for understanding that decisions about variances can affect your property and have implications for the entire neighborhood.* For example, the expansion of a commercial use could result in more noise and traffic congestion that might have an adverse effect on adjacent residential properties.

- *You are responsible for being involved in the zoning process, by reporting any suspected zoning violations.* The city government enforces the zoning code. To assist in enforcement, report suspected violations to the Building Regulation Department.

Zoning Variances

In addition to regulating land use, the city zoning code sets certain standards for the development of property; these involve minimum lot sizes, building setbacks, building height, and parking requirements. A zoning variance gives a property owner permission to do something not usually allowed in a particular zoned district. Owners may request two types of variances: land use variances or standards variances.

- *Land use variance* deals with changes in use, expansion of nonconforming uses, and increased density of residential units allowed in a zoning district. For example, construction of an apartment above a garage increases the density of land use and may require a variance.

- *A standards variance* grants permission to vary from established development standards regarding setback, side and rear yard minimum sizes, and maximum coverage of a building lot. Fences over six feet high, for example, are considered structures and require a variance.

To receive a variance, applicants must show true hardship, that is, a condition of the land that makes conforming with the zoning code difficult or impossible. The owner's personal financial condition or preferences are not considered in evaluating hardship.

How to Obtain a Standards Variance

Most of German Village is zoned R-2F for residential use; this zoning limits residential development to single and two-family units and allows very few other uses. The Village's only commercial zoning (C-4) is on Livingston Avenue. Therefore, all of the current commercial and office uses in the Village are either nonconforming uses that have acquired variances to the zoning code, or preceded the R-2F zoning in 1972. As in any city, some illegal uses have ignored the zoning code.

Land use variances do not rezone a property; they simply grant permission to use property in a very specific way. This specific license continues in effect as the property passes from one owner to the next, as long as no changes take place. However, if the property is left vacant for two years, or is returned to a conforming residential use, or any change is made in use, the variance becomes invalid. (Changing an insurance office to a dentist's office is an example of such a change in use.) When any of these things happen, once again the property returns to its zoned R-2F use.

Before the Commission reviews your request for a variance, be sure to do your homework. In reviewing your request, the Commission will want to know how the land has been used in the past, whether or not a variance is currently in place, and when it was granted. The German Village Commission's top priority is preserving the residential quality of the Village. Therefore, requests for more nonconforming commercial uses and conversion of residential buildings to office or retail uses are not likely to receive favorable recommendations.

If you think you need a land use variance:

1. Contact the zoning staff in the Columbus Building Regulation Department (BRD) for a preliminary zoning clearance review. They can assist you by identifying the required variances you need.

2. If you require a variance, go to the Building Regulation Department. The zoning staff there will give you an application and fee information.

3. Submit a completed variance application to the BRD. With the application you must submit a list of the names and addresses of all property owners within 125 feet of the perimeter of your property. Also attach a list of property owners to your application for German Village Commission review. The Commission Secretary will notify all the property owners on your list of the date of the Commission meeting where your zoning variance request will be discussed.

4. At the Commission meeting be sure you know exactly which variances you are requesting to avoid delays in review, or tabling of the variance for further information. After reviewing your zoning request, the Commission forwards its recommendation for approval or denial to the zoning staff in the BRD.

5. BRD's zoning staff reviews both the application and the Commission's recommendation. Next, they forward your application, along with the Commission's and their own recommendations to the Columbus City Council. BRD notifies all affected property owners in advance of the council meeting.

6. City council reviews zoning cases every Monday except during August.

7. After you have received a land use variance, secure the necessary use permits required by the change of use.

Direct any questions regarding zoning to the Building Regulation Department, which is described in Appendix A.

How to Obtain a Standards Variance

Whether you are planning on building an addition, a garage, or new construction on a vacant lot, you may need a standards variance. The most common variances in the Village affect standards regarding setback, side and rear yard minimum sizes, and maximum coverage of a building lot. See drawings 22, 23 and 24.

Because the city wrote these standards with the suburbs in mind, some of them are not consistent with the character of German Village. For instance, the setback for a new residential building is calculated based on the setback of adjacent property and cannot be less than ten feet. Yet one of the Village's most distinctive features is the way the houses are built adjacent to the sidewalk, or with very small front yards. In this case, the Commission is likely to make a favorable recommendation to the city's Board of Zoning Adjustment which considers most standards variances.

If you think you need a standards variance:

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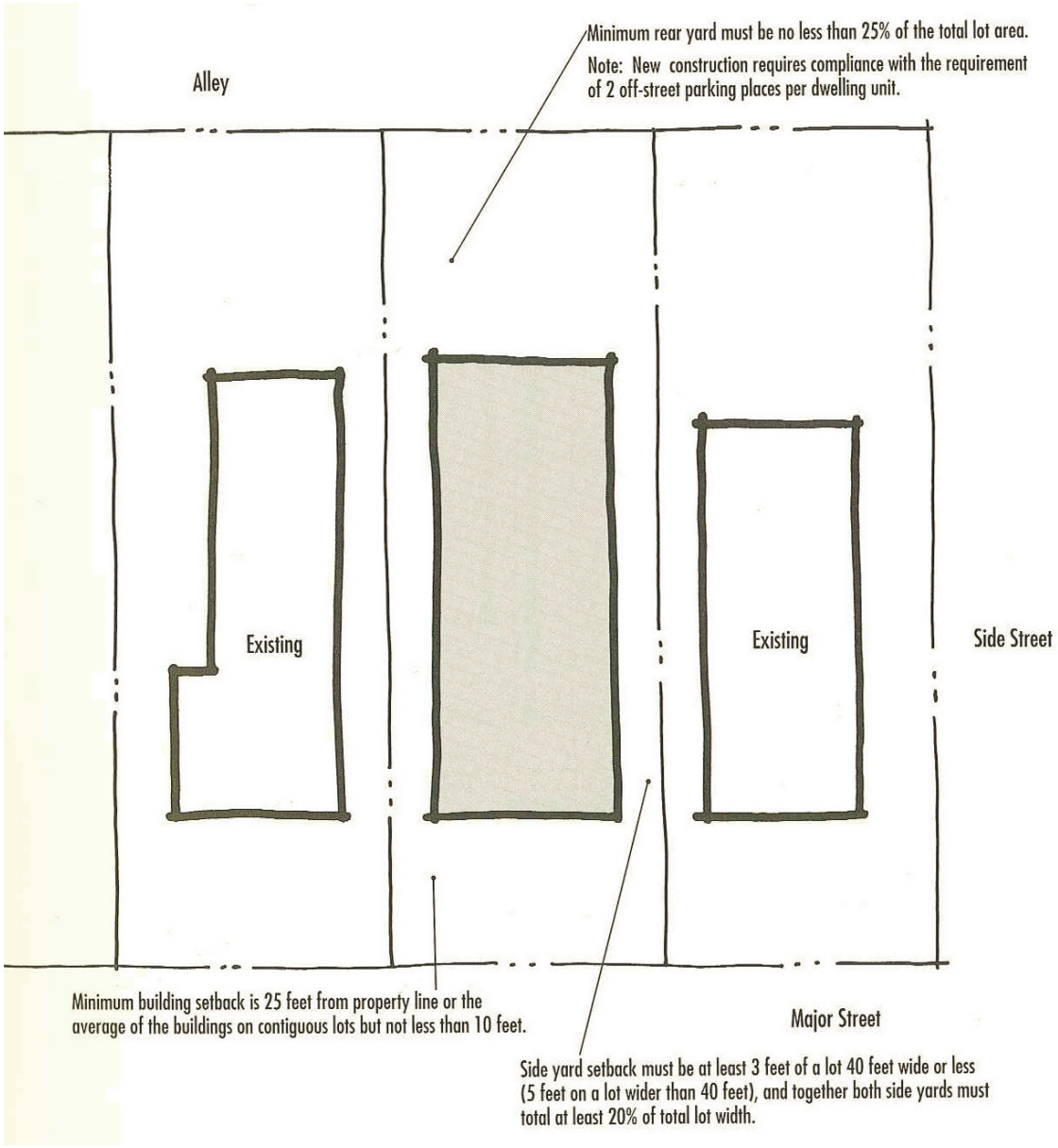
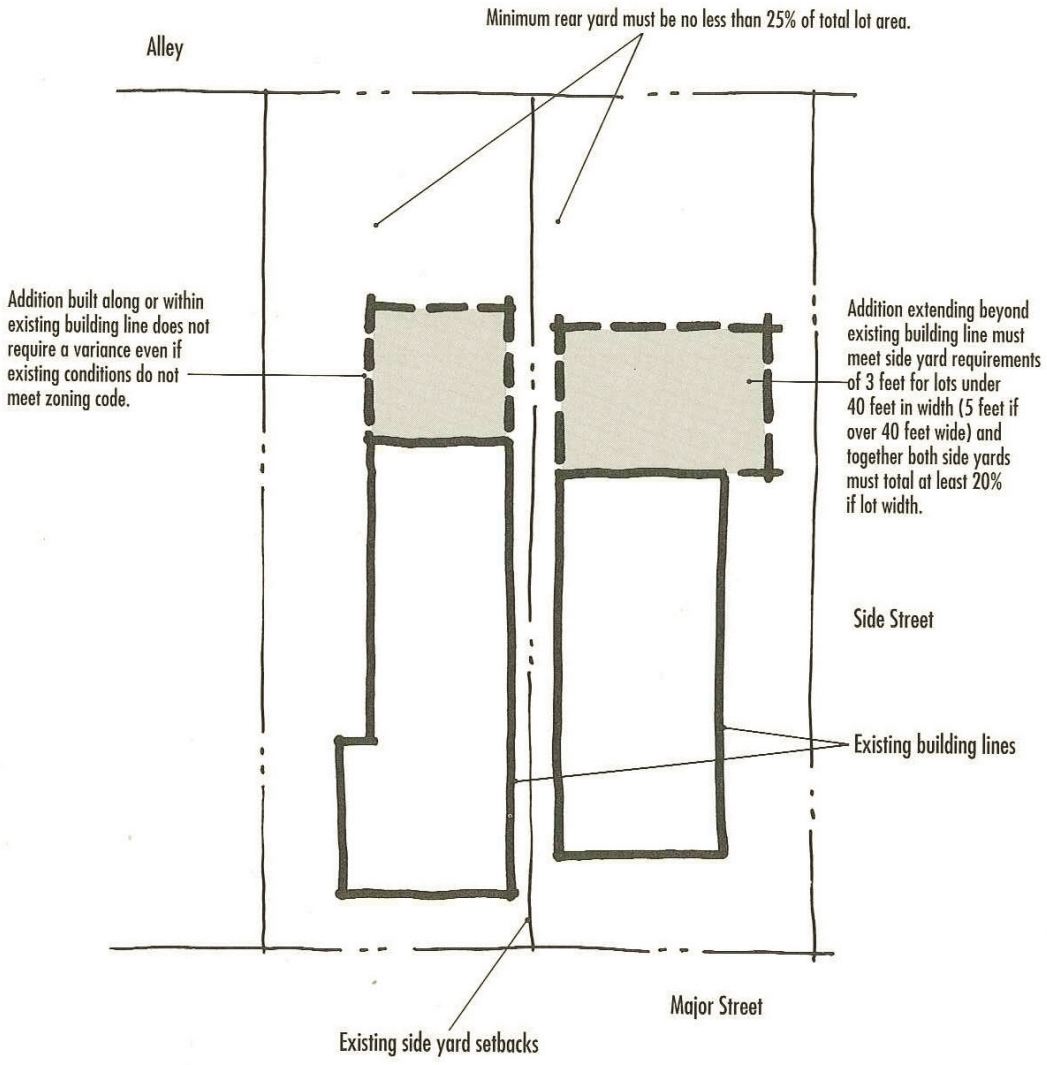
5. BRD's zoning staff reviews both the application and the Commission's recommendation. Next, they forward your application, along with the Commission's and their own recommendations to the Board of Zoning Adjustment (BZA). BRD notifies all affected property owners in advance of the BZA meeting.

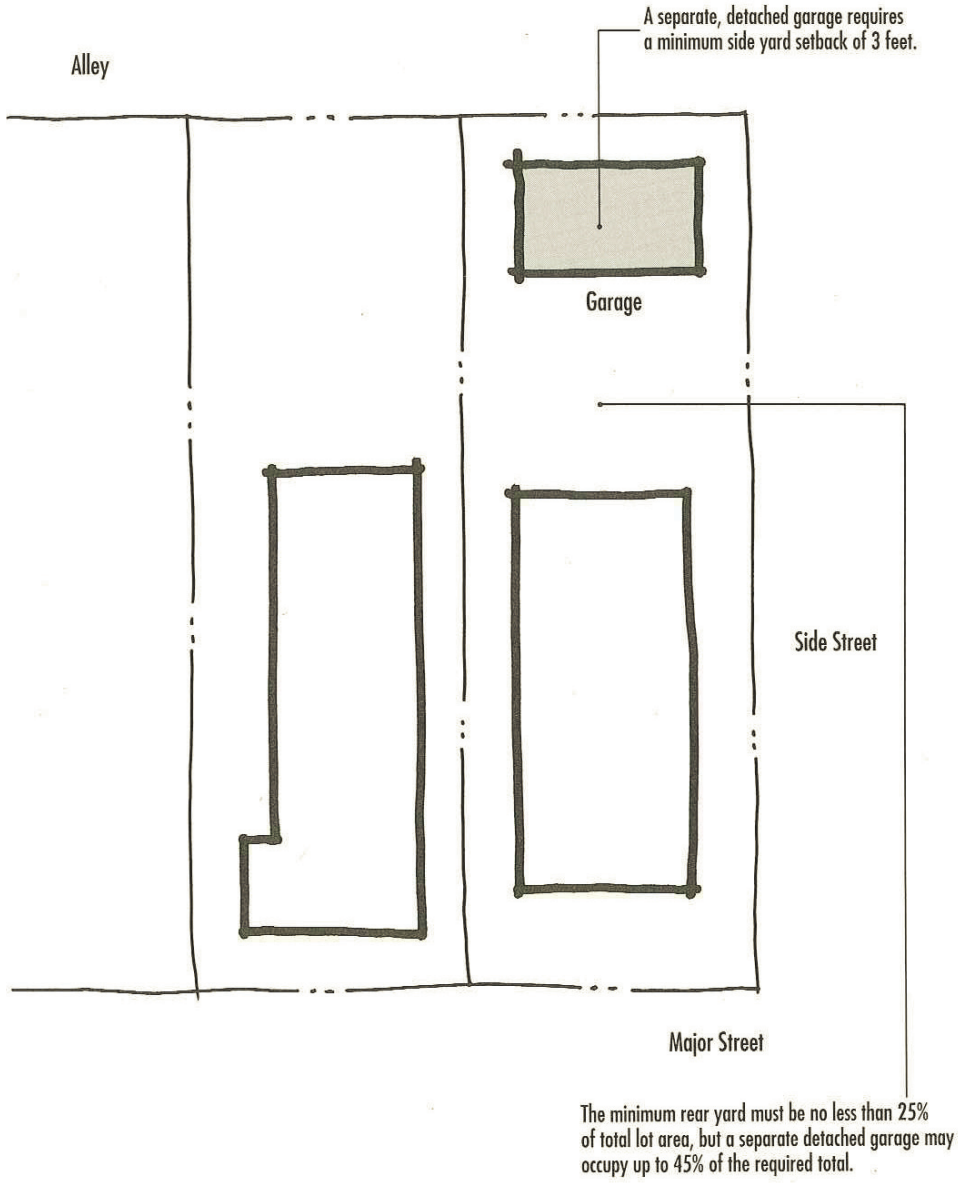
[Drawing 22]
Zoning considerations for a new single-family house on a vacant lot.



[Drawing 23]
Zoning considerations for additions to existing buildings.



[Drawing 24]
Zoning considerations for a new garage to be built at the rear of a lot with an existing house.



6. The BZA meets once monthly; the deadline for applications is five weeks before the meeting.
7. After you have received a standards variance, secure the necessary permits required for construction.

Direct any questions regarding zoning to the Building Regulation Department.

Working in Your Home

If you intend to work at home, you need to read the Columbus Home Occupation Code in Appendix E. Home occupation use allows Columbus residents to use a portion of their primary residences—not the yards or separate structures—as places of business without requiring a change of zoning or a zoning variance. Home occupation use is allowed only if it (1) is clearly incidental and secondary to residential occupancy; (2) is compatible with the neighborhood's residential character; and (3) does not have an adverse effect on your neighbors. The city's Home Occupation Code requires the following:

- No retail or wholesale uses.
- No alterations of the building's interior or exterior.
- Limited exterior identification of the business.
- A maximum of 20 percent of livable floor area in the home can be devoted to the business.
- Only the resident (and for certain professions one other person) may be employed.
- The traffic generated by the business must be limited.

See the appendix for additional restrictions. If these conditions are not met, the use does not qualify as a home occupation and you must request a change of land use variance.

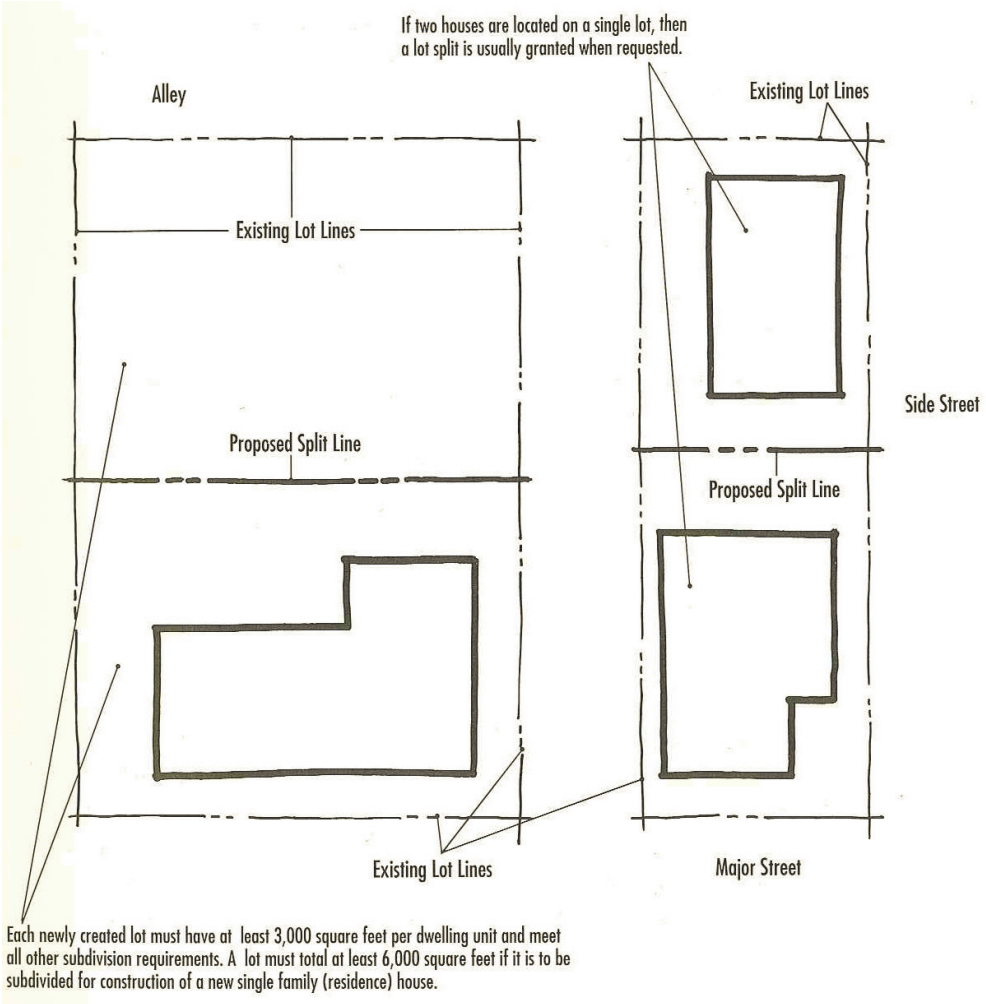
A Lot Split

A lot split does just what it says-it splits one land parcel into two or more distinct lots. Having two houses on a single lot is not unusual in the Village. Lot splits are granted rather routinely if two houses are on a single lot. Otherwise, each newly created lot must have at least 3,000 square feet for each dwelling unit and meet all other zoning code and subdivision requirements. This means, for example, that the owner of a single residence

on a large lot may be able to sell a portion of the land for construction of a new house as long as the lot totals at least 6,000 square feet.

The Commission reviews all requests for lot splits and makes recommendations to the city's Building Regulation Department which makes the decisions. When reviewing requests for lot splits, the Commission takes into account the character of the block in which the property is located. You are more likely to get a lot split if that has been the trend historically on the block. Remember, in all cases zoning is a serious matter, so consult with the city before taking any action.

[Drawing 25]
Zoning considerations when a lot split is sought.



Appendix A:
Local, State, and National Sources of Assistance

THE GERMAN VILLAGE COMMISSION was created by Columbus City Council in 1960 as an architectural advisory commission to oversee the preservation and maintenance of the German Village area. In 1963 with passage of city ordinance Chapter 3325 of the Columbus Zoning Code, the boundaries of the German Village Historic District were established and the Commission was authorized to regulate new construction, alterations, maintenance, and demolition of properties within those boundaries. As such, the German Village Commission was the first historic district commission in Columbus. The Commission is made up of seven voluntary members who are appointed by the mayor and serve three-year terms. Commission meetings, which are open to the public, are held the first Tuesday of each month at 4:00 p.m.
Contacts:

Secretary, German Village Commission
Human Services Department
Neighborhood Services
50 West Gay Street
Columbus, Ohio 43215
614-645-7562

Assistant, German Village Commission
588 South Third Street
Columbus, Ohio 43215
614-221-4921

THE GERMAN VILLAGE SOCIETY is a membership organization formed in 1960 to promote the preservation and improvement of the German Village area. The Society was instrumental in the establishment of the German Village local historic district and commission during the early 1960s. Since that time, the Society has staffed an office that serves as a headquarters and public information center. A nonprofit organization, the Society sponsors community activities, provides information to residents and tourists, and serves as a liaison for the Village to the Columbus community. Over the years, the Society has established highly successful community events that annually attract thousands of visitors to the Village. Notable among these are the popular Haus and Garten Tour, begun in 1960, and the Backyards-by-Candlelight Tour, begun in 1968. The German Village Foundation was established in 1979 to develop and support cultural and educational activities relating to the Village and its heritage. Projects have included (1) coordination of the Oktoberfest festivities; (2) publication of this design guidelines manual; (3) assistance to the Friends of Schiller Park; and (4) sponsorship of the first national symposium of historic communities, Heritage America, which was held in Columbus in 1986. The Foundation merged with the Society in 1989.
Contact:

Secretary, German Village Society
588 South Third Street
Columbus, Ohio 43215
614-221-8888

NEIGHBORHOOD SERVICES provides staff assistance to three historic districts in Columbus. Thus, the Secretary to the German Village Commission is part of this city department. The Secretary prepares Commission agendas, and takes minutes at Commission meetings. The Secretary also maintains all Commission minutes, agendas, and project files, as well as sends out applications for certificates of appropriateness and accepts completed applications.
Contact:

Secretary, German Village Commission
Human Services Department
Neighborhood Services
50 West Gay Street
Columbus, Ohio 43215
614-645-7562

THE BUILDING REGULATION DEPARTMENT reviews plans, issues building permits, and inspects work in progress. BRD can also find projects in violation of the Ohio Basic Building Code or the Columbus Zoning Code, including Chapter 3325 that established design review for the Village. Before issuing a building permit for projects in the Village, BRD must have a copy of the certificate of appropriateness and the building plans stamped by the German Village Commission. Department staff also process all requests for zoning variances for construction and change of use. BRD

supplies copies of the Columbus Zoning Code and information about submitting plans.

Contact:
Building Regulation Department
City of Columbus
140 Marconi Boulevard
Columbus, Ohio 43215
614-645-7433

THE OHIO HISTORIC PRESERVATION OFFICE is the official state preservation agency. Its professional staff carries out survey and inventory work to identify historic structures; administers the National Register of Historic Places program in Ohio; reviews and assists with design matters for projects using the rehabilitation Investment Tax Credit; and provides educational and technical assistance on preservation matters. In addition to its main staff at the Ohio Historical Center, OHPO has regional coordinators in five areas of Ohio. They provide the same services from a more local perspective.

Contact:
Ohio Historic Preservation Office
Ohio Historical Center
1985 Velma Avenue
Columbus, Ohio 43211
614-297-2470

Central-South Central Ohio Regional Coordinator
Ohio Historic Preservation Office
Columbus Landmarks Foundation
297 South High Street
Columbus, Ohio 43215
614-221-0227

THE OHIO PRESERVATION ALLIANCE is a statewide, nonprofit network of individuals, businesses, cities, villages, and preservation agencies. This network disseminates information about preservation efforts, promotes preservation projects, and helps communities and individuals learn from the experiences of others.

Contact:
Ohio Preservation Alliance
297 South High Street
Columbus, Ohio 43215
614-221-0227

THE NATIONAL TRUST FOR HISTORIC PRESERVATION is a private, nonprofit organization that promotes historic preservation nationwide. Established in 1949, it has developed many important programs: ownership and management of significant historic properties; workshops and educational seminars; an annual meeting with extensive training and information sessions; and a preservation press and book store. Particularly important are the National Main Street Center, which promotes downtown economic development through historic preservation, and the Trust's regional offices that serve clusters of states.

Contact:
National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
202-673-4100

National Trust for Historic Preservation
Midwest Regional Office
53 West Jackson Boulevard.
Suite 1135
Chicago, Illinois 60604
312-353-3419

Appendix B:
The Secretary of the Interior's Standards for Rehabilitation

The rehabilitation information and advice in this book are based on the following ten Standards adopted by the Secretary of the Interior to guide all types of rehabilitation projects:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

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

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Appendix C
German Village Commission Application

City of Columbus
Mayor Michael B. Coleman

German Village Commission

50 West Gay Street / Columbus, Ohio 43215/614- 645-7562

Agenda Date_____
Agenda Item No._____

APPLICATION FOR A CERTIFICATE OF APPROPRIATENESS

No. _____
(supplied by secretary)

Property Information

Location: Certified House No._____ Street_____

Located between cross streets of _____

and _____

Applicant/Owner Information

Applicant Name _____Telephone (O)_____(H)_____

Mailing Address_____
Street City Zip

Owner Name (if different) _____Telephone (O)_____(H)_____

Mailing Address_____
Street City Zip

Other Project Contacts

Author of drawing_____Telephone (O)_____(H)_____

Contractor, if known_____Telephone (O)_____(H)_____

German Village Commission

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APPLICATION CHECKLIST (to be completed by Commission Secretary)

__ Application, completed
__ Photos of building, overall views
__ Detail photos
__ Streetscape photos

If variance is requested, also Include:

__ Name & address of property owners within 125'
__ Statement of hardship

__ Site plan
__ Building elevations, floor plans-3
__ Manufacturers literature
__ Paint color chips

If lot split is requested, also include:

__ Sketch of lots, including dimensions
__ Engineers maps showing surrounding lot

Note: Applications and supporting data must be on file by 5:00 PM two Tuesdays prior to the Commission meeting at which application will be heard. The Commission meets at 4:00 PM on the first Tuesday of each month. No meetings are held on Election Day, holidays, or the day after a holiday. The specific date and location of the meeting may be obtained by contacting this office.

The applicant's plans that are intended to be submitted to the Superintendent of Building Regulations, City of Columbus, are first to be presented to the Commission at this meeting for purpose of review. Building permit application requires that plans be stamped and signed by the Commission.

Consultation with the German Village Commission Assistant prior to application submission is encouraged. Also, the German Village Design Guidelines is available for reference at the German Village Society Office, 588 South Third Street, or the Commission Office, City of Columbus, 50 West Gay Street. Plan to attend the Commission meeting prepared to answer questions about the proposal.

Basic Information

Desires a lot split _____ Yes _____No

If yes: Existing lot size _____ x _____
New lot A size _____ x _____
New lot B size _____ x _____

Desires change in use: (i.e. change from residential single to multifamily, to office, to retail, to home occupation) Explain: _____
_____
_____
_____
_____

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Requires recommendation for a variance, re-zoning:

___ Council use variance

___ Council density variance

___ Board of Zoning Adjustment variance

___ Development Commission re-zoning

ZONING STAFF CHECKLIST (to be completed by zoning administrator for projects where zoning variances may be required)

___ No variances appear to be required

___ Possible required variances include: Section #S_____

Description_____

_____

NOTE: -If variance is required, a zoning application must accompany this application. _____ Zoning administrator's initials

WORK SUMMARY - Please check the areas of proposed work and explain below as needed.

	Type of work proposed (check all that apply)	**Explain** (continue on separate sheet if necessary)
DEMOLITION	_____	_____
REHABILITATION OF EXISTING STRUCTURE (House/outbuilding)		
Foundation	_____	_____
Masonry	_____	_____
Siding	_____	_____
Roof, gutters, downspouts	_____	_____
Chimney	_____	_____
Doors and entrances	_____	_____
Storm/security doors	_____	_____
Windows	_____	_____
Storm/security windows	_____	_____
Porch or stoop	_____	_____
Cornice or frieze	_____	_____
Ornamentation	_____	_____
Awning or canopy	_____	_____
Storefront	_____	_____
Painting (specify color)	_____	_____
Other (explain below)	_____	_____
ADDITIONS TO BUILDING		
Dormer	_____	_____
Skylight	_____	_____
Penthouse	_____	_____
Chimney	_____	_____

German Village Commission

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ADDITION TO BUILDINGS (continued)

One/two story/garage	_____	_____
Entry vestibule/porch enclosure	_____	_____
Porch/deck	_____	_____
Greenhouses	_____	_____
Handicapped access	_____	_____
Other (explain below)	_____	_____

NEW STRUCTURE

House	_____	_____
Garage		
Outbuilding/shed	_____	_____
Other (explain below	_____	_____

SITE WORK

Fence or wall	_____	_____
Site lighting	_____	_____
Street furniture	_____	_____
Special feature (swimming pool, hot tub, etc.)	_____	_____
Air conditioner compressor	_____	_____
Paving (walks, drives, patios)	_____	_____
Other (explain below)	_____	_____

GRAPHICS or SIGNAGE	_____	_____
MAINTENANCE (explain below)	_____	_____

EXPLAIN PROPOSED WORK: (attach continuation sheets as needed)

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____ _____

Signature of Applicant Date

(Rev. 12-15-88)

Appendix D:
The German Village Chapter of the Columbus Zoning Code

Chapter 3325 of the Columbus Zoning Code created the historical district of German Village as well as its Commission.

3325.01 Creation, members and terms.

The German Village Commission, consisting of seven (7) members, is hereby established. All members shall be appointed by the Mayor and shall serve without compensation. Council recommends that appointments to the German Village Commission be made from professions and individuals such as, but not limited to, one (1) member of the administrative staff of the Mayor, one (1) member of Council, one (1) architect and two (2) persons from a list of four (4) persons recommended by the German Village Society. Two (2) members shall be appointed for an initial term of one (1) year; two (2) members shall be appointed for an initial term of two (2) years; and three (3) members shall be appointed for an initial term of three (3) years. Vacancies caused by death, resignation or otherwise, shall be filled for the unexpired term in the same manner as original appointments are made. Chapter 3325 of the Columbus Zoning Code created the historical district of German Village as well as its Commission.

3325.02 Organization.

As soon as convenient, after the appointment by the Mayor, the Commission shall meet and organize the election of a Chairman and Secretary. They may adopt rules or procedures of the Commission and provide for regular and special meetings.

3325.03 Duties.

The duties of the German Village Commission shall be as follows:
(a) To study the problems and determine the needs of the City in furthering the purpose of restoring and preserving the area of the City known as the German Village.
(b) To determine what legislation, if any, is necessary to preserve, restore and develop the German Village area and to recommend legislation to the Council.
(c) to provide for regular and special meetings to accomplish the purposes of paragraphs (a) and (b) herein.

3325.04 "German Village" district created.

There is hereby created in the City of Columbus a historical district to be known as the "German Village" bounded and described as follows:
The area bounded generally by Pearl Street on the west; East Livingston Avenue on the north; Lathrop Street, Brust Street, Grant Avenue, Jaeger Street and Blackberry Alley on the east; and by Nursery Lane on the south; being approximately 232.5 acres and being more particularly described as follows:
Beginning at the southeast corner of Pearl Street and relocated East Livingston Avenue;
Thence easterly along relocated East Livingston Avenue and East Livingston Avenue to Lathrop Street;
Thence southerly along Lathrop Street to Beck Street;
Thence westerly along Beck Street to Brust Street;
Thence southerly along Brust Street to Sycamore Street;
Thence westerly along Sycamore Street to Grant Avenue;
Thence southerly along Grant Avenue to Frankfort Street;
Thence southerly along a 15-foot alley west of Ebner Street to Kossuth Street;
Thence westerly along Kossuth Street to Jaeger Street;
Thence southerly along Jaeger Street to Whittier Street;
Thence easterly along Whittier Street to Blackberry Alley;
Thence southerly along Blackberry Alley to Nursery Lane, said Nursery Lane being an 18 foot alley south of Thurman Avenue;
Thence westerly along Nursery Lane to Pearl Street;
Thence northerly along Pearl Street to the southeast corner of Pearl Street and relocated East Livingston Avenue, the point of beginning.

3325.05 Definitions.
For the purposes of this chapter the following terms, phrases, words and their derivations shall have the meaning given herein:

Commission—"German Village Commission" is defined as in C.C.3325.01.

Structure—"Structure" means a combination of materials, to form a construction that is safe and stable; including among others, stadia, gospel and circus tents, reviewing stands, platforms, stagings, observation towers, radio towers, billboards, sheds, coal bins, fences and display signs. The term "structure" shall be construed as if followed by the words "or part there of." The distinction between "structure" and "building" should be noted. "Structure" is the broader term; "building" is a restricted form of "structure." For the purpose of abatement of nuisances, a structure, in addition to the above, is defined: Any structure shall include buildings, outhouses, barns, scaffolds, ash pits, wagons, auto trailers, junk, rubbish, excavations, walls or any object or thing used or maintained above or below the ground, or any part of such structure.

Exterior Architectural Feature—The architectural treatment and general arrangement of such portion of the exterior of a structure as is designed to be exposed to public view, including kind, color and texture of the building material of such portion and type of all windows, doors, lights, signs and other fixtures appurtenant to such portion.

Exterior Architectural Characteristics Typical of German Village Houses—Typical German Village architecture is characterized by one and one-half story brick houses with gray slate, gabled roofs pitched at approximately forty-five degrees to the horizontal and two and one-half story brick houses with hip roofs of similar character. Chimneys extending from the ridge line of roofs predominate. Most roofs have moderate overhangs with hanging gutters. All facades of the houses are simple in composition, composed of areas of soft, burned red brick laid up in common header bond with brick areas exceeding the combined door and window area. Doors and windows are located from the corner of the structure a distance as great as or greater than their width. Typical windows are double-hung with a height to width ratio of approximately two to one and a single vertical muntin in the center of each sash. Most windows and doors have cut stone lintels and sills with Roman-arch brick heads being employed above the smaller attic windows of the one and one-half story houses. Many of the stone lintels contain incised relief of various designs on their faces. Doors are usually of four-panel design with an occasional use of glass and with a height to width ratio of approximately 2.3 to 1. Foundations are constructed of large cut stone laid in mortar. Wrought iron fences, simple in character, bordered on the brick walks, which in most cases extend to the cut stone curbing at the street, are erected at the front of most of the properties. In some cases, the iron fences completely surround the property. The brick walks are laid in herringbone and basket weave patterns. Cut stone steps with carved stone cheek blocks are found at the front entrances of some of the larger houses. The general scale of the structures within the German Village and their relationship one to another, is intimate. The typical house is approximately 16 feet to 18 feet by 30 feet to 40 feet. Many houses are located at the front of a 30 foot by 90 foot lot.

Building Inspector—"Building Inspector" means the officer charged with the administration and enforcement of the Building Code, or his regularly authorized deputy.

3325.06 Limitation on issuance of building permit.
No permit shall be issued by the Building Inspector for the construction of any structure in the German Village or the reconstruction of any structure in the German Village or the reconstruction, alteration, or demolition of

any structure now or hereafter in said German Village, except in cases excluded by Section 3325.11 C.C., unless the application for such permit shall be certified under Section 3325.08 C.C. that no exterior architectural feature is involved or shall be accompanied by a certificate of appropriateness issued under Section 3325.08 C.C.

3325.07 Certificate of non-applicability of Chapter 3325.

Except in cases excluded by C.C. 3325.11, every person who applies for a building permit to construct any structure in the German Village or to alter, change the exterior color of or demolish any structure now or hereafter in said German Village shall deposit with the secretary of the German Village Commission his application for such building permit together with all plans and specifications for the work involved. Within thirty days, the Commission shall consider such application, plans and specifications and determine whether any exterior architectural feature is involved. If the Commission determines that no exterior architectural feature is involved, it shall cause its secretary to endorse on the building permit application, certification of such determination and return the application plans and specifications to the applicant.

3325.08 Certificate of appropriateness.

No person shall construct any exterior architectural features in the German Village, or reconstruct, alter, change the exterior color of or demolish any such feature now or hereafter in said district, until such person shall have: (1) filed with the secretary of the Commission an application for a certificate of appropriateness in such form and with such plans, specifications and other material as the Commission may from time to time prescribe; and (2) a certificate of appropriateness shall have been issued as hereinafter provided in this section. Within forty-five days after the filing of an application for a certificate of appropriateness, the Commission shall determine whether the proposed construction, reconstruction, alteration or demolition of the structure or exterior architectural features involved will be appropriate to the preservation of German Village pursuant to the purposes of this Chapter and whether, not withstanding that it may be inappropriate owing to conditions especially affecting the structure involved, but not affecting the German Village generally, failure to issue a certificate of appropriateness will involve a substantial hardship to the applicant, and such a certificate may be issued without substantial detriment to the public welfare and without substantial derogation from the interest and purpose of this Chapter. In passing upon appropriateness, the Commission shall consider, in addition to any other pertinent factors, the exterior significance, architectural style, general design, arrangement, texture, material and color of the exterior architectural feature involved and the relation thereof to the exterior architectural features of other structures in the immediate neighborhood.

3325.09 Issuance of certificate.

If the Commission determines that the proposed construction, reconstruction or alteration of the exterior architectural features involved will be appropriate or, although inappropriate owing to conditions aforesaid, failure to issue a certificate of appropriateness will result in substantial hardship to the applicant and issuance thereof may be made without substantial detriment or derogation as aforesaid, or if the Commission fails to make the determination hereinbefore prescribed, the secretary of the Commission shall forthwith issue to the applicant a certificate of appropriateness. If the Commission determines that a certificate of appropriateness should not issue, the Commission shall forthwith spread upon its records the reasons for such determination and may include recommendations respecting the proposed construction, reconstruction or alteration. Thereupon the secretary of the Commission shall forthwith notify the applicant of such determination transmitting to him an attested copy of the reasons and recommendations, of the Commission.

3325.095 Failure to maintain.
No person, being the owner of a building in German Village, shall by willful action or willful neglect, fail to provide sufficient and reasonable care, maintenance and upkeep appropriate to ensure such building's perpetuation and to prevent its destruction by deterioration. This provision shall be in addition to all other applicable code provisions. By resolution the German Village Commission shall present evidence of a violation hereof to the Regulations Administration thereon.

3325.10 Notice of demolition.
No person shall demolish any structure or exterior architectural feature now or hereafter in the German Village until there has been filed with the Commission an application for a certificate of appropriateness setting forth the intent to demolish such structure or exterior architectural feature together with a written statement that such structure or exterior architectural feature is not historically or architecturally significant or otherwise worthy of preservation. Upon determination by the Commission that such structure or exterior architectural feature is not historically or architecturally significant or otherwise worthy of preservation, a certificate of appropriateness shall be issued. The applicant shall then apply for a permit to demolish the structure or exterior architectural feature as required by Section 4113.01, Columbus City Codes, 1959.

3325.11 Exclusions.
Nothing in this Chapter shall be construed to prevent any ordinary maintenance or repair of an exterior architectural feature now or hereafter in the German Village which involves no change in material, design, arrangement, texture, or color; nor shall anything in this Chapter be construed to prevent the construction, reconstruction, alteration, or demolition of any building or feature which the Housing Inspector has designated as an unsafe building or feature pursuant to Chapter 4515 of the Columbus City Codes, 1959, or which the Building Inspector shall certify pursuant to Chapter 4109 of the Columbus City Codes, 1959, as required for public safety being an unsafe or dangerous condition.

The Housing Inspector or the Building Inspector shall send a copy of any notice issued pursuant to Chapter 4515 or Chapter 4109, respectively, of the Columbus City Codes, 1959, to the German Village Commission. The German Village Commission shall have the right to appeal any notice so issued within 30 days from receipt of said notice according to the procedures established in the Housing Code, Title 45 or the Building Code, Title 41.

3325.12 Severability.
The provisions of this Chapter shall be deemed to be severable; and if any of its provisions shall be held unconstitutional by any court of competent jurisdiction the decision of such court shall not impair any of the remaining provisions.

3325.13 Penalty.
Whoever constructs, reconstructs or alters any architectural feature now or hereafter in German Village in violation of this Chapter shall be deemed guilty of a misdemeanor and shall be fined not less than $50.00 nor more than $5,000.00.

Whoever demolishes a substantial part or all of any buildings in German Village in violation of this chapter shall be deemed guilty of a misdemeanor and shall be fined not less than $10,000.00 nor more than $25,000.00.

Whoever causes, by willful action or willful neglect, any alteration of or demolition of any building in German Village in violation of this Chapter shall be required to restore or reconstruct such building in accordance with C.C. 3325.08. Restoration or reconstruction shall be in addition to any criminal penalty and not in lieu thereof.

Appendix E:
The Home Occupation Section of the Columbus Zoning Code

Section 3337.24 of the Columbus City Code permits a home occupation as an accessory use if it is compatible with the residential character of the neighborhood in which it is located, and is conducted so as not to have an adverse effect on the average neighbor under normal circumstances; to set standards by which to judge the operation of such use; and to prohibit uses that are incompatible with permissible uses in residential districts. A home occupation may be an accessory use in any residential district subject to the following conditions:

1. Any home occupation use shall be confined to the principal residence of the individual so engaged, shall be excluded from any yard or accessory building, and shall be clearly incidental and subordinate to the primary residential use.

2. No alteration shall be made in either the internal or external structural form of the residential building or the external appearance for purposes of home occupation. The removal of partitions or floors or parts thereof, shall be construed as an alteration of the external or internal structural form, and is, therefore prohibited.

3. No evidence of any home occupation shall be visible from off the lot where it is conducted except for no more than one permissible graphic installed pursuant to Section 3377.32 C.C.

4. No more than 20 percent of the livable area of any residence shall be used for home occupation.

5. No person other than a permanent resident of the dwelling unit shall be engaged in or employed at any home occupation within such dwelling unit except that in connection with the practice of a profession which can be practiced only with the assistance of supportive personnel, one person not residing in the dwelling unit may be employed. Profession is limited herein to architect, attorney, clergy, dentist, engineer, physician, or surgeon.

6. No storage of equipment or materials used in a home occupation shall be outside the principal residence.

7. No change shall be made in any utility line, meter, or service to accommodate a home occupation and utility use shall not unreasonably exceed that normally or previously used at such residence.

8. No equipment or process shall be used in any home occupation which emits radiation or creates noise, vibration, glare, fumes, odors, or electrical interference detectable to the normal senses off the lot used for such home occupation. In the case of electrical interference, no equipment or process shall be used which creates visual or audible interference.

9. No traffic shall be generated by any home occupation unreasonably greater in volume or different in nature than would otherwise normally occur in the residential neighborhood in which it is located.

10. No wholesale or retail business shall be conducted in a dwelling unit

Glossary Of Architectural Terms

Baluster: Vertical member, usually wood, that 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, that hangs perpendicular from the projecting edge of a roof gable.

Beveled siding: Tapered wood siding that overlaps for weather protection, applied horizontally on buildings of frame construction.

Board and batten siding: A wood siding consisting of vertical boards with narrow vertical strips (battens) placed over the joints.

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

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

Casement window: A window that swings outward on its side hinges.

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

Corbel: A bracket form produced by courses of wood or masonry that 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 help make the building watertight.

Cornice: The projecting uppermost portion of a wall, sometimes 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 a half-story; usually contains window(s) on its vertical face.

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

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

Exterior architectural feature: As defined by ordinance, the term refers to the architectural treatment and general arrangement of the exterior of a structure and its appurtenant fixtures, including type, color, material, and texture.

Facade: The architectural "face" of a building; usually refers to the front.

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

Frieze: A wooden member, found just below the point where the wall surface meets the building's cornice or roof overhang.

Gable: The triangular section of the end wall of a gable roof.

Gable roof: A roof that has one slope on opposite sides of the ridge, with a gable at either end.

Gambrel roof: A roof that has two slopes on opposite sides of a ridge.

Hipped roof: A roof that has a slope on all four sides of the building.

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

Lintel: Horizontal structural element at the top of a window or door; it carries the load of the wall above and may be of wood, stone, or metal.

Mansard roof: A roof that has a double slope on all four sides, with the lower slope being quite steep or nearly vertical.

Modillion: A horizontal bracket or scroll that appears at the building or porch cornice. Known as a block modillion if a flat block.

Mullion: A vertical piece that divides window sash, doors, or panels set close.

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

Ornamentation: Decoration, usually nonstructural, that is applied to a building to increase its visual interest.

Parapet: The portion of an exterior wall that 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, or dormers.

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

Prism glass: Small panes of glass, usually set in a wood or metal framework in the transom over a storefront or entrance.

Public right-of-way: The boundaries within which the public has a right to travel, even though the property in question may be privately owned. For example, ownership of a city lot may extend to the curb, but there may be a public right-of-way along the sidewalk on private land.

Rowhouse: A residential building, usually built as rental apartments, in which the floor plan is commonly repeated from unit to unit, with each unit sharing a wall with the adjacent one. The building has a single continuous wall along the street.

Sash: The framework of a window actually supporting the glass. Most common is the double-hung sash, where both sash slide up and down. Sash may be fixed, sliding, hinged, or pivoted.

Scale: The relationship of the size of a building or object to the size of a human being. Grand or large scale implies a size out of proportion to human size, while small or intimate scale implies the opposite.

Segmental arch: A type of circular arch that 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.

Sill: Horizontal structural element at the base of a window or door, often of stone.

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

Spalling: A condition of brick or stone in which layers break off vertically and fall away. This is usually caused by internal pressures due to water freezing or chemicals crystallizing.

Structure: As defined by ordinance, a combination of materials to form a construction that is safe and stable. The term includes, but is not limited to, buildings, outbuildings, barns, garages, walls, fences, display signs, scaffolds, trailers, or any object that is used or maintained above or below ground.

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

Turret: A corbelled projection, usually located at a corner.

Vapor barrier: A waterproof material that is used to prevent moisture from migrating from damp to dry areas, where it may condense and cause problems.

Vernacular: Architecture that draws more on folk traditions and forms, stressing basic functionalism, economy, and utility rather than the "rules," principles, and ornamentation of high-style architecture. May contain secondary high style design elements.

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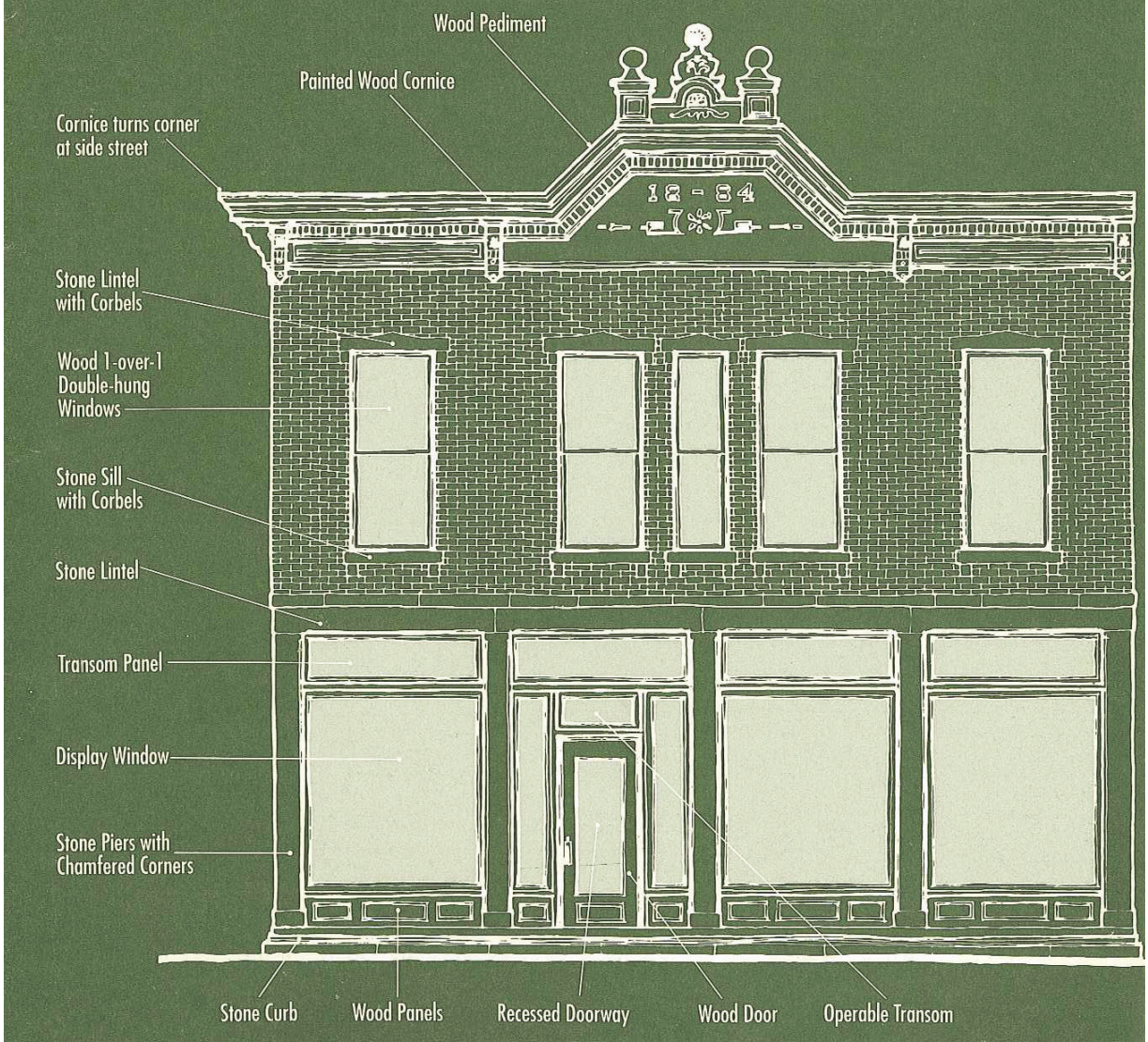
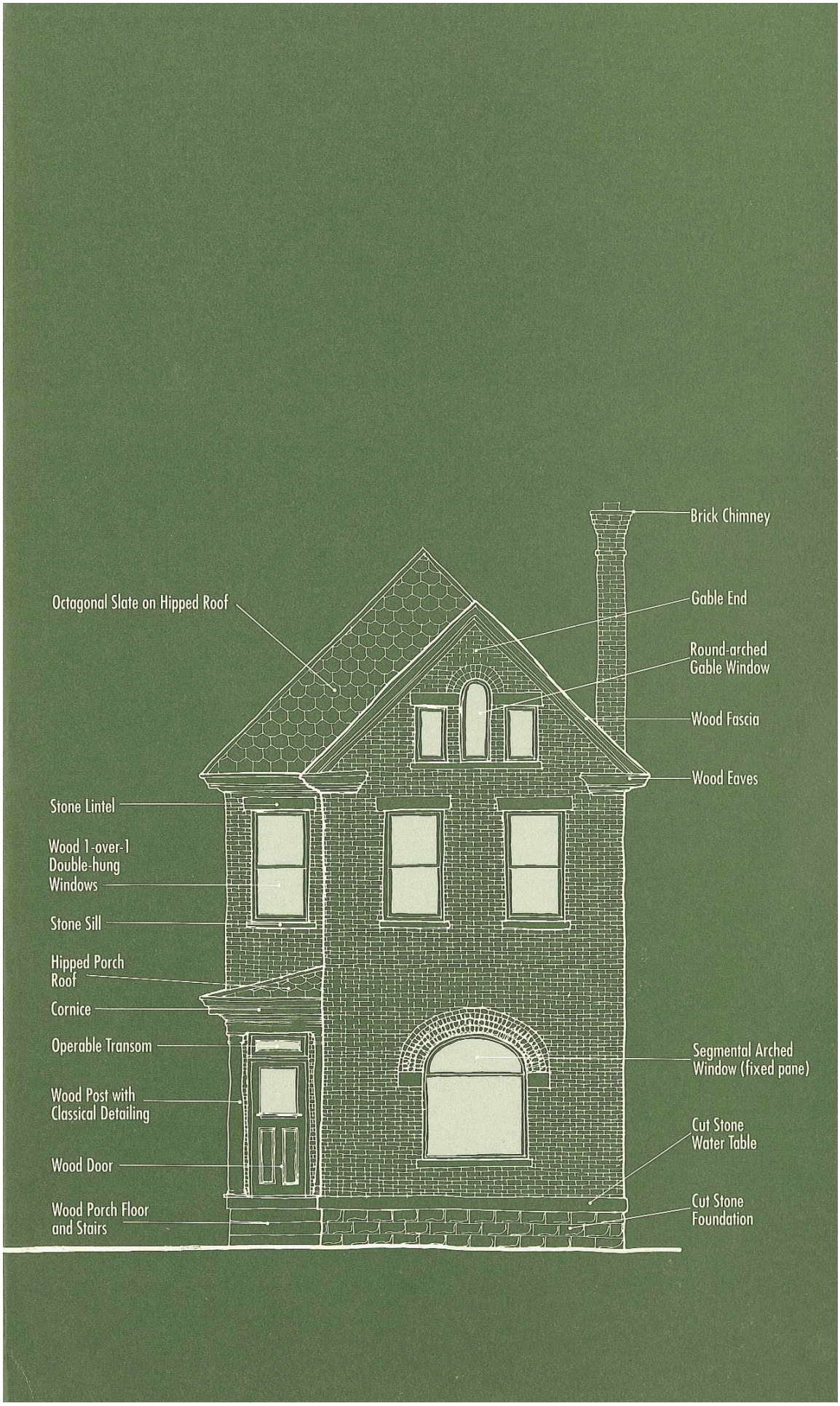
Bold page numbers indicate definitions.
Italic page numbers indicate illustrations.

Typical Architectural Features




Brick Chimney
Octagonal Slate on Hipped Roof
Gable End
Round-arched Gable Window
Wood Fascia
Wood Eaves
Stone Lintel
Wood 1-over-1 Double-hung Windows
Stone Sill
Hipped Porch Roof
Cornice
Operable Transom
Segmental Arched Window (fixed pane)
Wood Post with Classical Detailing
Cut Stone Water Table
Wood Door
Wood Porch Floor and Stairs
Cut Stone Foundation

German Village Guideline Amendments
Adopted by Columbus City Council July 25, 2005

2221-2004

Ms. O'Shaughnessy, seconded by Ms. Tavares, that this matter be approved, made a motion. The motion carried by the following vote: Affirmative: 7-Mr. Boyce, Ms. Hudson, Ms. O'Shaughnessy, Ms. Thomas, President Pro-Tem Mantel and President Habash

ARTIFICIAL SIDING

CURB CUTS

SLATE ROOFS

WINDOW REPLACEMENT

DOOR REPLACEMENT

ARTIFICIAL SIDING

Vinyl, aluminum, and other synthetic siding is strongly discouraged due to the issues cited in the siding section of these guidelines. If such is proposed, the following criteria and specifications may be considered in determining whether the proposed exterior siding is appropriate.

EXTERIOR SIDING CRITERIA

- Artificial siding materials will be considered for new construction. Replacement of original or existing artificial siding will be considered by the commission on a case-to-case basis.
- The proposed siding material should be consistent on all elevations unless there is a historical precedent for changes of materials on the structure.
- Historic maps, photographs or other documentation regarding the subject property may be used to provide guidance in the selection and use of materials on new additions and new structures.
- The proposed exterior cladding for a new structure should be consistent with the existing structures within the immediate neighborhood (a one thousand foot [1,000'] radius) of the project being proposed.
- Multiple units being developed on a street, or immediate neighborhood as a whole, should reflect the combination of brick or frame structures that exist on the same street or within the immediate neighborhood (a one thousand foot [1,000'] radius) of the project being proposed.
- Proposed exterior cladding for new construction of single and/or multiple units should reflect the variety of material type, color, profile, and dimension of the existing historically clad structures in the immediate neighborhood (a one thousand foot [1,000'] radius) of the project being proposed.
- The exterior siding of frame additions to existing frame structures need not be identical to the siding of the existing main structure, but should be of visually compatible materials with appropriate proportions, exposures, and profiles. The materials and massing should include a visible break in order to distinguish architectural changes made to a building over time.

SPECIFICATIONS FOR ARTIFICIAL SIDING

- The finish should be smooth or brushed, never wood grain.
- The artificial siding proposed should have, at minimum, a fifty-year (not less than 50 year) warranty.
- Trim boards, corner boards, window and door trim, soffits, fascias, and other ornamentation should be wood. All trim details are to be supplied for review.

- Vary the siding and trim color consistent with the historic color palette in the immediate neighborhood (a one thousand foot [1,000'] radius) of the project being proposed. The siding manufacturer shall provide a minimum of fifteen (15) available siding colors.
- Visible seams should not occur at any exposed street elevation.
- All J-trim should be concealed. All trim details are to be supplied for review, including but not limited to: porch columns, electric outlets and fixtures, gas meter penetrations, and any other areas where J-trim is to be installed.
- Vinyl siding should be a minimum of 0.044" thick.
- The siding should be attached using an anchoring system, rather than a hung system.
- For vinyl siding, the color should be solid (i.e. completely) through the material.
- For vinyl siding, the nail hem should be a minimum of 0.88" thick.
- For vinyl siding, the manufacturer's specifications should stipulate a minimum wind resistance of 50-psf negative pressure.

CURB CUTS

Construction of new curb cuts for driveways or private parking areas is generally not appropriate due to the disruption of the historic streetscape and street rhythm of the historic district. If a curb cut is proposed, the following criteria may be considered in determining whether the proposed curb cut is appropriate.

- The new curb cut and drive follow historical neighborhood patterns.
- The historic site or neighborhood fabric is not affected.
- The new curb cut is from an alley.
- All of the existing on-street parking is retained as a result of the new curb cut.
- Pedestrian flow is not impeded by the new curb cut.
- New sloped aprons should not overlap with sidewalks.

SLATE ROOFS

Roofing materials are important contributing visual elements to the integrity of the built environment.

SLATE ROOF REPAIR

- For all districts, groups and individuals listing on the Columbus Register of Historic Properties, and Architectural Review Commission Districts established by Columbus City Code, any/all
  proposed repairs or alterations to existing slate roofs require commission review and approval.
- Any/all missing, damaged, and deteriorated slate on all main and ancillary roofs should be repaired with new or used slate of same color and profile as existing, in accordance with the Architectural Review Commission Guidelines and all applicable City Codes and industry standards.

SLATE ROOF REPLACEMENT

Approval and the issuance of a Certificate of Appropriateness are required prior to the removal of a slate roof. For all districts, groups, and individual listings on the Columbus Register of Historic Properties, and Architectural Review Commission District established by Columbus City Code, the following factors should be considered in determining whether slate removal is appropriate:

- Applicants are to work with City Historic Preservation Office staff to determine the level of documentation necessary for consideration of a slate roof removal.
- The applicant should submit a minimum of one written slate roof assessment by a slate roofing contractor, licensed in the City of Columbus, regarding the existing condition of the slate roof, and documenting, to the commission's satisfaction, that the slate is beyond its serviceable life.
- In addition to a written description of the existing condition of the slate, all slate roof assessments should provide the type and style of slate.
- When slate removal has been determined to be appropriate/necessary, the maintenance and repair of the slate on the primary elevation(s) will be considered in conjunction with replacing the deteriorated slate on secondary elevations.

WINDOW REPLACEMENT

The following criteria should be considered in determining whether window replacement is appropriate. In all cases the Historic Preservation Office staff should review the existing window condition:

- The window frame or sash is missing.
- The window is not original or contributing.
- The window does not have stained or leaded glass.
- More than half of sash is rotted (wood) or rusting (metal) and the existing condition has been documented by the applicant and reviewed by staff.
- Mold is continuously growing on the interior of the window sash or frame and the existing condition has been documented by the applicant and reviewed by the Historic Preservation Office staff.
- Condensation is continuously appearing on the interior of the window and the existing condition has been documented by the applicant and reviewed by staff.
- The window does not meet egress requirements and cannot be modified to meet egress requirements.
- Appropriate ongoing efforts have been made to weatherize, maintain or repair the window without success.
- The installation of a storm window over a contributing primary window will not address the issue.
- The installation of a storm window will not allow the operation of a contributing primary window.

The following factors should be considered in selecting a replacement window if the Commission determines that the existing contributing window cannot be weatherized, maintained or repaired.

- Window openings not be filled in or altered to accommodate larger or smaller replacement windows. All windows need to be fitted for each individual opening.
- The applicant should submit details and profiles of the existing and new windows for comparison by the Commission.
- Only the sash should be replaced if the original frame is in good condition.
- All parts of a replacement window (including the sash, frame, stile, rails, sills, moldings and muntins) should match the existing contributing window in material, size, profile, operation and proportion.
- Basement windows should be maintained to allow light and ventilation into that space.
- Glass block should not be installed in window openings. Glass block may be considered if original to the opening or historically appropriate for the structure.

- An insulated window may be considered if the size, profile, operation and proportion of the window frame, sash and muntins match the contributing window.
- Insulated windows with divided lites should have true divided lites with muntins that match the size and profile of the original muntins. Simulated divided lites may be considered, if the muntins is bonded to the exterior and interior of the window, match the size and profile of the original muntins and have a minimally visible spacer bar between two glass panes.
- Glass color, texture and tinting should match the existing if determined to be original and/or historically appropriate.
- Stained or leaded glass should not be installed unless original to the opening or historically documented for the opening.

The following factors should be considered in maintaining or installing storm windows:

- Maintain and preserve historic storm windows whenever possible.
- Where historically appropriate, consider removable or fixed exterior wood storm windows.
- Painted metal storm windows can be an appropriate alternative to wooden storm windows.
- The storm window meeting bar should be in the same location as the meeting rails of the primary window sashes.
- Install exterior, low profile storm windows that fit the original window openings and do not obscure the glass or sash. The frame of the storm window should be mounted inside the existing window frame. Choose as narrow a sash frame as possible if an exterior metal storm window is selected.
- Exterior wood and metal storm windows should be a color compatible with the color scheme of the building, usually, the same color as the sash.
- Single sheets of glass or Plexiglas should not be installed as storm windows over double hung windows. Single sheets may be used on transoms and single-pane or single-lite windows.
- Mirrored or tinted glass should not be installed in storm windows.

DOOR REPLACEMENT

The following criteria should be considered in determining whether door replacement is appropriate:

- The door or door frame is missing.
- The door is not original or contributing.
- The door does not have stained or leaded glass.
- More than half of the door is rotten or damaged and the existing condition has been documented by the applicant and reviewed by staff.
- The door does not meet egress requirements and cannot be modified to meet egress requirements.
- Appropriate ongoing efforts have been made to weatherize, maintain or repair the door without success.
- The installation of a storm door over a contributing primary door will not address the issue.

The following factors should be considered in selecting a replacement door if the Commission determines that the existing contributing door cannot be weatherized, maintained or repaired.

- Door openings should not be filled in or altered to accommodate larger or smaller replacement doors. All doors need to be fitted for each individual opening.
- The applicant should submit details and profiles of the existing and new doors for comparison by the Commission.
- Only the door should be replaced if the original frame is in good condition.
- Existing transoms and/or sidelights should be maintained if they are in good condition.
- A replacement door transom and/or sidelight should be match the existing in style, material, size, profile, operation and proportion.
- Glass color, texture and tinting should match glass in existing, contributing doors.
- Stained or leaded glass should not be installed except where verified by historical documentation or to replace existing, contributing stained glass that has deteriorated beyond repair and been documented by the Historic Preservation Office staff.
- Maintain existing historic hardware.
- If installing a new door, reuse historic hardware, if possible, or select appropriate hardware to match the door style.
- Glass block should not be installed in door openings.

- Do not install mill-finish or unfinished metal screen and storm doors without painting them unless original to the opening or historically appropriate for the structure.
- Screen doors and storm doors should be of a color compatible with the color scheme of the building, matching the trim color or the color of the door.
- Doors with decorative features that are not compatible with the building, such as scalloped edges around window openings, crossbuck panels, etc., should not be installed.
- Heavy, ornate metal security grille doors that were not used originally should not be installed. Consider lockable storm doors with laminated glass or transparent security films for supplemental security.