

DESIGN REVIEW GUIDELINES
FOR HISTORIC DOWNTOWN WELLINGTON
FOR MAINTENANCE, DESIGN AND NEW CONSTRUCTION



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FORWARD

These Guidelines are intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors and project reviewers who may be doing work on a structure in the historic district. Through these guidelines, it is hoped that a variety of Wellington's historic and architectural resources may be protected and enhanced.

The process of design review is one which has economic benefits to the property owner and to the community as a whole. The property owner can benefit from the technical advice and information about older buildings which the Design Review Board can provide. There can be solutions that are most appropriate for older buildings which are more cost effective than others because they place an emphasis on repairing rather than going to the expense of replacing or covering up. In the long run, the integrity of the building is preserved, enabling it to last a long time into the future. The design review process helps to protect and enhance the overall value of property as well, by encouraging a building owner to retain a building's original materials and historic character. Design review is also seen by many as local insurance that their investment in a property will be protected, as other properties in the district follow suit and use the technical advice and information from the design review process.

WELLINGTON: AN HISTORICAL SKETCH

The community of Wellington was started around 1818. The land was gradually cleared and by 1840 some industry had taken root, but not until the railroad came through town was the growth and prosperity assured.

In the four decades between the Civil War and the turn of the century, Wellington became known as the "Cheese Empire of the Nation." During the peak years of the 1880's there were more than 40 cheese factories in the area and Wellington's population more than doubled. Cheese was king; the Holstein was queen.

Nineteenth Century Wellington had more than its share of prominent citizens. Two stand out above the rest: Archibald M. Willard, son of a preacher, who created "The Spirit of '76," America's most famous patriotic painting; and, Myron T. Herrick, raised on a farm near Wellington, who became governor of Ohio, banker, businessman and international statesman, earning the French Legion of Honor.

More than 200 of Wellington's structures and homes are listed on the National Register of Historic Places. One of these is the Town Hall built in 1885 - the third Town Hall built on the present site, the first having been built in 1829. During its first half century it featured an Opera House as well as government offices. The building is still used for the police department and government offices; and the gym on the lower floor is used as a recreation area or rental for different functions. Wellington is now populated by 4,914 residents.

WHY IS PRESERVATION IMPORTANT?

Why it is important to preserve our Village? To many people, the desire to preserve comes from a simple need to retain links with the past. While libraries and museums hold countless treasures of the past for the curious visitor, buildings, sites and other structures are among the most important and readily accessible parts of our past. The arrangement, size, shape and form of buildings, spaces and structures give towns like Wellington their identity. Once lost, the unique identity of a town and its surrounding area is irretrievable.

Preservation benefits the entire community as well. Investment in buildings is encouraged and guided by the technical advice of the Design Review Board. By retaining and enhancing the Village's older architecture, the community is recognizing the achievements of Wellington's past while making these buildings useful for the future. This, in turn, can be translated into economic growth because of renewed community pride and enthusiasm in the town's character and historical significance.

Another justification for preservation is the bottom line. While historic windows, doors, sidings and porches have, by their continued existence, shown that if properly maintained they will last, many modern replacement components are designed to last no more than 15-30 years. Therefore, if new materials are being considered, the cost of their eventual replacement has to be evaluated as well as added to the cost of the rehabilitation project.

WHAT IS THE NATIONAL REGISTER OF HISTORIC PLACES?

The National Register of Historic Places was established in 1966 by Congress to create a list of properties, including districts that are significant to American history and culture. Listed properties are protected for federally funded or licensed projects that could damage or destroy historic resources. National Register listing recognizes that the property is significant. It may make property owners eligible for federal income tax credits and other tax benefits, loans and grants for rehabilitation of income-producing properties.

WHAT IS AN HISTORIC DISTRICT?

An "historic district" may be described as a geographically definable area possessing a significant concentration, linkage or continuity of sites, buildings and/or objects united by past events or united aesthetically by plan or physical development. To put it simply, an historic district is a neighborhood distinctive because of its history, plan or the quality of its buildings.

WHAT IS A LOCALLY DESIGNATED DESIGN REVIEW DISTRICT?

A locally designated design review district is a community initiative that provides a way for citizens and property owners to recognize and protect the special character of their historic neighborhoods. A local district is established by ordinance and is administered by a Design Review Board (DRB) made up of members from the community appointed by the Mayor. The DRB adopts standards to assure that the historic district will be preserved and has the power to apply those standards during the review process for exterior changes, additions and demolition of buildings in the district. The DRB reviews and approves such changes.

While some communities create their own guidelines, most rely on "The Secretary of Interior's Standards for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings". Wellington's DRB has adopted these standards, which are found on pages 8 and 9, and also have adopted the following:

- (24) National Park Services publications entitled "Preservation Briefs" and "Preservation Tech Notes".
- (25) Requirements for new construction, additions and/or signage in historic districts or on historic properties and for signage in the CB-1 (Central Business) District.

**WHAT IS A DESIGN REVIEW BOARD (DRB) AND HOW
CAN THE REVIEW BOARD HELP ME?**

Composition of the Design Review Board's Membership

The DRB Ordinance establishes a 5 member Board, all residents of the Village, appointed by the Mayor with the consent of Village Council. Three members constitute a quorum. A majority vote of the entire Board (3) shall be necessary to pass any motion.

Technical and Design Assistance

Property Owners can seek and obtain free advice from the DRB on appropriate changes, materials and cost effective maintenance techniques. The DRB encourages informal discussions with property owners at regularly scheduled DRB meetings, prior to submission of a formal application.

What is the Design Review Board's Role?

All changes to the exterior of an historic structure or site must be reviewed by the DRB. This includes, but is not limited to, alterations and additions to buildings, new construction, installation of signs, awnings, landscaping and fences.

The DRB does not review maintenance items, interior changes, lot subdivisions, setbacks or changes in the proposed use of the structure. However, other local permits may be required for these activities.

INTRODUCTION TO DESIGN GUIDELINES

Wellington is rich in 19th and 20th century residential and commercial architecture that reflects the history of the Village while providing an appealing environment for present day living. It is this collection of buildings, sites and features that creates a setting unique to Wellington. The preservation and enhancement of the Village's downtown historic district benefits all its citizens.

The guidelines adopted by the Design Review Board are "The Secretary of the Interior's Standards and Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings," the National Park Services "Preservation Briefs" and "Preservation Tech Notes". Each applicant should consult these sources for detailed direction for their project.

The National Park Service publishes "Preservation Briefs", "Preservation Tech Notes" and other technical materials which offer detailed information on various rehabilitation techniques such as siding, window replacement, storefronts and masonry. These publications are on file at the Wellington Planning and Zoning Division office and the offices of Main Street Wellington. The preservation briefs and notes may also be obtained from the State Historic Preservation Office.

At present, the guidelines are on a volunteer basis. However, the Wellington Main Street organization encourages you to consult with us and make every effort to follow the guidelines to make this process work. By following this process, you will be provided with assistance and/or opportunities to participate in financial and/or project support, if such support is available. Applications can be found at the Town Hall with the Zoning Clerk and at the offices of Main Street Wellington at 118 Herrick Avenue West.

SECRETARY OF THE INTERIOR'S
STANDARDS AND GUIDELINES
FOR PRESERVING, REHABILITATING, RESTORING
AND RECONSTRUCTING HISTORIC BUILDINGS

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 the 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 and should be preserved.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever 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. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.
11. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
12. Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
13. Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.
14. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will recreate the appearance of the non-surviving historic property in materials, design, color and texture.
15. A reconstruction will be clearly identified as a contemporary recreation.
16. Designs that were never executed historically will not be constructed.

CHANGES TO YOUR SITE AND/OR
EXTERIOR OF YOUR STRUCTURE

Discuss your project with the Village's Zoning Clerk (440/647-4626). The Town Hall is open from 8:00 am to 4:30 p.m., Monday-Friday. You will be advised if you need the DRB's review and/or approval. If you are planning an addition or are constructing a new building, please refer to the section in these guidelines on new construction.

Complete the DRB application. Describe your proposed changes in detail and submit the application with rough sketches of the work, current photographs and plans of the property. The DRB requires you or your representative to present your proposal in person.

The DRB shall meet within 10 business days following submission of application. Meetings are held at Main Street Wellington, 118 West Herrick Ave. The DRB will evaluate proposal and either approve, deny, modify or request additional information necessary to issue a Certificate of Appropriateness.

NEW CONSTRUCTION

New construction may take the form of a completely new freestanding structure, an addition to an existing older building or infill construction which occupies a gap in a row of commercial building facades.

New Building and Infill Construction

In any historic area, on any historic site, or in dealing with historic structures, the goal of new construction design should be visually compatible with the area or structure's historic character. This does not mean that new structures should try to duplicate expensive details or historic materials. In fact, efforts to duplicate historic details and materials may end up being very expensive and not very successful, principally because construction techniques, materials and skills differ today from when historic building stock was constructed.

Infill construction, which is used here to mean new construction that occupies an empty space where a building has been lost in an otherwise continuous single surface of building fronts, is of great importance in Wellington. A considerable part of the historic character and visual attractiveness of Wellington's downtown area, for example, results from these continuous facades, which identify, in a visual sense, the dense commercial core of the Village. In locations where buildings have been lost, a gap toothed appearance results; and it becomes immediately apparent that some of the historic density and continuity has been lost. It is therefore, desirable to encourage new construction on such sites; but the design of this construction must be handled carefully to insure that the continuous facade and consistent appearance is properly restored.

A much more appropriate approach is to develop contemporary designs that use modern materials, finishes and techniques. At the same time, however, these designs should take certain "cues" from their surroundings in an effort to fit into the broad visual patterns of those surroundings.

Wellington's historic district, like others, grew over time and does not represent a single time period. In fact, this area is important because it has such a rich diversity of architecture. However, within that diversity one can also see utility and compatibility. There are commercial building facades forming a single front along a street, cornices with similar height and heaviness, similarity in roof pitch, roof height and building setbacks along a street. This is because the builders of Wellington almost always keyed their designs to what had come before, and they let the visual patterns, which already existed, set the framework within which they were to build new structures. They built new and modern buildings, for their time, within that framework and never attempted mimicry or recreation of past designs. The buildings of today should let their designs be guided in this same way.

The Wellington DRB does not encourage the use of salvaged historical building materials in the construction of new buildings. This is because use of such materials creates a false sense of age of "historic" character. Contemporary, new buildings should be obviously contemporary and new.

The following design considerations will help establish the design framework. In developing a design for new construction, a builder should look at adjacent and surrounding buildings and note these considerations:

A **Height**

New construction should be of similar height to that of adjacent and nearby buildings. Some cities have mandated that new buildings be constructed to a height within 10% of the average height of existing adjacent buildings.

B. **Proportions of Front Facades**

This is the relationship between the width and the height of a building front facade, i.e., tall and narrow, low and squat, square. New construction should employ similar proportions.

C. **Proportions of Openings**

Window and door openings in a building have their own proportions; and often, but not always, these are similar to the building facade proportions. New signs should reflect adjacent and nearby building windows and door proportions.

D. **Rhythm of Solids and Voids**

In any building facade, window and door openings (voids) alternate with wall areas (solids). Usually, but not always, the resulting pattern of solids and voids is symmetrical-i.e., a central door with two evenly spaced windows on either side. New construction designs should reflect the solid-void rhythms of adjacent and nearby structures.

E. **Rhythm of Building Spacing**

Often a function of building lot size and the open spaces between buildings are as important as the buildings themselves. Sometimes, large lots permit a great deal of space between buildings, giving an elegant, refined feel. However, sometimes there is no space at all, as in the continuous commercial facades of the downtown. New construction should observe the rhythm of open spaces that already exists in the area.

F. Scale

Scale refers to the relationship between a structure and the size of a human being. Intimate scale is created when structures and their details are smaller than human size normally dictates. Doorways that require people to duck, narrow spaces between buildings, little doorknobs, and windows set below the normal line of sight, all help to create a feeling of intimate scale. Grand scale, of course, is just the opposite-where spaces, buildings and details are larger than human use and needs would dictate-i.e., massive door knockers, 15' doors, high ceilings, and so on. New construction design should observe the scale of surrounding and nearby structures. Note, also, that scale should be consistent within a given structure. If a building is small and closely spaced with its neighbors and has low ceilings, narrow doors and windows, then the application of massive details and decoration would be inappropriate.

G. Direction of Front Elevation

This refers both to the direction in which the main facade of a building faces-usually, it is toward the main street, but not always. It also refers to the apparent "direction" of the facade itself. Does it have a vertical feel, a horizontal feel, or a non-directional feel? Note that this is related to the proportions of a building facade, but it is not necessarily the same. A building with proportions that give a low, equal feeling may nonetheless have a vertical feel within the main facade. (This feel may be created by tall, narrow windows, use of columns and pilasters, arcading and similar treatments). New construction designs should observe the predominant directionality of adjacent and nearby facades.

H. Rhythm of Entrance and Porch Projections

In some commercial areas, porches, stoops and canopies form an important part of the visual scene. Due both to historical precedent and to a desire not to block a neighbor's view of the street, these elements usually were of similar size, height, width and projection out from the building. New construction should observe these same considerations.

I. Relationship of Materials, Textures and Colors

Any given historic area will show a predominance of materials (brick stucco, wooden siding, stone, cast iron, sheet metal), textures (smooth brick, smooth or rough stucco, flush siding, clapboards, smooth or rough stone), and colors (unpainted brick, painted brick, unpainted or painted stucco, trim colors). New designs should try to reflect the predominant materials, textures and colors in an area. This does not mean, however, that the same materials, textures and colors must be used. Painted wood, for example, can give the visual feel of smooth stone.

J. Relationship of Roof Shapes

New construction design should observe the predominant roof shapes of the area. For pitched roofs, such as gable or gambrel, new designs should use comparable pitches to those of existing structures.

K. Walls of Continuity

Building walls often combine with trees, plantings, fences, retaining walls and planting beds to define the edges of properties and to enclose individual parcels. New construction design should observe these site considerations as part of the overall design and should strive to create a feeling of continuity or enclosure comparable to that already existing. Landscaping both as part of this enclosure or within the parcel of land itself; should be of similar species, mass, shape and size to that used on adjacent and nearby parcels.

L. Ground Coverings

Sidewalks, paths and driveways may be of various materials. New construction should observe the pre-dominant materials and the ways in which they are used-textured or smooth concrete, type of brick patterns, whether borders and edges are used, and how they are made.

ADDITIONS TO EXISTING BUILDINGS

If lot size, zoning regulations, finances and other factors permit, adding onto an existing building can solve a need for more space. Because of the strong impact additions can have on historic buildings, however, it is important that additions be done sensitively so the original building's character is not adversely affected. Even for non-historic or recent buildings, careful thought should go into the design of additions.

Recommendations

1. It is generally better to build outward rather than up-consider putting an addition on the side or rear of a building rather than adding a floor. For historic buildings, this avoids adverse effects to the original design, character and detailing, and no matter what the age of the original building, it avoids completely the sometimes tricky issue of structural strength and ability to carry another floor.
2. Additions should be constructed in materials compatible with those used in the original building. This does not mean that you have to use the same materials. Stuccoed or frame additions can be added to brick buildings successfully. Frame additions with beveled siding can be added to stuccoed buildings. For additions to older buildings, it is generally best to use traditional materials such as brick, stucco or wood siding (but avoid diagonal planks and other non-traditional uses of wood). The addition should be visually differentiated from the original building so that it is clear that it is an addition and not part of the original construction.
3. Additions should be subordinate to the main building. It should be clear to someone looking at them which is the original main building and which part was added. Usually this can be done by making the addition smaller in scale than the main building- i. e., keep the roof line or parapet below that of the main building or make the windows somewhat smaller.
4. Whenever possible, an addition should be placed at the rear of the main building. Additions built on the side of a building should be placed as far back as possible. If the facade of an addition must be even with the facade of the main building, provide a "break" or reveal between the two so they can still be seen as separate structures.
5. An addition should not try to duplicate the architecture and design of the main building. It should pick up overall design "cues" from the main building, such as window proportions, overall massing and form, and type of ornamentation. However, the addition should have a simplified contemporary design of its own.

SIGNAGE

Signage is a form of business advertising and, thus, plays an important role in a commercial area such as downtown Wellington. The sign is used to alert customers to a business purpose and location. Sometimes overlooked, however, is the image that the sign conveys about a particular business and the downtown as a whole. In an effort to attract attention, signage is often inappropriately sized and placed on downtown buildings. Signs which work well for strip highway development, where customers speed by in cars, may be inappropriate for the slower traffic flow and scale of buildings in the downtown.

The key to creating a pleasant system of downtown signage in Wellington is to pay special attention to a sign's design, materials, size and placement. As signage changes with changes in building use, the opportunity is presented to evaluate existing signage and appropriately guide any changes that are made. Appropriate signage will take its cues from the historic character of the building and the street and still effectively communicate the image and the message of the business.

Wellington's Codified Ordinances contain signage regulations which outline the Village's requirements for erecting a building or business sign. Regulations pertain to signage dimensions (height and area), location and placement, illumination, standards of construction, and maintenance and repair. All signs in the downtown area must conform to the basic requirements set out by the sign regulations. However, a sign that meets all of the requirements of the Sign Code still may not be appropriate in the Village's downtown and public square historic district. The signage guidelines presented here are appropriately more restrictive than the Village's general signage code. This is because signage in the downtown needs to be in harmony with the historic character of the individual building and the district as a whole. Application for non-conforming signage may be made to the Zoning Board of Appeals.

Maintenance and Repair

- I. Where possible, maintain historic signage that has been painted on building walls. These signs are part of the history and character of the commercial district.
2. Maintain the appearance and structural integrity of your sign. Clean or repaint signs and their supporting structures, and make other repairs as needed to prevent deterioration.
3. When a sign is removed, any mounting or electrical holes that will not be reused should be filled or concealed. Discolorations that exist on the facade from previous signage should be removed.

Substantive Change

1. In choosing a sign, take into consideration how the sign will appear in relation to the entire facade of your building. The sign should not dominate the facade. Its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the store front or upper facade.
2. Flush-mounted wall signs, window signs and awning signs are most appropriate for commercial buildings. Ground signs should be limited to buildings which are set back at least 25' from the public right-of-way. Roof signs shall not be used in the downtown district.
3. New signage in downtown Wellington should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street.
4. Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront which provides an ideal location for signage that is mounted flush on the facade. Historic photographs can often show you how signage was used on your building in the past.
5. Consider using an awning or an existing canopy for signage. Tasteful signs can be painted or silk-screened onto the valance or face of the awning. A canopy edge could be used for raised letters or a signboard. Always scale the sign proportionally with the fabric or canopy area.
6. Window graphics are appropriate for downtown buildings, including both storefront display and upper floor windows. Lettering can be painted, gold-leafed or etched.
7. Choose sign materials that complement the architectural character of the district. A variety exists: Wood can be painted or carved, metal can be shaped, painted or polished, canvas can be used for awnings, and neon signs can be custom-made. Wood signs should be painted; the use of natural wood in signage downtown should be avoided as it is not appropriate to the areas architectural character. Plastic is also discouraged as a downtown signage material as it can clash with the historic materials on the building.
8. Good quality designs with simple graphics and simple messages are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Use of one letter size and one type style is best for downtown buildings. Symbols are especially appropriate for hanging signs in downtown.

9. Supports for projecting signs or ground signs should be considered part of the overall sign design. A simple metal bracket would be most appropriate for projecting signs. Ground signs may have poles or other bases made of brick, wood, stone or metal.
10. Encourage businesses to be efficient in their use of signage. A building which occupies several lots but is used for a single business should be encouraged to use fewer signs than may be allowed by code.
11. Signs and graphic colors should take cues from the building and its trim. Bright, primary colors are best used as accents, while more subdued colors should dominate. "Fluorescent" colors are among those which should not be used at all as they clash with the more traditional colors that exist on downtown buildings. The use of white backgrounds in signs is strongly discouraged.
12. Signage color schemes should be simple. If more than one sign is used in the business, their colors should be compatible, if not the same.
13. Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited.
14. If the signs are to be illuminated, lighting should be provided externally. Internally lit signs are not appropriate for the downtown district. Light fixtures should be simple in design and placed in a location which does not obscure other features of the storefront.

SIGNAGE FOR HISTORIC BUILDINGS & AREAS

Location

An entire building conveys an image that acts as a sign. Signs should work in harmony with a building, site, etc. By working with the overall impression of the structure design (such as street type, building spacing, heights, stylistic diversity), signage effect can be amplified.

Wherever possible, leave interesting features or special materials visible; match trim of sign with building or structure. Use sign depth to relieve flatness.

Relate the sign size to the proportions of the building. A sign should not overwhelm the building structure, site, etc. with which it is connected. Use the architecture to emphasize and enlarge the impression of the sign.

Color

The colors of the sign should match or be compatible with the building/structure, materials and colors. The colors should be historically appropriate for the time frame of the building/structure. Sign features should be accentuated and not be overwhelming. Take into consideration neighboring structures.

Materials

Sign materials should be durable and color-fast. Utilize materials of building/structure where possible. Use traditional materials where appropriate.

Lighting

Internally lit signs may be appropriate for post-WW II era buildings; external lighting sources are appropriate for earlier buildings or structures and in a Historic District. Internally lit signs are discouraged in the downtown district and on other historic sites and areas. When used, backlit signs should have darker backgrounds and lighter letters.

Lettering

Lettering style should be appropriate to the business. Size of letters should be in proportion to the sign, building, structure or site.

Content

The message content on a sign should be easy to read and be understandable. The working and graphics should be appropriate to both the building surroundings and business concept. The graphics used should be in scale and harmony with the sign and building. The sign message should project the business image and not each product sold or service rendered.

INTRODUCTION TO PAINT GUIDELINES

Paint can be an inexpensive and cost-effective way to improve the appearance of a building. Although the selection of color is a "personal" choice, certain standards have been established to guide the process of selecting appropriate exterior paint colors. This section will provide general information on such topics as historic paint colors and recommended preparation.

The following guidelines can help you create a cost effective and harmonious design plan that will complement the downtown district and present your business in the best possible light.

Nineteenth-century wood and masonry commercial buildings were often painted in a variety of earth-tone colors. Brick structures of this period were sometimes painted to help seal and protect the masonry surface. Wood window sashes, door panels and other architectural features were painted to contrast with the wall colors in both masonry and wood structures. Color was used to accent the building materials used and their textures, while highlighting the building's distinctive architectural details. Many of the major paint manufacturers have developed "historic" paint color charts which can be consulted when a color program is being selected for a building. Many colors that may be appropriate are available on charts labeled "heritage colors."

Many early twentieth-century buildings were typically constructed of high-fired, decoratively-faced brick or stone which were not designed to be painted. Consequently, the application of color was limited to window frames, sashes and other wood or metal components. Black, brown, green, tan, gray and ivory were the most commonly-used trim colors during this time.

GUIDELINES FOR PAINT:
COLOR SELECTION AND SURFACE PREPARATION

A building's color selection should be based primarily on the following points:

- The color(s) of the building's unpainted natural materials (e.g. brick, copper, stone).
- The color of the surrounding buildings should be considered so that a harmonious streetscape is created.
- Before making a paint color selection, consider the style, period and historic character of the building.
- If the goal is to return a building to its original paint colors, paint scrapings can be taken from the building and analyzed to help make that determination. Often, several layers of paint on various elements must be removed to locate the original surface color.
- Harsh or bold colors which may detract from or overpower the entire facade should not be used.
- If brick or stone buildings have been previously painted, consider repainting in colors that match the natural colors of the brick and stone, or in colors that will enhance the natural materials.
- For technical assistance, refer to the following publication: Preservation Brief #10: "Exterior Paint Problems on Historic Woodwork."
- Sources of moisture build up and penetration should be investigated and corrected before you paint project begins.
- Determine first that repainting is absolutely necessary. In some instances, cleaning the paint surfaces with a garden hose, mild detergent and a soft bristle brush is all that is necessary to make the paint look fresh.
- Spot prime bare surfaces with an appropriate primer. Caulk or fill areas that allow moisture penetration (around windows and doors, etc.).

HANDICAPPED ACCESSIBILITY

The Americans with Disabilities Act (ADA) is a civil rights act with wide-ranging implications for both new and older buildings. In part, the intent of the act is to ensure that disabled people enjoy, to the maximum extent possible, the same access to buildings as people without disabilities. Both existing buildings and new structures are required to comply with ADA by removing architectural barriers to disable people. Titles II and III of the act address physical accessibility requirements of publicly-owned facilities (such as schools or a city hall) and privately-owned facilities which are open to the public (such as stores, restaurants and some offices).

Title V, Section 4.1.7 of the act specifically addresses "Accessible Buildings: Historic Preservation". It provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building in question.

Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If you have doubts about the applicability of ADA to your building or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.

Recommendations

1. Because ramps and lifts to provide the disabled with access to buildings can have a significant visual impact, location, design and materials are important. In general, these elements should be located at side entrances to minimize their impact on the main facade. The design ramps and their handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood; also, solid masonry walls which can make a ramp much more visually prominent than it needs to be, should be avoided.
2. If providing access to a building's front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, consider redoing a portion of the sidewalk so that it is "warped" upward to overcome the height difference. In such a case, a handrail may not even be necessary.