Waynesville Historic Preservation District
Design Standards

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Introduction

The Village of Waynesville has benefited from a process of design review since 1983, when the Historic Preservation Board was first formed. Since that time, the community has continued to grow and mature as a desirable residential district, a setting for commerce and tourism, and a center for learning, worship, culture and civic involvement. The design review process has helped the village to maintain its distinctive historic character while remaining a diverse community of shops, offices, churches, schools, and homes. This has been achieved through the efforts of property owners and tenants in maintaining their buildings, as well as through the process of design review that is carried out by the Village of Waynesville and the Historic Preservation Board.

The process of design review has economic benefits to the property owner and to the village as a whole. First, the useful lives of the village's irreplaceable historic buildings are enhanced through sensitive and cost-effective rehabilitation. Second, the process of design review has been shown to boost property values in communities where it is successfully used. By helping to ensure that each property is treated in a manner that contributes to the whole, the process of design review benefits the overall value of property in the community.

Maintaining a high quality of materials and design is an underlying premise of these standards. The community deserves no less, as the quality of the historic buildings that were constructed over the course of the village's history have withstood the test of time. This is not to say that an appropriate design solution must be expensive; rather the goal is to keep costs low by maintaining and repairing original features and finishes – taking advantage of the quality that already exists.

Investment in the village's Historic Preservation District is encouraged and guided by the technical advice of the Historic Preservation Board and these design standards. The standards are written to assist property owners, tenants, building managers, contractors, and architects in developing designs and solutions that will both make a wise investment and enhance the historic and distinctive architectural character that defines the village. The standards are intended to provide a framework for making decisions that affect the exterior appearance of the community. Through recommendations, photographs and drawings, they offer information and advice on how to preserve and enhance existing character of property that is located within the boundaries of the village's Historic Preservation District. The standards are also written to be used by anyone who owns an older or historic property in Waynesville who is interested in maintaining its long life and its character.

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Village History

Historic view of Main Street looking north

Founded in 1797, the Village of Waynesville is one of the oldest communities in Southwestern Ohio. The village has a rich history as an early Ohio Quaker settlement, as it was the destination for hundreds of Quaker Friends seeking a home where slavery would not be sanctioned. Waynesville retains much of its historic character today, with a large number of antebellum (pre-Civil War) buildings that reflect its early development. The Quaker influence, along with other trends through the 19th and early 20th century, was instrumental in determining the character of the town that still exists today.

Waynesville traces its founding to the purchase of a tract of land along the Little Miami River in 1796 by Samuel Heighway and two partners. An Englishman, Heighway drew the plan for the new settlement based on English precedents. Platted in 1802, the town of Waynesville was laid out in a grid system with a series of squares, similar to the plan that William Penn had created for Philadelphia. The names given to each square reflected a political, geographical or personal association of the time and include "President," "Washington," "Jefferson," "Adams," "Franklin," "Wayne," "Ohio," "Miami," "Scioto," "Wabash," and "English." These names have remained a part of the village's history, and each square is marked by signage that the village has installed along Main Street.

The historic core of the village today provides an important illustration of the 19th and early 20th century architectural development of a prosperous small town. The buildings reflect an evolution of building types and styles during that period, with an emphasis on the early 19th century and buildings that reflect that time period. Building types include early brick and frame town houses, brick and frame I houses, frame cottages, gabled ell and T-plan houses, bungalows, larger Victorian homes, traditional commercial buildings from the 19th and 20th

centuries, historic churches and schools, institutional buildings, and two Quaker Meeting Houses. While many buildings are "vernacular" in character, architectural styles range from Federal and Greek Revival influences among the earliest buildings, to Italianate, Victorian, Queen Anne and Craftsman influences among the later 19th and early 20th century buildings.

The general scale of buildings in the village and their relationship to one another is intimate. Heights range from one to two-and-one-half stories, with storefronts or building entrances generally fronting on the street. Buildings with a more commercial orientation on Main Street are set close together and from a solid street wall in a typical downtown fashion. Other areas of Main Street have buildings that are more widely spaced. The streets of Third and Fourth Street have a more residential character, with individual homes set on narrow lots.

The village's development during the 19th century is attributed to its position as an important Quaker settlement, its location at the crossroads of two well-traveled early turnpikes through southwest Ohio, and its role as the commercial heart of the surrounding agricultural district.

The Quaker Friends Home, built 1905

Waynesville gained significance as an important Quaker settlement during its early period. Large numbers of members of the Religious Society of Friends arrived to settle in the community beginning in about 1799. Coming mostly from North and South Carolina, Pennsylvania and Virginia, the Quakers were attracted by the rich soil of the Little Miami Valley, the prospect of independent homes, and their own opposition to slavery. As a result, Quaker immigration had a substantial impact upon the development of the new town. Meetings were organized at Waynesville as early as 1801, and Monthly Meeting status was granted in 1803, the first in southwestern Ohio. Known as Miami Monthly Meeting, the Waynesville meeting had the Hocking River as its eastern boundary and the Ohio River as its southern boundary, but was not limited to the north and west. For Quakers who were migrating from the south and east to the north and west, Waynesville was their principal destination. As a result, Miami Monthly Meeting had phenomenal growth from the beginning. In its first five years, 550 certificates of membership were brought to Waynesville.

The Village experienced significant growth between 1825 and 1850, although it remained a small town. Its population more than tripled from about 225 residents in 1820 to 745 residents in 1850. This increase of 520 residents in a 30-year period meant that many new buildings were constructed to provide homes, churches, schools and stores for the growing community. Main Street developed as a location for both commercial and residential uses during the first half of the 19th century, containing houses, stores, taverns and hotels, blacksmith shops, and at least one livery stable. A bank was established in the community as early as

1855. The primary intersection of the community grew up around the corners of Main and North Streets. Third Street also played a role in the Village's early development, as it was part of the Accommodation Line stagecoach route between Springfield and Cincinnati. Some of the early homes and taverns that existed while this route was in service still stand today.

Historic view of the Waynesville Bank, built 1901

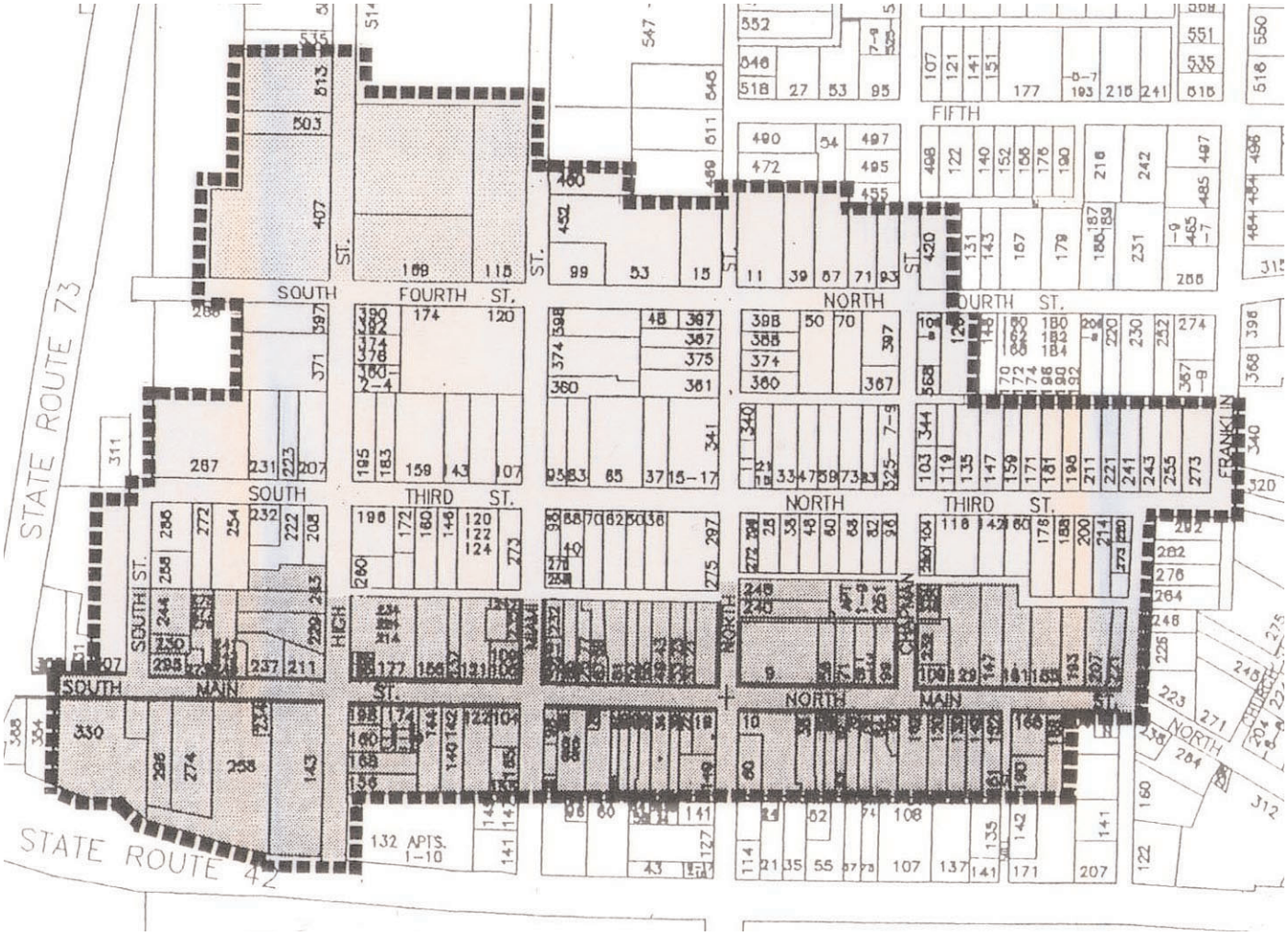
Waynesville's population remained stable during the late 19th century, as the town grew more slowly. Railroad transportation came to the Little Miami Valley in the 1840s, but the line was located across the river from Waynesville, resulting in the development of the town of Corwin. A feeder from the Miami and Erie Canal was proposed for Waynesville, but it was never built. Nevertheless, the village prospered in its role as a center of commerce for the surrounding rich farmland, as a crossroads turnpike town, and as a regional center of activity for the Religious Society of Friends. Larger commercial buildings were constructed along Main Street, and larger residential buildings from the Victorian era began to appear on Main, Third and Fourth Streets. These were often built as homes for some of the town's most prosperous merchants or bank managers.

At the turn of the century, Waynesville was an attractive and stable community with a population of 723. For the next 30 years, the village's population remained nearly the same, with a small decline to 697 by 1930. In 1940, the population reached 833. The end of the first half of the 20th century, concluding with World War II and the dawn of the modern era, brought about the first significant increase in Waynesville's population in 90 years, from 833 in 1940 to just over 1,000 people in 1950. The Village has seen its greatest period of growth in the last 50 years, as the community has become connected to other centers by the construction of State Route 73 and U.S. Route 42.

A typical Waynesville residence on North Street

The village has remained a stable residential community, with attractive streetscapes lined with homes, churches, schools and businesses. As the economic fortunes of the traditional downtown declined in the 1970s, Waynesville successfully reinvented itself as a regional center for antiques – one of the first towns in Ohio to do so. The community became a destination for visitors and remains so today, enabling it to have stable economic development. The historic character of the community, with its rich Quaker and rural heritage, has become a valuable part of the village's success as a place to live, shop and conduct business into the 21st century.

Waynesville Historic Preservation District



The area contained within the boundary is the Historic Preservation District.

Building Types and Styles

I House

The I House was a popular house type throughout the 19th century and early 20th century in Ohio, and there are several good examples in Waynesville. It has a simple 2-story form, usually with a gabled roof (gables face the sides), and can be built of brick or frame. The façade may have three, four or five bays (openings), including the door. The typical I House is only one room deep, but it may have a 1- or 2-story wing extending to the rear. Windows are typically double hung, with number of panes depending upon their date of construction. Front entrances may be plain openings with paneled doors, or may be more elaborate openings with sidelights and transoms. Some early Waynesville examples have only a front stoop (if located close to the street), while later examples sometimes have porches across all or a part of the front.

5-bay I House in brick construction

4-bay I House in frame construction

1 1/2 Story Cottage

The 1 1/2 story cottage is among the earliest house types built in Waynesville. These dwellings are typically set with their long side to the street (gables to the side), and typically have three openings across the façade. Some examples are vernacular (lacking a formal style), as in the building on the right, while others display elements of a particular style, as in the building on the left. The porch in this case is Greek Revival in style.

Gabled Ell and T-Plan

The Gabled Ell and T-plan house types became common in the post-Civil War era. They were equally adaptable to both narrow town lots and larger farm properties. These houses are typically 2 or 2 1/2 stories, built in either brick or frame, and often accented with different stylistic treatments. The common feature is an intersecting gabled roofline, with two sections or wings forming either an "L" or a "T." The T-plan example in the photograph is also an example of a double house, with two side-by-side residential units.

Gabled Ell

T-Plan

American Foursquare

Built from about 1895 until about 1940, the American Foursquare house was a common house type in Ohio. Waynesville was not growing so rapidly during this time, however, so the Foursquare is not as common here as elsewhere. The typical American Foursquare is a simple square-shaped, two-story house with hipped roof with dormers and a porch across the front. The house is usually vernacular (no particular style), but sometimes stylistic elements are evident in the porch or window treatments. It can be found in either brick or frame.

Bungalow

The Bungalow is an early 20th century house type that is distinguished by its overall horizontal building form. A typical bungalow has a broad front porch beneath the overhanging roofline, often with a dormer window above. These buildings can be characterized by broad, overhanging eaves, windows that are grouped in twos or threes, and sometimes by the use of natural materials.

Ranch House

The Ranch House was commonly built in American communities following World War II, when the need for housing created a demand for cost-effective new construction. This house type was built on several side streets in Waynesville to fill in previously undeveloped lots. A one-story rectangular shape, usually with a gabled roof and a strong horizontal orientation, typifies the Ranch House. New types of windows, including jalousie and sliding styles, were often introduced into these houses.

Special Building Types

Commercial Buildings

Waynesville's Main Street has traditional commercial buildings that form a "street wall" that spans about two blocks. These are two- to three-story brick and frame buildings from the mid-late 19th century and the early 20th century. Most of the buildings have traditional upper facades, with a cornice or parapet treatment and regularly spaced windows. Some storefronts have been changed, but there are others that remain largely intact, with original storefront framing still evident. Also present in Waynesville are several early- to mid-19th century commercial buildings that do not share a common wall with other buildings. These earliest commercial buildings have smaller display windows and separate front doors. Upper facades appear more residential in character.

Institutional Buildings

The village has an important group of institutional buildings, including churches, schools, municipal buildings, and structures associated with the Religious Society of Friends. These are often the larger and more stylized buildings in the community, and they contribute greatly to its historic and architectural character. Features such as steeples or bell towers, brick construction, stained glass windows, and architectural stylistic elements make these buildings unique. School buildings include both small one-room schools (several exist that have been converted to new uses) and the monumental Waynesville School. Churches include the Methodist, Episcopal, former Church of Christ and former Catholic churches from the late 19th and early 20th centuries. The Old Lock Up is an important municipal building that has recently been restored. At the corner of Fourth and Miami is the complex of Quaker buildings that includes two meeting houses and the Friends Home, now used as a center for the arts.

Waynesville's historic school

St. Mary's Episcopal Church

The Old Lock Up

The White Brick Meeting House

Architectural Styles

Federal

The Federal style was derived from English precedents and found its way into Waynesville during the early period of its settlement between 1797-1835. Because the village was settled in a location remote from centers of commerce, the style used here has a vernacular or "folk" interpretation. Examples in Waynesville generally have a rectangular shape, with gabled ends facing the sides. Facades are simply detailed, with a regular pattern of 3, 4 or 5 bays (openings) across the front. First floor windows are taller than those on the second floor. Many of the buildings from this period in Waynesville have Flemish bond brick patterns, marking their early date of construction.

The John Evans House on Main Street

Greek Revival

As the name implies, Greek Revival buildings are inspired by the classical designs of ancient Greek temples. The style became very popular during the period from 1835 to about 1860. While high style Greek Revival architecture is not present in Waynesville, there are examples of buildings with elements of the Greek Revival style, contained in a porch, for example, or a doorway. Often, the style is marked by the use of cornice returns at the eaves or by heavy columns at porches.

Italianate

Popular in Ohio from about 1860 to 1890, the Italianate style was used for both commercial and residential buildings in Waynesville. The primary defining feature of the style is an overall verticality, with tall and narrow features that include window and door openings, projecting bay windows, and features such as porches and storefronts. Windows are usually regularly spaced.

Depending on whether the building is vernacular or high style, there are sometimes ornamental brackets, usually at cornices and on porches. Waynesville has a high style example of Italianate in the John Funkey House on North Main Street.

Vernacular Italianate

John Funkey House, high style Italianate

Queen Anne/Victorian

Queen Anne or Victorian architecture was popularized at the turn of the century, generally between 1880 and about 1910. The Queen Anne style is known for its complex massing and decoration that mixes Classical and Victorian forms. Turrets or varied rooflines are often a defining feature of the style. In Waynesville, there are also a variety of cottages and houses that exhibit stylistic features of the period, but are not "high style."

Victorian cottage.

The Waynesville National Bank has Queen Anne elements in its design.

Classical Revival

Classical Revival styles are characterized by their use of more formal "classical" motifs, such as columns with capitals and doorways with pediments, and by an overall symmetry of form and style. The style was often chosen for institutional buildings, to convey a sense of formality. The Friends Home on Fourth Street, pictured, exhibits Classical Revival details in the gables and the front porch with its columns and balustrade.

The Friends Home

Craftsman/Arts & Crafts

These two styles developed during the early 20th century as part of a renewed interest in artistry and craftsmanship in building design. The designs often feature overhanging gabled rooflines, sometimes with simple brackets; materials with different textures (including brick, stone, stucco or clapboards, sometimes used in combination); combinations of window groupings; and an altogether rustic, informal appearance.

This Sears house on Main Street is an excellent example of a Craftsman influence

Design Review Process

The Waynesville Historic Preservation Board was established by village ordinance in 1983 to undertake a process of design review for exterior changes to properties in the village's Historic Preservation District. This process includes reviewing applications for a Certificate of Appropriateness by determining if the proposed work meets accepted standards of rehabilitation or design. The purpose of this work is to preserve and enhance the historic and architectural character of Waynesville's significant historic areas.

The Historic Preservation Board consists of seven volunteer members who represent the Village Council, the Main Street business district, the Waynesville Historical Society, and district property owners and residents. In addition to conducting design review, the Board works with the village administration to coordinate other types of preservation and educational efforts in the community, including preparation of a preservation plan, a historic site walking tour, and nominations of properties to the National Register of Historic Places.

The Village's original Historic Preservation District was established along Main Street. Following the recommendations in the Village's 1996 Historic Preservation Plan, the district boundaries were expanded to include a larger portion of the original village property. The current Historic Preservation District boundaries are shown on the map on page 7.

When is a Certificate of Appropriateness required?

A Certificate of Appropriateness is required when work is being done that will result in a material change to exterior architectural features of any property located within the boundaries of the Historic Preservation District shown on the map. In other words, no exterior construction, reconstruction, alteration, or demolition shall be permitted on any property within the Historic Preservation District unless the Board has first issued a Certificate of Appropriateness. It is important to emphasize that the Certificate of Appropriateness is required before the work begins. Only exterior work to properties within the boundaries of the Preservation District is reviewed. Interior work is not subject to review. In making its determination, the Board follows the design standards outlined in this document.

Work that requires a Certificate of Appropriateness includes the following:

- Exterior change to the design or materials of the building's exterior, including front, sides and rear. Examples of exterior changes include, but are not limited to, window or door replacement, roof replacement, porch repairs or replacement, exterior siding changes, cleaning or repair of brick, or the addition or removal of any exterior feature.
- An addition to an existing building.
- New buildings (including garages and garden structures).
- Landscaping or site changes (including fences, walls, patios, driveways, parking lots, and other landscape features – but not including plant material or trees).
- Signs (new signs or changes to existing signs).

When is a Certificate of Appropriateness NOT required?

- When the proposed work is ordinary maintenance that does not result in a change of design or material. Maintenance generally means repair or repainting of a feature – if complete replacement of the feature is required, it is best to seek advice about whether or not a Certificate of Appropriateness would be required.
- When the work is on the inside of the building and has no effect on the exterior.

Steps to take in applying for a Certificate of Appropriateness

The design review process is managed through the Village of Waynesville, and the Village office is the first stop for anyone who needs to apply for a Certificate of Appropriateness. The Village Manager plays an important role in the process by providing administrative support to the Historic Preservation Board and advising property owners on the process to follow in applying for a Certificate of Appropriateness. The process includes filling out an application form (available from the Village office; an example is included in the Appendix of this document), and attaching photographs, drawings or samples that will help to explain what is being proposed.

Following is the recommended process for applying for a Certificate of Appropriateness in the Waynesville Historic Preservation District:

1. Pick up an application form from the Village offices.

2. Follow the Design Standards contained in this document in developing a proposal.

3. Meet with Village staff to discuss ideas for renovation, rehabilitation, new construction, additions, demolition or site work on the property. This is required.

4. Carefully complete and sign the application. Provide a written description of the proposal, explaining exactly what work is proposed and how it will meet the standards.

5. Provide attachments to the application that help to explain the project to the Board. Required attachments include the following:
   - Color photos – Provide color photographs of the building or site, showing where the work will take place. Take close-up photos of details where necessary.

   - Drawings – For new construction or additions, submit scaled drawings of the work to be performed. The format should be no larger than 24" by 26" with a minimum scale of 1 inch = 40 feet horizontal and 1 inch = 5 feet vertical.

   - Drawings should show plan and profile views of each building elevation, miscellaneous engineering details; a schedule of construction material types and quantities, and a north arrow.

   - Material Samples – Submit paint chips or material samples whenever needed to help explain the project's design or materials.

- Signs – For sign requests, complete a sign permit application showing type, materials, colors, size, lighting and installation details for each sign.

- Contractor's quotes, engineering reports, etc – For major replacement or demolition projects, include the necessary documentation to justify the work that is being requested.

6. Attend the meeting of the Historic Preservation Board where the project will be reviewed. This is especially important for complicated projects where there is a need for the applicant to answer questions that the Board may have.

What happens next?

The Waynesville Historic Preservation Board meets twice a month in order to provide timely responses to requests for a Certificate of Appropriateness. At the meeting, there will be an opportunity for the project to be presented, and any possible modifications discussed that might help the project meet the Design Standards.

Following its review, the Board may take one of three actions:

1. Approve the application as submitted or with changes;
2. Table the application for the next meeting;
3. Deny the application.

Most often, the application is approved as submitted or with minor changes that are worked out at the meeting. For more complicated projects, the application may be tabled as details are worked out or changes are made to the design or materials. Once the application is approved, the owner can seek other permits that are required or proceed with the work.

In the case of a denial, the Village's Historic Preservation ordinance spells out the process for an appeal to the Board of Appeals. Such a request needs to be filed within 10 days to the Village Clerk.

The requirement to obtain a Certificate of Appropriateness is critical to the effort to preserve the historic environmental character and qualities of the Village. Always seek approval before beginning any exterior work on properties in the Historic Preservation District. If work is done to a property in the Historic Preservation District without first receiving a Certificate of Appropriateness, then the property owner would be in violation of the Village code and subject to fines.

The goal of the design review process is to work with the owner to achieve his or her goals for the property, while at the same time preserving the significant character of the individual building or the district as a whole. The impact that each project has on the whole area is considered.

Design Standards for Preservation, Rehabilitation and New Construction

The standards that follow are intended to assist both the historic district property owner and the Waynesville Historic Preservation Board in making appropriate decisions regarding the appearance and character of the village's historic district. The long-term preservation and enhancement of this area is a local goal that has been established through years of planning, renovation, and adaptive use of historic buildings.

The underlying premise of the standards is preservation: retaining and stabilizing the significant buildings and features that comprise the village's historic core. The standards are written with this objective foremost in mind. Beyond preservation, though, the intent of the standards is to encourage quality new design of additions and new buildings, compatible environmental treatments, and appropriate use of elements such as signage, awnings and lighting within the historic district.

Property owners in a historic district have an important role to play in maintaining the significance and character of the district. The benefits can be significant. Historic districts with design review generally have property values that are stabilized or enhanced, they become desirable places to live or run a business, and they enhance quality of life by providing an aesthetically-pleasing and distinctive location in which to live, work or visit.

General Rehabilitation Advice
The following steps are recommended for any improvement or rehabilitation project undertaken in the historic district. They represent a hierarchy of actions to take, with the most important being first. Generally, this approach to rehabilitation is conservative, beginning with repair, followed by limited replacement or modification, and moving on to more expensive treatments.

• Research
Conduct research, getting to know your building's history and gaining an understanding of any changes that have occurred. Try to find out its date of construction, its original use, its architectural style, and how it has changed over the years. Contact the Historic Preservation Board for help. The Village office has copies of Ohio Historic Inventory forms that may include your property. The local history room of the Mary L. Cook Library in Waynesville is an excellent source, with historic atlas maps, old photos and local histories that provide general historic information. In addition, take a close look at the building itself, as it will provide important clues about its original appearance and any changes that have been made.

• Inspection
Periodically, inspect your building to determine its repair and maintenance needs. Without this step, you may be unaware of a problem (drainage problems, structural instability, etc.) that may cause further damage that can be expensive to repair later on. An excellent guide to conducting such an inspection is the *Old Building Owner's Manual*, written by Judith L. Kitchen and published by the Ohio Historical Society (see the appendix for ordering information). You may wish to carry out the inspection yourself or ask a professional (architect, general contractor or structural engineer) to provide you with this service.

• Maintenance
A program of regular maintenance will go a long way to preserving the original materials on a building and saving on repair or replacement costs. The roof, gutters and downspouts, exterior masonry or wood siding, and features such as chimneys, porches, windows, doors and decorative elements all need to be kept in good repair. Wood elements must be kept painted, as paint protects the wood from moisture penetration and the effects of the sun. Brick walls may need to be repointed with new mortar (to match the original) to keep water from seeping into the joints and causing damage. Gutters and downspouts must be cleaned and sometimes reattached to make sure that they are doing their job.

• Repair
Repair should always be the first choice, and should be investigated before considering replacement. Repair by patching, reinforcing or consolidating with materials that match the existing or original materials. It may be possible to use substitute materials as long as they are compatible with and have the same appearance as the existing or original. For further information, consult the sources listed under each section of the standards.

• Replacement
Replacement should occur only after repair has been eliminated as an option because of severe deterioration of the building element. If a building feature is "deteriorated beyond repair," be prepared to demonstrate this by providing photographs of the damage. When important features are beyond repair, replace them with new elements that match the existing in material and appearance. Do not cover up damaged elements, as this a) does not solve the problem, b) usually makes the situation worse, and c) diminishes the building's historic character and value.

• Reconstruction
If original features are completely missing (such as original porch columns or cornice brackets), they may be replaced with new elements that replicate the original. Use physical or photographic evidence as a guide to show what the original building or design element looked like, if possible. If there is no evidence of its original design, then a new, compatible design should be developed. The new element should be appropriate to the character of the building, but it should be clearly new.

• Removal of Inappropriate Alterations
If your building has been altered in the past by the application of artificial siding, by the addition of incorrectly sized and styled windows, or by other inappropriate changes, it may be possible to remove these elements and return the building to a more appropriate appearance. Again, use physical and photographic evidence to help guide the restoration. Returning the building to a more historically appropriate appearance is always encouraged.

• Evaluating Costs
Repairing the original features of a building, such as windows, doors and wood siding, can be more cost effective than total replacement. Generally, the life cycle of the original feature can be extended at a cost that is often less than the cost of new. And, the quality of the original material is such that it will last longer than a modern (and cheaper) replacement. When seeking bids from contractors or material suppliers, look carefully at the quality and life expectancy of the material. Remember, too, that covering up a problem today will likely cause more costly problems later on.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

These Design Standards are based upon the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings. Originally developed in 1979 and refined and updated since that time, the Secretary's Standards are written to guide all types of rehabilitation projects, involving all types of buildings. They are used by the National Park Service to evaluate projects to determine whether the rehabilitation of a historic building is undertaken in such a way that the historic character of the building is preserved. Under the Tax Reform Act of 1986, owners of income-producing property whose work is certified as meeting these standards may receive a 20% Investment Tax Credit for the cost of the rehabilitation. Income-producing properties on Main Street in Waynesville are eligible to apply for this tax credit because they are listed on the National Register of Historic Places as part of the Waynesville Main Street Historic District. Contact the Ohio Historic Preservation Office (see page 75) for more information before starting work on your building.

Masonry

Masonry materials in the Waynesville Historic Preservation District include brick, stone, stucco and concrete block. Masonry may be used for cornices, pediments, lintels, sills, and decorative features as well as for wall surfaces. Details such as color, texture, mortar joints and the pattern of masonry strongly influence the overall character of a building.

Waynesville has a rich collection of early brick buildings, including the "White Brick" Meeting House built 1811-1813 and several early 19th century residential and commercial structures. A number of these exhibit a Flemish brick-bonding pattern, which was most commonly used in buildings built before about 1830. Brick was also used during the late 19th century and early 20th century in several of the district's largest and most important commercial and residential buildings. Limestone foundations are common in both brick and frame buildings from the 1800s in Waynesville. Molded concrete block came into use toward the end of the 19th century, and is most often seen in the foundations of early 20th century buildings. Although not common, stucco is found on a few residential buildings from the early 1900s and also appears as a material on some remodeled buildings.

Brick buildings with limestone foundations were common in 19th and early 20th century buildings in Waynesville. This is an example of a Flemish brick-bonding pattern.

This early 20th century commercial building is built with concrete block that is molded to look like rough-faced stone.

Stucco and two colors of brick are creatively used in this Main Street bungalow.

While masonry is extremely durable and can last for centuries, it can also be damaged by poor maintenance and prolonged exposure to moisture. Improper rehabilitation techniques can dramatically affect both the appearance and the long-term preservation of the building. Professionals with experience in historic masonry rehabilitation should undertake masonry work.

Recommendations

1. Retain original masonry features. Although walls may be the primary masonry feature, elements such as masonry piers, porches, railings, cornices, chimneys, lintels and sills, steps and columns are significant visual elements that should be preserved.

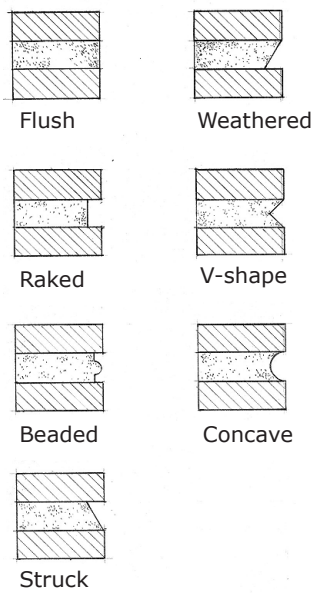
2. Repair damaged masonry features by patching, piecing-in or consolidating instead of replacing the entire feature. Use materials that duplicate the original as closely as possible.

3. If masonry elements are missing, replace them with new materials that match the originals as closely as possible in appearance, color, form and texture.

4. Repoint the joints in masonry walls only where mortar is deteriorated or missing completely. This is known as "spot pointing." Parapets, building corners and other areas where the masonry is exposed to the elements should be inspected for deteriorated mortar joints.

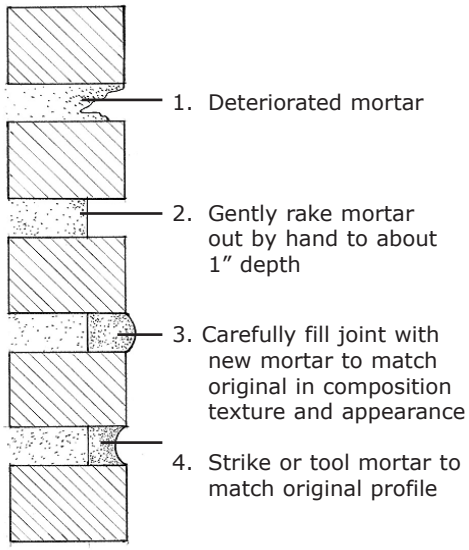
5. New mortar must be made to match the original in composition, color and texture. The mortar must not contain too much cement. If it does, the mortar will be harder than the older, softer brick and will not be able to "give" with normal cycles of contraction and expansion. A recommended mortar mix for older buildings is (by volume) 12 parts sand, 4 parts hydrated lime, and 1 part white Portland cement. The sand determines the color and texture of the mortar mix and should be selected to provide a close match to the original.

Illus. 1



Common mortar joints in historic buildings. Match the design of the original joint when repointing.

Illus. 2



Steps for re-pointing a masonry joint

6. The mortar joints must be tooled to match the existing joint profile. (See illustration 1 for examples of typical masonry joint types). Follow the steps for repointing a masonry joint shown in illustration 2.

7. Masonry buildings should be cleaned only when necessary to halt deterioration or to remove heavy soiling. Remember that the weathered patina of old brick is part of its character. Clean masonry using the gentlest means possible, such as low-pressure water (below 300 psi) and natural bristle brushes. The objective is simply to remove dirt.

8. Never sandblast or use any abrasive method to clean brick. Harsh chemicals, such as acidic cleaners, are also not appropriate.

9. Avoid using a waterproof sealant for masonry, as this substance can actually trap moisture within the masonry units and cause spalling (or breaks in the face of the masonry).

10. Do not paint unpainted stone, brick or concrete. The natural colors of these features are part of the character of the historic district that is being preserved. Brick should remain its natural brick color.

11. Use care before removing paint from historically painted masonry walls. The paint was sometimes added as a protection for the brick or to hide previous alterations.

12. Repair stucco by removing loose material and patching with new stucco that is similar in composition, color, appearance and texture.

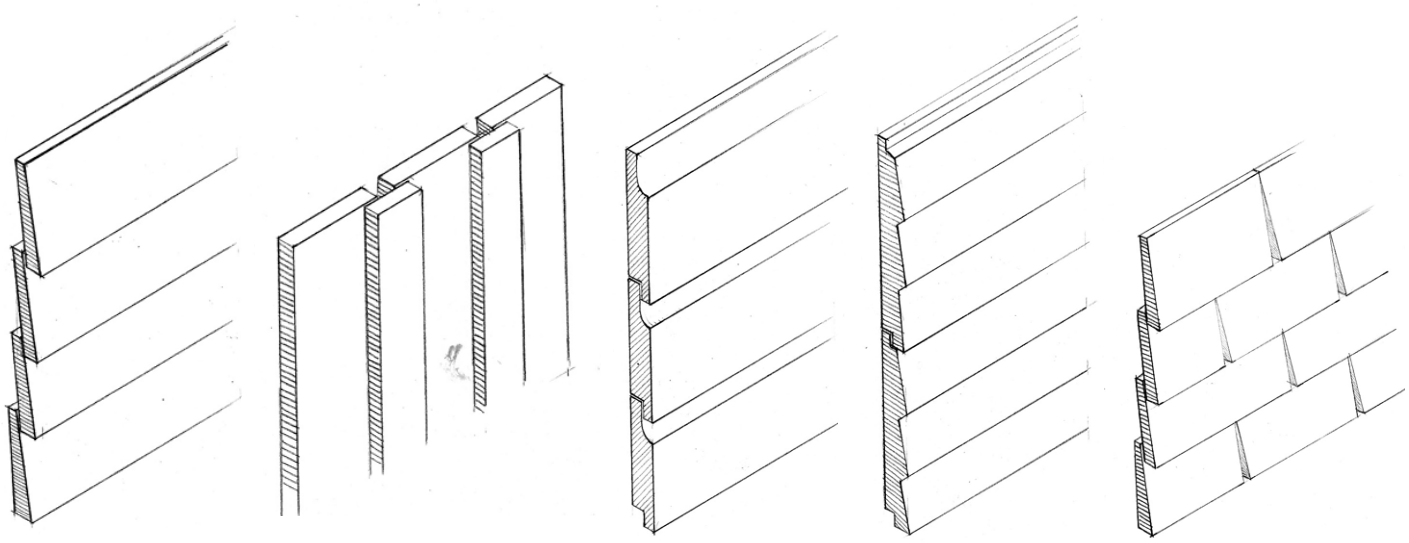
13. Avoid changing existing masonry openings, especially on primary sides of the building. If an opening at the rear of the building is being closed in, use the same materials as the rest of the wall. Recess the closed area slightly from the face of the masonry. If an opening is being added, following the size and proportions of adjacent openings.

14. If rebuilding a damaged wall, make sure that the rebuilt area matches the existing as closely as possible.

Wood Siding and Trim

Wood is the most common building material in the Waynesville Historic Preservation District. The majority of frame buildings in the district are covered with beveled or lap wood siding called clapboard. Over the years, some buildings have had their original wood siding covered with aluminum or vinyl siding. Wood shingles are used as a siding material in a few instances, such as some homes where the shingles exist in the gable, or St. Mary's Episcopal Church, where wood shingles cover the entire building. Vertical board and batten siding is most often found in the district on outbuildings. Wood is also important as a trim material, particularly as plain or decorative surrounds for windows and doors.

Illus. 3



Beveled or Clapboard Siding | Vertical Board & Batten Siding | Drop Siding | Beveled Siding | Wood Shingle

Waynesville example of beveled wood siding, wood corner boards and wood window trim that is kept painted and well maintained

Scalloped wood shingles are an important detail of this home's design

Wood is a high quality material that can last indefinitely if it is well maintained. Wood must be kept well painted to protect it from the effects of too much moisture. Regular maintenance of this material is encouraged if the qualities and character of historic wood siding and trim in the Waynesville Historic Preservation District are to be preserved. Unfortunately, it is the need to maintain and repaint that motivates some property owners to cover their buildings in artificial siding, believing that the imitation material will be "maintenance free." Despite manufacturers' claims, no material is maintenance free.

There are several problems with artificial siding:

- It diminishes the craftsmanship and details of the building and, by extension, the district.
- It hides problems with the wood underneath, which may progress to the point where expensive structural repairs are required.
- It is not maintenance free; artificial siding can dent or crack, fade and lose gloss over time. It will eventually have to be painted or replaced.
- It is difficult to repair; when pieces need to be replaced, the siding manufacturer may not be able to match it exactly.

Recommendations

Wood Repair/Replacement

1. Keep wood siding and trim in good condition through a regular system of maintenance that includes repainting. Prepare wood properly by scraping it down to the next sound layer and applying the proper type of paint. To save money, some property owners paint different sides of the building on a rotational basis.

2. If paint won't adhere to the wood, it is often due to a problem with moisture. Identify and eliminate the source of moisture before repainting, or the problem will continue. After the problem is corrected, allow the wood to thoroughly dry before repainting.

The bottom 10 or so clapboards on the front of this Waynesville building had severely deteriorated, but were replaced with new boards to match. By replacing only the damaged boards, this owner maintained the building's character while saving money.

3. If wood siding or trim is badly deteriorated and cannot be repaired, replace the damaged section using wood that matches the existing in material, dimensions and appearance. Individual warped, split or dry rotted boards or shingles should be replaced with new boards or shingles of the same size and shape. This "selective replacement" is cost-effective and allows the original material to remain intact.

4. If original wood siding has deteriorated through poor maintenance to the point where it cannot be made to hold paint, then it may require complete replacement. In this case, the wood should be replaced in-kind with the exact same material, dimensions and appearance as the original.

Artificial Siding

1. No new applications of artificial siding materials -- including aluminum, vinyl, composite siding materials, insulbrick or stone veneer -- may be used to cover wood sided buildings in the historic district.

2. If your building is currently covered with artificial siding, two options may be considered:

- Leave the artificial siding as is, maintaining it and painting if necessary.
- Remove the artificial siding material and return the building to a more appropriate appearance. Often the wood underneath is sound but appears to be deteriorated because of a lack of paint. Some selective replacement of original wood siding underneath may be required. If the building was stripped of its corner, window or door trim, then trim should be reinstalled. Look for paint shadow lines that will indicate trim dimensions and design.

3. In rare situations, when the Historic Preservation Board determines that artificial siding may be re-installed where it already exists, the following stipulations apply:
   a. Any underlying moisture problems must first be corrected;
   b. The original siding underneath must remain in place;
   c. Only horizontal siding matching dimensions of the original wood can be used
   d. Aluminum, smooth vinyl, or smooth cement-fiber siding may be used; and
   e. Original wood trim around doors and windows, if they exist, must remain exposed, and be repaired and repainted. The siding should be butted up to the wood with a J-channel.

Roofs, Gutters and Downspouts

A building's roof, gutter and downspout system serves a critically important function – to collect and remove water or snow from the building in the most efficient way possible. Maintaining these features in proper working condition helps to ensure the long life of the building by avoiding the damage that can occur to walls, ceilings, floors and foundations because of excessive moisture or water infiltration.

The roof is also an element of the building's design. Important features include the roof's shape, its materials, and special details that include towers, dormers or roof cresting. The most common roof shape in historic Waynesville is the gabled roof, as most of the community's early architecture was designed with this simple and straightforward style. The district also has buildings with hipped roofs, as well as examples of roofs that combine the hip and gable forms. Flat roofs are found on some late 19th and early 20th century commercial buildings, with a roof pitch that gently slopes to the back of the building.

Three Types of Historic Roof Materials

Standing-seam metal

Fish-scale slate

Clay tile

The most common roofing material in the Historic Preservation District today is asphalt or composition shingles. The earliest roofing material in Waynesville was probably the wood shingle, followed in the mid-late 19th century by metal or slate roofs. There are still many good examples of standing-seam metal roofs in the village, making this one of the most significant roof materials in the village. Also present are some roofs covered with slate, clay tiles or pressed metal shingles. To the extent possible, these materials should be preserved.

Recommendations

Roofs

1. Maintain the existing or original roof form on the building, including the traditional shapes of gable and hip that typify the area. Avoid changing the original roof pitch on a building.

2. Preserve historic roof materials as important features of the district's history and character. Original materials such as standing seam, clay tile, pressed metal shingles or slate should be repaired. Metal roofs are durable and long lasting, but require frequent painting to prevent rust. Slate and clay tile roofs are also very durable but must be maintained, with repairs made to damaged slates or tiles. Slate and tile roofs are rare in Waynesville and special efforts should be made to preserve them.

3. When making repairs, make sure that the repairs match the existing material, as mismatched materials look unattractive. If a porch or addition receives a new roof, it should match the main roof material.

4. If a historic roof material is deteriorated beyond repair, provide photographs and estimates that document this condition. If possible, replace only damaged parts of the roof to match the existing material.

5. If an entire roof must be replaced because of documented poor condition, use materials that are either original to the building or compatible with its architectural character:

- Use new standing-seam metal to replace an existing standing-seam metal roof that cannot be repaired. Standing seam is a product that is still widely available, including pre-formed metal roofing that mimics standing-seam appearance.

- Use new slate to replace original slate whenever possible. If slate is not easily obtained or matched consider using asphalt shingles that are made to resemble the appearance of slate. Use a shingle that is rectangular in shape, rather than the "fish scale" look.

- Use new composition or asphalt shingles to replace an existing composition or asphalt shingle roof. New asphalt shingles that are "dimensional" in appearance are appropriate, but avoid shingles that create a patchwork effect.

6. Use colors that are appropriate to the roof material. Standing-seam roofs were often painted green, red or silver. Slate is typically a shade of gray, and clay tile is most often red.

7. Avoid making changes to the roof shape by adding towers, cupolas, dormers, skylights or other features that did not exist before. If dormers or skylights are needed to make an attic space more functional, locate them toward the rear of the building where they will not be readily visible.

8. Keep dormers narrow (wide enough for only one or two windows) with a gable or shed roof, like historic dormers. They should be trimmed to match the rest of the building.

9. If skylights are added, make them rectangular and as flat as possible (no bubble or tented skylights). No more than one side of a gabled roof or two sides of a hipped roof should have skylights added. No more than two side-by-side skylights are recommended. Skylights should never be added to the front of a building.

10. Television antennae and satellite dishes should be avoided in the historic district. Technological advances have made small satellite dishes (about 12 inches across) a possibility. Place these elements to the rear of the building in an inconspicuous location. They should not be visible from the street.

Gutters and Downspouts

1. Make sure that gutters and downspouts are working properly to shed water from the roof to the ground and away from the building. Watch for bent or sagging gutters and broken or split downspouts and take corrective action. If the drainage system on the building is not working, a myriad of problems will eventually appear.

2. Downspouts should direct water away from the building to keep moisture from soaking into the foundation or up into the outside wall. This can be accomplished by a connection to an underground drain, by emptying the downspout into a splash block, or by the use of an "elbow" that sends the water away from the building.

3. If gutters or downspouts are deteriorated and need to be replaced, the new ones should match the existing in profile, size and location. They should be painted to blend in with the color of the building or its trim.

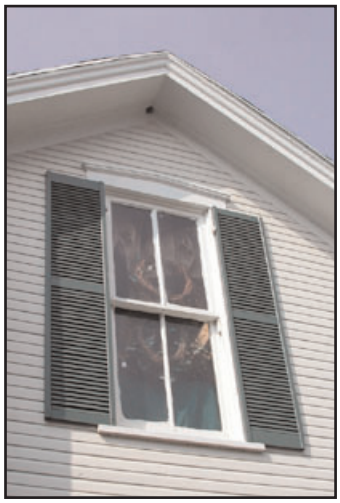
The Waynesville National Bank's roof was replaced with a new standing-seam metal roof in recent years. Care was taken to maintain the weather-vane finial on the tower and other details of the roofline.

Windows

Windows are important to a building's character in terms of their design, materials, placement and size. Especially in the simplest buildings (see the definition of "vernacular" in the glossary), windows help to define architectural character. For more ornate buildings, the builder often used windows as an embellishment to help define the building's style.

Most original windows in Waynesville were built of wood and "double-hung," with the lower window sash sliding up behind the upper sash through a system of weights and pulleys. The earliest of these windows have sash with multiple panes, usually with patterns of 6-over-6 in Waynesville. This was because early glassmaking technology (before 1850) allowed only small panes of glass to be made. Later in the 19th century, as window technology improved, sash with 2-over-2 panes were often associated with buildings designed in an Italianate style. Windows with 1-over-1 panes were commonly used beginning in about 1885, and this type of window can be found on all types of buildings built after this time. By the mid-20th century, when some of the ranch houses in Waynesville were being built, metal was being used for windows that could be casement (opening on a hinge), sliders, or double-hung.

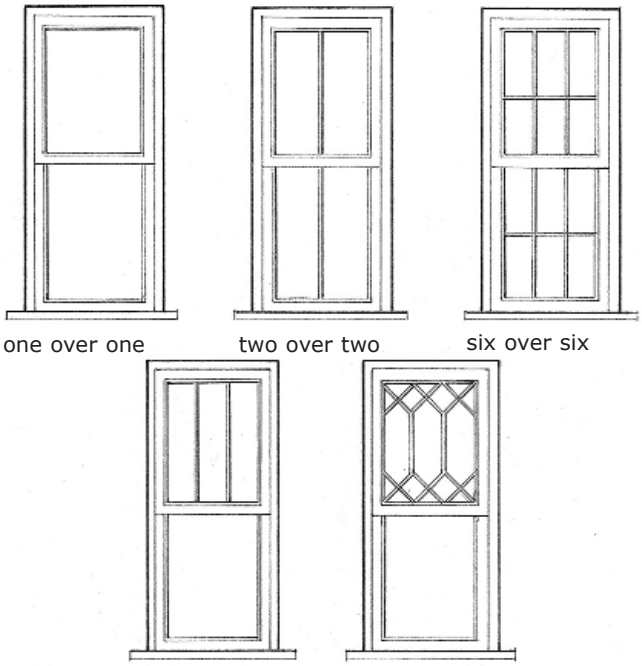
Six panes over six panes



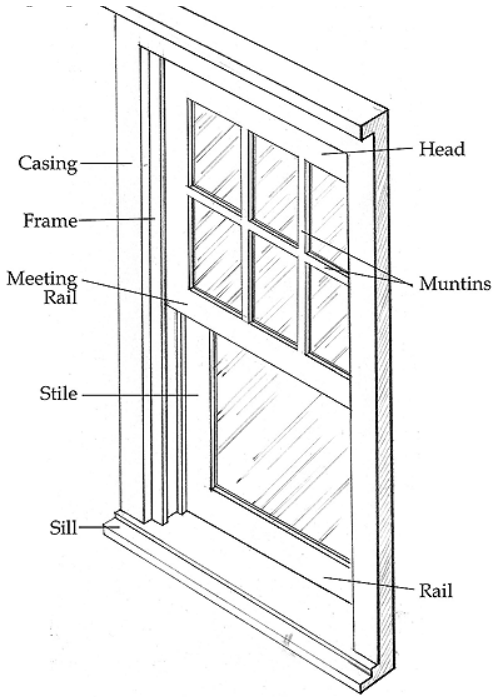
Two panes over two panes

One pane over one pane

Illus. 4 - Common double-hung wood window types



Illus. 5 - Parts of a typical double hung window



Recommendations

1. Maintain and repair older or historic windows where they exist. Windows are important "character-defining" features of Waynesville's older buildings, and should be preserved. Keep them painted and in good repair to protect from water infiltration, which does the most damage.

2. If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. Make sure that this "selective replacement" is done to match the original as closely as possible.

3. If window glass is cracked or missing, new glass panes can be installed. Replacement glass should be clear and without tint. If possible, keep the original glass intact, and protect it during repairs.

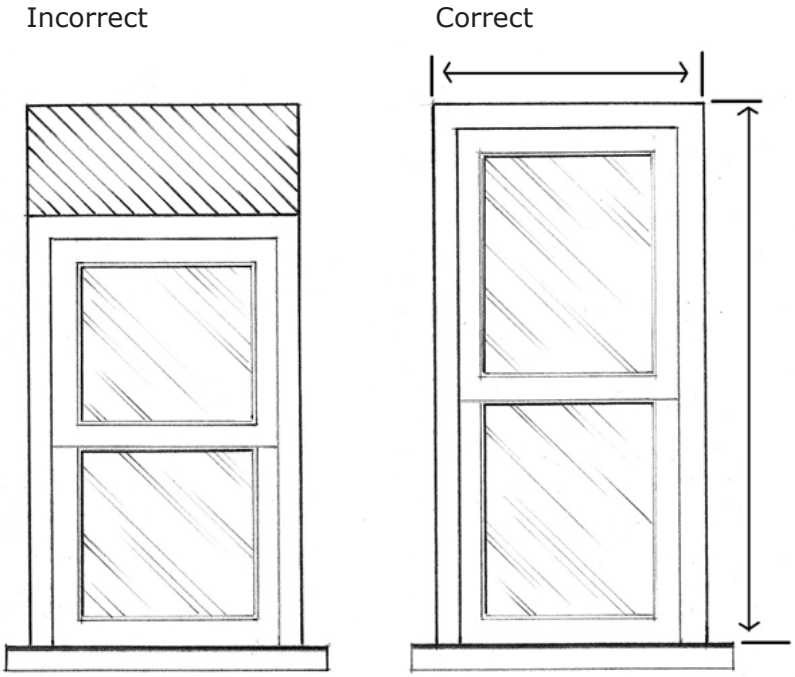
4. If windows are very deteriorated (severe rotting, splitting, broken and missing pieces), replacement may be an option. The new window should match the original window in material, size and profile. In particular, wood windows of the same size, design and dimensions are recommended to replace original wood windows.

5. Wood is the preferred replacement material for windows. Vinyl or aluminum windows, or vinyl-clad or aluminum-clad windows, are not recommended for historic buildings in the Waynesville Historic Preservation District.

6. If a multi-paned historic window is being replaced (see illustration showing double-hung window styles), the new window should use true "through-the-glass" muntins for historical accuracy. "Applied" muntins (glued to the outside and inside panes) may be used when the size and profile of the muntin closely matches the original. "Sandwiched" muntins (located between the panes of glass) are not appropriate and will not be approved.

7. Replacement windows must have a design appropriate to the period and style of the building. If the original design of the window cannot be determined (through photos or possibly through remaining windows in the building), then a 1-over-1 sash is an economical choice that would be compatible with most historic buildings.

Illus. 6 - Sizing of Replacement windows



The window opening on the left has been made smaller to accommodate the wrong size window. Replacement windows should fit the opening exactly, as shown in the illustration on the right.

8. The replacement window must fit the existing opening exactly. Do not reduce or enlarge the size of a window opening to fit a particular sash. The sash should be the same size and profile as the original sash.

9. The addition of picture windows, bay windows or other types of openings should not be made to a building's primary façade or sides visible from the street. Alterations to window openings on the rear of a building may be appropriate as long as the change is compatible with the character of the building and not visible from the street.

10. If security is needed for basement windows, a simple security grille or bars would be most appropriate. Do not use glass block in the Historic Preservation District.

Storm Windows

1. Exterior storm windows are a good way to increase energy efficiency. They are more economical than window replacement, and they contribute to the preservation of older windows.

2. Early storm windows were built of wood, and there are still several examples of these in the historic district. If your building already has wood storm sash, keep them in good repair. If you have wood windows, consider adding wood storms to enhance the building's character.

3. Aluminum storm windows with an enameled finish may also be used in the historic district. Choose a color that blends with the color of the building, avoiding a metallic or brushed-aluminum finish.

4. Make sure that the storm window fits the opening exactly and that divisions between storm sash line up with the window that it covers.

A wood storm window that reflects the design of the window behind it

Window Shutters and Window Boxes

1. Window shutters and window boxes are features that property owners sometimes want to add, but they should not be added when they make a façade look too crowded.

2. Shutters, in particular, should only be added to buildings that originally had them. Look for signs on the building, like old hinges, shutter dogs (used to hold the shutter open), or marks where hardware once existed. Old photos can be another source.

3. If shutters seem appropriate, they should meet the following standards:

- They should be made of wood;
- The traditional wood-slat shutter is usually most appropriate;
- Shutters must be proportional to the window openings, so that they will fit the opening exactly when closed;
- They do not have to be operable, but they should appear to be.

4. Window boxes should be sized to the width of the opening, and should generally be located below the windowsill.

This house uses traditional wood-slat shutters that operate. Notice how the shutters are sized to cover the window opening when in a closed position – even the Gothic arched window on the second floor.

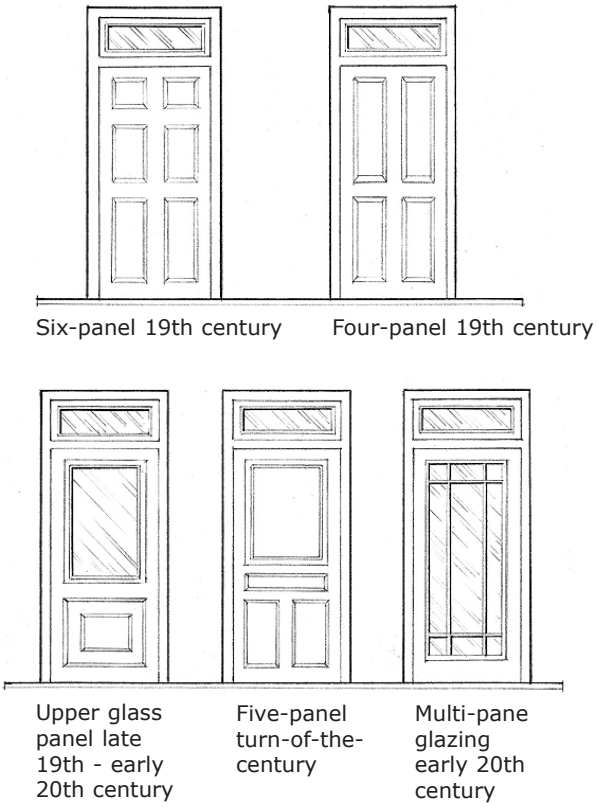
Doors and Entrances

Like windows, entrance doors are an important aspect of a building's original design. Important elements of a building's entrance may include the style and material of the door itself, any design elements surrounding the door, and its location on the building.

There is great variety among residential doors and entrances in the Waynesville Historic Preservation District, depending upon the style and age of the building. Doors from the early to mid-19th century were solid wood, typically with six panels. During the late 19th century, entry doors were sometimes embellished with carved ornamentation, could have glass in the upper half, and were sometimes double doors. Doors from the early 20th century returned to a simple design, but glass continued to be used in the upper half and sometimes nearly the full height was glass.

The entrance itself may be quite simple, such as those found on early 19th century "I Houses" where the door opening is not much wider than a typical window. In these buildings, the entrance consists of only the door and its framing. Some later 19th century and early 20th century houses have wider openings with either a transom (a horizontal window above the door) or sidelights (vertical windows to one or both sides of the door), or sometimes both.

Illus. 7 - Common Residential Door Styles



Recommendations

1. Preserve historic doors and their hardware as much as possible. If a portion of the door is rotted or damaged, and must be replaced, make sure that the new piece matches the existing as closely as possible. Hardware can be replaced with pieces in a similar style.

2. Minor problems with older doors can be solved without going to the trouble (and expense) of replacement. If a door is sticking, the door edge can be sanded to solve the problem. If gaps exist between the door and its frame, consider adding thin wood strips (painted or stained to match) to the edges of the door.

3. Make needed repairs to the door framing and any trim that is part of the original design of the home. Do not cover these elements with aluminum or vinyl.

4. If a historic door is warped, rotted or damaged beyond repair, its replacement should be designed to match the original as closely as possible.

5. If an original door has already been replaced with a modern door, look for evidence (such as old photographs) that will show the original design. If nothing exists, choose a replacement door that reflects the style and period of the building as closely as possible. Appropriate door styles for different periods in Waynesville are shown in Illustration 7.

6. Use wood, rather than metal, for replacement doors in the district. As a general rule, the wood door should be painted unless evidence shows that a stained door was used originally.

7. Metal doors may be used on side or rear locations that are not readily visible from the street, although wood would still be a good choice. Keep the design of side or rear doors simple and compatible with the building.

8. Retain original entrance sizes and locations. Downsizing (making openings smaller), enlarging, removing or covering over original entry doors are not recommended. Even if there is more than one entry, and only one will be used, recognize that the two doors are an important element of the original design that should be maintained. If interior remodeling makes a door non-usable, it is better to leave the door and entrance feature intact on the outside, while making changes to the interior.

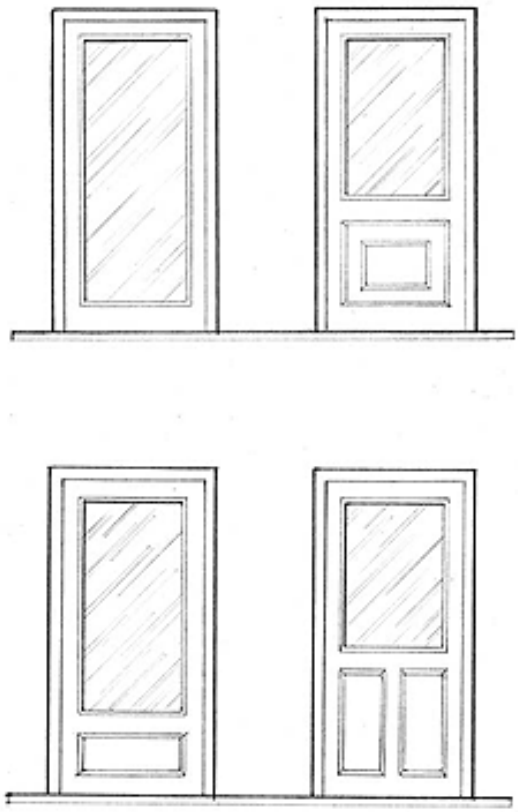
9. Don't try to give an entrance more "character" than it originally had. Adding extra ornamentation, windows with beveled or stained glass, or a door with an overly ornate design is not recommended.

A double-leaf door with an ornate surround; found on a high-style Italianate home

An example of a pair of doors set into an angle of the building, found on a gabled cottage

An example of a full-light door with sidelights, found on a bungalow

10. Storm doors are an appropriate solution for energy conservation. Either wood or metal storm doors can be used, although wood is more historically appropriate. If metal is used, choose an enameled finish that complements the color of the house or its trim; do not use brushed-aluminum doors. The most appropriate storm doors are those that allow a full view of the door behind it. Examples of appropriate designs are shown in illustration 8.



Illus. 8 - Appropriate storm door styles for 19th and 20th century buildings

Porches and Stoops

Historic porches and stoops are important to the architectural character of Waynesville and should be preserved and left intact whenever possible. They serve a visual, social and functional purpose, providing a transition between the building's interior and its exterior environment. The variety of porch styles and materials adds considerably to the texture of the Historic Preservation District.

Depending upon the period when they were built and the style that was used, the front porch can be grand and sweeping, or small and compact; sturdy looking or delicate and light. Most of the porches in Waynesville are built of wood, but may have stone or brick foundations. Originally, most porches in the community were one-story; two-story porches were rare and are not appropriate on most buildings.

Stoops or front steps are sometimes found on early buildings in the district, particularly those that front directly on the sidewalk.

A sampling of porches found in Waynesville.

Recommendations

1. Preserve front porches and stoops in their historic form. Keep wood surfaces in good repair and well painted. Water must be drained from porch roofs, so make sure that gutters and downspouts are in good repair. Make sure that moisture problems have been solved before repairs are made.

2. Typical wood porch floors (often tongue & groove) and ceilings ("bead board") should be repaired or replaced to match the existing.

3. If decorative wood elements, such as brackets or balusters, have begun to deteriorate, make every effort to repair them before deciding upon replacement. If replacement is required, match the original as precisely as possible. Remember that dimensions of historic porch columns, balusters, railings and brackets are usually different from stock replacement pieces that are carried by lumberyards.

4. Railings and balusters must be in keeping with the character of the building, and must be painted. Unpainted, pre-treated spindles and balusters are not appropriate in the historic district. Wrought iron also should not be used.

5. Avoid removing historic porches or stoops, even if the building has changed use or if the porch door is no longer being used as the main entrance.

6. If an original porch has been removed, it may be possible to construct a new porch to duplicate the old. Look for evidence of the original design – through historic photographs or through clues like paint shadows on the building. Be as accurate as possible in designing the replacement.

7. If the design of an original porch is unknown, the best approach is to add a porch that is simple in design. Simple painted wood construction is best. The design should be compatible with the style of the building; avoid trying to make the porch look more "historic" by adding too many architectural details.

8. If the building never had a front porch, then it is best not to add one.

9. Do not enclose front porches in an effort to create a room addition for the house. Limit enclosures to rear porches only.

10. If a rear porch is being enclosed, make the enclosure architecturally sensitive by retaining elements of the original porch. Place the enclosure inside the porch railing and supports. Use wood for the enclosure, rather than more permanent materials such as stucco or stone. Locate the door at the original entrance, and make use of windows to give the porch a feeling of transparency.

Storefronts

The earliest commercial buildings in Waynesville (before about 1850) appeared more residential than commercial in character, often with little distinction from surrounding houses. They were usually detached, rather than built as part of a row. Wall surfaces (brick or clapboard) were smooth and unornamented in the early period. After about 1850, commercial buildings became increasingly ornamented and front windows became larger in size as technology allowed for larger and larger panes of glass to be made. A distinctly commercial character began to evolve in the second half of the 19th century, with large areas of glass distinguishing the storefront from the upper floor. The display windows typically rest on a bulkhead, or low wall, with a transom window above the display windows that added even more light to the interior of the store. The storefront could be divided into sections by vertical supports or piers; toward the end of the 19th century, supports became increasingly slender.

Wood, limestone, cast iron and brick are all materials that appear in Waynesville storefronts. There are completely intact storefronts in the district, as well as storefronts that have been altered.

Recommendations

1. Make every effort to repair and preserve any surviving elements of original storefronts in the district. Look for bulkhead panels below the windows, original piers between windows, transoms, and door openings. These elements, along with any historic photos that can be found, should form the basis for any storefront renovation.

A traditional storefront with evenly spaced openings.
Two display windows flank a recessed entry door.

2. Keep wood storefronts painted (not varnished) and in good repair. Wood bulkheads (the low panel at the sidewalk) can be subject to the most deterioration. These and other wood elements, such as brackets and trim, should be repaired or replaced to match with the same material and design.

3. Do not paint historic brick or stone masonry that has never been painted, including storefront piers, and door or windowsills. Keep masonry in good repair.

4. Use clear glass for storefronts. Large display windows are generally without divisions, although some mid-19th century commercial buildings in Waynesville had display windows divided into four panes.

5. Avoid downsizing or enlarging original openings. Keep doors in their historic locations.

6. If infill materials have been added to the storefront over the years, consider removing them to return the storefront to its earlier appearance. Inappropriate alterations may include mansard canopy roofs, modern door replacements or blocked-in window openings.

7. Avoid adding elements to the storefront that would not have been used historically, including shed or mansard roofs, brick infill, varnished wood, stained or tinted glass, artificial siding, or unusual siding treatments.

This 19th century storefront is an example of a smaller-sized display window than we would typically see in late 19th or early 20th century buildings. The window reaches nearly to the ground, but is not as wide as later display windows tended to be. It is also divided into four panes, an indication of its earlier age.

This early 20th century storefront has more glass than either of the other two examples, as technology allowed sheets of glass to be larger and supporting members to be smaller. The display windows rest on a paneled bulkhead and have a transom window across the top.

Signage

A system of signage in a community is important for the advertisement of local business, for sharing information with residents and visitors, and for directing and regulating traffic flow and parking. Careful selection of the design, materials, color, size and placement of each sign can help minimize confusion and visual clutter while maintaining the essential purpose or intent of the sign.

The Historic Preservation Board receives many requests for approval of signs for new, expanding or relocating businesses. When a request to change a building sign is made, it presents an opportunity to review the existing signage to determine if the location, size and materials are appropriate for the building and the district. There are several examples of effective and well-designed signs in the district, some of which are pictured in this section.

Waynesville's Main Street commercial area is strongly pedestrian in character, meaning that most visitors park their cars and then walk to the stores and shops they want to visit. As a result, signs should be scaled for the pedestrian, rather than for the driver. The scale of these signs blends well with the 19th and early 20th century character of the district.

The most appropriate sign design takes its cue from the building on which it is located. Traditional commercial buildings, with storefronts and upper facades, often have an area above the storefront where a signboard can be located. The large display glass of these buildings also lends itself to signs painted on windows. Projecting signs also work well on these buildings. Buildings that are more residential in character will typically require signs that are projecting or freestanding (if there is a yard). Sometimes, a small wall sign placed between windows on these buildings can be very effective.

Symbol sign

Signage is governed by Waynesville's zoning code, with restrictions placed on number, size, height, placement, and illumination. A maximum of two types of signs, and three total signs, are allowed on any principal building or property with no more than two business tenants on any one lot. Buildings with more than two tenants are permitted one freestanding, projecting or wall sign per lot for the purpose of listing multiple business tenants. Each tenant may also have a wall sign in this case. Following is a description of the various types of signs permitted in the district.

Wall sign

Wall Signs: These signs are panels, usually made of wood or metal, which are mounted flush against the building wall. They can vary in shape and can accommodate a variety of graphics and lettering. A simple, clear design is usually the best. Some businesses use these signs to provide additional information that is not contained in the primary business sign.

Joint Identification Signs: These types of signs may be used when more than two businesses occupy a building on a single lot. They can be effective in directing the customer to a building set off the main street, particularly if the sign is used to identify the address or name of the building. The accompanying business signage should be consistent in design, materials, color and lettering style.

Window Signs: Windows signs are most effectively used on large display windows, where they will not block the view of merchandise inside. They can also be applied, in small letters, to an entry door. The sign – painted or created with decals – is applied on the inside of the glass to protect it from the elements.

Joint identification sign

Wall sign

Window sign

Window sign

Awning Signs: These are located directly on the fabric awning that shelters the storefront or the hanging valance at the front or side of the awning. Use either the face of the awning or the valance, but not both. Keep lettering simple and plain to be most effective.

Projecting Signs: Projecting signs are used to make business identification easy for people walking on the sidewalk, and these types of signs are popular in Waynesville for this reason. Mounted perpendicular to the sidewalk, projecting signs consist of a mounting bracket and a signboard that is hung from the bracket. Simple, clear designs are usually the best in communicating the type of business inside. When signs change, the mounting bracket is often reused and a new, proportional sign is created.

Freestanding Signs: Also known as ground signs, these signs are set permanently in the ground and supported by a frame, bracket or posts. They may be used only when the building is set a minimum of 10 feet back from the sidewalk. Freestanding signs should respect the character of the district, using materials and designs that complement the historic architecture. Avoid making these signs too busy. Simple geometric shapes are best for the signboard and supports should not be too ornate.

Awning sign

Projecting sign

Projecting sign

Freestanding sign

Freestanding sign

Recommendations

1. Be efficient in your choice of signage. While the code allows a maximum of three signs for a property, one well-placed and well-designed sign should be sufficient in most cases. More than one sign may be needed for a corner building, however, to identify the property from different points.

2. Carefully consider the best location for signage on your building. Evaluate where signs have been placed in the past, possibly through historic photographs. Do not cover up important details of the building, such as windows, transoms, cornice details, or porch elements.

3. Quality of design and materials is important. Metal and wood are traditional materials that would be appropriate, while plastic is not. Keep the graphics simple to encourage readability and ease of identification. Symbol signs (such as the "Keys Cut Here" sign in the photo) are especially effective.

4. Keep the sign in proper scale with the building. Maintaining an environment that is scaled to the pedestrian is important to the Waynesville historic district.

5. Choose sign colors that are compatible with the building on which the sign is located. Color is largely a matter of personal preference, but avoid colors that clash with the building. Corporate colors and logos may be acceptable on a business sign, but they should be used as accents as much as possible.

6. Internally illuminated signs are prohibited in the Historic Preservation District. External lighting is appropriate, but the light source should be placed in a location where it will not obscure other features of the building. Signs should only be lit when the business is open.

7. Roof-mounted signs should not be used.

Please refer to the Village's sign ordinance for more information.

Awnings

Awnings are used to add color, provide a place for signage, or provide shelter from sun or rain. Traditionally, awnings were used on those Main Street buildings with storefronts as a means of controlling summer heat gain into the expanse of glass. They were usually retractable, meaning that they could be raised and lowered as needed. Awnings were sometimes used on upper floor windows of commercial buildings for the same reason. In addition, window or porch awnings were used on some Waynesville house styles, including homes from the late 19th century Victorian era and from the early 20th century (including the American Four Square and the Bungalow). Awnings were not generally used on buildings from the first half of the 19th century.

Recommendations

1. Retain and repair any surviving historic awning hardware, particularly retractable frames. Use these features again if possible.

2. Use only canvas or fabric awnings in a traditional design. Choose colors that are compatible with the building. For early 19th century buildings, a solid traditional color is most appropriate. Either a solid color or striped pattern is appropriate for most other buildings. Generally, the number of colors should be limited to two.

3. Select awnings with a traditional pitched shape, as this is appropriate for most openings. Sides of the awning can be open or closed with fabric. Keep the awning edge (the valance) loose rather than making it rigid with interior piping. The edge may be scalloped or straight. Do not use rounded or bull nose awnings, unless the window that you are covering is round-headed.

4. Most commercial awnings are attached in the area above the storefront's display windows. Window awnings should attach at the very top of the window. The awning width should cover the opening, but should not hide significant architectural features.

This type of fabric awning with a loose valance is appropriate for most traditional storefronts in the Waynesville district.

5. If a commercial building has more than one storefront, use individual storefront awnings rather than one long awning. Coordinate the appearance of side-by-side awnings for two storefronts.

6. In general, avoid adding awnings to early 19th century residential buildings, particularly those that have very plain window and door openings. The "flat" appearance of the façade is an important part of the character of many of these structures.

7. Do not add awnings if they will cover up important architectural features (such as decorative window trim).

8. Residential porches may be an appropriate place to consider an awning, particularly if the building has a large porch that dates from the late 19th or early 20th centuries. Keep the awning below the porch cornice.

9. Internally-illuminated awnings (where the awning becomes the sign) are not recommended. Ordinary porch or building lights can be located beneath the awning, however.

Commercial Cornices, Parapets and Upper Facades

Cornices, parapets and upper facades are important features of traditional commercial buildings from the late 1800s and early 1900s in Waynesville. The commercial upper façade typically has windows that contribute to the overall style and character of the building, including bay windows, arched windows, and windows with decorative hood-molds in some cases. Above these windows is the cornice or parapet design that also gives the building its style. In Waynesville, the parapet roofline is typical, with the front wall of the building extending above the roofline (usually a gabled roof exists behind the parapet). Brick examples have decorative brickwork at the parapet and frame examples typically have a simple wood molding that may have decorative brackets as supports. Generally, commercial upper facades in the historic district have had little alteration; most retain their original historic character.

Side-by-side examples of brick and frame upper facades on Main Street. Both have parapets (walls that project above the roofline) with decorative features – corbelled brick on the left and wood brackets on the right. The brick example also has a decorative 2nd story, including projecting bay windows, a round-arched window and door with balcony.

Recommendations

1. Maintain and repair all decorative masonry, wood and metal cornice or parapet treatments that exist on commercial buildings. Make needed repairs to ensure tight joints and attachments.

2. Maintain and repair the original material (brick or frame) in the upper façade, following recommendations in the Masonry and Wood Siding and Trim sections of these standards. Maintain the character of upper story windows by repairing original sash and frames. If glazing is missing or broken, re-glaze as needed. Maintain and repair any window trim.

3. If a cornice or parapet feature is so severely deteriorated that it cannot be repaired, it should be replaced to match, using the same material and design as the existing. For example, if a bracket is missing or badly rotted, it should be duplicated by a carpenter or woodworking company rather than replaced with another design.

4. Avoid adding cornices, brackets, window trim, balconies or bay windows to upper facades, unless historic photographs or other evidence shows that these features once existed.

5. Decorative building parapets should not be removed. If a parapet appears to be deteriorated, it should be evaluated and stabilized by a competent mason or roofer.

6. Keep upper story windows as windows. If the openings or sash have been changed or blocked in, consider returning them to their original appearance (historic photographs may help). If their original configuration is not known, then a 1-over-1 wood sash would be best.

Commercial Use of Non-Commercial Buildings

Because of Waynesville's successful adaptation of its downtown as an antiques center, a number of non-commercial buildings in the district are now used for commercial purposes, usually as shops. Most of these buildings were formerly residential buildings, typically single-family homes. Other building types converted to commercial use in the district include outbuildings, churches and schoolhouses. Special challenges exist in preserving the character of these buildings even as they are successfully used to house businesses.

Recommendations

1. The first goal is to retain the original character of the building's former use, whether it is the character of a house, a school, a church or a carriage house or barn. The original function of the property should be clear, even though it is now being used for a commercial purpose.

2. Avoid removing, damaging or covering the character-defining features of an older building by building an insensitive addition or adaptation. Carefully consider the options for location, design and materials so that the impact upon the building is minimized.

The original residential character of this building is still evident

3. Maintain front porches in their original form. Do not enclose porches to create more sales area.

4. Keep signs in scale with the building, and choose a style and placement that is compatible with its architectural character. Freestanding signs work well for residential buildings with front yards. If space allows, a simple wall sign can be used on houses, institutional buildings or outbuildings. The sign should not interfere with any architectural features.

5. For handicapped accessibility, place ramps or lifts in a subsidiary location. As much as possible, use side and rear doors for this purpose rather than front doors.

6. If there is room on the lot and zoning regulations allow it, off-street parking should be restricted to the rear of the lot. Access should be off of a rear alley, if possible.

Access for the Disabled

The Americans with Disabilities Act (ADA), passed by Congress in 1990, requires that all properties open to the public be accessible to the disabled. This includes not only public buildings (such as schools or government offices), but also privately owned facilities that are open to the general public (such as stores, restaurants and some offices). Provisions of ADA apply even though a building may not be undergoing rehabilitation. In other words, the need to comply with ADA requirements already exists and is not triggered by a decision to rehabilitate.

Recommendations

1. Place added or adapted features in locations that will be the least visible from a public right of way, yet still accessible to the user. Locate ramps or lifts at side or rear entrances wherever possible.

2. Avoid removing, damaging or covering the character-defining features of an older building by building an insensitive addition or adaptation. Carefully consider the options for location, design and materials so that the impact upon the building is minimized.

3. Keep the designs of accessibility features as simple and unobtrusive as possible. Use plain concrete or painted wood for ramps and painted metal or wood for railings. Keep the design light and open, without excessive decoration. Do not use unpainted wood, brick, or artificial siding materials on ramps or lifts.

4. For commercial buildings that front on the sidewalk, consider "warping" the sidewalk up to the entrance door. This is possible only if code allows and if only a few inches must be overcome to make the building accessible.

5. Contact a qualified architect with ADA compliance experience to assist you in finding the most appropriate solution for your building.

Color

The use of color and its placement are important to the character of each historic building in Waynesville. In addition to the colors selected for wood trim, wood siding, artificial siding or stucco, the district also has a natural color palette that is derived from buildings with brick construction and stone trim. Especially in an area where buildings are located close to one another, each building can contribute to or detract from the whole through its use of color. This does not mean that all buildings should look alike. In a lively commercial district such as Waynesville's Main Street, color can be used creatively through merchandising and signage to enhance the architecture and enliven the visitor's experience.

Although building color may be a matter of personal preference, a common approach is to take guidance from past practice, choosing colors that were used when Waynesville's buildings were first constructed. While a large number of buildings in the district are vernacular (meaning that they don't fall into a particular stylistic category), others can be classified as an example of a specific style or influence. As a general guide, the following color palettes for different styles are usually appropriate.

Federal and Greek Revival: Brick should remain its natural color (if unpainted) and trim should be white or lighter than the base color of the wall. Frame buildings are generally painted a pale color.

Italianate: Earth tones were popular, such as light brown, tan, olive, gray, dark green, and dark orange or rust. These colors could be fairly rich. The body color was usually lighter with the trim painted in darker compatible colors, although the opposite could also be true. Usually no more than two colors were used.

Second Empire and Queen Anne: Trim and wall colors often were deeper and richer than in previous periods, with colors that included green, rust, maroon and brown. More intricate details in these buildings meant that more colors could be combined. Generally, no more than three colors were used, including the base color of the building.

Colonial Revival: Lighter and cooler colors were used, including off-white, ivory and light yellow, with trim usually painted white or ivory.

American Foursquare: Lighter tones prevailed during this period, including light earth tones and shades of gray, tan or cream. Wood trim was often accented in a darker color from the same palette. For brick houses, the trim color would complement the color of the masonry.

Craftsman: Earth tones were again popular for Craftsman houses, particularly bungalows, as this style relates strongly to the natural environment. Colors included greens, buffs or browns, and brick reds.

Recommendations:

1. Start with research to find out what colors were used historically. Old photos might provide a clue, or paint chips can be evaluated to reveal earlier color schemes.

2. Leave brick or stone unpainted. If the masonry is already painted, it is usually best to leave it painted than to attempt complete paint removal (see the section on Masonry for additional guidance).

3. For unpainted masonry buildings, choose trim colors that complement the color of the masonry material. For example, use neutral or warm tones for a red brick and cooler colors for a light colored brick.

4. Limit the number of colors on the building to two or three. As a rule of thumb, the simpler the building, the simpler the paint scheme should be. The use of three colors may be possible on a high style Victorian or Queen Anne building, however. Remember that the base color of the building (including the color of natural brick) should be counted as one of the colors.

5. Use colors that are compatible with each other. Paint manufacturers will often provide color palettes showing compatible combinations of colors. Consult reference books to help guide your color selection.

6. As a general rule, use the same color for all of the wood trim on a building, including window frames, porch framing and columns, storefronts, cornice elements and other trim. Window sashes and wooden storm windows can sometimes be painted a different shade for good effect.

Garages and Outbuildings

Historic accessory buildings in Waynesville include 19th century carriage houses, early 20th century garages, and miscellaneous sheds and outbuildings. Usually located along rear alleys, these buildings are typically built of frame construction, have a small scale and are modestly designed. Vertical board and batten siding and standing seam metal roofing were the most commonly used exterior materials for outbuildings in the district. Historic carriage houses, garages and sheds help to give the district its historic village flavor, making them important to preserve.

Recommendations

1. Repair and maintain original carriage houses, garages and other outbuildings. Keep the form and proportions of the buildings intact in any renovation.

2. All additions and modifications to original carriage houses, garages or outbuildings should be visually compatible with the existing structure and cause as little damage to historic fabric as possible.

3. Keep historic windows, siding, doors, and roofing materials intact on these buildings. If parts of these features are deteriorated beyond repair, the first choice is to replace them with new elements to match, using the same materials as the original.

4. If replacement of siding, roofing or trim is required, match the original in materials, dimensions and design.

5. Duplicate the appearance of historic carriage house or garage doors that have become severely deteriorated and difficult to operate. A good carpenter can add trim to a new flush wood door to replicate the appearance of the original door.

Carriage Houses / Barns

The scale of this garage is appropriate to the character of the district.

Demolition Considerations

Demolition has a permanent impact upon the character of a historic area, particularly if a historic building is the one being demolished. In the Waynesville historic district, several important buildings were removed in the years before the community began to see itself as a historic area. Since about 1980, very few demolitions of older buildings have occurred.

Ideally, no historic building in Waynesville will be suggested for demolition in the future. Generally, people recognize that the district's older buildings are extremely valuable to the community's heritage and should be preserved. However, when future demolitions are proposed within the historic district, it is the job of the Historic Preservation Board to carefully evaluate the proposal in making its determination. The Board has jurisdiction to approve or deny a request for demolition in the historic district.

The following steps will be taken when a demolition is proposed in the Waynesville Historic Preservation District:

1. The Historic Preservation Board must first determine whether the subject property merits in-depth review. If demolition of a modern building without any historic or architectural merit is proposed, for example, then the Board may determine that demolition is appropriate without an in-depth review.

2. If the Board determines that proposed demolition of a property merits an in-depth review, then the following would be required.

The property owner must provide:

- Complete photographic documentation of the building, inside and out, showing existing conditions;
- Written evaluation of the building's condition by an architect, structural engineer or other professional;
- Statement of needs outlining the reasons for the proposed demolition;
- Written evaluation of alternatives to demolition that have been considered and reasons why they are not feasible;
- Proposed plans for the building site; and
- Demonstration of financing and a written statement of intention to build.

The Historic Preservation Board considers:

- The significance of the building and its importance to both the character of the streetscape and the character of the historic district as a whole. Would the loss of this building compromise the appearance and value of the street or district?

- The building's condition. Examine photos and written evidence of the building's condition as provided by a qualified architect, structural engineer or other building professional. Have all possibilities for stabilization and rehabilitation been investigated?

- The reasons the owner wants to demolish the building. Has the owner investigated alternatives to demolition that would retain the building and make it more economically viable? If the building's condition is an issue, has the owner allowed the building to deteriorate, thereby creating his or her own hardship?

- The plans for the site. If demolition is a possibility, evaluate what is being planned for the site. Does it complement the character of the historic district or meet an identified community need (other than parking)? The proposed plans must be submitted for approval at the same time that the demolition is proposed. No historic building should be demolished for the creation of parking.

Additions to Buildings

Sometimes, the need for additional space will prompt a building owner to consider adding to the building, rather than moving to larger accommodations. As long as the village's zoning code allows the additional coverage on the lot, an addition can usually be accommodated within the Historic Preservation District. However, the design, size, placement and materials of the addition all must be carefully considered to ensure that the new element does not have a negative impact on the original building or those around it. The following standards will help you in determining whether a proposed addition is compatible with the original building.

Recommendations

1. Location

Place the addition at the rear of the building or on a side of the building with low visibility from the street. If the side is used, locate the addition as far to the rear of the building as possible.

2. Size and Height

Keep the size of the addition smaller than and the roofline lower than the main building. This allows the original structure to remain as the primary feature on the lot, and the addition to be subsidiary to it.

3. Materials

Use materials that are compatible with the original building. Frame buildings should have frame-constructed additions. Frame construction is also recommended as the first choice for additions to masonry buildings. In some cases, brick may be an acceptable material for an addition to a brick building. Stucco is usually appropriate for a stucco building.

Artificial aluminum or vinyl siding is not recommended for use on building additions in the historic district. An alternative cement-based material that has the appearance of smooth clapboard siding may be an appropriate alternative. This product, which must be approved in advance, must have smooth painted finish and traditional dimensions. The addition must be trimmed with corner boards and window or door trim of appropriate dimension as well.

4. Design

Keep the design of the addition consistent with the form and architectural style of the main building. Choose a simplified design that has some of the same characteristics of the original, such as the pitch and materials of the roof, the dimensions of siding and trim boards, and the size and style of windows. Avoid dressing up the addition with too much decoration; it should not try to overtake the original building with its style.

For some fairly large additions, it will be important to provide a visual break or transition piece between the original building and the new addition. This can be accomplished by setting the addition back from the wall line of the original building or by creating a recessed area at the point where the addition and the original building meet. This helps to make the addition "read" as separate from the main building.

Avoid adding pre-manufactured glassed-in greenhouses or sunrooms to historic buildings. Such additions are not appropriate for most commercial or institutional buildings. If such an addition is proposed for a residential building, it should be 1) limited in size, 2) restricted to the rear of the building only, and 3) given the appearance of an enclosed rear porch that is trimmed in painted wood.

The addition should pose minimal impact on the historic building so that if the addition is removed in the future, the essential form and integrity of the historic building would be unimpaired.

New Buildings

The goal of these design standards is to maintain the historic quality, character, scale and materials of buildings within the Waynesville historic district while allowing for change and creativity. In fact, creatively designed new buildings that respect the visual and historic characteristics of the district are encouraged. New buildings constructed on vacant lots can have a significant impact on the district by serving either to enhance its historic character through a quality new design or to diminish it with a less than satisfactory job.

The key to designing a successful new building is to be respectful of the surrounding context. For example, some blocks of Main Street contain traditional two- and three-story commercial buildings that share sidewalls and form a continuous wall line along the street. Other areas of the same street have a more residential flavor, with buildings that are more widely spaced and set back farther from the street. The neighborhood of Third and Fourth Streets has a residential flavor, with buildings set both at the sidewalk and back from the street. A new building should be respectful of the building types, sizes, styles, materials and locations that are found in the immediate context.

Recommendations for Principal Structures

1. Setback

Setbacks for each zoning district in Waynesville are set forth in the local zoning ordinance.

In the Historic Preservation District, place new buildings at a setback that is consistent with those of existing adjacent buildings. To establish the set back, use the average of the existing building lines of the two parcels adjacent to the subject parcel. If an adjacent parcel or parcels are absent of principal structures, then the next adjacent parcel with a principal structure shall be used. For corner lots, the setback shall be calculated by the average of the existing building line of the adjacent parcels and 30 feet.

Note: Setback is the distance between a building's front facade and the public right-of-way, or a building and a neighboring side or rear property line.

The building to the right is the original structure; to its left is modern construction (attached via a connector). The new construction maintains the setback, orientation, rhythm and scale of the earlier building, but is lower in height and less detailed than the original

2. Orientation

The orientation of all new primary structures, building additions and accessory buildings must be consistent (parallel and perpendicular) with principal structures on adjacent properties.

3. Height

Make the height of new buildings compatible with adjacent buildings. The new building should have the same number of floors as adjacent structures and an effort should be made to use the same cornice height. The height of a new building should be within 10% of the average height of adjacent buildings as seen from the street.

4. Proportion and Scale

Proportion addresses the relationship between width and height. It can refer to the height-width ratio of the overall façade or of an individual feature such as a window or door. Scale refers to the size of a building or its features in relation to adjacent and nearby structures.

New buildings should be compatible with adjacent properties in proportion and scale. Proportions vary within the district, with some blocks featuring tall and narrow commercial structures, some blocks characterized by closely spaced one-and-one-half to two-and-one-half story residential buildings, and still others with one-story horizontal buildings. Match adjacent building proportions and scale in terms of width and height.

Individual building elements can also affect proportion and scale. Keep windows and doors in proportion to other buildings. A width to height ratio of 1:2 or 1:3 is typical for windows in the district. Avoid the use of large picture windows or horizontal bands of windows that are out of proportion with adjacent properties. Keep building details in scale with nearby properties, avoiding oversized or under sized features that are out-of-scale with the building or the neighborhood.

Although this development fronts on a side street and parking lot, it does a good job of maintaining the character of the district through its presentation as a series of smaller structures. The smaller units are generally in scale and proportion with some areas of the historic district

5. Rhythm of Buildings and Spaces

In locating a new structure on a vacant lot, follow the spacing between buildings that exists in the immediate area. Where there are variations in spacing along a single block, the new building should respect an average in spacing distances.

If a new building is significantly larger than adjacent buildings, as might be the case near the commercial area, it is important to still respond to the overall rhythm of the adjacent area. For example, a new building with a street frontage that is much wider than neighboring structures should be designed with setbacks and indentations along the façade to better relate to the existing pattern of buildings.

6. Rhythm of Building Openings

New buildings should follow the predominant rhythm of openings that exist in adjacent and nearby structures. Typical of historic architecture from the 19th and early 20th centuries, most buildings in the Historic Preservation District have a larger proportion of the wall surface given to solid than to void. The number, size and proportion of window and door openings should be similar to those of surrounding facades.

The rhythm of openings in a façade also relate to the architectural style and original use of the building. Rhythms to watch for in the district include the regular placement of windows and doors in early 19th century Federal and Greek Revival buildings, the offset doors of later vernacular Victorian houses, groupings of win dows in bungalows and Craftsman-style buildings, and the patterns of storefront display windows and upper story windows in commercial buildings.

7. Roof Shapes

New construction design should reflect the predominant roof shapes that exist in the immediate area. Flat roofs, or gabled roofs behind a parapet, are typical for the traditional commercial block of the district, but are not found in residential areas. Gabled roofs are the most common roof type in the district, with some hipped roofs making an appearance as well. Make note of the typical roof pitch and direction of the gable in nearby buildings when designing the new structure.

8. Materials, Texture and Color

Use materials for new construction that were traditionally used in the historic district. Brick and horizontal wood clapboard siding are recommended as the primary building materials for new construction. If brick is used, its color and texture should complement that of nearby buildings. Clapboard buildings should have a smooth painted surface with dimensions similar to the original wood siding on neighboring historic buildings. Too-wide clapboards can have a negative impact on the character of the area. Clapboard buildings should be trimmed with wood corner boards and window/door trim of appropriate dimensions.

Aluminum and vinyl siding is not permitted for new construction in the district. Because it is a product that closely imitates wood clapboard siding, a cement-based clapboard may be used for new construction. This product, which must be approved in advance, must have a smooth painted finish and traditional dimensions. The building must be trimmed with corner boards and window/door trim of appropriate dimension.

Unpainted wood, concrete block, false stone siding, and vertical or diagonal siding are not appropriate for buildings in the historic district (vertical siding may be appropriate for accessory buildings, see page 66). Paint colors should be generally muted and complementary with surrounding buildings. Avoid using more than two colors on one building.

New corner building on Main Street that meets the requirements of new construction very well. It is consistent in terms of its placement, orientation, scale, materials and overall design with other buildings on the block and in the district.

9. Relation to Historic Styles

New buildings should be compatible with the traditional historic and architectural character of the district. Designers should draw inspiration from the basic forms, proportions, stylistic features and materials that exist in the district, but should not attempt to create a building that appears to be "historic" by trying to duplicate the appearance of a historic building. New buildings should have their own character; but it should be one that blends well with its surroundings.

Recommendations for New Garages and Accessory Structures

Garages

1. Build a new garage so that it is accessed from the alley rather than from the street. If a driveway from the street already exists, place the garage as far back from the street as possible, to minimize its visibility. Avoid adding curb cuts and new driveways in the historic district.

2. Build the garage in frame, rather than brick or concrete. The most appropriate siding for garages is horizontal wood clapboard siding. All wood elements should be kept well painted.

3. Aluminum or vinyl siding is not permitted for new buildings in the historic district. Because it is a product that closely imitates wood clapboard siding, a cement-based clapboard may be used for new garages. This product, which must be approved in advance, must have a smooth painted finish and traditional dimensions. The building must be trimmed with corner boards and window/door trim of appropriate dimension.

4. Avoid building large garage structures that overwhelm the original building. To keep roofs from getting too tall, consider using a hipped roof or flat roof for multi-car garages. A traditional gabled roof with an 8/12 pitch becomes overly large when placed on a two-car garage.

5. Use two single doors rather than one large double door, as this makes the garage seem more modest and compatible with older buildings.

Accessory Structures

1. Locate accessory structures, such as storage sheds or refuse enclosures, toward the rear of the property where they will not be visible from the street.

2. Use wood as your material of choice for an accessory structure. Sheds and other outbuildings can use either horizontal clapboards or vertical board and batten siding. Keep wood painted.

3. Aluminum or vinyl siding is not permitted for accessory buildings. A cement-based material that imitates wood clapboard may be used for an accessory building, as long as the visual qualities are the same as wood siding.

Site Considerations

In addition to the buildings of the district, the character of Waynesville's historic area is also heavily influenced by its physical landscape. Outside of the public realm of the street and sidewalks, private site elements can include parking lots, driveways, walkways, fences, walls, site lighting, decks or patios, and other landscaping elements. These features are the responsibility of the private property owner to maintain.

Recommendations

Parking

1. Locate new parking areas at the rear of a building development, allowing the street frontage to be occupied by the building. When possible, provide access to the parking from a rear alley or side street to avoid additional curb cuts along the primary street. If a parking area is situated close to the street, as several existing lots on Main Street already are, then it should be screened at the sidewalk with low walls, appropriate fencing, and/or landscaping.

2. Visually screen any parking areas from a public street with a 36" hedge, fence or wall. Large parking areas should be broken up into smaller units through the use of islands or other landscape features.

3. All parking lots should be kept well paved and well marked.

4. No historic buildings in the district should be demolished for the purpose of creating parking.

Landscaping is used to effectively screen parking lots

Driveways and Walkways

1. Driveways are not recommended where they do not already exist. Adding curb cuts along the street only serves to diminish the character of the district. Fortunately, rear alleys serve the majority of properties in the district.

2. Existing driveways should be kept in good repair. They may be covered with asphalt, but a more historically appropriate approach would be to use gravel, or to create a pair of brick or concrete wheel strips with grass between.

3. Follow existing neighborhood patterns in adding a walkway or sidewalk. For a front walk leading from the street to a building, use concrete, brick or stone in keeping with surrounding materials.

Walls and Fences

1. Where a retaining wall is needed, continue the pattern of using low stone or molded block walls that is evident in the residential section of the district. Keep existing retaining walls intact, as these are historic landscape elements that are important to preserve.

2. Maintain the small number of wrought iron fences that currently exists in the district. Keep these features painted and in good repair.

3. Avoid adding fencing to front yards in the district, since it tends to break up the continuity of the streetscape. Limit fencing to side and rear yards only.

Examples of concrete block and limestone retaining walls.

4. Side yard fencing should be limited in location and height. If a side yard fence is added, keep it back as far as possible from the front of the house. The height should be limited to four feet. Fencing styles that may be appropriate include a wood picket fence or a simple iron fence.

5. Rear yard fencing should be no more than six feet in height. A simple wood board fence (vertical planks supported by horizontal framing) or a plain iron fence would be most appropriate. Again, non-traditional materials such as concrete or cyclone fencing are not recommended.

6. Generally wood fences should be painted or stained with an opaque stain, although rear fences may be left unpainted. Painted or stained fences should be coordinated with the paint color on the main house.

Picket fencing

Wrought-iron fencing

Side or rear yard privacy fencing

Decks and Patios

1. Limit the addition of decks and patios to the rear of the building whenever possible. Decks should not extend beyond the sidewalls of the building. Side patios may also be appropriate, especially if they are screened from the public way.

2. Keep wood decks low to the ground and covered with paint or an opaque stain that matches the color of the building or its trim. Pre-treated lumber should be painted after the recommended waiting period.

3. Ground-level patios may be constructed of concrete or brick pavers.
Avoid paving over the entire rear yard on small lots.

Site Lighting

1. Keep site lighting simple in design and modest in size. On traditional commercial buildings, consider using small contemporary floodlights that are inconspicuously mounted at the building's eaves. Residential lighting may include lampposts or porch lights. Fixture heads should be 12 inches high, at the most, and mounted about 6-7 feet up.

2. Keep the design of site lighting simple. Avoid ornate fixtures or shiny brass that would be in conflict with the simple origins of the Waynesville community. Burnished brass or a dark matte finish would be most appropriate.

Other Landscaping Elements

1. Pools, fountains and gazebos are site features that were not used historically, and are discouraged in the historic district. If these types of features are desired, they should be placed in locations that are not visible from the street. If they are added, use landscaping as a screening device to the extent possible.

APPENDIX

Glossary of Terms

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

Balustrade: Railing or parapet consisting of a handrail on balusters; sometimes also includes a bottom rail.

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

Bay: 1) A spatial structural unit of a building facade; 2) A structure protruding out from a wall.

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

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

Casement: A type of window with side hinges and a sash that swings outward.

Clapboard: Large wood boards which taper slightly (they are a type of beveled siding) so they overlap and lie flat; applied horizontally on buildings of frame construction.

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

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

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

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

Cresting: Highly ornamental trim, usually cast and/or wrought iron, which is attached to a roof ridge, a wall, or a canopy.

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

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

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

Drip Edge: A projection at the lower edge of a vertical surface with an undercut edge to drip rainwater away from the building.

Dry Rot: A fungus infection which destroys the structural strength of wood. Contrary to its name, excessive moisture creates the right conditions for its growth.

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

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

Fanlight: A semi-elliptical design used over doors and in gables as a window, or for ventilation (when it is louvered), or as decoration. If there is no window it is called a "fan."

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

Flashing: Flat metal or other material that is used to keep water from penetrating the joint between different surfaces and materials such as around the chimney on a roof.

Flemish Bond: In brickwork, a bond in which each course consists of "headers" and "stretchers" laid alternately; the header (short end of the brick) is centered with respect to the stretcher (long end of the brick) above and the stretcher below.

Frieze: Long narrow panel on a wall, used chiefly for decoration, found just below the point where the wall surface meets the building's roof.

Gable: The "end" as opposed to the "side" of a building. The most common gable is triangular in shape, consisting of the area of wall defined by the sloping roof. A gambrel or double-pitch roof forms a non-triangular gable.

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

In-Kind: Replacement of one element of a building with the another of the same material, design, size, and appearance.

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

Modillion: A horizontal bracket or scroll which appears at the porch or building cornice. Known as a block modillion when in the form of a flat block, sometimes confused with dentils.

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

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

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

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

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

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

Prism Glass: Small panes of glass, usually set in a wood or metal framework in the transom over a storefront or entrance; the glass is molded in a special pattern such that small prisms project daylight into the interior of the building.

Return: The continuation of a projection or cornice in a different direction, usually around a corner at a right angle.

Sash: The framework of the window that supports the glass. Sash may be fixed, sliding, hinged or pivoted.

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

Sheathing: A sub-surface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

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

Soffit: A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice. Commonly found on the underside of the eaves.

Terra Cotta: Molded and fired clay used for ornamental work in a brick or stone building wall.

Terrazzo: A smooth flooring material composed of concrete and stone chips, and then polished.

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

Turret: Projecting corner bay or tower, usually, round, often with a conical roof.

Vernacular: Architecture that draws more on traditional forms and functionalism, rather than on design principles or ornamentation of high-style architecture.

Sources of Assistance

Where to Find More Information
There are a wealth of resources at the disposal of property owners who are interested in finding out more about Waynesville history, building rehabilitation, downtown revitalization or a variety of other topics related to historic preservation. In particular, the Internet has become a valuable tool for the property owner. Most of the organizations that provide help and information on historic preservation subjects have their own web sites, which can link the reader to a range of other sources. In addition, there are important local resources – such as the Village offices and the public library – that provide the "hands on" help that an individual property owner will need.

Following is a description of some of the most relevant of these sources for Waynesville readers. Where possible, the website is listed.

Local Organizations

Village of Waynesville
Box 657 Waynesville, Ohio 45068
(513) 897-8015
www.waynesville-ohio.org
The Village provides information about zoning and building codes, and provides administrative support to the Historic Preservation Board.

Mary L. Cook Public Library
381 Old Stage Road Waynesville, Ohio 45068
(513)897-4826
The Ohioana Room of the library has a large collection of histories, maps, newspaper articles and photographs about Waynesville buildings and history.

State and National Organizations

Ohio Historical Society
1982 Velma Avenue, Columbus, Ohio 43211
(614) 297-2510
www.ohiohistory.org
The Local History Office of the Ohio Historical Society can provide a good resource for programs that address history at the local level. The Society's Archives Library in Columbus has a tremendous collection of local, county and state historical sources, including newspaper archives, country history, city directories, and manuscript and photograph files.

Ohio Historic Preservation Office
567 East Hudson Street, Columbus, Ohio 43211-1030
(614) 298-2000
www.ohiohistory.org/resource/histpres/
The Ohio Historic Preservation Office provides technical assistance in preservation planning, including historic inventories, National Register nominations, historic tax credit projects, and technical assistance publications. The Village of Waynesville is a Certified Local Government in Ohio, and has received numerous grants through the Ohio Historic Preservation Office.

National Park Service Heritage Preservation Services
P.O. Box 37127 Washington, D. C. 20013
(202) 343-9573
www2.cr.nps.gov/
The National Park Service website provides a very useful source for technical help in historic preservation. The site provides on-line viewing and printing of the series of Preservation Briefs that are referenced below under "Publications." Information about NPS programs, such as the National Register of Historic Places and the Historic Tax Credit program, is provided as well.

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W. Washington, D. C. 20036
(202) 673-4000
www.nthp.org
The National Trust is the country's primary non-profit preservation organization. Based in Washington, D.C., the Trust also has a regional office in Chicago. The Trust is known for its conferences, publications, and technical assistance programs, such as the Main Street program for downtown revitalization.

Publications

A number of outstanding publications – books, magazines and pamphlets – are available to assist in developing knowledge of historic buildings and appropriate methods of repair and rehabilitation. Some of these are free, while others must be purchased. Addresses and telephone numbers are provided for purchase or subscription information. Several of the Websites provide online information about these topics. In particular, the National Park Service's series of Preservation Briefs is very useful for property owners interested in building rehabilitation. The Briefs can be read online and printed out on a home computer.

Old Building Owner's Manual by Judith L. Kitchen
Available for purchase:
Ohio Historical Center Stock Room
1982 Velma Avenue
Columbus, OH 43211
(614) 297-2414

Caring for Your Old House: A Guide for Owners and Residents by Judith L. Kitchen
To order, contact:
Preservation Press
John Wiley & Sons, Inc.
Professional, Reference and Trade Group
605 Third Avenue
New York, NY 10158
(212) 850-6000
www.wiley.com

The Old-House Journal
P.O. Box 420235
Palm Coast, FL 32142
(800) 234-3797
www.oldhousejournal.com

Traditional Building
69A Seventh Avenue
Brooklyn, NY 11217
(718) 636-0788
www.traditionalbuilding.com

Preservation Briefs
National Park Service
Heritage Preservation Services
P.O. Box 37127
Washington, D.C. 20013
(202) 343-9573

The Preservation Briefs can be printed from the following Website: www2.cr.nps.gov/tps/briefs/presbhom.htm or ordered from the Ohio Historic Preservation Office by calling (614) 298-2000 (see list of subjects below)

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Siding on Historic Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation Of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster - Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating and Cooling Historic Buildings
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass Windows
34. Applied Decoration for Interiors: Preservation of Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

Certificate Number: _____ File: _____

WAYNESVILLE HISTORIC PRESERVATION BOARD
CERTIFICATE OF APPROPRIATENESS APPLICATION

Application for Site Plan Review within the Historic Preservation District.
Please type or print neatly in ink.

1. GENERAL INFORMATION

A. Name, address and telephone number of the applicant(s) and representative(s), if any, and the signature of the property owner(s):

_____

Applicant Name | Property Owner Name

_____

Address | Address

_____

Telephone Number | Telephone Number

I hereby certify under penalty of law that the information contained in this application and its attachments are true and correct, and that all other required permits shall be obtained prior to performing the work.

_____

Signature of Property Owner(s), or Owner(s) Agent

B. Purpose of This Request (Specify work to be done. Describe what will be replaced, removed or added)

__ Building Maintenance _____

__ Building Addition _____

__ Building Alteration _____

__ Demolition _____

__ New Construction _____

__ New or Additional Parking _____

__ Sign _____

__ Local/National Register Listing _____

__ Change of Use _____

__ Other: Specify _____

_____

Note: Include all anticipated work. Further work not mentioned will require a separate application.

Certificate of Appropriateness Application – Page 2

2. CONSULTATION WITH STAFF
A consultation with a Village staff member(s) assigned to review certificate of appropriateness applications is required. Has such a consultation taken place?

_____ YES _____ NO

3. NARRATIVE AND ATTACHMENTS
Note: Applications must include a narrative and attachments in order to be considered complete.

Narrative: Please provide a brief written narrative explaining the work you intend to do, or the certification you are seeking. Explain how the Secretary of the Interior's Standards and Guidelines for the Treatment of Historic Properties, or the Waynesville Historic Preservation District Design Standards will be followed.

Attachments: Please provide the following minimum attachments:

1. Color photographs of the existing property, including the area(s) where the proposed work will take place.

2. A Site Plan as per Chapter 153.061 of the Village zoning ordinance for all projects involving new construction or building additions or change of use.

3. For requests involving new construction, additions or alterations: Drawings of the work to be performed, drawn to scale in a plan style format no larger than 24" x 26" showing plan and profile views of each building elevation, miscellaneous engineering details, a schedule of construction material types and quantities, with a north arrow indicated. Poorly prepared or illegible plans will not be accepted.

4. For requests involving signs, a completed sign permit application with attachments showing type, materials, colors, size, lighting and installation details for each sign.

5. For requests involving demolition, a letter of certification from a registered professional engineer or architect that the structure of a building is unsound or would need major reinforcement to be brought up to building code structural requirements, considering a use that the building would reasonably lend itself to.

Action by Board:

Decision _____

Date _____

Comments: _____

_____

_____

_____

_____

_____ _____
Historic Preservation Board Chairman Village Manager