

# CITY OF WOOSTER DESIGN GUIDELINES



February  
2016

For Landmarks and Landmark Districts



WOOSTER DESIGN AND REVIEW BOARD

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HISTORIC PRESERVATION CONSULTING

# City of Wooster Design Guidelines

## FOR LANDMARKS AND LANDMARK DISTRICTS

### ACKNOWLEDGEMENTS

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This project was conducted to support the City of Wooster and the Wooster Design and Review Board in their efforts to: preserve and protect sites and structures which reflect the City's history; stabilize and improve property values; enhance the character, diversity and interest of the City; foster civic pride; promote preservation; and, safeguard the property rights of the owners of Landmarks and property located in a Landmark District.

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The Honorable Robert F. Breneman, Mayor  
Joel Montgomery, Director of Administration  
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### ADDITIONAL FUNDING SOURCES

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*U.S. Department of the Interior's Historic Preservation Fund and the State Historic Preservation Office of the Ohio History Connection*



This publication was made possible in part by a grant from the National Park Service, U.S. Department of Interior, administered by the State Historic Preservation Office of the Ohio History Connection. This program receives federal assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of Interior prohibits discrimination in departmental federally assisted programs on the basis of race, color, national origin, age or disability. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of federal assistance should write to: Office of Equal Opportunity, National Park Service, 1849 C Street, NW, Washington, D.C. 20240.

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# INTRODUCTION & APPLICATION

## 1. INTRODUCTION

The City of Wooster became a Certified Local Government in 2014 thereby aligning itself with State and Federal standards for historic design review and designation of Landmarks and Landmark Districts. These *City of Wooster Design Guidelines* are an update of the previous *Wooster’s Historic Properties and Districts Design Guidelines* adopted July 13, 1999. These updated Design Guidelines will serve as a tool to reinforce the ordinances of the City of Wooster and assist with the design review process.

### 1.1 CERTIFIED LOCAL GOVERNMENT

The Certified Local Government program is a federal-state-local partnership that enables communities to conduct historic preservation activities in cooperation with the Ohio State Historic Preservation Office of the Ohio History Connection (SHPO) and the U.S. Department of the Interior. Certified Local Government designation of the City of Wooster allows for landmark designation by the Wooster Design and Review Board as a prerequisite for properties applying for the Ohio Historic Preservation Tax Credit (OHPTC) Program. Certified Local Government designation assures that the City of Wooster has a Design and Review Board process that complies with State and Federal standards.



**East Liberty Street  
Public Square Landmark District**

## 1.2 PURPOSE & PHILOSOPHY

The purpose of the City of Wooster Design Guidelines is to assist property owners, tenants, architects, designers, contractors, City staff and the Wooster Design and Review Board throughout the design review process as it relates to Landmarks, Landmark Districts and buildings within the C-4 Central Business District.

Design Guidelines create a basis for fair decisions and consistency in design review, provide for protection of historic resources, create incentives for investment in Landmarks and Landmark Districts, and support the overall objectives of the Wooster Design and Review Board.

### OBJECTIVES OF DESIGN AND REVIEW BOARD

1. To ***safeguard the heritage of the City*** by preserving sites and structures which reflect elements of the City's cultural, social, economic, political, archeological, or architectural history.
2. To ***stabilize and improve property values***.
3. To ***enhance the visual and aesthetic character, diversity and interest*** of the City.
4. To ***foster civic pride*** in the beauty and notable accomplishments of the past.
5. To ***promote the use and preservation of historic and archeological sites and structures*** for the education and general welfare of the people of the City.
6. To take necessary measures to ***safeguard the property rights of the owners*** whose property is declared to be a Landmark or is located in an area designated as a Landmark District.

These Design Guidelines explain, expand and interpret the City of Wooster Design and Review Board design criteria and reflect the Board's philosophy of encouraging the preservation and careful treatment of the City's Landmarks and Landmark Districts, while recognizing the need for continuing adaptation, improvement and growth. When reviewing a Certificate of Appropriateness, the Design and Review Board uses specific design criteria set forth in Section 155.06 (c) of the ***City of Wooster Codified Ordinances***<sup>1</sup> which includes the ***Secretary of the Interior's Standards for Rehabilitation***<sup>2</sup> and the ***Ohio Historic Preservation Office Archeological Guidelines***.<sup>3</sup>

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<sup>1</sup> City of Wooster Codified Ordinances, Part One – Administrative Code, Chapter 155 Design and Review Board. Available at <http://www.conwaygreene.com/wooster.htm>.

<sup>2</sup> *Secretary of the Interior's Standards for Rehabilitation*. Available at <http://www.nps.gov/tps/standards/rehabilitation.htm>

<sup>3</sup> Ohio Historic Preservation Office Archeological Guidelines. Available at <https://www.ohiohistory.org/preserve/state-historic-preservation-office/hpsurvey/archaeology-in-ohio/programs-and-publications>

## 1.3 DESIGN AND REVIEW BOARD

The Design and Review Board consists of seven (7) members appointed by the Mayor, each serving staggered three (3) year terms. Members of the Board are required to demonstrate a special interest, experience or knowledge of history, architecture or related disciplines: three (3) members must own or possess an interest in property coming under jurisdiction of the Board; two (2) members must represent the disciplines of: architecture, architectural history, history, archeology, planning or related disciplines; and, two (2) other members are selected at the discretion of the Mayor.<sup>4</sup>

A current list of Design and Review Board members is available at the City of Wooster, Boards and Commissions website at: [www.woosteroh.com/working-here/planning-zoning/boards-commissions](http://www.woosteroh.com/working-here/planning-zoning/boards-commissions).

### RESPONSIBILITIES OF DESIGN AND REVIEW BOARD

- Review Certificate of Appropriateness Applications for exterior changes to designated Landmarks and Landmark Districts located within the City of Wooster;
- Provide recommendations on Development Plan applications for non-Landmarks in the C-4 (Central Business) Zoning District;
- Review changes to signage for properties in the C-4 (Central Business) Zoning District; and
- Provide recommendations to City Council for the designation of Landmarks and Landmark Districts.

The Design and Review Board meets the second Tuesday of the month at 5:30 PM at City Hall located at 538 North Market Street.

The **Design and Review Board Staff** is part of the City of Wooster Planning & Zoning Division and can be contacted for assistance at: <http://www.woosteroh.com/working-here/planning-zoning/contact-us>.

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<sup>4</sup> City of Wooster Codified Ordinances, Part One – Administrative Code, Chapter 155 Design and Review Board. Available at <http://www.conwaygreene.com/wooster.htm>.

## 1.4 BENEFITS OF DESIGN REVIEW

### **DESIGN REVIEW REINFORCES COMMUNITY IDENTITY**

The evolution and compilation of historic buildings, sites and settings within the City of Wooster has created a unique community identity, pedestrian environment and sense of place that cannot be replicated. Design review protects these important components and community identity.

### **DESIGN REVIEW ENHANCES AND PROTECTS PROPERTY VALUES**

Design review protects and enhances private and public investments by providing predictability and stability. The value of real estate is not confined to property boundaries, but inter-related with the buildings, public improvements and other buildings surrounding it. It is particularly important in the downtown area, where maintaining an image of vitality is critical.

### **DESIGN REVIEW DEMONSTRATES COMMITMENT**

Design review demonstrates public commitment to Landmarks and Landmark Districts within the City of Wooster through historic preservation. It assures property owners that their investment will be protected by ensuring that historic character will be maintained.

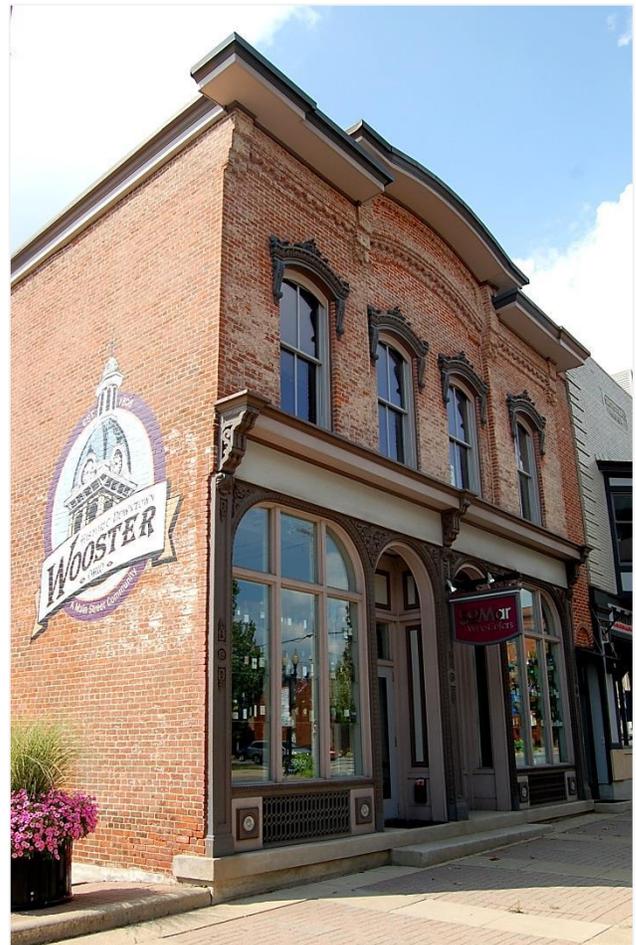
### **DESIGN REVIEW PROMOTES ECONOMIC DEVELOPMENT**

Design review allows for an economic development strategy promoting a unique historic community identity and quality of life.

### **DESIGN REVIEW PROMOTES ENERGY CONSERVATION**

Design review encourages wise use of resources. Preservation, rehabilitation, restoration and reconstruction of historic buildings, promote conservation of the natural environment and preservation of open space by recycling the built environment. Reuse of historic buildings and materials conserves the energy required to extract, process and transport discarded building materials, thereby reducing landfill refuse.

**1886  
Saal Building  
211-213 South Market Street**



## 1.5 APPROACHES TO PRESERVATION

The *Secretary of the Interior* has outlined four basic approaches to historic preservation practice. Determining the appropriate treatment requires consideration of historical significance, the existing physical condition of a building, its proposed use and intended interpretation.<sup>5</sup>

**PRESERVATION** – The primary emphasis is on retention of all historic fabric though maintenance, stabilization, and conservation. The focus is on maintenance and repair of existing historic materials, and retention of a property’s form as it has evolved over time.

**REHABILITATION** – The repair of an existing building bringing it to good condition with minimal change to the building fabric. Return of a property to a state of utility through repair or alteration making possible an efficient contemporary use while preserving historically significant portions or features of the building

**RESTORATION** – Depicting a property at a particular time in its history, typically during the period of greatest historical significance, while removing evidence of other periods.

**RECONSTRUCTION** – The duplication of original materials, form and appearance of a vanished building at a particular historic moment based on historical research using traditional or modern construction methods.

**1905  
Nolle Bros. Building  
156 East Liberty Street**



<sup>5</sup> Secretary of the Interior Standards for the Treatment of Historic Properties. Four Approaches to the Treatment of Historic Properties. Technical Preservation Services. Available at <http://www.nps.gov/tps/standards/four-treatments.htm>; Bucher, Ward AIA. Dictionary of Building Preservation. New York: John Wiley & Sons, Inc. 1996.

## 2. APPLICATION PROCESS

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Issuance of a ***Certificate of Appropriateness*** by the Design and Review Board is required before any construction, reconstruction, demolition, relocation, or other exterior alteration to any structure<sup>6</sup> or site element<sup>7</sup> that is a Landmark or located in a Landmark District. The current Landmark and Landmark Districts Register and Maps are included as Appendices A & B with updates coordinated through the Planning & Zoning Division.

A ***Certificate of Appropriateness*** is a document certifying that a project meets state and local standards. Maintenance and repair are defined as the process of conserving and fixing a building over time to prevent deterioration, and do not involve a change in the exterior design, material or outer appearance of a Landmark or property in a Landmark District. Maintenance and repair are encouraged, but do not require a Certificate of Appropriateness.

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### 2.1 CERTIFICATE OF APPROPRIATENESS: APPLICATION

- ***Informal Discussions*** with property owners at regularly scheduled Design and Review Board meetings are encouraged before a formal Design and Review Board Application for a Certificate of Appropriateness is submitted.
- ***Contact the Planning & Zoning Division for assistance*** in determining if a Certificate of Appropriateness is required and for completion of an Application at:  
<http://www.woosteroh.com/working-here/planning-zoning/contact-us>.
- ***A Design and Review Board Application*** is available online at:  
<http://www.woosteroh.com/sites/default/files/Design%20%26%20Review%20Board.pdf>
- ***Eight (8) copies of the Application and Supplemental Materials***, as described in the Application, must be submitted in hard copy with the Planning & Zoning Division of the City of Wooster no less than eleven (11) days prior to a meeting of the Design and Review Board.
- ***The Design and Review Board Application for a Certificate of Appropriateness and Supplemental Requirements are included on the following pages.***

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<sup>6</sup> Structure is defined under Design and Review Board Section 155.02 as “ Anything constructed or erected that requires a fixed location on the ground or attachment to something having a fixed location on the ground including, but not limited to, buildings, sheds, gazebos, walls, fences, patios, platforms, or driveways.”

<sup>7</sup> Site element is defined under Design and Review Board Section 155.02 as “Significant objects or features, excluding structures, located on a property including, but not limited to, walkways, signage, railings and independent lighting features.”

Application Number: \_\_\_\_\_

Design and Review Number: DR - \_\_\_\_\_



CITY OF WOOSTER DEVELOPMENT DEPARTMENT  
PLANNING AND ZONING DIVISION  
538 North Market Street  
Wooster, OH 44691  
Phone: 330-263-5238 Fax: 330-263-5274

**DESIGN AND REVIEW BOARD APPLICATION**

Property Location: \_\_\_\_\_

Property Owner: Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Applicant: Name: \_\_\_\_\_

(If different than Address: \_\_\_\_\_  
Property Owner)

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

**Indicate Any Proposed Exterior Changes to the Following:**

- New Structure     Addition     Deck/Porch     Sign     Fencing     Lighting
- Paint     Masonry     Window     Door     Gutter     Roof
- Siding     Trim     Landscaping     Parking     Demolition
- Other: \_\_\_\_\_

Request (Use a separate sheet if necessary): \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Submittal Requirements:** The reverse side of this form indicates the required items to be submitted in order for an application to be heard by the Design and Review Board.

**Authorized Signature:** I hereby certify that the information contained in this application is accurate to the best of my knowledge and I am authorized to make this application as the property owner of record or I have been authorized to make this application by the property owner of record.

\_\_\_\_\_  
*Signature of Property Owner or Authorized Applicant*

\_\_\_\_\_  
*Date*

**DO NOT WRITE BELOW THIS LINE – FOR OFFICIAL USE ONLY**

Application Filed: \_\_\_\_/\_\_\_\_/\_\_\_\_

Hearing: \_\_\_\_/\_\_\_\_/\_\_\_\_

Decision:  Granted     Denied     Conditions: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Submittal Requirements**

**8 COPIES** of the following items must be submitted at the time of filing of the application in order for an application to be reviewed by the Design and Review Board:

- (a) The completed application form.
- (b) Photos of existing conditions on the site where proposed changes will be occurring.
- (c) Detailed information illustrating the proposed changes to a building and/or site element including the following, as applicable:
  - (1) A complete description of the proposed changes to a structure and/or site element including design, location, materials used, and color. Such description should include a graphic portrayal of the proposed changes as well as a text narrative.
  - (2) A site plan indicating new, or changes to the footprint of, a building, accessory structure, fencing, sign, landscaping, parking area, driveway, or other site element. Site plans shall be to scale, include dimensions of existing and proposed items, indicate distances of structures and pavement from property lines and show the location of any known easements.
  - (3) Manufacturer's literature, material samples or color samples which facilitate in the description of a proposed structure or site element.
- (d) The following additional information is necessary for **sign submittals**:
  - (1) The location and size of all existing signs on the subject property.
  - (2) The location of all proposed signs on the subject property. For freestanding signs, indicate the distance from all property lines within 50 ft. of the sign base.
  - (3) A scaled elevation drawing of all proposed signs indicating the following:
    - A. The width and height of the display area
    - B. Sign text (including text height)
    - C. The area of each sign and the total area of all signs (only one side of a freestanding sign is calculated for its area)
    - D. Colors of the proposed signs (including black and white)
    - E. The total height of freestanding signs, including the base.
  - (4) The linear feet of building frontage facing all public rights-of-way for applications with proposed building signs.
  - (5) The lineal feet of property frontage along all public rights-of-way for applications with proposed freestanding signs for properties with frontage greater than 200 ft.
- (e) Other information necessary for the evaluation of the application as deemed necessary by the Design and Review Board or Planning and Zoning Division.

## 2.2 CERTIFICATE OF APPROPRIATENESS: PROCESS

- An Application for ***Certificate of Appropriateness*** will be reviewed by Planning and Zoning Division Administrative Staff for clarity and completeness.
- The Application will then be presented to and reviewed by the Design and Review Board at a regularly scheduled meeting. ***The Applicant is strongly encouraged to attend the Design and Review Board Meeting.***
- Design criteria for review are set forth in Section 155.06 (c) of the City of Wooster Codified Ordinances which includes *Secretary of Interior's Standards for the Rehabilitation* and the *Ohio Historic Preservation Office Archeological Guidelines*. These Design Guidelines further explain, expand and interpret design criteria.
- Following review, the Design and Review Board shall either: approve or deny the Certificate of Appropriateness; or, approve the Certificate of Appropriateness subject to specific conditions. If no action is taken by the Board within sixty (60) days of submission of an application, a Certificate of Appropriateness shall be issued as a matter of law. (This does not apply where the applicant has requested tabling or the Board has tabled the application due to lack of information.)
- A Certificate of Appropriateness is conditional upon the commencement of work within one (1) year of issuance. If work does not commence within one (1) year or work has not been more than fifty (50) percent completed within one and one-half (1½) years of issuance, the Certificate will expire and be revoked.

## 2.3 APPEALS

Any person aggrieved by any action or decision of the Design and Review Board may make an appeal to the Court of Common Pleas under Ohio Revised Code Chapter 2405.

## 2.4 PENALTIES

Violation of the City of Wooster Codified Ordinances, Design and Review Board, Chapter 155 will result in a charge of minor misdemeanor. Each day constitutes a separate offence. Any criminal remedy is in addition to other remedies available to the City, including injunctive relief to stop work or to return a building to its original appearance.

# HISTORY, LANDMARKS & ARCHITECTURAL STYLES

## 3. HISTORY & LANDMARKS

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### 3.1 A HISTORY OF WOOSTER

On July 4, 1805 the Treaty of Fort Industry was signed giving the United States legal rights to the “New Purchase,” which covered lands west of the Tuscarawas branch of the Muskingum River, including what is now the City of Wooster. Wooster was established in 1808 by surveyors John Beaver, William Henry and Joseph Larwill, naming the town in honor of American Revolutionary War Brigadier – General David Wooster of Connecticut. Wooster became located at the convergence of three important Indian trails, which early settlers later used to travel to the newly established town. The first road cut in the county was from Massillon to Wooster in 1808. The first state road was laid out in 1810 running from Canton to Wooster. In 1811, Wooster became the Wayne County seat after lobbying by residents to move the original seat of government from Madison. The town of Wooster was officially incorporated on October 13, 1817. Wooster and the surrounding area became established as a primarily agrarian based economy with county residents emigrating from countries such as Ireland, France, and England or other states including Maryland, Virginia, New Jersey, New York, Connecticut and Pennsylvania including the first Amish settlers in 1817. Wooster became the commercial, governmental, industrial and institutional center of the region.

In 1840, 1,913 people resided in Wooster. By 1848, 8 churches, 1 bank and a private school for women were part of the town. In 1868, the Presbyterian Church established the College of Wooster graduating 510 men and women by 1889 with 24 instructors teaching almost 700 students. Wooster maintained 8 newspaper offices, 11 churches, 2 banks, and numerous manufacturing businesses, which primarily provided services or products to farmers in the surrounding countryside. In 1890, the largest employer was the Underwood Whip Company, manufacturing whips, and employing 64 of Wooster’s 5,901 residents. Other local businesses produced furniture, leather products, flour, animal feed, rye whiskey, granite, machinery, carriages, and more. During the twentieth century, Wooster remained an important center of commerce for the surrounding agricultural community. This agricultural tradition is evident with Amish communities remaining today in Wayne and neighboring Holmes County; and, with the location of the Ohio Agricultural Research and Development Center of The Ohio State University in Wooster. The College of Wooster is another prominent employer.

The post-World War II aspects of Wooster’s development evolved from downtown shopping districts to suburban shopping centers in the 1970s. By 1980, Wooster had expanded beyond the downtown to the north end where national chains and shopping malls gained popularity. In 1985, approximately forty-two percent of the Wooster downtown storefronts were vacant as well as sixty-seven percent of upper-story

apartments, with many buildings badly in need of renovations. This reality prompted Wooster's business and civic leaders to take action which resulted in the organization of *Main Street Wooster*, a non-profit local subsidiary of the National Trust for Historic Preservation. The new organization adopted four goals: (i) building cooperation among downtown businesses and community groups; (ii) enhancing the appearance of downtown; (iii) advertising the area to consumers and potential new businesses; and, (iv) restructuring the downtown economy. In 1987, after months of meetings with Main Street Wooster's Board of Trustees and other community leaders, the organization began its first revitalization projects.

With the support of organizations like *Main Street Wooster*, the city government, and local investors, a new downtown Wooster has taken shape. The economic revitalization has proven successful with less than six percent vacancy in downtown storefronts and around sixty new businesses reflecting specialty stores and restaurants; differentiating the downtown shopping district from large chains and shopping centers. The Design and Review Board has been instrumental in the physical development and transformation by establishing three historic districts, two within the downtown area: the Public Square and North Market Historic Districts; and, the College of Wooster District. The Board makes recommendations related to the larger C-4 Central Business District. Through the Design and Review Board Ordinances and Design Guidelines the Board has been able to aid in identifying the distinguishing characteristics that create a sense of place that celebrates the cultural and esthetic uniqueness of Wooster.



**1927**  
**Intersection of Liberty and Market Streets**  
**Public Square Landmark District**

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## 3.2 LANDMARKS, LANDMARK DISTRICTS & LANDMARK DESIGNATION

Any area, property, structure, landscape, site element or object may be nominated for Landmark or Landmark District status by: one or more members of the Design and Review Board; the owner of the property; City Council; the City Administrator; or, an organization or individual with a stated interest.

### CONSIDERATIONS FOR LANDMARK DESIGNATION

- Character, interest or value as part of the development, heritage, archeological or cultural characteristics of the City of Wooster, State of Ohio or United States.
- Location as site of a significant event.
- Identification with a person or persons who significantly contributed to the culture and development of the City.
- Exemplification of the cultural, economic, social or historic heritage of the City.
- Portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style.
- Embodiment of a distinguishing characteristic of an architectural type or specimen.
- Identification as the work of an architect or master builder whose individual work has influenced the development of the City.
- Embodiment of elements of architectural design, detail, materials or craftsmanship which represent a significant architectural innovation.
- Relationship to other distinctive areas which are eligible for preservation according to a plan based on a historic, cultural or architectural motif.
- Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood, community or the City and other individual characteristics as shall be relevant.

A public hearing for proposed designation of a nominated property will be held by the Design and Review Board, with prior written notification and newspaper publication. At the conclusion of the public hearing, the Design and Review Board will make a recommendation to City Council. City Council will then conduct a public meeting and take action on the proposed nomination at the conclusion of the City Council meeting. A majority vote of Council is required for adoption of a Landmark or Landmark District. Current Landmark and Landmark Districts Register and Maps are included as Appendices A & B with updates coordinated through the Planning & Zoning Division.

## 4. ARCHITECTURE

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### 4.1 ARCHITECTURAL STYLE & TYPE

#### ARCHITECTURAL STYLE

Architectural style is defined by the academic shape, proportion, materials, ornament and motif of a building. A building is characterized as being “High Style” when it displays all common elements of a particular academic style. Architectural styles are often thought of as occurring during distinct periods of time with specific architectural features and elements. However, a range of architectural styles can occur over time and even within a specific building. An architectural style can vary within geographic regions due to relative awareness, local context, trends and influences, often referred to as vernacular architecture.

#### VERNACULAR

Vernacular architecture refers to buildings that lack an academic style, but still display distinct architectural elements and features, materials and construction methods. Vernacular is often particular to a local area or may have developed over time, composed of multiple academic styles. It encompasses building methods traditional within a specific locality or for a particular group of people. Local variations in architectural styles often occurred when carpenter-builders combined vernacular forms, pattern book designs and their own ideas when constructing buildings to meet their needs. Often these structures were designed and built by individuals who were more influenced by the environment, available building materials and ethnic building traditions, than contemporary architectural fashions and styles.



**Charles Frost House, ca. 1830**  
**517 North Market Street**  
**Federal, Second Empire & Colonial Revival Styles**

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**Elk's Lodge, 1860**  
**335 North Market Street**  
**Vernacular/ Italianate Style**

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## ARCHITECTURAL TYPES

Architectural type is defined by a building's floor plan, shape, height, chimney location, roof configuration and window and door arrangement. Building types may be commonly associated with one or more architectural styles, but type is not indicative of style since it does not pertain to architectural features or ornamentation. Architectural types are common throughout a variety of building uses including agricultural, transportation, storage, industrial, institutional, commercial and residential.

### COMMERCIAL

Commercial districts include buildings that serve the general public for business purposes including banks, retail, office, hotels and theaters with axillary buildings such as garages and depots or freestanding buildings such as gas stations. Commercial buildings can be categorized into types: One-Part Commercial Block (serving one purpose); and Two-Part Commercial Block (mixed-use). In general, commercial buildings are defined by their façade composition, specifically oriented to the street. The characteristics that make up the composition encompass the numerous variations in size, scale, expression and decorative motifs. Further examples of commercial building types can be found in *The Buildings of Main Street A Guide to American Commercial Architecture* by Richard Longstreth.



**1910**  
**203-207 South Market Street**  
**Two-Part Commercial Block**

### RESIDENTIAL

Residential building types refer to houses that lack academic style, often designed and built by the occupant rather than an architect and contractor. In general, residential types are derivatives of the academic styles but are a more simplified or paired down approach to the four principle architectural traditions: Ancient Classic; Renaissance Classic; Medieval; or, Modern. House types are defined by their floor plan or shape, roofline and orientation, and the relationship of these elements to one another. Further examples of residential types can be found in *A Field Guide to American Houses (Revised)* by Virginia McAlester.



**David Haller House, 1864**  
**516 Buckeye Street**  
**Front Gable Type**

## 4.2 CITY OF WOOSTER ARCHITECTURAL STYLES

Wooster, as the county seat of Wayne County, has historically served as the commercial, governmental, industrial and institutional center for the surrounding region. The central commercial district and historic residential neighborhoods are the hallmark of Wooster's defining architectural styles. Wooster's historical landmarks are composed of three historic districts, and 37 individual landmark properties. These landmark buildings are examples of prominent 18<sup>th</sup> and 19<sup>th</sup> century styles, with the Italianate style dominating; although the Federal, Greek Revival, Gothic Revival and Second Empire styles are well represented. Later 19<sup>th</sup> and early 20<sup>th</sup> century styles make an impact on the character of Wooster as well and include Neo-Classical, Commercial and Art Deco styles with residential architecture expressing Craftsman, Colonial Revival, Dutch Colonial, Queen Anne and Tudor styles. Noteworthy Modern architecture exists and is most prevalent in City Hall, designed by architects Dalton and Dalton in the New Formalism style. The College of Wooster, a Landmark District and National Register District, is notable for its Collegiate Gothic architecture. Many of Wooster's landmark buildings fall within the category of vernacular architecture.

Understanding architectural language expressed through elements, features and details that characterize the interpretation of architectural style and building type within the City of Wooster will aid the Design and Review Board in evaluating the character, significance and integrity of local historic buildings.

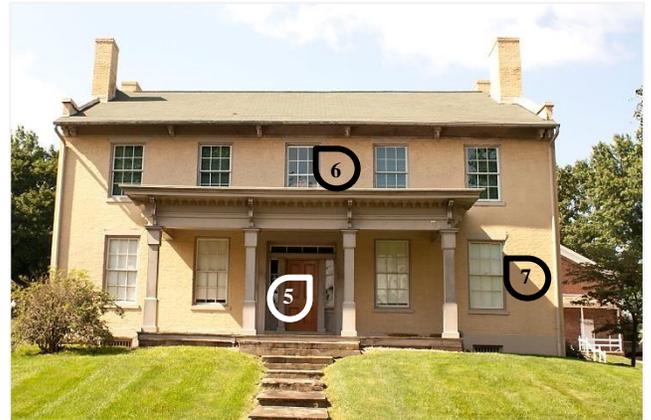


**1878**  
**Wayne County Courthouse**  
**North Market Street**

# FEDERAL STYLE

ca. 1740-1840

The Federal style is named for its association with the post-Colonial American republic. Also referred to as the Adam style, it is a refinement of the Georgian style, which was popular in preceding years. Like the Georgian style, the Federal style is designed around Center Hall or Side Hallway plans. The Federal style has many of the same elements of the Georgian style—symmetry, classical details and a side gabled roof—yet it is different in its ornamentation and sophistication. Federal details are more delicate, slender and finely drawn than their Georgian counterparts.



**ca. 1845**  
**General Reasin Beall House**  
**546 East Bowman Street**

The porch is a later addition in the Italianate style.

## COMMON EXTERIOR ELEMENTS

1. Symmetrical form and fenestration patterns
2. Limited ornamentation, delicate classical detailing in size and scale
3. Narrow corner boards and clapboard
4. Semi-elliptical fanlights, with quarter circle, lunette or single sash windows or vents at the attic level or gable ends
5. Decorative front door crown or entry porch and mullioned sidelights and transoms
6. Multi-paned window sash with slender muntins and mullions; 12/12, 9/6 or 6/6
7. Flemish bond brickwork, brick flat arch (jack arch) or stone lintels and hoods; wooden or stone slip sills
8. Houndstooth or molded brick cornices, often dentils



**ca. 1860**  
**J. Fiefenthaler House**  
**317 North Bever Street**

The porch is a later addition in the Colonial Revival style.

# GREEK REVIVAL STYLE

ca. 1835-1860

The Greek Revival style is largely inspired by archeological findings and documentation of ancient Greek temples, attempting to recreate and reflect the earliest democracy. Greek Revival style houses are often constructed in the Side Hallway and I-House plans. The Greek Revival style has bold features with classical elements that make it heavier than the Federal style with less detail.



ca. 1834-35  
**Brewster House**  
202 North Market Street

### COMMON EXTERIOR ELEMENTS

1. Broad cornices, with cornice returns and heavy entablatures
2. Attic or frieze level fenestration
3. Oversized scale ornamentation
4. Classic columns or pilasters, often Doric or Ionic orders
5. Trabeated entrances with paneled doors
6. Multi-light window sash, often elongated with shutters; 9/6 or 6/6
7. Flat stone lintels and sills, usually sandstone
8. Anthemion or honeysuckle motif

# GOTHIC REVIVAL STYLE

ca. 1835-1870

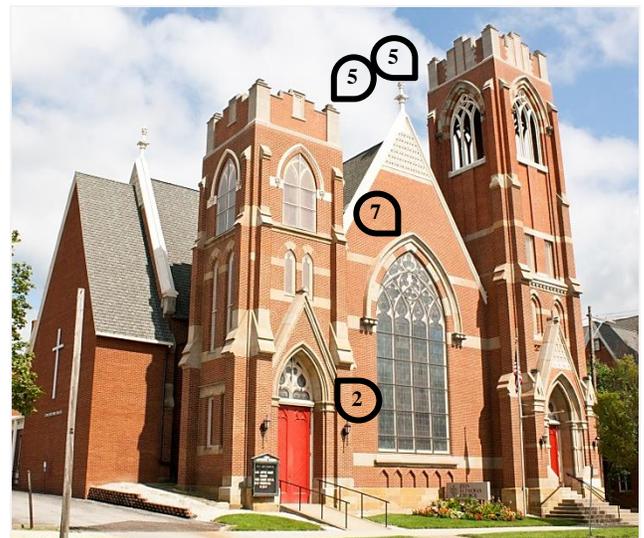
The Gothic Revival style is a part of the mid-19th century Picturesque and Romantic Movement in architecture, inspired by medieval design. The Gothic Revival style is popular for ecclesiastic and institutional architecture, where high style elements such as castle-like towers, parapets, and tracery windows are common, as well as the pointed Gothic arched windows and entries. The Carpenter Gothic style is a distinctive variation of the Gothic Revival style featuring vertical board and batten wooden siding, pointed arches and incised wooden trim. High Victorian Gothic (ca. 1870-1885) is a more eclectic appearance with exaggerated details, polychromatic masonry and complex roof lines.



**1849/ca.1860/1900**  
**Charles Gasche House**  
**340 North Bever Street**

## COMMON EXTERIOR ELEMENTS

1. General emphasis on the vertical
2. Pointed arches (lancet) as decorative element and window shape
3. Decorative crowns (gable or drip mold) over windows and doors
4. Steeply pitched front facing gables with decorative incised trim (vergeboards or bargeboards), often cross-gable with finials
5. Castle-like towers and battlemented parapets
6. Tall clustered chimney stacks
7. Stained glass



**1882/1889**  
**Zion Lutheran Church**  
**301 North Market Street**

# ROMANESQUE REVIVAL STYLE

ca. 1850-1880

The Romanesque Revival style is inspired by medieval design of German and northern Italian antecedents. Romanesque Revival style is evident in ecclesiastic, institutional and industrial architecture, where monochromatic brick or stone walls employ round-arched openings; towers are common.



1835-39  
First Baptist Church  
246 North Market Street

## COMMON EXTERIOR ELEMENTS

1. Masonry construction
2. Round arches, carved archivolt
3. Squat columns
4. Brick corbelling and arcading
5. Square or polygonal towers; when two towers are employed one is often taller than the other
6. Multi-paned fenestration
7. Walls divided by belt courses

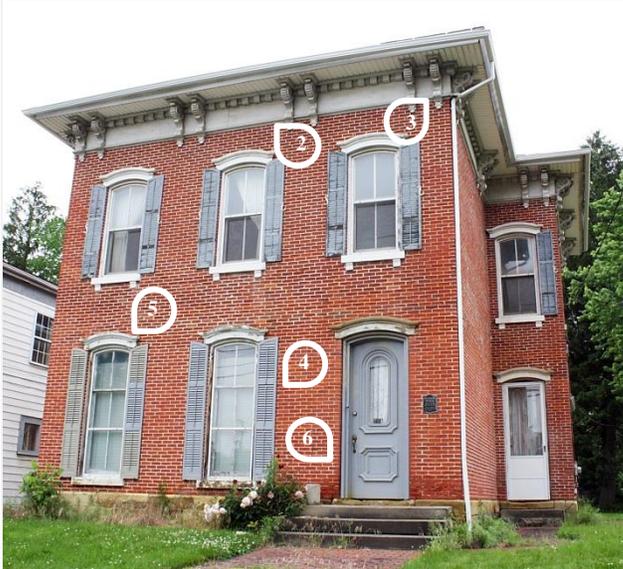


1868  
Adventist Church  
445 North Bever Street

# ITALIANATE STYLE

ca. 1850-1880

The Italianate style is also a part of the mid-19th century Picturesque and Romantic Movement in architecture, modeled after the medieval farmhouses of the Italian countryside. These farmhouses are irregularly shaped and seemed to fit naturally into their rustic settings, an important objective of the Romantic Movement. The Italianate style is adopted for all buildings types. The Renaissance Revival and Italian Villa styles are subtypes of the style. Renaissance Revival is based on the palazzo in which the buildings are cubic with symmetrical facades, often with projecting central pavilions. The Italian Villa, sometimes referred to as the Tuscan Villa, is characterized by an irregular plan with complex massing and a central or offset square tower.



ca. 1871  
**Miller-Saurer House**  
 235 West Larwell Street

**COMMON EXTERIOR ELEMENTS**

1. Low pitched roof, often hipped
2. Cornice with decorative brackets
3. Widely overhanging eaves
4. Tall, narrow fenestration of large glass panes; 2/2 or 4/4, and Frieze fenestration and multi-paned fenestration
5. Elaborate window crowns, often arched or with hoodmolds
6. Tall, heavily molded woodwork and paneled doors
7. Cupola or square tower with bracketed cornice
8. Wooden porches, either full width or entry porticos with scrolled brackets and posts



ca. 1886  
**Saal Building**  
 211-213 South Market Street

# SECOND EMPIRE STYLE

ca. 1855-1885

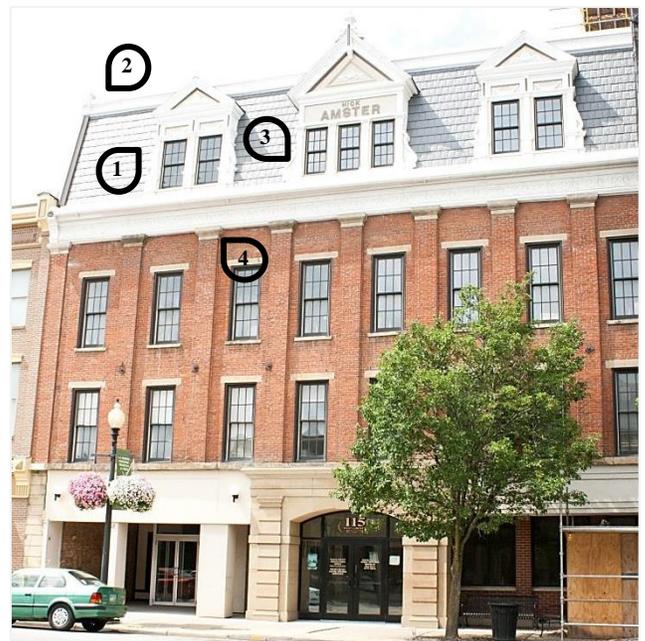
The Second Empire style, also known as the Mansard style was popular during the 1850s and flourished after the Civil War. The Second Empire style was the chosen style during the reign of Napoleon III (1852-70). Popular exhibitions in Paris in 1855 and 1867 helped to spread the Second Empire style to the United States. The mansard roof, named for French architect Francois Mansart, is the key identifying feature of this style. This roof design is considered both a fashionable and functional element since it creates a fully usable attic space. Second Empire and Italianate style buildings share many of the same design elements. The style is employed on substantial building types both governmental and institutional along with residential and hospitality.



ca. 1860  
**Emrich-Annat House**  
 558 North Market

**COMMON EXTERIOR ELEMENTS**

1. Mansard roof, often with patterned slate shingles and roof dormers
2. Iron roof crest and ridge caps
3. Rich classical or baroque ornamentation
4. Bracketed cornices, arches or lintels
5. Window fenestration; 2/2 or 4/4
6. Frame porches with square or chamfered posts and heavy sawn trim



ca. 1853/1889  
**Kauke-Frick Building**  
 115-117 West Liberty Street

# STICK STYLE

ca. 1870-1890

The Stick style, another style from the Picturesque movement, was never as popular or wide spread as the later Queen Anne style. The Stick style is considered to be a transitional style, with decorative details similar to the preceding Gothic Revival style with a shape and form closely related to the following Queen Anne style. Unlike the Gothic Revival style, the Stick style treats wall surfaces as principal decorative elements. The style is employed on balloon frame construction. Two-dimensional elements are treated as a representation of the structural supportive system as exhibited in the decorative stickwork or bands of wood trim applied horizontally, vertically or diagonally to the exterior wall surfaces. In residential architecture, the Stick style elements are often employed on the Gabled Ell house type.



**ca. 1874 (relocated)  
Overholt House  
1473 Beall Avenue**

### COMMON EXTERIOR ELEMENTS

- 1. Frame construction**
- 2. Steeply pitched gable roofs, often with cross gables**
- 3. Decorative trusses at gable peaks**
- 4. Decorative bracing in gables and knee bracing with deep overhangs**
- 5. Wood exterior walls with clapboards, often incised at window hoods and spandrels**
- 6. Porches and gables with diagonal or curved braces**

# EASTLAKE STYLE

ca. 1880-1890

The Eastlake style is a more sophisticated development of the Stick style resulting from the technological advancements in woodworking machinery, particularly scroll saws, chisels, and lathes. The Eastlake movement was started by and named after architect, furniture designer and writer Charles Eastlake (1836–1906). Spindles, resembling table legs, are the distinctive characteristic of the style, which may extend into knob-like bead features as decorative elements.



ca. 1890  
349 North Bever Street

## COMMON EXTERIOR ELEMENTS

1. Employed on both masonry and wood-frame buildings
2. Three-dimensional ornamentation
3. Ornamentation of turned spindles and curved brackets
4. Decorative incised or carved ornamental motifs
5. Bull's eye motifs
6. Colored small-paned windows
7. Porches posts and balustrades of turned spindles, often with lattice work and knob-like beads

# QUEEN ANNE STYLE

ca. 1880-1905

The Queen Anne style, popular during the Victorian era, refers to the Renaissance style popular during the reign of England’s Queen Anne (1702-1714). However, the Queen Anne style is influenced by the medieval forms of the preceding Elizabethan and Jacobean eras in England. The Queen Anne style is identified by its picturesque elements of abundant decorative detail, corner towers, expansive porches and richly patterned and textured wall surfaces. The style is represented predominantly in residential buildings and in the High style for Institutional architecture. The Princess Anne is a smaller scale derivative of the Queen Anne style, less complicated in form and restrained in ornamentation.



ca. 1897  
**Walter Foss House**  
 356 North Market Street

## COMMON EXTERIOR ELEMENTS

1. Asymmetrical massing and irregular floor plans
2. Steeply pitched roofs, imbricated slate roofs, numerous gables and overhangs
3. Textured and patterned exterior finishes, often including fish-scale wood shingles and undulating clapboard siding including half-timbering
4. Abundance of decorative elements and trim
5. Bay and oriel windows, leaded and stained-glass multi-paned windows
7. Round, square or polygonal towers and turrets
8. Prominent chimneys, often with exaggerated decorative treatments
9. Full width or wraparound porches with turned spindles, often with lattice work



ca.1900 (*Princess Anne*)  
**William Tiffin House**  
 573 North Market Street

# SHINGLE STYLE

ca. 1885-1920

The Shingle style emerged from early colonial New England buildings but with the shape and form of the Queen Anne style, yet lacking the abundant decorative details. The style began in seaside resorts along the Atlantic coast where some of the earliest and most notable examples are located. It remained a high fashion, architect designed style that was seldom translated into more vernacular housing until the shingle style was reinterpreted into the Craftsman style. It is distinguished from the Queen Anne by its use of wood shingle wall treatments, sweeping rooflines with shallow eaves/overhangs and overall simpler forms and minimal ornamentation.



**ca. 1890**  
**Kinder-Tyler House**  
**527 North Market Street**

### COMMON EXTERIOR ELEMENTS

1. Asymmetrical massing and irregular floor plans
2. Shingled walls and roofs, often with varying textures of fish-scale and undulating patterns
3. Moderately pitched or low-pitched sweeping roofs with irregular roof lines, often cross gables
4. Contrast between large and smaller elements, especially roofs and fenestration
5. Small sash or casement windows with multi-paned sash, frequently with eyebrow windows
6. Leaded and stained-glass windows
7. Towers with conical or bellcast roofs topped with finials
8. Extensive wide porches

# COMMERCIAL STYLE

ca. 1885-1920

The Commercial style, often referred to as the Chicago style after the city where steel-framed, relatively unadorned, utilitarian, tall commercial buildings first appeared in great numbers in the 1890s. The style employs steel skeleton construction reflecting advancements in construction technology. Prior to this development, building height had been limited by the need for massive masonry support walls. Early Commercial style buildings are one to four-story masonry buildings and relatively unadorned. These bare bones commercial buildings were the precursors of even taller and more simplistic modern skyscraper design; facilitated by the invention of the elevator. Commercial style may be very simple in design with no notable ornamentation or reference to past architectural styles while others employ elements of popular styles of the era.

## COMMON EXTERIOR ELEMENTS

1. Steel skeleton construction, masonry wall surfaces
2. Rectangular piers and spandrels implying the structural system
3. Flat roofs with prominent cornices/parapet
4. Large, regular and symmetrical fenestration located between projecting structural piers, often tripartite (Chicago window), bays or transoms
5. Steel industrial windows on industrial buildings
6. Minimally applied ornamentation
7. Ground floor storefronts, often with prismatic transom windows



**1907**  
**Gertenslager Carriage and Wagon Company**  
**104 Spink Street**

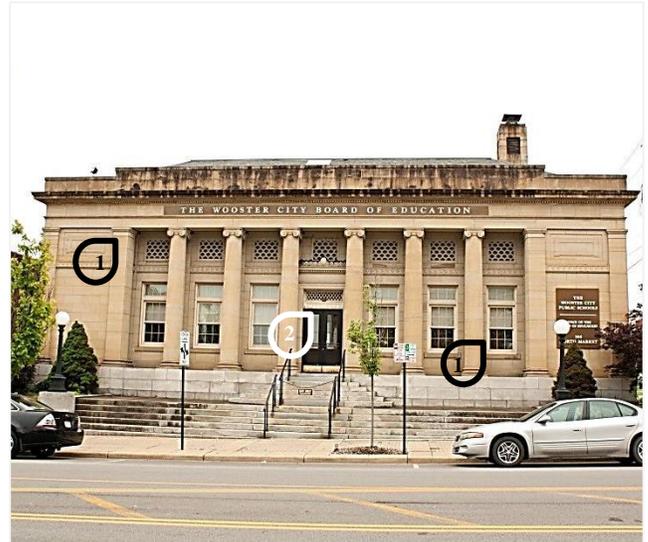


**1918**  
**People's Federal Savings and Loan**  
**121 North Market Street**

# NEOCLASSICAL STYLE

ca. 1895-1950

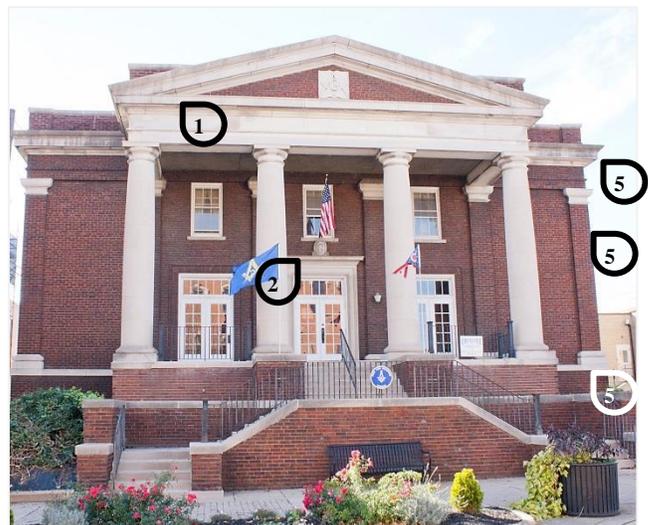
The Neoclassical style is inspired by the 1893 World's Columbian Exposition held in Chicago which promoted a renewed interest in the classical forms. Similar to the Beaux Arts style (ca.1885-1930) yet less ornate; the Neoclassical style relies on details of the Greek Revival style, yet more formal and monumental. The style employs the Greek-temple form and is most often illustrated on government, financing and institutional buildings. The Colonial Revival style is more commonly the term referred to for residential buildings.



**1916/1928**  
**Wooster Post Office - Board of Education**  
**144 North Market Street**

## COMMON EXTERIOR ELEMENTS

1. Formal symmetrical design employing the Greek orders
2. Trabeated openings, employing columns, pilasters and portico, usually with a central doorway, sometimes with a broken pediment
3. Dentiled cornice
4. Roof line with balustrade
5. Façade is often divided into three areas, base, columns and cornice



**1916**  
**Wooster Masonic Temple**  
**140 North Market Street**

# COLONIAL REVIVAL STYLE

ca. 1895-1960

The Colonial Revival style is an effort to reflect the stylistic elements of the Federal and Georgian architecture of America’s founding period. The Colonial Revival style displays common classic Colonial era design details such as front façade symmetry, entrance fanlights and sidelights, pedimented doorways, porches and dormers and applies them in varying combinations on all types of buildings. Residential application is often referred to as a period house. Two primary subtypes include the Dutch Colonial (ca.1900-1935) with its distinctive gambrel roof and the Georgian Revival (ca. 1895 to present) with its archetypical dentiled cornice, broken pediments, quoining and dormer windows.



ca. 1882  
**Hugh McConahay House**  
 1782 Burbank Road

### COMMON EXTERIOR ELEMENTS

1. Rectilinear form, often articulated boxes with facade symmetry
2. Column porch, porte corcheres, rear terraces or portico, often with classic columns or pilasters
3. Gabled or hipped roofs, often with balustrades and decorated with modillions and dentiled cornice
4. Pedimented doors and windows, with sidelights and fanlights along with bay and Palladian windows
5. Wood shutters, often incised with motifs or patterns



ca.1900, 1936  
**130-132 East Liberty Street**

# COLLEGIATE GOTHIC STYLE

ca. 1900-1925

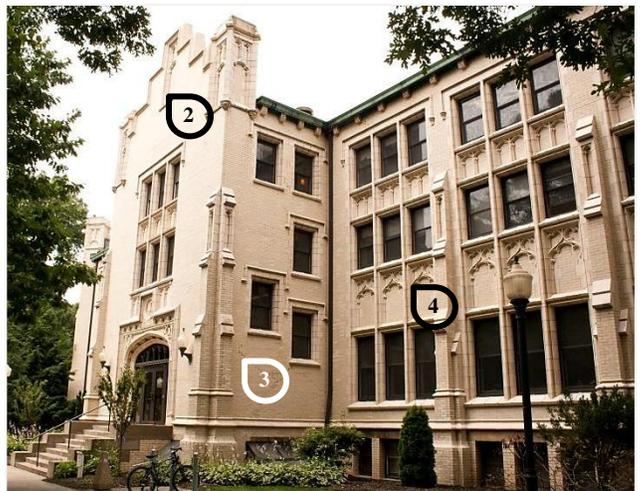
The Collegiate Gothic style is an early 20th century adaptation of the 19th century Gothic Revival style. Coinciding with the Late Gothic Revival style, which is a more honest or academically correct application of Gothic architectural nomenclature. Collegiate Gothic applies an authentic Gothic architectural language to educational buildings due to its impressive, medieval-inspired form that embodies strength and knowledge.



**1902**  
**Scovel Hall, College of Wooster**  
**944 West University Street**

**COMMON EXTERIOR ELEMENTS**

1. Masonry construction and building symmetry
2. Crenulated parapets and towers, along with spires with finials
3. Buttresses
4. Lancet and tracery windows and pointed arched door openings
5. Bas-relief decorative panels
6. Portico or recessed entryways



**1911-12**  
**Severance Art Studios, College of Wooster**  
**943 College Mall**

# JACOBETHAN STYLE

ca. 1900-1935

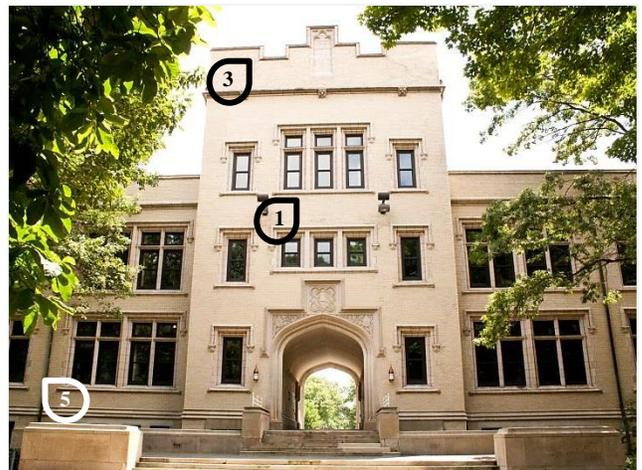
The Jacobethan style, similar to the Collegiate Gothic, is especially suited for educational institutions and large estates. The style, a subcategory of the Tudor Revival style, is a hybrid of the medieval Jacobean and Elizabethan styles and differs from the Gothic Revival by the lack of pointed arch elements. The buildings are exclusively masonry construction with projecting bays.



**1902**  
**Kauke Hall, College of Wooster**  
**400 University Street**

## COMMON EXTERIOR ELEMENTS

1. Masonry construction, articulated with stone window frames, parapets, coping and quoins
2. Projecting bays with expansive fenestration
3. Crenulated parapets and towers
4. Tall chimneys, often multiple grouped together with decorative chimney pots
5. Copper gutters and downspouts



**1902**  
**Kauke Hall, College of Wooster**  
**400 University Street**

# ART DECO STYLE

ca. 1927-1940

The Art Deco style is inspired by industry and manufacturing with a focus on the future rather than the past. The sleek, linear appearance with its stylized geometrical motifs and details are a response to the scarcity and economy of the Great Depression. The style gained popularity with the *Exposition des Arts Decoratifs* held in Paris in 1925. The style is evident in all building types. As a rejection of historic precedents, the Art Deco style exemplified new construction technology and is particularly suitable for the design of the 20th century's skyscraper. Art Moderne (ca. 1935-1950) known as streamline architecture emphasizes industrial design trending towards aerodynamics and the streamlining of automotive and aerospace design. Curved and rounded elements aid in distinguishing it from Art Deco.



**1947**  
**116 East Liberty Street**

## COMMON EXTERIOR ELEMENTS

- 1. Stylized low-relief decorative elements of floral, animal and exotic motifs**
- 2. Geometric forms such as chevrons and zigzag patterns**
- 3. Sharp linear appearance, emphasizing the vertical, often expressed through reeding or fluting**
- 4. Smooth wall surfaces, stepped or set back**
- 5. Strips of windows with decorative spandrels**
- 6. Metal fenestration and doors, often nickel plated with stylized panels**

# INTERNATIONAL STYLE

ca. 1932-1960

The International style further evolved the Modern movement through new construction techniques and materials by applying the theory of *Form follows Function*. The style originated in Europe and is attributed to Le Corbusier of France, Walter Gropius and Mies van der Rohe of Germany. The style is essentially unadorned, emphasizing form through geometric shapes while expressing function, through the use of concrete, glass and steel in an asymmetrical yet regular rhythm of the structural frame. Miesian (Late International style) (1945-1970) indicatively employs curtain-wall construction in which the skeleton frame supports the building rather than the exterior wall. The style serves multiple building types and many schools built at the mid-century (circa 1950) show its basic design principles. It was less commonly used for houses, except for the wealthy. However, the design principles of functionality and open floor plans are presented in the tract homes developing in the post-World War II years.



**1960-62**  
**Andrews Library, College of Wooster**  
**1140 Beall Avenue**

**COMMON EXTERIOR ELEMENTS**

- 1. Reinforced concrete rectangular forms, often with round projections**
- 2. Smooth surfaces or skin-like exterior cladding, curtain-wall construction**
- 3. Flat roofs**
- 4. Asymmetrical massing**
- 5. Unadorned surfaces**
- 6. Ribbon fenestration, steel sash and corner windows**
- 7. Cantilevered projections**

# NEW FORMALISM STYLE

ca. 1955-1970

The New Formalism style is an attempt to restyle the sterility and austerity of functional architecture. Led by architects Philip Johnson and Edward Durrell Stone, the symmetrical designs allude to classical architecture through the use of the arch. Ornamentation ensues, most frequently in the form of patterned screens or grills of metal, cast stone or concrete. Proponents of the style argued that the free-standing temple air effect of the style make it more suitable for cultural and institutional buildings.



**1962**  
**City of Wooster Municipal Building**  
**538 North Market Street**

**COMMON EXTERIOR ELEMENTS**

1. Self-containing freestanding block
2. Smooth surfaces utilizing a variety of materials
3. Flat roofs with overhanging eaves or roof slabs
4. Symmetrical elevations with colonnades, or evenly spaced arches as a principal design motif
5. Ornamentation in the form of patterned screens or metal grills, cast stone or concrete



**1974**  
**567 North Market Street**

# DESIGN GUIDELINES

## 5. CHARACTER, SIGNIFICANCE & INTEGRITY

### 5.1 EVALUATING HISTORIC CHARACTER & SIGNIFICANCE

Identifying the elements that create the visual character of a historic building or district is the basis of design review. Character refers to the visual aspects and physical features that comprise the appearance of every historic building and district. Character defining elements of a district include the architectural style of the buildings that make up the district along with their relationship to both each other and the surrounding environment including natural and man-made elements. Character defining elements of a building include the overall shape, symmetry, materials, roofline, window and doors, trim, craftsmanship, decorative details, and setting. These architectural features convey not only architectural style or type, but the accumulation of these elements gives the building its character.

#### EXAMPLE:

##### **THE COLLEGE OF WOOSTER LANDMARK DISTRICT**

A campus fire in December 1901 destroyed the original College of Wooster Old Main Building constructed in 1868-69, leaving only the 1900 Neo-Classical University Library standing. In March of 1902, the Trustees of the College, after consulting with nationally recognized architect Daniel Burnham, adopted the Collegiate Gothic style as the uniform architectural style for the college.



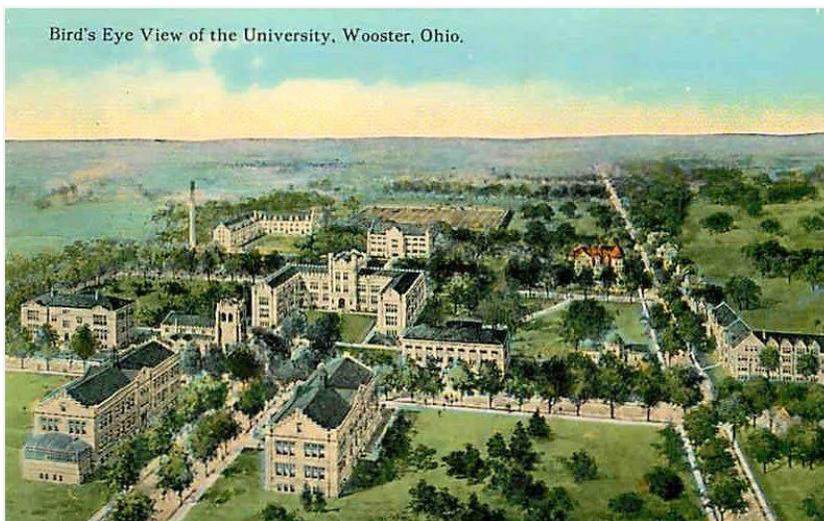
**1902**  
**Kauke Hall, College of Wooster**  
**400 West University Street**

## ARCHITECTURE

In spring 1902, post-fire construction began on four new academic college buildings: Kauke Hall, Scovel Hall, Severance Hall, and Taylor Hall. Designed in the Collegiate Gothic and Jacobethan styles and constructed of white-gray vitrified brick with beige-gray glazed terra cotta trim, these four buildings set the standard for the architectural character of the campus. Characteristics include building symmetry, which is emphasized at the center bay with arched entrances and terra cotta trim work. Recessed double doors are of heavy wood with carved panels. Rectangular or stepped hoodmolds over the main archways with the surface beneath decorated, some with botanical motifs, shields and several with the seal of the college. Fenestration consists of grouped window sash of two, three or four with transoms surrounded by mullions and spandrels of terra cotta. Stepped gables or crenellations define the roofline and conceal the low gabled or hipped roofs.<sup>8</sup>

## SETTING

The College of Wooster campus character defining setting was inspired by the quadrangles of the Universities of Oxford and Cambridge, with three defined open spaces. The first space is created by the building construction at the T-intersection of College Avenue and University Street. College Avenue forms a north-south axis lined with academic buildings and mature trees terminating at Kauke Hall. The 1959 alteration to Kauke Hall created an open passageway through the tower into another second open space defined by Kauke, Severance and Galpin Halls. Beyond Severance Hall is the third open space which evolved with a staggered row of large gable roof dormitories in the Collegiate Gothic style along the northern edge beginning with the 1911 Kenarden Hall, the 1929 Douglass Hall, followed by the 1954 Andrews Hall and 1966 Armington and Stevenson Halls. This open space quadrangle plan is a defining characteristic of the College of Wooster Landmark District setting, along with the predominance of buildings in the Collegiate Gothic style.



**College of Wooster  
Birdseye View**

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<sup>8</sup> The College of Wooster National Register Nomination, NR #80003246.

## 5.2 INTEGRITY

Integrity is the ability of a property to convey its significance. Historic significance of districts, sites and buildings requires the retention of integrity which is evaluated by location, design, setting, materials, workmanship, feeling and association of the physical property which are further described as follows:<sup>9</sup>

### **LOCATION**

Location is the place where a historic resource was constructed or where a historic event occurred. The relationship between the resource and its location provides the context for its significance.

### **DESIGN**

Design is the combination of elements that create the form, plan, space, structure and style of the property. It includes considerations such as: the structural system; massing; arrangement of spaces; pattern of fenestration; textures and colors of surface materials; building type; amount and style of ornamentation; and materials. The design of districts relates not only to individual buildings within the district, but with spatial relationships between major features, visual rhythms in a streetscape or landscape, the layout of materials for walkways and streets, and features such as statues, parks and water fountains.

### **SETTING**

Setting is the physical environment of a property. Setting refers to the character of the place where the property played its historical role. It involves *how*, not just where the property is situated and its relationship to surrounding features and open space.

### **MATERIALS**

Materials are the physical elements that were combined during a particular period of time and in a particular pattern or configuration to form a historic property. Materials are reflective of the preferences of those who created a building and the available materials and technologies of the time period.

### **WORKMANSHIP**

Workmanship is the physical evidence of the artisan crafts of a particular culture within a given period of history, such as tooling, carving, painting, graining, turning and joinery.

### **FEELING**

Feeling is a property's expression of the aesthetic or historic sense of a particular period of time. The presence of physical features when taken together, convey the property's character.

### **ASSOCIATION**

Association is the direct link between an important historic event or person and a historic property. Like feeling, association requires the presence of physical features that convey a property's historic character.

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<sup>9</sup> National Register Bulletin. *How to Evaluate the Integrity of a Property*. U.S Department of the Interior, National Park Service. Available at [http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15\\_8.htm](http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm)

## 5.3 PRESERVING HISTORIC INTEGRITY & SIGNIFICANCE



**South Market Street  
Public Square Landmark District**

- The original historic shape, form, height, materials and exterior details of a historic building should be retained whenever possible.
- Identify and retain character defining features of individual historic buildings such as decorative millwork, window and door trim, shutters, siding types, frieze bands, cornices, arches, brackets, brick coursing, foundation walls and aprons.
- Defining elements of surrounding historic architecture, settings and spatial relationships of an area should be identified and respected when designing new construction, additions, alterations and streetscape elements.
- The traditional pedestrian friendly character and relationship within commercial, residential and college settings should be retained.

## 6. SITE DESIGN

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Site design takes into consideration the alignment, orientation, spacing, massing, scale, and proportion of an individual building relative to the framework of surrounding buildings, street and sidewalk patterns, landscaping, private and public spaces which combine to create context.

### 6.1 ALIGNMENT, ORIENTATION & SPACING

#### TRADITIONAL RESIDENTIAL NEIGHBORHOOD

Setbacks at the front, side and rear of the property are an important defining element of site design. In a *traditional residential neighborhood area*, the tree lawn and sidewalk act as buffers between a building and the street. A front yard setback provides a transitional space between the public sidewalk and a private building. The primary building entrance is oriented towards the street, with some sheltered by a one-story porch which acts as a further transitional space. Garages and outbuildings are located to the rear, occasionally with alley access. When taken together with the neighborhood area as a whole, these characteristics and uniformity of alignment in building frontages creates a sense of visual continuity. Spacing and setbacks between buildings further creates an inviting rhythm of solids and voids.

#### EXAMPLE:

##### **NORTH MARKET STREET LANDMARK DISTRICT SETTING**

The North Market Street Landmark District was historically a residential neighborhood characterized by prominent homes and traditional land use patterns interspersed with churches, fraternal organizations and a library, all within walking distance. Freestanding churches were historically designed within the neighborhood, with surrounding open space to demarcate their importance.



The District began to evolve with the demands of automobile use. The plaza shopping center with on-site parking at Larwill Street was introduced in 1950-51. The 1960s saw additional transformation with construction of the City Hall and Fire Department Municipal Buildings in 1962, followed by five contemporary office buildings between 1963 and 1974. The District has moved to adaptive-use of the remaining historic homes which has been facilitated by C-1 Office and Institutional Zoning.

**Zion Lutheran Church, 1882/1889**  
**United Methodist Church, 1887-1917**  
**North Market Street Landmark District**

## ARCHITECTURE

Historic architecture within the North Market Street Landmark District is comprised of residential and institutional styles and types spanning from ca. 1830 to 1962. Examples of Federal, Italianate, Second Empire and Colonial Revival as well as turn of the century American Foursquare and vernacular residential architecture can be found on North Market Street.



**Streetscape**  
**North Market Street Landmark District**

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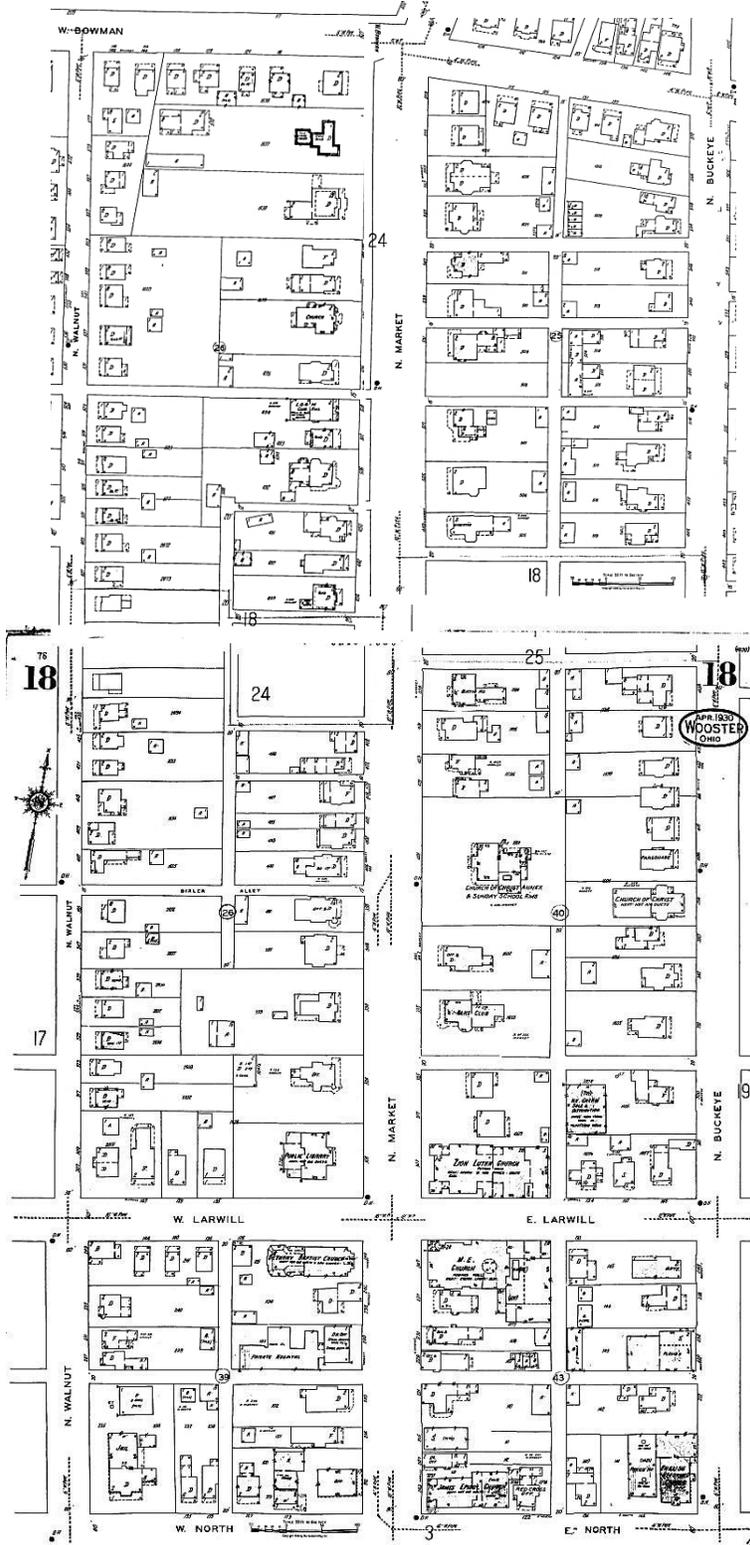
**Streetscape**  
**North Market Street Landmark District**

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# NORTH MARKET STREET

## Traditional Residential Neighborhood Setting

Sanborn Fire Insurance Maps April 1930-July 1945



## TRADITIONAL DOWNTOWN COMMERCIAL AREA

The alignment, orientation and spacing of a *traditional downtown commercial area* are defined by high density. Businesses are clustered in a centralized district, giving the downtown area a unique identity and focus of activity. The street is the essential spine of downtown. Buildings tend to abut the sidewalk, with adjacent buildings filling up as much space as possible. This dense configuration consumes all available and valuable downtown land with openings usually only for service access or to allow natural light or air to reach interior spaces. The primary storefront entrance is oriented towards the street with narrower frontage. Pedestrian and horse drawn transportation dictated the convenience of a compact setting for downtown life. Combinations of architectural features, building heights and styles, patterns of fenestration and doors, roof pitches, cornice lines, balconies, porches, shutters, dormers, eaves and decorative details combine to create a unique pattern of buildings and streets as a defining community identity.

### EXAMPLE:

#### PUBLIC SQUARE LANDMARK DISTRICT

As the county seat of Wayne County, the Wooster Public Square Historic District is well-defined by the Wayne County Courthouse. Set in a grid pattern of streets, commercial buildings are configured in traditional cohesive blocks of historic architecture abutting the sidewalk with facades and entrances oriented to the street.



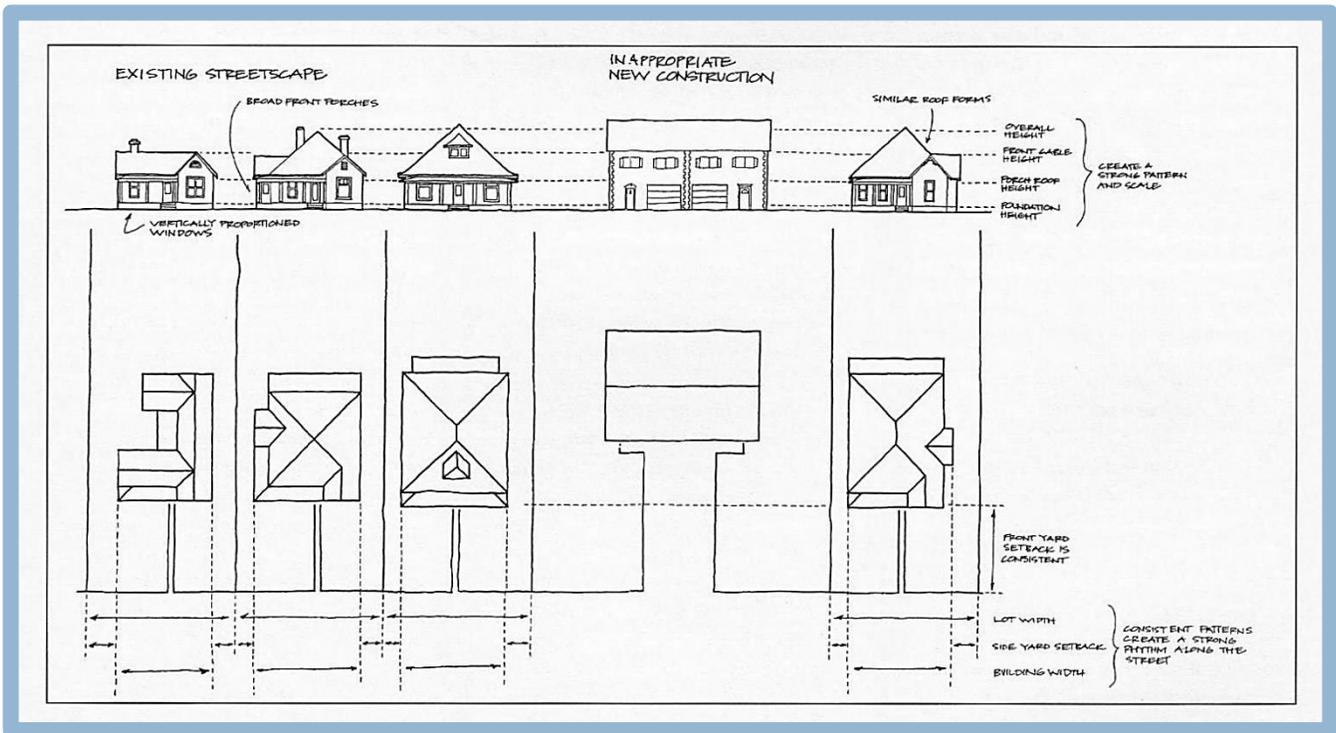
**North Market and Liberty Streets  
Public Square Landmark District**

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## 6.2 MASSING

Massing is the overall bulk of a building, and the footprint is the land area it covers. The mass and footprint of a building are directly related to a building's height, width and architectural style. Massing includes the relationship between various parts of a building.

Massing can range widely within a traditional neighborhood or commercial area showing an architectural evolution over time.



### Infill Housing Compatible with Historic Neighborhoods<sup>10</sup>

## 6.3 SCALE & PROPORTION

Human scale is the relationship between an object, in this case a building, to the size of a human being. Scale refers to the proportional relationship between architectural elements, as well as the relationship between an alteration, addition or new building to those buildings that surround it.

Intimate scale is created when buildings and their elements create spaces and openings that are smaller than the human size normally dictates: doorways require people to duck, narrow spaces between buildings, smaller doorknobs, windows set below the normal line of sight, all of which create a feeling of intimate scale. Grand scale is where spaces, buildings and details are larger than human use would dictate; such as massive door knockers, 15' doors, and high ceilings.

<sup>10</sup> Beasley, Ellen. *Design and Development: Infill Housing Compatible with Historic Neighborhoods*. Preservation Information. Washington D.C.: National Trust for Historic Preservation, undated.



**Historic Founder's Row Neighborhood District  
North Bever Street Streetscape**

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- Site design should take into consideration the alignment, orientation and spacing of the buildings and features that surround it, incorporating basic characteristics and setback patterns.
- Consistency in style, size, density, and vertical or horizontal building proportions should be maintained, relative to the surrounding neighborhood or downtown area.
- A front yard, and backyard area between a house and garage should be preserved, maintaining a general proportion of built mass to open space found in the area.
- Building entrances should be oriented towards the street.
- Parking should be located to the rear of buildings.
- The massing and scale of alterations, additions and new construction should not overpower surrounding historic buildings and surrounding properties.
- Topography should be considered in the design and scale of new construction, while preserving natural forms and drainage features.
- The height above grade should generally be consistent with surrounding historic properties.

## 7. ALTERATIONS

An alteration is most often smaller in scale than an addition to a building. Common elements involved are roofs, porches, windows, doors, exterior wall materials and storefronts. An alteration for purposes of the Design and Review Board is “any exterior design, material or color modification to features of a structure or site element.”<sup>11</sup> An alteration should preserve and complement historic character while using a simple design and contemporary materials. It should be distinguishable from the historic elements and features of the building or site without deterring from the overall architectural character of the building or site.

An alteration is different from maintenance and repair, which is defined as the process of conserving and fixing a structure or site element over time to prevent deterioration. Maintenance and repair is strongly encouraged, but not subject to design review. Maintenance and repair are extensively covered in Preservation Technical Briefs published by the National Park Service, U.S. Secretary of Interior available at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>. See Design Guidelines, Maintenance & Repair, Section 15.

### 7.1 EXTERIOR MATERIALS

Exterior materials are character defining features of a historic building representing the technology and era of construction. The Secretary of the Interior Standard’s recommends that “deteriorated architectural features be repaired rather than replaced, wherever possible.” Replacing sound or repairable historic material is never recommended. In limited circumstances substitute materials that imitate historic materials may be used if the appearance and properties can be matched closely without damage to the remaining historic fabric. In the event that replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual properties.

**ca. 1885  
Faber Building  
148 West Liberty Street**



<sup>11</sup> Design and Review Board Section 155.02

Exterior walls can be finished with a wide variety of materials and techniques. Masonry and wood are common exterior materials found on historic buildings. Brick and stone masonry were traditionally left in a natural state, while wood surfaces were painted. The technology of these materials has not changed dramatically over time, but the scale of modern materials is generally larger. Narrow wood siding, smaller brick and shingles used alone or in patterns are often identifiers of historic buildings. Stucco is another common exterior material which became popular in the 1920's, and is primarily found on residential buildings and small scale commercial structures. Stucco is exterior plaster applied as a two-or-three part coating directly onto masonry or over wood or metal lath to a log or wood frame structure.

Aluminum and vinyl cladding over existing historic materials is not recommended. For historic residential buildings, aluminum or vinyl siding may be an acceptable alternative to wood only if the existing siding is so deteriorated or damaged that it cannot be repaired; and, the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building.<sup>12</sup>

Retain and repair historic character defining exterior features and materials including walls, piers, porches, railings, steps, columns, cornices, lintels, sills, and chimneys.

Aluminum and vinyl cladding over existing historic materials is not recommended.

Substitute materials must match the historic materials in size, profile and finish so as not to change the character of the historic structure or site element and may be considered in the following circumstances:

- The unavailability of historic materials such as in the case of finding a good color match for masonry where the color and texture are derived from the material itself; or, the stone quarry is no longer in operation and a comparable stone cannot be found.
- The unavailability of skilled craftsmen to accomplish intricate ornamental work, such as carved wood, carved stone, wrought iron, cast iron or molded terra cotta;
- Inherent flaws in the original materials; and
- Code required changes related to life and safety.

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<sup>12</sup> Preservation Brief 8 - *Aluminum and Vinyl Siding in Historic Buildings*, Preservation Brief 16- *The Use of Substitute Materials on Historic Building Exteriors* National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

## 7.2 ROOFS, GREEN ROOFS, DORMERS, GUTTERS, SKYLIGHTS, SOLAR PANELS, MECHANICAL UNITS

By the shape, pitch, overhang and detail, the roof is a primary character defining element of a historic building. A roofline is essential to the perceived overall form of a building and can include chimneys, cupulas, dormers and turrets. The pattern, scale and texture of roofing materials provide further historic definition. A roof can often reveal changes and additions to a historic building over time.



**1911**  
**Kenarden Lodge, College of Wooster**  
**1209 North Bever Street**

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Specialty roofing materials such as slate, tile and metal are an integral part of building character, and a change in these materials warrants design review, **while re-roofing with in-kind materials is considered to be maintenance.**

Dormer windows are important character defining roof features of historic buildings used to light an attic space or to provide headroom. Dormer windows may be gabled, shed or hipped and generally follow the pitch and form of the main roof. They are always secondary to the massing of the main roof.

**Gutters** should be installed with care towards minimizing the impact on character defining elements. Skylights and solar panels should not detract from the historic roof line. Green roof fixtures and plantings, HVAC mechanical units and other roof top equipment should be set back from the face of the building and not be visible from public sight lines.<sup>13</sup>

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<sup>13</sup> Preservation Brief 4 - Roofing for Historic Buildings. National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

- Retain and preserve the original roof form of a historic building in slope, height, depth of overhang at the eaves, and orientation to the street.
- Alterations to the roof should be compatible with the form, pitch, plate height and massing of the historic roof.
- Attempt to preserve the type, unit scale and texture of original roofing, i.e. metal roofs should remain metal, tiled roofs should remain tile.
- Repair and retain roof detailing such as brackets, cornices, parapets and bargeboards.
- Existing dormer windows should be retained and maintained, and not enlarged or altered to change their secondary relationship to the main roof.
- New dormer windows should be compatible in size, scale and style with existing dormers and with the main roof form. Two new smaller dormer windows may be more appropriate than one large dormer.
- New dormer window ridgelines must be lower than the main roof.
- Locate roof top mechanical units and other roof top equipment on non-character defining roof areas or inconspicuously on rear slopes, not within public view defined as one-city block.
- Skylights installed on a historic roof should be unobtrusive. A flat skylight that blends into the roof is preferred over a sculpted or bubble type skylight.
- Minimize the impact of solar collectors so as not to alter the historic profile of the roof. They should be flush mounted on rear facing roofs, or on the ground in an inconspicuous location.
- Green roof plantings and fixtures should not be visible from public sight lines within one city block.
- Gutters and downspouts should be installed to minimize the impact on historic elements, blending in color with historic materials.

## 7.3 PORCHES, BALCONIES & DECKS

Porches are a primary feature of historic buildings and contribute significantly to the overall architectural character of a building and neighborhood setting, providing scale and detail. They invite neighborhood interaction, socialization and enhance a pedestrian environment. However, due to direct exposure to the weather, they are often the first features to deteriorate on historic buildings. One of the most drastic alterations to a historic building causing a potential loss of historic integrity is removal of the front porch. Balconies are primary features contributing to the architectural character of a building. In contrast, decks are modern expression of porches and not found on historic buildings.<sup>14</sup>



**1862-63, 1918**  
**Liggett-Frelander House**  
**408 North Bever Street**

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**ca. 1910**  
**John B. Hall**  
**505 North Market Street**

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<sup>14</sup> Preservation Brief 45 - Preserving Historic Wooden Porches. National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

- Original porches and balconies should be preserved retaining character defining elements including piers, columns, balustrades, steps, brackets and trim.
- Repair of deteriorated porches and balconies is encouraged in compliance with recognized preservation methods.
- Enclosure of historic porches and balconies is discouraged and negatively impacts the character of a historic house and the neighborhood.
- If a rear or side porch is enclosed, the enclosure should not obscure the architectural details of the porch or building using a simple design and materials.
- Rebuilding of a missing porch or balcony is encouraged with documentation of the original front porch.
- Introduction of porches or balconies that were not historically present is inappropriate.
- Porches and balconies on new buildings and additions should be compatible with the architecture of the building, incorporating traditional scale and proportions with updated design details.
- Locate decks in inconspicuous areas, usually to the rear or least character defining elevation of the building.
- Design deck railings to be compatible in material, scale and detail with the historic building.
- Construct decks so that they can be removed in the future without damaging the historic building.

## 7.4 WINDOWS & ENTRANCES

### WINDOW FENESTRATION

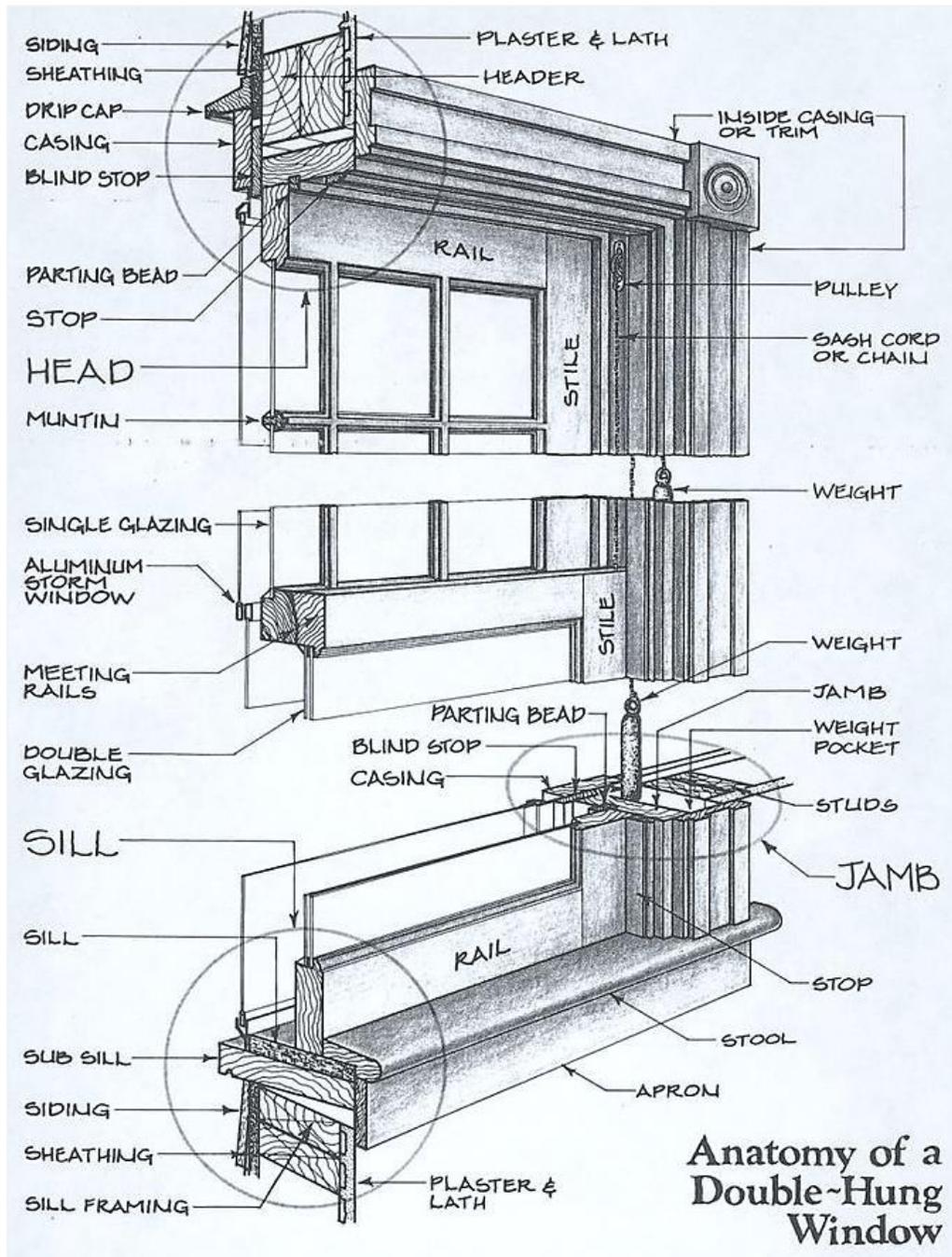
Window fenestration is the arrangement and pattern of windows on a building façade. It is one of the most important character defining elements of a historic building and should be preserved. Windows on primary elevations within public view are particularly important.



**Window Fenestration  
Public Square Landmark District**

- The replacement of historic window components should be carefully considered and only as a last resort if the fabric of the window is beyond repair. The energy efficiency of old windows can be improved. A comprehensive energy audit is recommended to identify overall areas for improved energy efficiency. Air sealing, additional wall and ceiling insulation, and the adjustment of mechanical systems is generally more effective than focusing only on the repair and replacement of windows.
- Retrofitting historic windows to make them more energy efficient may be appropriate. Typically, a window retrofit preserves most of the historic wood, glass or metal components and includes insulating weight pockets and weather stripping of the sash and frames.
- Historic “wavy” glass is an example of historic fabric. If a window is divided into several panes of glass and must be replaced, a similar true-divided-light window of matching dimensions, profile and detailing of the original is most appropriate.
- The location of the window sash within the opening should be maintained. Window sash should be placed within the historic opening and retain its relationship to the opening jamb. Reducing the size of the opening with in-fill material is strongly discouraged.

WINDOW ANATOMY 15



<sup>15</sup> Poore, Jonathan. Anatomy of a Double Hung Window, *Old House Journal*, March 1982.

## ENTRANCES

Building entrances within public view are important character defining elements of a historic building. An entrance is defined by the front door, details of the door, door surround and placement. The replacement of historic entrance materials should be carefully considered and sympathetic when accommodating ADA accessibility requirements. For ADA compliance solutions related to doors, see Design Guidelines, ADA Compliance, Section 13.



**Historic Commercial & Residential Entrances**  
**City of Wooster**

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Generally, the more significant a window or door is to the building as a whole, the less likely that a retrofit or replacement will be appropriate. The following is a guide for design review:

WINDOW & DOOR SIGNIFICANCE			
	Character Defining Historically Significant Window or Door	Historic Window or Door	Non-Historic Window or Door
Primary Elevation	REPAIR	REPAIR	REPLACEMENT PERMITTED
Secondary Elevation	REPAIR	REVIEW CASE-BY-CASE	REPLACEMENT PERMITTED
Tertiary Elevation	REPAIR	REPLACEMENT PERMITTED	REPLACEMENT PERMITTED

- Historic windows and doors should be retained and repaired.
- Avoid changing the structural and proportional dimensions of a window or door opening by making it smaller or larger than it was historically.
- Retain and preserve the functional and decorative features of a primary entrance, which includes the door and frame, sill, head, jamb, moldings, transom and any flanking windows.
- Window components should be matched including molding, trim, sash, glass, lintels, sills, shutters and hardware.
- Historic building photos, if available, should be referenced for replacement of missing windows and doors.
- If energy loss is a concern, consideration should be given to installing storm windows and wood storm doors, or retrofitting insulating glazing units into existing sash.
- Shutters are not appropriate unless they were historically used on the building.

## 7.5 PAINT & PAINT COLOR

The primary purpose for painting wood or any other building material is to exclude moisture penetration, which is one of the main causes of deterioration. Paint helps protect the exterior siding, decorative features and ultimately the underlying structural members of a historic building from deterioration. Another important purpose of paint is to define and accent architectural features and improve appearance. Masonry brick and stone were most often not historically painted except for wood trim elements around doors or windows and at gable ends or in the use of signage. Painted masonry is likely the result of covering up incompatible building materials, building additions, patches or damage.

Removing paint from historic buildings - with the exception of cleaning, lighting scraping and hand sanding as part of routine maintenance - should be avoided unless absolutely essential. Once conditions warrant removal, paint should be removed to the next sound layer with the gentlest means possible without damaging historic material.

When selecting a paint color, consider using the original color scheme. The original paint can often be discovered through analysis of samples of original materials. If it is not possible to identify the original colors, a color scheme should be based on historic precedent within the area. Historically, paint colors were more muted tones than those used today because of a limited source of pigments. It is suggested that the color scheme should be applied to a sample section of the building before making a final selection. Most paint companies offer historic paint palates, with a few companies providing digital sampling by uploading a photograph of the building and historic paint selections.<sup>16</sup>



**East Liberty Street  
Public Square Landmark District**

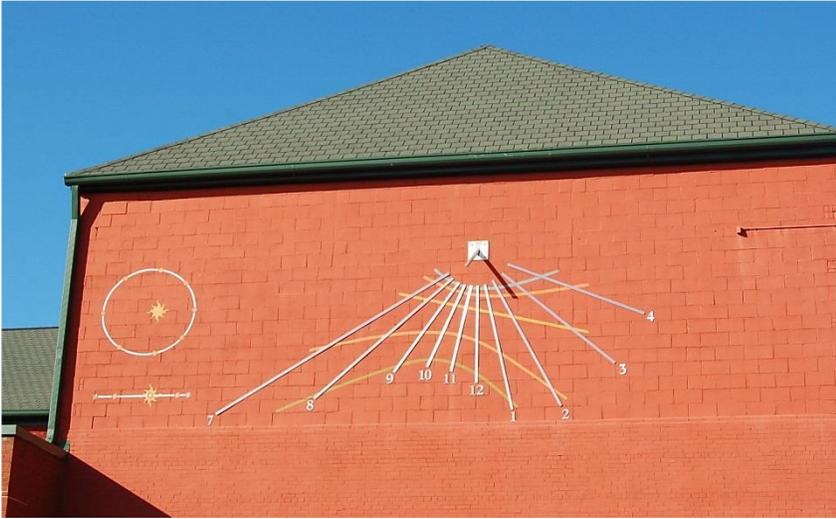
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<sup>16</sup> Preservation Brief 6 - Dangers of Abrasive Cleaning to Historic Buildings, Preservation Brief 10- Exterior Paint Problems on Historic Woodwork. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs.

Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

## 7.6 MURALS

A painted wall mural is considered to be an exterior alteration and subject to design review. A mural is considered to be artwork which does not convey a commercial message, thereby distinguishing it from signage.



ca. 1900  
**McDonald and Co. Agricultural Works Building**  
**140 South Walnut Street**

- Retain and preserve murals which contribute to the overall historic character of a building, site or district.
- A mural should be subordinate to the overall building.
- A mural should not damage or obscure building elements or details and not cover windows.
- A mural should not permanently alter the building or site, such as paint on unpainted masonry.
- A mural should not detract from the historic character of the building, site or district nor should confuse the public regarding the period of significance of the building or district.

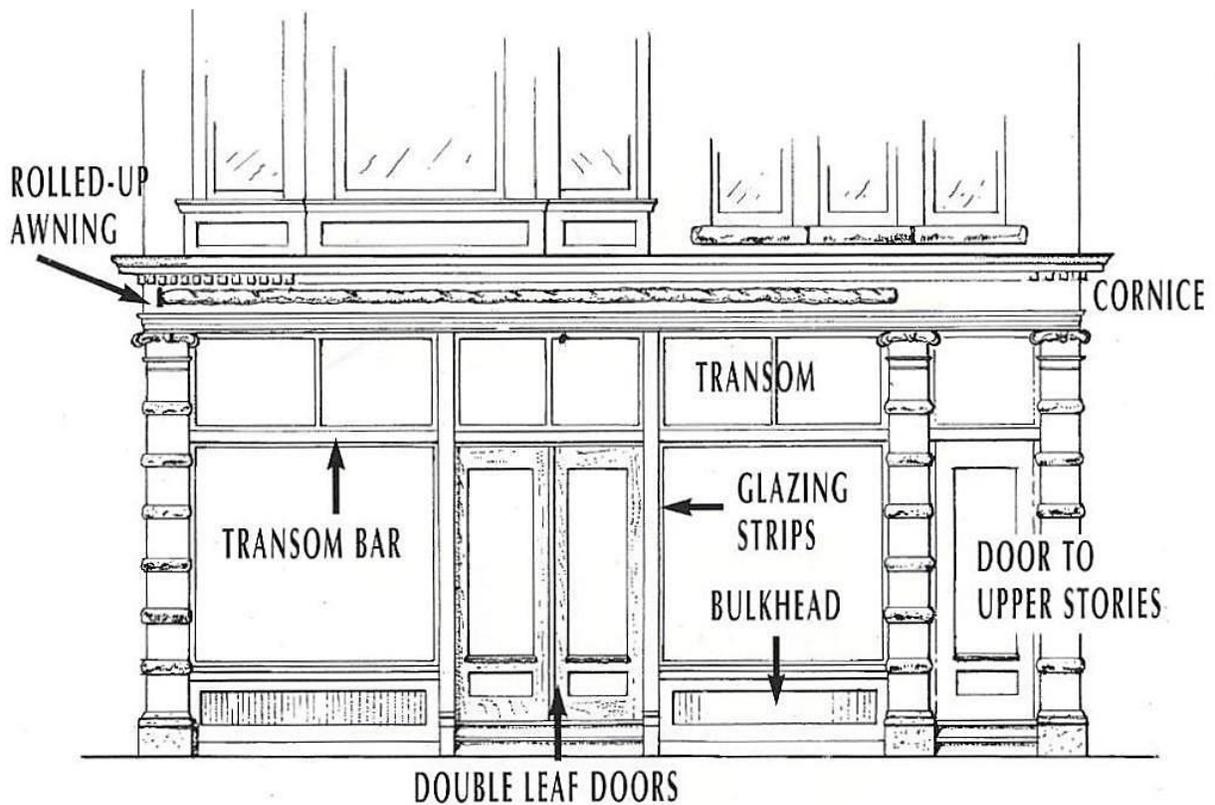
## 7.7 STOREFRONTS & AWNINGS

### STOREFRONTS

A storefront is often the most defining architectural feature of a historic commercial building. It is often altered to accommodate a store's advertising and merchandising strategy. It is essential to identify and evaluate storefront construction materials, architectural features, and the relationship of those features to the upper stories. Historic photographs are helpful.

Character defining storefront features often include: construction materials; supporting columns/piers; display windows and transoms; entrances and their location; decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings and canopies; and, the relationship of the first floor to the remainder of the building.<sup>17</sup>

### STOREFRONT ANATOMY<sup>18</sup>



### STOREFRONTS

<sup>17</sup> Preservation Brief 11- Rehabilitating Historic Storefronts. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

<sup>18</sup> Jakubovich, Paul J. and Vollmert, Les. *A Guide to Renovating the Exteriors of Older Commercial Buildings*. Milwaukee: The Department of City Development, 1995.



**1886  
Saal Building  
211-213 South Market Street**

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- If the original or significant storefront no longer exists, a contemporary design should be undertaken that is compatible with the remaining building in scale, design, materials, color and texture which retains the commercial character of the building. The new storefront design should be secondary and respect the existing historic character of the overall building.
- A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance that blends with its neighbors, but which never existed. For this reason, use of conjectural designs, even if based on similar buildings is generally not recommended.
- If documentation exists for the historic storefront, reconstruction is encouraged.

## AWNINGS

Awnings were a familiar image in earlier urban and residential American life, often defining a business storefront as well as the visual character of historic streetscapes. Awnings shelter passersby, reduce glare and conserve energy by controlling sunlight entering store windows. Historic colors, patterns and valance shapes were varied, some dyed a solid color, with shades of slate, tan and green especially popular, while others were boldly striped. Folding arm awnings operated either vertically or horizontally in addition to the 19<sup>th</sup> century fixed arm awnings. Covers included canvas duck fabric which was highly flammable and tended to stretch, fade and mildew. Vinyl plastic coatings increased fade and water resistance after World War II. By the 1960s, vinyl resins, acrylic fibers and polyester materials were used to provide a longer lasting awning cover. Homeowners employed fabric awnings as early as the late 1800s. During the 1950s aluminum awnings became popular with homeowners. In the 1960s flat metal canopies came in to vogue often used when remodeling earlier commercial storefronts.<sup>19</sup>



**Historic Awnings**  
**Citizens National Bank, 1910**  
**105 East Liberty Street**

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<sup>19</sup> Preservation Brief 44 - The Use of Awnings on Historic Buildings: Repair, Replacement and New Design. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

- Where there is historic precedent, the use of weather resistant non-shiny acrylic fabric approximating the look of canvas is preferred for awning fabric.
- Awnings should be installed with care not to damage historic fabric or visually impair distinctive architectural features. Clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or masonry surfaces. If new backboards or rollers are installed, care needs to be taken not to damage cornices, transoms or surrounding historic material.
- Awning placement, size and shape must be compatible with the historic character of the building.



**Contemporary Awnings**  
**1910**  
**203-207 South Market Street**

## 8. ADDITIONS TO HISTORIC BUILDINGS

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Additions to historic buildings solve the need for additional space. Additions should be considered only when altering non-significant interior space during a rehabilitation project is determined to be unfavorable. Additions should be carefully considered because of their potential to negatively impact the historic character of a building and destroy significant materials, features and spatial relationships.

A new contemporary addition should be compatible with the historic building, but differentiated so as not to create a false sense of history. An addition should not detract from the overall historic character of the primary historic building. The focus for review will be on new construction that is within the public view.<sup>20</sup>



**Contemporary Compatible Addition  
Germania Hall, 1878  
148 South Market Street**

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<sup>20</sup> Preservation Brief 14 - New Exterior Additions to Historic Buildings: Preservation Concerns on Additions. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.



**Contemporary Compatible Addition  
Trinity United Church, 1871/1935  
150 E. North Street**

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**Contemporary Compatible Addition  
Severance Chemistry, College of Wooster, 1902  
943 College Mall**

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## 8.1 PROTECTION OF HISTORIC BUILDINGS

- Protection of the character and setting of the historic building, surrounding setting, spatial relationships and district are the first concerns when reviewing additions.
- Additions should be constructed with the least possible loss of historic fabric, and care taken that character defining features of the historic building are not destroyed, damaged or obscured.
- Additions should be constructed so that they may be removed at a later date without damaging the primary historic elements.
- It is not appropriate to construct an addition that will overpower or detract from the primary historic elements and character defining features, or if it will require the removal of significant building elements or site features.

## 8.2 DIFFERENTIATION

An addition should be clearly distinguishable from the historic building. It should be compatible, but subordinate to the historic building and recognizable as new construction.

- Distinguish the addition from the historic building while maintaining visual continuity. Place the addition to the rear or side of the historic building. It is encouraged that the addition be set back slightly at the façade to give the primary historic building precedence.
- Additional floors or levels are discouraged.
- Historic architectural style and elements should not be duplicated, but instead interpreted in a simpler and distinguishable design for the addition. The addition should pick up design “cues” from the historic building including fenestration pattern and proportions, overall size, scale, massing, form, and type of ornamentation, but with a simplified contemporary style of its own.
- An addition should be constructed of materials or colors compatible with those of the historic building. Traditional materials such as brick, wood siding or stucco are appropriate. The use of salvaged architectural materials from another historic building for an addition is discouraged.

### 8.3 VISUAL COMPATIBILITY

Identifying character defining elements is important for the consideration of additions or enhancements to historic buildings. These elements provide cues for contemporary and compatible designs for additions to historic buildings. Additions should be distinguishable from the historic building, but not to the extent that they detract from or overpower the historic building. It is important to determine visual compatibility of additions in relationship to the setting, site and surrounding historic buildings.

Additions should respect the alignment, orientation, spacing, massing, scale and general proportion of the historic building and conform to the Design Guidelines found in Section 6, Site Design. Additions should reflect the vertical and horizontal proportion, and symmetry or asymmetry of the historic building. The relationship of solids to voids on exterior walls and window and door fenestration patterns within the public view should be compatible with the historic building. Contemporary materials and color should be compatible with the historic building.

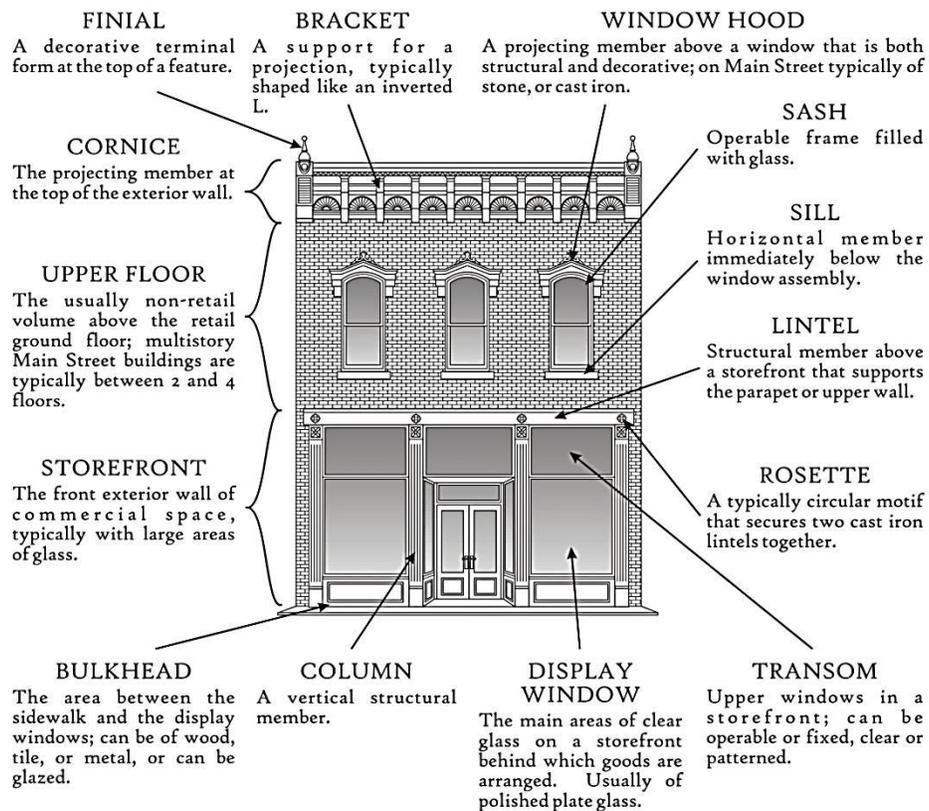
All Additions will be reviewed for Visual Compatibility by examining the following:	
Alignment, Orientation & Spacing	The alignment, orientation, setback and spacing of the addition in relationship to the immediate surroundings.
Massing	The overall bulk of the addition related to the historic building, overall footprint and immediate surroundings.
Scale & Proportion	The relationship of the addition to the historic building, immediate surroundings, and to the human figure.
Fenestration	The placement, style and materials of windows and doors in relationship to the historic building and immediate surroundings.
Rhythm	The relationship of fenestration, recesses and projections.
Materials	Appropriate contemporary materials or approved substitutes for the addition, compatible with historic building.
Context	The overall relationship of the project to its surroundings.

## 9. NEW CONSTRUCTION & INFILL

New construction may take the form of a free standing building or as infill construction to occupy a gap in a block of commercial buildings. The goal of new construction design, as with additions to historic buildings, is visual compatibility with the site, setting and character of surrounding historic buildings through the use of modern materials by taking cues from the surrounding buildings. New construction should not replicate historic styles, but instead relate to fundamental characteristics of the Landmark District or surrounding area while conveying a contemporary style. Additions should be carefully located to minimize connections points with the historic building such that if the addition were removed in the future the essential form and integrity of the building would remain intact. See Design Guidelines, Section 8, Additions.

The City of Wooster’s Landmark properties and Landmark Districts represent a collection of buildings with varying historic architectural styles. New buildings are representative of contemporary architecture and should be a product of their own time while remaining sensitive to the surrounding historic character.

### 9.1 HISTORIC COMMERCIAL BUILDING ELEMENTS<sup>21</sup>



<sup>21</sup> Anatomy of a Main Street Commercial Building, Illinois Preservation Agency. Available at <http://www.illinois.gov/ihpa/Pages/default.aspx>.

## 9.2 OVERALL DESIGN CONSIDERATIONS & VISUAL COMPATIBILITY

The goal of new construction is visual compatibility with the surrounding setting, site and buildings, while representing contemporary architecture using modern materials, finishes and techniques. Replication of historic architecture in new construction is inappropriate. The use of salvaged historical materials creates a false sense of age and historic character, and is discouraged. Instead, contemporary compatible interpretations of historic styles and elements through contemporary materials should be incorporated into new construction.

Site design for new construction should take into consideration the alignment, orientation, spacing, massing, scale, and proportion relative to the framework of surrounding buildings, street and sidewalk patterns, landscaping, private and public spaces which combine to create context. New construction should conform to Design Guidelines, Site Design, Section 5.

Character refers to the visual aspects and physical features that comprise the appearance of every historic building. Identifying the elements that create the visual character of surrounding historic buildings provides design cues for new and contemporary construction. Character defining elements include the overall shape of the building, symmetry, materials, roofline, window and doors, trim, craftsmanship, decorative details, and setting. Character defining elements are further discussed in Design Guidelines, Character, Significance & Integrity, Section 5.



**Contemporary Compatible New Construction  
West Liberty Street**

All New Construction will be reviewed for Visual Compatibility by examining the following:	
Alignment, Orientation & Spacing	The alignment, orientation, setback and spacing of a new building(s) in relationship to the immediate surroundings and to the public street.
Massing	The overall bulk of a new building(s) relationship to overall footprint, nearby buildings and immediate surroundings.
Scale & Proportion	The height, width and proportion of a new building (s) in relationship to immediate surroundings, and to the human figure. Architectural features should be similar in proportion to nearby buildings.
Fenestration	The placement, style and materials of windows and doors in relationship to immediate surroundings, with an emphasis on a high level of transparency.
Rhythm	The relationship of fenestration, recesses and projections of a new building(s) to nearby buildings.
Materials	Appropriate contemporary materials or approved substitutes for the addition, compatible with nearby buildings.
Pedestrian Friendly	Emphasis on creating a pedestrian friendly environment.
Context	The overall relationship of the project to its surroundings.

New construction in the C-4 Commercial Zoning District should employ scaling and detailing to promote a pedestrian friendly environment with building entrances oriented towards the public street so as to define the street edge and contribute to a dynamic pedestrian and street environment.

New construction and landscaping in the C-4 Commercial Zoning District must comply with City of Wooster Codified Ordinances, Planning and Zoning, Commercial Districts Section 1141.11. It should be designed to complement buildings in close proximity and enhance the character of the surrounding buildings and area. The design should complement surrounding historic properties and existing historical character while employing quality contemporary materials and design.

- New construction should be similar in height, width and proportion to that of adjacent and nearby buildings, especially the façade. The building facade should be oriented to the public street and have a high level of transparency.
- The fenestration rhythm of solids and voids between window and door openings, and wall areas should be similar to nearby buildings.
- Architectural features including roof pitch, cornice lines, balconies, porches, shutters, dormers, eaves and decorative detail should be similar in proportion to nearby buildings.
- Secondary building elevations which are visible from a private right of way, parking area or public circulation area should have architectural features such as fenestration, piers, columns, bays, recesses or projections of the building to maintain pedestrian scale, rhythm and visual interest.
- Building materials should be complimentary to surrounding buildings.
- General site characteristics should include well-landscaped and conveniently located parking areas, safe and comfortable pedestrian ways with spacious sidewalks, and convenient pedestrian movement among adjacent and nearby buildings and parking areas. The rhythm of open spaces between nearby buildings should be maintained.
- Mechanical equipment should be well screened.



**Contemporary Compatible New Construction  
West Liberty Street**

## 10. ACCESSORY BUILDINGS & PARKING

Accessory buildings contribute to the architectural and historic character of the community. Historic accessory buildings include for example, barns, sheds, carriage houses and garages. These accessory structures were historically used for storage of equipment, animals or carriages. Many have been adapted for the present day storage of cars. The siting and relationship of these secondary buildings to the main building, street or alley with which they are associated with is important. They are subordinate in size and detailing to the primary building and often located to the rear of lots with alley access.

Present day automobile use and zoning require that parking be accommodated into historic neighborhood, institutional and commercial settings. Parking is best suited for location to the rear of a building, along an alley or where least disruptive to traditional land use patterns.

- Retain historic outbuildings with special attention to maintenance and repair.
- Retain architectural features that are character defining elements of outbuildings, including foundations, siding, masonry, roofing materials and wood trim whenever possible.
- New garages and outbuildings should be simple in design and not detract from the historic character of the primary building or create a false sense of history.
- Locate new outbuildings in rear yards and subordinate in relationship to the main building in terms of size and massing.
- A traditionally landscaped portion of a site should not be covered with large paved areas for parking, which would drastically alter the character of the site.



**Rear Parking Area & Accessory Building  
South Market Street**

# 11. SIGNAGE

A commercial sign serves to create an individual image, attract attention, and convey information. The compilation of signs creates an overall impression of a district. Large signs trying to outshout one another detract from the overall character and harmony of a historic district. Scale and proportion of a sign relative to the building and the district are of primary importance. Signs designed for historic buildings should not detract from or obscure character defining features of the building. Historic signs that contribute to the overall historic character of the building or the district should be retained and preserved.



**Commercial Signage Variations  
South Market Street**

## 11.1 LOCATION

Several building sign locations are appropriate within a historic district:

- Fascia signs or “signboards” placed on the horizontal band between the storefront and the second floor.
- Signs between levels of windows across the upper façade mounted horizontally or historically painted on the building.
- Signs in the form of plaques, shields or ovals, easily replaced as tenants change.
- Hanging or projecting blade signs.
- Gold leaf or decal signage on glass in windows, doors or transoms.
- Signs on the awning valance or return or canopy fascia.

## 11.2 SIZE & SIGN TYPES

A sign should not overwhelm the building structure or site with which it is connected. Use the architecture of the building to emphasize and enlarge the impression of the sign. Permissible sign types include wall, awning, projection, window and free-standing signs. Painted signs on side elevations will be strictly reviewed. Pole signs and internally illuminated box signs are discouraged.



**Commercial Signage Variations  
South Market Street**

## 11.3 CONTENT & LETTERING

The sign message should be simple, easy to read, understandable and easily recognizable to motorists or pedestrians passing by. Sign content can include words to describe a business and its products, numbers that designate an address alone; or simply be a logo or symbol may be a recognizable image of the business. The graphics and lettering should be in scale, proportion and harmony with the sign, the building and the site.

## 11.4 MATERIALS, COLOR & LIGHTING

Sign materials should be durable and color-fast. Use traditional materials where appropriate such as wood, stone or metal. Plastic materials are discouraged. Colors should be compatible with the building and surrounding site. Materials and colors should be historically appropriate for the time frame of the building or structure. A simple color scheme is recommended. Generally externally lit signs are appropriate for historic buildings and structures. The light source should be inconspicuous and not distract from attention to the sign.

## 12. ENHANCEMENTS

### 12.1 LANDSCAPING

Landscape features form a significant part of the historic character of an area. Lawns and low plantings define open spaces between the street and the houses. Traditional landscape designs help visually unify a street or district, with few landscaping materials or fences obscuring the view of a building.

**1845**  
**John Sloan House-Fence**  
**439 North Market Street**



- Retain and maintain landscaping and landscape features that contribute to the site and its surroundings.
- Incorporate existing trees and other significant landscape elements into plans for new construction and additions.
- Avoid landscaping that has the potential for damaging a historic structure such as climbing ivy or any trees, bushes or flowers planted too close to the building.
- New landscaping and landscape features should be compatible in scale and density with the site and its surroundings.
- Avoid replacing sod with concrete or a hard surface; edge areas with natural materials such as stone; locate planting beds in traditional areas such as along foundations or sidewalks.
- Where existing retaining walls are important to the character of the site, they should be retained and incorporated into new landscape features.
- Retain and preserve historic fence elements and details where possible.
- Wood picket and wrought iron fencing is encouraged, while vinyl or chain link fencing are discouraged.

## 12.2 LIGHTING

Traditionally, site lighting was limited in residential districts. Today, security may dictate the need for more lighting and higher levels of illumination, however both building lighting and site lighting should respect the quantity of lighting that characterize a residential historic district. The impact of site lighting on adjacent properties is an important consideration.

- Retain and preserve historic exterior light fixtures.
- New exterior lighting and light fixtures should be compatible with the building and surrounding environment; and, assessed in terms of design, material, color, use, size, scale and intensity.
- Architectural lighting fixtures should be discreet and not cause damage to historic features and elements.
- Lighting in alleys should be low wattage and focused downward for way finding.
- Locate utilitarian security lights in side or rear yards and use a motion detector for activation.



## 13. ADA COMPLIANCE

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### 13.1 ADA REQUIREMENTS & ASSESSMENT

The Americans with Disabilities Act (ADA) requires places of public accommodation to provide access to people with disabilities for services and programs. Alterations to historic properties should comply with ADA standards to the maximum extent feasible without threatening or destroying the historic significance of a property. Because accessibility modifications have a significant visual impact, the location, design, scale and materials used require careful consideration.<sup>22</sup>

A **Three Step Approach** is recommended to identify and implement accessibility modifications:

1. Review the historical significance of the property and identify character-defining features.
2. Assess the property's existing and required level of accessibility.
3. Identify and evaluate accessibility options within a preservation context.

### 13.2 ACCESSIBILITY PRIORITIES

Once a property's significant character defining materials and features have been identified, and existing and required levels of accessibility established, solutions can be developed. An accessible route from the parking lot, sidewalk and public street to the entrance of a historic building is essential and should strive to be the same circulation route used by the general public. Critical elements of accessible routes include width, slope, cross slopes, and surface texture. The distance between arrival and destination should be as short as possible. If ADA use of the primary entrance is not possible without permanent damage to historic character defining features, a secondary entrance with directional signage should be provided. A rear or service entrance for ADA access should be avoided. Convenient and specially designated parking and curb cuts can improve accessibility.

- Make the main or prominent public entrance and primary spaces accessible, including a path to the entrance.
- Provide access to goods, services, and programs.
- Provide accessible restroom facilities.
- Create access to amenities and secondary spaces.

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<sup>22</sup> Preservation Brief 32- Making Historic Properties Accessible. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

## 13.3 ACCESSIBILITY SOLUTIONS

ADA access should be through the primary public entrance, when possible. Steps, landings, doors and thresholds often pose barriers. Typical solutions include incorporating ramps, both interior and exterior, installing wheelchair lifts, creating new entrances, and modifying doors, hardware and thresholds.

### ENTRANCE STEPS AND THRESHOLDS

- Entrance steps are not highly significant and it may be possible to re-grade to provide a smooth entrance to the buildings. The Code may allow a slightly steeper ramp for historic buildings to overcome one step.
- If the existing steps are historic masonry, they should be buried, whenever possible and not removed.
- If a new streetscape is planned, consideration should be given to raising the grade of the sidewalks to lessen the slope or to become level with commercial building entrances.
- A door threshold that exceeds the allowable height of generally one-half inch (1 ½") can be altered or removed to meet accessibility requirements. A bevel can be added to each side to reduce its height. The threshold may be replaced with a historically and visually compatible threshold that meets accessibility requirements.



**Accessibility Solution  
116 South Market Street**

## RAMPS

Ramps are a common solution and should be located at primary public entrances while minimizing the loss of historic fabric at connection points such as railings, steps and windows. The steepest allowable slope for a ramp is usually 1.12 degrees, eight percent (8%). Greater changes in elevation require larger and longer ramps and may require an intermediate landing. Ramps can be faced with a variety of material including wood, brick and stone. Unpainted pressure treated wood should not be used to construct ramps due to the temporary appearance which is not visually compatible with most historic properties. Railings should be simple in design and extend one foot beyond the sloped area. Ramps should usually be 5' by 5' to allow for wheelchair users, and the top landing even with the level of the door threshold. Portable ramps are not recommended for safety and ready accessibility reasons. Refer to *Standards for Assessable and Useable Buildings ANSI A117.1 (2009)* for further information.



**Accessibility Solution  
111 South Buckeye Street**

## WHEELCHAIR LIFTS

Platform lifts and inclined lifts, both of which accommodate only one person, can be used to overcome changes in elevation ranging from three to ten feet. A similar more expensive platform lift has a retracting railing that lowers into the ground, minimizing the visual effect on historic properties. Mechanical lifts have drawbacks at historic properties with high public visitation because of limited capacity, they sometimes cannot be operated independently and often require frequent maintenance.

## CONSIDERING A NEW ENTRANCE

When it is not possible to modify an existing entrance, a new entrance may be created with an entirely new opening in an appropriate location or by using a secondary window for an opening. This should only be considered after other options are exhausted.

## RETROFITTING DOORS AND ADAPTING DOOR HARDWARE

Historic doors are character defining elements of a building and should generally not be replaced, nor should frames on the primary elevation be widened. If a building's historic doors are already removed, there may be greater latitude in designing a compatible new entrance. Most accessibility standards require at least 32" clear opening with manageable door opening pressures. Altering door hardware by replacing standard hinges with offset hinges may increase the size of the door width if the door opening is close to meeting standards. The best solution is to retain historic doors and hardware, while installing automatic door openers (operated by push buttons, mats or electronic eyes) and power assisted door openers.

## NEW ADDITIONS AS AN ACCESSIBILITY SOLUTION

A new addition can be constructed to incorporate modern amenities such as elevators, restrooms, fire stairs and new mechanical equipment, and create an opportunity to incorporate access for people with disabilities. See Design Guidelines, New Construction & Infill, Section 9.



**Accessible Sidewalk Entrance  
Olde Jaol Tavern, 1880  
215 N. Walnut Street**

## 14. DEMOLITION, MOTHBALLING & RELOCATION

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Demolition includes the complete or partial removal, or destruction of any structure or site element. Demolition of a structure or site element should not be detrimental to the character of the area or the City; and instead result in an improvement to existing conditions. Alterations, additions and new construction that effectively demolish the historic identity, scale and character of a historic structure or site element are not acceptable. Historic accessory buildings such as barns, carriage houses, sheds and garages provide character and are coveted assets to historic property. Serious consideration should be given to retaining these buildings or at least relocating them on the property.<sup>23</sup>

### 14.1 DEMOLITION BY NEGLECT

Demolition of a building because of a failure in upkeep, maintenance and repair is referred to as “Demolition by Neglect”. Noncompliance with the City of Wooster Chapter 1351 Minimum Housing Standards and Property Maintenance Code or a failure in upkeep and maintenance of a building should not be used as justification for demolition. Ongoing investment in property maintenance is essential. The value of property increases with the uniqueness, historic value and conditions of structures located on it.

### 14.2 MOTHBALLING

When all means of finding a productive use for a historic building have been exhausted, it may be necessary to temporarily close up a building to protect it from weather and vandalism. This process is known as mothballing and can be an effective means of protecting a building while planning its future. If a vacant property has been declared unsafe by building officials, stabilization and mothballing may be the only way to protect it from demolition.

### 14.3 RELOCATION AND SIGNIFICANCE

Building location is an element of historic integrity and provides historic context. Relocation of a property listed on the National Register of Historic Places may sanction de-listing by the Ohio State Historic Preservation Office. Relocation should be considered only after all other options have been exhausted. Please coordinate with the Ohio State Historic Preservation Office when relocation of a National Register of Historic Places property is necessary, in order to mitigate de-listing.

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<sup>23</sup> Preservation Brief 31- Mothballing Historic Buildings. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

- Demolition of historic structures and site elements should be carefully considered and avoided where possible.
- A demolition should not be detrimental to the character of the area or the City; and instead result in an improvement to existing condition. Consideration should be given as to what will replace a structure or site element proposed for demolition.
- Mothballing is an alternative to demolition and should be examined based on historic significance of the building.
- Alterations, additions and new construction that effectively diminish the historic character, scale and identity of a historic structure are not acceptable.
- Demolition for a parking lot is not appropriate.
- A demolition request may be granted for an inappropriate addition or portion of a structure that is not historically significant, as long as the demolition will not adversely affect those parts of the structure that are significant, and the demolition will not adversely affect the character of the area.



**August Imgard House, 1867-70  
527 Beall Avenue  
Relocated on Imgard property ca. 1913**

## 15. MAINTENANCE & REPAIR

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Maintenance and repair of historic resources is strongly encouraged. Means and methods should be determined in consultation with a licensed professional or tradesman specializing in historic buildings. A building assessment is available from a licensed historic preservation architect or professional; a list of professionals is available through the Ohio State Historic Preservation Office:

<https://www.ohiohistory.org/preserve/state-historicpreservationoffice/hpforms/consultants>.

Guidelines for Maintenance and Repair of historic buildings can be found through the *U.S. Department of the Interior* under the *National Park Service Technical Preservation Services*:

<http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

The following is a list of NPS Technical Preservation Brief topics:

1. *Cleaning and Water-Repellant Treatments* for Historic Masonry Buildings
2. *Repointing Mortar Joints* in Historic Masonry Buildings
3. *Improving Energy Efficiency* in Historic Buildings
4. *Roofing* in Historic Buildings
5. The Preservation of Historic *Adobe Buildings*
6. *Dangers of Abrasive Cleaning* to Historic Buildings
7. The Preservation of Historic Glazed Architectural *Terre-Cotta*
8. *Aluminum and Vinyl Siding* in 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*
16. The Use of *Substitute Materials* on Historic Building Exteriors
17. *Architectural Character*- Identifying the Visual Aspects of Historic Buildings – Identifying Character-Defining Elements
18. Rehabilitating *Interiors* of Historic Buildings-Identifying Character-Defining Elements
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: Problems and Recommended Approaches
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**
34. Applied Decoration for Historic Interiors: Preserving 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 of 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. The **Seismic Retrofit** of Historic Buildings: Keeping Preservation in the Forefront
42. The Maintenance, Repair and Replacement of Historic **Cast Stone**
43. The Preparation and use of Historic **Structure Reports**
44. The Use of **Awnings** on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic **Wooden Porches**
46. The Preservation and Reuse of Historic **Gas Stations**
47. **Maintaining the Exterior** of Small and Medium Size Historic Buildings



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Gerstenslager Carriage and Wagon Company, NR# 86000240

Liggett-Freeland House, NR# 94000770

McSweeney, John House, NR#74001649

Old Wayne County Jail, NR# 82003665

Overholt House, NR# 83004345

The College of Wooster, NR# 80003246

Walnut Street School, NR# 84003811

Wayne County Courthouse Historic District, NR#73001551

Wooster Public Square Historic District (& Boundary Increase), NR# 78002213

## RESOURCES

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### National Park Service, U.S. Department of Interior, Technical Preservation Services

For more information go to: <http://www.nps.gov/tps/>

### National Trust for Historic Preservation

For more information go to: <http://www.preservationnation.org/>

### Ohio State Historic Preservation Office of the Ohio History Connection (SHPO)

For more information go to:

<https://www.ohiohistory.org/preserve/state-historic-preservation-office>

### Ohio Development Services Agency (ODSA) –Grants, Loans, Bonds, Tax Credits

For more information go to: [http://development.ohio.gov/cs/cs\\_ohptc.htm](http://development.ohio.gov/cs/cs_ohptc.htm)

### Heritage Ohio

For more information go to: <http://www.heritageohio.org/>

### Main Street Wooster

For more information go to: <http://mainstreetwooster.org/>

### Wayne County Historical Society

For more information go to: <http://waynehistoricalohio.org/>



**George F. Wilcox Store  
Germania Hall, 1878**

## APPENDICES

APPENDIX A LANDMARKS & LANDMARK DISTRICTS REGISTER

APPENDIX B LANDMARK HISTORIC DISTRICT & C-4 DISTRICT MAPS

APPENDIX C SECRETARY OF THE INTERIOR'S STANDARDS FOR  
REHABILITATION

APPENDIX D ARCHITECTURAL DEFINITIONS

# APPENDIX A

## LANDMARKS & LANDMARK DISTRICTS REGISTER

### City of Wooster Landmark Properties Subject to Design and Review Board Approval Prior to any Alteration, Building or Environmental Change

**KEY:**

**NR** - Listed on National Register Individually, or as part of Historic District

**NR C** - Contributing Property to National Register Historic District

**NR NC** - Non-Contributing Property to National Register Historic District

**HS LDMK/PIO** - Wayne County Historical Society- County Landmark (L) or Pioneer (P) Property

**OHI** - Ohio Historic Inventory Documented Property

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
<b>PUBLIC SQUARE LANDMARK DISTRICT (NR# 78002213)</b>								
<b>EAST LIBERTY STREET</b>								
1	105 E. Liberty St.	Gallery in the Vault	Citizens National Bank Note-Part of building labled 'c' on district map is NR NC	NR C/NC			1910	Neoclassical
2	114 E. Liberty St.	Poppy Boutique	Quinby Building	NR C		WAY 0001308	1890	Italianate
3	116 E. Liberty St.	Blue Spruce Boutique	Unknown	NR C			1947	Art Deco
4	119 E. Liberty St.	On The Rocks	Unknown	NR C			ca. 1870	Italianate
5	120 E. Liberty St.	Blue Spruce Boutique	Unknown	NR C			1950	Modern
6	123 E. Liberty St.	Broken Rocks	Clark Building	NR C	L	WAY 0001508	1875	Italianate
7	124 E. Liberty St.	Ekho Kole-Office	Unknown	NR C			ca. 1940	Commercial
8	127 E. Liberty St.	First Federal Bank Loan Department addition - currently First Merit offices	First Federal Savings and Loan	NR NC			1988	Colonial Revival
9a	130 E. Liberty St.	Weaver Custom Homes	Unknown	NR C	L		ca. 1900/ 1936	Commercial
9b	132 E. Liberty St.	Jackwood Law Office	Unknown	NR C	L		ca. 1900/ 1936	Colonial Revival
10	138 E. Liberty St.	Wooster Natural Foods	Unknown	NR C			ca. 1900	Commercial
11	140 E. Liberty St.	Books in Stock	Unknown	NR C			ca. 1900	Commercial

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
12	142 E. Liberty St.	Urban Cottage	Unknown	NR C			1900	Commercial
13	144 E. Liberty St.	Liberty Street Marketplace	Unknown	NR C			1914	Colonial Revival
14	146-148 E. Liberty St.	Liberty Street Marketplace	Unknown	NR C			ca. 1870	Colonial Revival
15	154 E. Liberty St.	Salon Fringe		NR C			1905	Commercial
16	156 E. Liberty St.	Amish Country Essentials	Nolle Bros. Building	NR C		WAY0001808	1905	Commercial
<b>WEST LIBERTY STREET</b>								
17	107 W. Liberty St.	Courthouse	Wayne County Courthouse	NR C		WAY0000108a WAY0000108b	1878	Second Empire
18	112 W. Liberty St.	PNC Bank	Unknown	NR C			1957	Contemporary
19	113 W. Liberty St.	Courthouse offices	Kauke/Frick Building	NR C			ca. 1853/ 1889	Second Empire
	115 W. Liberty St.							
	117 W. Liberty St.	Vacant						
19a	119-137 W. Liberty St.	Merchants Block - comm & condos. Former Freedlander's site	Ordinance No. 2011-12; 64-01686.000, 64-01685.000, 64-00528.000 and 64-1687.000	NR NC			2012	Contemporary
	127 W. Liberty St.	Lemonberry Frozen Yogurt						
	131 W. Liberty St.	Jimmy Johns						
	133 W. Liberty St.	Wayne Cty Republican Pty						
	135 W. Liberty St.	Faithful Little Cupcake						
	137 W. Liberty St.	Motts, Inc.						
	145 W. Liberty St.	Basil Asian Bistro						
20	134-142 W. Liberty St.	Taggart Law Firm, Killbuck Title, etc.		NR C		WAY 0002108 WAY 0002208	1870	Italianate
21	144 W. Liberty St.	Spoon Market	Wayne County National Bank/Excelsior Buidling	NR C			1890-93	Classic Revival
22	148 W. Liberty St.	Vacant	Faber Buidling	NR C		WAY 0002308	ca. 1885	Italianate

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
23	150 W. Liberty St.	Vacant	Miller Block	NR C		WAY 0003408	ca. late 1880s	Neoclassical
24	152-154 W. Liberty St.	Matsos Restaurant	Miller Block	NR C		WAY 0003408	ca. late 1880s	Neoclassical
25	200 W. Liberty St.	Wayne County Public Library	Note: Formerly Dick's Camera Shop - Demolished	NR C				Contemporary
26	212 W. Liberty St.	Wayne County Public Library	Note: Formerly Precision Audio & Video - Demolished	NR C				Contemporary
27	216 W. Liberty St.	Wayne County Public Library	Note: Formerly Stull Barber Shop - Demolished (Building burned)					Contemporary
28	220 W. Liberty St.	Wayne County Public Library (Address)	Note: Formerly the Olde Keg Spirit Shoppe - Demolished					Contemporary
29	222 W. Liberty St.	Wayne County Public Library	Note: Formerly Audio Advancement - Demolished					Contemporary
30	228 W. Liberty St.	Wayne County Public Library	Note: Formerly Vacant lot					Contemporary
31	236 W. Liberty St.	Wayne County Public Library	Note: Formerly Vacant lot					Contemporary
32	240 W. Liberty St.	Wayne County Public Library	Note: Formerly Vacant lot					Contemporary
<b>WALNUT STREET</b>								
33	130 S. Walnut St.	Quonset Hut – storage building	Note: Approved for demolition on April 10, 2012	NR NC				N/A
34	140 S. Walnut St.	Local Roots Market	Unknown	NR NC			ca. 1900	Commercial
34a	141 N. Walnut St.	Chase Bank	Unknown Ordinance No. 2011-24; 64-01688.000, 64-01689.000, 64-01690.000, 64-01691.000, 64-01692.000, 64-01694.000 and 64-01695.000					Contemporary
34b	149 N. Walnut St.	Great Finds Resale	Unknown Ordinance No. 2011-24; 64-01693.000				1928/1980	Commercial
34c	215 N. Walnut St.	Olde Jaol Tavern	Olde Jaol Tavern Ordinance No. 2011-24; 64-02263.000 and 64-				1880	Romanesque
<b>SOUTH MARKET STREET</b>								
35	115 S. Market St.	Everything Rubbermaid	Quinby 1887 Building	NR C			1887	Italianate
36	116-118 S. Market St.	Today's Kitchen Store	Unknown	NR NC	L		1870	Italianate

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
37	120 S. Market St.	Kitchen Shop	Unknown	NR NC	L		1888	Italianate
38	122 S. Market St.	Tulipan Hungarian Pastries	S.H Boyd Building	NR C	L		1890	Italianate
39	124 S. Market St.	Fitness 124	Adair Building	NR C	L		1890	Italianate
40	126 S. Market St.	Lucky Records	Unknown	NR C	L		1890	Commercial
41	128 S. Market St.	Omahoma Bob's	Unknown	NR C			1890	Neoclassical
42, 43, 44	130-132-136-138 S. Market St.	Silver Building	Unknown	NR C		WAY 0000408	1913	Neoclassical
	130 S. Market St.	Dr. Ghazarian, DDS						
	132 S. Market St.	Sarah Miller Little Law Office						
	136 S. Market St.	Allstate						
	138 S. Market St.	Unknown						
45	131 S. Market St.	Gift Corner	Quinby 1870 Building	NR C		WAY 0000508	1870	Italianate
45(a)	133 S. Market St.	Board of County Commissioners/ Warehouses	Quinby 1846 Building Ordinance No. 64-00974.000			WAY 0000608	1894	Commercial
46	135 S. Market St.	City News	Wooster Brush Works Bldg. / IOOF block	NR C		WAY 0002808	1881	Italianate
47	140 S. Market St.	Townsend Antiques	Unknown	NR NC				Classic Revival
48	148 S. Market St.	City Square Steakhouse	Germainia Hall	NR C		WAY 0002908	1878	Italianate
	148 S. Market St.	Units A, B & C— three apartments						
49	143 S. Market St.	Artfind Tile	Wooster Brush Works Bldg. / IOOF block	NR C		WAY 0002808	1881	Italianate
50	147 S. Market St.	Spoon Market	Wooster Brush Works Bldg. / IOOF block	NR C		WAY 0002808	1881	Italianate
	147 ½ S. Market St.	Kim Ro Jim Karate						

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
51	151 S. Market St.	Oak Grove Eatery/Flex Yoga	Wooster Brush Works Bldg. / IOOF block	NR C		WAY 0002808	1881	Italianate
52	155 S. Market St.	Apple Creek Bank front parking lot area		NR C				N/A
53	203 S. Market St.	St. Paul Hotel	Smith's Flats	NR C			1910	Commercial
	207 S. Market St.	Vertical Runner						
54	211-213 S. Market St.	Vacant	Saal Building	NR C			ca. 1886	Italianate
<b>NORTH MARKET STREET</b>								
55	121 N. Market St.	Huntington Insurance/office building	People's Federal Savings and Loan Association	NR C			1918	Commercial
56	131-139 N. Market St.	Vacant	Downing Block	NR C		WAY 0000708	1869	Italianate
57	140 N. Market St.	Masonic Temple	Wooster Masonic Temple	NR C		WAY 0003008	1916	Neoclassical
58	143 N. Market St.	Wayne County Community Savings Bank	Unknown Note: Front building burned and demolished	NR NC			1900/1996	N/A
59	144 N. Market St.	Wooster City School Offices/Board of Education	Wooster Post Office - Board of Education	NR C		WAY 0003108	1916/1928	Neoclassical
60	151 N. Market St.	Wayne Savings Bank	Wayne Savings Community Bank	NR C			1902-04	Neoclassical
61	202 N. Market St.	Boreman Financial/Swigart-Braunscheidel Insurance	Brewster House	NR C	L		ca.1834-35	Greek Revival
<b>NORTH STREET</b>								
62	122 E. North St./201 N. Market St.	St. James Episcopal Church	St. James Episcopal Church	NR C			1860	Gothic Revival
63	135 1/2 W. North St.	Wayne Savings & Loan parking lot						N/A
64	121 W. North St.	COMDOC	Unknown				1930/1990	Front Gable/Shingle
65	127 W. North St.	St. James church office	Unknown				1919	Craftsman/Bungalow
66	135 W. North St.	Spa Collections	Unknown				1880	Craftsman
67	155 West North St.	Olde Jaol Steakhouse	Old Wayne County Jail	NR # 82003665			1864	2nd Empire

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
<b>NORTH MARKET STREET LANDMARK DISTRICT</b>								
<b>NORTH MARKET STREET</b>								
1	220 N. Market St.	PNC employee parking lot					ca.1895	N/A
2	225 N. Market St.	Critchfield Law Ofs.	Critchfield Law Firm				1967	Colonial Revival
3	230 N. Market St.	Vacant	Berson Hospital				1930/ 1993	Neoclassical
4	243 N. Market St.	United Methodist Church	United Methodist Church				1887- 1917	Gothic Revival
5	246 N. Market St.	First Baptist Church	First Baptist Church		L	WAY 0017408	1835- 1839	Romanesque Revival
6	301 N. Market St.	Zion Lutheran Church	Zion Lutheran Church				1882/ 1889	Gothic Revival
7	304 N. Market St.	Wayne County Public Library	Wayne County Public Library				1967	Modern
8	335 N. Market St.	Elks Lodge	Elk's Lodge			WAY 0009208	1860	Vernacular/ Italianate
9	336 N. Market St.	Buehler's Towne Market	Buehler's Town Market				1950-51	Colonial/ Georgian Revival
10	345 N. Market St.	Wayne Metropolitan Housing Authority Ofs.	Unknown				1963	Colonial Revival
11	356 N. Market St.	Market Street Inn	Walter Foss House				ca.1897	Queen Anne
12	406 N. Market St.	Ross Law Ofs. & Apt.	Charles Curry Hosue			WAY 0017308	1899	Dutch Colonial
13	407 N. Market St.	Central Christian Church	Howard House / Central Christian Church		L	WAY 0017208	1865	Greek Revival
13a	N. Market St.	Parking lot						N/A
14	416 N. Market St.	Vacant	Unknown				1870	Front Gable w/ Commercial Addition
15	418 N. Market St.	Rich's Barber Shop/A Cut of Genius	Unknown				1870	Front Gable w/ Commercial Addition
16	421 N. Market St.	Homer Yost Agency and apartments	Unknown				1880	Gable Front
17	423 N. Market St.	Duplex	Unknown				1880	Italianate/ Duplex

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
18	424 N. Market St.	Hair Designers & Tanning	Unknown				1968	One-Part Commercial
19	428 N. Market St.	Mimi's Memories	Unknown				1968	One-Part Commercial
20	430 N. Market St.	College Hills Massotherapy	Unknown				1968	One-Part Commercial
21	431 N. Market St.	Vacant Lot	Samuel Geitgey House Demolished 2015		P		ca. 1860	Italianate
22	434 N. Market St.	Anfang Law Office	W. A Craig House			WAY 0017108	1920	Craftsman/ American Four Square
23	439 N. Market St.	Brown Law Office; Apts.	John Sloane House		L	WAY 009708	1845	Federal w/Greek Revival porch
24	442 N. Market St.	Don Mortimer Insurance Of.	Unknown			WAY 0017008	ca. 1900	Front Gable
25	449 N. Market St.	Rosanne Shriner/Law Ofs.	Charles C. Parson House			WAY 009608	1860/ 1949	Italianate
25a	450 N. Market St.	Fire Station parking lot	N/A			WAY 0016908		N/A
26	505 N. Market St.	Long, Cook&Samsa CPA Ofs.	John B. Hall House			WAY 009508	ca. 1910	Colonial Revival
27	510 N. Market St.	Fire Station	Fire Station				1962	No Academic Style
28	517 N. Market St.	Greater Wayne Cty Fnd.	Charles Frost House				ca. 1830	Federal/ Second Empire/ Colonial Revival
29a	527 N. Market St.	Apartments	Kinder-Tyler House				ca. 1890	Shingle
29b	531 N. Market St.	Hothem Enterprises	John McSweeney House	NR #74001649	L		ca. 1845	Federal/ Queen Anne elements
30	538 N. Market St.	City Hall	City of Wooster Municipal Building				1962	New Formalism
31	545 N. Market St.	REA & Associates	American Electric Power				1969	Contemporary
32	558 N. Market St.	Broehl Law Office; Stavnezer Therapy	Emrich-Annat House		L	WAY 0019708	ca. 1860	Second Empire
33	567 N. Market St.	Rondi's Hair/Wooster Dental	Unknown				1974	New Formalism
34	570 N. Market St.	Mike Mariola Restaurants	Maize-Yocum House				1926/ 1979	No Academic Style

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
35	573 ½ N. Market St.	Apartments	William Tiffin House			WAY 0009308	ca. 1900	Princess Anne
36	579 N. Market St.	Duplex	Unknown			WAY 0009208	ca. 1900	Colonial Revival
37	580 N. Market St.	Apartments	A.W. Kittenger House				ca. 1920	Neoclassical
<b>COLLEGE OF WOOSTER LANDMARK DISTRICT</b>								
1	1209 N. Bever St.	Kenarden Lodge	Kenarden Lodge	NR C		WAY 0005608	1911	Collegiate Gothic
2	1307 N. Bever St.	Andrews Hall	Andrews Hall	NR C			1954	Collegiate Gothic
3	345 Wanyer Ave.	Armington Hall	Armington Hall	NR NC			1966	Collegiate Gothic
4	415 Wanyer Ave.	Stevenson Hall	Stevenson Hall	NR NC			1966	Collegiate Gothic
5	475 Wanyer Ave.	Douglass Hall	Douglass Hall	NR C		WAY 0006008	1929	Collegiate Gothic
6	535 Wanyer Ave.	Compton Hall	Compton Hall	NR NC			1954-55	Collegiate Gothic
7	1327 Beall Ave.	Babcock Hall	Babcock Hall	NR NC			1935-36	Collegiate Gothic
8	1101 Beall Ave.	Holden Hall	Holden Hall	NR C		WAY0005508	1906-07	Collegiate Gothic
8a	534 East University St.	Brush Hall	Holden Hall Annex Demolished				2016	N/A
9	1330 Beall Ave.	Bissman Hall	Bissman Hall	NR NC			1966	Collegiate Gothic
10	943 College Ave.	Severance Art Studio	Severance Art Studios	NR C		WAY 0005708	1911-12	Collegiate Gothic
11	1101 N. Bever St.	Galpin Hall	Galpin Hall	NR C		WAY 0006108	1931-33	Collegiate Gothic
12	400 W. University St.	Kauke Hall	Kauke Hall	NR C		WAY 0005108	1902	Collegiate Gothic
13	308 W. University St.	Taylor Hall	Taylor Hall	NR C		WAY 0005408	1902/1937	Collegiate Gothic
14	340 W. University St.	McGaw Chapel	McGaw Chapel	NR NC			1971	Contemporary Spanish Mission

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
15	429 E. University St.	Timken Science Library (Frick)	Timpken (Frick) Science Library	NR C		WAY 0005008	1902	Neoclassical
16	1140 Beall Ave.	Andrews Library	Andrews Library	NR NC			1960-62	International
17	943 College Ave.	Severance Chemistry	Severance Chemistry	NR C		WAY 0005308	1902	Collegiate Gothic
18	433 E. University St.	President's House	President's House	NR C		WAY 0005908	1928	Collegiate Gothic
19	1012 Beall Ave.	Merz Hall (Gault Alumni House)	Merz Hall (Gault Alumni House)	NR NC			1903	Colonial Revival
20	931 College Ave.	Mateer Hall	Mateer Hall Demolished	NR NC			1966-68	International
21	944 W. University St.	Scovel Hall	Scovel Hall	NR C		WAY 0005208	1902	Collegiate Gothic
22	930 College Ave.	Morgan Hall (replaced Hygeia Hall)	Morgan Hall	NR NC			2001	Modern

**OTHER LANDMARK PROPERTIES**

1	150 E. North St.	Trinity United Church	Trinity United Church				1871/ 1935	Romanesque/ Contemporary
2	237 S. Walnut St.	Walnut Street School Art Center	Walnut Street School	NR # 84003811			1902	Romanesque
3	104 Spink St.	Wayne Cty Council on Alcoholism /Every Woman's House	Gerstenslager Carriage and Wagon Company	NR # 86000240			1907	Commercial
4	516 N. Buckeye St.	Residence	David Haller House		P		1864	Front Gable
5	101 W. Bowman St.	Wayne Center for the Arts	Wooster High School/ Cornerstone Elementary School			WAY 0019408	1925	Collegiate Gothic
6	527 Beall Ave.	St. Mary's Rectory and Of.	August Imgard House			WAY 0031408	1867-70	Second Empire
7	1473 Beall Ave.	Overholt House Bed N' Breakfast	Overholt House	NR # 83004345			ca. 1874	Stick
8	816 College Ave.	Compton House; duplex	Compton House		L	WAY 0017708	1873	Late Gothic Revival
9	328 E. Bowman St.	Multi-Family Residence	Mateer House				1871	Gabled-Ell
10	546 E. Bowman St.	Wayne County Historical Society	General Reasin Beall House	NR # 76001548	L		ca.1845	Federal
11	824 E. Bowman St.	Residence	Taggart House		L		1883	Gabled-Ell

City of Wooster Design Guidelines

NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
12	637 Quinby Ave.	Residence	Unknown		P	WAY 0021708	ca. 1880	Greek Revival
13	235 W. Larwill St.	Residence	Miller-Saurer House		P		ca. 1871	Italianate
14	713 Pittsburgh Ave.	Duplex	Unknown				1871	Italianate
15	745 Pittsburgh Ave.	Residence	Jeffries House		L		1845	Gothic Revival
16	124 Massaro Ave.	Residence	Eugene Pardee House (Underground RR)				ca. 1850	Upright-I House
17	3317 Friendsville Rd.	Residence	Philip Herpel House		P		1872	Gabled-Ell
18	698 E. Milltown Rd.	Vacant	Schnieder House- relocated to Smithville		P		1870	Front Gable
19	2101 E. Smithville- Western Rd.	Residence	Jacob McEnterfer House		P		1862	Gabled-Ell
20	4122 Melrose Dr.	Residence	John Hardgrove House		P		1823	Gabled-Ell
21	4777 Young Dr.	Residence	Demolished		P			N/A
<b>VILLAGE OF BLOOMINGTON</b>								
22	1782 Burbank Rd.	Residence	Hugh McConahay House		P		ca. 1882	Colonial Revival
23	1575 Burbank Rd.	Residence	Samuel Hammer House		P		1845	Italianate
24	1727 Burbank Rd.	Residence	Unknown		L		ca. 1930	Gabled-Ell
25	1577 Cleveland Rd.	Residence	John C. France House		P		1869	Italianate
<b>FOUNDERS VILLAGE</b>								
26	317 N. Bever St.	Apartments	J. Fiefenthaler House		L		ca. 1860	Federal
27	329 N. Bever St.	Residence	Unknown		L	WAY 0016508	1880	Italianate
28	337 N. Bever St.	Residence	Athalinda S. Landis House		L	WAY 0016408	1860	Queen Anne
29	340 N. Bever St.	Gasche House Bed & Breakfast	Charles Gasche House	NR #88003192			1849/ca. 1860/ 1900	Gothic Revival

City of Wooster Design Guidelines

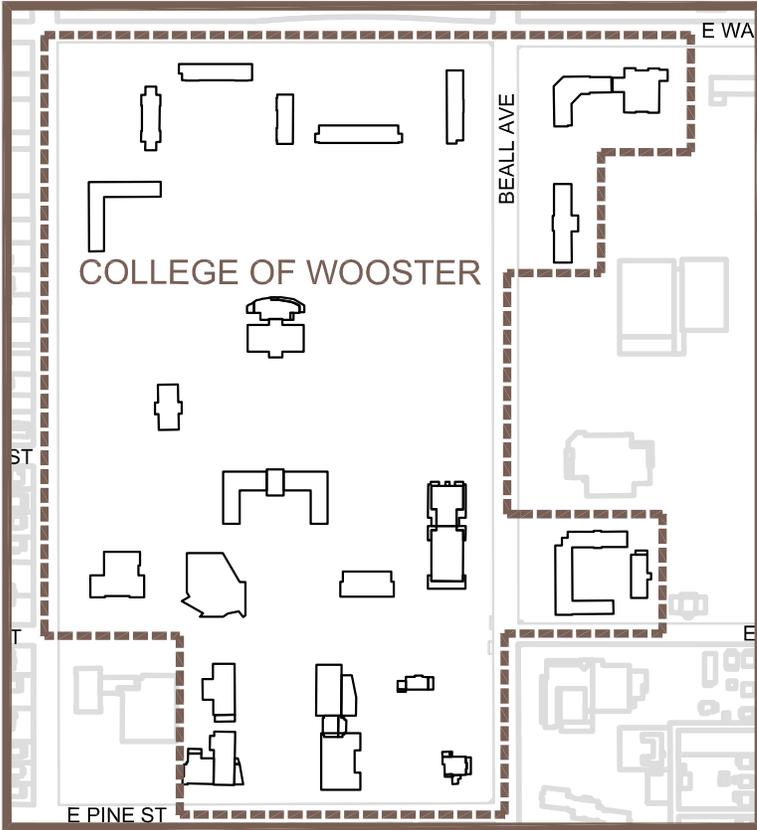
NO.	ADDRESS	OCCUPANT	HISTORIC NAME/ORDINANCE No.	NR C/NC	HS LDMK/PIO	OHI	YEAR	TYPE/STYLE
30	349 N. Bever St.	Duplex	Unknown		L		ca. 1890	Eastlake
31	408 N. Bever St.	Residence	Liggett-Freedlander House	NR #94000770		WAY 0013808	1862-63/ 1918	Italianate
32	445 N. Bever St.	Seventh Day Adventist Church; originally United Presbyterian	Adventist Church		L		1868	Romanesque Revival
33	515 N. Bever St.	Residence	Samuel Rhodes House		L	WAY 0015508	ca. 1885	Gabled-Ell
34	524 N. Bever St.	Residence	Unknown		L		ca. 1920	Gabled-Ell
35	537 N. Bever St.	Residence	Gotlieb Gashe House		L		ca. 1865	Italianate

## APPENDIX B

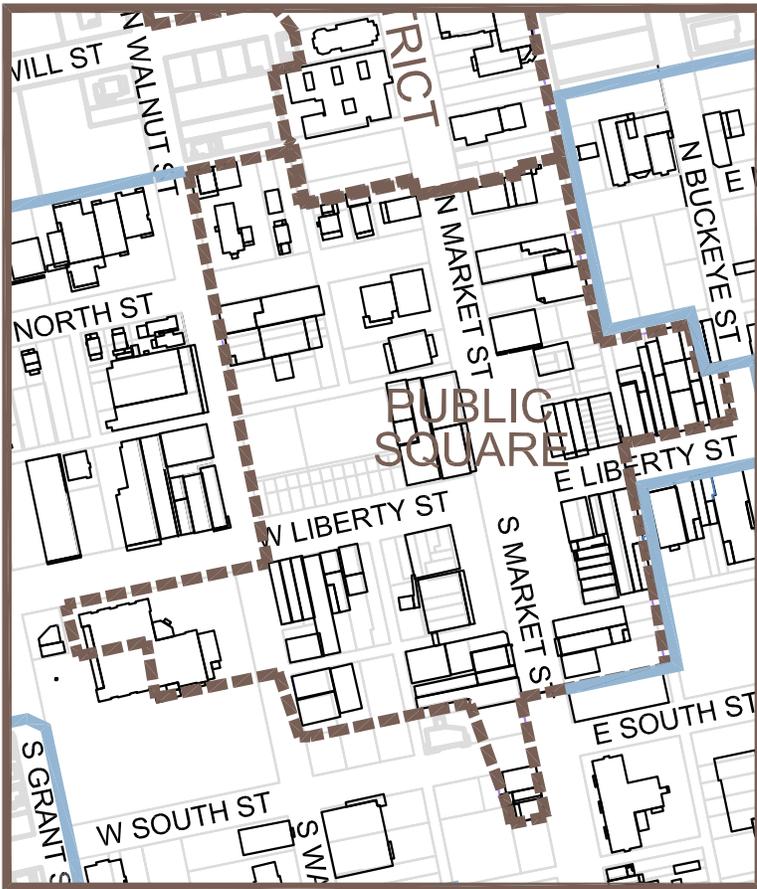
### LANDMARK HISTORIC DISTRICTS & C-4 DISTRICT MAPS

# CITY OF WOOSTER

## MAPS



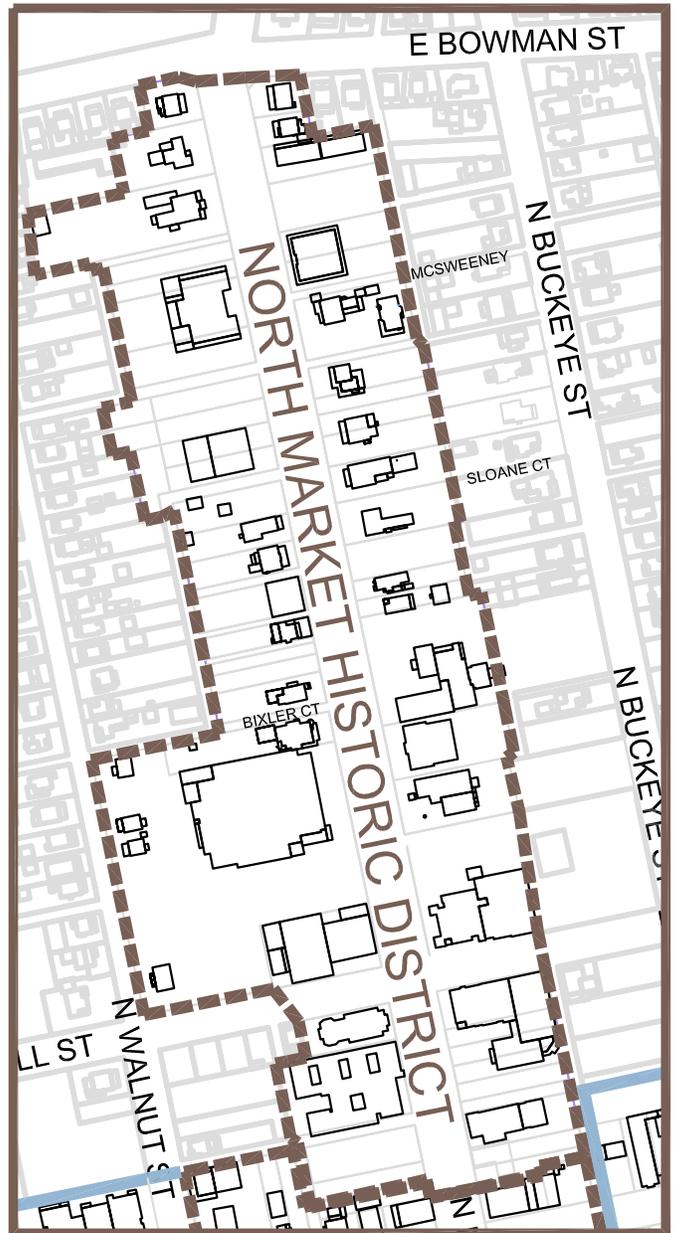
COLLEGE OF WOOSTER HISTORIC DISTRICT



PUBLIC SQUARE HISTORIC DISTRICT

**--- LANDMARK HISTORIC DISTRICTS**  
 Approval required for signage, exterior building and site changes, demolition, building additions and new building construction

**— C-4 DISTRICT NON-LANDMARK BUILDINGS**  
 Approval required for signage, exterior building and site changes. See Zoning Code Section 1141.11 (c) in regards to building additions and new building construction



NORTH MARKET STREET HISTORIC DISTRICT

# CITY OF WOOSTER

## MAPS

—— LANDMARK HISTORIC DISTRICTS

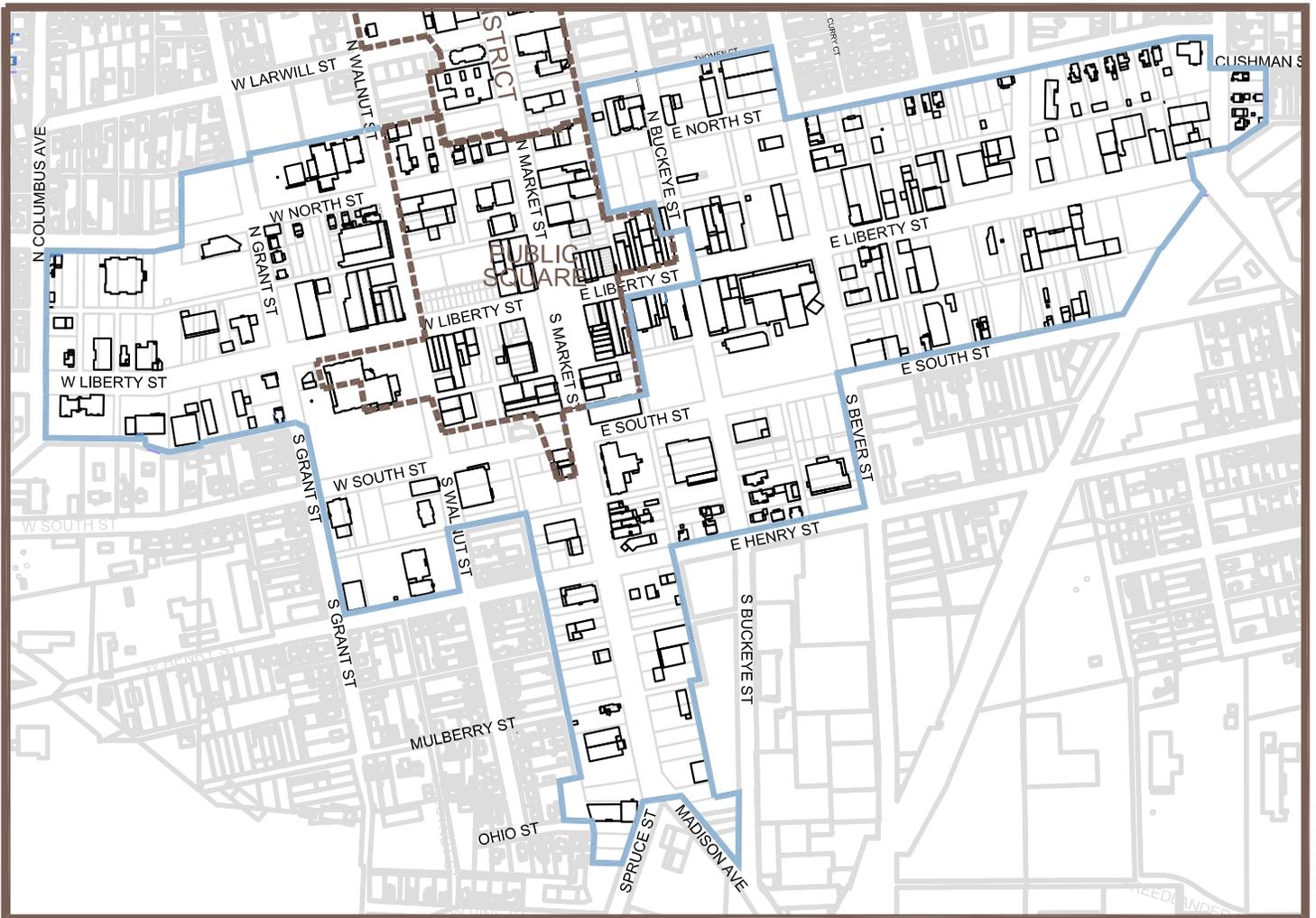
Approval required for signage, exterior building and site changes, demolition, building additions and new building construction

—— C-4 DISTRICT NON-LANDMARK BUILDINGS

Approval required for signage, exterior building and site changes. See Zoning Code Section 1141.11 (c) in regards to building additions and new building construction



### C-4 DISTRICT



## APPENDIX C

### SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

## APPENDIX D

### ARCHITECTURAL DEFINITIONS

**Anthemion** A stylized palmette or honeysuckle decoration used in classical architecture.

**Arcade** A row or series of continuous arches; a covered passageway with a series of open archways on one or both sides.

**Arch** Multiple masonry units combined to structurally bridge over an opening in the wall by translating the vertical load into diagonal thrust at the sides of the arch, with the joints between the units radiating from a common center.

**Architrave** In classical architecture, the bottom band of an entablature, located immediately above the column capitals. A molded trim band surrounding the sides and top of a rectangular wall opening.

**Archivolt** An ornamental molding or band following the curve or underside of an arch.

**Ashlar** A wall constructed of quarried stone building blocks that have been squared and finished with a smooth surface.

**Balloon frame** A wood framing system composed entirely of 2" x 4" members, with corner posts and studs running continuously from the sill plate at the foundation to the roof plate and intermediate floors supported by ribbands attached to the studs.

**Baluster** One of several small columns or rods that support a railing or balustrade such as a turned wood spindle.

**Balustrade** A railing with upper and lower rails, balusters and pedestals.

**Bargeboard** One of a pair of sloped boards at the edge of a projecting eave at a gable end.

**Bas-relief** A low relief carving in which no portion of the form is undercut.

**Battlement** A fortification wall with alternating higher and lower sections to provide protection for the defenders.

**Bay window** A projection from the main wall of a building with windows on all sides and its own foundation and roof; and, relatively small compared with the main portion of the building.

**Belt course** Also known as **Stringcourse**. A projecting horizontal molding separating parts of a wall surface, especially in masonry construction types.

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Bucher, Ward AIA. *Dictionary of Building Preservation*. New York: John Wiley & Sons, Inc. 1996; Harris, Cyril M. *Illustrated Dictionary of Historic Architecture*. New York: Dover Publications, 1977.

**Bracket** An angled support that helps to transfer the load of a horizontal structural member to a vertical one; also a decorative element in the corner of an opening or below a projection.

**Buttress** A projecting pier used to stiffen a masonry wall, especially when on the exterior of the wall.

**Cantilevered** A beam or truss with an unsupported end projecting past the bearing; may support a building overhang, or balcony.

**Cartouche** A bas-relief, scroll shaped ornament; a raised circular or oval decoration, especially when in the center of other bas-relief elements.

**Casement** A window sash hinged on one side so that it opens by swinging in or out.

**Chamfer** A 45-degree bevel cut at an outside corner of a building element used with wood, stone and concrete to reduce impact damage and for ornamentation.

**Clapboard** One of a series of boards used for siding, roofing or sometimes flooring most often with a tapered cross section.

**Classical** Of the style or period of premedieval Greek or Roman art, architecture or literature.

**Colonnade** A series of columns supporting an entablature.

**Coping** A water-resistant covering of the top wall; typically overhangs the sides of the wall to provide a drip for rain; common materials include stone, terra-cotta and metal.

**Corbel** A stepped portion of a masonry wall.

**Corner board** One of a pair of boards installed with an L-shaped plan at an outside corner of a building with wood siding; clapboard or shingle siding usually abuts the sides.

**Cornice** The projecting moldings forming the top band of an entablature, wall or other element.

**Cornice return** The extension of a cornice in a new direction, especially where the raked cornice of a gable end returns horizontally a short distance.

**Crenellated** Having a parapet wall in the form of a battlement.

**Crown** The head or top part of an arch; the top projecting portion of a cornice.

**Cupola** A small structure projecting above a roof that provides ventilation or is used as a look-out, especially with a hemispherical roof on a circular or polygonal drum.

**Curtain-wall** A non-load-bearing exterior wall supported by the skeleton frame of a building; typically used in mid-rise and high-rise buildings; may be of any material often masonry or glass.

**Dentil** In classical cornices and entablatures, one of a series of small, decorative blocks that alternate with a blank space, typically rectangular with a molding above and below.

**Dormer window** A small structure that projects from a sloping roof, with a window in the downslope end.

**Double hung** A window with two sashes that slide past each other vertically; typically the lower sash slides behind the inside of the upper sash.

**Drip molding** Any projecting molding that forms a drip; may be inverted.

**Eaves** The projection of a roof beyond the wall below; most often used to refer to the edge or underside of a roof.

**Entablature** In classical architecture, the entire band of horizontal elements above the column capitals; composed from bottom to top of the architrave, frieze and cornice.

**Façade** The front wall of a building, or the wall in which the principal entrance is located.

**Fascia** A flat, wide, horizontal band on a wall surface, especially the bands in an architrave.

**Fenestration** The arrangement of openings, i.e windows or doors, in a building façade.

**Flat Arch.** Also known as a **Jack Arch.** An arch with a horizontal or nearly horizontal intrados; has little or no convexity.

**Fretwork** A screen or lattice composed of intricate, interlaced openwork.

**Frieze** The flat, middle portion of an entablature; any long, narrow horizontal band on a building.

**Gable** A wall that encloses the end of a gable roof; a triangular gable end below a roof overhang.

**Glazing** The clear or translucent material through which light passes in to a building; most often glass.

**Half-timbered** A building constructed with a timber frame infilled with plastered noggin so that the timbers form a geometric pattern on the exterior.

**Hip roof** A roof that slopes inward from all exterior walls.

**Hoodmold** A projecting molding over a wall opening; used to divert rainwater away from the wall opening.

**Incised work** A decorative pattern cut into the surface of a finish material.

**Intrados** The inner curve or face of an arch or vault forming the concave underside.

**Jack Arch** See **Flat Arch.**

**Lancet window** A narrow window with a pointed arch head.

**Lintel** A structural beam spanning over a door or window opening.

**Lunette** A semicircular window.

**Mansard roof** A two-pitched roof with a steep lower slope that rises from all of the formal facades of the building; the nearly flat upper slope may not be visible from the ground level; the lower level typically starts from the cornice line of the floor below.

**Mullion** A vertical element between two window or door frames; typically not a structural support for a building.

**Muntin** The small molding or bar that separates the individual panes of a multi-paned window sash.

**Oculus** A round window, especially the opening at the top of a dome.

**Oriel** A projection from the main wall of a building in the form of a bay window that starts above ground level; may be supported on corbels, brackets or an engaged column.

**Palladian window** A Classical Revival style window in a Palladian motif with a center fanlight flanked by two rectangular windows.

**Parapet** The part of the wall that projects above the adjacent roof.

**Pedestal** A low structure that supports a column or other element, or is part of a balustrade, most often with a square or rectangular plan.

**Pediment** The triangular gable end of a classical building.

**Pier** A square or rectangular masonry or wood post projecting less than a story above the ground that carries the weight of a structure down to the foundation.

**Pilaster** An engaged column of rectangular cross section, with base and capital; typically projects a distance that is one third or less of the width of the column.

**Porte cochere** A covered area over driveway at a building entrance.

**Portico** A columned porch.

**Quoins** A large rectangular block of stone used to physically and aesthetically fix an outside corner of a building; typically in a toothed form with alternate quoins projecting from the corner.

**Rafter** One of a series of parallel, sloped, roof beams that support the sheathing or roof covering.

**Raked** A sloped or pitched surface, or a sloped element.

**Sash** The part of the window frame that holds the glazing.

**Rusticated** Cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces. The border of each block may be rebated, chamfered or beveled.

**Sidelight** A narrow window adjacent to a door or wider window, and the same height as the door or window; most often flanking an entrance door.

**Soffit** The exposed underside of a relatively narrow surface.

**Spandrel** In a curtain-wall building, the panel between a window sill and the window head above.

**Spindle** A wood architectural element that has been turned on a lathe.

**Stringcourse** See **Belt course**.

**Trabeated** Descriptive of construction using beams and lintels, following the principle of post and lintel construction, as distinguished from construction using arches and vaults.

**Tracery** The curvilinear openwork shapes of stone or wood creating a pattern within the upper part of a Gothic window.

**Transom** A fixed horizontal member that divides the upper and lower portions of a window; a transom light is above the transom bar of a door.

**Vault** An arched masonry ceiling or roof structure.

**Vergeboard** See **Bargeboard**.

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**1875**  
**Clark Building**  
**123 East Liberty Street**

