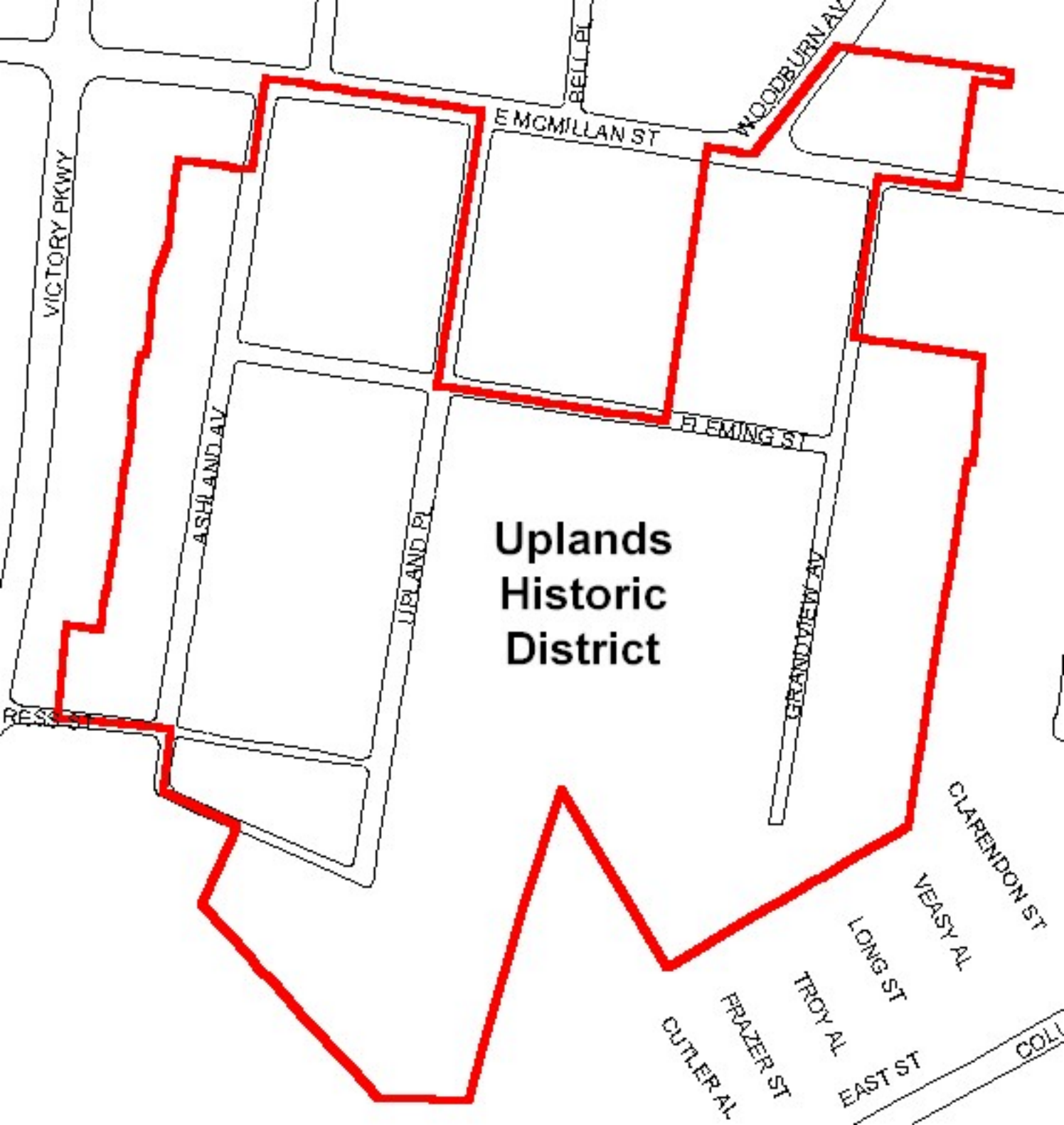




**Uplands
Historic
District**

CONSERVATION GUIDELINES: UPLANDS HISTORIC DISTRICT

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INTRODUCTION TO GUIDELINES

The Conservation Guidelines outlined in this booklet are intended to assist property owners, architects and contractors who are considering work within the Uplands Historic District, including changes to existing buildings, demolition, or new construction. The guidelines are not rigid sets of rules, but serve as a guide in making improvements that are compatible with the district's character. They set broad parameters within which district changes should occur, while maintaining ample opportunity for design creativity and individual choice. The guidelines give the owner and the City's Historic Conservation Board a way to determine whether the proposed work is appropriate to the long-term interests of the district.

When construction or demolition is proposed within the Historic District, a Certificate of Appropriateness (C.O.A.) must be obtained from the Historic Conservation Board (HCB). This is in addition to a building permit, although there is no additional fee. The following kinds of work do not require a C.O.A.:

- Ordinary repair and maintenance which does not result in an exterior change.
- Interior work such as plumbing, wiring, and plastering.

The following points are extremely important:

- The guidelines do not require that an owner make improvements.
- The guidelines do not force an owner to "take the property back to the way it was."
- The HCB may modify certain guidelines, as appropriate, in cases of economic hardship.
- The HCB must approve the proposal, even if it doesn't meet the guidelines, when the owner demonstrates:
 1. That there is no economically feasible and prudent alternative" which would conform to the guidelines, and
 2. That strict application of the guidelines would deny a reasonable rate of return on the property, and would amount to a "taking of the property without just compensation."
- The guidelines and the legislation which set up the HCB are structured for negotiating solutions which will give the owner substantial benefit without causing substantial harm to the district. The Board may grant approval, set conditions, or waive certain guidelines to aid negotiations.
- Any applicant who disagrees with a Board decision may appeal the decision to City Council.

Applicants are encouraged to consult with the Historic Conservation Office staff during the planning stages prior to formal application for a building permit. We are available in Suite 700, 805 Central Avenue or at 354-4890.

GENERAL CHARACTERISTICS

Although the area contains many architectural styles, there is a visual cohesiveness to the district created by certain common characteristics. The buildings are generally single-family homes, many of which have been converted to multi-family residences. They are generally 2-3 stories in height and built of masonry or brick, although Ashland Avenue has a number of frame Victorian-era houses. Roofs are highly visible, often complex in shape and usually clad in slate, and in a few instances, tile. The houses are built on large lots set back a good distance from the street. There are few walls and fences to identify individual lots, and yards tend to flow into one another. Few houses have garages, although a small number of carriage houses designed in the same manner as the main houses remain.

A majority of the buildings within the district were found to be significant examples of architectural styles, clearly representing a period and a style. Over half of the buildings in the district were found to be outstanding examples of architecture. These buildings represent some of the finest examples of residential architecture in the city. They illustrate not only an architectural style but also a period in the city's development and more specifically, the growth of this portion of East Walnut Hills. These buildings are remarkably well preserved and present an extremely clear picture of affluent residential architecture in Cincinnati.

ARCHITECTURAL STYLES

The Uplands Historic District is notable for its high concentration of late-nineteenth century, high-style, residential architecture within a relatively small area. Locally and nationally prominent architects such as Desjardins & Hayward, Samuel Hannaford, Lucian Plympton, S.S. Godley and Aiken & Ketcham designed many of the houses. As a reflection of their periods of development, there are three principal groups of architectural styles evident in the district.

The first group is small and consists of the earliest buildings built at the end of the Romantic period of architecture in the Italianate and High Victorian Gothic styles dating from the early 1870s. The second group, which makes up the bulk of the district's buildings, date from the Victorian era when styles tended to overlap without the clear-cut distinction of the earlier Greek Revival, Italianate and Gothic Revival styles. Styles found in the district from this period date from the 1880s through the late 1890s and include the Second Empire, Stick, Queen Anne and Shingle styles. An extension of the Victorian era that occurred at its tail end is referred to as the Eclectic period of architecture of which the district includes a few styles popular during this era. Some of these styles that are evident in the district include the Colonial Revival, Tudor Revival and Chateausque styles. The third and last period of development occurred roughly between 1900 and the 1920s. Houses built in this era, although contributing, are clearly of a different period and were likely the result of some of the larger lots being subdivided. These houses tend to be much smaller in size and include examples of the Craftsman bungalow, American Foursquare and later versions of the Colonial Revival and Tudor Revival styles.

As mentioned above, the earliest houses in the district were those built in the **Italianate** style, which feature low-pitched roofs, widely overhanging eaves with decorative brackets and an overall emphasis on verticality. Windows tended to be tall and narrow, many times grouped in pairs or units of three, with elaborate crowns or hood moldings. Examples of this style, although many have later additions, include: 1309 East McMillan and 2409 Grandview. Other Italianate houses with somewhat diluted detailing due to subsequent alterations include 2338, 2342 Upland Place.

Another early building in the district is the Walnut Hills Methodist Church built in 1872 at the southeast corner of Ashland and E. McMillan in the **High Victorian Gothic** style popular for public and religious buildings at this time. Characteristics include its narrow pointed-arch (lancet) windows, window tracery and pinnacles.

The Victorian period of architecture featured multi-textured or multi-colored walls, strongly asymmetrical facades and steeply pitched roofs. The **Second Empire** style of the Victorian period was very similar to the Italianate style but included a distinctive mansard roof often with dormer windows and molded cornices with decorative brackets below. Examples of this style include 2334, 2402, 2406, 2410 and 2414 Ashland. There is one example of the Stick style of architecture nestled among the Second Empire

houses on Ashland. Built by W. Griffith in 1875, the property at 2344 Ashland Avenue is a rare example of the Stick style in Cincinnati. Characteristics of the style include a steeply pitched roof with cross gables, decorative trusses in the gables, overhanging eaves with exposed rafters or brackets, wooden wall cladding with patterns of horizontal, vertical or diagonal boards and porches with diagonal or curved brackets. The Stick style is thought of as a transitional style between the High Victorian Gothic and the Queen Anne style, of which the district includes many examples.

The **Queen Anne** style was perhaps the most used style in this district. It is identified by its steeply pitched, irregularly shaped roof usually with a front gable, bay windows, patterned shingles and other means of differing wall textures. Buildings tended to be asymmetrical with partial or full width porches that sometimes wrapped around the houses' sides. Good examples of the Queen Anne style include 2314, 2333 and 2403 Upland Place, 2317, 2332, 2336 and 2340 Grandview and 2318 and 2330 Ashland. Many of these houses have delicate turned porch supports and spindlework ornamentation. This detailing is also used in gables and under the wall overhangs left by cutaway bay windows. Several examples however, use simple classical columns grouped in pairs, and a few have corner towers. Patterned brick was a more unusual method of adding wall texture and was usually a sign of an architect-designed house, as seen on 2317 Grandview, designed by Samuel Hannaford. Another unusual characteristic seen in most Queen Anne houses, but used a great deal in this district, is the use of decorative half-timbering in gables or upper story walls.

Shingle style houses were also popular during the Queen Anne period. It too had asymmetrical facades, large porches and shingled wall surfaces, but walls were clad with continuous wood shingles without interruption at corners. Oftentimes the first story was stone or brick and many examples had towers. Roofs again were steeply pitched, but dormers took on more sculptured shapes and eaves were located at multi-levels. Examples of the Shingle style in this district include, 2305 & 2311 Upland Place and 2303 Grandview. Other buildings show characteristics of the style as seen in 2215 Upland Place and 2345 Ashland.

2214 Upland Place is a favorite among many in Cincinnati. It was built in the **Swiss Chalet** style, one of the Exotic Revival styles popular in the 1880-90's. Characteristics of this style include a low-pitched front gable roof with wide eave overhangs, second-story porches or balconies with flat cutout patterned balustrade and trim, as was patterned stickwork decoration on exterior walls.

Colonial Revival houses began to appear later in the 1890s. Houses started to take on more symmetrical appearances and the use of classical detailing dominated as residences became more formal in their appearance. Center entrances framed with sidelights and columned porches or porticos were common, as were large windows frequently with multiple panes. 2330 & 2334 Upland Place and 1325 Cypress Street are all examples of the Colonial Revival style. The Clermont (c.1901), 1406 E. McMillan Street, is an example of Colonial Revival elements being applied to a large apartment building. Other variations on the style included the **Dutch Colonial**, which features a front facing gambrel roof with a cross gambrel at the rear. Examples of this type are found at 1301 and 1303 Cypress Street. Later versions of the Colonial Revival style include 2304 Grandview Avenue and the renovations to 2301 Grandview Avenue, both of which date from the 1920s.

Tudor Revival houses are less formal than the Colonial Revival and are generally recognized by the half-timbered upper floors. First floors are usually stone, sometimes brick and irregular in plan. Entrances are often tucked in corners or niches and windows tend to be tall and narrow, commonly grouped in multiples with multi-pane glazing. Examples of the buildings influenced by the Tudor Revival style in the district include 2315 Upland Place and 2407 Grandview Avenue. The house at 2304 Upland Place, with its stepped Flemish gables is an example of the **Jacobethan** style, a subgroup of the Tudor Revival style. Another building built in this period but exhibits elements of both the Renaissance and Jacobethan styles around its main entrance and porches, is the Haydock Apartments, located at 2400 Grandview Avenue. There are a number of houses at the south end of Upland Place that share certain characteristics of the Tudor style but show a heavy influence of the evolving **Craftsman** style, which was an outgrowth of the English Arts and Crafts movement. Typical characteristics of this style include exposed rafter ends under wide, overhanging roof eaves, oriental roof shapes and half-timber detailing. Examples of these unusual buildings include 2200, 2202, 2206, and 2210 Upland Place.

Some of the most ornate or picturesque houses in the district are designed in the Chateausque style. Identifying features of this style include steeply pitched roofs with a busy roofline involving many vertical elements including spires, pinnacles, turrets, gables, wall dormers and shaped chimneys. Examples of the Chateausque style in the district include 2321, 2326, 2327 & 2330 Upland and 2321 Grandview Avenue.

ARCHITECTS

A number of significant local architects have worked in the district. The local firm of **Desjardins & Hayward** have had the most profound impact upon the district, designing at least five houses in the area. Other works by Desjardins & Hayward include several large stone churches in Cincinnati and central Kentucky, including the Seventh Presbyterian Church at Madison and Cleinview Avenue in East Walnut Hills. The firm also designed a distillery in Old Mexico, a summer cottage in Nova Scotia and a church in Alaska. Houses in the district designed by Desjardins and Hayward include:

- 2215 Upland Place, Aaron L. Stix House (c.1891-3)
- 2305 Upland Place, E. Cort Williams House (1885)
- 2321 Upland Place, Charles Mayer House (1890's addition, attributed)
- 2326 Upland Place, Wm. Graveson House (1883) (attributed)
- 2334 Upland Place, Jacob S. Fechheimer House (1893)
- 2321 Grandview Avenue, J.M. Brunswick House (c. 1890)

Perhaps the second most prolific architect in the district and designer of one of the most well know houses in Cincinnati was **Lucian Plympton**. Plympton was one of the more eccentric or artistic architects of Cincinnati in the 1880s and '90s and was responsible for the "Swiss Chalet" so many are familiar with.

- 2200 Upland Place, Cordelia A. Plimpton House (c. 1887)
- 2206 Upland Place, Willis Kemper House (1895) (attributed)
- 2214 Upland Place, Alfred D. Fisher House (1892)

Another architect active in the district was **Samuel Hannaford**, the most famous architect in Cincinnati during the latter half of the 19th century. His firm designed such Cincinnati landmarks as City Hall and Music Hall. Houses in the district designed by Samuel Hannaford and his firm Samuel Hannaford & Sons include:

- 2315 Upland Place, Joseph A. Jones House (c. 1886)
- 2332 Grandview Avenue, S.C. Mayer House (1889)

Aiken & Ketcham designed the Orrin E. Peters House in 1891, located at 2304 Upland Place. William Martin Aiken (1855-1908) was a native of Charleston, S.C., was trained at the University of the South and M.I.T. He worked for the great architect H.H. Richardson in Brookline, M.A., with Ware & Van Brunt, who competed for the design of Cincinnati Music Hall, and with James McLaughlin in Cincinnati during the early 1880s before forming a partnership with E.H. Ketcham. Aiken and Ketcham had offices in Cincinnati as well as New York, where Aiken was responsible for an early restoration of New York City Hall. Aiken also designed the present (eastern) entrance wing to the Taft Museum in 1887.

Although no houses could be attributed to the firm of **Elzner & Anderson**, they are thought to have designed additions and remodeling for two buildings in the district. The architects were well known for their examples of Colonial Revival and Tudor Revival designs and benefited from the building boom in the nearby East Walnut Hills Historic District. They were reported to have designed all of the houses on Annwood. Besides these residential examples they also designed the Ingalls Building on Fourth Street, the headquarters for the Baldwin Piano Company and the Union Institute (originally the Procter & Collier building). The 1920s remodeling of 2301 Grandview Avenue, the H.L. Kemper House, has been attributed to the firm as well as the 1930s addition to 2200 Upland Place, the Cordelia A. Plimpton House (c.1885).

Samuel (S.S.) Godley (1858-1941) designed 2330 Upland Place, the Bernard Mihalovitch House, in 1892. Although Godley was a lesser-known "Aesthetic" architect, he worked for the office of Edwin

Anderson, Hannaford's first partner, and for James McLaughlin, among others. S. S. Godley started his own firm in 1888 and practiced in Cincinnati until he retired in 1940.

James W. McLaughlin designed the 1890s additions and remodeling to the MacNeale House at 1309 E. McMillan Street. McLaughlin also designed portions of the Cincinnati Art Museum, the old Coke, Light and Gas Company on West Fourth Street and many other large houses including one for his brother-in-law, John Shillito.

GENERAL GUIDELINES

- Avoid removing or altering historic material or distinctive architectural features: if it's original and in good shape, try to keep it.
- Repair rather than replace whenever possible, If replacing, replicate the original based on existing materials, Do not invent something that "might have been."
- When extensive replacement of missing or severely deteriorated materials is necessary and replication to exactly match the original is not feasible, the new work should match the general character of the original in terms of scale, texture, design and composition.
- Don't try to make the building look older than it really is. Rehabilitation work should fit the character of the original building. If your building has been substantially altered, nearby buildings of similar age and style may indicate what its original character was.
- Your building may contain clues to guide you during rehabilitation. Original detailing may be covered up with other, later materials, or there may be physical evidence of what original work was like and where it was located.
- If no evidence of original materials or detailing exists, alterations should be detailed in a simple manner and contemporary in design, yet fit the character of the building.
- A later addition to an old building or a non-original facade or storefront may have gained significance on its own, It may be significant as a good example of its style or as evidence of changing needs and tastes. Don't assume it's historically worthless just because it's not part of the original building.
- Original openings should not be altered. Enlarging or reducing the size of an opening can dramatically change the character of the building.
- Surface cleaning should be done by the gentlest means possible, Never sandblast or use other abrasive methods. Cleaning or paint removal may not be necessary at all.
- Original building materials and architectural detailing should not be covered by other materials.

BUILDING REHABILITATION AND ALTERATION

1) MATERIALS: SHOULD MATCH THE ORIGINAL AS CLOSELY AS POSSIBLE

Most contributing buildings in the district are made of brick, often with wood, stone or tin details. Missing or deteriorated materials should be replaced with recycled or new materials which match the original as closely as possible with regard to the following: type, color, style, shape, and texture of materials, composition, type of joint, size of units, placement and detailing. Imitation or synthetic materials, such as aluminum or vinyl siding, imitation brick or stone, or plastic, are generally inappropriate.

2) DOORS AND WINDOWS: KEEP THE "EYES" OF THE BUILDING OPEN

Possibly the most important features of any building are its openings-its windows and doors. The size and location of openings are an essential part of the overall design and an important element in

the architectural styling. Original openings should not be altered or filled in, especially on the fronts of buildings.

Many buildings in the district are characterized by the use stained or beveled glass. Every effort should be made to maintain and preserve these special windows. Original doors and window sashes should be repaired rather than replaced, whenever possible. When replacement is necessary, the new door or window should match the original as closely as possible in size, configuration, style and material. Metal or vinyl window frames are generally unacceptable unless they are anodized or painted. Screens and storm windows should be as inconspicuous as possible. Raw metal storm windows or doors are not appropriate.

3) ROOF: MAINTAIN THE ROOFLINE

Chimneys, cornices, brackets, dormers, mansard roofs, towers and other architectural features that give the roofline of an existing building its identifying character should be preserved. The addition of features, such as vents, skylights, decks, and rooftop utilities, should be avoided or should be inconspicuously placed and screened where necessary.

Slate roofs are very common within the district and should be maintained whenever possible. Slate or asphalt shingles colored to match the original are acceptable replacement materials on roofs visible from public areas. Generally, wood shingles, roll roofing, built-up tar and gravel, plastic, or fiberglass roofing materials are inappropriate, although there may be exceptions to this rule. Other roof materials may be considered on flat or low-pitched roofs that are not visible from public areas.

4) ORNAMENTATION: RETAIN DISTINCTIVE DETAILING

Significant architectural features such as window hoods, stone, tin and wood cornices and brackets, decorative piers, quoins, bay windows, Palladian windows, door surrounds, porches and other ornamental elements should be preserved. These distinctive features help identify and distinguish the buildings within this district. When replacement is unavoidable, make replacement material match the character of the existing feature as closely as possible with respect to type, color, style, shape and texture.

5) OUTSIDE ATTACHMENTS: AVOID OUT-OF CHARACTER FEATURES

The addition of out-of-character features should be avoided. If shutters are appropriate, they should be the right size and should shut, meeting in the middle of the window and covering the whole window. Other outside attachments to the house, such as light fixtures, should be compatible. In general, the "colonial" light fixture should be avoided; something simple and modern is usually more appropriate.

6) UTILITY SYSTEM INSTALLATION: PLACE THEM INCONSPICUOUSLY

The installation of utility and mechanical systems, such as water or gas meters, antennas, and central air conditioning units should be inconspicuously placed, avoiding installation on the street facade whenever possible. Antennas, including television reception antennas and satellite dishes, should be located where they are not visible on the front facade. Mechanical equipment on the ground should be screened with a fence or plant materials or housed in a structure that is in harmony with the surroundings. Mechanical equipment attached to the side or roof of a building should be kept as low as possible and covered or painted to blend with the background. Wall or window air conditioning units on the street facade should be avoided whenever possible.

7) CLEANING: NEVER SANDBLAST

Clean exterior surfaces with the gentlest method possible. For masonry structures, begin with scraping by hand or scrubbing with a bristle brush and mild detergent. Some types of chemical cleaning can be used, but test patches should be carried out in inconspicuous areas first. Don't sandblast or use other abrasive cleaning methods that destroy the surface of the brick and stone and shorten the life of the building. Wire brushes can also damage the masonry surface, and their use is also not acceptable.

8) REPOINTING MASONRY: USE THE PROPER MORTAR AND JOINT

The mortar joints (spaces between the bricks) found in masonry construction deteriorate for a variety of reasons. Repointing these joints can significantly aid the rehabilitation of a structure. Generally, buildings built prior to 1900 used a lime-based mortar. This mortar is much softer than the Portland cement-based mortar of today. If a hard, modern mortar is used, the softer bricks may crack or break during the freeze/thaw cycle. When repointing an existing wall, use a mortar mix that is high in lime content and try to match the color and consistency of the sand as closely as possible, and match the type and thickness of the joint.

Most of the masonry buildings in the district are not painted. This leaves the mortar exposed and visually more important, emphasizing the need for care in choosing the right color. (The City's Historic Conservation Office can suggest a typical mortar mixture.)

9) WATER-REPELLENT COATINGS: AVOID IF POSSIBLE

Most historic structures have survived without the need of water-repellent coatings. Water-related damage on the interior of buildings is usually a result of a failing roof, deteriorated or faulty gutters and downspouts, deteriorated mortar, rising damp, or condensation. Water-repellent coatings will not solve these problems and may even accelerate them. Waterproof and water-repellent coatings should never be used unless there is actual water penetration through the masonry. In this case, only the affected area should be treated and only after it has thoroughly dried out.

10) PAINTING: IF IT IS APPROPRIATE

Many of the brick buildings in the district were built after 1890 and used a hard-faced material, which does not require paint for protection. The aesthetic character of unpainted brick from this time period is important to the building's design intent. Buildings with brick from this period should not be painted.

Several older buildings in the district were built with relatively soft, porous brick and require paint for protection. Painted brick buildings should be repainted rather than stripped or cleaned to reveal the natural brick color. Paint color was also used to enhance architectural styles and highlight detailing.

Although the HCB does not review paint color, some general guidelines for painting any building apply. Paint colors should be compatible with the district and appropriate for the style of the particular building. The color selected for the body of the building should contrast with the color chosen for the structure's decorative elements,

11) SIDING: TRY REPLACEMENT WITH WOOD FIRST

Wood clapboard and shingle siding should be used as the repair or replacement material where appropriate, and its use is encouraged as a resurfacing material on wood frame buildings. The use of aluminum or vinyl siding for resurfacing should be avoided; however, in cases where they are used, the exposed width of such siding should not exceed four inches. Artificial stone, asbestos, asphalt shingles, and other similar resurfacing materials shall not be used. Architectural features such as cornices, brackets, windowsills, and lintels should not be removed or obscured when resurfacing material is applied. All wood siding should be painted. Wood or aluminum siding should never be applied to brick or stone walls for resurfacing.

12) STUCCO

Stucco is a somewhat common feature on some of the district's turn of the century buildings. Stucco is essentially lime, Portland cement, sand and a coarse aggregate such as hair or fiber. The major enemy of stucco is water. Minor cracks or damaged areas should be repaired by removing loose material and patching with new stucco which matches the existing in composition and texture. In areas where there has been extensive damage, investigate the source of the damage. New downspouts, flashing or proper vapor barrier may be necessary to prevent future problems.

ADDITIONS

1) **COMPATIBILITY: CONSIDER THE ADDITION AS NEW CONSTRUCTION**

In general, additions should follow the guidelines for new construction in terms of materials, form, scale, height, detailing and siting. (See the New Construction section of this booklet for specific guidelines.)

2) **DESIGN: RESPOND TO THE ARCHITECTURE OF THE ORIGINAL BUILDING**

The design of an addition should respond specifically to the architecture of the original building. While the addition should be sympathetic to and compatible with the existing building, it should not try to duplicate its style or appear to have been built at the same time as the original building. The design should also respond, in a more general way, to adjacent buildings.

3) **IDENTITY: DO NOT OVERPOWER THE EXISTING BUILDING**

If the original building is architecturally or historically significant, the addition should take a respectful “back seat” to it and not overpower the original. An addition may be taller than the original building if site considerations and careful design still allow the older building to remain dominant.

4) **CONNECTIONS: KEEP THEM SIMPLE**

The connection of the addition to the original building should be designed so that it does not detract from either structure. Significant architectural features of the original building should not be destroyed, removed, or obscured by the addition.

NEW CONSTRUCTION

The general aim of the guidelines for new construction is to encourage compatibility with (but not replication of) the character and quality found in the 19th and early 20th century buildings found in the district rather than compatibility with more recent structures identified as “noncontributing.” The language of the guidelines, therefore, is keyed to the district’s contributing buildings. Exceptions to this general rule may be found, however, where a new structure is proposed adjacent to other more recent structures. In these cases, review will also consider the new building’s response to adjacent buildings. In all cases, the compatibility of the proposed structure with its natural and built environment will be considered in review, as will the following:

1) **MATERIALS: USE NATURAL MATERIALS WHEN POSSIBLE**

Materials should be of similar color, texture, and scale to building materials found in the district’s contributing buildings. Most contributing buildings in the district are made of brick, often with stone details, although both stone and wood frame structures also exist. The use of natural appearing materials is preferred. Materials that are synthetic in appearance or that are highly reflective are generally inappropriate.

2) SCALE AND MASSING: MATCH THE DISTRICT

The contributing buildings within the district are generally medium to large-sized residential and institutional structures situated on medium sized lots. The scale and massing of a new building and its individual elements (i.e., windows, doors, roof, and ornamentation) should be compatible with the forms found among the contributing buildings. The ratio of wall surface to openings, and the ratio of width and height of windows and doors, should be consistent with the district's contributing buildings. Glass curtain walls along the front facade should be avoided, and large, flat walls which are unbroken by openings or setbacks on the front facade also are discouraged.

3) HEIGHT: CONSIDER THE SURROUNDINGS

The height of new construction should not significantly differ from the height of nearby contributing buildings in the district. Generally, new buildings should not exceed the height of the tallest abutting building by more than one story. The contours of the building site may further restrict the height of the new building or may permit the construction of a larger building.

4) DETAILING: AVOID THE CONSTRUCTION OF FEATURELESS BOXES

The detailing of new buildings should respond to detailing found on contributing-buildings within the district. This should generally include the following:

- A cornice or other form of definition at the roof line.
- Distinctive detailing at the front door.
- Window sills and lintels and/or distinctive detailing at openings.
- Ornamental features such as banding, distinctive corner treatment, interior cornice and other decorative elements.

5) SITING: STAY IN LINE WITH THE NEIGHBORING BUILDINGS

New structures should be sited with setbacks similar to those of adjacent buildings and should be sited to respect current topographic and neighborhood development patterns. Where applicable, they should be located to respect views and hillside constraints. Site improvements and changes should comply with the guidelines for site improvements and alterations. (Refer to the Site Improvements and Alterations section of this booklet for applicable guidelines.)

6) SUBDIVISION: SHOULD REFLECT EXISTING PATTERNS

Application for approval of subdivision plats or the cut-up of existing lots within the Ashland-Upland-Grandview Historic District shall be reviewed by the Historic Conservation Board for their compatibility within the district. The Board shall consider the existing development patterns, lot size, frontage, land use and underlying zoning. The Board shall make its recommendation to the City Planning Commission for a final decision.

SITE IMPROVEMENTS AND ALTERATIONS

1) SIGNS: AVOID CLUTTER

Generally, signs should be designed for clarity, legibility, and compatibility with structures on the site and in the district. Their design should be simple and contemporary. It is generally inappropriate to attach signs to buildings which were originally private homes, although small identification signs may be acceptable. Freestanding signs are permitted, but should not be sized or located in such a way as to obstruct views of the district's contributing buildings. Billboards and rooftop signs are not permitted, and internally illuminated signs are strongly discouraged. Wood, metal, and fabric signs are encouraged; plastic and other synthetic materials are inappropriate.

2) WALLS AND FENCES: AVOID THE FRONT YARD

Privacy fences and wrought-iron fences are not characteristic of the district. This is particularly true of the front yards which flow from property to property accentuating the open atmosphere. Privacy fences are sometimes used in rear or side yards but any new fences should be held behind the front edge of the principal building on the site. Fences and walls exceeding 36" should not be built in the front yard of any property in the district. Existing stone retaining walls should be repaired and preserved. If replacement is unavoidable new material should match the original as closely as possible.

3) PARKING AND PAVING: LIMIT THE COVERAGE

Reducing green space by adding additional pavement for driveways or parking areas should be limited whenever possible. Parking areas in front yards should be permitted in extreme situations only. New driveways and parking areas should respect existing contours and natural features. Parking lots should be sufficiently screened to minimize the view of parked cars. Screening can incorporate landscaping. Decorative fencing and berms and should be of a design compatible with the surrounding buildings and landscape elements. Lots with space for ten or more cars should be planted with shade trees in order to soften the visual impact of the lots on the neighborhood. In these cases, trees should be placed around the perimeter of the lots and in planting islands within the lots.

4) LANDSCAPING: SIMPLE AND CONTEMPORARY

Landscaping, special lighting, seating, and decorative paving are encouraged as part of rehabilitation and new construction projects. The design of these features should be simple and contemporary. Antiques or historic reproductions are not generally encouraged. Mature trees should be retained, as should other significant features such as steps, retaining walls, walks, and fences which contribute to a property's character. Permits for excavation and fill will be reviewed for their impact on the individual property and the character of the district as a whole.

NON-CONTRIBUTING BUILDINGS

Buildings, which do not contribute to the distinctive character of the district, were generally constructed after most of the rest of the district was built. They are of a different character than the contributing buildings due to their age and the difference in their scale, material, and detailing. The following buildings are in this category:

1341-51 Fleming
1363 Fleming
2331 Grandview
2401 Grandview

Additions, alterations, and rehabilitation of the above buildings should either be compatible with the style and character of each or should cause the building to become more compatible with the district.

Non-contributing buildings may be demolished if the demolition will not adversely affect the character of the district. Any new construction on the cleared site will be subject to the guidelines for new construction and site improvements for the Uplands Historic District.

DEMOLITION

The demolition of existing buildings shall not be permitted unless one of the following conditions exist:

- 1) Demolition has been ordered by the Director of Buildings and Inspections for public safety because of an unsafe or dangerous condition which constitutes an emergency.

- 2) The owner can demonstrate to the satisfaction of the Historic Conservation Board that the structure cannot be reused nor can a reasonable economic return be gained from the use of all or part of the building proposed for demolition.
- 3) The owner is a non-profit corporation or organization and can demonstrate to the satisfaction of the Historic Conservation Board that the denial of the application to demolish would also deny the owner the use of the property in a manner compatible with its organizational purposes and would amount to a taking of the owner's property without just compensation.
- 4) The demolition request is for an inappropriate addition or a non-significant portion of a building and the demolition will not adversely affect those parts of the building which are significant as determined by the HCB.
- 5) The demolition request is for a non-contributing building and the demolition will not adversely affect the character of the district.