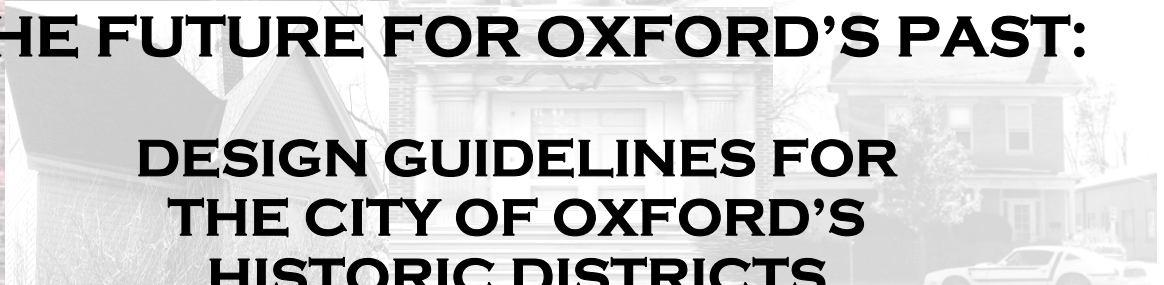


HISTORIC AND ARCHITECTURAL PRESERVATION COMMISSION



THE FUTURE FOR OXFORD'S PAST:

**DESIGN GUIDELINES FOR
THE CITY OF OXFORD'S
HISTORIC DISTRICTS**



REVISED JULY 2011

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INTRODUCTION

The Historic and Architectural Preservation Commission (HAPC) was created by Oxford City Council in October of 1979 (Ordinance No.1544) in order to protect and enhance structures, sites and areas that are reminders of past eras, events, and persons important in local, state, or national history. This basic mission is more fully developed in Chapter 1331 of the Codified Ordinances of the City of Oxford. The guidelines presented here cover all three locally designated historic districts: the Uptown Historic District, the University Historic District, and the Western College Historic District. Special emphasis is placed on the Uptown Historic District as this area represents the historic center of the city.

The purpose of these guidelines is to establish the framework within which proposed changes to sites, structures, or districts can be evaluated. The guidelines have been developed for the use of staff, HAPC members, applicants, and other policy makers. The guidelines generally do not establish specific styles to be followed; yet their application will ensure that the qualities of the historic small town environment will be maintained and improved. They set forth design parameters consistent with the characteristics of the historic districts and with the intent of the ordinance establishing Oxford's HAPC.

In preparing these guidelines, a significant public planning process was conducted which included background field and archival research, analysis of existing conditions, codes, and guidelines, and development of updated and expanded guidelines for all of Oxford's historic districts. One of the principal sources of information was the existing design guidelines, which were adopted in 1994. Most of that document is included in the guidelines presented here. However, it is important to note that the 1994 guidelines focused on the High Street corridor of the Uptown Historic District, while these updated guidelines attempt to cover all three historic districts. The results of the background analysis and field research were then used to generate the specific guidelines contained in each element, which can be applied to any proposed environmental change in any district.

The 1994 guidelines present the general architectural characteristics of the structures along High Street, from Campus Avenue to College Avenue. Each half block is presented as it existed at the time of the survey, conducted during the Fall of 1988. The elevation drawings are only accurate to the degree that horizontal dimensions could be taken along street level, and vertical dimensions approximated by calculating the width to height ratio using the photographs. Because of this, the elevations should not be construed as being dimensionally accurate for the purpose of anything other than identifying the general characteristics of the structures in the District.

It is the objective of the guidelines to establish the framework by which to evaluate proposals for environmental change to significant structures within the historic districts, especially along High Street, or for the addition, alteration, or removal of other structures or external elements found within the designated historic districts. These Guidelines are for the use of the HAPC in making its evaluations, for the use of architects, property owners, and other interested parties in preparing their proposals, and for city staff in reviewing proposals and guiding applicants through the review process.

EXISTING CONDITIONS

The existing conditions noted here come from the 1994 guidelines and thus apply primarily to the conditions of buildings in the Uptown Historic District. The analysis conducted was based on the Ohio Historic Inventory forms, maintained by the Ohio Historic Preservation Office. The inventory forms for the structures on High Street were prepared in the early 1980s. This survey served as the basis for selecting structures of historic or architectural merit. From these, the 1994 study team selected specific structures with characteristics deemed appropriate for analysis.

OVERALL DESCRIPTION

The overall characteristics of the Uptown Historic District are those of a typical turn-of-the-century commercial district. That is, the building masses are aligned with the property line, without any sort of front or side setback. Characteristically, a storefront is located at ground level establishing the base of the building; the upper story, forming the ‘piano nobile’ or body, is generally articulated with equal (or nearly equal) alternating bands of wall and opening, these usually vertical, rather than horizontal, in disposition. Above, a cornice crowns the structure. The buildings may be arranged with one, two or three structural bays that are vertical in disposition (regardless of the overall proportion of the building) and further give scale and detail to the street wall.

ARCHITECTURAL STYLES

The significant buildings in the District range in age from those built at mid-century, to late nineteenth century ones. Their architecture falls into one of the following typical architectural styles:

A. Greek Revival

Structures of Greek Revival style were built generally between the 1820s and the pre-Civil War period. The storefront is sometimes framed with cast iron pilasters; upper story windows have plain, solid stone lintels and a simple cornice completes the facade at the eaves. The roof is sloped toward the front and back. Structures within the Uptown Historic District in this style include the McCullough Block (20-24 East High Street), Snyder's (37 East High Street), and the former Haskell's Hat Factory (11-17 E. High St.).

B. Early Victorian Italianate Styles: Renaissance and Romanesque Revivals

During the period 1840 – 1860, new styles came into vogue, more complex, more ornamented than the Greek Revival. Renaissance Revival buildings of this period were of taller proportions, with narrow, vertical window openings, the plain lintels replaced by more ornamented headers, lintels, or by pedimented window caps. They typically had heavier cornices hiding a lower sloped roof. Romanesque Revival structures generally had round arched lintels instead of flat lintels for the windows, and cornices with rich profiles. The Kyger Building (15-19 W. High St.) is of this style.

EXISTING CONDITIONS

C. High Victorian Italianate Style

The Italianate style between 1860 and 1880 became more elaborate with large storefront openings, upper windows usually with arched lintels often containing projecting keystones, and a flat roof with a highly decorated projecting and bracketed cornice.

The building presently housing Bank One (20 W. High St.) is in this style, as is the Roy Young building (28 E. High St.).

D. Vernacular Victorian Style

More typical of structures built during the latter part of the nineteenth century, Vernacular Victorian structures retain slight references to their more refined contemporaries with abstracted ornamental detailing; minor features include use of brick patterning to differentiate the eaves or the headers. The building on 32 E. High St. reflects this style.

INVENTORY

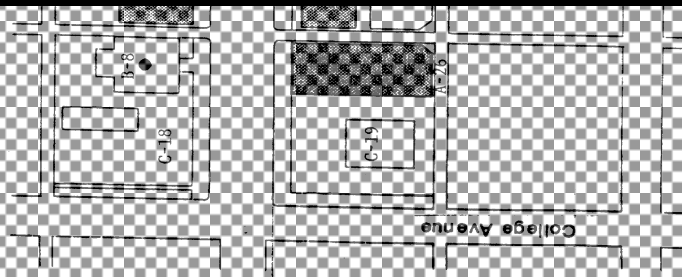


Inventory replaced in 2018

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MAP:
INVENTORY OF STRU
Significant Structure
Additional Structures
Structures Suitable for



INVENTORY

A. SIGNIFICANT STRUCTURES

Significant structures in the Uptown Historic District, including those analyzed in detail and indicated by numerals I through VI, are divided into three groupings according to their general architectural and functional characteristics. All of these structures are expected to be preserved. These are:

Commercial

Commercial style typical somewhat res which are Ital

Inventory

val or Federal led roof and tury buildings

The signific

A.1)

Built ca. 1996. Pri restaurant level, sho Italianate

replaced in

s men's women's

new structure is being constructed on be four stories tall with ground floor commercial spaces and third and four units.

2018

structure is particularly at the lower level and the o Historic Inventory indicates that the to the street are original.

A.2) 19-21 E. High St.: The

A two-story structure built in the 1 brick, with two oriel windows and a ce panel on the upper story, string cours delineating the roofline.

2018

igh St.: Snyder's Camera and p structure built around 1840. Has been casement windows not as vertical as der's has occupied the building since

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One of the oldest and historically more important commercial structures in the Uptown Historic District, this building was built circa 1850. Sigma Chi Fraternity was founded here in 1855. A strong example of early Gothic Revival architecture, it has a stepped gable west wall.

Park Place.

A.8) 22 W. Park Pl.: Ball Flowers

Ca. 1870-1890 building, its scale and details are appropriate replacements for the 1840s structure that it replaced. The storefront has been heavily altered.



INVENTORY

A.9) Park Place West: Fey Insurance Co. Building

The east segment of this building was at one time an automobile dealership; the building, with Greek Revival details, dates to circa 1880. The present appearance of its storefront is due to a restoration designed by Barcus, Small, Swift Architects, which also restored the Victorian Italianate west half.

A.14) 29 W. High St.: "Miami Beach"

Dating from circa 1870-1890 and formerly a bank building, now housing a tanning establishment, this structure is all that remains of a complex of similar buildings that stretched along the south side of this West High Street block. The Schreiber & Sons Co., Ironworks, of Cincinnati manufactured the cast iron storefront with pilasters.

A.10) 11 W. High St.: Victorian Italianate Building

Victorian Italianate building framed by cast ironwork. The structure was

A.11) 15-17 W. High St.: (Building I)

1868 structure with upper floor commercial storefront carefully bays of windows of brackets.

A.12) 20 W. High St.: Bank Building III

A very elegant Victorian Italianate structure it houses a bank at ground level, and above. The storefront is heavily altered; stories are still original. The arched protruding keystones, continuous delineate the levels. The side elevation is equally well preserved.

A.13)

The three-story Victorian Italianate building should still preserve much of its original elements: the stone lintels with keystones are still visible. The east half of the second story was heavily altered during the renovation, as was its storefront.

W. High St.: the Schlenker Building I], housing three stories at ground level

This is perhaps the best and architecturally structure in the Uptown Historic District. of this Victorian Italianate building has

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INVENTORY

A.19) 38 W. High St.: Bourne's Livery and Feeding Stable

Originally a stable and then a hardware store, it also previously housed John Minnis Drugs and the local office of Cincinnati Gas & Electric Co. The structure was built in 1900.

A.21) 109 W. High St.: Janet's Bakery

Built circa 1870, this Victorian Italianate structure has a cast iron storefront manufactured by the G. L. Mesker & Co. Ironworks, of Evansville, Indiana. The building retains all of its original elements. In the early part of this century, the Corso family owned and operated a grocery store at this location.

A.20) 100 W. High St.

This 1880s building has a Victorian hall a Victorian moldings over one a grocery West High Street headers.

H. Wisecup

and is typical of

Inventory replaced in 2018

Residence

Halter Block

0, the first story red, as have the by square ders of the perceptible.

A.24) 115 W. High St.: the John Steel

This small nineteenth century structure over the door and window is unlike Uptown Historic District or the city from its use by the Oxford Town trustees during the 1940s.

W. High St.: the John Steel

Revival structure, now hidden by brick circa 1840. The lower story is very openings of the upper story appear

A.25) 117 W. High St.:

A residential structure, it underwent through an elegant architectu

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INVENTORY

B. ADDITIONAL STRUCTURES

There are unique structures, such as the former Miami-Western Theater, whose architecture is representative of styles contemporary to their construction, or whose style is compatible or complementary to the majority of the structures in the district, which are included in the survey, and constitute significant entities within the district:

B.1) 1 E. [redacted] Co-op book
 By local firm [redacted] building replaced [redacted] of the structure is [redacted] "commercial buildings" [redacted] has been heavily [redacted]

B.2) 36 E. [redacted] Thea
 This singular e [redacted] in 1938 by the [redacted] yellow [redacted] details, it [redacted] on either [redacted] of Colum [redacted] ary's Roman [redacted] dedicated on [redacted] September [redacted] from 1867 [redacted] was located [redacted]

B.3) [redacted]
 Building [redacted] by fire. [redacted] Architect [redacted] al structure [redacted]

B.4) 101 E. High St.: Munic
 The present structure was built by [redacted] Works Administration in 1939 to [redacted] Victorian Italianate town hall demo [redacted] year. [redacted] High St.: the former U.S. Post [redacted] serving as the local Post Office until [redacted] is of local significance as a post office [redacted] by the City. Currently, Butler County [redacted] the Oxford Visitors and Convention [redacted] Oxford Chamber of Commerce occupy [redacted] building.

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INVENTORY

C. STRUCTURES SUITABLE FOR ALTERATION OR REPLACEMENT

The following structures are located within the Uptown Historic District. Some contribute to the general scale of the district and to the definition of the street. Others are incompatible with its architecture. While not assuming that these should be replaced, they are identified since, were they to be replaced or altered, their replacements or alterations should follow the design guidelines.

C.1) 23-29 Roll's

The present structure is the two-story structure. Its second story had been destroyed and occupied by the structure in 1983. The present structure after that date.

Inventory

C.2)
Built in
originally
window w
in 1986 to

replaced in

C.3)
store

This one-story section was originally built in 1959 and known as the "Boar's Head".

2018

C.4) 116 E. High St.: Ozzie's
A two-story structure housing a pub and restaurant, built in 1961 and altered in 1997.

C.5) 118 E. High St.: C

This twenty resident

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C.6) 119 E. High St.: Bager & Den Shop
A narrow two-story structure appended to Campus Center Discount.

C.7) 121 E. High St.: Skipper's Pub
Three-bay structure, built this century as housing, has been converted into a fast-food restaurant and pub.



INVENTORY

C.14) 25 W. High St.: First National Bank Building

This one story 1963 structure is inappropriate to the Uptown Historic District in that it is set back from the street edge, has architectural elements incompatible with those of the District, and is of too small a scale, which is more appropriate for a suburban site. It replaced a circa 1880 Victorian Italianate structure similar to that at 26 West High Street.

C.17) 115 W. High St.

This is a shed.

C.18) 124 W. High St. @ N. College Ave.

The site was at one time occupied by the Scott family boarding house and tavern, built in 1827 and demolished in 1940.

C.15) 101 W. High St.

This structure, inappropriate to the Uptown Historic District.

C.16) 104 W. High St.

The original building was destroyed by a fire, and a restaurant was built on the site. Evidence of the original building's location is visible in the foundation.

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DETAILED ANALYSIS

The development of these design guidelines is based, in part, on the analysis of six particular buildings. These six are representative of the typical nineteenth century commercial structures which once formed the whole of Uptown Oxford, and are thus used to extract the characteristics for all the older structures of this type now found in the District, or new ones to be constructed there.

LIST OF PARTICULAR STRUCTURES

The following structures were selected for analysis:

- I) The Schlenck Block (35-39 West High Street)
- II) The Kyger Building (19 West High Street)
- III) Bank One (20 West High Street)
- IV) The Halter Block (I 12-114 West High Street)
- V) The McCullough Block (2 2-24 East High Street)
- VI) Roy Young's (28 East High Street)

CATEGORIES OF ANALYSIS

These buildings are analyzed according to the overall proportion of the structure's facade, the organization and proportion of the bays that form this facade, the proportions of the openings on the facade, percentage of openings to overall facade area, height of base at street level, and the particular details for each of the structures. All of these categories indicate the importance of dimensional relationships between elements that give the District its characteristics.

A. Proportions of the Overall Building Facade

The proportions of the overall building facades are derived from the relationship between the overall horizontal dimension (or width) of a structure and its overall height, in terms of a specific unit of measurement. The general characteristics of the massing of the six buildings in the Uptown Historic District range from basically horizontal, as illustrated by the Halter Block (building IV)(with overall proportions of 12 horizontal units to 5 vertical units), the Schlenck Block (building 1)(with proportions of 3 units to 42 or 1.4142 units), to those basically vertical, such as the building housing Bank One (building 11 1)(5 to 8). These proportions are derived by dividing the actual horizontal dimension by the vertical one.

I)	The Schienck Block	3:√2	(3:1.4142)
II)	The Kyger Building	6:5	(1.2:1)
III)	Bank One	5:8	(1:1.6)
IV)	The Halter Block	12:5	(3:1.25)
V)	The McCullough Block	2:1	
VI)	Roy Young's	3:2	(1.534:1)

DETAILED ANALYSIS

B. Organization and Proportions of Facade

The typical facade in the Uptown Historic District is composed of bays which have principal proportional relationships varying from 1 horizontal unit to 2 vertical units (for the main bays of the Kyger Block - building II) to 1:√2 (those of the Schlenck Block -building I).

I)	The Schlenck Block	1:√2
II)	The Kyger Building	1:2
III)	Bank One	5:8
IV)	The Halter Block	4:5
V)	The McCullough Block	3:5
VI)	Roy Young's	2:√11 & 2:3

C. Proportional Dimensions of Openings

The proportions of the horizontal to vertical dimensions of the upper story windows (the "piano nobile" of the buildings) are those of tall, vertical openings; they range in proportions from those found in the McCullough block (building V) of 1:1.7, to the very vertical ones in the Kyger building (building II) at 1:3.7.

I)	The Schlenck Block	1:3
II)	The Kyger Building	1:1.8, 1:3, and 1:5
III)	Bank One	1:2.2
IV)	The Halter Block	1:1 (orig.: 1:2)
V)	The McCullough Block	1:1.7 and 1:2.1
VI)	Roy Young's	1:2.67 (3:8)

D. Percentage of Openings to Overall Facade

The total area of window openings in relation to the overall wall surface area is an important characteristic of the facade. Openings along the upper level of the structures in the Uptown Historic District vary from as low as ten percent in the Halter Block (as existing, or 8% in its original configuration), to as high as 35.7% in the Bank One building:

I)	The Schienck Block	25.0%
II)	The Kyger Building	31.7%
III)	Bank One	35.7%
IV)	The Halter Block	10.0%
V)	The McCullough Block	19.5%
VI)	Roy Young's	28.9%

DETAILED ANALYSIS

E. Street-level: Height of Base

All of the commercial buildings along the Uptown Historic District have a storefront base. The approximate height of this story ranges from ten and a half feet to fourteen and a half.

I)	The Schienck Block	13.0 feet
II)	The Kyger Building	14.5 feet
III)	Bank One	10.5 feet
IV)	The Halter Block	10.5 feet
V)	The McCullough Block	12.0 feet
VI)	Roy Young's	11.5 feet

F. Details

Particular elements characteristic of the commercial structures in the Uptown Historic District include the use of cast iron storefronts, to the preponderance of arched window openings, varying from those with segmental arches to fully round-arched lintels; framing of openings also include brick headers and very elaborate hood moldings. Roof lines are articulated with heavy cornices, sometimes with a pediment or other centering element.

I)	The Schlenck Block	
	Storefront:	cast iron
	Bays:	three equal bays with single windows flanking central oriel windows
	Windows:	all the windows have elaborate hood moldings
	Roof line:	bold, bracketed cornice with decorative frieze; the cornice over the central bay is altered by a pediment
II)	The Kyger Building	
	Storefront:	cast iron
	Bays:	two equal bays flanking a third entry bay
	Windows:	tall rectangular openings with either round-arched or segmental-arched projecting stone lintels, and
	Roof line:	bracketed cornice with bold brackets at the ends and central bay
III)	Bank One	
	Storefront:	(not original)
	Bays:	single bay with three round-arched windows facing West High Street, simplified pilasters between each opening; the side elevation is similarly articulated, except that the space between window openings is wider than the openings themselves

DETAILED ANALYSIS

Windows: round-arched windows; each with projecting keystone lintels, continuous stone sill connecting the openings and delineating horizontal bands
 Roof line: bold, bracketed cornice
 Other: building has an overhang around the front and side

IV) The Halter Block

Storefront: (not original)
 Bays: three equal pairs of bays with square windows placed in the panel between pilasters (originally, each had a window centered within the panel); brick work forming dentils is found between pilasters
 Windows: square windows placed asymmetrically in the bays (originally, each had segmental-arched windows centered within the panels)
 Roof line: bracketed cornice with bold brackets at the end; a panel protrudes above the cornice of the central bay
 Other: building has a rigid overhang suspended from five iron tension bars

V) The McCullough Block

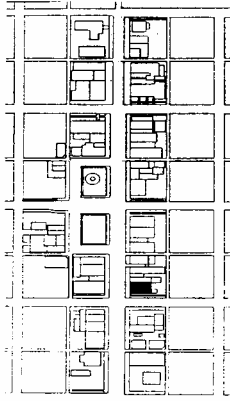
Storefront: (not original)
 Bays: two equal bays flanking a single narrow bay
 Windows: simple openings with brick headers (the shutters are neither original nor accurate in dimension)
 Roof line: stepped-gable end facing East Park; roof line with simple eaves molding

VI) Roy Young's

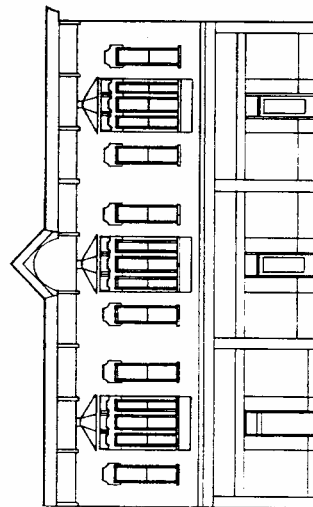
Storefront: (not original)
 Bays: two similar bays with triple window openings, with a third bay on the side forming the entry to the upper floor
 Windows: Romanesque Italianate round-arched windows with stone lintels carved with projecting keystone (shutters are inappropriate for the style and date of the structure)
 Roof line: simple bracketed cornice; the west side is accentuated by the stepped gable end of the adjacent building
 Other: cast-iron star decorations holding tension members that reinforce the structure

DETAILED ANALYSIS

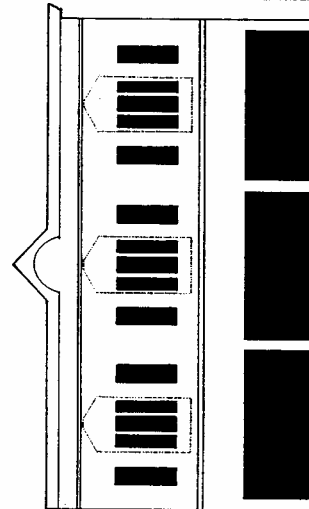
DETAILED ANALYSIS
THE SCHLENCK BLOCK



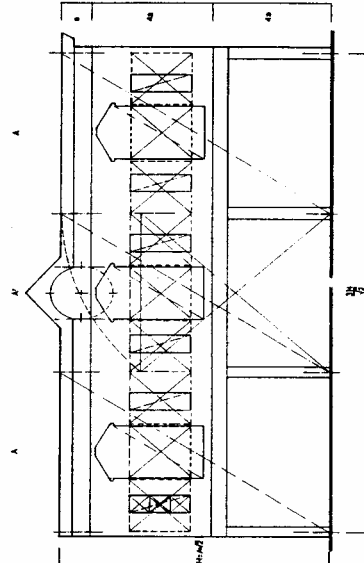
Existing Façade



Figure/Ground Diagram

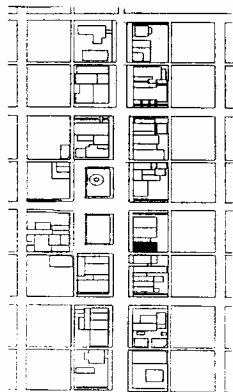


Analytical Diagram

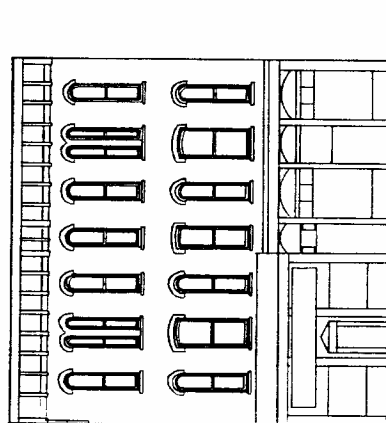


DETAILED ANALYSIS

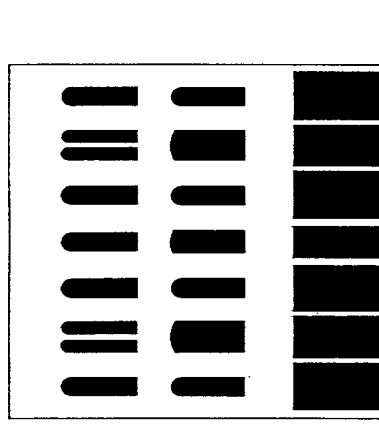
THE KYGER BUILDING



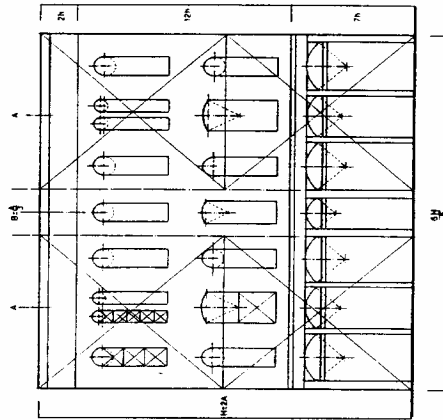
Existing Façade



Figure/Ground Diagram

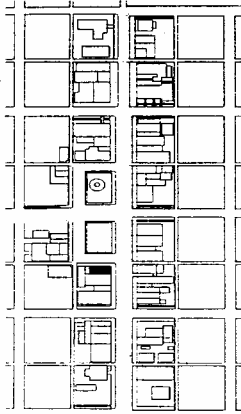


Analytical Diagram

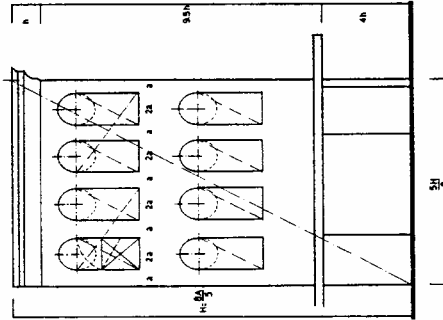


DETAILED ANALYSIS

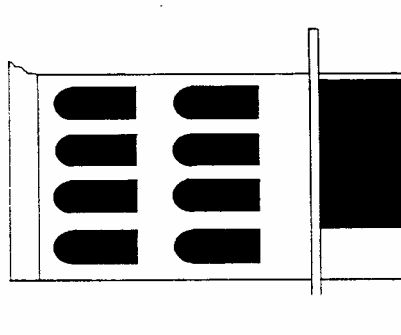
BANK ONE



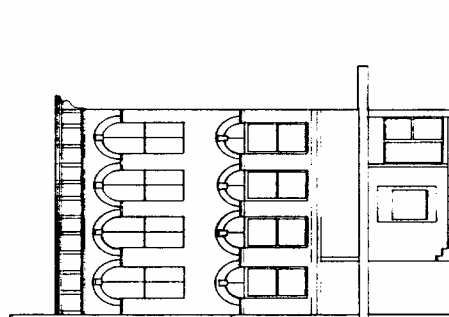
Analytical Diagram



Figure/Ground Diagram

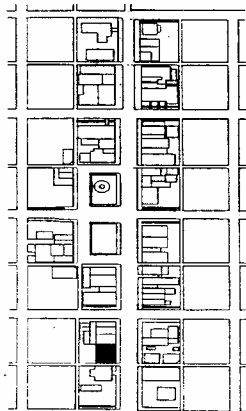


Existing Façade

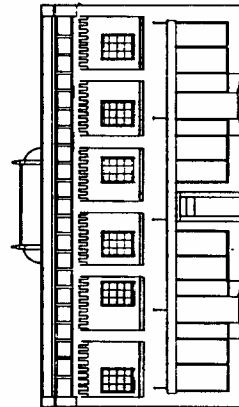


DETAILED ANALYSIS

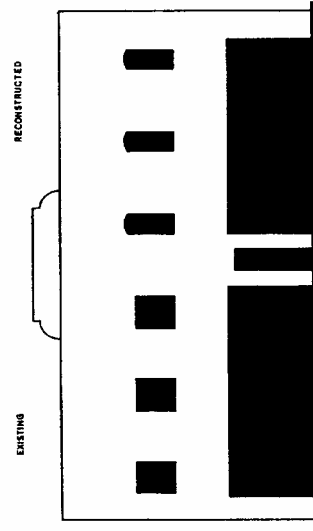
THE HALTER BLOCK



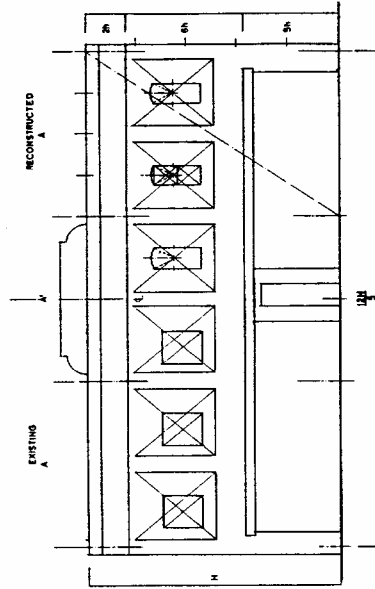
Existing Façade



Figure/Ground Diagram

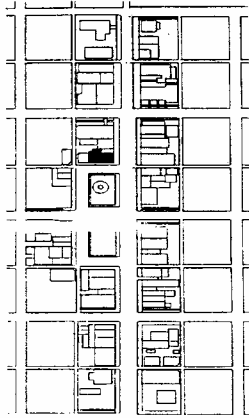


Analytical Diagram

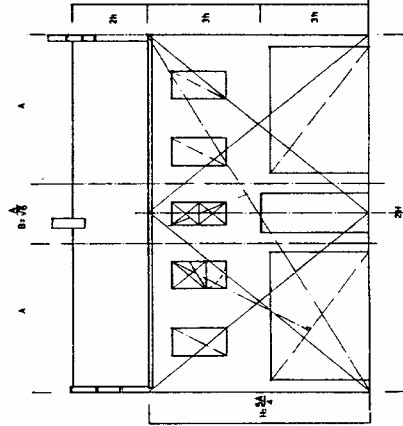


DETAILED ANALYSIS

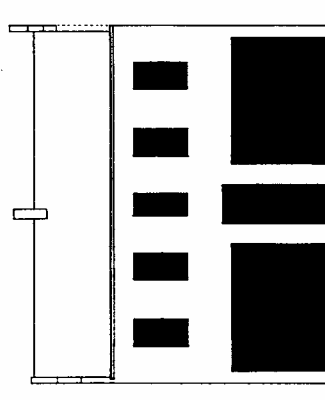
THE McCULLOUGH BLOCK



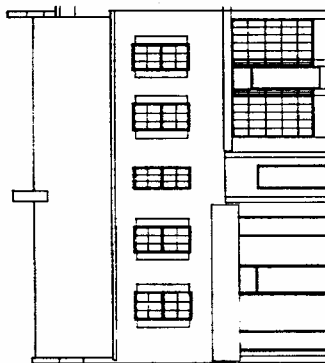
Analytical Diagram



Figure/Ground Diagram

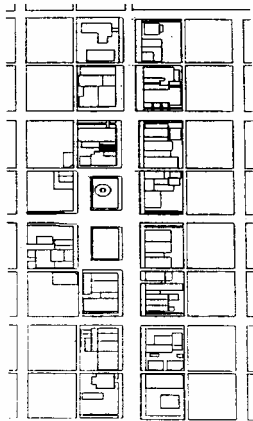


Existing Façade

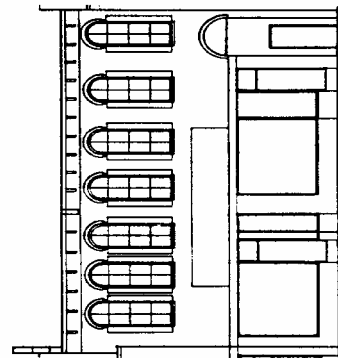


DETAILED ANALYSIS

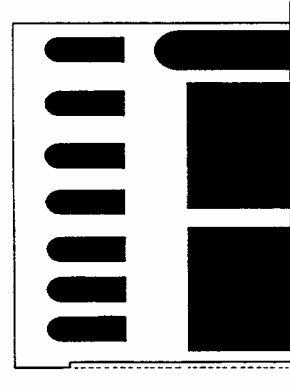
ROY YOUNG'S



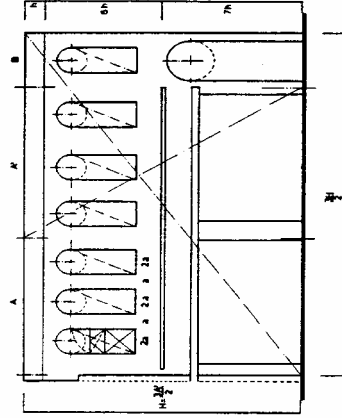
Existing Façade



Figure/Ground Diagram



Analytical Diagram



DESIGN GUIDELINES

The following pages contain the Historic and Architectural Preservation Commission's design guidelines. The guidelines are listed by architectural element, each of which has been abbreviated by its element number at the bottom of each page for the convenience of the reader. It is very important that any applicant, business owner, and land owner in any of the City's historic districts consult the appropriate guideline(s) prior to initiating a project or submitting an application to the HAPC. Each project will be judged, at least in part, against the guidelines contained here. Obviously, the HAPC could not anticipate every application or situation within the context of these guidelines. Thus, each proposal will ultimately be judged on its own merits. As was stated in the Introduction, the guidelines represent a common framework from which to begin evaluating individual applications.

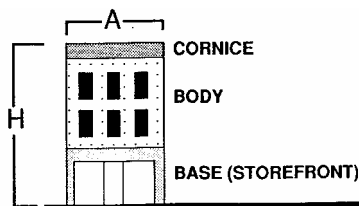
After consulting the guidelines you are encouraged to obtain an application for a Sketch Review and Certificate of Appropriateness from the City of Oxford Planning Department. Also, it is always a good idea to consult the City Staff about the particular details of your project, the application process, and the guidelines before you spend too much time, money, and energy developing a project or pursuing a process which is outdated.

STREETSCAPE

The Zoning Code of the City of Oxford should be consulted for specific regulations pertaining to this element. The overall appearance of the Uptown Historic District commercial corridor is that of a typical turn of the century commercial district: the building masses are flush with the sidewalk, a storefront is located at ground level, the upper story is generally articulated with equal (or nearly equal) alternating vertical bands of wall and opening, and a cornice crowns the structure. The buildings may be arranged with one, two, or three structural bays which are vertical in disposition (regardless of the overall proportion of the building) and further give scale and detail to the street wall.

Specific Recommendations

1. *The basic arrangement noted in the background section should be utilized in all new or altered structures.* The basic organization should result in a building wall with one, two, three, or more clearly vertical structural bays (that is, the height, H, should be of larger dimension than the width, A). The base of the new or altered structure should clearly contain a store-front, its main body should be divided into fairly regular bands of wall and window opening, the windows should be vertical in disposition, and the whole topped by a heavy cornice or other horizontal element.
2. The restoration or alteration of existing buildings should follow the historical characteristics of the existing building. The existing buildings are based on repetitive bays which are proportionally vertical. These repetitive bays may be further indicated by the use of pilasters (as in the Halter Block). The overall building may be composed of equal bays (ie.: indicated as AAA if three bays are identical, or AA'A if the middle one is a modified version of the other two) or may alternate between specific modules (ie.: indicated as ABA).



3. *Appearance at ground level* should follow the following guidelines:
 - a) *Storefronts* should be aligned with the modular bays described above (see the Schlenck Block, building I).



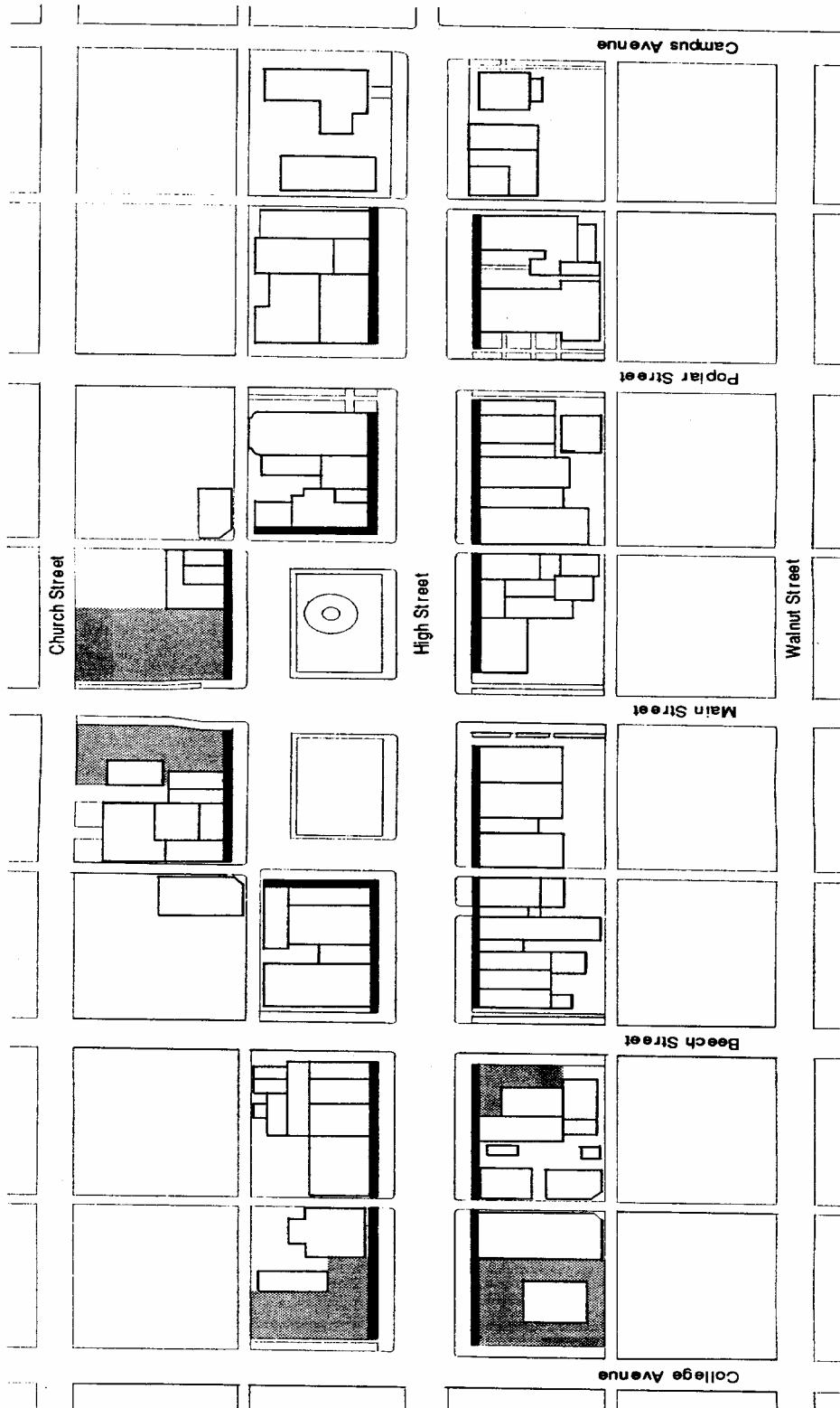
Schlenck Building

STREETSCAPE

- b) *Upper Stories* should have a repetitive solid/void organization, ranging from narrow piers between openings (as in the main facade of the Bank One building) to spaces of equal width to the window openings.
 - c) *Front facades of new buildings* should follow guidelines similar to those enumerated above. Equal bays should be used with their division by wall and openings following a regular pattern. If an entry bay is to be indicated (either on center to the overall width, as in the Kyger Block, or to one side) its proportions should clearly indicate this differentiation. In either case, *a clear storefront should be present at ground level to help reinforce the definition of the bays.*
4. New and restored structures should have perforations amounting to no less than 10% nor more than 40% of their upper story street facades.
 5. In new or altered buildings the storefront height should fall between 10 feet and 14 2 feet.
 6. New construction should follow the rhythm of facades, overall spacing, setbacks, and proportions of adjacent structures.
 7. For both residential and commercial structures, the buildings themselves should have their fronts oriented parallel to the adjacent street. In addition, buildings should be oriented perpendicular to the adjacent street (ie. the building should not be situated on the lot at an irregular angle).
 8. It is inappropriate to set a structure back from the property line, thus destroying the continuity of the street wall (see EDGE CONDITIONS diagram). It is also inappropriate for a structure to be setback from the sides of the property, which equally destroy the clarity of the wall.

STREETSCAPE

MAP
EDGE CONDITIONS



FOUNDATIONS

There are several common foundation features shared by particular structures in Oxford's Historic Districts. The vast majority of the commercial structures in the Uptown District do not have exposed foundations, while the residential structures generally do have exposed foundations. The foundations which are exposed are usually limestone, predominantly 2 to 5 courses high and are frequently hidden from the front by landscaping or more recent additions. This attractive element, when not allowed to deteriorate, forms a good supporting base for residential structures.

There is very little exposed smooth concrete, cinder block, or concrete block in Oxford's Historic Districts. Residential structures which utilize historically inconsistent materials are generally treated with stucco or other material to create a rough finish approximating the original stone foundations. Some treatments even recreate the look and texture of the original limestone while capitalizing on the benefits of modern materials and construction techniques.

Maintenance and Preservation

1. While landscaping is encouraged, the foundations themselves should be kept clear (3-5 ft) of any landscaping material including mulch, excess soil, firewood, etc. as the moisture from these materials can damage the foundation. The roots of plants can also damage joints in the foundation wall, creating maintenance problems such as water leaking into the basements of structures.
2. The ground should slope away from the foundation or a perimeter drain should be added to facilitate water runoff from the structure.
3. Stucco should never be applied to original stone foundations, as this eliminates an original architectural feature and can lead to serious moisture problems which hasten deterioration of the stone.

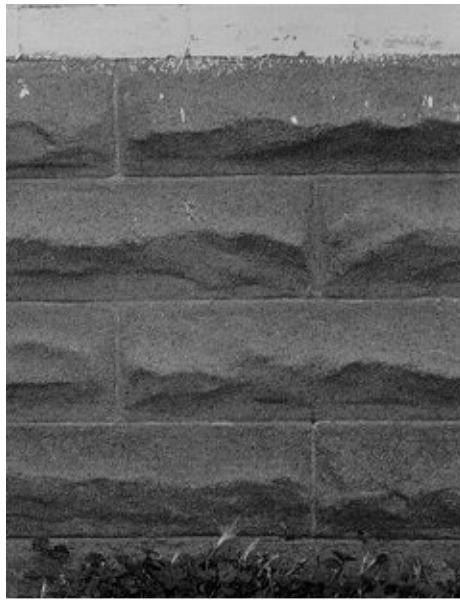


NO – Cinder block foundation (right) of new addition has not been treated to blend with the original stone foundation (left). Also, the downspouts discharge right next to the building.

FOUNDATIONS

Specific Recommendations

1. New residential and commercial construction must not include exposed concrete block or cinder block foundations. If this material will be above grade (due to a sloped lot or other unavoidable geographic reason), historically appropriate facing treatment should be applied to the exposed portions of the foundations.
2. Exposed foundations are strongly discouraged for commercial structures in the Uptown Historic District. However, the slope of the ground in some places may lead to foundation exposure. In that case, a treatment consistent with the architectural themes of the building should be applied to the exposed portion of the foundation.
3. Exposed foundations are encouraged for residential structures in all three Historic Districts. The materials, height of exposure, and style should be appropriate to the architectural theme of the building.
4. In order to protect against moisture damage to foundation walls, downspouts should drain away from a foundation.



YES – A foundation which has been appropriately treated.

MASONRY

The structures in the Uptown commercial area tend to have a masonry veneer of either brick or stucco. These wall treatments increase a building's longevity and enable the structure to maintain its historical identity. Masonry plays a vital role in the overall character of the community, especially the neighboring Miami University structures. It should therefore be considered as one of the most important elements to be properly maintained and preserved.

Proper cleaning methods have greatly improved with the introduction of new chemicals that enhance the cleaning process while preserving the strength and color of the brick. Previous methods, such as sandblasting, corroded and ultimately destroyed masonry and mortar joints making replacement an inevitable expense. Cleaning exposed brick is not necessary, however, as masonry which is allowed to weather naturally often produces a desired look and feel.

Historically, many buildings would have been whitewashed, especially in the Uptown commercial area. Today, many buildings try to recapture that look by being treated with a paint or plaster shellac. This helps seal the brick and increases the aesthetic appeal of the structure. The only drawback when using these treatments is that they need vigilant attention in order to preserve and maintain their detail. Applied correctly, these treatments help preserve and protect the masonry, but regular inspection and maintenance are still a must.

Maintenance and Preservation

1. Existing brick that is untreated should remain untreated, but be properly maintained, to preserve its historic character.
2. Avoid unnecessarily cleaning brick masonry. The darkened, weathered look of the brick preserves the structure's historic look and feel while avoiding unnecessary expense.
3. If cleaning is necessary, the preferred method is hand-scrubbing without utilizing harsh chemicals, detergents, or sandblasting which could damage the brick.



Good example of stone masonry.

MASONRY

Specific Recommendations

1. Masonry veneers that face main streets in the Uptown Historic District should not have exposed cinder block or concrete block. Brick masonry is strongly encouraged.
2. Brick or stone are the preferred masonry treatments. However, authentic stucco (stucco which replicates the historically accurate texture, consistency, and appearance of the material) may also be used and preferably be painted white or gray.
3. Exposed, untreated brick must be within the red range of color. No brick glazes are to be utilized.
4. Avoid the use of synthetic sealant on brick facades. These tend to trap moisture and water vapor within the wall which could lead to structural weathering.
5. Avoid brick repointing with overly hard concrete that may cause the existing brick to crack. Try to match the existing style of repointing and the consistency of the softer, original mortar as much as possible.
6. The masonry of any additions should resemble the existing structure utilizing like materials and style in order to be compatible with an otherwise historic building.



The various masonry additions to this building do not match in style, material, or

SIDING

Siding in Oxford's Historic Districts is predominantly found on residential structures. Oxford has successfully preserved its historic character by maintaining the wood siding on many of its structures. A great many of the structures in the Uptown Historic District are comprised of a brick or masonry veneer, however there are some exceptions where artificial siding is utilized. Siding in all the districts is generally horizontal, wood siding or decorative wood shingle.

Maintenance and Preservation

1. Existing siding should be maintained.
2. If existing siding is to be replaced, all decorative trim is to be maintained with the same character and integrity as the existing trim.
3. New replacement siding should complement the previous configurations and appearance of the structure.
4. All previous siding must be removed before any replacement occurs. That is, new siding may not be fastened directly over existing siding, since this causes severe weathering damage to the underlying structure due to trapped moisture.
5. In the Historic Districts, the preferred treatment for wood siding is painting. Use appropriate colors and avoid using stains and varnishes.

Specific Recommendations

1. The use of siding, regardless of composition, is prohibited in new construction and renovations of commercial use structures in the Uptown Historic District.
2. No vertical siding will be incorporated into any structure within Oxford's Historic Districts. Plank treatments are to remain horizontal in fashion.
3. Decorative, wood shingles are an acceptable treatment for the residential structures in the Uptown District.



Not Like This – the bump-out window has been treated with artificial vertical siding that does not match the original horizontal wood siding to the left.

SIDING

4. Since artificial siding tends to differ from the original historic material in size, design, and texture, the use of artificial aluminum or vinyl siding for residential structures within Oxford's Historic Districts is strongly discouraged.
5. Widths, lengths, and composition of siding should be consistent between existing structures and any new additions. Decorative trim, such as window trim, fascia boards, and cornice work should also be consistent with the existing structure.



Good example of horizontal wood siding on a residential structure.



Siding such as this is inappropriate on commercial structures in the Uptown Historic District.

ROOFS

Today the Historic Districts contain a variety of roof shapes, materials, details, and proportions. However, most of the varying elements seen today have changed an original element. Most roofs used to be either slate or wood, but, for the most part, slate roofs remain only on public or semi-public structures. Most commercial structures have flat roofs hidden behind distinctive parapets with more elaborate cornices, while residential structures generally have gable roofs with simple cornices and asphalt shingles. In general, for residential structures, no more than 1/4 of a building's height appears as a roof. Those buildings that do not have flat roofs generally have roof forms with relatively steep pitches.

Maintenance and Preservation

1. Periodic maintenance will help prevent major repairs or roof replacement. You should pay particular attention to broken slate, bulging or sunken shingles, roof depressions, and rusting metal. These should be repaired with complementary materials and colors.
2. To help prevent moisture from entering the main structure, flashing around roof vents, chimneys, and other roof protrusions should be inspected regularly and repaired, including applying a metal preservative.
3. Flat roofs are generally treated with a single membrane (tar and gravel, rubber, or a composite material).



Extremely well maintained slate roof.

4. Care must be taken when making repairs to a slate roof as the shingles can crack and break relatively easily. Preservation and maintenance of slate roofs is greatly encouraged as there are very few remaining examples. Likewise, if properly maintained, slate roofs should provide last the lifetime of the building. Decorative patterns should be maintained and a professional roofer with experience dealing with slate roofs should be consulted.
5. Replacement asphalt shingles should match the color and shape of existing shingles.

Specific Recommendations

1. Mansard roofs, sheds, and exaggerated false fronts should not be utilized. Any new or repaired roof should relate to the architectural theme and details of the structure. Compatibility is the key.
2. Flat roofs are encouraged for commercial buildings. Decorative cornices and parapets are encouraged for these structures.

ROOFS

3. For both commercial and residential structures, the height of a new building or addition should conform to the height of the existing building envelope along the adjacent blocks.(See Height element)
4. New roof forms should complement existing roofs in material and style.
5. Flashing, roof vents, and other roof protrusions should be painted to match the roof color.
6. Decorative trim in need of repair should not be altogether removed from a building. Rather, these elements should be repaired or replaced to match the original design. Original materials should be used, but replication of details and design with modern materials is allowable.
7. Roof pitches for residential structures should be fairly steep. A minimum pitch ratio of 6 to 12 is preferred.
8. Red, green, gray, or tan colors are preferred for new roofs with asphalt shingles, while black is discouraged.



Pitched residential roof.

GUTTERS & DOWNSPOUTS

Gutters have consistently been the appropriate way to remove rainwater from rooftops. The preservation of a structure relies on an appropriate drainage system because inadequate drainage may lead to severe weathering and moisture damage. The design of gutters, specifically at the cornice of roofs, is crucial to the identification and character of the specific building to which it is attached. Generally, gutters and downspouts are located on roof corners, where they will not interfere with the appearance of the structure.

Maintenance and Preservation

1. All gutters should be regularly cleaned of debris to maintain proper drainage. Gutter screens are recommended to prevent debris from obstructing the downspout and to facilitate cleaning. This also will prevent gutters from freezing and, ultimately, failing. In the case of a built-in gutter, they will prevent damage and leakage into the box cornice.
2. Use the mortar joints between bricks to fasten the downspouts to the structure rather than drilling into the brick itself.
3. Make sure that all gutters and downspouts are intact and connected to each other to prevent damage to the external veneer and foundation. Also make sure that all fasteners are not rusted or corroding the veneer.
4. Coordinate the color of the existing trim when painting the gutters and downspouts.
5. All roofs should incorporate a drip strip to sufficiently guide all the rainwater from the roof into the gutter.

Specific Recommendations

1. Style, configuration, material, and color should all be coordinated with the architectural theme of the building and/or any existing gutters.
2. Gutters should be properly located to the sides and rear of the structures with the downspouts located, only, at the corners. This will prevent the division or interference of the architectural details of the structure, while allowing for proper drainage.
3. Round, half-round, or stop gutters should not be used in the historic districts. Box or Ogee gutter styles are preferred.
4. Downspouts should drain away from the foundation. This can be accomplished through connection to underground drains running a few feet from the structure, simply extending the downspout a few feet, or utilizing splash blocks that keep the water from emptying directly onto the foundation.

GUTTERS & DOWNSPOUTS

- Downspouts are never to be connected to the City sanitary sewer system.



Although not located on a corner of the building, this gutter is sufficiently camouflaged by matching the painting scheme of the wall and trim.

ENTRANCES & DOORS

As they are often the first element that one notices, doors represent an important part of the feel and look of the buildings in the Historic District. Like other elements, entrances for commercial and residential structures differ in their styles, details, and overall treatment.

Commercial structures tend to have significant amounts of glass. This has the effect of opening-up ground floor business establishments for maximum viewing from the street. Many of the current commercial fronts are sheltered by some type of overhang or canopy. Ornate, richly detailed entrances and doors are very rarely found. The traditional commercial front is simple and functional in design and material. Element #11 - Storefronts should also be consulted when developing a commercial project involving entrances and doors.

Residential structures in the Historic Districts tend to have wood doors with their upper portion often containing significant amounts of glass. The lower portion of the entryways typically contain one to three wooden panels arranged symmetrically either horizontally or vertically. Screen doors / storm doors vary from full glass/screens to the more modern half glass/screen. The latter type has the effect of concealing the existing entryway.



A good example of a sensitively designed storm door.

Maintenance and Preservation

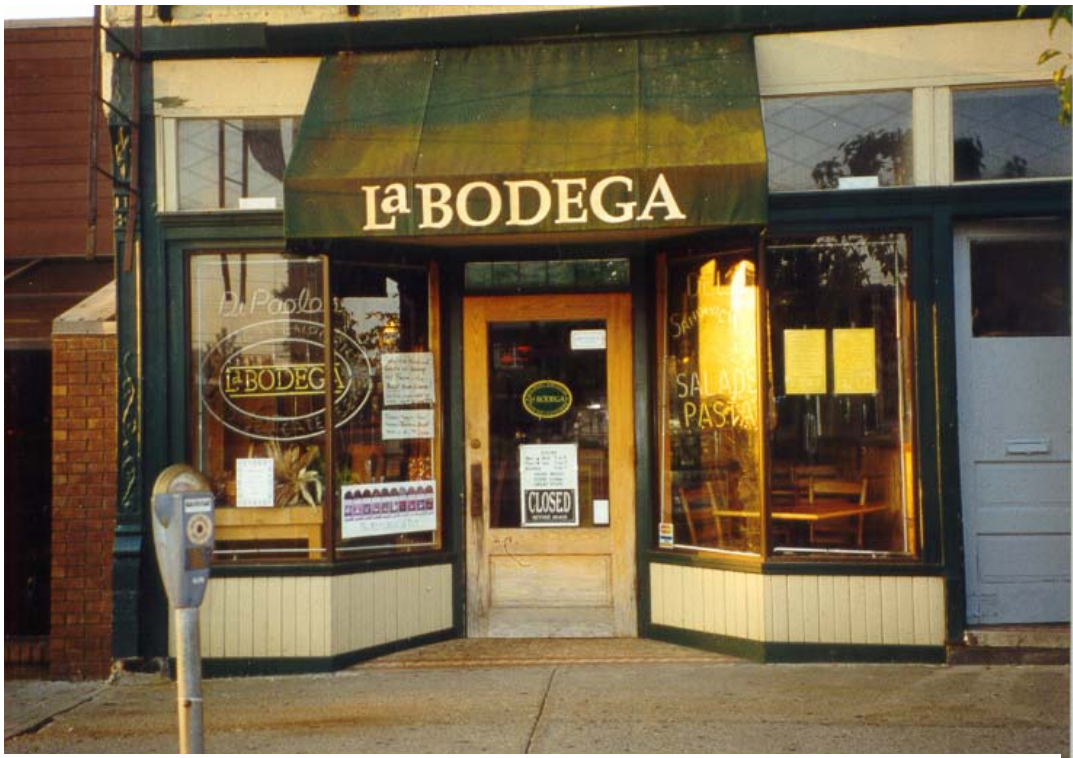
1. For any maintenance or minor repair, care should be taken to utilize the same material, design, and detail of the original entrance or door.
2. To help prevent damage from moisture or sun light, doors should be treated with either paint (matching the existing color of the door and trim) or clear varnish.
3. Always consider restoring any original entrance or door feature rather than simply replacing the feature. If replacement is necessary, material and style should complement the existing architecture of the structure.

Specific Recommendations

1. For all doors, wood is the recommended material, while metal and other materials are strongly discouraged.
2. Commercial structures should avoid using doors, screen doors, and storm doors which are clearly designed for residential purposes.

ENTRANCES & DOORS

3. Contemporary door styles with small, irregularly shaped windows should be avoided. Wooden doors with panels and/or glass are the preferred treatment.
4. Commercial structures in Oxford's Historic Districts should have open fronts, with at least the top half being glass. The intent is to create an inviting feeling to passers-by that clearly delineates the public nature of the use. Likewise, the open fronts of ground floor commercial structures help to clearly differentiate these uses from any upper story residential uses.
5. Screen/storm doors should be simple in design and contain full-height screening or glass. Wood is the preferred material and any treatment should match the color of the existing door/trim or be a clear varnish. The intent is to allow for storm/screen doors while making them as unobtrusive as possible both visually and architecturally.
6. Entrances and doors which are to be closed-off should not be removed and the hole filled in with some type of permanent material. Rather, the door should be left hanging and fixed shut so it is possible to reopen it in the future. For commercial structures, landscaping or small, discrete signage could be used to redirect patrons to an existing entrance.



A well designed entrance.

WINDOWS

Windows are basically holes punched in the facade of a structure and as such they contribute heavily to the visual presentation of a building or even block. Window openings in 19th century structures were typically vertical in proportion. In structures of Greek Revival (or Federal) style, these may have the proportions of a “golden section” (approximately 5:8 or 1:1.618, roughly those of the McCullough Block). The proportions for Italianate Revival structures might be 1:3 (in both the Schlenck Block, building I and the Kyger Block, building II) or even 1:5 (also in the Kyger Block). The predominant window for residential structures in the historic districts is 1 to 1, double hung, wood.



Insensitive window alteration has resized the window opening while leaving the original lintel and filling in the gap with a poor masonry treatment.

Maintenance and Preservation



Good – Storm window exactly matches inner window.

1. Restored or replaced windows should be proportionally vertical, where architecturally appropriate.

2. Original window materials, design, or hardware should be maintained and/or duplicated.
3. Storm windows are encouraged for their energy efficiency. They should correspond in appearance to the inner window so that they look like part of the building rather than appearing to be just stuck-on.
4. Sash appearance should complement the existing (or original, if appropriate) windows, especially if the windows are visible from a public way.
5. Stone lintels over windows which are new or currently exist should be left unpainted, while previously painted lintels can be stripped utilizing non-abrasive chemicals.

Specific Recommendations

1. Windows should be proportionally vertical.

WINDOWS



A coat of matching paint on a storm window and proper lintel maintenance can make the difference between a well maintained (right) and a poorly maintained (left) window opening.

2. It is acceptable to clearly divide wide openings with proportionally vertical windows, so long as the basic form of the window itself is clearly vertical.
3. Window openings themselves may have flat lintels, round-arched lintels, or segmental-arched lintels.
4. Reflective glass (such as blue or gold tinted glass) is prohibited.
5. Skylights can be added to increase the availability of natural light. These should generally be flat and unobtrusive (especially from any public ways).
6. All window openings, sash appearances, and materials should be consistent and architecturally appropriate to the building style.
7. Where practical, historical accuracy based on physical or photographic evidence should be maintained.
8. Original features such as cornerboards, brackets, hoodmolds, and other details should be preserved, repaired, and/or replaced. Removal of these elements detracts from the overall appearance and presentation of a structure and should not be removed.
9. Avoid adding excessive ornamentation to create a more historic look by utilizing details which are inaccurate or inappropriate to the buildings style or time period.
10. Windows which are to be closed-off should not be removed and the hole filled in with some type of permanent material. Rather, the window should be maintained.



NO – In this example, the window openings have inappropriately been permanently filled with brick and the window glass removed.

UPPER FACADES

The nineteenth century commercial architecture found in the Uptown Historic District is one with mostly solid walls with window openings. An analysis reveals that the percentage of openings within the wall surface of the upper stories varied from 9% (that is basically solid) to over one third of the wall opened.

Maintenance and Preservation

1. For any maintenance or preservation work, the original materials and style of a particular structure should be maintained. If replacement is necessary attention should be paid to maintaining the consistency of architectural details.

Specific Recommendations

1. New and restored structures should have perforations amounting to no less than 10% nor more than 40% of their upper story street facades.
2. Several other guidelines (cornices & friezes, siding, masonry, windows, ornamentation, etc.) should be utilized for work on upper facades.
3. The differences in floor levels should be highlighted through rows of windows or porch and roof treatments, but should not be emphasized with differences in siding, oddly shaped columns or arches, etc.



The upper façade is highlighted by rows of windows, not by differences in siding, arches, or columns.

PORCHES & STOOPS

Many residential structures in Oxford's historic districts have porches or stoops, which have played important roles both architecturally and socially. Unlike many urban areas today, the porches and stoops in the historic districts are heavily utilized for entertaining as well as just people watching. Many porches in Oxford tend to be fairly simple in design and materials, often with plain supporting columns. There are also some very ornate, detailed porches remaining, which add to the character of the districts.

Maintenance and Preservation

1. Any porch or stoop in need of repair or reconstruction should be returned to its original condition.
2. Similar materials and styles of original porches and stoops should be maintained.

Specific Recommendations

1. Any newly constructed or reconstructed porch or stoop should be compatible with the architectural style of the building to which it is attached.
2. Any architectural details, particularly for Queen Anne and Italianate style houses, should be duplicated and appropriate materials utilized.
3. New residential structures are encouraged to include porches and stoops as design elements, which serve to enhance the physical and social components of the historic districts.



A very nice example of a well maintained porch.

CORNICES, FRIEZES, & PARAPETS

Cornices (horizontal molding, projecting along the top of a wall), friezes (band with designs or coverings along a wall or around a room), and parapets (a low wall or railing) are often important design details. These elements are some of the details that help delineate the context and character of a building. From relatively simple to elaborate, these items are most common on 19th century buildings, particularly those lining the traditional commercial High Street corridor. There are also residential structures which contain various combinations of these elements, including small, ornate frieze windows located near the top of a structure.

Maintenance and Preservation

1. Cornices, friezes, parapets, and eave trim in need of repair should not be removed from a building. Rather, these elements should be repaired or replaced to match the original design. Utilizing original materials is encouraged, but replication of details and design with modern materials is allowable.
2. Like other structural details, cornices, friezes, and parapets should be undisturbed during any other maintenance or preservation work, particularly to masonry or siding.

Specific Recommendations

1. Decorative items should not be added to existing structures, unless architectural style or historical records prove them to be appropriate.
2. The use of cornices, friezes, and parapets on new structures is encouraged, particularly on commercial structures, where they are compatible with the architectural design of the building.
3. Avoid adding excessive ornamentation to create a more historic look by utilizing details which are inaccurate or inappropriate to the building's style or time period.

ORNAMENTATION

Ornamentation features include lintels, porch details, cornice details, handrail details, etc. These unique architectural details often define a structure.

Maintenance and Preservation

1. In general, care should be taken to preserve or repair existing historic ornamental details as these are unique features.
2. Avoid adding ornamentation details which are inappropriate to the architectural style or time of the structure.

Specific Recommendations

1. For your specific project, please consult the appropriate individual elements contained in these guidelines.
2. Photographic evidence of historically accurate ornamentation should be consulted when proposing new additions or new buildings which will utilize these details.



A handsomely adorned front porch.

STOREFRONTS

The storefront plays an important role in any Historic District. A well maintained, friendly, and open storefront helps preserve and protect the historic character of a community. The High Street Corridor of the Uptown Historic District has been characterized by flat storefronts (non-recessed), with large amounts of glass. This made the storefronts seem open and inviting. Traditional storefronts are relatively simple and symmetrical in design and construction.

Maintenance and Preservation

1. As little as possible of the original materials and design of a storefront should be changed for preservation and maintenance work. In fact, a regular maintenance program can help keep a storefront looking beautiful for years to come. This minimal level of investment will help maintain property values and increase the desirability of visiting the Historic District, while avoiding very costly major repairs.

Specific Recommendations

1. Storefronts should be open and should utilize large amounts of glass. Window glass should extend at least from the top of the first floor to knee level. This does not necessarily mean that a large single pane of glass should be used. The openness creates an inviting feeling to pedestrians that helps set the ground floor commercial uses apart.
2. The original structure should be maintained in design, detail, and materials. If a change is proposed, every effort should be made to match the original design, which can be verified through photographic or physical evidence of the building.



One of Uptown's particularly inviting storefronts.

2. Historic details, even if they are now only partially preserved, should be restored rather than replaced. If replacement is justified, materials and design details should match the original. This is especially true for unusual or rare materials and designs, such as any iron work.
3. Storefronts should not be modeled on any historical themes which are not based on photographic or physical evidence of the building. Likewise, materials and building details should be in keeping with the historical evidence and should not attempt to portray a false sense of history.
4. Signage is also an important part of the overall design of a storefront. Please consult the sign element for more details.

GARAGES & OUTBUILDINGS

While not readily apparent from the street, residential lots in Oxford have a rich history related to garages and outbuildings. Photographic evidence reveals that most residential lots contained a small garage or barn-like structure which was primarily located to the side and behind the main building on the lot. As buggies and then automobiles became more prevalent, these structures were faced toward the numerous alleyways which provided access to the adjacent street system. The buildings themselves varied from ornate to very simple in design, but generally followed the architectural style of the main building. Wood was the material of choice for these structures. Today, many of the original structures are gone or have been converted into residential units.

Maintenance and Preservation

1. Original materials, designs, and ornamentation details should be replaced in kind or repaired in kind.
2. Every effort should be made to renovate and reuse existing garages and outbuildings, rather than simply tearing them down and building new.

Specific Recommendations

1. New garages and outbuildings for existing or newly constructed buildings should be hidden as much as possible and placed in the back yard or off an alley so as to be inconspicuous from the street.

PAINT & COLOR

Color choice is one of the most personal decisions for any property owner. Therefore, while certain colors and color schemes are more appropriate to certain architectural styles and periods than others, the property owner must ultimately make the selection based on use, location, cost, and a host of other factors.

Maintenance and Preservation

1. Before repainting a structure, consider the colors of the adjacent structures and attempt to blend the color selections.
2. Prior to purchasing any painting supplies, it may be useful to consult with the Commission about appropriate color schemes for your project. It is likely that money and time can be saved through a less ambitious painting scheme.
3. Regular painting and maintenance helps to protect a structure from sun, wind, and rain and is a less expensive proposition than replacing damaged siding or elaborate trim ornamentation.
4. Areas which have not been painted, such as stone lintels, should be left unpainted.

Specific Recommendations

1. Before painting, research should be conducted as a basis for selecting a color scheme. Photographic and physical evidence as well as known combinations of colors for the period and area should provide a good starting point.
2. Muted color tones and earth tones consistent with the architecture and history of the building are appropriate background colors.
3. When repainting, the number of colors should be kept to a minimum (2-3) and should be used in a coordinated, simple pattern such as:
 - a) Background color- walls or siding, this is the main color and should be muted or earth toned.
 - b) Trim Color- includes trim at cornices, windows, doors, and corners.
 - c) Any unusual architectural feature should be highlighted in its own color (ex. shutters).
4. Bright colors should only be used on the trim and should be related to the chosen background color.



Good treatment using different colors.

AWNINGS & CANOPIES

People often express a fondness for the cool shade and protection from inclement weather that an awning or canopy can provide. They also help to keep the interiors of buildings cooler, increasing a patron’s positive experience. Along the High Street Corridor of the Uptown Historic District, most of the commercial uses have some type of protective overhang. However, more traditional awnings or canopies are not currently pervasive in the District. Virtually all residential structures in the Historic Districts have a porch, but very few have awnings or canopies.

Maintenance and Preservation

1. For any maintenance or preservation of existing awnings or canopies, the original mounting hardware (particularly the retractable type) should be retained if possible. If replacement of these unique elements is required an attempt should be made to match the original design and materials.
2. Any painting of awnings or canopies should be simple in design and color scheme.



Good example of a storefront awning.

Specific Recommendations

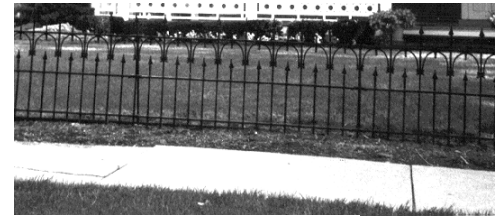
1. Awnings and canopies should be flat, downward sloping at a sharp angle, and have open ends or triangular end pieces matching the main structure. Basic design shapes (umbrella, diagonal, concave, etc.) are recommended.
2. Solid, dark colors are preferred.
3. Awnings and canopies should be proportional in size and shape to the opening or area that they are covering. Avoid irregular shapes or styles.
4. Soft, pliable materials are encouraged. Metal or other similar material is not recommended.
5. Retractable awnings and canopies are encouraged, as they can be closed in the winter months to allow more sunlight into an establishment.
6. Awnings and canopies must be designed without ground supporting members which attach to a public sidewalk.
7. The Zoning and Building Codes should be consulted for other specific requirements.

FENCES & GATES

19th Century era fences and gates have not stood the test of time particularly well in Oxford. There are some wooden and wrought iron examples which remain or have been added relatively recently and which function as reminders of historic fences and gates in the community. However, photographic evidence suggests that these used to be fairly common additions to lots in the mile square, with the majority being constructed of wood and having the classic picket fence look. The style and quality of craftsmanship did vary widely, however, and was generally based on the wealth and resources of the lot owner. Most of these structures tended to be fairly simple in design, even the relatively few wrought iron examples.

Maintenance and Preservation

1. Maintain and preserve any existing historically appropriate fences or fencing materials, especially any original iron fencing.



A nice wrought iron fence.

2. Wood fencing needs to be treated or painted to help protect it from sun and water damage.

Specific Recommendations

1. Inappropriate fence designs and materials are strongly discouraged. Chain link and stockade fences are prohibited.
2. Traditional fence forms, such as picket fences and plain board fences, should be utilized and they should be kept as low as possible.
3. Traditional materials, such as wood, are strongly encouraged.



Wrought iron fence with a nice pedestrian path leading to the main building.

4. Fences and walls should be used to screen parking areas, side yards, and back yards. Keeping front fencing minimal and, where present, relatively low (3-4 feet high) allows a better view of the structure and presents a more inviting streetscape.



The typical white picket fence.

CHIMNEYS & FLUES

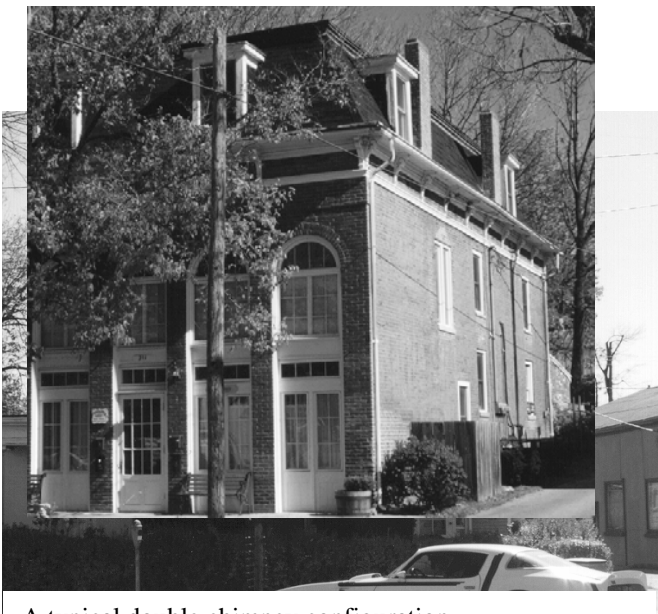
Photographic evidence clearly shows that virtually all 19th and early 20th century buildings had brick masonry chimneys. The larger structures often contained two such chimneys at opposite ends of the building. A minority of homes had chimneys made of stone. Today, most of the residential structures in the historic districts have at least one brick masonry chimney.

Maintenance and Preservation

1. Working chimneys should be cleaned regularly.
2. The mortar of masonry chimneys should be inspected and repaired annually for any breaks, leaks, etc.
3. Original chimneys and flues should be retained during any roof maintenance or preservation work.

Specific Recommendations

1. Where a building is designed with chimneys or where a chimney is to be added to an existing structure, brick is the preferred material.
2. Avoid adding chimneys or flues in an attempt to make a structure appear more historic.
3. Any unsheathed stovepipes or metal chimneys should be placed away from visible facades.



A typical double chimney configuration.

A different chimney configuration for this building which was once a hotel located across from Oxford's railroad station.

SHUTTERS

Shutters have served both as decorative and functional elements. During the summer, shutters could be closed to provide relief from the heat, while the louvers could be left slightly open to permit light and air to flow through the structure. Architecturally, shutters provide detail which balances out window openings and wall spaces. Original, operable shutters were common in Oxford, but over time, they have been removed from many structures. When present, original shutters and replicas which appear to be operable can contribute to the character and charm of the structure.

Maintenance and Preservation

1. The maintenance and preservation of existing original, operable shutters and their hardware is strongly encouraged. Property value is often affected by appearance and, as such, well maintained shutters can often have a very positive economic effect.

Specific Recommendations

1. The use of wood for shutters is strongly encouraged, as this was the principal material originally used in their construction. Matching details such as louvers and bracing to any existing shutters is also important to maintaining the uniform look of a particular structure.
2. The use of metal, aluminum, and vinyl materials is discouraged.
3. Shutters do not have to be operable. However, when present they should appear to be functional and they should be proportionally equal to the adjacent window opening



YES - All shutters are proportional to window openings.



Clearly, these shutters could not cover the window opening and are thus inappropriate.

UTILITIES

This element is covered by other City Codes and standards. Please remember to consult with City staff before planning your project to learn how the codes will affect your proposal.

Specific Recommendations

1. Utilities should be hidden as much as possible in order to minimize their visual impact from the street. This can be accomplished by not locating any utilities on the front facade of a structure or the front half of the sides of the building.
2. Utility boxes and ventilation covers should be painted to match the background color of the building. Screening utility boxes, air conditioning units, etc. with vegetation or fencing is also acceptable. This will help to make these necessary utilities as inconspicuous as possible.
3. Many historic structures do not have central air conditioning systems. Therefore, window air conditioning units are acceptable. However, the installation of these temporary units can not result in the reconfiguration of an original window opening or the cutting of a new opening in the side of a structure.
4. If solar panels are used, they should be inconspicuous.

HOME SECURITY

Guidelines for Entrances & Doors and Storefronts should also be consulted in relation to the recommendations given below.

Specific Recommendations

1. Security is always a concern for any property owner. Security can be provided for historic buildings without being intrusive. Should more conspicuous security devices be warranted, such as glass block basement windows, they should be kept away from the street side and as unobtrusive as possible.
2. On commercial buildings, roll-down security gates are acceptable provided that they are mounted outside, are recessed, and have a hood covering over the roll. They must also remain open during normal business hours and should be painted to match the structure to which they are attached.

STREET FURNITURE

Street furniture is a generic term for any item found along a street or public way and generally includes items such as tables and chairs, benches, waste receptacles, lamp posts, and monuments. This element is covered by other City Codes and standards. Please remember to consult with City staff before planning your project to learn how the codes will affect your proposal.

Maintenance and Preservation

1. Any existing street furniture should be repaired and maintained. Where this is not possible, attempt to replicate the original design, material, and location.

Specific Recommendations

1. Any street furniture which is added should be compatible with the period, style, and character of the surrounding area. These items should appear to be a natural and intended part of the street environment rather than just put in place.
2. Street furniture should be kept on a human scale and should generally be simple in design and materials.

WALKS, SIDEWALKS, PATIOS, DRIVEWAYS, PARKING LOTS

These elements are also covered by other City Codes including street cuts, landscaping, lot coverage requirements, and open yard requirements. Please remember to consult with City staff before planning your project to learn how the codes will affect your proposal.

Maintenance and Preservation

1. Proper maintenance of your sidewalk is important so that pedestrian traffic can move around the District easily and safely.

Specific Recommendations

1. Individual curb cuts for driveways are strongly discouraged. Alleys should be utilized as much as possible to provide automobile access.
2. Patios and decks are discouraged in side and front yards, but are appropriate in rear yards.
3. Parking areas should be visually screened with landscaping material rather than with fences or solid walls.
4. Decorative walk and sidewalk lighting should be minimal and should be architecturally appropriate to the adjacent buildings.
5. The preservation of historic sidewalk materials other than concrete (such as field stone) is strongly encouraged.

LANDSCAPING

This element is also covered by other City Codes and programs including the landscaping code, parking codes, the street tree program, and open yard requirements. Please remember to consult with City staff before planning your project to learn how the codes will affect your proposal.

Maintenance and Preservation

1. Proper maintenance and preservation of landscaped areas is not only less expensive than replacing landscaping, but also helps to improve the overall appearance of the historic districts.

Specific Recommendations

1. Landscaping should be utilized in keeping with the architectural design, size, and scale of adjacent land uses.
2. Vacant lots must be kept mowed. The use of trees to provide ground cover and visual relief is encouraged.
3. Existing mature trees should be preserved and maintained



Example of good landscaping.

GRAPHICS, SIGNAGE, & BUILDING IDENTIFICATION

Signs serve two purposes for businesses: to advertise and to identify. Unfortunately, these purposes are often placed at cross purposes when individual businesses attempt to distinguish themselves through ever increasing signage (both in size and number). This has the unintended effect of making all businesses in an area less visible while creating potential traffic hazards, confusion, and aesthetic devaluation. The commercial corridor in the Uptown Historic District has undergone numerous changes in graphics and signage throughout the years in an attempt to find the balance between advertising and identifying particular businesses and maintaining the appearance of the District as a whole.

General Requirements, Maintenance and Preservation

1. All proposed new, changes in, or replacements of, signage in historical districts must be submitted for HAPC review according to Chapter 1331 of the Oxford Codified Ordinance, the HAPC Rules of Procedure, in addition, all requirements for submissions for planning and zoning regulations.
2. The Sign Code of the City of Oxford Planning & Zoning Code shall be consulted for specific sign regulations in the relevant zoning category underlying a Historic Preservation District.
3. Any change, installation, preservation, or maintenance work on signs in a Historic District shall not permanently alter or damage a building. Likewise, any existing architectural details shall not be removed, damaged, or covered over. When signs are removed, the building surface shall be repaired and/or restored.



Appropriate lighting and signage in Uptown Oxford.

4. All signs shall be protected against deterioration or fading.

GRAPHICS, SIGNAGE, & BUILDING IDENTIFICATION

Specific Recommendations Regarding Signage, Graphics, & Building Identification

Exterior:

1. For signs located on the outside of a building, all illumination shall be indirect, and in accordance with Oxford Planning and Zoning Code 1151.03(f).
2. All sign installations must be reversible and cannot damage the underlying structure.
3. Exterior light fixtures and installation selections shall complement the overall architectural character of the building in scale, style, and material.
4. Appropriate exterior sign materials include wood, stone, metal, glass or composites or plastic indistinguishable from their natural counterparts.
5. All exterior signage shall respect the architectural theme, general composition, and scale of the building to which it is attached.
6. Exterior sign color shall complement the overall color scheme of the structure. Sign letters shall contrast with, but complement, their background.
7. Any art work, trademarks, or corporate logos on any exterior sign shall be intimately associated with and specifically designed for the individual business identified. Such logos as beer and soda logos are prohibited. (Examples of acceptable artwork include signs for the Convention and Visitors' Bureau, churches or banks.)
8. Exterior sign types which are traditionally associated with strip or highway development are prohibited. (ie. plastic signs, billboards, portable signs, etc.)
9. Sandwich board signs and banners are allowed per Oxford Zoning Code Chapter 1151.
10. For building identification purposes, address numerals should be attached to all buildings. These should be between 3 and 8 inches high and should be constructed of appropriate and complementary material to the building structure. The address should be easily seen from the adjacent street or public way, yet be as unobtrusive as possible.



Insensitive signage (left) contrasts very sensitive signage (right). These signs are directly across the street from each other.

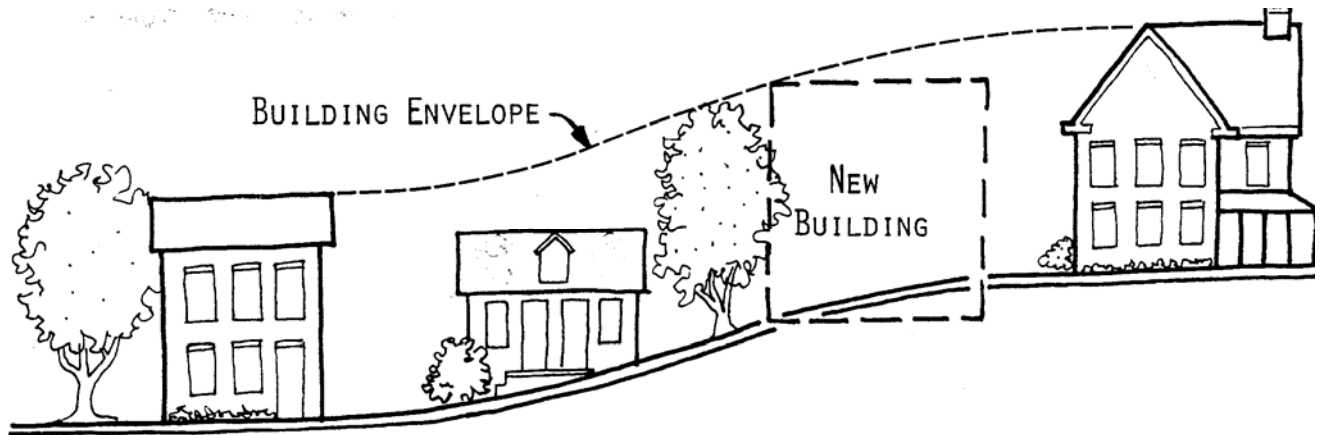


HEIGHT

The Zoning Code of the City of Oxford should be consulted for specific height regulations

Specific Recommendations

1. For both commercial and residential structures, the height of a new building or addition should conform to the height of the existing building envelope along the adjacent block(s).
2. Buildings on corner lots should relate in setback and height to the structures along both adjacent blocks.

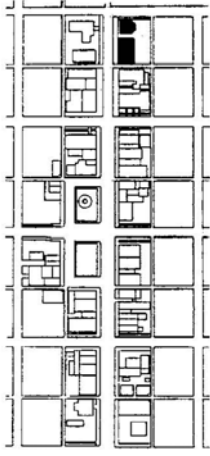


Example of a building envelope along a block.

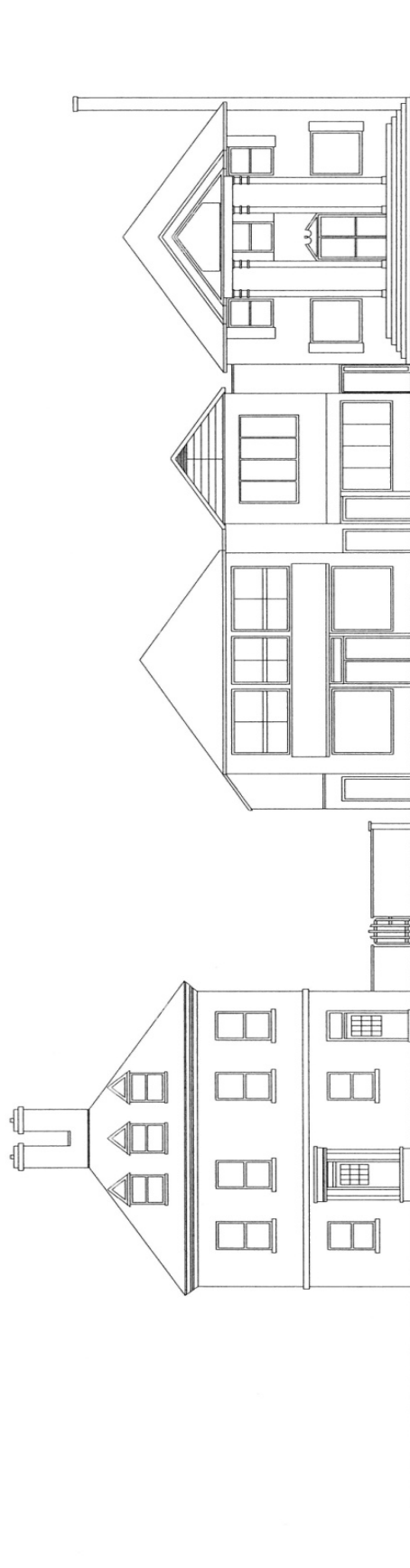
ELEVATION ILLUSTRATIONS

The following illustrations present the aspect of the Uptown Historic District in the Fall of 1988. The drawings are presented beginning from the corner of East High Street and South Campus Avenue, proceeding west along the south side of the street to South College Avenue, and then returning along the north side to North Campus Avenue, including the sides facing West and East Park Places.

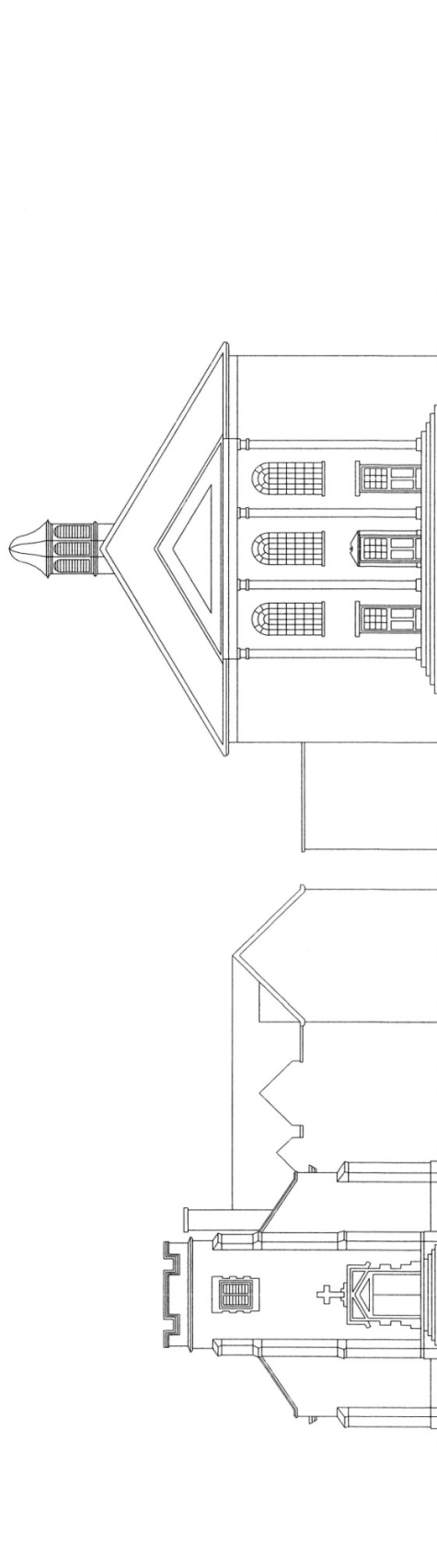
EXISTING
ELEVATIONS
SOUTH SIDE



From South Campus Avenue to the Alley

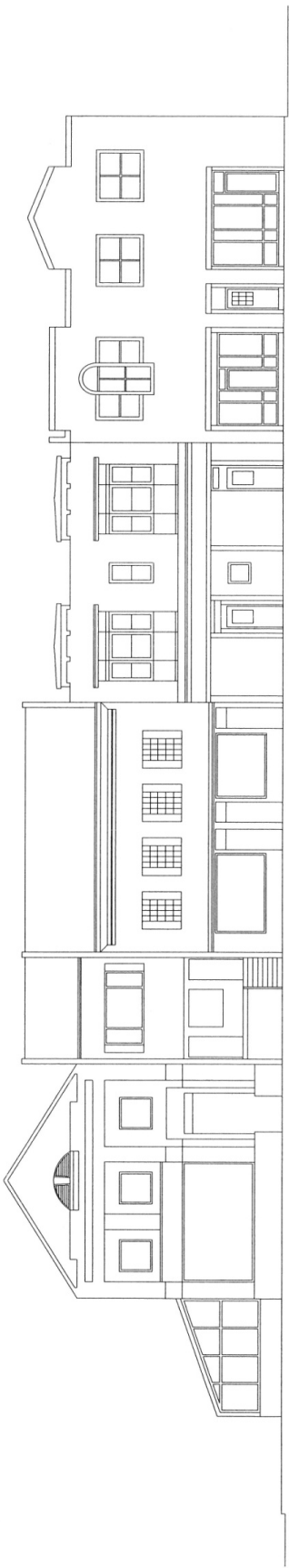


From the Alley to South Poplar Street

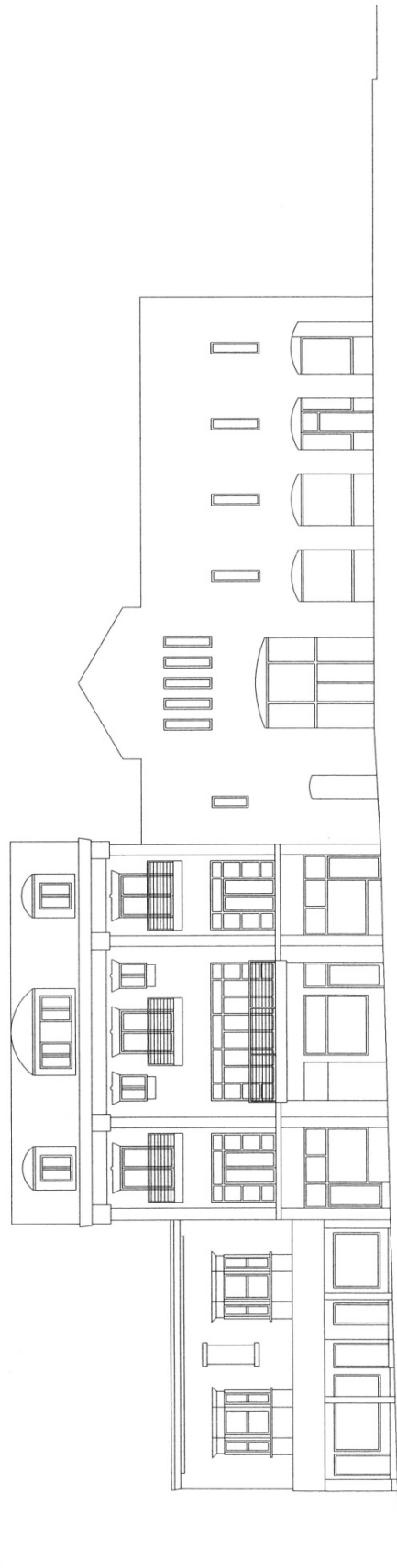




From South Poplar Street to the Alley

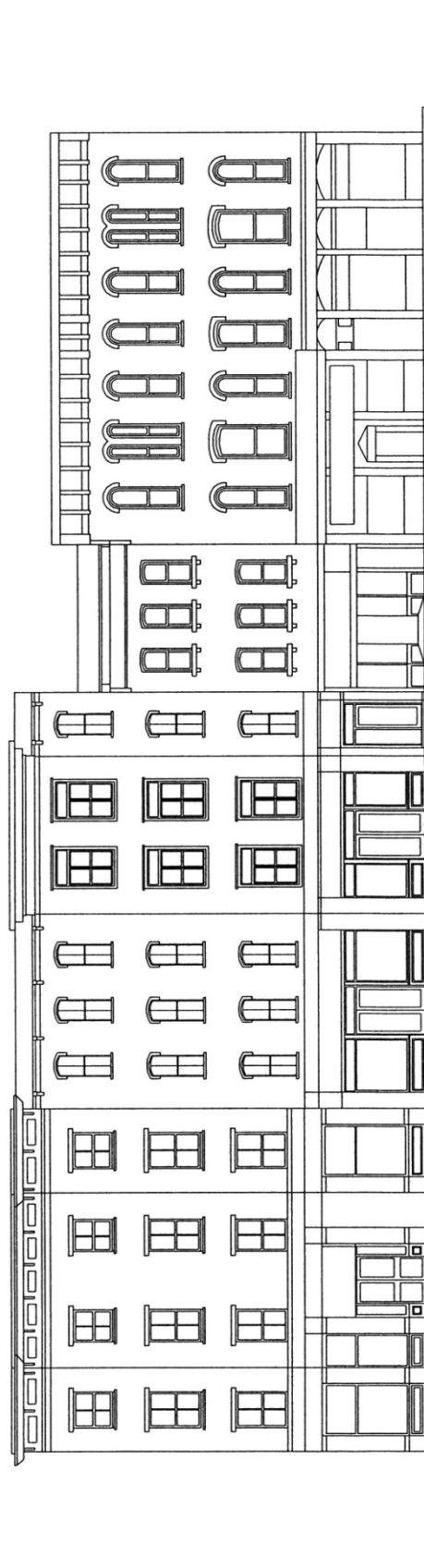


From the Alley to South Main Street





From South Main Street to the Alley

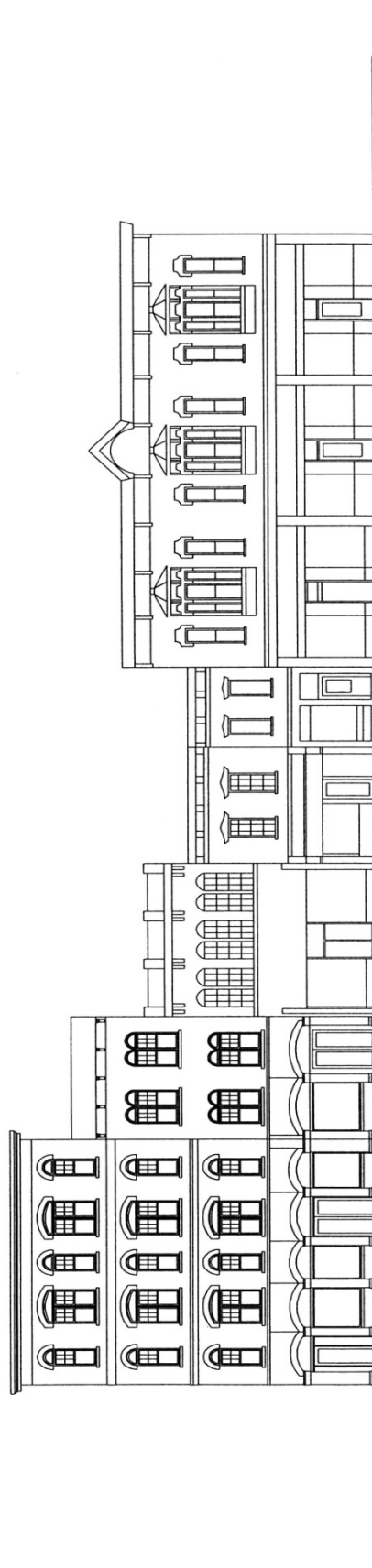


15-19 West High Street: Kyjer Building

1868 structure housing retail functions on ground level and upper floors. The best preserved of the three story commercial buildings in the Uptown Historic District, its storefronts are cast iron, the west half having been carefully restored by the current occupants. The three bays of the upper stories have a noteworthy arrangement of window openings accentuated by two types of cornice brackets.



From the Alley to South Beech Street

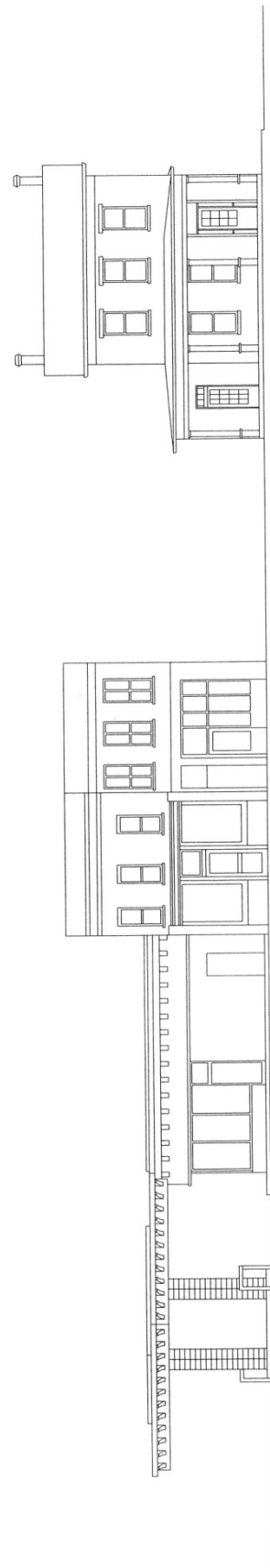


35-39 West High Street: the Schlenck Block, housing three businesses at ground level
 Built in 1883, this is perhaps the best and architecturally most noteworthy structure in the **Uptown Historic District**. The ground level of this Victorian Italianate building has three identical cast iron storefronts manufactured by McHose & Lyon of Dayton. Each of the three nearly identical bays is centered by an oriel window with elaborate ornamentation. The center one is topped by a small Mannerist pediment which breaks the bracketed cornice and decorated frieze.

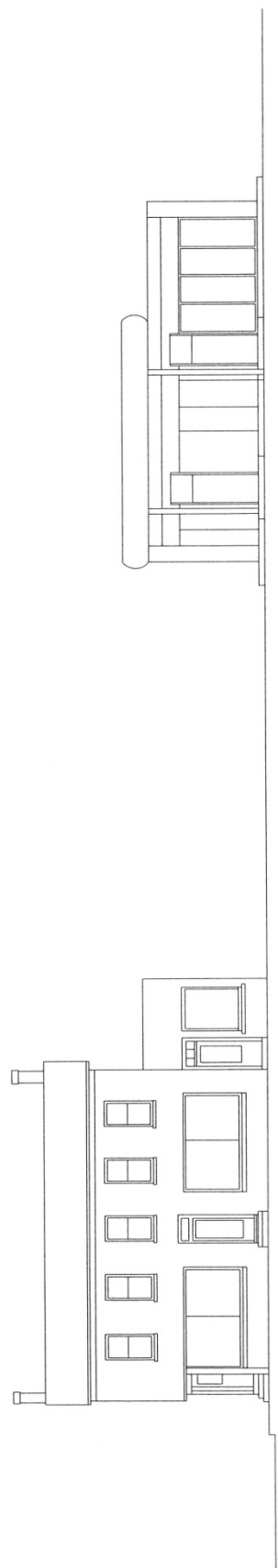
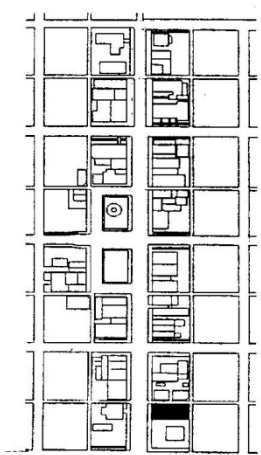




From South Beech Street to the Alley



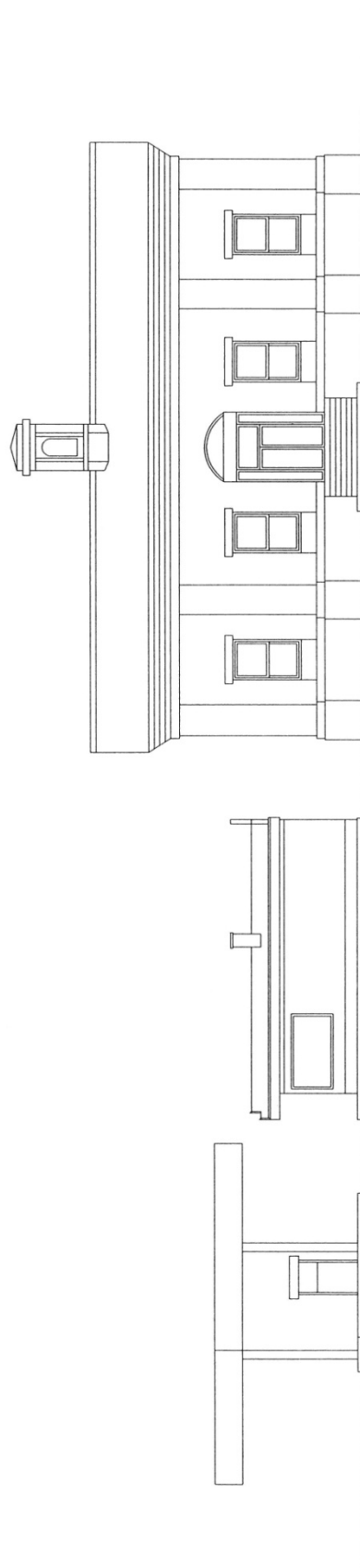
From the Alley to South College Avenue



EXISTING
ELEVATIONS
NORTH SIDE

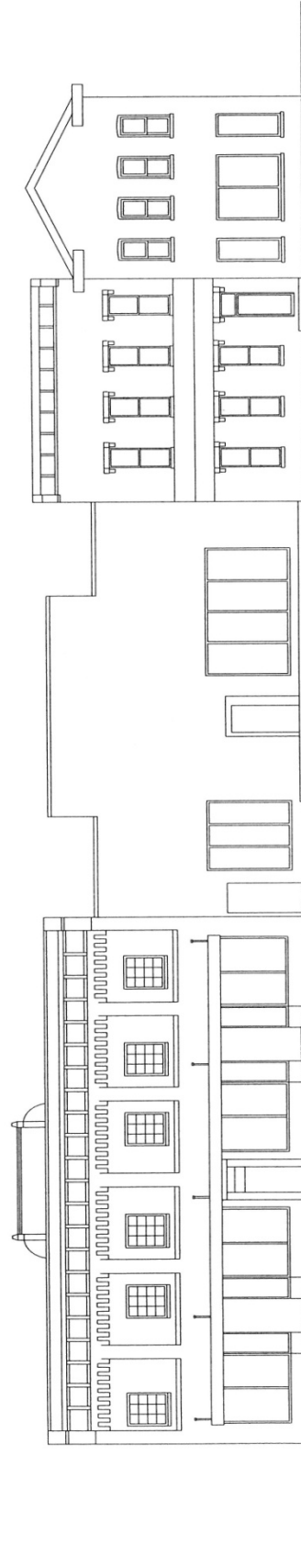


From North College Avenue to the Alley





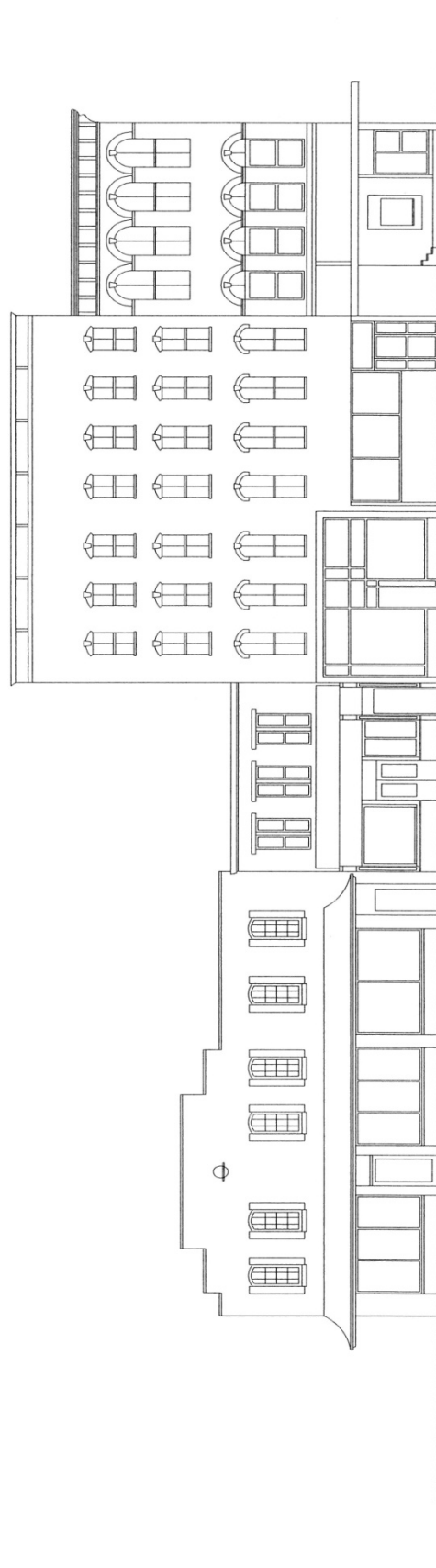
From the Alley to North Beech Street



112-114 West High Street: the Halter Block, housing a fitness center and a food market at ground level, apartments above
 Two story building dating to 1880-1890, the first story storefronts and entrance have been altered, as have the upper story windows, which were replaced by square proportioned frames. The segmental arch headers of the original openings are still perceptible.



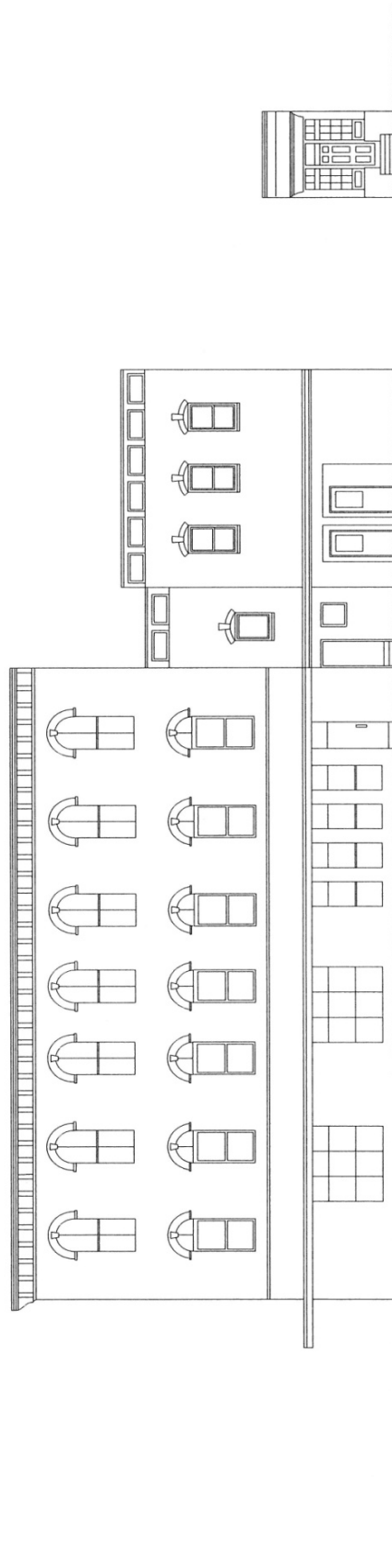
From North Beech Street to West Park Place



20 West High Street: Bank One Building
 A very elegant Victorian Italianate structure built in 1871, it houses a bank at ground level, and additional functions above. The storefront is heavily altered, but the two upper stories are still original. The arched window lintels have protruding keystones, continuous sandstone lug sills delineate the levels. The side elevation, facing West Park, is equally well preserved.

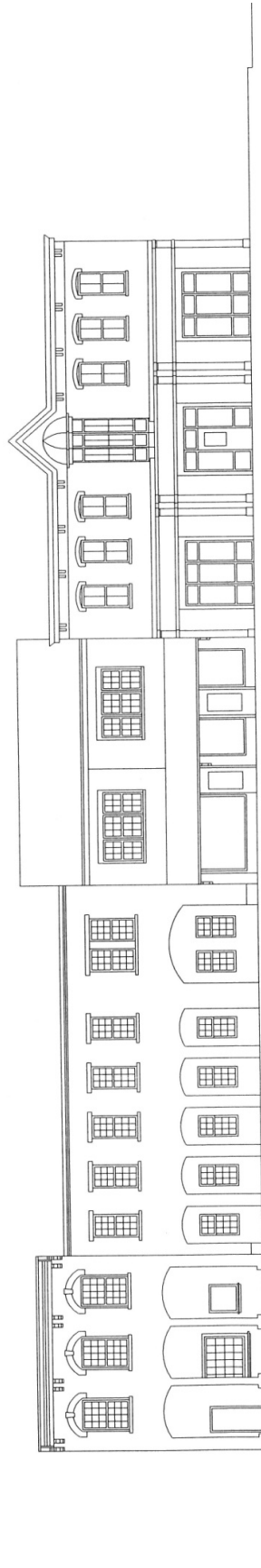


From West High Street to the Alley

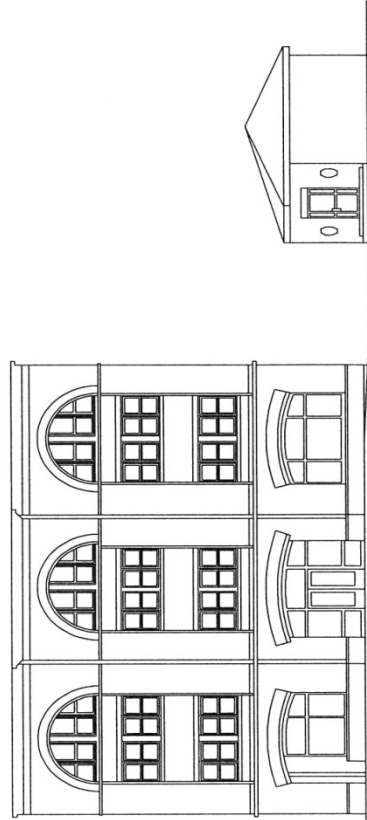




From the Alley to North Main Street

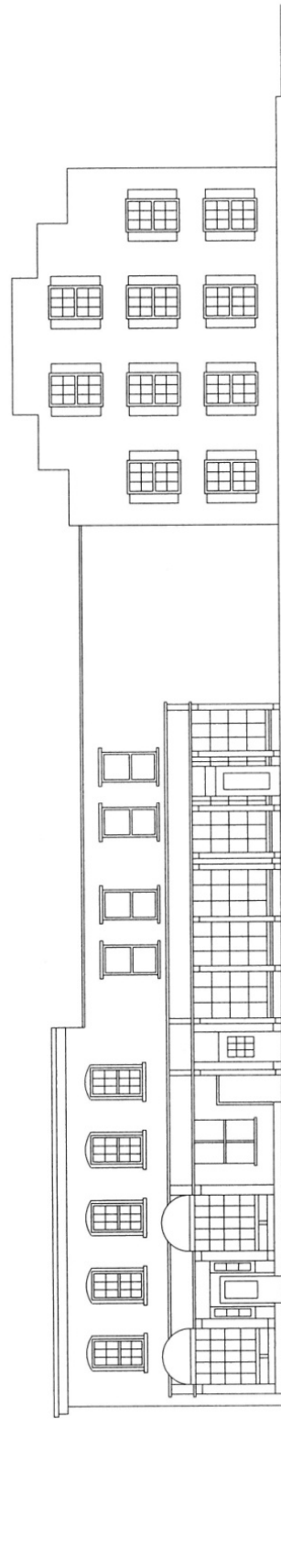


From North Main Street to the Alley



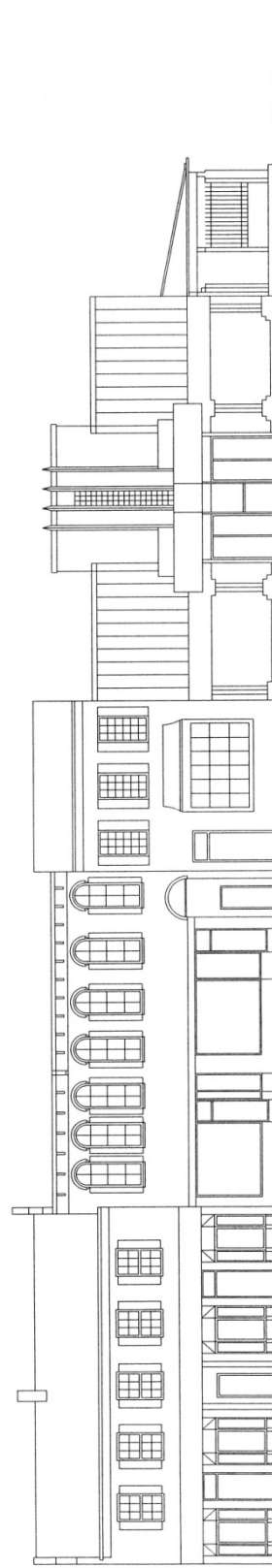


From the Alley to East High Street





From East Park Place to North Poplar Street



22-24 East High Street: the McCullough Block

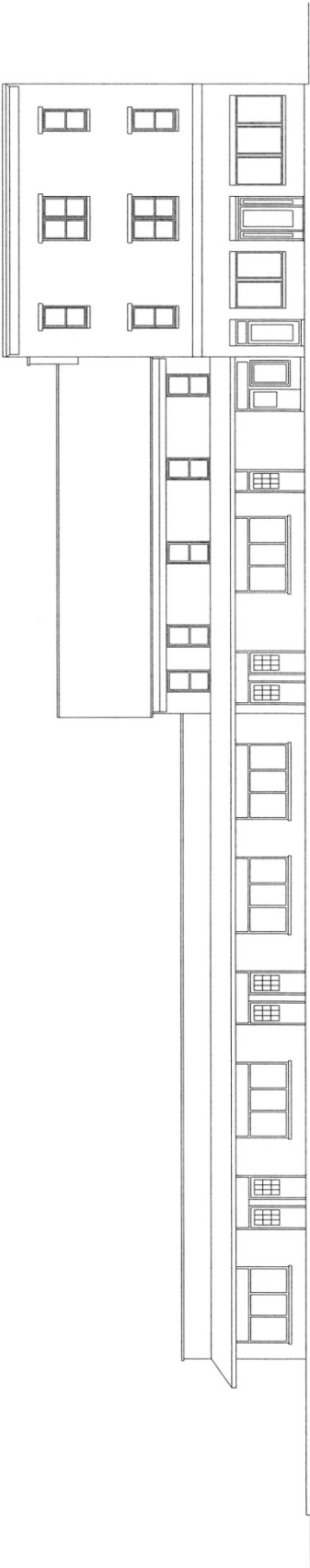
One of the oldest and historically more important commercial structures in the Uptown Historic District, this building was built circa 1850. Sigma Chi Fraternity was founded here in 1855. A strong example of early Gothic Revival architecture, has stepped gable west wall.

28 East High Street: location of Roy Young's men's clothing store
Victorian Italianate structure built ca. 1870.

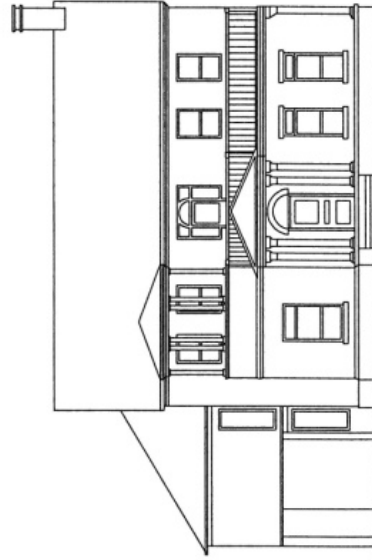
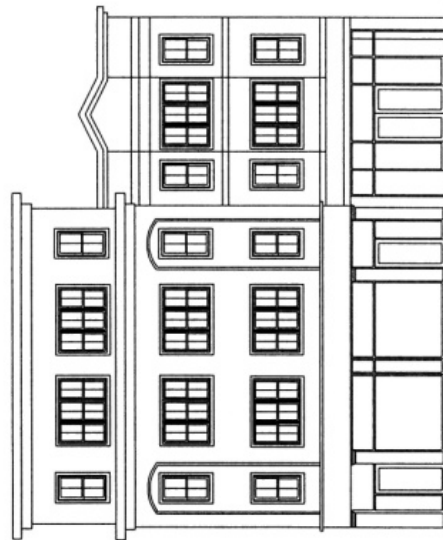
45



From North Poplar Street to the Alley



From the Alley to North Campus Avenue



GLOSSARY

Belt Course-

A flat, horizontal band marking story divisions.

Bracket-

A projecting member which supports an overhanging weight, such as a cornice.

Bulkhead-

The area below the display windows at the sidewalk level in commercial buildings.

Casement Window-

A window that swings outward on its side hinges.

Column-

A supporting round post, fluted or smooth, found on storefronts, balconies, or porches.

Cornerboard-

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

Cornice-

The projecting uppermost portion of a wall, sometimes treated in a decorative manner with brackets.

Dentil-

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

Dormer-

A structural extension of a building=s roof, intended to provide light and headroom in a half-story; usually contains window(s) on its vertical face.

Double-Hung Window-

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

Eaves-

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

Facade-

The architectural Aface@ of a building, usually referring to the front.

Flue-

The passage in a chimney through which smoke, gases, and fumes escape to the outer air.

Frieze-

The flat board of cornice trim which is fastened to the wall just below where the wall meets the cornice or overhang.

Gable-

The triangular section of the end wall of a gable roof.

Lintel-

Horizontal structural element at the top of a window or door; it carries the load of the wall above and may be of wood, stone, or metal.

Louver-

An opening or slatted grill allowing ventilation while providing protection from rain.

Masonry-

A general term for construction of brick, stone, concrete block, or similar materials.

GLOSSARY

Mortar-

A mixture of cement, sand, lime, and water used to bond masonry units.

Mullion-

A vertical piece that divides window sash, doors, or panels set close.

Ornamentation-

Decoration, usually nonstructural, that is applied to a building to increase its visual interest.

Parapet-

The portion of an exterior wall that rises entirely above the roof, usually in the form of a low retaining wall.

Pilaster-

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

Sash-

The framework of a window actually supporting the glass. May be fixed, sliding, hinged, or pivoted.

Scale-

The relationship of the size of a building or object to the size of a human being. Grand or large scale implies a size out of proportion to human size, while small or intimate scale implies the opposite.

Soffit-

A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice.

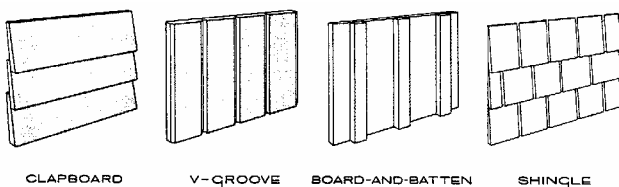
Spalling-

A condition of brick or stone in which layers break off vertically and fall away. This is usually caused by internal pressures due to water freezing or chemical crystallizing.

Stucco-

A cement plaster finish applied to exterior walls.

Siding Types:



SOURCES

OHIO

The Ohio Historic Inventory forms for the structures in the Uptown Historic District were used for basic historic and architectural information. These served as sources for City Staff and the HAPC in preparing the materials for the District.

HISTORIC MATERIALS

The collection of the Smith Library of Regional History, housed in the Oxford branch of the Lane Public Library, was consulted to investigate the form and nature of the Uptown area during the nineteenth century, and to clarify the original character of existing historical buildings.

Some of the sources consulted for these guidelines include(Please note not all the sources can be fully referenced):

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