

RESOLUTION NO. 58-79  
CITY OF CENTERVILLE, OHIO

SPONSORED BY COUNCILMAN Russell Sweetman ON THE 3rd  
DAY OF December, 1979.

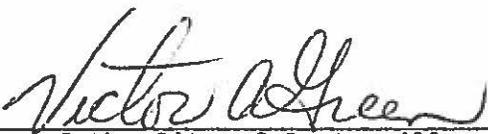
A RESOLUTION ADOPTING A DESIGN REVIEW CRITERIA FOR THE  
ARCHITECTURAL PRESERVATION DISTRICT IN THE CITY OF  
CENTERVILLE, OHIO.

THE MUNICIPALITY OF CENTERVILLE HEREBY RESOLVES:

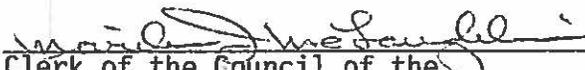
SECTION 1. That the Council of the City of Centerville, Ohio,  
hereby adopts a Design Review Criteria to be used for the Architectural  
Preservation District in the City of Centerville, a copy of which is  
attached hereto and marked Exhibit "A".

SECTION 2. This Resolution shall become effective at the earliest  
date allowed by law.

PASSED this 3rd day of December, 1979.

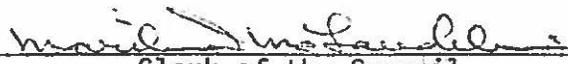
  
\_\_\_\_\_  
Mayor of the City of Centerville, Ohio

ATTEST:

  
\_\_\_\_\_  
Clerk of the Council of the  
City of Centerville, Ohio

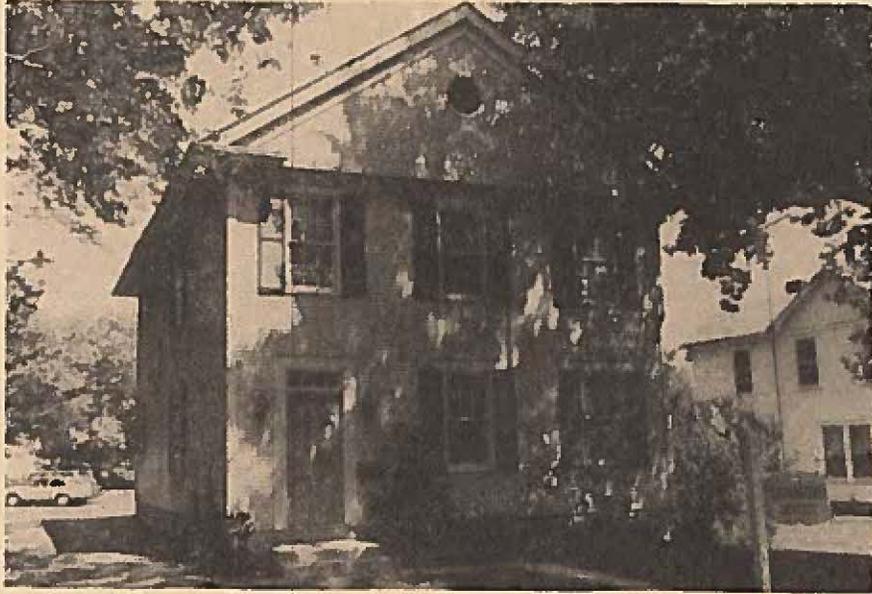
CERTIFICATE

The undersigned, Clerk of the Council of the City of Centerville,  
Ohio, hereby certifies the foregoing to be a true and correct copy of  
Resolution No. 58-79, passed by the Council of the City of Centerville,  
Ohio, on the 3rd day of December, 1979.

  
\_\_\_\_\_  
Clerk of the Council

Approved as to form, consistency  
with existing ordinances, the  
charter and constitutional provisions.

Department of Law  
Robert N. Farquhar  
Municipal Attorney



# DESIGN REVIEW CRITERIA

*for the*

Architectural Preservation District  
City of Centerville, Ohio

**DESIGN REVIEW CRITERIA**  
for the  
**ARCHITECTURAL PRESERVATION DISTRICT**  
**CITY OF CENTERVILLE, OHIO**

Prepared By:  
Richard L. Solomon  
Architectural Consultant  
of  
The National Trust for Historic Preservation

In Cooperation With  
The City of Centerville Administrative Staff

September, 1979

## ACKNOWLEDGEMENTS

### CENTERVILLE CITY COUNCIL

Victor A. Green, Mayor  
Russell E. Sweetman, Sr., Deputy Mayor  
Nora E. Lake  
Jeffrey T. Siler  
James E. Singer  
J. V. Stone  
Leonard E. Stubbs

Darryl K. Kenning, City Manager  
Centerville Administrative Staff

### CENTREVILLE BOARD OF ARCHITECTURAL REVIEW

Robert J. Perkins, Chairman  
Shirley Althoff  
Fayne E. Kuker  
Robert L. Nichol

### CENTERVILLE HISTORICAL SOCIETY

89 West Franklin Street  
Centerville, Ohio 45459

### CENTERVILLE-WASHINGTON TOWNSHIP CHAMBER OF COMMERCE

6304 Far Hills Avenue  
Centerville, Ohio 45459

### NATIONAL TRUST FOR HISTORIC PRESERVATION

740 Jackson Place, N.W.  
Washington, D.C. 20006

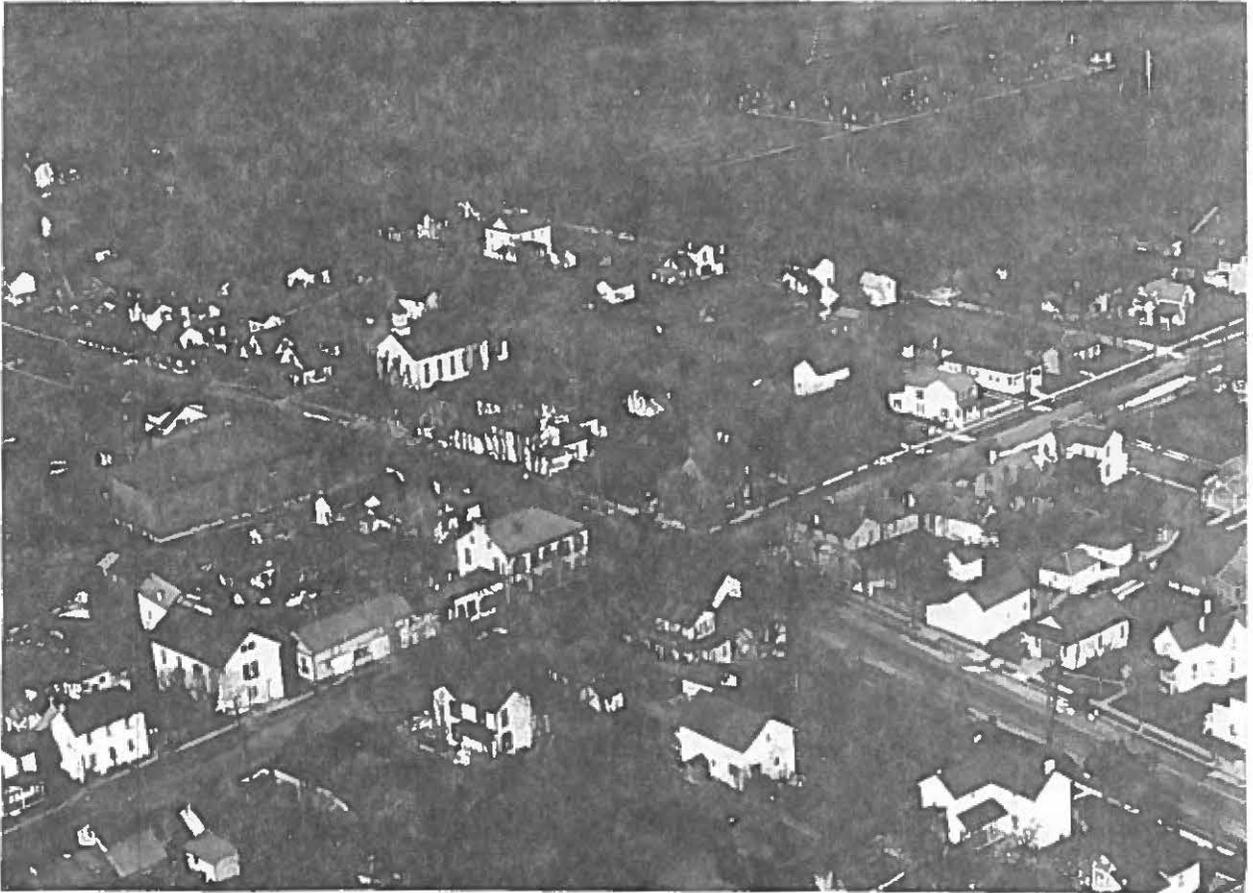
### NATIONAL ENDOWMENT FOR THE ARTS

2400 Virginia Avenue, N.W.  
Washington, D.C.

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# INTRODUCTION



**Centerville, Ohio 1925**

# Purpose of the Design Review Criteria

The purpose of these guidelines is to define in specific terms the architectural characteristics that give the Architectural Preservation District its unique quality. The Board of Architectural Review is publishing these guidelines as a means of helping the community understand the Architectural Preservation District better so that all can cooperate in preserving its character and values as remodelings and additional new buildings are built year by year.

Guidelines have a role that is different from the more precise regulations found in zoning codes. Guidelines do not dictate specific limits, nor does strict adherence to them necessarily assure approval. Evaluation of buildings still requires the judgment of the Board of Architectural Review members; guidelines provide a framework for studying plans submitted to them. The Board of Architectural Review still must consider the full impact of each design as a whole, as well as its impact upon the neighborhoods. Guidelines, in themselves, do not guarantee outstanding or even satisfactory architecture. The important point is this: *by following the guidelines, the property owner is doing his part to help the Board of Architectural Review protect the fragile, irreplaceable rural environment of the Architectural Preservation District.*

This guideline of appropriateness does not prescribe specific construction plans nor does it concern itself with the interior of any structure, rather it concerns itself primarily with the image a building projects including its exterior adornments such as signs, fences, walls, and works of art. *These guidelines are not designed to promote any particular architectural style for new construction.* Their role is to protect, as new buildings are built, the continuity and architectural unity of the Architectural Preservation District. Within that overall unity today are a wide variety of styles and settings, and as a result, many different types of new buildings can be compatible; some buildings, however, may not be. For that reason, the intent of the guidelines is to be selective--and often restrictive--in order to exclude buildings that would erode the historic, cultural, and economic values built up over generations.

The guidelines are intended to apply to new structures and exterior alterations; they are not written for restorations. Owners and architects who plan to restore buildings will want to draw on authoritative historic sources.

The Design Review Criteria serves to:

1. Identify the most important design review concerns in the Architectural Preservation District.
2. Clarify standards of appropriateness for applicants, architects and contractors, making it easier for them to formulate acceptable plans.
3. Inform property owners within the Architectural Preservation District about rehabilitation and maintenance techniques that respect the existing architectural fabric and enhance the owner's investments.
4. Speed the processing of routine alterations.
5. Increase public awareness of the desirable rural character of the Architectural Preservation District and the elements that contribute to it.
6. Promote consistency in decisions.
7. Help assure that all applicants are treated uniformly and fairly.
8. Provide the Board of Architectural Review with minimum standards for making decisions.

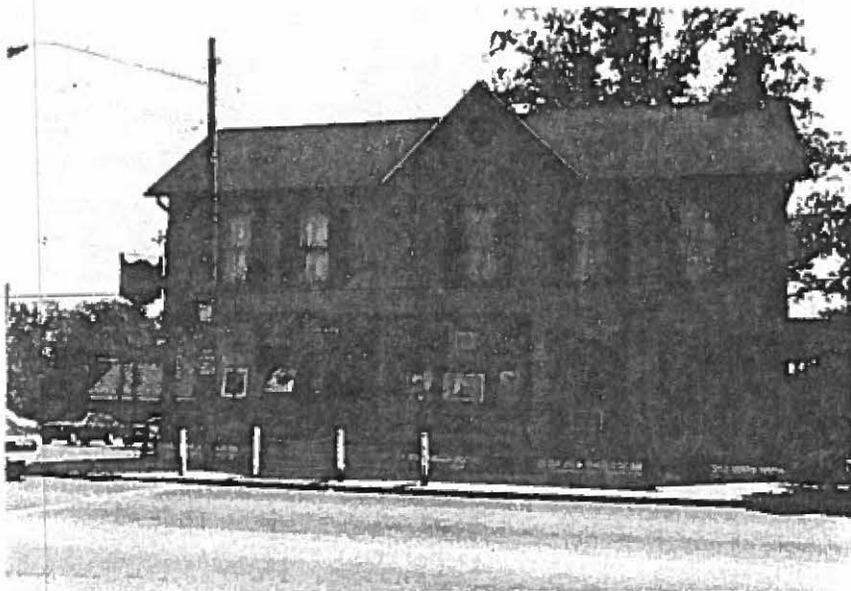


# The Centerville Image

The buildings and landscape features that define the Architectural Preservation District's character are the true conforming guidelines. This workbook will bring forth some of the basic principles and relationships that are represented in the District and translate them into words and pictures.

In addition to many fine examples of historic stone architecture, Centerville's Architectural Preservation District contains a wide variety of rural Midwestern building styles spanning 180 years of American building tradition. When viewed individually, each building can be observed to have detail qualities derived from a particular era and heritage. On some blocks within the District, one architectural style may predominate among a grouping of buildings, demonstrating an identifiable theme.

The historical groupings within Centerville serve not only as a reminder and link to our past, but through their diversity, lend character and interest to the downtown landscape. This diversity of building styles is attractive and profitable only when they are complementary to each other. These Design Review Criteria thus address the visual relationships between the diverse building styles represented and promotes an image of an attractive and unique mix of old and new architectural styles.



# Architecture

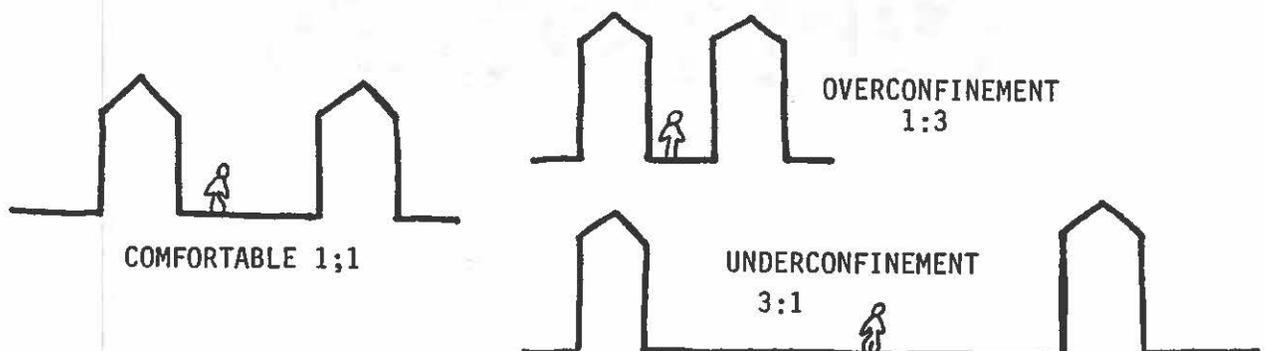
In early Centerville, there were a limited number of intentions, materials and techniques. As a result, buildings tended to be simple and basic in design, similar in terms of height, scale, form and details. Because of the requirements imposed by stone and masonry walls, wood spans, natural climate control, the economy, and the feelings and fashions of the time, buildings tended to be enclosed solid or box-like forms. The structural walls dominated. They were capped by a roof and cut with small openings. It is an architecture of solid walls, pitched roofs, windows, and doors, and it is an architecture that makes sense today.

## Human Scale

The old city was largely built with, and operated by, human energy. As a result the buildings, lot sizes, streets, the whole of Centerville has what is called a "human scale." Street widths and building heights are dimensioned for use by unmotorized people. Doors, windows, and all building elements are sized and shaped by human needs and physical capabilities. Construction details reflect the work of craftsmen, and often the whole approach to design was derived from humanistic theories and architecture current in both Europe and America.

Human scale is a quality rarely found in an American city; it is a quality highly valued wherever it is found--here and in the rest of the industrialized world. That is one reason the Architectural Preservation District contrasts so dramatically with nearby shopping centers and new suburbs. We can say that Centerville has a human or intimate scale. This means that from the pedestrian level, one can relate to the size and detail of the building.

A comfortable scale or space relationship that should be observed is a 1:1 ratio: One foot horizontal to one foot vertical. If the ratio is 3:1, we would have a lack of confinement and a ratio of 1:3 would produce over confinement.



A variety of compatible buildings of contemporary design can be found in Center-ville. In all cases, the owner has respected two key elements: (1) scale, and (2) continuity of the street scene. These characteristics are found in:

- heights and bulk: the overall size of buildings and their combined skyline
- massing and building modules: the combination of building blocks or individual forms of similar style that are assembled into a total structure
- roof forms
- setbacks and side yards
- rhythms, proportions, and size of doors and windows: the patterns of repetition; the relation of widths to heights; the placement and spacing of openings
- construction materials, colors, and textures
- construction details: cornices, window trim; decoration
- signage treatment
- landscaping and screening treatment



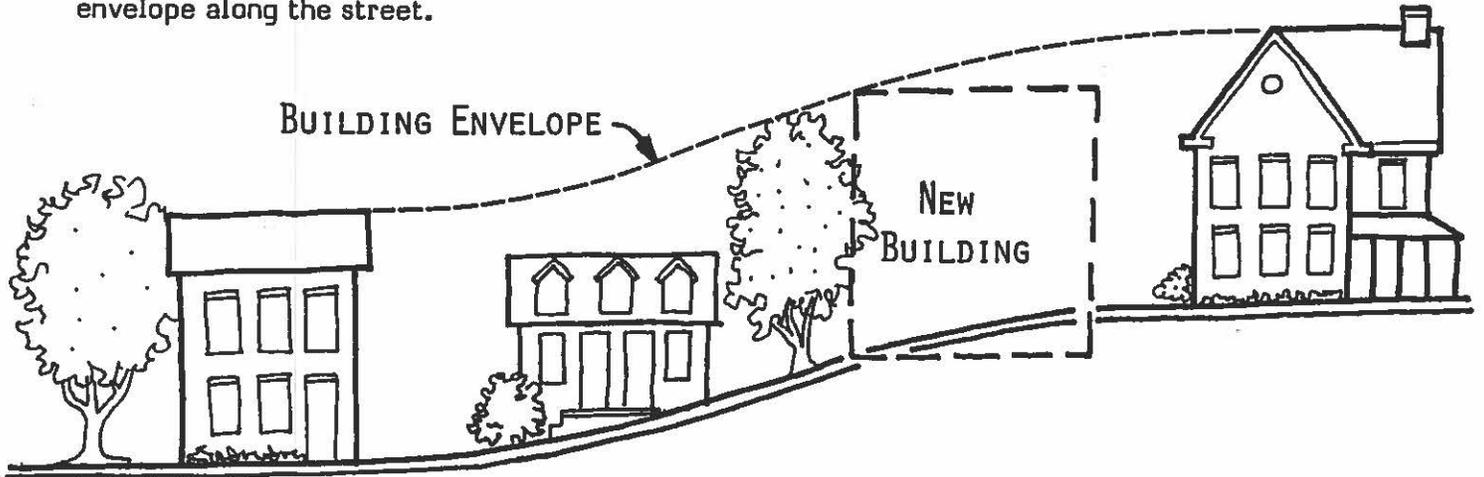


## DESIGN REVIEW CRITERIA

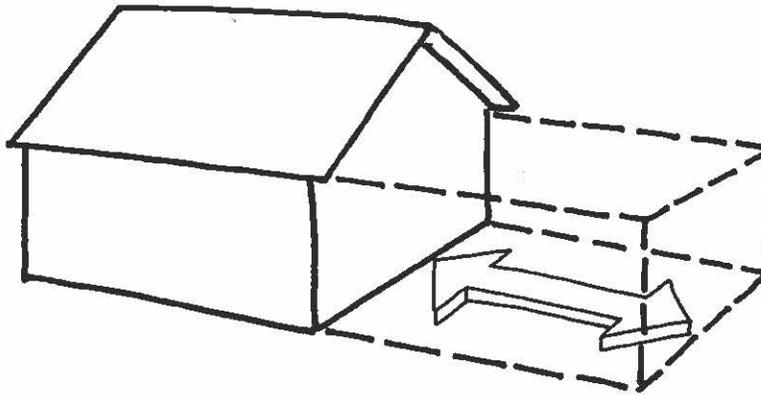


# Height & Bulk

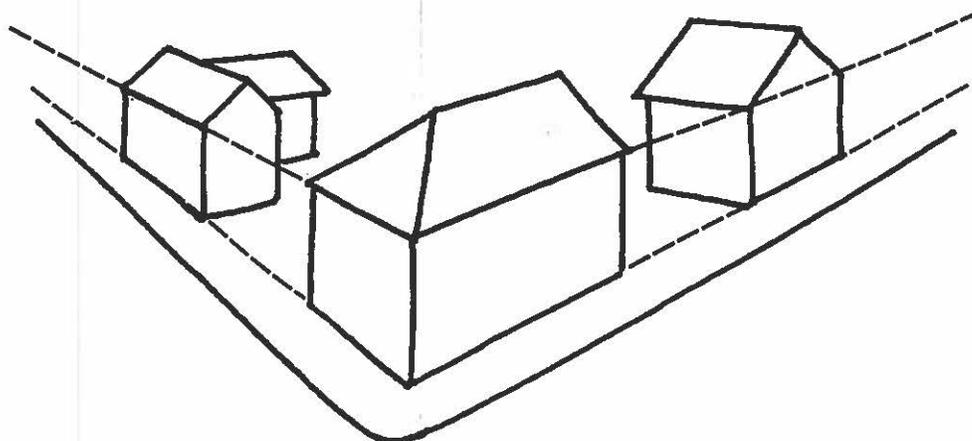
The height of a new building should conform with the height of the existing building envelope along the street.



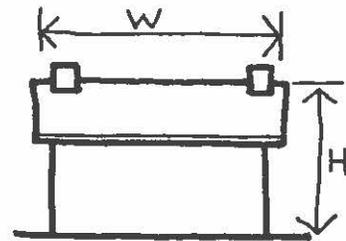
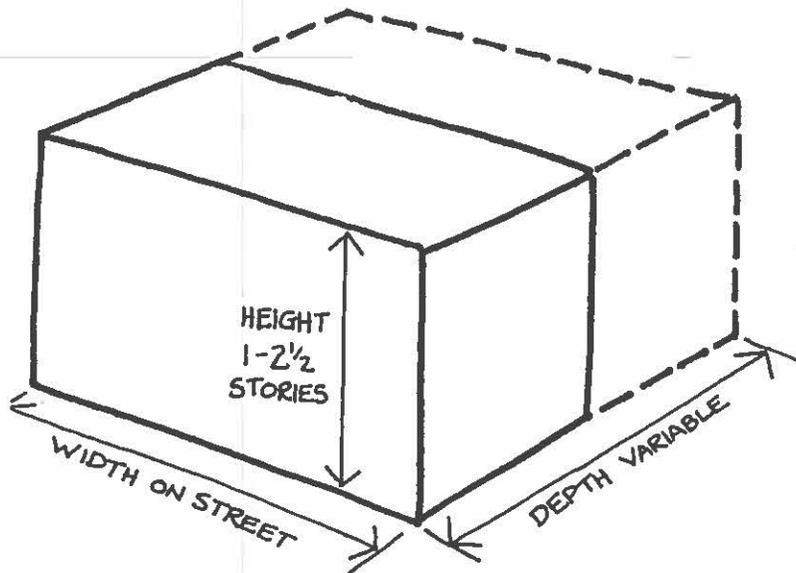
Remodelings and new buildings shall maintain the horizontal building emphasis.



Buildings on a corner shall relate to the scale of the buildings on their respective street, completing the street forms.



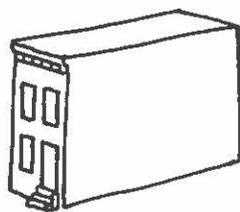
A typical building in the A.P. District is designed as a simple, solid rectangular building block. The corners are clear and defined, and walls extend to the ground. The typical building blocks have a similar scale and proportion.



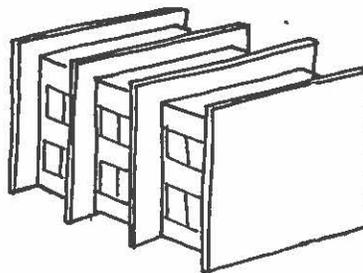
The width or depth of a building is always greater than the height.

$$W = (1\frac{1}{2} \text{ to } 2) H$$

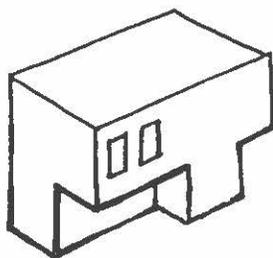
Throughout the A.P. District there are no buildings designed like this:



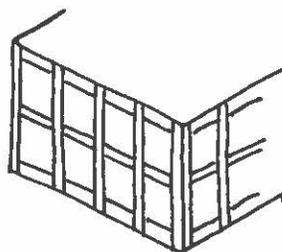
Narrow row townhouse



Fin walls



cantilevered forms



exposed frames with in-fill panels

**No**

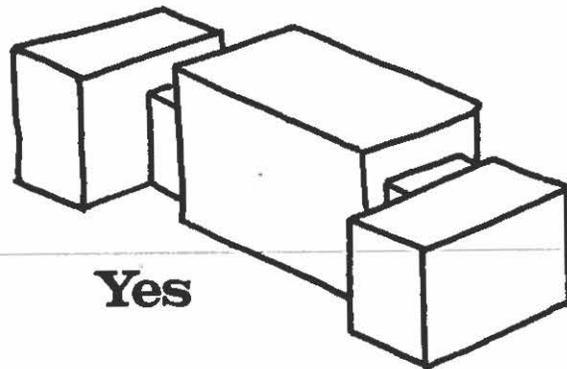
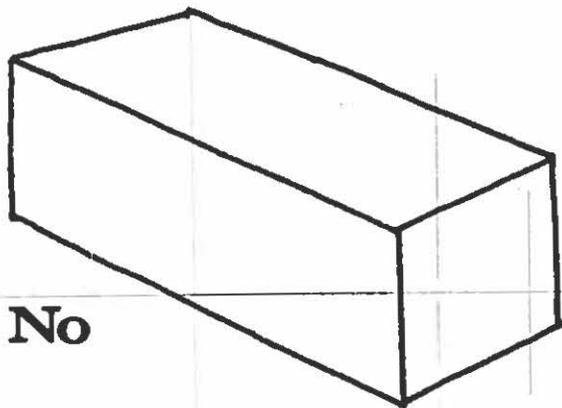
# Massing and New Additions

New facades shall have a relationship to the street which is consistent with its neighbors.

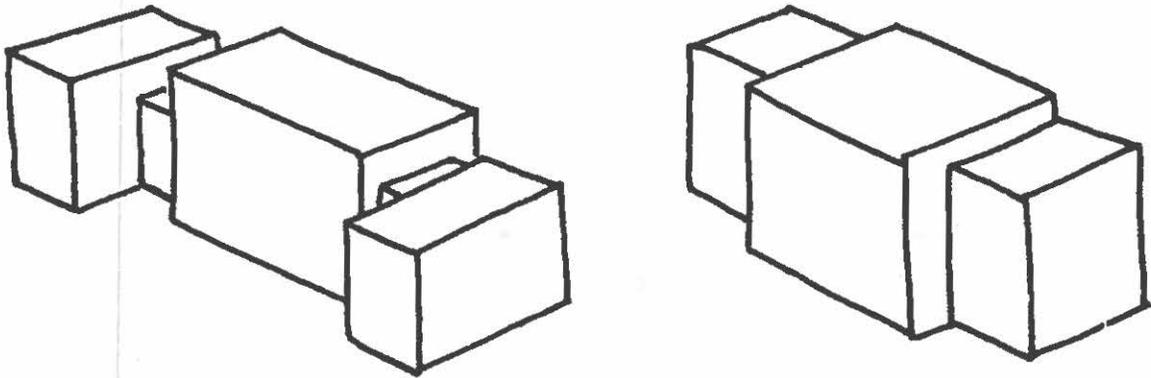
The new building's facade should reflect the size, scale, and setbacks of adjacent buildings and those across the street. The proportions of open space between facades shall remain constant.

New buildings shall be composed predominantly of rectangular block components. New buildings and additions should assume a simple form.

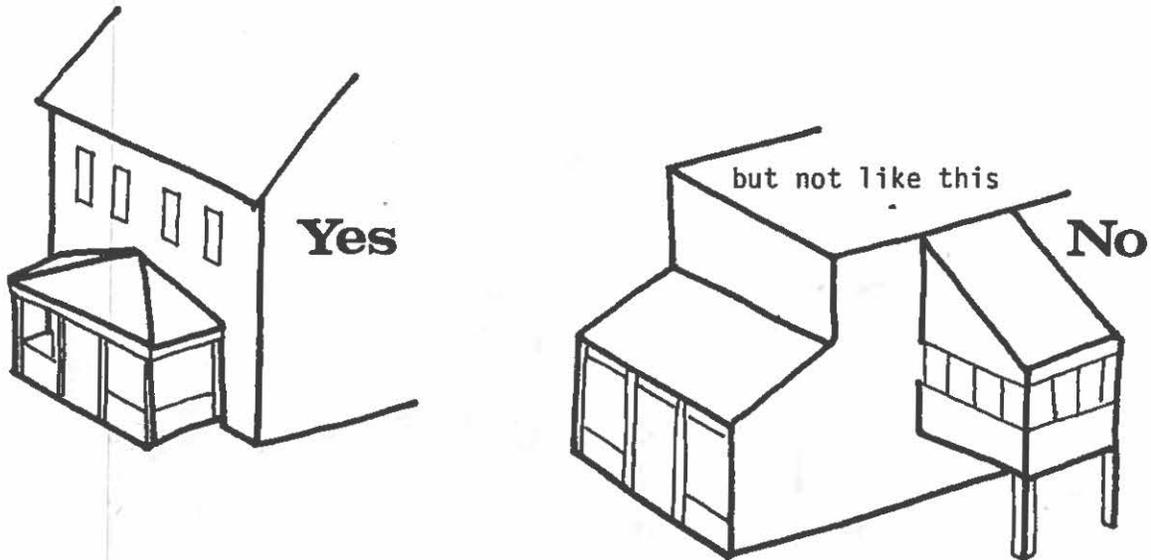
Very large new buildings and additions to existing buildings should be composed of small rectangular blocks of varied sizes grouped together.



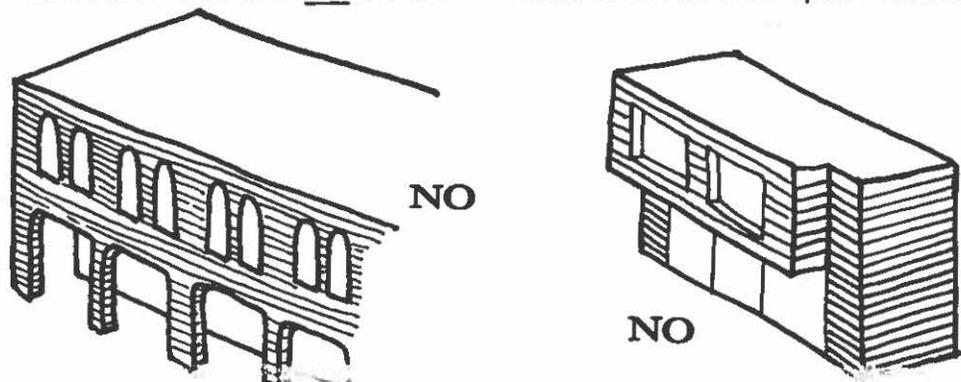
When larger buildings or additions are needed they should be made up of groups of smaller building blocks. The massing of blocks is done like this:



Massing of blocks should respect the scale and proportional relationship to its surrounding neighbors. Many buildings have complex shapes resulting from additions through the years. When it was necessary to add to the building block or cut into it, the flat walls and the corners were maintained, and the walls were clearly supported on the ground. Forms were added to a block like this:

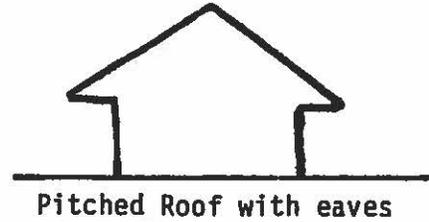


The characteristic Centerville look does not include :Cantilevered forms or open arcades



# Roof Forms

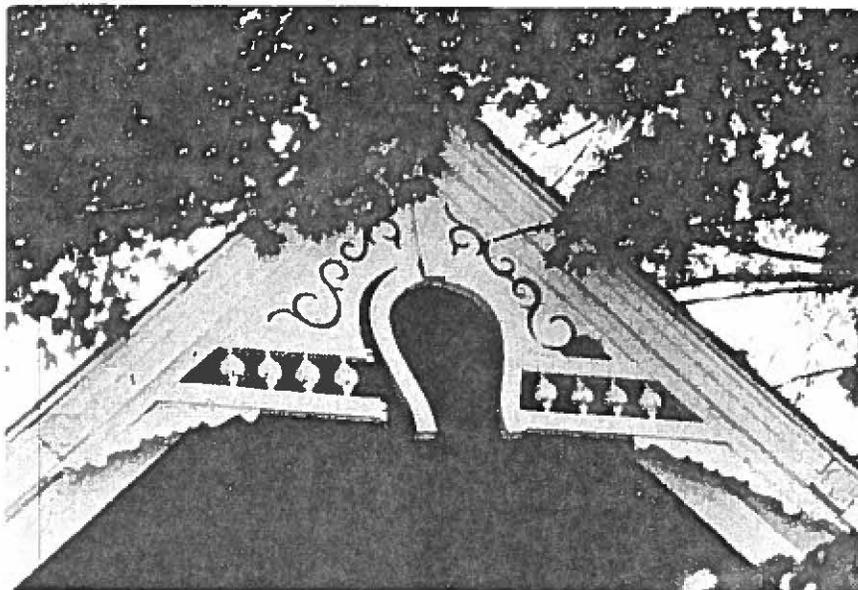
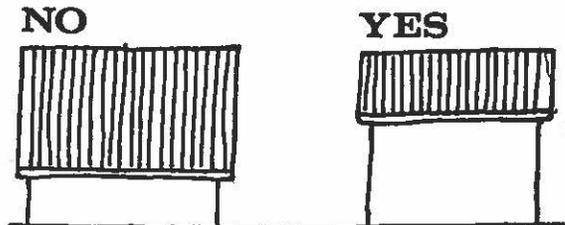
All buildings in the A. P. District should employ a sloped, pitched roof design with eaves.



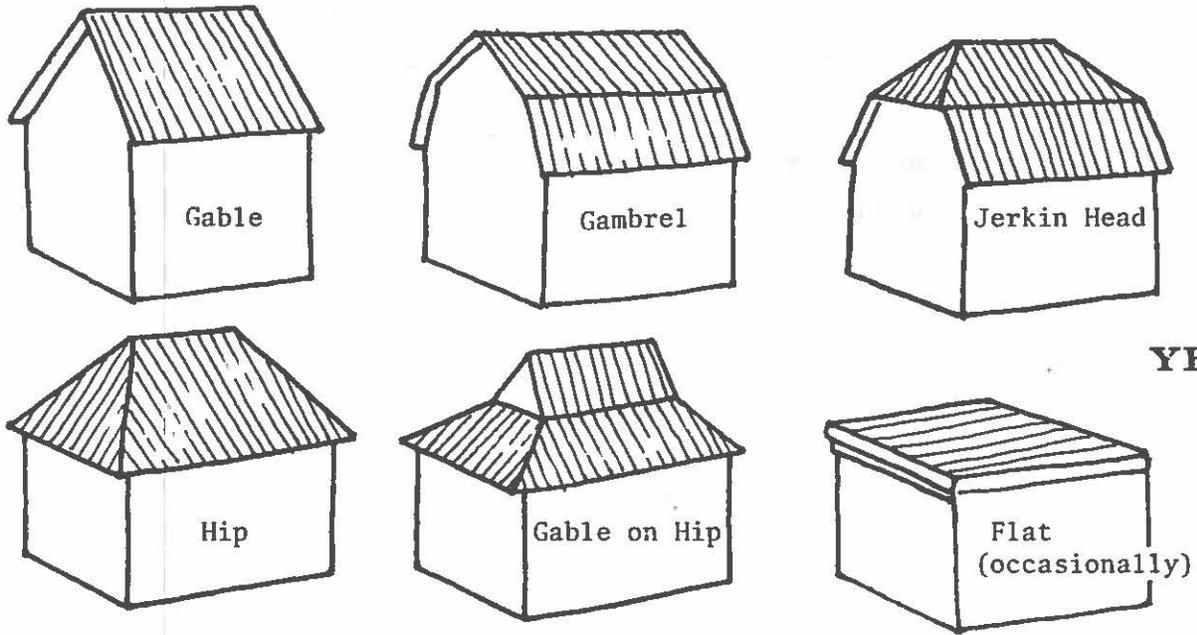
Avoid stripping the roof of architectural features important to the building's character.

Avoid applying new roof material that is inappropriate to the style and color of the building.

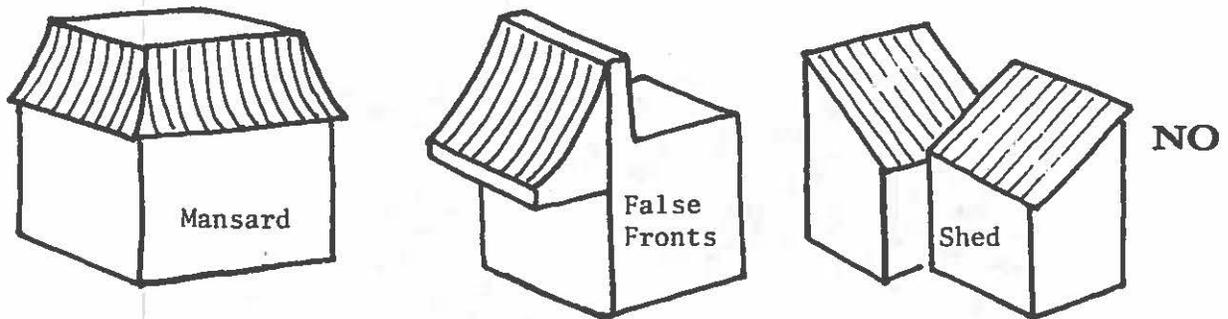
No more than  $\frac{1}{2}$  of the building height shall appear as a roof.



In Centerville, the buildings were topped with roofs in a variety of shapes, combinations, and orientation; usually pitched with variations in steepness. Appropriate roof styles in the Architectural Preservation District include:

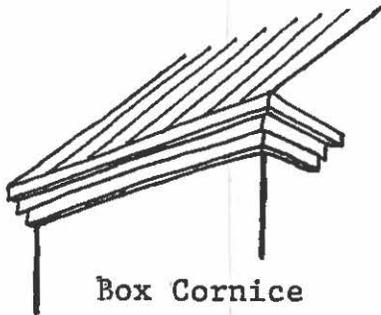


The Centerville look does not include roofs like these:

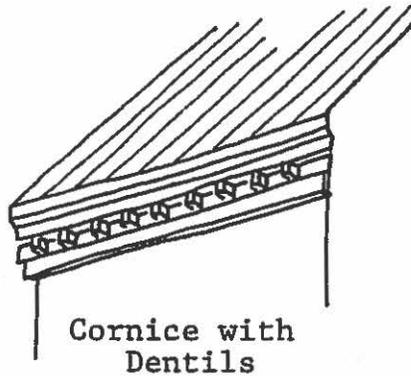


The roof should always complement and preserve the architectural features of the building to which it is attached. Avoid applying a new roof to a building that is inappropriate to the style and period of the building and the neighborhood.

Roofs and walls should always join by a cornice of some kind, whether the roof is flat or sloping.



Box Cornice



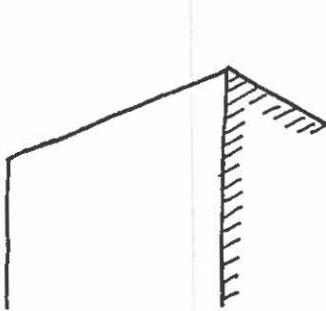
Cornice with Dentils



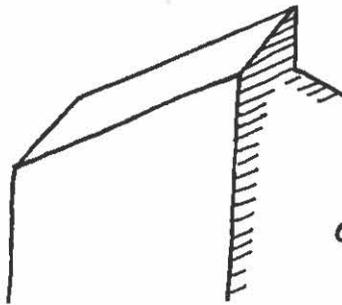
Bracketed Cornice

**YES**

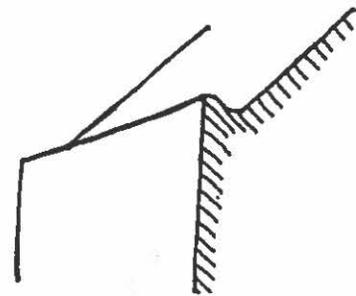
But never like this:



or

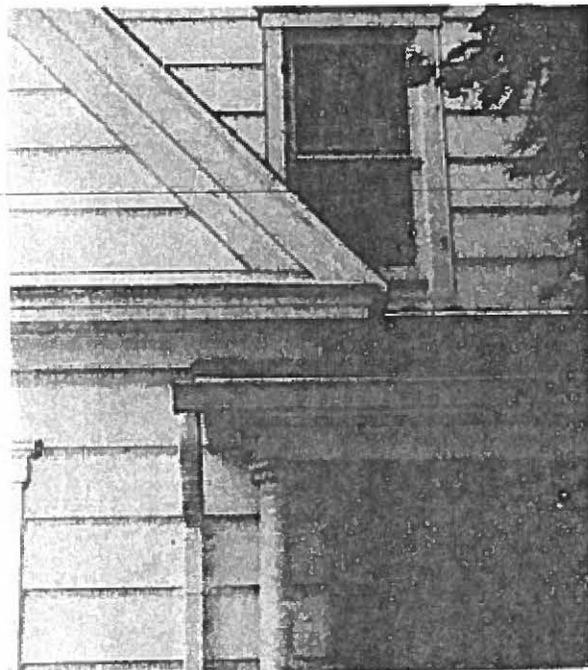


or

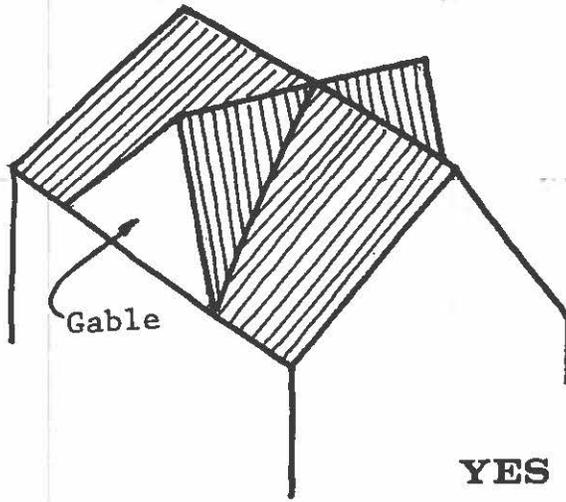


**NO**

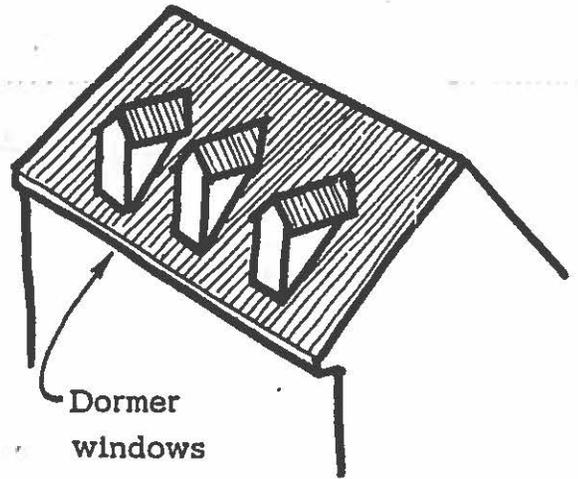
An example of a simple cornice



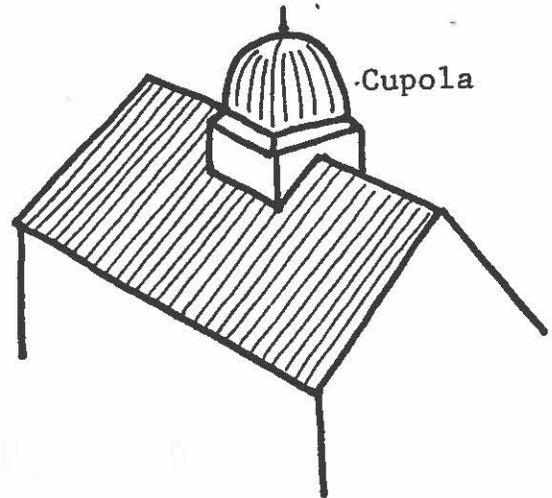
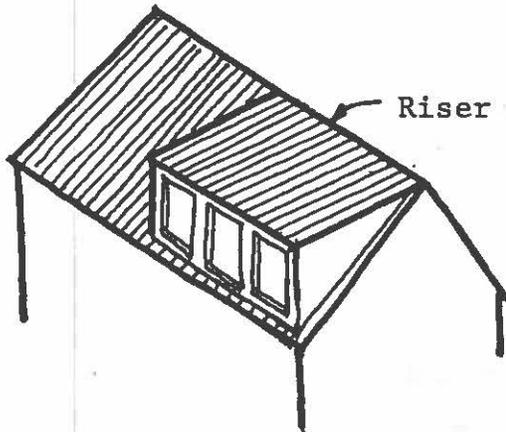
If it is necessary to add a roof, maintain the basic roof form with its edges like this:



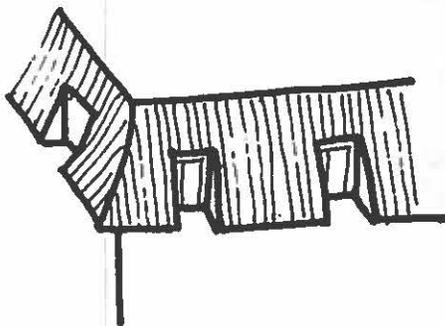
**YES**



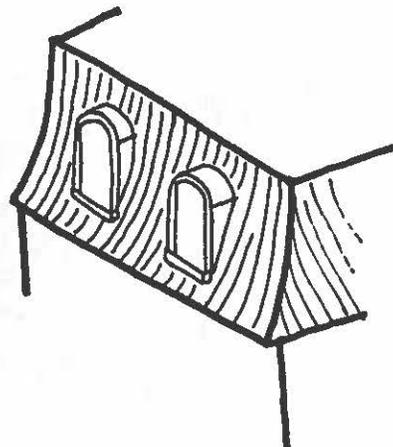
or like this:



But never like this:



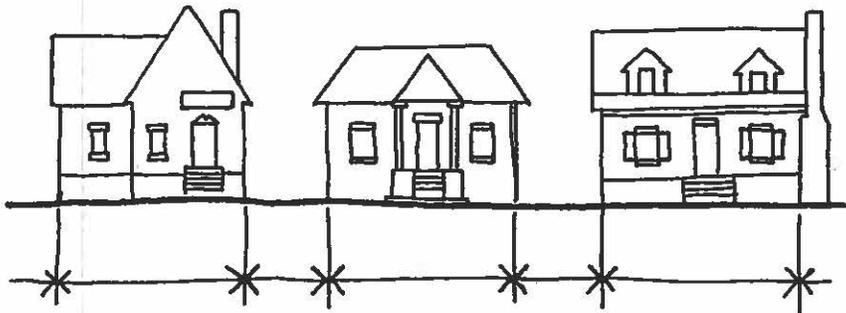
**NO**



# Streetscape and Setback

New construction shall conform to the rhythm of the facades, or the overall spacing and proportions of adjacent building facades.

Buildings shall always be parallel or perpendicular to the street it addresses.



RHYTHM OF THE FACADES

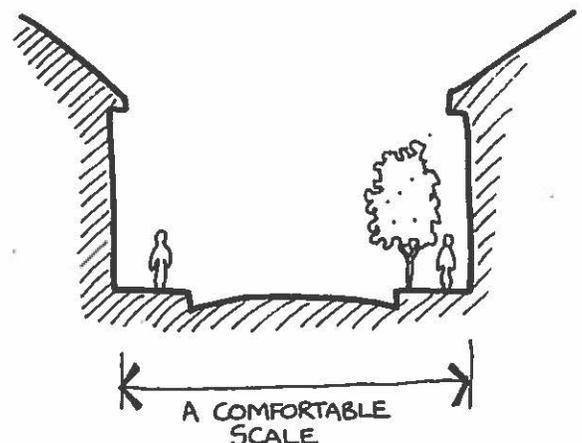
The Centerville street scenes are the result of the way streets and buildings have been placed on the land and the way they relate to each other and to the surrounding open spaces. Even though each block has its own character, buildings usually face the street. There are three (3) distinct kinds of streetscapes:

1. no setback
2. short setback
3. large setback

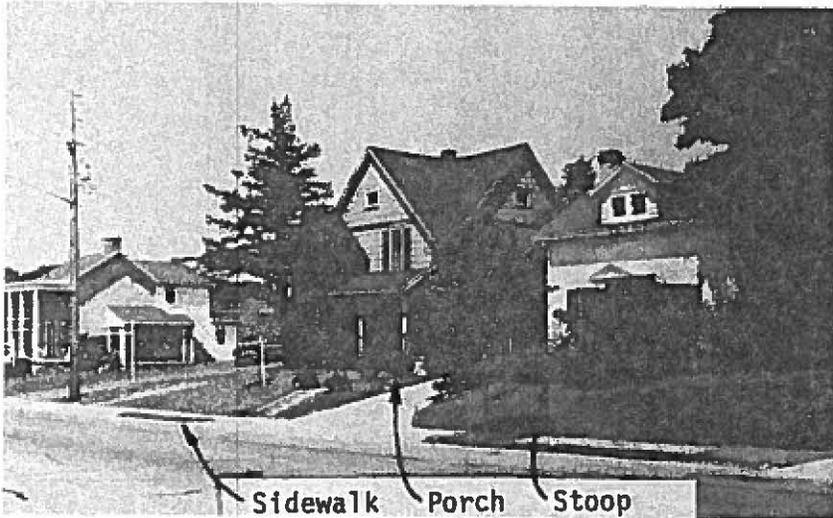
No setbacks, for example the Main Street and West Franklin Street intersection.



- no front yard
- occasional alley way or side yard
- ground floors often used for commercial purposes
- trees only on curb side of sidewalk or behind the front facade
- continuity of wall plane, and to a lesser extent the cornice line
- individual buildings are not seen as "volumes", but as facades in a single plane along the street

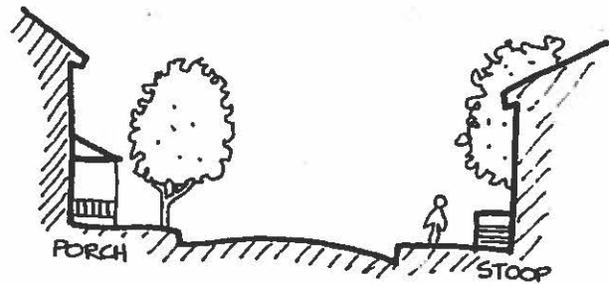


Streetscapes with short setbacks, for example  
this small grouping on North Main Street

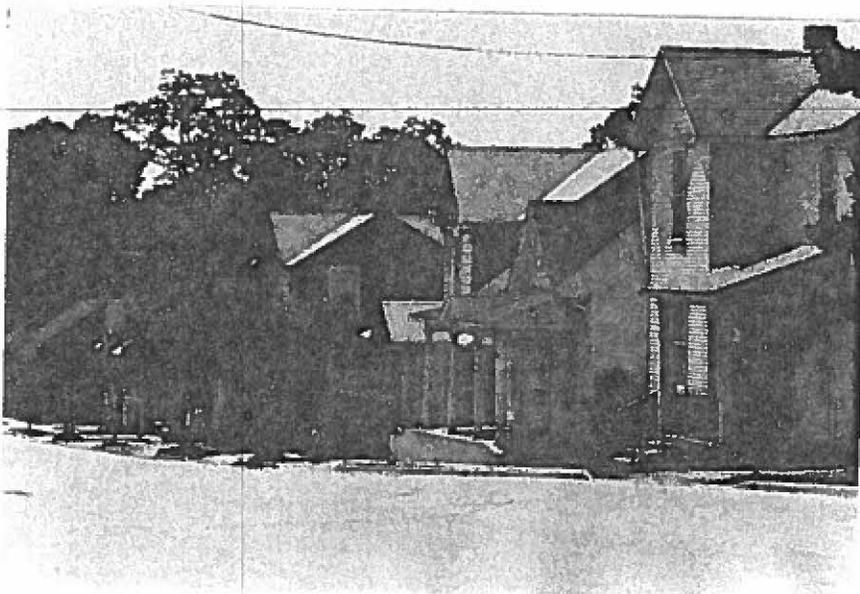


-Wall and cornice continuous with only  
minor variations in building setbacks

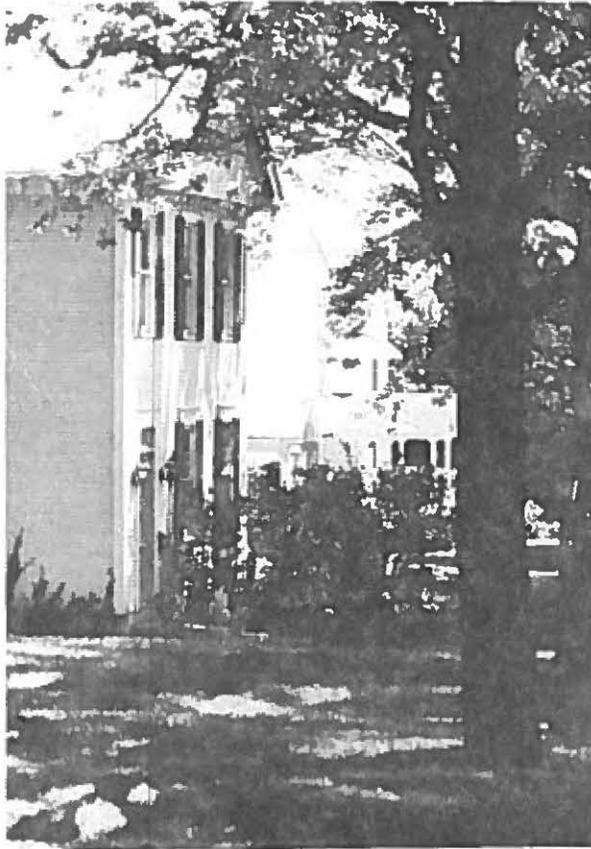
-Occasional side yard



-Individual buildings begin to be seen as both  
facades and volumes along the street



"Sub-urban" streets with large setbacks, for example South Main Street:



- large front yards
- side yard at each building
- park like setting (few fences)
- buildings seen individually as "volumes"

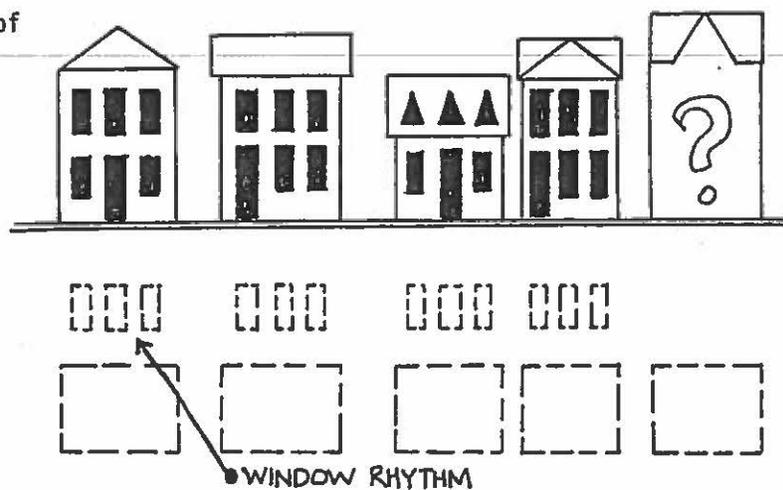
# Rhythm of Facades

Where a rhythm of window size or patterns of openings is well established, the alteration should respect this condition and reflect the proportions already present. Placement of openings and architectural details should enhance and respect the vertical and horizontal character of the building's facade.



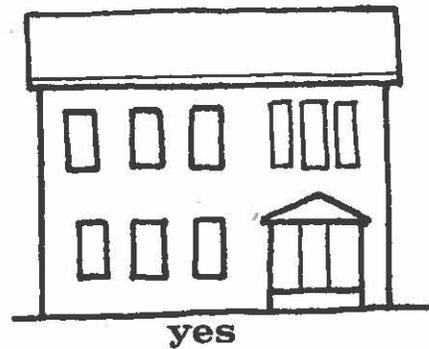
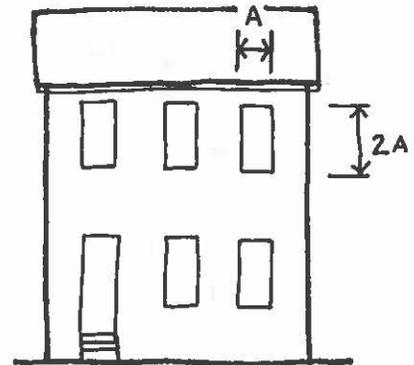
Proportion of Openings  
in the Facade

Patterns and rhythms which occur throughout the block (such as window spacing) should be incorporated into the new facade. The rhythm and proportion of window and door openings should be similar to those on surrounding facades. When converting garages to living or commercial use, the installation of doors and windows should match the same vertical and horizontal character of the main building.

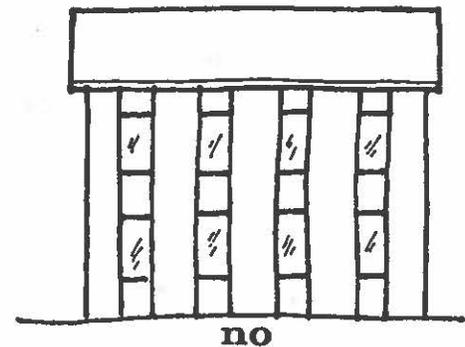
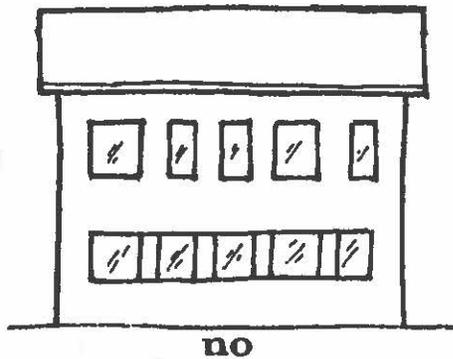


Windows and doors are to be treated as openings punched in the flat panels of the walls. Recognize and maintain the typical proportion and rhythm of these openings on the facade. The total area of windows and door(s) is usually about 35% of the wall area.

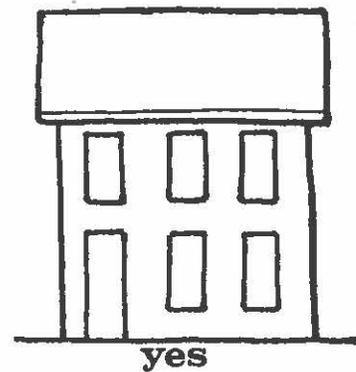
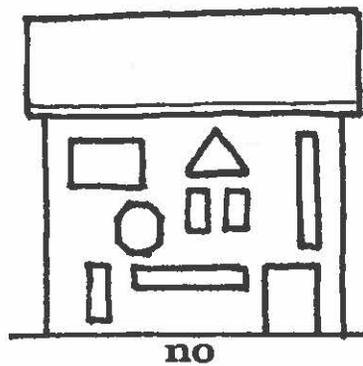
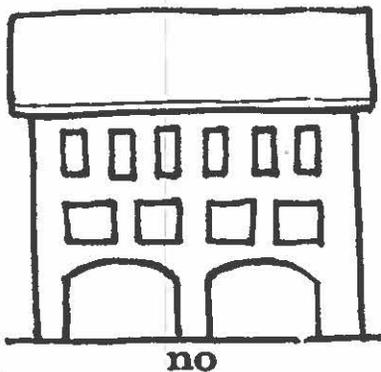
Window widths range from 28" to 36". Window height is usually twice the width. Spacing between windows may range from a single window width (A) to a distance of twice that width (2A). The visual relatedness between windows is that of a vertical emphasis. Windows can sometimes be combined for special uses:



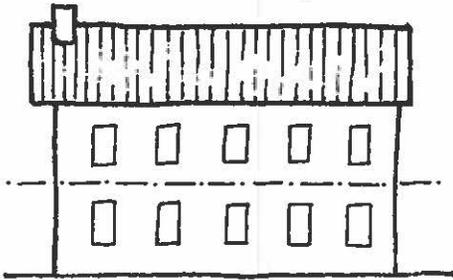
But not  
like this:



Openings should be evenly distributed horizontally on all floors.



Floor levels should be expressed like this:



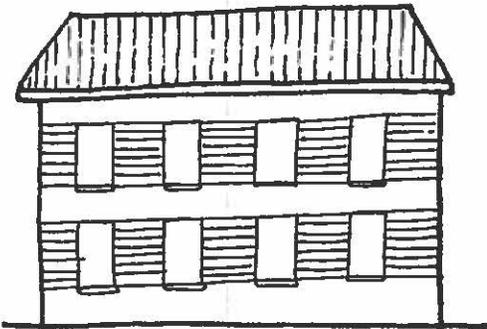
**YES**

By Rows of Windows

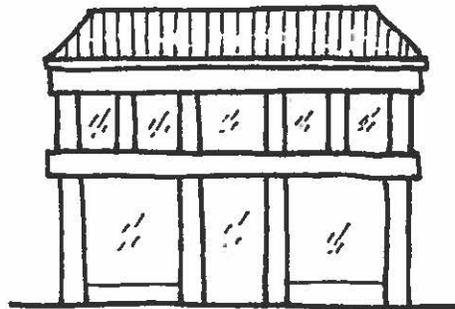


By Porch and Roof Treatment.

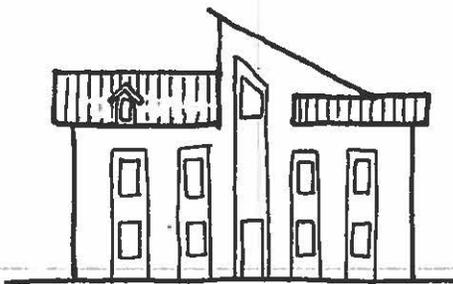
Floor levels should not be emphasized like this:



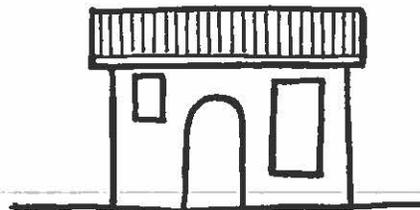
**NO**



Nor should they be obliterated like this:



**NO**



# Construction Materials

New additions should be composed of materials which complement adjacent facades. New buildings should not stand out against the surrounding buildings.

## Frame Buildings

Avoid resurfacing with new materials which are inappropriate or were unavailable when the building was constructed, such as asphalt shingles or simulated brick material. Such material can contribute to the deterioration of the structure from moisture and insect attack.

## Masonry Buildings Alterations

New bricks should match the old brick in color, size and texture. When laid, bricks shall utilize the same bond pattern as the original structure.

Mortar should duplicate the composition, color, texture, joint size, and joint profile of the original structure.

Before cleaning your building, consult a recognized expert on material restoration who will help you to investigate the surface of your building and determine the safest and most efficient method.

**PROHIBITED:**     Sandblasting brick or stone  
                         Use of chemical cleansers on limestone

The typical building materials utilized in the District are as follows:

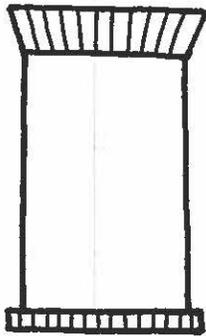
Building walls are most often:

- A. Stone - Centerville limestone both rough and finished
- B. Brick - Color was usually in the red range, not yellow, grey or salt and pepper. Non-conforming brick may be painted a brick color to give it a more uniform appearance and to conceal changes and alterations.

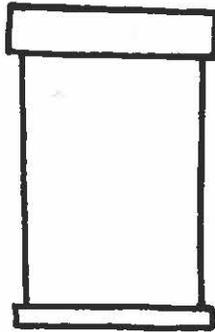
Several types of bonds can be used when laying brick:

- Common Bond
- Flemish Bond
- English Bond
- All Header Bond

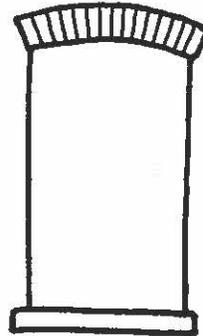
Stone and brick were used for lintels:



Flat or Jack Arch



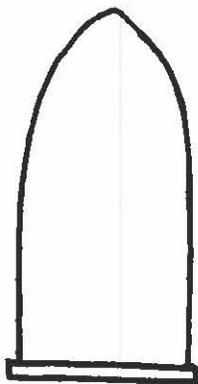
Stone Lintel  
and Sill



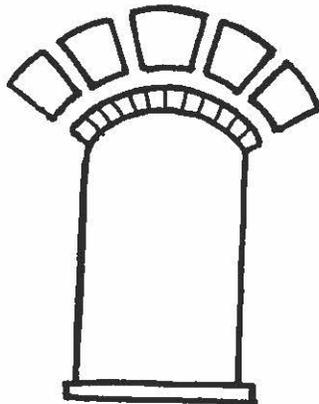
Segmented Arch

YES

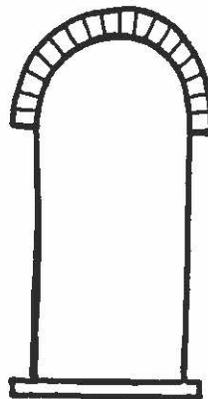
These arches are not typical of the Centerville look:



Gothic Arch



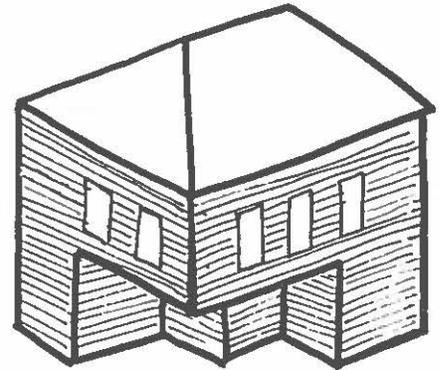
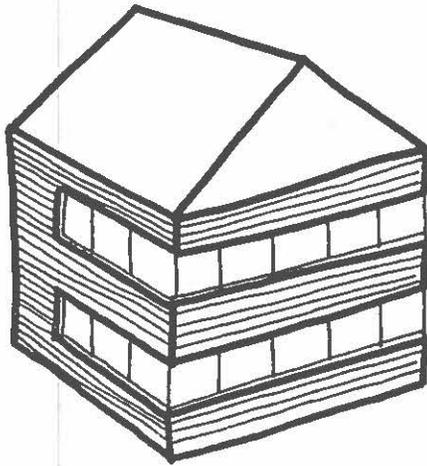
Italianate  
Arch



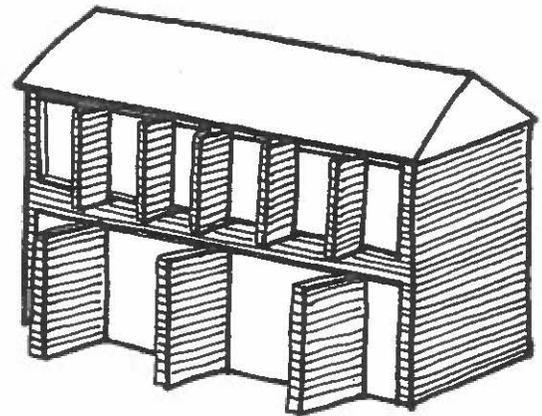
High Roman  
Arch

No

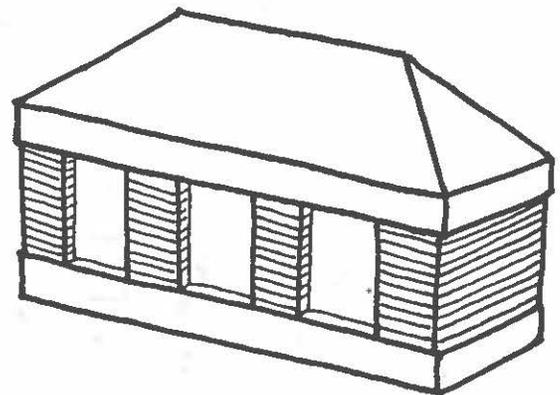
Further, when brick and stone are used as a building material, follow structural requirements of masonry bearing walls. Brick and stone should never be suspended above the ground in cantilevered forms like this:



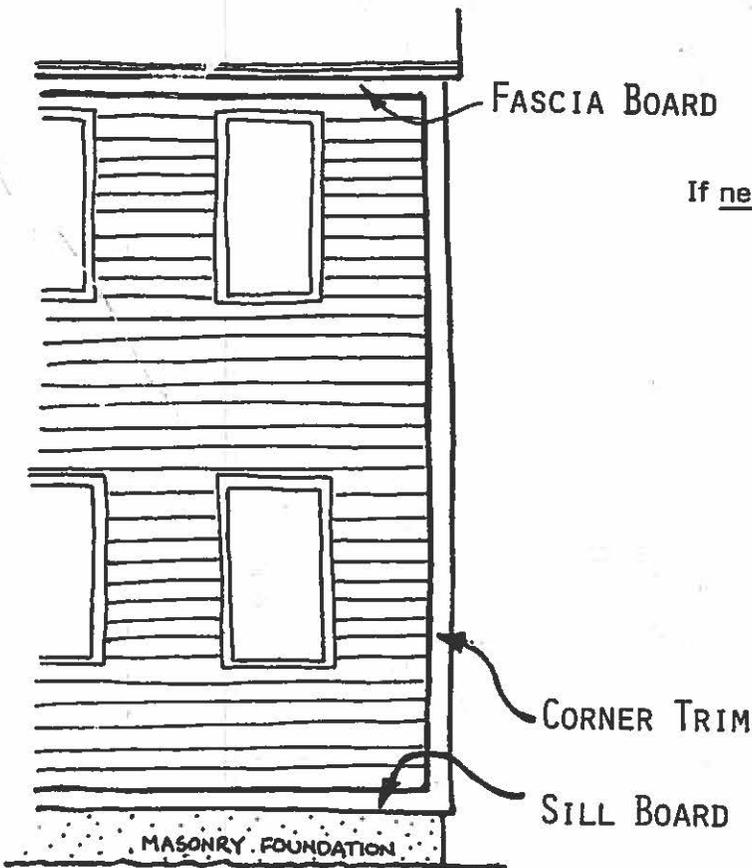
Brick was always a part of the wall plane, not fin walls like this:



And not as infills in a concrete or other frame like this:



C. Wood siding should be built like this:



If new siding is to be installed:

Use narrow gauge siding (4 to 6")

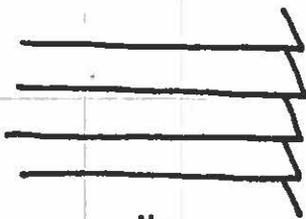
Run the clapboard horizontally

Maintain the original window and door casings.

Trim, sill, and corner boards should be retained in correct width

Special architectural features such as brackets, scrollwork, railings, and pediments should be saved.

MITERED CORNER



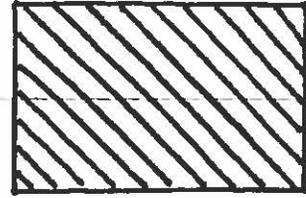
No

VERTICAL BOARDS



No

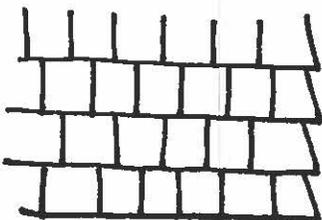
DIAGONAL BOARDS



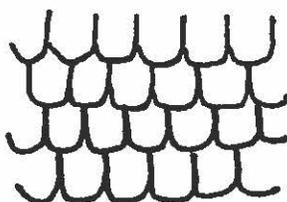
No

Wood Shingles can be used:

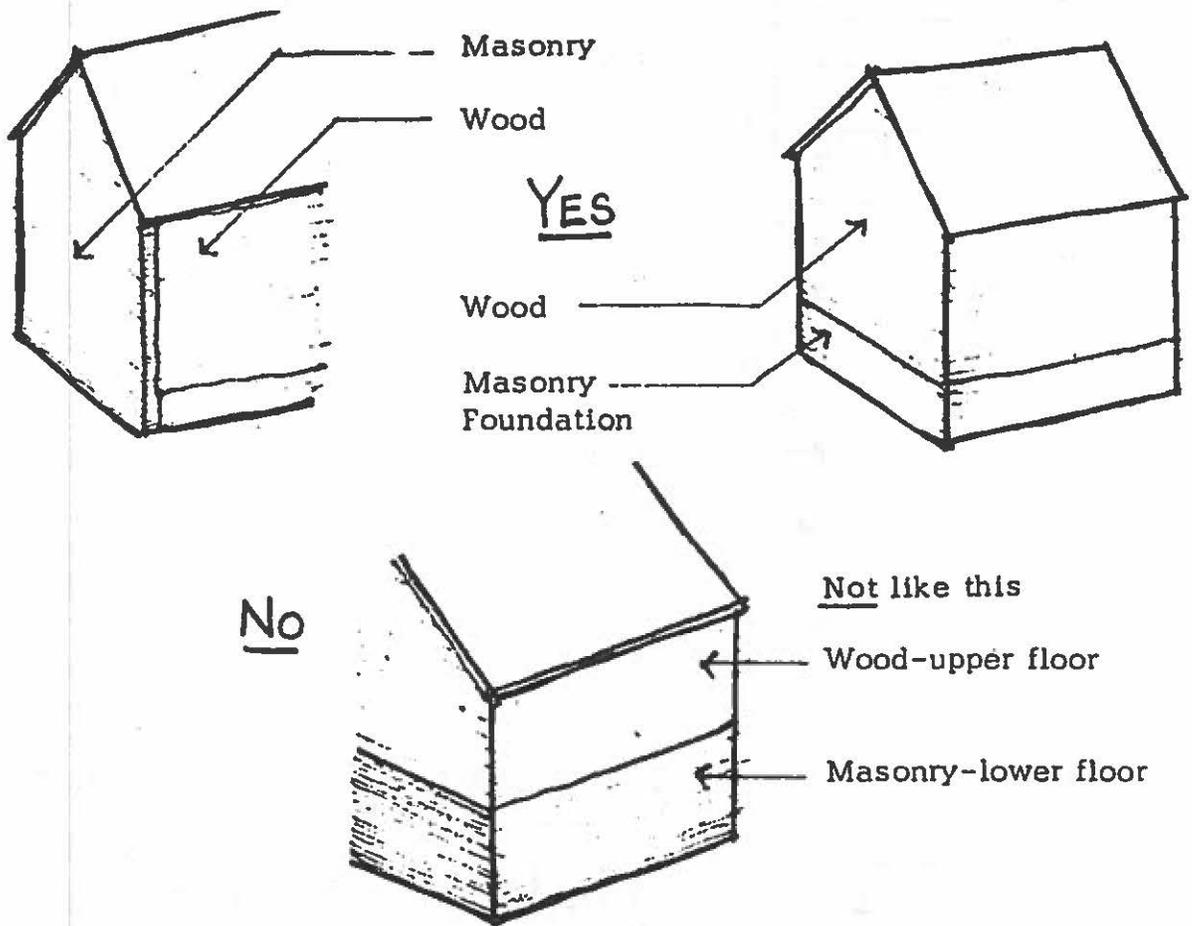
PLAIN



FANCY



- D. Stucco should be avoided as an original material.
- E. Artificial stone, asbestos shingle, plastic, glass facades, and reflective glass should not be used unless the textures, colors, details and installation requirements of many of these materials are compatible with the Centerville look. Usually one material for the walls, and not combinations of several. If two materials are used, it should be done like this:



- F. Permanent closure of window and door openings is not encouraged, but may be necessary during some major building alterations. Should such a closure be made, these enclosures should be made of wood which resembles closed shutters. The use of brick or stone should be avoided.

G. Roof materials are usually consistent over the entire structure and textures should remain subtle.

Appropriate roof materials were typically:

-composition shingle

-metal: lead or copper early, tin (standing seam) later

-wood shingles

-slate shingles

-later shingles resembling wood

# Construction Details

## Windows

Choose a style to correspond to the style of the building. Replacement or additional window sash should duplicate the materials, design, and hardware of the older window sash.

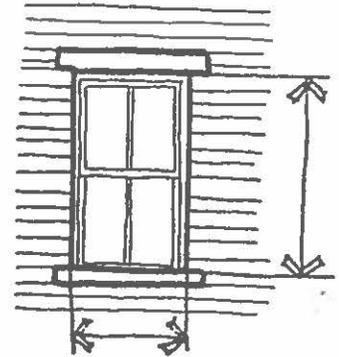
Maintain vertical expression and emphasis, avoid altering the shape and size of window panes or sash. Such changes destroy the scale and proportion of the building.

Storm windows should look like part of the building rather than something tacked on.

Color, shape, and general appearance of the storm window should correspond to the inner window as closely as possible.

Avoid unpainted aluminum types of storm windows. Avoid installing plastic or metal strip awnings or imitation shutters that disturb the character of the building.

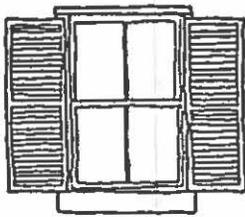
**Yes**



Full height and width of original window opening are retained.

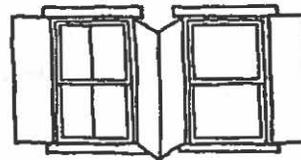
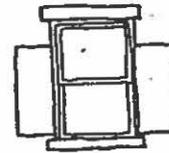
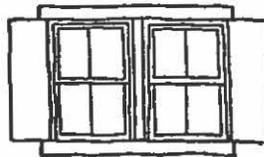
If utilized, shutters should measure the full height the window and half of its width. Shutters should appear to be able to cover the entire window.

**Yes**



Shutters should appear to cover the entire opening when closed.

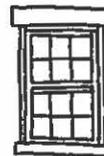
**No**



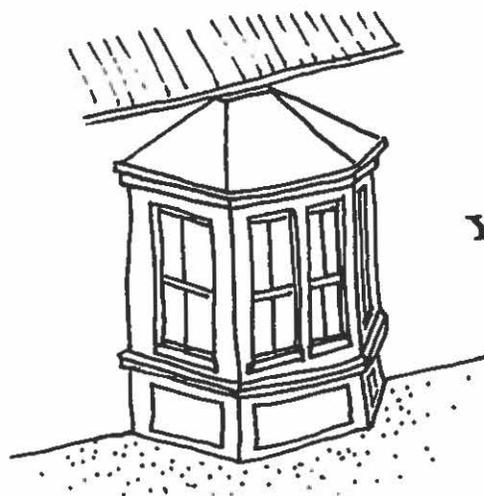
As well as being properly sized, shutters should have enough space between them to lie flat on the wall when open.

Window frames and trim on recesses are sometimes quite elaborate. Their treatment should always respect the total window and door composition on the facade. These are but a few appropriate window styles found in Centerville.

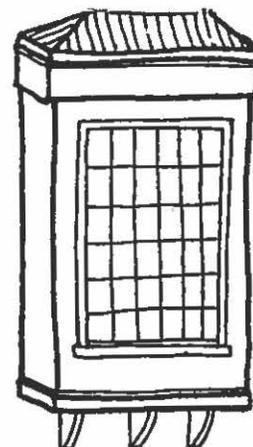
**YES**



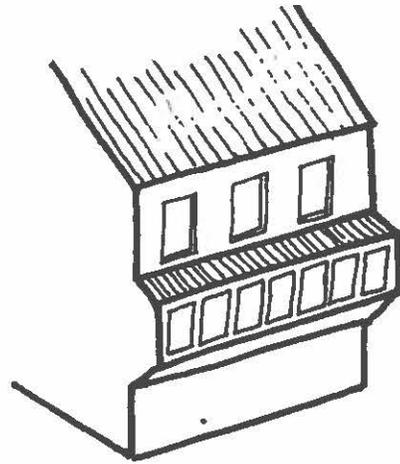
Although not characteristic of the Centerville look, bay windows may sometimes be used like this:



**YES**



But never like this:

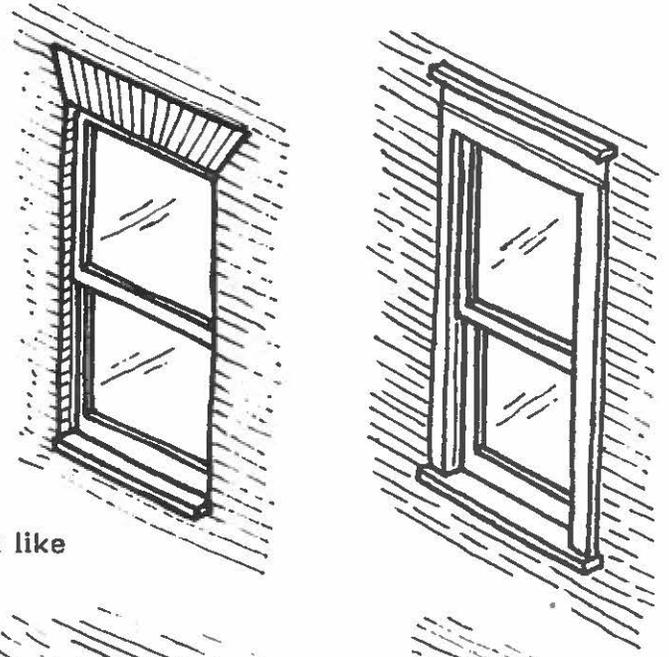


**No**

Windows should not be deeply recessed or project from the plane of the wall. Window frame, lintel, and sill treatment should differentiate and clearly express these as individual elements.

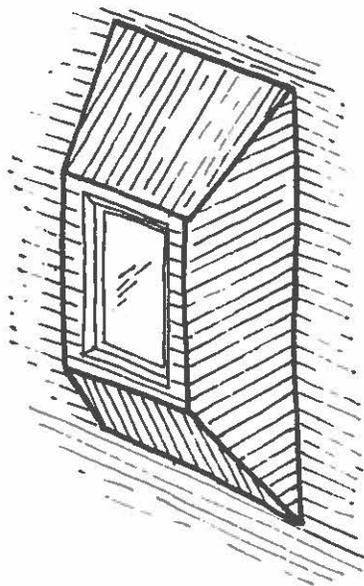
A small recess or projection of the trim as part of the window is acceptable.

**YES**

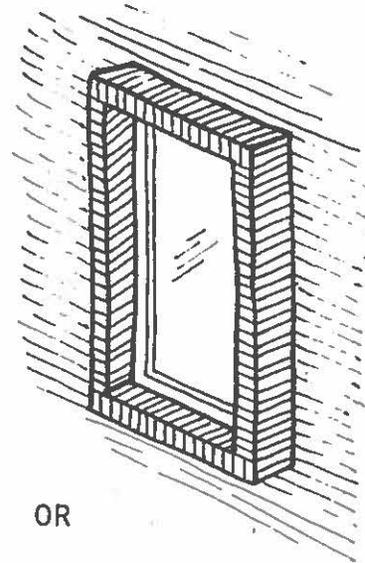


But not as an extension or recession of the wall like this:

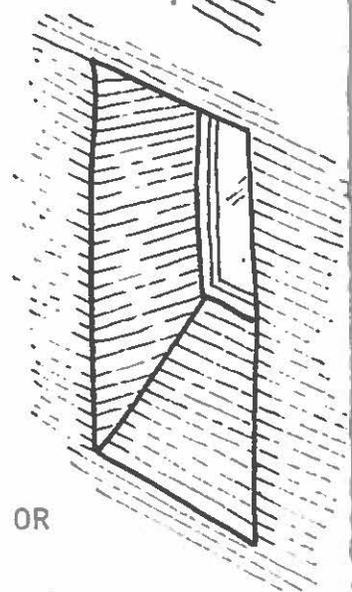
**NO**



OR



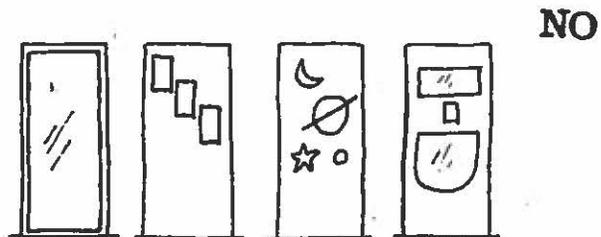
OR



Paneled wooden doors or wooden storm doors are appropriate. Doors should be of the original size and should be painted.



Avoid flat surfaced and contemporary doors with small decorative windows like this:



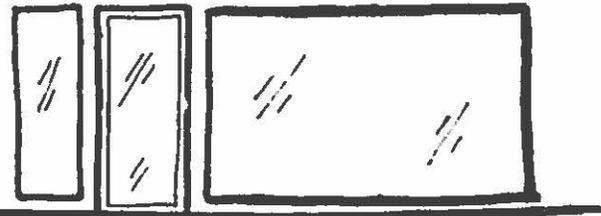
Storm doors should be detachable. Screen doors shall utilize the same color paint as on the main door to minimize difference in design. (Zinc chromate primers for use on aluminum doors and windows prior to painting are now available.)

Doors follow design principles similar to those applied to windows. They are basically treated as holes punched in a wall.

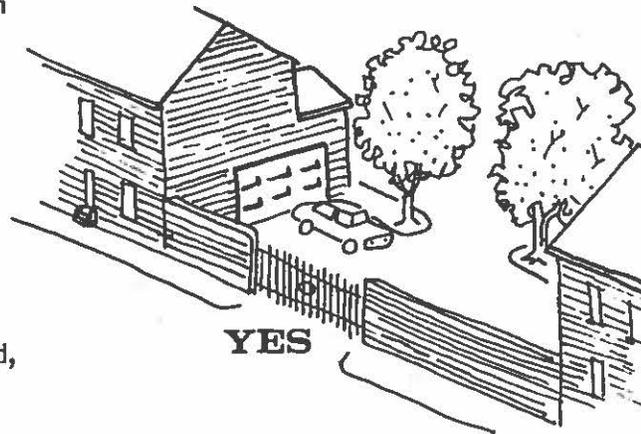


Never use large sidelights or large expanses of glass.

NO



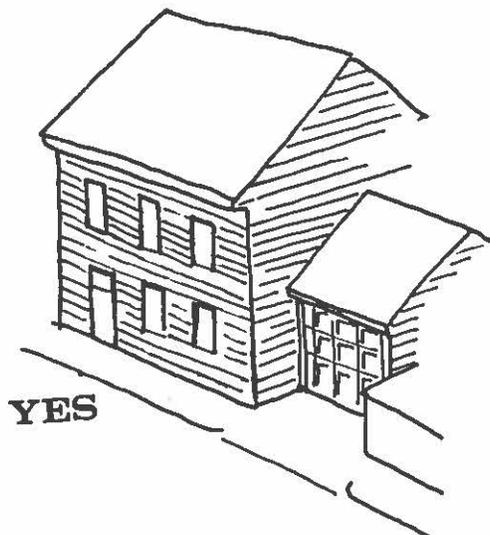
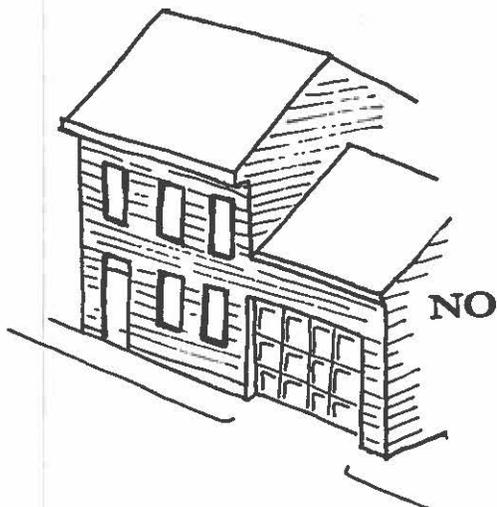
Large openings are not common. Garages usually are located behind the structure and out-of-sight from the street.



If large openings are needed, they should be recessed, facing away from the street,

or

located behind a wall and gate that complement their street scene.



## Color

The choice of color is without doubt the most personal decision facing the owner. Before painting, consider your building in relation to other buildings on your street. Remember the color of your building can set the tone for a whole street and either blend or clash with neighboring structures.

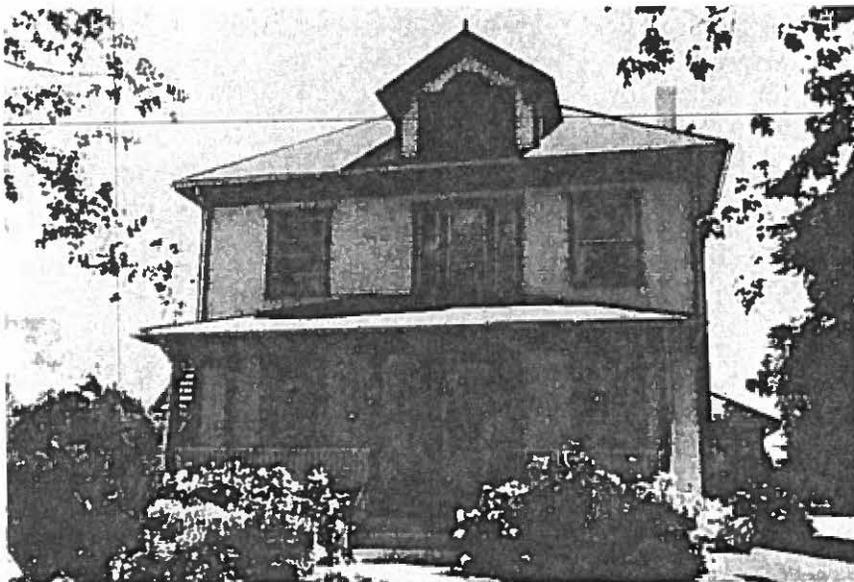
In choosing a color scheme, keep these tips in mind:

- Avoid using too many colors. Color has its greatest clarity when seen alone or against a background of white, gray, black or a muted tone.
- Wall color dominates a building's appearance. It is generally best to choose a muted tone for the walls, reserving the bright colors for trim features.

In general, wall colors can add variety and distinction to each house on the street. When brick of the red range is used, or stone in the gray range, trims and cornices may be unifying elements by matching the color of neighboring buildings.

As a guide for choosing colors and accentuating details; a three-color scheme may be used as follows:

- Color 1: Wall siding or brick muted tone, white or gray
- Color 2: Trim at
- cornices
  - windows and doors
  - and/or corners and sill boards
- Color 3: Shutters



Good treatment  
using two colors

*(Note: See the applicable ordinances for specific sign requirements.)*

Moving, flashing and audible signs are not appropriate and should not be used.

Signs should not project above a building or top of a wall upon which it is mounted.

Signs mounted perpendicular to the face of buildings should not be attached above the sill of the second bay window.

Signs should not be installed so as to cover windows, doors, or air vents. Wall signs should not project beyond the wall to which it is attached. See Figure 2.

The color of the sign should be a component of the color of the building facade. Letters should contrast well with its background and be centered within the sign. Letters should not take up more than 40% of the sign area.

Signs should be made of stone, wood, metal or glass materials. Avoid the use of plastics.

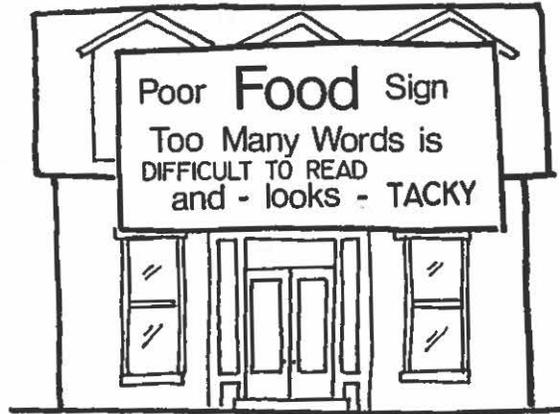
A sign should be illuminated from a detached source by a detached light directed primarily toward the sign. Self illuminated signs are not appropriate.

Avoid signs featuring commercial trademarks such as beer and soda logos unless that product's name is part of the name of the business.

When signs are added to a building, they should be part of the overall architectural composition of the building. Signs should respect the scale of the building elements and complement rather than overwhelm the facade. The basic building block with its corners should be maintained.

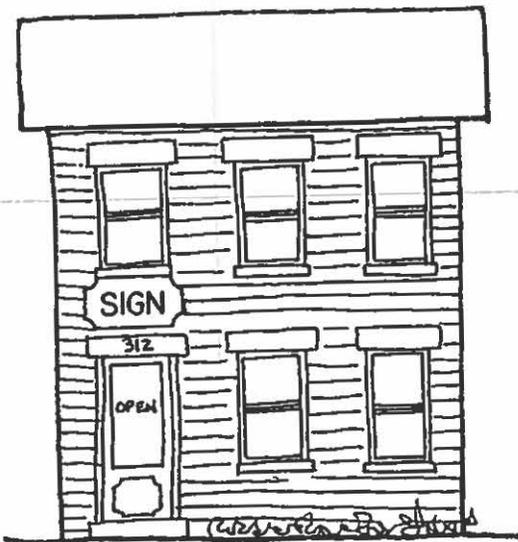


YES



No

A sign should be artistic, interesting, sometimes amusing, and compatible with the architectural character of the building to which it is attached. It must be simple and easy to read. The sign should be located in close proximity to the activity it is identifying, usually the front door.



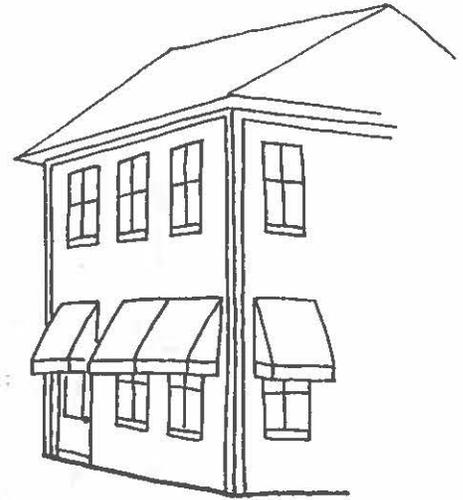
YES



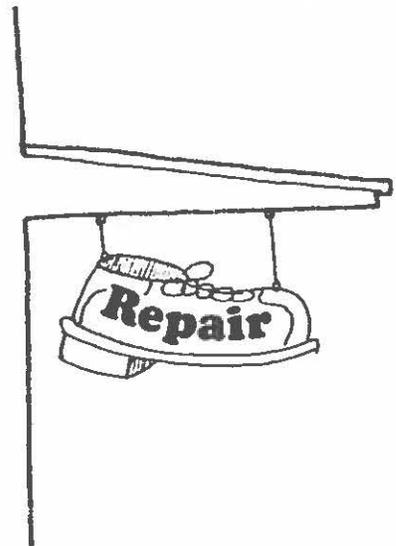
No

There are many other types of signs that are appropriate within the Architectural Preservation District. Other possibilities include awnings and hanging, freestanding, and window signs.

Awnings can act as an effective and decorative way to display a sign. Sign messages are limited to the drop flaps of the awning. Awning fabrics must be carefully chosen to coordinate well with the character of the building and with adjoining buildings and awnings.

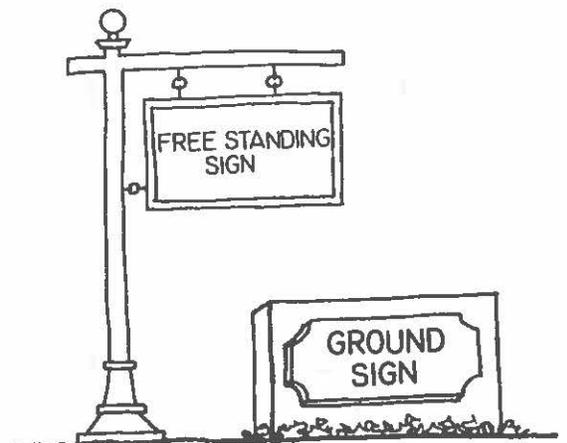


Hanging Signs are those that are attached to and project from a building. If properly used these signs add richness and interest to the street scene, and serve to enliven the pedestrian experience. In many instances, a sign shape is the most effective way to express a particular service or activity,

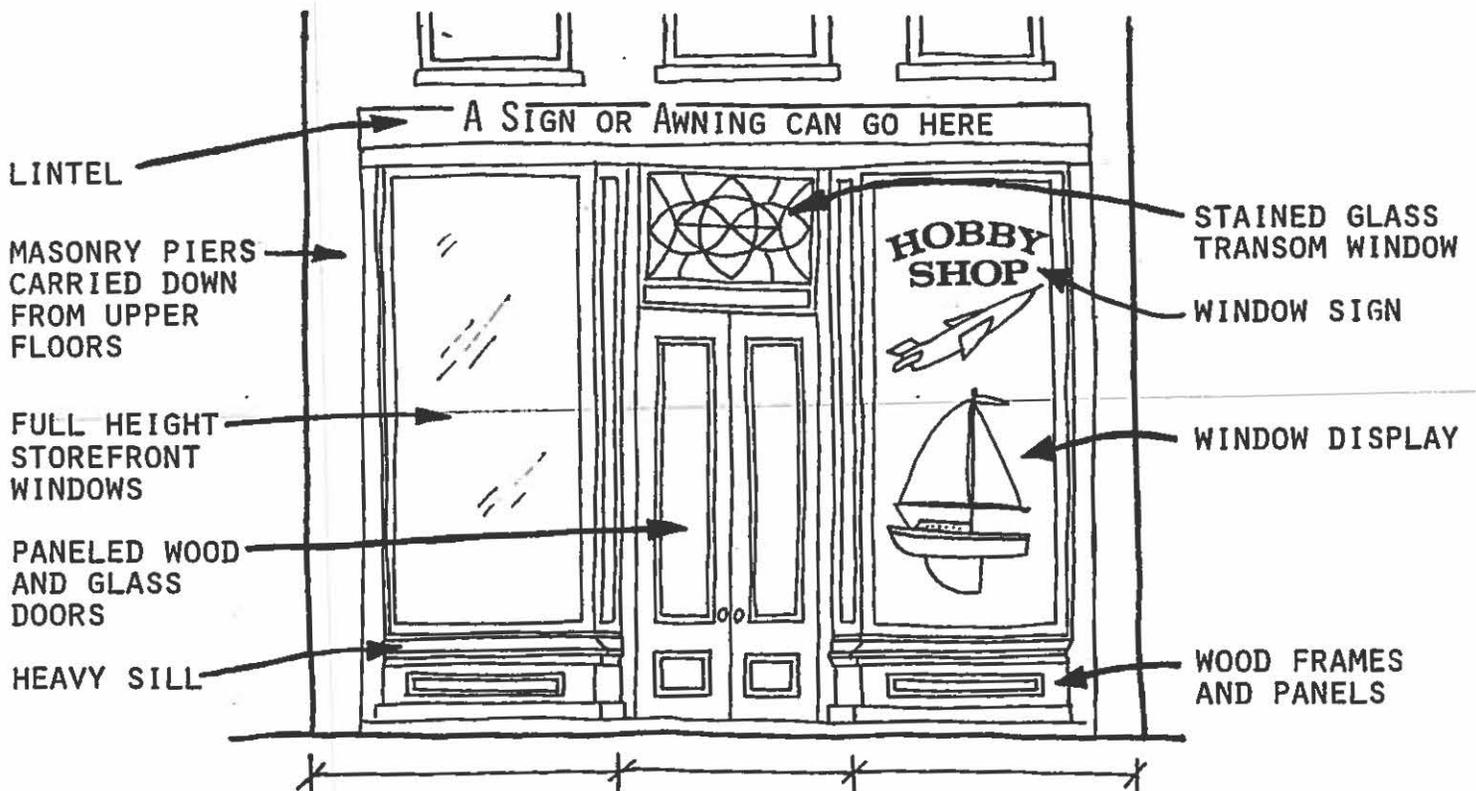


For example:

Freestanding or ground signs are those that are completely self supported and are not in any way attached to a building. Ground signs should be setback from the roadway and not of such a height as to present a traffic hazard.



Window signs may be applied directly to the inside surface or outside surface of the window glass, or exist as translucent, opaque, or transparent panels which are suspended or supported parallel to the surface by other means inside the display window. A delightful window display sign might include a stained glass panel replacing the transom light window pane. When a large window is needed, for example, a show window in a store, a traditional storefront design is appropriate:



Three part division of storefront relates to design of building

Signs and logos should be indirectly lighted by a single concealed source of minimal intensity and shielded so that direct rays project only upon the sign surface. Lighting should make the sign legible from the street. All connectors, wires, and junction boxes should be located out of the line of sight.

Decorative light fixtures can be employed if the light primarily illuminates the sign and the size of the fixture does not detract from the function of the sign.

The use of color should be tasteful to provide architectural embellishment to buildings.

The background or basic sign should be a solid color:

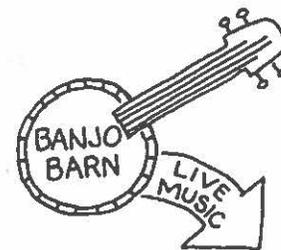
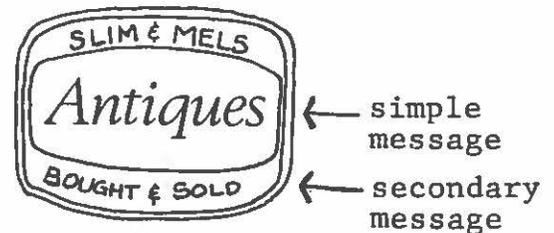
Black, off-white, or natural wood

Earth tones: rust, gold, olive, blue

Neutral tones of tan or gray

Primary colors are not characteristic of early Centerville color schemes, therefore, these colors should be limited to graphics and accents.

This type of sign is attractive and easily read using only a few light colored letters in both upper and lower case set against a flat, dark background. Signs may take the form of a symbol or art object to help identify the building use, and provide atmosphere, color, and interest to the storefront.



Symbol Sign

**YES**

Avoid signs featuring commercial trademarks such as beer and soda logos unless that project's name is a part of the name of your business or accounts for a major portion of sales.



**NO**

# Landscaping and Screening

## Existing Plantings

Avoid making hasty changes to the appearance of your site by removing old plants, trees, fences, walkways and street furniture. Try to retain those elements that complement the architecture of your building. Anticipate the size of mature plants when selecting a location for them. Planting shrubs and trees too close to the house may overwhelm it at mature size. Do not hesitate to prune such mis-plantings of previous years, which have become overgrown.

## Ground Cover

Grass has always been a popular groundcover, however, it needs mowing and fertilizing regularly. With less maintenance, particularly in small front yards, other low growing ground plants, such as ivy, may work well. Once started, it needs little care and seems to thrive on neglect.

## Window Box

Where yard space is limited a simple and effective way to add color and greenery to your building is a window box. These should be made of a durable material such as redwood, match the color trim of your house, and be cared for regularly. By leaving the plants in pots, the plants can be easily changed while considerably reducing the weight of the box.

## Screening and Fencing

Screening provides an eyelevel visual barrier of fencing or landscape material that obscures an undesirable adjacent view. Utilize material that matches and complements your building.

Materials and style should be coordinated with neighboring structures as well as other walls and fences in the immediate area.

Avoid the use of fences or walls to screen the front yard. Fences and walls are acceptable for side and back yards or in the case of parking screenage.

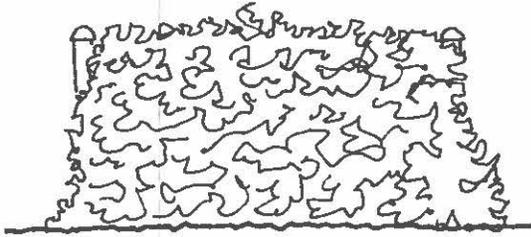
Use only natural materials like stone, brick, or wood for fencing or thick evergreen plantings for screening.

-Brick walls may be used with brick and wood buildings, but are not appropriate with stone and buildings.

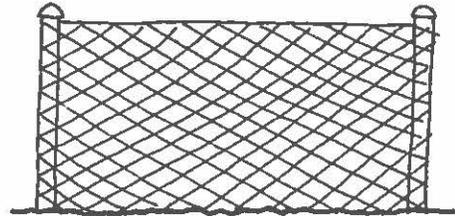
- Wood fences of solid plain boards or with spacing like picket fence, or split rail may be used with all building types.
- Avoid the use of patterned, uneven tops, or diagonal boards.
- Metal cast or wrought iron may be used effectively with brick. Cinder block, plastics, and chain link fences should be avoided. Avoid using these materials with a wood structure

#### Camouflage of Inappropriate Materials

Thick evergreen plantings are effective and attractive means of providing a visual screen. Camouflage all inappropriate materials like chain link fencing with vegetation.



YES



No

# Summary

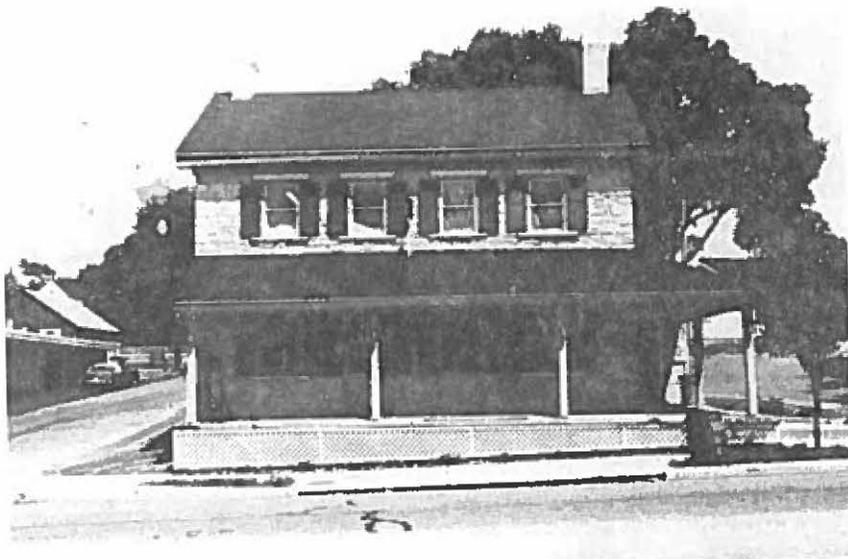
This Design Review Criteria presents but a few details by which each architectural alteration will be evaluated. If a building is approached as described in these guidelines, a compatible building is likely to result. Within these guidelines, of course, there are many possibilities other than those illustrated. Further, since each block in the District is somewhat different from the others, what is appropriate in one location may be incompatible in another.

Fortunately, Centerville has many other places, outside this small district, suitable for those styles of architecture that are not compatible here. In the future, some of those places may themselves develop unique architectural qualities and associated cultural and property values so that the community will want to preserve their continuity as well.

This guideline document has been designed to be expandable. It can be made more comprehensive and more specific as the community faces new challenges and makes new decisions in future years. The specific policies and guidelines are not intended to be utilized rigidly and literally, but as an aid to decision making by clarifying and systematizing the standards of architectural appropriateness.

Since this is the first conformance guideline for architectural review, physical results will not occur overnight but over an extended period of time, protecting the sensitive areas within the district from undesirable strip growth. With the assistance of these guidelines and the spirit of the community, the Architectural Preservation District will serve as a living record of Centerville's past, present, and future for all generations.

*(Note: Before submitting an application, please contact the City Planning Department or the Building Inspection Department for additional information.)*



## APPENDIX



# Bibliography

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