

Design Guidelines *for the* Cuyahoga Falls Downtown Historic District

JUNE 9, 2017

Historical
Architecture

Chambers
Murphy & Burge

A Studio of **Perspectus Architecture**



Acknowledgments

Prepared by

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Architecture

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With support from



CITY OF
Cuyahoga Falls
MAYOR DON WALTERS

Cover Photo: Front Street 1944, from left: 2101-2115, 2097, 2091 Front Street
(Comstock Building / Falls Dept. Store)

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Design Guidelines *for the*
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“Protection need not be a limitation on development;
rather it can be the basis for it.”

Philip B. Herr

Saving Place: A Guide and Report Card for Protecting Community Character

“When a historic building is maintained and periodically
rehabilitated, the financial benefits of that investment are not
the owner’s alone. Adjacent building owners, nearby businesses,
and local government all receive monetary benefit. The entire
place within which the historic property exists benefits.”

Donovan Rypkema

The Economics of Historic Preservation

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1 Introduction, Process & Purpose

The City of Cuyahoga Falls has a rich history spanning more than 200 years. The City has recognized that a number of properties and areas within it have value culturally, aesthetically, and historically. These properties have economic value in that they contribute to a special sense of character, unique to Cuyahoga Falls. They represent the layers of historic development over the 19th and 20th centuries, which comprise the Cuyahoga Falls story.

In 2014, the City established legislation to recognize and protect those buildings and areas within the City that have a special value to the community. The Ordinance passed in 2014 (Section 1112.04 of Chapter 1112, Title 1, Part 1, and Section 1132.21 of Chapter 1132, Title 3, Part 11) established the ability of the City to designate local Landmarks and Historic Districts. It also established a Design and Historic Review (DHR) Board for the purpose of reviewing properties and districts nominated for historic designation as well as reviewing proposed alterations to those properties and areas deemed worthy of preservation.

Working closely with the State of Ohio Historic Preservation Office, the legislation was carefully written to qualify the city as a Certified Local Government. This designation allows locally designated landmarks and districts to qualify for Ohio Historic Preservation Tax Credits when certain criteria are met.

Appointed by the Mayor, the DHR Board is a seven-member commission of Cuyahoga Falls residents and business owners. They are charged with several duties

in addition to reviewing properties for nominations as local landmarks: survey and keep an inventory of historic properties and districts within the City; learn about historic preservation by connecting with regional, state and national historic preservation organizations, both public and private; help provide the community with guidance and resources related to preservation and care of their historic properties; serve as advisors, when consulted by the Mayor and City Council, on issues related to historic preservation; and review proposed alterations to designated local landmarks and properties within historic districts. The nomination and review process are outlined in this section.

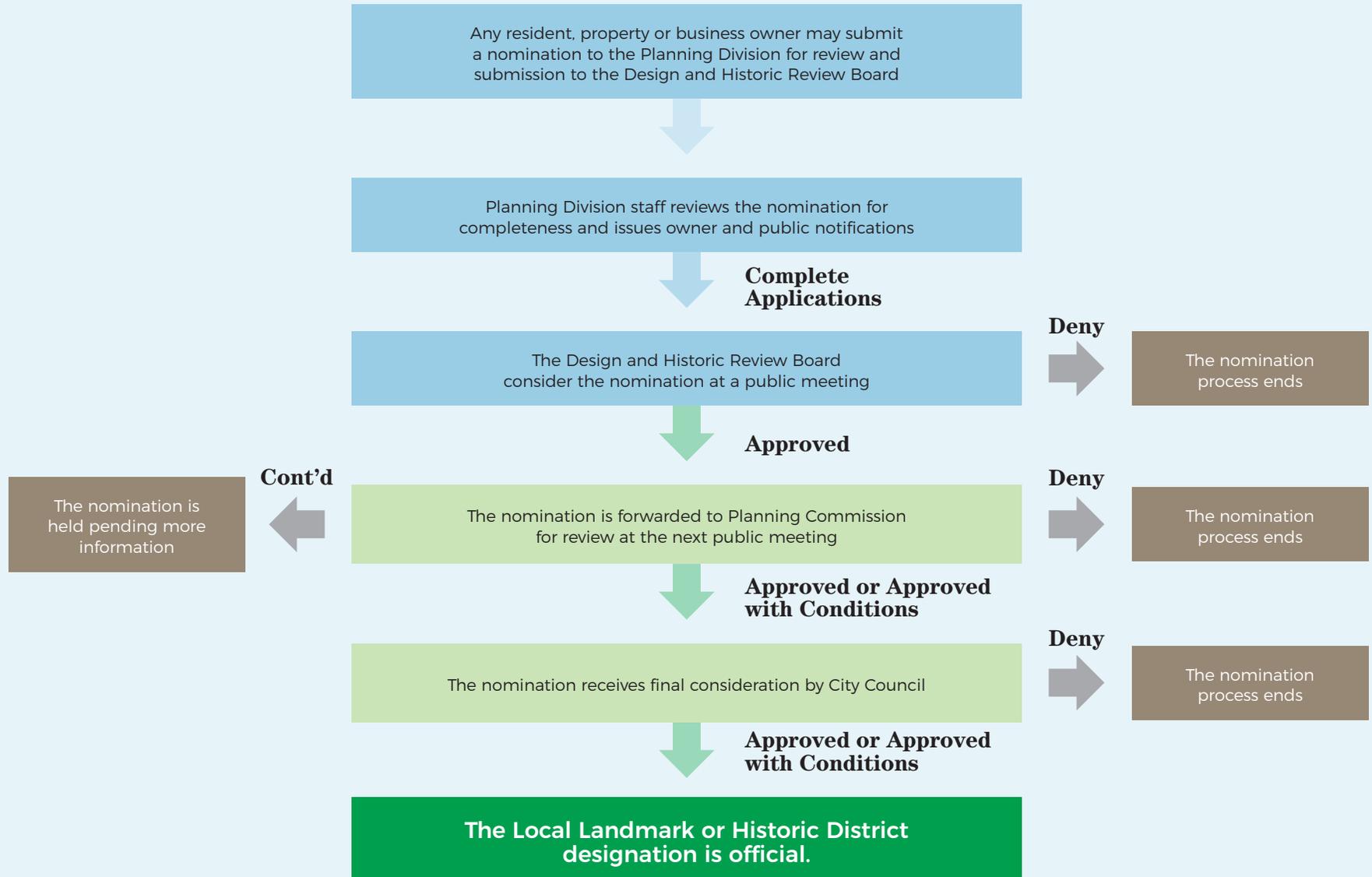
Nomination of Districts and Properties as local Landmarks or Historic Districts may be initiated by any resident, property owner, business owner, business organization or neighborhood association. It can also be initiated by city staff. The process begins with the submission of an application, including an application form, a narrative summary describing how the property

or district meets the criteria for Landmark status described in the ordinance, and an application fee. The entire application is submitted to the Planning Division, which is composed of paid city staff that present cases to the DHR Board and Planning Commission.

The Planning Division staff will review the application for completeness and contact the applicant if more information is needed. Complete applications are scheduled for review at the next DHR Board meeting. If the owner(s) of the property is not the applicant, the owner is notified of the nomination ahead of the DHR meeting. DHR meetings are open to the public. If the findings of the DHR Board are that the property meets the criteria for Landmark designation set forth in the ordinance, it recommends to the Planning Commission the nomination of the property or district. The Planning Commission is an appointed, volunteer board composed of members that have experience and interest in various aspects of Cuyahoga Falls' city planning.

The Planning Commission considers the nomination at the next scheduled meeting. The Planning Commission can approve, deny, approve with conditions, or continue the nomination if more information is needed. If approved or approved with conditions, the nomination is then sent to City Council for final consideration. Council may approve or deny the nomination. Once approved by Council, the designation, as local Landmark or Historic District, is complete.

Local Landmark And Historic District Nomination Process



1 INTRODUCTION, PROCESS & PURPOSE

Do I Need a Certificate of Appropriateness?

I'm going to...

...paint my building a different color from what it is currently.	➔	Yes. Contact City Staff.
...build an addition.	➔	Yes. Contact City Staff.
...re-do my interior space.	➔	No
...demolish my building.	➔	Yes. Contact City Staff.
...clean and repair my building.	➔	Maybe. Contact City Staff.
...replace my building's windows, storefront, roofing, siding.	➔	Yes. Contact City Staff.
...replace my building's signage/landscaping.	➔	Yes. Contact City Staff.

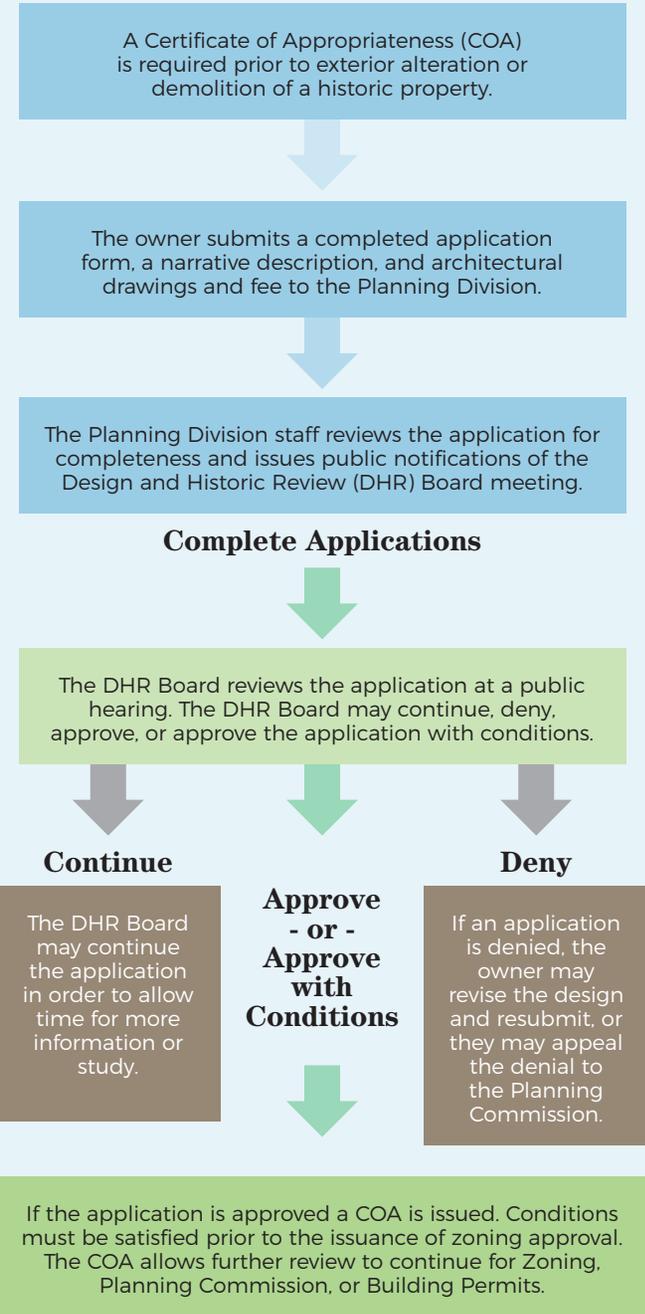
A **Certificate of Appropriateness** is required for any exterior alteration, demolition or change to the site of a Landmark-designated property or property within the Historic District. The owner of the property must be the applicant for the Certificate of Appropriateness, regardless of whether they or their tenant are undertaking the cost of the work. The application consists of the application form, a written description of the proposed work, architectural drawings, and an application fee. The DHR Board or Planning Division staff may also request photographs showing the existing conditions of the property. The Planning Division staff will review the application for completeness, and may request or recommend that the owner submit additional information. Complete applications are then scheduled for review at the next DHR Board meeting, following the public notification required by the ordinance. The DHR Board may approve, deny, or approve with conditions, a Certificate of Appropriateness for the project. The Board may also elect to continue the

review to the next meeting in order to allow time for more information to be submitted.

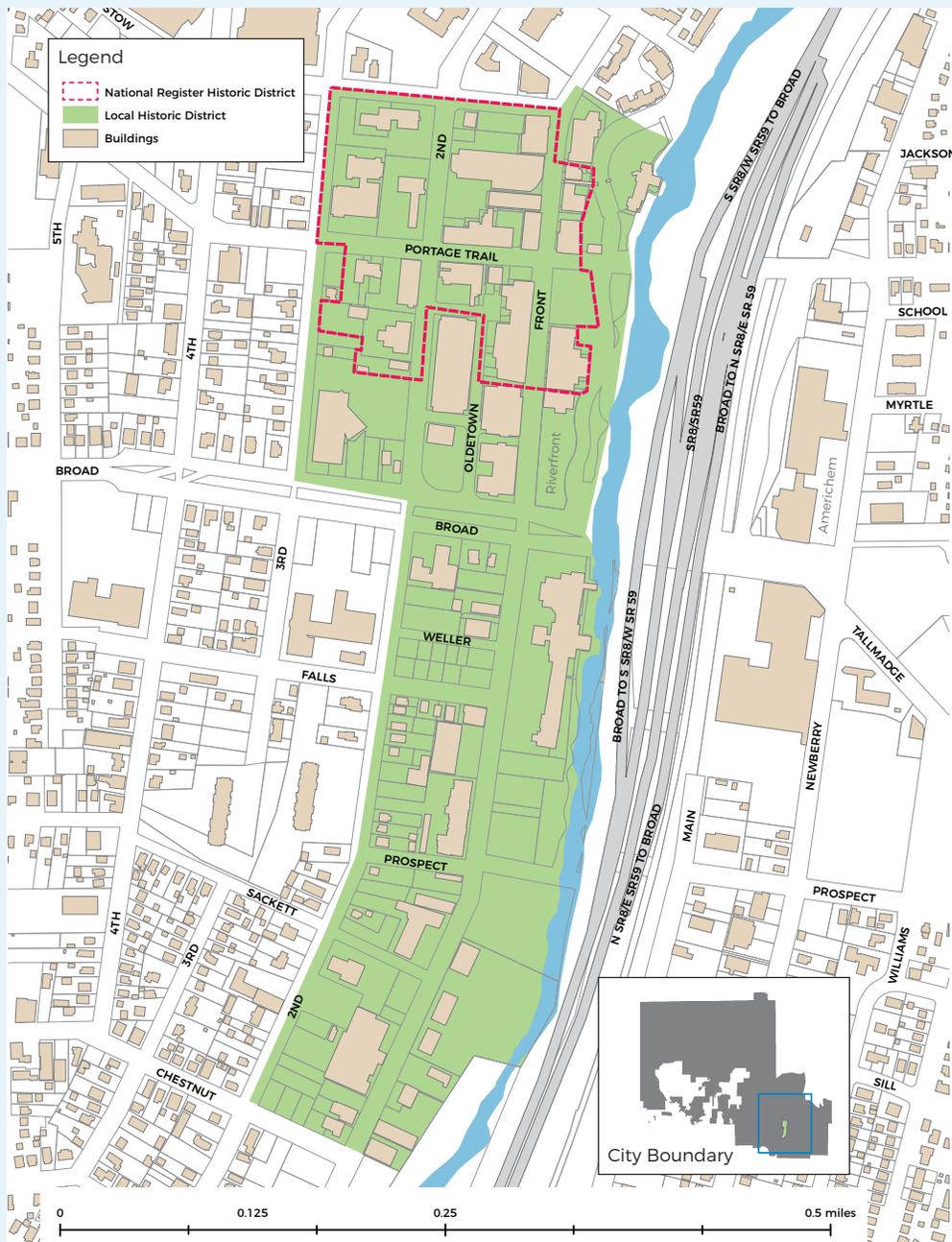
A Certificate of Appropriateness is required prior to Planning and Zoning approval, or the issuance of a building permit. Work conducted without a Certificate of Appropriateness is subject to fines, in accordance with the ordinance. If a project is denied a Certificate of Appropriateness, the owner may appeal to the Planning Commission.

Some work, such as in-kind repairs and maintenance, do not require a Certificate of Appropriateness. Consult the Planning Division with questions regarding what types of activities do not require a Certificate of Appropriateness. The Planning Division has the authority to grant authorization for work to make emergency repairs, as a result of fire or similar damage. **Urgent work needed due to a lack of maintenance does not constitute an emergency. The ordinance requires minimum maintenance for all designated properties and districts.**

Certificate of Appropriateness Application Process



Landmark and Historic District Map



PURPOSE

The **Design Guidelines** that follow serve several purposes. First is to provide citizens and property owners with a brief historical context of the community and illustrations of the types of buildings that represent Cuyahoga Falls' unique past. The Guidelines should be a source of information that communicates why Cuyahoga Falls is a place of which to be proud. The Guidelines highlight different types and styles of buildings found in Cuyahoga Falls, and describe the historic values, influences and features that are associated with each.

Second, the Guidelines contain helpful information for property owners describing proper maintenance of historic materials and elements, such as metal work, brick and stone masonry, windows and doors, and roofing and rainwater systems. Lists of resources, including web-based sources, are provided for more information.

Finally, these Guidelines are intended to interpret the ordinance, based on accepted national standards, primarily the Secretary of the Interior's Standards for the Treatment of Historic Properties. This interpretation serves both the property owner and the DHR Board. It assists the owner with planning work on a historic property by providing detailed information about acceptable practices. It also aids the DHR Board to develop consistent interpretation and application of the Ordinance, by providing detailed and ready resources in a single document.

Cuyahoga Falls History

The City of Cuyahoga Falls is located on the banks of the Cuyahoga River in northeastern Ohio's Summit County, approximately 30 miles southeast of Cleveland/Lake Erie and five miles north of Akron. The Native Americans named the Cuyahoga River for its crooked path, which runs south through modern-day Geauga County and turns north in Summit County before heading to Cuyahoga County and Lake Erie. The waterfalls of the Cuyahoga River attracted early American settlers, as the natural source of power could be harnessed for industry.



Cuyahoga Falls River and Industry, Postcard ca. 1900. Courtesy of the Cuyahoga Falls Historical Society.

Around 1804, early Americans led by Judge William Wetmore (1771-1827, Judge Joshua Stow's cousin and land agent) arrived in the area from Connecticut. By 1812, Wetmore had claimed two square miles of land on the banks of the Cuyahoga within what was the "Connecticut Western Reserve." Wetmore called the area "Manchester" in hopes it would flourish as a manufacturing center like its English namesake. The new town was located near the intersection of two trails blazed by the Native Americans—a branch of the east/west Mahoning Trail and the north/south Portage Path. The Portage Path connected the Cuyahoga River to the Tuscarawas River, which flowed into the Ohio River on its way to the Mississippi River and the Gulf of Mexico. The Portage Trail bypasses the rapids at the "Big Bend" where the river turns north.

The falls of the Cuyahoga River was a promising site for industry, as the river here descended over 200 feet in 2 miles. Too, the river below the falls was navigable north to Lake Erie. The natural source of water power, and the nearby Ohio and Erie Canal,¹ which by the



Cuyahoga Falls River from behind 2085 Front Street, 2017. The Industry has vacated the banks, and dams have been demolished.

1820s connected inland Ohio towns to new markets, attracted developers of early mills. Francis Kelsey and Isaac Wilcox built a grist mill near Front Street and Bailey Road in 1809, and in 1812 a dam across the Cuyahoga for a sawmill (Cuyahoga Falls Bicentennial History, 15 and 18). Within a short time, additional dams were constructed to power industry. In 1825, Wetmore's son William constructed a dam near Stow Avenue, just north of the Portage Trail bridge, "flooding the Kelsey and Wilcox dam [to the north] and shifting the growth of the village south" (Ibid, 19). Wetmore Jr. used the dam to power mills that processed and produced lumber, grain and linseed oil (Ibid, 12).

By 1826, "Manchester" became "Cuyahoga Falls," and Judge Elkanah Richardson platted the town. The town

¹ The canal brought prosperity, from its construction in the 1820s through the 1850s, as canal boats transferred goods between Cleveland/Lake Erie and inland Ohio towns such as Cuyahoga Falls. Summit County, established in 1840 from 16 townships in Medina, Portage, and Stark Counties, was formed because it was the area around the highest elevation of the Ohio & Erie Canal and distinguished itself through rapid development.

2 CUYAHOGA FALLS HISTORY



North Side of Portage Trail facing northeast from 2nd street, 1943. From left: 149 & 151 (partial), 143 & 145, 139, 133-137 Portage Trail. Courtesy of the Cuyahoga Falls Historical Society.



North Side of Portage Trail facing northeast from 2nd street, 2017. From left: 149 & 151, 143 & 145, 139, 133-137 Portage Trail. This row of buildings remains intact with changes to storefronts and windows.

was incorporated in 1836 with 375 people (Sequin 7). By the 1830s, the town consisted of two small paper mills, a flour mill, two sawmills, a pump-making establishment, a tilt-hammer, axe and scythe factory, a woolen mill, a chair factory, a lumber-finishing mill, a furnace and foundry plant, and an engineering and machine shop (Heintz 23). Businesses prospered, and the commercial center grew along the north-south Front Street, concentrated around the east-west Portage Trail.

Commercial buildings quickly reached north to Stow Avenue and south to Broad Boulevard. An 1856 directory lists 20 merchants and professionals along Front Street, including dry goods, hardware, druggist, variety store boots, shoes and leather, watch maker and jeweler, tailor, stoves and tin ware, saddles, harnesses

and trunks, livery stables, meat market, book binder, two physicians, attorney, dentist, daguerreobass, insurance company, and banker (Naylor Wellman, 19).

In 1837, three dams exploited the power of the river for industry; four decades later by the 1870s, five dams had been created within a quarter of a mile of each other, creating an estimated 3,460 units of horsepower (Heintz 23). Commercialization of the east side of Front Street, with mills to the rear along the Cuyahoga, increased in density. Residential buildings were located to the west side of Front Street and along Portage Trail, and, per an 1889 Directory, residents were connected by small steamers with buses and carriages to local resorts near caves and lakes (Naylor Wellman, 21). By 1890, Cuyahoga Falls was populated with 2,624 people (Howe, 646).

Throughout the 19th and early 20th centuries, despite fires and floods, Cuyahoga Falls continued to grow and prosper. In 1912, the Northern Ohio Traction & Light Railway Company (NOT&L; formed in 1899 from the merger of Akron, Bedford, Cleveland passenger electrified railroad (1895) with several others) built a new 57-foot dam for hydro-electric power in an area of the river called the Gorge, south of the other dams. In 1913, a devastating flood severely damaged the dams and the vicinity, including the resort area. Four dams were rebuilt by 1915, including the NOT&L dam (Naylor Wellman, 25).

In the early 20th century, Cuyahoga Falls experienced growth due to the rapid expansion of the rubber and tire industry in nearby Akron, just south of Cuyahoga Falls. Supporting companies supplying machinery,

2 CUYAHOGA FALLS HISTORY

materials and parts developed in Cuyahoga Falls and throughout the region. Akron grew northward to the limits of Cuyahoga Falls, and the later city re-developed along Front Street and expanded west along Portage Trail (Naylor Wellman, 26). Between 1910 and 1920, Cuyahoga Falls gained 153% in population, from 4,020 to 10,200 people and became a “city” (U.S. Population Census).

Eventually, other sources of power replaced that of water power, and the industries did not necessarily need to locate near the river. However, the river continued to be the core of the commercial and industrial development of the City. Although businesses in Cuyahoga Falls suffered along with those across the nation following the 1929 Stock Market crash, the Works Progress Administration (WPA) funded projects in the City, including infrastructure (stone curbing, gutters and sewer work) and municipal facilities such as the U.S. Post Office (1939) and a swimming pool. Expansion of the commercial district continued, moving west to 4th Street with a general store, grocery store, gas station, and four apartment buildings (Naylor Wellman, 28).

The population continued to rise, from 20,874 in 1940 to 29,706 in 1950. However, the 1950s brought a transition in architectural taste and shopping trends, as rejection of the traditional building styles and the pedestrian-centered shopping experience made way for modern stores in a sea of automobile parking lots. The public began to drive automobiles to new developments where parking was convenient, and the historic business core of Cuyahoga Falls began to empty and deteriorate (Naylor Wellman, 34-36).

In the 1960s, industries on the river began to disappear, and buildings were replaced by other development, or demolished for highway construction. In 1966, the U.S. government stepped in to assist the City with renewal of the now “blighted” area. Parking lots were introduced in vacant lots, and 47 of 75 downtown buildings were rehabilitated. To create an improved shopping experience, Front Street was closed to vehicular traffic between Broad and Oakwood in 1977 (Naylor Wellman, 36).

Development in the 1980s focused on enhancing public space along the pedestrian mall and riverfront. In 1987, the “Front Street Mall” became “Riverfront Center,” and the south end along the river was developed as a special event site. In 1989, the Falls Towne Center was built across from the event site at Front and Broad, and in 1995 a clock tower was introduced. Recently, two of the last remaining dams were removed.

With the merger of Northampton Township with the City in 1985, today Cuyahoga Falls occupies over 25 square miles with a population of nearly 50,000 residents (U.S. Population Census 2010), and is poised to re-establish itself as a destination for the public.

Illustrations of Styles and Typology

Overview

“Styles” refer to trends in design that were influenced by the popular culture of their time period. They reflect fashion, and political and social influences of the day. “Typology” refers to building form and traditional methods of building, typically handed down through generations, and vernacular styles of local craftsmen. Typology can also refer to the original use of the building, such as a church, school, barn, depot, mill or residence. Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time. Late 19th/early 20th century residences often incorporated “revival” styles (Romanesque, Late Gothic, Neoclassical, Tudor), and these fashions influenced both the institutional and “classical” commercial typology of two-part storefront and upper floor facade treatment.

The architectural style of a building is defined by the floor plan and three-dimensional shape of the structure, and expressed through its materials and details including windows, doors, chimneys, porches, and ornament. Cuyahoga Falls’ architecture is characterized by the styles discussed in this section. This chapter discusses typical styles reflected in Cuyahoga Falls’ commercial buildings. Institutional and Residential typologies are discussed after the discussion of the commercial styles. Dates refer to the era of popularity in Cuyahoga Falls and in Ohio.

STYLES

MID 19TH CENTURY

Greek Revival (1835–1860)
[discussed with Residential and Institutional Typologies]

Italianate (1840–1880)

Second Empire (1855–1885)
[discussed with Residential Typology]

LATE 19TH CENTURY

Romanesque Revival (1880–1900)

Queen Anne (1880–1905)
[discussed with Residential Typology]

Art Nouveau (1890–1910)

EARLY 20TH CENTURY

Late Gothic Revival (1860–1940s)
[discussed with Institutional Typology]

Craftsman (1900–1925)

Neoclassical Revival (1900–1950)

Tudor Revival (1910–1940) & Jacobean/
Jacobethan Revival (1890–1930s)

International (1900–1940)

Industrial Typology

ARCHITECTURAL STYLES

Italianate Style (1840-1885)

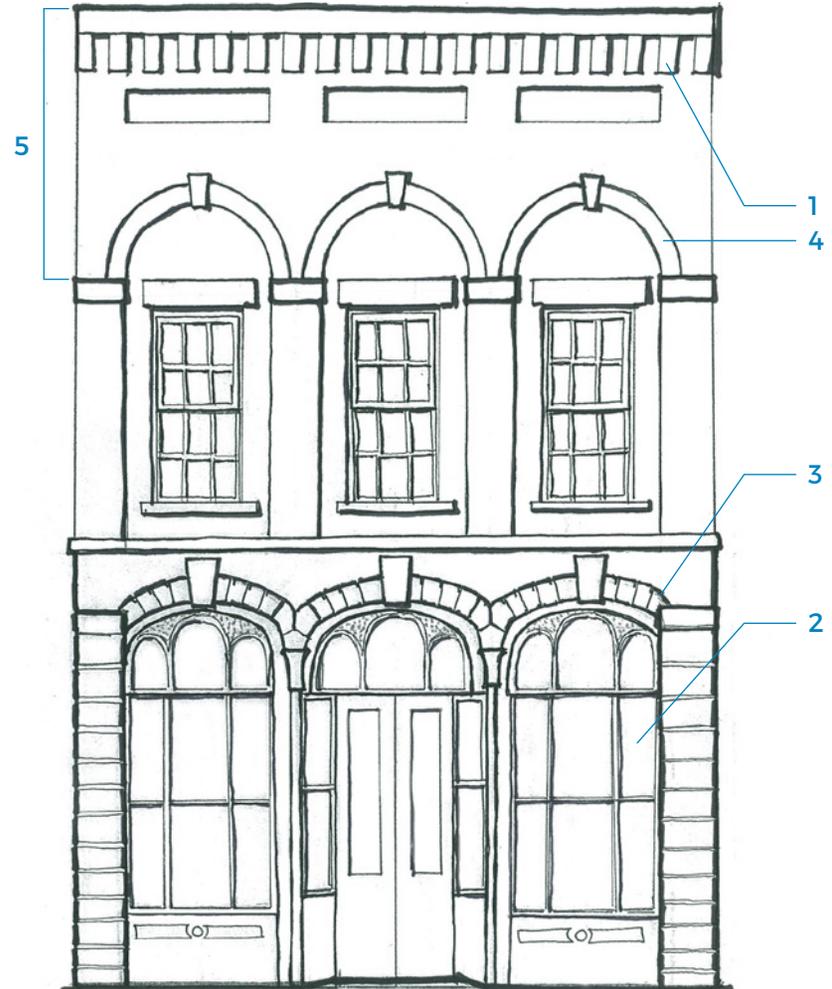
IDENTIFYING FEATURES

1. Projecting, heavy bracketed cornice
2. Tall and thin windows
3. Segmental (straight-sided) and/or Round arched window heads
4. Window hoods or surrounds
5. Shadows and highlights

“Italianate” was considered a domestic and commercial style of the Victorian era, highly practical, in contrast to the Romanesque and Gothic styles which were closely linked with ecclesiastical and governmental use groups. English pattern books, illustrating the latest European fashions, introduced the Italianate style to America. England was influenced by the informal design of Italian style as part of the Picturesque movement. This movement deviated from the formal classical design in search of a style more free in its expression. In America, the style was adapted and embellished, making it unique to the country. American pattern books by Andrew Jackson Downing defined and promoted the Italianate style in America. The Italianate style is marked by projecting, bracketed cornices, tall and thin windows, and round-arched windows with surrounds.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- Light earth tones (yellow, tans and grays)
- Sometimes reds and pinks
- Color combinations were generally simple.
- During the late Victorian period (ca. 1880), colors grew darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations became more complex.



*Italianate style: commercial example.
Comstock Building, 2091 Front Street, 1874*

ARCHITECTURAL STYLES

Romanesque Revival Style (1880-1940)

IDENTIFYING FEATURES

1. Rough-faced masonry walls, or suggestion of
2. Round-topped openings
3. Arches rest on columns
4. Grouped windows
5. Deeply recessed windows
6. Two or more colors
7. Many textures of stone, or suggestion of

Architect Henry Hobson Richardson (1838–1886) designed in the fashionable styles of the second half of the 19th century, including Second Empire, Queen Anne, and Stick. He later adapted these styles creating a new style that became known as Richardsonian Romanesque. This style springs from the Romanesque Revival, creating the appearance of a massive and solid structure, causing it to become popular for large public buildings of that time.

The common Romanesque Revival form is a hipped roof with a cross gable, but is also built in town house form. The buildings are often constructed out of rough-faced stonework with two or more colors creating decorative wall patterns. Wide-rounded arches are a

distinct feature above windows, entryway or porches; the arches are supported by massive piers or are built into the wall. The Romanesque Revival was less common in residential design in Ohio because its solid masonry construction was expensive.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed,

although there is often overlap between styles and periods.

- Darker and richer colors
- Greens, dark reds, browns, oranges and olives
- More complex color combinations



ARCHITECTURAL STYLES

Art Nouveau (1890-1910)

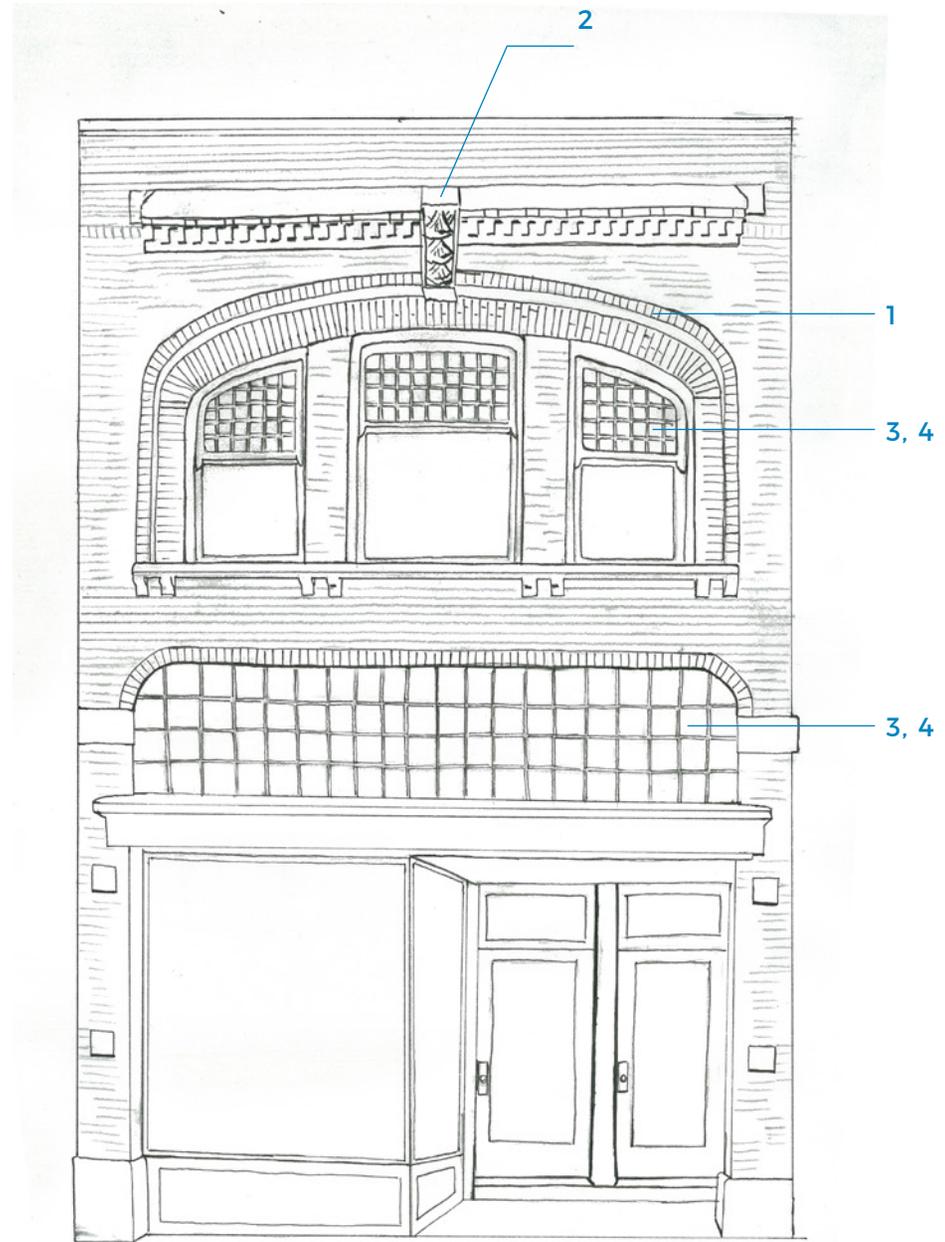
IDENTIFYING FEATURES

1. Sinuous curves and arches
2. Ornament inspired by nature
3. Elevation of the decorative arts
4. Use of metal work and stained glass

The Art Nouveau style, also known as Jugendstil, Stile Floreale, and Sezessionstil, dates to the turn of the 20th century Europe, and is a reaction to the traditional and historic styles of the previous centuries as well as industrialization. The style is marked by the use of sinuous lines and filigree work to interpret vegetation and elements of the natural world. The use of the decorative arts, such as leaded and/or stained glass and metalwork, is a hallmark of the style and a response to industrialization. Architects that designed in this style include Hector Guimard (1867–1942) and Antoni Gaudí (1852–1926).

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- A broad range of colors
- Dark greens, reds and rusts, as well as lighter colors such as gray and white



Art Nouveau Style. Falls Laundry Building, 2164 & 2166 Front Street, 1910.

ARCHITECTURAL STYLES

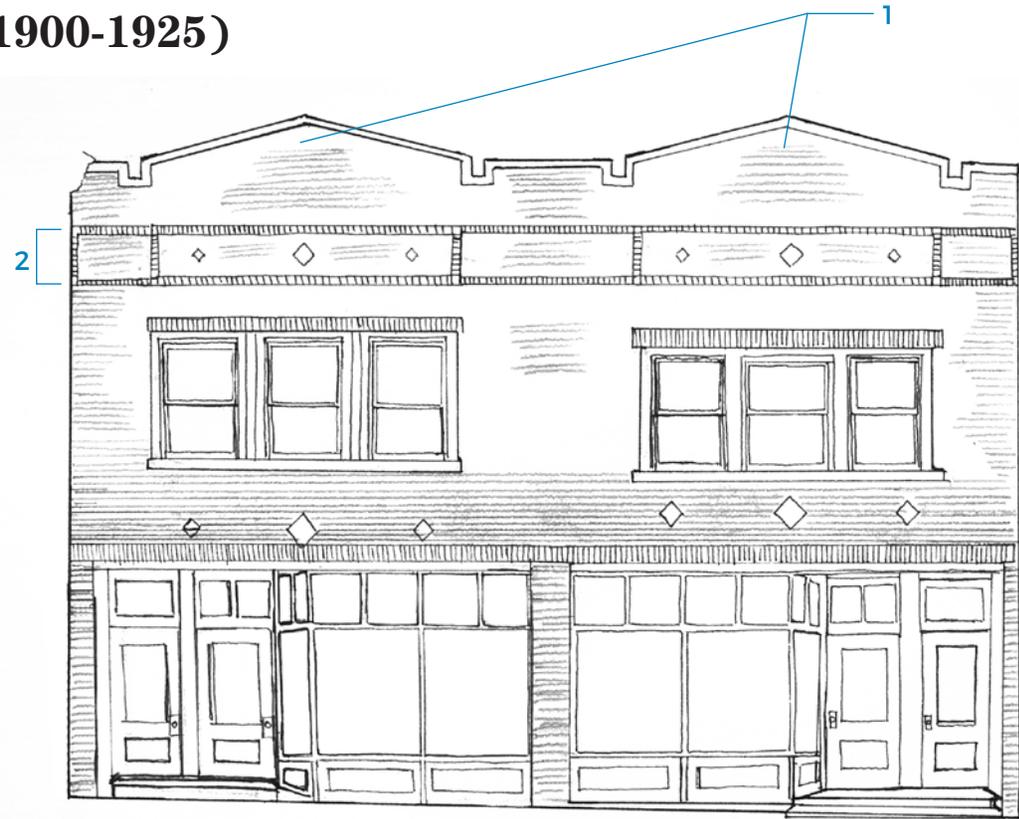
Craftsman Style (1900-1925)

IDENTIFYING FEATURES

1. Low pitched wide gable
2. Simple craftsmanship

The Craftsman style was part of an international movement with William Morris (1834–1896), a 19th century English designer, championing the movement through his philosophy, style and art. The Craftsman style in the United States was inspired by two California brothers: Charles Sumner Greene (1868–1957) and Henry Mather Greene (1870–1954). Their designs were influenced by the English Arts and Crafts movement, and Oriental wood architecture.

The designs focused on the natural beauty of the materials, and detailed craftsmanship with simple, clean lines. Ornamentation was kept to a minimum. Publications of Greene & Greene’s designs in magazines such as the *Ladies Home Journal* and *Good Housekeeping* helped to popularize the style. Furniture manufacturer Gustav Stickley (1858–1942) published a popular magazine called the *Craftsman*, featuring both architectural and furniture designs. The style became so prevalent that a flood of pattern books were produced. Some companies, such as Sears, offered entire packages of pre-cut lumber, doors, windows, plaster, trim, and fixtures.



Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- A broad range of colors
- Dark greens, reds and rusts, as well as lighter colors such as gray and white

Craftsman style. Cuyahoga Falls Reporter Building, 139 Portage Trail, 1916 (on Right). Bauman Building, 143 & 145 Portage Trail, 1926 (on Left).

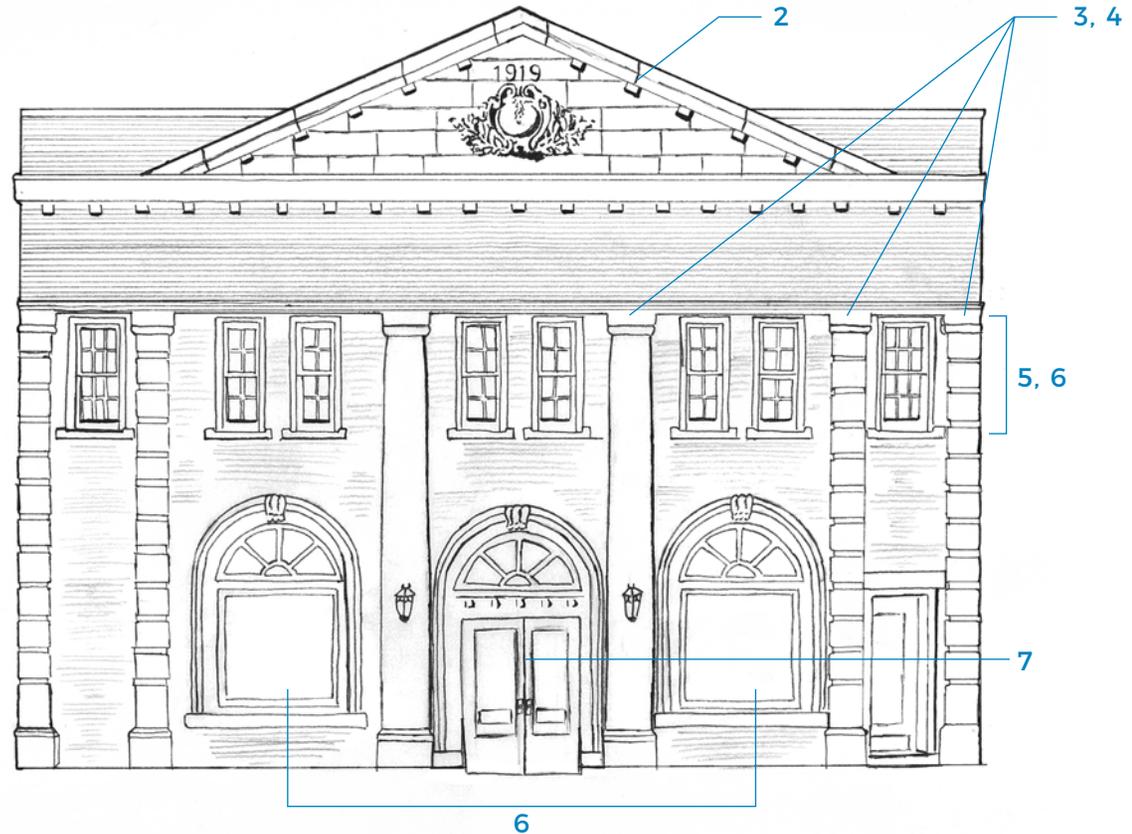
ARCHITECTURAL STYLES

Neoclassical Revival Style (1895-1950)

IDENTIFYING FEATURES

1. Dominate front porch
2. Pediments
3. Roof or upper floors supported by columns
4. Ionic or Corinthian capitals
5. Rectangular windows
6. Symmetrically located windows
7. Centrally-located door

Neoclassical style sparked interest after the 1893 World's Columbian Exposition in Chicago and the 1901 Pan-American Exhibition in San Francisco. Famous architects of that time showcased their dramatic designs of white colonnaded buildings. The buildings of the exposition were monumental and inspired many commercial and public buildings thereafter. During the first half of the 20th century, the Neoclassical became a popular style for domestic buildings throughout the country. The first wave of these buildings occurred from 1900-1920 and displayed hipped roofs, elaborate, classic columns, and pedimental entries. The second phase happened from 1925-1950, which included side-gabled roofs and simple columns.



Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- Lighter, cooler colors such as cream, yellow, and white

*Neoclassical Revival style.
Weller Funeral Home,
1930 Front Street, 1919.*

ARCHITECTURAL STYLES

Tudor Revival Style (1890-1940) & Jacobean/Jacobethan Revival Style (1890-1930s)

IDENTIFYING FEATURES: TUDOR REVIVAL

1. Steeply pitched roof
2. One or more cross gables
3. Gables overhang
4. Massive chimneys
5. Stone, brick or stucco
6. Decorative half-timbering
7. Tall, narrow windows
8. Leaded glass windows
9. Round or Tudor arch entry

The Tudor Revival style is modeled after a variety of late Medieval English styles; the prototypes range from thatch-roofed folk cottages to grand manor houses. The traditions are openly mixed in their American Eclectic representation but are unified by distinctive characteristics such as steeply pitched roofs, front-facing gables and a prominent entry facade. Nationally, the style saw its height of popularity beginning at the end of World War I and continuing through the 1930s. The buildings frequently have steeply-pitched roofs with the facade dominated by one or more prominent cross gables. The windows are tall and narrow with

multi-pane leaded glazing (diamond patterns are very common). The chimneys are massive and are usually crowned by decorative chimney pots.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- A broad range of colors
- Dark greens, reds and rusts, as well as lighter colors such as gray and white



Tudor Revival style. Senich Building, 120 Portage Trail, 1929.

3 ILLUSTRATIONS OF STYLES AND TYPOLOGY

IDENTIFYING FEATURES: JACOBEOAN

1. Parapeted gables (walls rise above sloping roof lines)
2. Massive chimneys
3. Stone, brick, and/or stucco
4. Rectangular windows with stone mullions
5. Gothic pointed arches
6. Tudor flattened pointed arches
7. Simplified detailing
8. Strapwork (flat scrollwork)
9. Renaissance quoining

Jacobean Revival is inspired by the English architecture of the reign of James I (1603-25), which incorporated architectural elements from continental Europe with elements from the Tudor England of the reign of Elizabeth I (1558-1603). This means that the Tudor stucco, brick, stone, and/or wooden walls and gabled roofing were integrated with Germanic parapets and gothic and renaissance detailing. Pattern books of the mid-19th century included the Jacobean style as appropriate for domestic settings because it was believed to embody the “cheerfulness” of Anglo-Italian freedoms (Francis Goodwin, 1833 via Whiffen, 1969); but the style did not popularize until the last decade of the century, as a reaction against strict Academic Historicism.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- A broad range of colors
- Dark greens, reds and rusts, as well as lighter colors such as gray and white



Jacobean/Jacobethan Revival style. 331-333 Portage Trail Building, 1929.

ARCHITECTURAL STYLES

International Style (1920-1950)

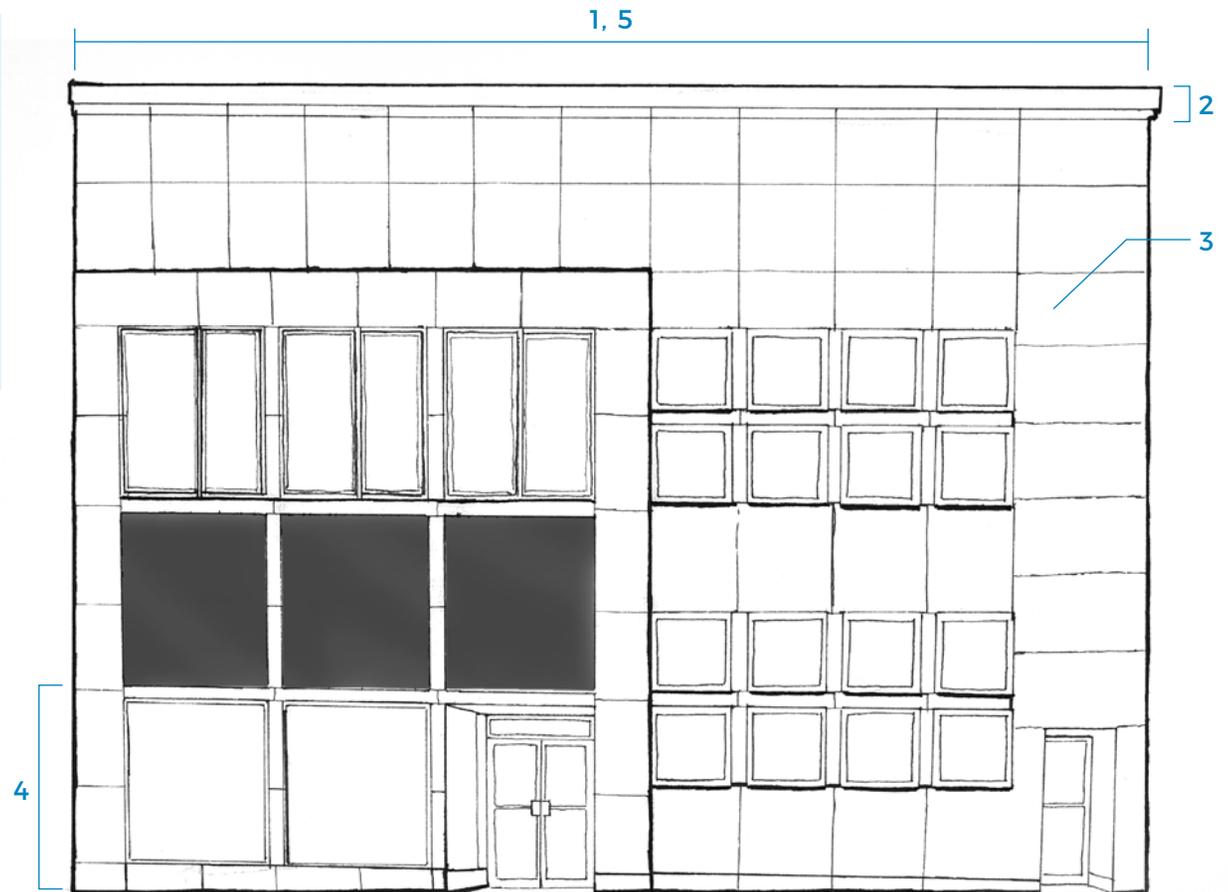
IDENTIFYING FEATURES

1. Asymmetrical
2. Absence of projecting cornices
3. Plain stucco surfaces or thin stone veneer
4. Glass curtain wall (floor to ceiling windows)
5. Absence of ornamentation

The roots of this style are the adaptation of industrial design of 1920s Germany/Holland/France to domestic, governmental, and commercial architecture. Influential European architects include Walter Gropius (1883–1969), Ludwig Mies van der Rohe (1886–1969), Le Corbusier (1887–1965), and Viennese architect Richard Neutra (1892–1970) who came to America in the 1920s. The Philadelphia Saving Fund Society (P.S.F.S.) skyscraper of 1931 was a seminal building to the acceptance of the style.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- Colors that are light and subdued.



International style. Falls Savings and Loan Association Building, 2140 Front Street, 1949 alteration of a 1919 Building.

ARCHITECTURAL STYLES OF

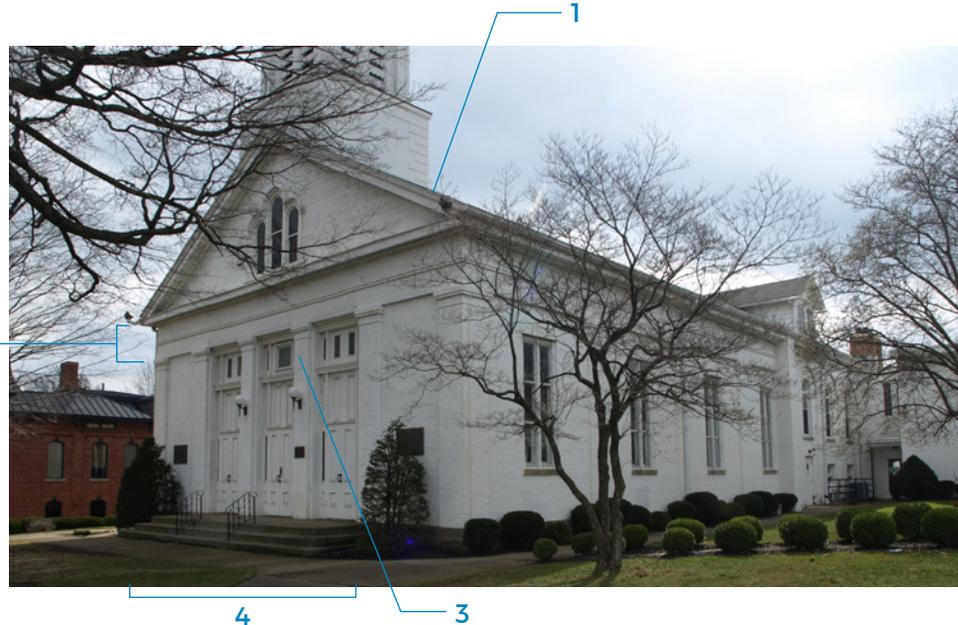
Institutional Typology

IDENTIFYING FEATURES: GREEK REVIVAL (1835-1860)

1. Gabled or hipped roofs
2. Classical entablature
3. Square or round columns
4. Full-width, or nearly full-width, entry porches
5. Classical details

Institutional properties include churches, school buildings, municipal structures, and museums. The floor plan and massing as well as interior spaces are influenced by programmatic requirements, or in other words, the function and use of the building. The historic institutional typology that predominates in the Cuyahoga Falls Downtown Historic District is that of sacred spaces, expressed in the Neoclassical style (previously detailed in this document), Greek Revival style, and Late Gothic Revival style.

Cuyahoga Falls' church that is listed on the National Register of Historic Places is Pilgrim Church, constructed in 1847 in the Greek Revival Style (1835-1860). The Greek Revival style was the dominant style in America during the mid-19th century. During this



*Greek Revival style.
Pilgrim Church, 130
Broad Blvd., 1847,
NR #75001538.*

time period, Americans were looking for a style that represented the ideals of democracy. They wished to distinguish the relatively new country from England, and classical architecture from Rome and Greece became popular models. The Greek Revival style proliferated through carpenter pattern books, such as those by Asher Benjamin, and became so popular that it was known as the National Style. The Greek Revival style incorporates classical entablature and columns, and classical detailing (acanthus leaves, Greek key ornament).

Suggested colors are listed below, and are typical of the style and period in which the building is constructed,

although there is often overlap between styles and periods.

- Light earth tones (yellow, tans, grays)
- Color combinations were generally simple

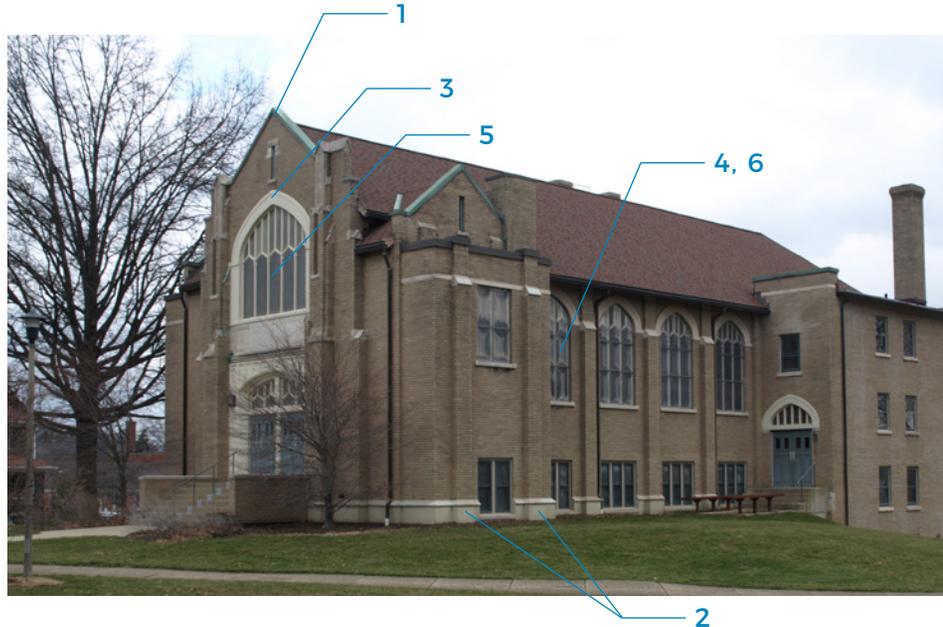
Church Square, one city block that is eligible for listing on the National Register of Historic Places, includes churches from three (3) different Christian denominations: St. John's Episcopal Church (1908-1909, Late Gothic Revival), First United Methodist Church (1922, Neoclassical Revival), and First Christian Church (1929-1930, Late Gothic Revival).

3 ILLUSTRATIONS OF STYLES AND TYPOLOGY

Architectural Styles of Institutional Typology, cont'd

IDENTIFYING FEATURES: LATE GOTHIC REVIVAL (1860-1940s)

1. Gabled roofs
2. Buttresses
3. Pointed arches
4. Vertically stacked windows
5. Stone tracery
6. Stained glass



Late Gothic Revival style. First Christian Church (Disciples of Christ) of Cuyahoga Falls, 2249, 2253 3rd Street, 1929-1930.

The Gothic Revival style and Late Gothic Revival style, such as that of First Christian Church, provided an alternative to the Greek and Neoclassical Revival styles, looking to English and Norman medieval times for inspiration. This style became idealized and romanticized during the late-19th century and is characterized by pointed arched windows, stone tracery, gabled roofs and stained glass.

Gothic Revival style first appeared in the United States in the mid-19th century during the Romantic period when Picturesque Architecture was gaining popularity. Many contemporary publications sparked popularity,

such as A.J. Davis' Rural Residences, A.J. Downing's Cottage Residences and Richard Upjohn's Rural Architecture. These books included drawings, details and landscape plans.

Gothic Revival structures are medieval in form and have a vertical emphasis found in stone, brick and wood-framing. This style has steeply pitched roofs. Tall clustered chimney stacks occur frequently. The windows extend into the gables with pointed arches and a drip-mold above. The doors are decorated very similarly to the windows with pointed arches or other Gothic motifs with a decorative crown.

Suggested colors are listed below, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

- Darker and richer colors
- Greens, dark reds, browns, oranges and olives
- More complex color combinations

3 ILLUSTRATIONS OF STYLES AND TYPOLOGY

ARCHITECTURAL STYLES OF

Residential Typology

Residential structures are typically more diverse in architectural styles than commercial buildings because they are more readily adaptable to the current trends in styles. Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time.

The architectural style of a residence is expressed through the structure's form which is defined by the floor plan and three-dimensional shape of the structure, and expressed through its details including windows, doors, chimneys, porches and ornament. Cuyahoga Falls' downtown residential architecture is characterized by the architectural styles listed below. Suggested colors are noted with each style, and are typical of the style and period in which the building is constructed, although there is often overlap between styles and periods.

Key Reference: McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf. 1984.

STYLES

MID 19TH CENTURY

Greek Revival (1835–1860)
Italianate (1840–1880)
Second Empire (1855–1885)

LATE 19TH CENTURY

Queen Anne (1880–1905)

EARLY 20TH CENTURY

Craftsman (1900–1925)



126 Falls Avenue, Greek Revival style with later porch addition.

GREEK REVIVAL (1835–1860)

Greek Revival's roof is emphasized with a classical entablature, which is made up of a cornice, frieze and architrave. The example is a 1-1/2 story structure with a low slope roof. At some point a porch was added and detailing reflects Queen Anne influences. See "Institutional Typology" for a discussion of the development of Greek Revival style. Colors include light earth tones (yellow, tans and grays).



The Italianate style of the C. Henry Plum House, 234 Portage Trail, 1834 is retained at the second story and cornice.

ITALIANATE (1840–1880)

Italianate buildings usually are two or three stories. The roof is low-pitched with wide overhanging eaves supported by decorative brackets. Windows are generally one of two pane sashes with arched or curved upper sash. Most porches are small entry porches but full-width porches occur frequently. The example has a porch and first floor that has clearly been altered since the original construction. See the section on "Italianate" for a discussion of the development of this style. Colors include light earth tones (yellow, tans and grays); sometimes reds and pinks; and color combinations are generally simple.

3 ILLUSTRATIONS OF STYLES AND TYPOLOGY

Architectural Styles of Residential Typology, cont'd



The James A. Vaughn House, 122 Broad Blvd., showcases the mature Italianate style. Alterations include a later enclosed porch and replacement windows.

TRANSITION TO THE SECOND EMPIRE (1855–1885)

Considered a maturation of the Italianate style, the Second Empire/Mansard style looked to France for inspiration. In the United States, the France of Napoleon III (r.1852-1870) was viewed as fashionable in the mid-late 19th century, so France's revival of the 17th century style championed by architect Francois Mansart was welcomed. The 1852-1857 sculptural addition to the Louvre was particularly influential. As a result of improved building technologies and the rise of the mass-production and distribution of components, the curves of the mansard roof and decorative elements could be more easily constructed and economical to produce by the late-19th century. Underneath the roof line the style is closely related to Italianate, but the eave overhang is not as significant. Colors are darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations are more complex.



1811 2nd Street, Transition between Queen Anne and Craftsman styles.

QUEEN ANNE (1880–1905)

The Queen Anne style originated in England with a group of architects under the leadership of Richard Norman Shaw, who also introduced the style to America during the Philadelphia Centennial Exhibition of 1876. Pattern books detailing the design encouraged the advancement of this style across America.

The Queen Anne roof is irregular in shape and is steeply pitched with a dominant front-facing gable. Methods are used to avoid a two-dimensional-walled appearance such as patterned shingles and cutaway bay windows. The building is normally asymmetrical with a one-story high partial or full-width porch.

Four decorative detailing types are common on a Queen Anne style building: spindlework at porches; classical columns; half-timbering at upper stories; and patterned masonry. Colors for both Queen Anne and Craftsman styles cover a broad range, with dark greens, reds and rusts, as well as lighter colors such as gray and white.

CRAFTSMAN (1900–1925)

The Craftsman style porch is supported by columns that are short and square and sit upon simple pedestals; these pedestals, columns, and piers frequently extend to the ground. The most familiar characteristic is the roof overhang, often with exposed rafters, and sometimes with decorative details. The most common wall-cladding is wood clapboard and wood-shingles; however, stone, brick, concrete block, and stucco variations can be found in Northern or Midwestern states. See “Craftsman” for a discussion of the development of this style.

ARCHITECTURAL STYLES OF

Industrial Typology

IDENTIFYING FEATURES

1. Large multi-pane steel windows
2. Clerestory windows
3. Steel framing exposed on interior
4. Little, if any, ornamentation

Industrial properties dating to the first half of the 20th century are frequently classified as examples of industrial modernism of the Modern Movement. These types of properties incorporated advances in concrete and steel construction with traditional materials such as brick and stone. Builders enthusiastically experimented with new concrete and steel technologies, pushing the materials' performance capabilities. Builders set reinforcing steel in poured concrete, cast hollow concrete masonry units, and incorporated structural steel framing into taller buildings and wider spans.

Galvanized corrugated sheet steel was commonly available by 1910, and by 1930, different corrosion-resistant and high-strength steels and metals had become familiar. During the 1930s, steel connections and construction advanced, including welding, rigid-frame trusses, and the cantilever.



Industrial buildings serving as manufacturing facilities incorporated open plans in terms of few, if any, interior walls; two-story interior spaces with clerestories for natural lighting; and robust structural framing to support industrial equipment such as overhead, traveling cranes. Production Shed was the typology, which referenced the “mill building” tradition of iron and textile mills.

Industrial typology: Falls Stamping and Welding Building, 1701 Front Street, 1928 (NR# 16000045.), a certified historic rehabilitation in 2016.

Suggested colors are bold reds, greens, as well as blacks.

4 Preservation & Design Philosophy

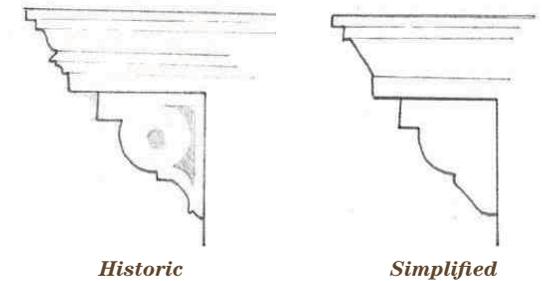
NATIONAL STANDARDS

Preservation Philosophy

The preservation philosophy that these design guidelines aim to uphold is based on the *Secretary of the Interior's Standards for Rehabilitation*. The philosophy's intent is to retain original or historic building materials to the greatest extent possible and to avoid creating a false historic appearance when elements must be replaced. Replacement materials should match the originals in size, color, and texture. Substitute materials such as vinyl for wood should

be avoided. New additions and new construction may be distinguishable from the historic while being compatible with the existing structure or surrounding structures. Additions and new construction should be reversible, so if removed, it will not impair the historic structure's form or integrity.

Refer to the *Secretary of the Interior's Standards for Rehabilitation* located in *Appendix B*.



Design Philosophy

Building Typology

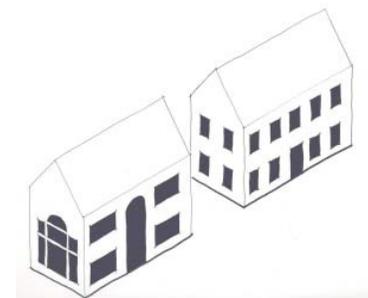
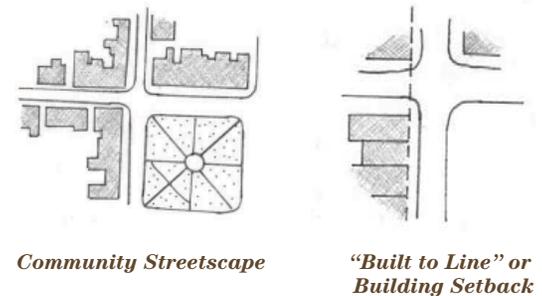
In addition to understanding building styles, it is important to understand general building types. Building type or typology is the form a building takes related to its materials, function, and visual organization. It also can describe a regional or vernacular method of building, related to form rather than style and ornament. It is important to be able to describe, critique, and prioritize these components of architecture. Successful design within an existing historic context includes both an understanding of the typology of the existing structures, as well as the meaning of their style in a place in time.

Fabric And Object Buildings

Within the context of the Cuyahoga Falls Downtown Historic District, there are two principal building

categories: Fabric Buildings and Object Buildings.

Fabric Buildings make up the sense of place and they define general character and set scale. Fabric buildings typically have a commercial or residential use. They are the majority of the buildings and are usually built during the same time period. They are principally a commercial block type with a basic three-part form: a glass storefront base, upper floors with "punched" window openings, and some form of cornice. The majority have a flat roof. Object Buildings are buildings of cultural or civic importance and have a symbolic presence to Cuyahoga Falls. Object Buildings can include churches, the post office, the theater, the library, town halls, courthouses, and other civic or cultural institutions. These buildings have a variety of forms and visual organization and are not necessarily part of the town's standard fabric.



If the building on the right represents the predominant solid-void pattern, the one on the left is not appropriate for the district.

Elements

ELEMENTAL PRIORITIZATION

When considering the application of design principles to new work in an existing context, the priority of the design principles ranges from the general to the specific. A well designed building placed poorly on the site undermines the overall design. A poorly proportioned building with elaborate details will fail to fit within an existing context because the observer sees the form first and the details second. Conversely, a building placed and proportioned appropriately with simplified or contemporary details will work well within an existing context. Therefore, the priority of the design elements should be as follows:

1. Building Placement
2. Form
3. Solid/Void Pattern
4. Facade Organization
5. Materials/Color/Texture
6. Details

BUILDING PLACEMENT

Within an existing context of historic buildings, there is a customary or prescribed building placement. It is important to respect the common setback and placement of buildings in order to maintain the continuity of the streetscape. This should be regarded as a “build to” line, as well as a building setback.

Consideration should also be given to the vistas both along the streetscape or roadway for structures set near the road, and from the road for structures set back away from the road. Carefully consider any new construction adjacent to the existing structures: will the new construction interfere with the views?

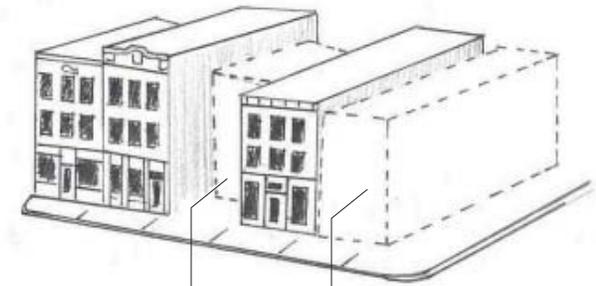
FORM

Whenever possible, the existing historic context of the building form should be respected, including the volume of the form in relation to its site. Building height, proportion, and lot coverage should be compatible with the dominant form on the street. Orientation of the form to the street also should be the same as the context. For example, if all of the buildings on a given street are gable-fronted facing the street, new infill buildings should have a similar form and orientation.

SOLID / VOID PATTERN

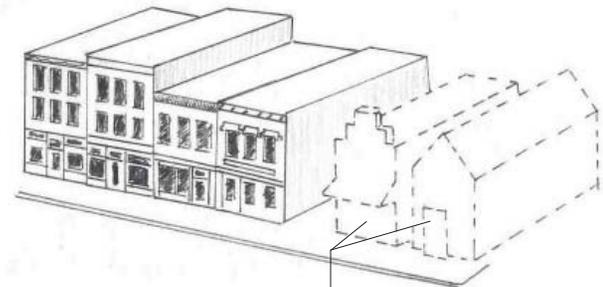
The ratio and pattern of wall-to-window openings is common within a given building type and age. Respecting this pattern helps to unify the streetscape.

BUILDING PLACEMENT

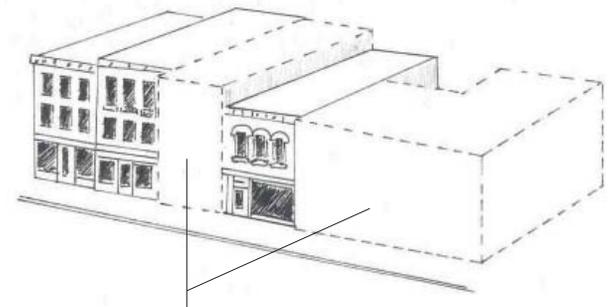


Inappropriate

Appropriate



Inappropriate

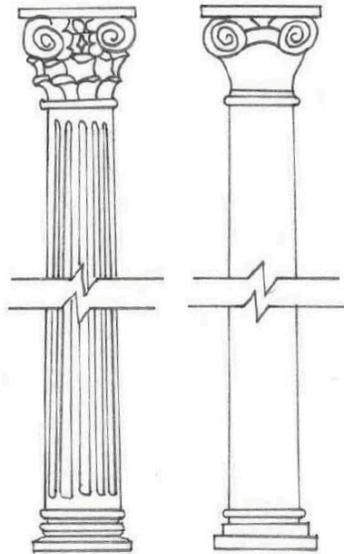


Appropriate

4 PRESERVATION & DESIGN PHILOSOPHY

FACADE ORGANIZATION

Horizontal versus vertical facade organization of architectural elements is usually similar within a given context. Some buildings have prominent horizontal elements such as belt courses, continuous sills or lintels, or projecting cornices or entablatures. Other buildings exhibit an emphasis of vertical elements such as continuous pilasters that separate the facade into spandrel panels. When a dominant pattern of either horizontal or vertical organization exists in the historic context, this pattern should be imitated by any new construction.



Historic Column

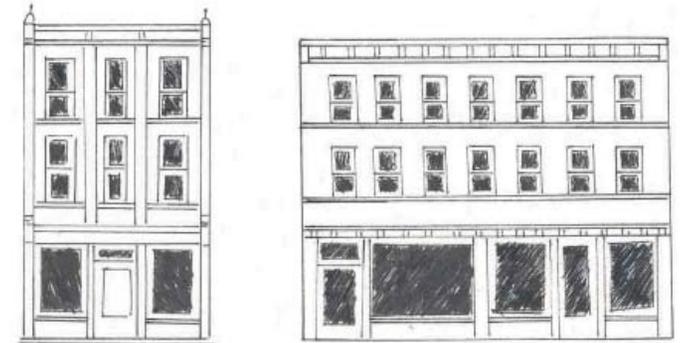
Simplified Column

MATERIALS/COLOR/TEXTURE

Selecting materials that are compatible in color and texture with adjacent structures helps to create a unified design within the district.

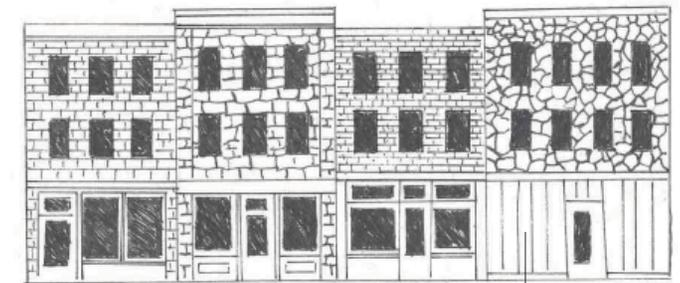
DETAILS

Imitating details of historic structures exactly when creating new structures is generally not necessary or desirable. Respecting the general placement, form, visual organization, colors, and materials within a given context is sufficient to create a new building that is compatible. It is not necessary to create a replica of a historic building by copying exact details. Simplified details of similar proportions to those found within the district are sufficient.

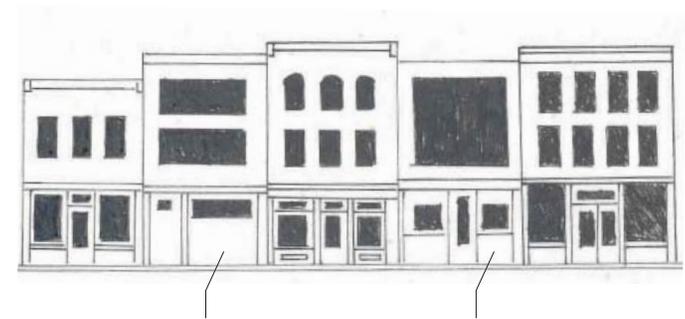


Vertical

Horizontal



Inappropriate



Inappropriate solid/void relationship to existing structures

Guidelines for Changes to Historic Landmarks

General Recommendations

IN CARING FOR CUYAHOGA FALLS' HISTORIC STRUCTURES

- Inspect and maintain building elements on a regular basis.
- Repair before replacing elements or materials. Replacement is an option only after all other possibilities have been considered.
- Avoid adding elements to a building that were not originally present.

MISSING ELEMENTS

- Replace or reconstruct the missing element using materials that match the original as closely as possible.
- If no evidence can be found to document the element's original appearance, replacement should be consistent with the building's size, scale, and materials. The replacement should be simplified to avoid creating a detail that may not have been part of the original design.
- Examining other buildings of the same architectural style can help determine what may be appropriate.

DETERIORATED ELEMENTS

Avoid giving a false impression of historic character by use of ornament not appropriate to the time period

and stylistic influences. Repair deteriorated elements as soon as possible to prevent further damage or loss of material. If a historic element is deteriorated beyond repair and removal has been approved, document with photographs and measurements before removal. Then reproduce the element, matching the original design and materials.

NON-ORIGINAL ELEMENT

- If an element has been previously replaced, consider retaining the existing element if it is unique, aesthetically complements the building, or is a good example of what was in style in its own time (i.e., a well-designed and constructed 1880s porch on an 1840s house).
- If the element is considered inappropriate for the building, replace the element with one that is appropriate.

SALVAGE MATERIAL

The Secretary of the Interior's Standards for Rehabilitation indicate that salvaged materials, such as doors from other buildings, should not be used. This position is clearly stated in Standard #3: ". . .Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be



Before certified historic rehabilitation of the Falls Stamping and Welding Building, 1701 Front Street, 1928, NR#16000045



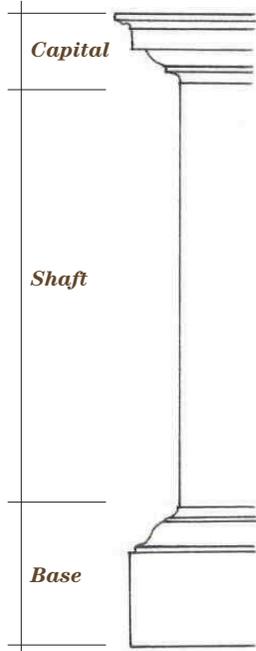
After certified historic rehabilitation of the Falls Stamping and Welding Building, 1701 Front Street, 1928, NR#16000045

undertaken." Avoid adding elements to a building from other structures. This generally creates a false history and would be inappropriate. Respect each building for its own design and style. If salvage material is used for repairs, such as old brick that matches the correct size and color, it is appropriate to mark the salvage items on the back so that they can be identified later.

Storefront

The main purpose of storefronts and their windows is to display items for sale in a store. They are, however, a very important part of the pedestrian experience, influencing the public perspective of the district.

Traditional storefronts were regularly designed in a three-part composition: a fairly low bulkhead at the base, large glass display windows, and transom windows at the top providing additional natural light to the interior. Transom windows often had small panes of prism glass that gathered light and projected it toward the rear of the stores.



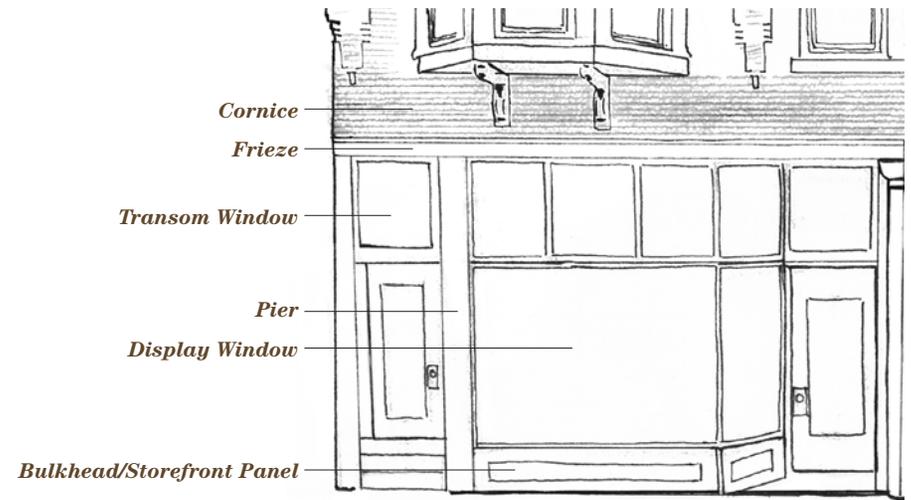
Surviving historic storefront elements – such as wood or metal bulkheads, trim, or transom windows – should be retained if at all possible. Such elements are part of the fabric of historic Cuyahoga Falls and contribute to its character and high visual quality. Designs for new storefronts or renovations to existing ones should be respectful of the size and proportions of elements typical of the area’s older storefronts. They should, for example, have bulkheads, display

windows, and transoms. The storefront must fit within the original storefront opening that is defined by end piers or columns and horizontal members. Piers and columns should remain exposed.

Refrain from making the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds if privacy is desired for an office use. Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. Bulkheads should be paneled wood for 19th and early 20th century buildings, though ceramic tile was sometimes used, especially in the 1920s. Brick and stucco were not typically seen in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum glass area. Heavy wood framing or masonry materials were not typically used in the display. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.



Portage Trail, Intersection with 2nd Street, facing northeast, 1967. From left: 143 & 145, 139, 133-137. Courtesy of the Cuyahoga Falls Historical Society.



Doors

Entrances of historic buildings have always been one of the main elements that help define the overall style and design of a structure. Typically the door is the main focus of the entrance. It is because of this that many historic doors have been decorated and embellished with moldings and other decorative panels and motifs found throughout the structure. In maintaining the general style and importance of a historic structure, it is essential to preserve the value and significance of an historic entrance door. Many entrances to commercial buildings are recessed in the storefront to maximize display window area, such as in the Fox Buick garage (photo below).



Fox's Buick garage on Portage Trail between 2nd and Front Streets, 123 & 125 Portage Trail, undated. Courtesy of the Cuyahoga Falls Historical Society.

Historic entrance doors should be preserved and maintained whenever possible. They should be kept in operable condition, allowing for smooth opening and closing. Doors performing poorly should be rehung before shaving or undercutting. Their hardware and thresholds should be tightened and maintained. Historic doors that do not match the time period of the structure should still be preserved as existing historic doors are more valuable and accurate than any new door designed to match the building.

Only deteriorated or missing portions of a historic entrance door should be replaced. These replaced elements should be reproduced to match the original material and style. If replacement of the entire door is necessary, the original frame should be preserved, maintaining the dimensions and location of the door. Historic hardware and glazing should be salvaged and preserved. It is preferred that the replacement door be a replica of the historic door. If this is not possible the new door should match the style of the historic structure.

A new entrance door to a historic building should be contemporary in design but compatible in size, scale, material and color with the style of the building. Restoration of a missing historic door is appropriate only with historical, pictorial or physical documentation. Because doors are such a prominent feature in a building, it is essential that the door, restored or reconstructed, hold the style of the structure without altering its character. For example, a residential type door should not be placed on a commercial building.

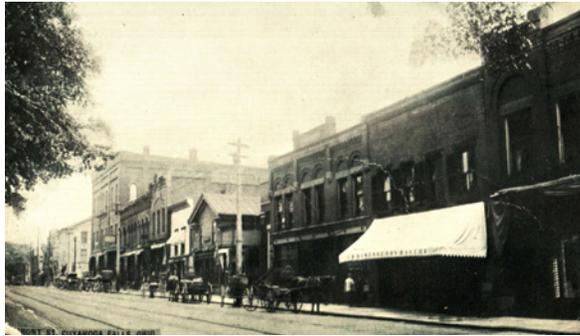


A historic garage door, 1837 2nd Street.



Historic Door at storefront of Falls Theater Building, 2218-2220 Front Street, 1925.

Awnings, Canopies, Cornices & Parapets



Front Street looking north to Portage Trail, postcard ca. 1905. Building to left of awning is Roethig Building, 2121-2125 Front Street, 1889. Courtesy of Cuyahoga Falls Historical Society.



Front Street looking south towards Portage Trail, photo 1944, 2215-2219 Front Street is on the left. Courtesy of Cuyahoga Falls Historical Society.

AWNINGS AND CANOPIES

Used to shade window openings to keep down the interior heat in the summer, awnings typically made of canvas or similar heavy fabric were mounted on solid metal or pipe frames. Awnings provided protection both from the sun and from inclement weather, though they usually could be rolled or retracted to allow the sun into the building during cool weather.

With the current interest in “green” practices, awnings are a highly efficient passive device considered to be a worthwhile investment not just for appearances. Fabric awnings are an appropriate treatment for most residences in the historic districts and for

many commercial structures. Avoid fixed, permanent canopies unless it can be shown through research that a building had them in the past and that the canopy design is compatible with the original character of the building and the specific district.

Each window or door should have its own awning, rather than a single full-width awning covering multiple openings or an entire facade. Use a traditional flat, sloping awning. Awnings should have a matte rather than a glossy surface. Avoid rounded or “bullnose” awnings, except at roundheaded window openings where the rounded awning shape is appropriate.



Stepped and corbeled brick parapet in historic Cuyahoga Falls, 2215-2219 Front Street.

Awning color is important. Manufacturers can provide durable, long-lasting fabric for awnings in a wide range of colors. Awning colors can be compatible with historically appropriate colors used on the building, avoiding ornate patterns or many colors.

CORNICES AND PARAPETS

The cornice is a projecting horizontal band at the top of the facade. Commercial structures often have an additional cornice located at the top of the storefront.

The parapet is a low wall that extends along the roof edge. This wall often has decorative detailing and is frequently combined with the cornice to produce a cohesive crown on the building’s facade.

The combined elements are typically a more elaborate design of the cornice and frieze located at the top of the storefront. Ornamentation, including the style of trim and use of brackets to support the cornice, is distinct to a specific architectural style.

Address cornice and parapet repair immediately. If repairs must be delayed, take measures to keep the public safe from debris that may fall from above. The cornice and parapet must not be covered with non-original or incompatible materials. Waterproofing treatments can prevent the parapets from properly drying after a rain or snow fall, thereby causing more damage; this type of treatment should be avoided.

5 GUIDELINES FOR CHANGES TO HISTORIC LANDMARKS

Upper Floors

The upper floors of the 19th and early 20th century commercial buildings in Cuyahoga Falls are designed with a rhythmic pattern of windows and may utilize projections such as oriels (bay windows at upper floors) to create a more three-dimensional appearance. Intact architectural projections should remain and be maintained. Reproduction of missing features should be considered when historic documentation presents evidence of the elements' prior existence. Consider uncovering these elements if a contemporary facade hides them from view.

Windows on the facade of the upper floors are often embellished with ornament that is characteristic of the building's architectural style. The size, spacing, and proportions of the windows are determined by the overall composition of the building and its storefront.

These windows were typically double-hung and contain clear glass panes. The number of window panes relates to the style of the building. Upper-floor windows usually had one-over-one double-hung sash by the end of the 19th century. "One-over-one" sash means large, single panes without divided lites, and "double hung" sash means each sash can slide up and down.

The most economical and historically appropriate method for revitalizing windows is to repair the

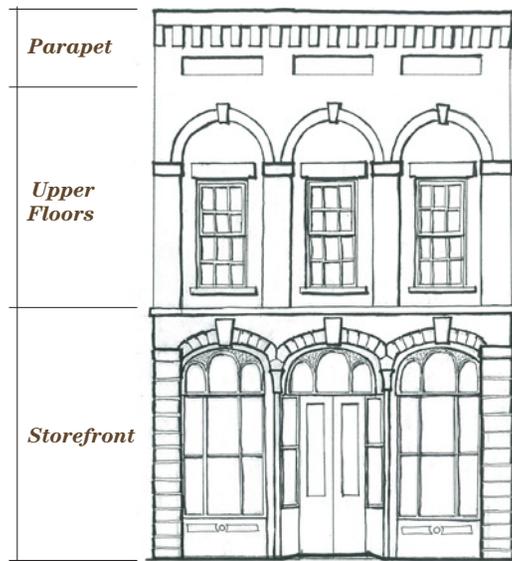
original ones. New windows are generally heavier, with bulkier sash and muntins, and do not retain the appearance of the original windows. The older glass also has characteristic imperfections that new glass will not have.

When windows have been altered (in-filled, downsized, or replaced with contemporary windows), original window openings should be maintained at their original size. It may be appropriate to use new replacement windows with the same profile as the originals. Occasionally it is necessary to replace severely deteriorated windows. If approved, new windows need to match the profile, design, material, size, and construction of the original. To discourage vandalism and avoid an abandoned appearance, interior window treatments may be added to unoccupied floors.

Exterior storm windows are recommended to increase energy efficiency and help preserve the historic windows. Storm sash should complement the

dimensions of the historic windows. Interior storms may be preferred in limited circumstances involving highly ornate windows. They must be ventilated to avoid condensation build-up on the historic sash and trim. Other windows accessories, such as added shutters or added ornament, are inappropriate without evidence that they were originally present.

Comstock Building, 2091 Front Street, 1874.



Historic oriel window in historic Cuyahoga Falls, 123-125 Portage Trail.



Historic wood one-over-one double-hung sash with divided lites in historic Cuyahoga Falls, 2218-2220 Front Street.



These unique second floor windows in historic Cuyahoga Falls feature original arched wood windows and stained glass in the transoms, 2164-2166 Front Street.

Foundations

Building foundations in the Cuyahoga Falls Downtown Historic District range from cut stone at column bases, which was worked by hand, to brick, or more modern materials such as rock-faced concrete block and poured concrete. The purpose of each foundation is the same: the foundation carries the weight of the building down into the soil, spreading the weight so as not to exceed the bearing capacity of the soil.

On some buildings, the foundations rise only slightly above ground level and often are nearly invisible.

Improper maintenance or alterations to foundations can adversely affect their capacity to function properly. The building can ‘settle’ resulting in cracked plaster, damaged masonry, and uneven floors. It should be noted that buildings can settle immediately after their construction, causing the same effects along with windows and doors out of plumb. If the initial settlement has ceased, the problems may be minor; continuing settlement is a problem for which to seek professional help.

To prolong the life and reduce necessary maintenance on the foundation, there are a few things that can be accomplished. Soil, paving materials, and planting beds must slope away from the foundation to provide positive drainage. Check gutters and downspouts or internal drainage systems to be sure that they are operating properly. If gutters are sloped improperly, water will spill down the side of the building. Be sure that downspouts are connected into underground



drains or empty onto splash blocks or extensions of pipe that carry the water away from the building's base. Be sure, also, that the downspouts do not empty onto pedestrian paths.

Foundations like to breathe. The easiest way to do that is to allow 18 to 24 inches clear space from the foundation to any planting. Vines and other plants should not be allowed to grow on the foundation. If vines are a desired feature, they should be cut all the way back to the base periodically. They will grow faster and softer if they are “clear cut.” Dirt, mulch and firewood should be piled away from the foundation as they hold the dampness and often hold termites (yes, termites will go through the masonry foundation!).



Far Left: A stone foundation in a historic district with an iron grate covering the opening.

Left: A historic foundation constructed of tooled sandstone that has remained in excellent condition.

Most foundations are ventilated. If there are vents in the walls, it is important to keep the air flowing through them; consider adding ventilation if there is none. If security is an issue, consider adding a simple iron grate in front of the opening.

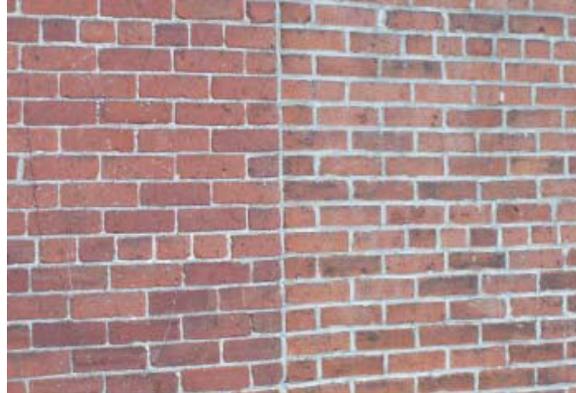
Avoid cutting new openings in foundation walls. If you do such alterations, do it with the advice of an architect or structural engineer to avoid the possibility of weakening the foundation.

Exterior Walls

Exterior wall materials in the Cuyahoga Falls historic district are mostly brick, with only a few instances of stone; wood is often present at storefronts.

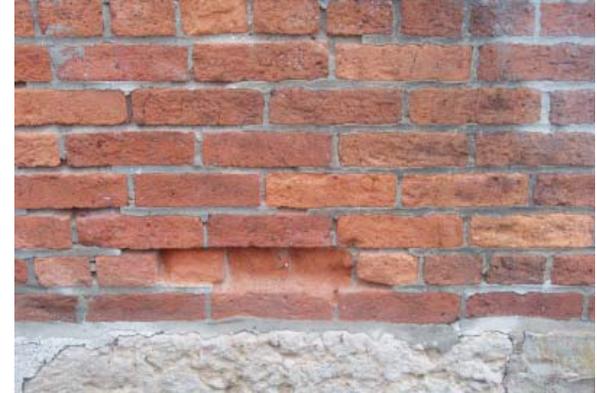
The general approach to the exterior walls of historic structures is to maintain the original materials: their lifespan increases with proper care. Brick walls need to be kept clean of salt from the winter sidewalks and vines from the summer gardens. Occasionally, the owner may find the need to repoint the mortar joints. It is essential, to clean using the gentlest means possible. High-pressure water methods can drive water into the walls, causing problems on the inside of the building, and erosion and damage to the exterior.

Whether the walls are brick or wood, the original material should not be covered. The act of covering can be detrimental to the original materials and detracts from the original design, altering the original details and the original colors and textures of the building. If the building has already been covered with a subsequent siding, consider removing it. Substitute materials such as vinyl or aluminum are not



Exterior brick wall that has been built in two different time periods.

appropriate for use in the Cuyahoga Falls Downtown Historic District. Even on new construction within a historic district, vinyl and aluminum siding may not be appropriate. Refer to the *National Park Service Preservation Briefs on Substitution Materials* for further information.



Exterior brick wall that has spalling due to water infiltration and improper repairs.

Roofs, Gutters, Chimneys, Skylights and Dormers

Together the roof, gutter, and downspout provide a path for collected water to be removed prior to entering the building. Moisture is a primary cause of damage to building materials and historic elements. Removing water before it infiltrates the building or the finishes can prevent a multitude of problems and is much easier to do than trying to remove water once it's inside.

The roof of a multi-story commercial structure in Cuyahoga Falls typically is flat and sloped only slightly towards the back of the building to assist with water drainage. If the roof is flat, it is appropriate to use modern materials when the roof is reapplied. Some items to watch for would include proper repair of the parapets and proper detailing for the materials that are applied to the flat roof. Maintain proper drainage from any roof.

On roofs where the materials are seen from the ground or from adjacent buildings, the original material is the ideal roof covering. If the original roof can be repaired, that would be the recommended course of action. Slate, wood, or tile shingles add character to the original design, however, the original materials have often been replaced. In this case, it is ideal to restore with characteristic historical materials, but using a more economical shingle may be a reasonable approach (an acceptable replacement material).



Historic tile roofing in historic Cuyahoga Falls, 2218-2220 Front Street.

Changing the configuration of the roof, no matter how slightly, can alter the appearance of a building drastically. Historic ridge caps, weather vanes, dormers and chimneys should be repaired and maintained. Chimneys can sometimes be used for mechanical chases, or capped, but their appearance on the roof is extremely important to the character of the historic building. Ensure also that gutters and downspouts are operational to increase the longevity of the roof and building system.

New skylights (passive solar energy) should be flat to the roof and may be considered on the historic building if they cannot be seen from the public view. Skylights were used historically as well. Properly restoring an existing skylight is appropriate and encouraged. Often

historic skylights were covered to prevent leaking. With new technology, there are some appropriate methods to upgrade historic skylights to prevent leaking and energy loss.

Roof top equipment of any type is detrimental to the appearance of buildings and may be used only if the elements are not visible from the streetscape.

Exterior Lighting

Exterior lighting is a necessary feature of an architectural environment. It is generally used for safety and aesthetic purposes. Lighting allows pedestrians to see where they are going, illuminating a pathway or obstacle in front of them. It instills a sense of security in people while in public spaces. Proper lighting can also provide charm and visual identity to a historic building. Brightening an inviting entry or casting light on an important architectural feature could enhance the character of a historic structure.

Existing historic light fixtures should be preserved and maintained whenever possible. Removing existing

lighting could alter the character of a historic structure and is strongly discouraged. Exterior lighting should be used to illuminate entrances, walkways and significant architectural features. They should be appropriate and compatible with the style of the historic building. Lighting should be kept at low levels of intensity so that neighboring properties should not be affected by excess light. New lighting should be minimal; it is recommended that fixtures are simple, durable and discreet. Any new lighting installed on a structure should cause no damage to the building and should be fully reversible.



New compatible exterior light fixture on a historic building.

Historic Interiors



Snook Building, 129-131 Portage Trail, 1918, Interior, Photo undated. Courtesy of Cuyahoga Falls Historical Society.

Interiors are generally not “regulated” by City Ordinance. Guidelines are helpful to those building owners who may wish some assistance. For building owners who are taking advantage of the State or Federal Historic Preservation Tax Credit, the interiors are important because the state Historic Preservation Office will request a description of the building’s interior.

If a building has an interior with original features, it may be prudent to respect the extant material. It is recommended that owners of historic properties consider maintaining and retaining the interior features of their buildings. Interior features are equally important to understanding a building’s historic, architectural, and cultural value.

It is important to research and identify key original elements of the building interior. If possible retain original floor plans, particularly key circulation elements, such as interior hallways and stairways. Avoid subdividing large spaces unnecessarily joining smaller spaces. Always try to retain the original features such as interior trim, doors, interior hardware, mantels and cabinetry. Avoid “furring out” walls to install insulation or wiring. This usually requires removal of the original trim. Installing dropped ceilings or covering original plaster walls with paneling should not be done. Removing plaster to expose brickwork or other masonry that would not have originally been left unfinished is not recommended. Do not paint millwork or woodwork that has not already been painted. Do not remove paint from traditionally finished surfaces.

5 GUIDELINES FOR CHANGES TO HISTORIC LANDMARKS

Building Color

Choice of color is often a matter of personal preference. In the case of Cuyahoga Falls' downtown historic architecture, however, certain colors may be more appropriate to a building's form and style than others. Knowing what range of colors may be appropriate for a building's style and period of construction can help determine an acceptable color scheme.

New methods for making paint and pigments expanded the range of colors available during the transitions in styles. Color is directly associated with the historic architectural style and the concurrent advancements in technology. Largely impacting the character of the structure, color is a distinctive element of the building design. The expression of color in a commercial structure may be slightly different than that of a residential structure.

Generally, a guideline for color is to consider the building in three parts: the main body, the trim, and the window sash and doors. The architectural style is a basis for which elements are different colors and which elements are the same. Much documentation is available for this type of information. When it is appropriate to use multiple colors for the main body, changes in color generally occur where different materials are used. Some architectural styles are distinct because of the use of accent colors. Consider the building as a whole, be selective when choosing what to accent. The key to the selection and application of colors is consistent across the facade. For example, all window sashes should be the same color. Painting of brick is not recommended, but brick color should influence color selection.

1. Research the building's original paint colors as a starting point for color selection. What combinations of colors were used and in what locations? Search for old photos or postcards which can help to determine an original or early color scheme.
2. Paint color analysis can be done "in-situ" or by taking a paint sample to the Ohio Historic Preservation Office where material for performing paint analysis is available.
3. While paint analysis to reveal original colors is often possible, such analysis is not always necessary. Conducting a bit of research into historic building and its style will give the owner a basis upon which to select colors. Finding a typical regional example of the style is an excellent guide.
4. If original colors are not known, try to choose colors which are appropriate to the style and period of your building. To help guide the selection of paint colors for historic buildings, some major paint manufacturers have developed historic color palettes. The Historic Preservation Commission has these on file for reference.
5. For unpainted buildings, let the natural colors of the brick or stone guide the selection of complementary trim colors. Avoid bright primary colors, which are incompatible with most masonry.
6. Keep color schemes on downtown buildings simple, unless paint analysis and research suggest otherwise. Contrasting colors may be appropriate for ornate late 19th century buildings, but avoid too many colors on one building. The use of more than three colors is discouraged unless it can be documented.



Appropriate color schemes for the historic style.

7. Use a chosen color scheme consistently throughout the lower and upper portions of the facade. Usually, the color selected for the storefront is repeated in the upper story windows or cornice, helping to unify the facade.
8. Be sure to follow proper preparation procedures so that the time and effort on color selection is not wasted on prematurely failing paint!
9. When applying for a Certificate of Appropriateness for a painting project, there are two appropriate options:
 - Repaint using the same colors that are already on the building and the same color scheme.
 - Propose a well-researched color palette to the Design and Historic Review Board for approval.

Reference the following resources for general colors:

- Moss, Roger W., and Gail Caskey Winkler. *Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically*. New York: Henry Holt and Company, 1987; revised paperback edition, 1992.
- Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings, 1820-1920*. Watkins Glen, N.Y.: American Life Foundation, 1981.

Use of Residential Structures



The James A. Vaughn House, 122 Broad Blvd., has been converted to office use.

When reusing a house to serve a different function than its original intent, the reuse should remain true to the building's original design and architectural style. Residences should not be significantly altered to accommodate a commercial purpose. If the basic layout and square footage of the structure is not sufficient, adaptive reuse for the particular function may not be appropriate. The size of the structure contributes to the scale of an historic district, therefore, caution should be used if it is necessary to enlarge a structure when adapted to a new use.

Do not alter the size, number, or style of window openings. Alterations to the entrance doors and door openings may be considered necessary to provide accessibility. Retain floor plans and elements of the historic interior that help define the character of the building; including size and configuration of rooms. Service areas and new stairs should be located in secondary spaces. Avoid altering spaces that are significant

to the building's character, including subdividing spaces or cutting new holes in floors and ceilings. Avoid covering historic features, including the installation of drop ceilings that will cover ornamental ceilings or interfere with the tops of windows and window trim. Retain character-defining features and finishes such as columns, baseboards, fireplaces and mantels, and plaster. Avoid the removal, relocation, or alteration of historic stairs from their original configuration and location. New mechanical systems should be designed and installed in a way that will not harm character-defining spaces, features, or finishes.

Parking should be in proportion to the property and the building in both placement and scale. However, it should be carefully planned to direct patrons to the front door of the building, rather than a secondary entrance.

Guidelines for New Construction in Historic Districts

Additions

Additions to existing and historic structures and construction of new structures are necessary for Cuyahoga Falls' historic district to adapt to a changing economy and new or increased demands for products and services. Additions must be considered on an individual basis because every building is unique. In the same manner, new construction should be designed specific to the site it will occupy and relate to surrounding structures. Reference *Preservation Briefs 14* and *16*.

The primary guidelines for additions, established by the Secretary of the Interior's Standards for Rehabilitation, are listed here. Additions to historic properties should abide by all three criteria.

1. Preserve significant historic materials and features. Connecting an addition to the historic property involves the loss of some material from the original structure. Additions should be designed to preserve significant historic materials and features with minimal damage or loss of significant materials and craftsmanship such as, but not limited to, window patterns, entrances, roof shapes, cornices, decorative molding, or glazing.

2. Preserve the historic character. The historic character of a building is revealed through its shape, materials, features, craftsmanship, window arrangements, color, setting, and interior. An addition should respect and relate to these characteristics, paying particular attention to proportion and mass to avoid overpowering the structure it is being added to. Alterations to primary elevations which distinguish the building should be avoided.

3. Protect the historical significance by making a visual distinction between old and new. The initial thought for a design that will preserve the historic character of the structure may be to design it using the same form, materials, features, and detailing as the existing structure. This design concept should be abandoned as it will make the addition indistinguishable from the historic structure, negatively impacting the historical significance of the structure. Plan the addition so it provides some differentiation in architectural design characteristics. The new addition should complement the existing structure through simplified design and detailing so that it does not overpower the original structure. The use of pseudo-historic details and elements should be avoided.



Courtesy of Preservation Brief 14 (National Park Service): A vacant side lot was the only place a new stair tower could be built when this 1903 theater was rehabilitated as a performing arts center. Constructed with matching materials, the stair tower is set back with a recessed connector and, despite its prominent location, it is clearly subordinate and differentiated from the historic theater.



Courtesy of Preservation Brief 14 (National Park Service): An elevator/stair tower was added at the back of this Richardsonian Romanesque-style theater when it was rehabilitated. Rough-cut stone and simple cut-out openings ensure that the addition is compatible and subordinate to the historic building.

New Construction

There may be limited opportunities for new construction in the historic districts because development is restricted by the amount of land available. A new structure is classified as either an infill building or a freestanding building. An infill building is any new building constructed on a site with one or more of its walls adjoining buildings on adjacent sites. The infill site is vacant because it was either never developed or a building was removed from the site. A freestanding building is on an open site some distance away from any neighboring buildings. It may be acceptable to construct a freestanding building on the site of an underutilized parking lot. Demolition of an existing structure to accommodate new construction should be a last resort and must be approved by the City of Cuyahoga Falls before any demolition work begins.

RECOMMENDATIONS

- Retain an existing addition if it contributes to the character and historic integrity of the structure.
- Quality design, materials, and craftsmanship should be incorporated in additions and new construction.
- An addition or new structure should fit within the context and be compatible with the existing building (for an addition) and its surroundings (for both an addition and a new structure). Compatibility can be achieved by relating to scale, form, massing, and the building elements discussed in the Design Principles section of the Design Guidelines.
- Setbacks from the street should remain consistent with what has already been established.
- Most commercial facades are located at the edge of the sidewalk creating a single plane.
- When designing an addition or new structure, retain the interaction between pedestrians and the public space in a manner consistent to the character of the historic district.



Example of an infill that poorly relates to adjacent existing structures.

CONTEXTUAL ELEMENTS

- **Scale** is a proportional measurement which refers to the perceived size of a building in relationship to the typical size of a person and the surrounding structures.
- **Form** is defined by the external shape and configuration of the structure.
- **Mass** is the combination of forms and is associated with a perceived weight of the building.

7 Site Features, Historic and New

Site Considerations



Trees, planters, and seating contribute to the streetscape in historic Cuyahoga Falls, 2140 Front Street.

The site is a significant factor in the interpretation of a place because it is experienced at the level of the observer. For example, looking at a building from across the street provides a view of the entire facade at a scale to which one can relate. When walking past a building, the scale of the facade dramatically changes. Multi-story buildings tower above, and only the storefront and the features of the site are observed at eye level.

STREETSCAPE

The streetscape interacts directly with the pedestrian. A combination of elements defines the streetscape and provides a setting for the building.

Recommendations

- Incorporate street trees and flowers into the wide sidewalks of the commercial district.
- Place containers at storefronts to feature additional plantings.
- Provide benches and waste cans to accommodate shoppers and businesspeople.
- Locate streetlights near businesses for illumination and safety.
- Light fixtures placed on the facade provide additional light and illuminate business signs.

FENCES AND SCREENING

According to Chapter 1145 Landscape Design in the General Development Code (GDC), fences and screening serve multiple functions. Fences and screening serve to divide properties and/or uses from each other, often providing privacy. They also mitigate the effects of wind and blowing debris upon users of parking areas and streets.

Recommendations

- Retain and repair existing historic fences
- Where new fences and screening is proposed, retain the character of the district. On primary elevations, do not use chain-link, un-faced concrete, plastic, vinyl, fiberglass, concrete block, or mesh construction fences. Refer to the GDC Chapter 1145 for more information, such as placement, height, material, and transparency limitations.

SIDEWALK CAFES

Sidewalk cafés require a separate permit for use of the public right of way. Fences, planters, and furnishings shall be submitted for review by the DHR Board for a Certificate of Appropriateness. Enclosures must comply with the “Fences and Screening” section of this document. Fences, planters, and furnishings may not be permanently fixed to the public sidewalk and must be removed for winter snow plowing.

PARKING

Considerations for parking are especially important in pedestrian-

oriented settings, such as the Historic District, because the circulation pattern must accommodate automobiles with minimal infringement upon people. Parking spaces along streets have been the primary location for parking, while parking lots in commercial districts are a relatively new development.

Recommendations

- Providing on-street parking is encouraged because this minimizes the need for parking lots within the commercial district.
- Parking lots should be in scale with the site, located behind buildings, and screened by utilizing structures and landscaping to minimize their visibility from streets and the Square.

DECKS AND SATELLITE DISHES

- A deck may be considered if shielded from public view by the structure or appropriate landscaping and if constructed so that it can be removed in the future without damage to the structure.
- A satellite dish must not be visible from the public street.

8 Signage



Front Street looking north towards Stow Ave., 1949. Falls Theater, 2218-2220 Front Street is on the left. Courtesy of Cuyahoga Falls Historical Society.

Signage is used to locate a business and to advertise what products or services that business offers to the public. When designing a sign, it is important to consider the building it is representing.

During the late 19th century and the early 20th century, signs were frequently integrated into design of the storefronts and buildings. Space above the storefront was often reserved for a sign board or for a projecting sign hanging perpendicular to the storefront. Historically, these suspended signs were often supported by ornamental wooden brackets. Display windows sometimes held painted window signs. Fabric awnings also provided location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which gave a quick graphic reference to the business inside. These signs reflected appropriate treatments for a commercial district sign by use of quality materials and design, pedestrian

scale, proportional size, and appropriate location.

A sign that complements the building makes the business and the entire district more attractive to visitors. Signage should enhance the facade and not detract from it. Reference *Preservation Brief 25*.

Recommendations

- Historic signage should be retained and restored
- New signage should be designed and constructed using materials and methods that are consistent with the building's architectural style.
- The size of the sign should be relative to the location in which it will be placed on the building (i.e. fit within a frieze or in a window or transom).
- Limit the size of the sign to the least amount necessary to reach the public.

- The color and lettering of the sign should complement the building.
- Attach signage in a way that it will not damage historic materials (i.e. on masonry structures, attach only in mortar joints).
- Small signs may be placed at secondary entrances.
- Consider the effects of illuminated signs, such as light pollution and unnecessary use of energy.
- Temporary signs should follow the recommendations in this document.
- Refer to the Sign Criteria and Master Plan – Cuyahoga Falls Downtown Historic District Revitalization Sign Area..

COMMERCIAL SIGNAGE



Projecting Sign example.



Window Sign example.



Example of a Wall Sign placed in a storefront frieze, above the window.

Accommodating Code Compliance with Historic Buildings

HISTORIC BUILDINGS AND THE BUILDING CODE

There are numerous myths about the building code and historic structures. The most prevalent are: “An old building cannot meet the current building code” and “It is too expensive to bring that old building up to code.” The governing code for building construction and renovation is the Ohio Building Code (OBC). It is a uniform code for commercial properties across the entire state and based on national and international codes. Except for the provisions of the Americans with Disabilities Act, building codes are not retroactive. Key aspects of safety considered by the code are: the construction materials, the building size, and the ability of the users to exit in an emergency.

Terms that should be considered are:

Changes of Use

Must be reviewed by the Chief Building Official for the jurisdiction

Alterations

Elements of a building that are changed; must comply with the current code

Alternative Compliance

The Ohio Building Code has an entire chapter (Chapter 34) devoted to existing buildings, including an alternative approach to judging the safety of an existing structure based on a points system.

In addition to Alternative Compliance, Special Provisions of the Code address designated historic structures.

“SECTION 3409 HISTORIC BUILDINGS 3409.1 Historic buildings.

The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures, and change of occupancy shall not be mandatory for historic buildings where such buildings are judged by the building official to not constitute a distinct life safety hazard.”

Exception: Historic buildings that are:

1. Listed or preliminarily determined to be eligible for listing in the National Register of Historic Places;
2. Determined by the Secretary of the U.S. Department of Interior as contributing to the historical significance of a registered historic district or a district preliminarily determined to qualify as an historic district; or
3. Designated as historic under a state or local historic preservation program that is approved by the Department of Interior. (Certified Local Government)

As a Certified Local Government (CLG) any property designated as historic by the City of Cuyahoga Falls can be considered under this special provision of the code.

The Application of the Americans with Disabilities Act to Historic Properties

Access For People With Disabilities

When carrying out work on an existing *public* building or constructing a new *public* building, accommodations must be made for people with disabilities in accordance with established regulations. The Americans with Disabilities Act (ADA) is a Civil Rights Act intended to offer people with disabilities the same opportunities and enjoyment as the general public in employment, access to public buildings, and transportation. In turn, these businesses will benefit from the additional patronage. This Act applies to existing and new structures, including spaces that are leased for public use. Title V (ADA) specifically addresses building additions, alterations, and historic preservation. (Reference *Preservation Brief 32*.)

REGULATIONS FOR BUILDING ACCESSIBILITY

1. ADA Accessibility Guidelines (ADAAG), 2010
2. State and local building codes

Note: Code requirements allow for some exceptions for historic properties. (See chapter 34 of the Ohio Building Code-based upon the International Building Code.)

Additional information and assistance is available from the local ADA & IT Technical Assistance Center, funded by the U.S. Department of Education.

-NIDRR



Grass pavers create a ramp without concrete and without altering the historic entrance to the building.

Title V, Section 4.1.7 of the Act “Accessible Buildings: Historic Preservation” provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building. Some provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. The need to comply with ADA already exists; the need to meet the building code is triggered by a decision to rehabilitate.

Concerns about the applicability of ADA to your building, or about whether the historic preservation

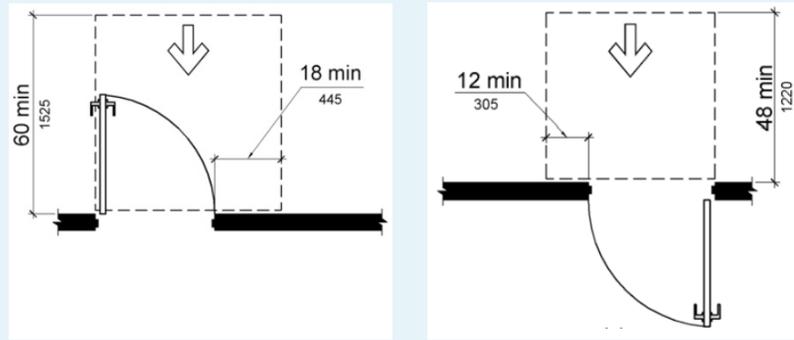


Land was graded and a sloped sidewalk installed to create a gentle ramp that makes the building accessible without destroying the appearance.

provisions may provide flexibility with compliance, may be addressed with an architect with preservation and compliance experience. Ramps and lifts sometimes needed to provide the disabled with access to buildings can have a significant visual impact: their location, design, and materials are important. These elements should be designed to minimize their impact on the entry facade.

The design of ramps and handrails should be simple and contemporary and not necessarily try to mimic any existing handrails. Materials should be the same as

ACCESSIBLE DOOR ENTRY



Front Approach Door Swing : Out

Front Approach Door Swing : In

CURB RAMP

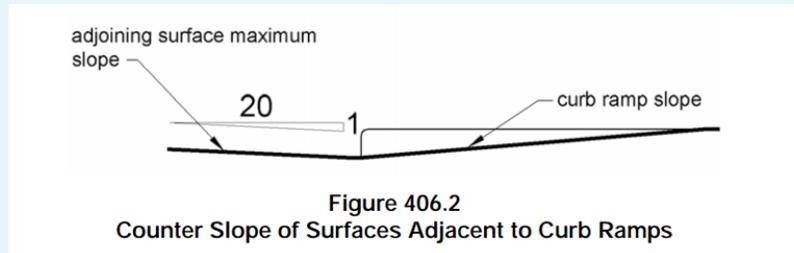
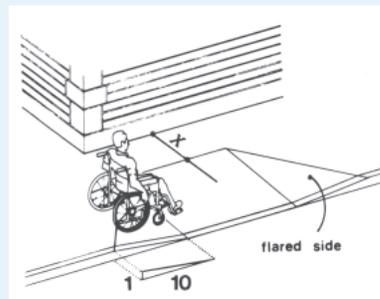


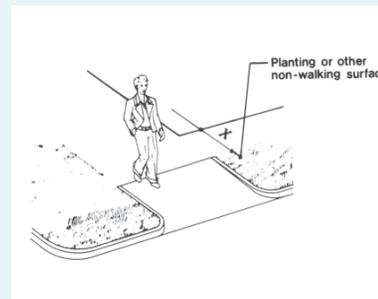
Figure 406.2
Counter Slope of Surfaces Adjacent to Curb Ramps

Measurement of Curb Ramp Slopes



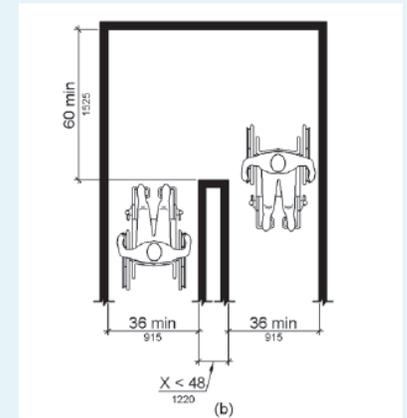
Flared Sides

$x = 36''$ min. Where x does not meet 36'' min. at top of curb ramp, flared sides shall not exceed 1:12.

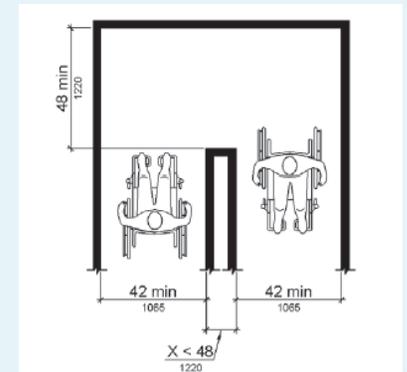


Returned Curb

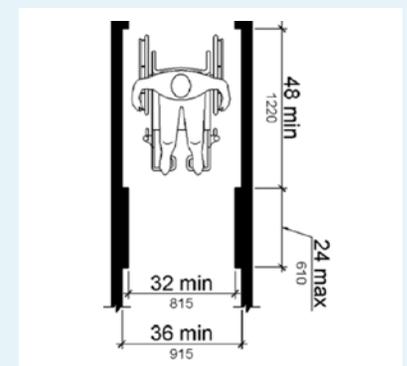
ACCESSIBLE ROUTE



180 degree turn (Exception)



180 degree turn



Protruding Elements and Door min. 32"

or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can make a ramp much more visually prominent than it needs to be. If providing access to a building's front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, consider redoing a portion of the sidewalk so that it is sloped upward to accommodate the height difference. In such a case, a handrail may not even be necessary. Likewise, if the building is set back from the street, often the grade can be sloped to avoid the appearance of a "ramp."

Consider use of a lift rather than a ramp in some cases. Experience has shown that when the height to be overcome exceeds about three feet, ramps and lifts tend to cost about the same. A lift can be especially useful when space for a ramp is limited, or when the visual impact of a ramp would be too great.

Source: 2010 ADA Standards for Accessible Design

General Maintenance and Repairs

General

Guidelines in this section are general and intended to educate owners of historic properties on the importance of continual care of historic materials, both ongoing maintenance and targeted interventions. When property owners apply for rehabilitation tax credits, that means their property is listed either individually or within the district of the National Register of Historic Places, and therefore, the proper treatment of historic materials is required. Buildings that are within the Cuyahoga Falls Downtown Historic District require appropriate treatment to maintain the integrity of the historic districts.

For assessment and treatment of a historic building's specific conditions, historic building owners should engage the services of an experienced licensed architect/engineer and/or restoration contractor.

Regular maintenance of a structure often prevents the need for costly interventions (repairs) in the future, and preserves the investment of a restoration. Maintenance items include gentle surface cleaning, removal of debris from drains, and painting. Fully evaluating the building conditions before rushing to the local store for materials will provide a more long-term remedy, instead of just a quick patch. Proper planning

can often save time, effort and expense. When repairs are necessary, note the following general guidelines from this manual, as based upon the Secretary of the Interior's Standards for Rehabilitation.

The intention of repairs is not to make historic buildings look new but to preserve and protect the original materials. Some signs of aging contribute to the building's character, and retaining the character of the building is the purpose of these design guidelines. Likewise, artificial aging should be avoided. Work performed on a historic structure should be carried out using the least intrusive and least destructive methods that will obtain the desired result. Damaged elements should be repaired rather than replaced. Where elements must be replaced, do so using materials and methods that match the appearance and quality of the original as closely as possible. (The services of an architect experienced in historic building materials are often beneficial to the property owner.)

Note: *Preservation Briefs provided by the U.S. Department of the Interior provide valuable information and guidance on maintenance and repair of historic properties and materials.*

PROCESS FOR REPAIRS

1. Identify the Problem

Identify the location and extent of the perceived problem.

2. Determine the cause of the problem

Carefully consider what may be the underlying cause of the problem.

3. Treatments for the problem

Determine a treatment method to remedy the problem and repair the damage.

IDENTIFY THE PROBLEM

Identification of the problem is primarily done by observation. Problem areas most often appear different in color and/or texture. A visual survey of the entire building will provide a comprehensive list of conditions. It is important to determine the extent of the problem, including the depth of the deterioration and how large an area it encompasses.

11 GENERAL MAINTENANCE AND REPAIRS

DETERMINE THE CAUSE OF THE PROBLEM

An unsightly or deteriorated area may only be an indicator of a more serious issue occurring in the structure that may not be clearly visible. Therefore, determining the cause is usually more difficult than identifying the problem and requires more active investigation. The cause of the problem must be resolved before the damage can be repaired; otherwise, may soon reoccur. Remember that problems inside the building are often indicative of a problem with the exterior walls, roof, or foundation.

Frequent causes of problems include:

1. An underlying problem (for example, insect infestation in moist wood) may have only a related cause. The roof leaked, allowing the wood framing to become soaked, inviting insects that reside in wet wood.
2. Inappropriate or inferior materials, especially those from prior repairs, are often more susceptible to failure than the building's original fabric. For instance, repointing a 19th century building with a high cement content mortar will likely cause the masonry to crack which is an irreversible problem. Another example may be replacing a six inch copper gutter with a four inch aluminum one that has the potential to fail because it is too small to carry the water runoff; it also has the potential to fail because the dissimilar metals can result in galvanic action when they are connected, increasing the opportunity for corrosion and leaking.
3. Poor workmanship or installation can also be a source of problems. For instance, if the flashing is not properly installed on a roof valley, water can seep into the building, soaking interior walls or ceilings and not be discovered until the plaster is so wet that it falls off the lath. If the gutters are installed without a positive slope toward the downspout, the building is at risk for ice dams in the winter and overflowing gutters in times of heavy rainfall.

TREATMENTS FOR THE PROBLEM

Some conditions initially determined to be problems may not require repair. If the condition has stabilized and it is not adversely affecting the structure in any way, it is likely that no further work is necessary (for instance, if there was initial settlement at the time the building was erected, but no further movement in the last 80 years, there is probably nothing to warrant concern.) If the condition is worsening or the structure has been compromised, repairs must be made to prevent further damage to the building (for instance, if the initial settlement was so drastic that the masonry cracked through three wythes of brick and the plaster, allowing water to enter the building then perhaps there is reason for concern).

In light of the concept of lowest level of intervention possible, the treatments should be considered in the order of least invasive first. *Can we repair the crack inside? Can we repair the crack on the outside and repair the plaster on the inside? Must we replace the*

NATIONAL STANDARDS

Design Guidelines for the City of Cuyahoga Falls are based upon national standards:

- Retain the character of the historic structure.
- Artificial aging should be avoided.
- Use least intrusive, least destructive methods.
- Damaged elements should be repaired rather than replaced.
- Meet quality and appearance with repairs or replacement.

See Appendix B for the full text of the Secretary of the Interior's Standards for Rehabilitation.

outside wythe of brick and repair the rest? Must we replace two wythes of brick and cut out the damaged plaster to replace that portion of the wall? It should be understood that the least invasive methods are generally the best for the historic structure and the best as an economic approach to the work as well.

Masonry

Brick and stone are two of the most durable historic building materials, but they are still susceptible to damage caused by inappropriate repairs and cleaning methods. Reference Preservation Briefs:

#1 “Cleaning and Water-Repellent Treatments for Historic Masonry Buildings”

#2 “Repointing Mortar Joints in Historic Masonry Buildings”

#6 “Dangers of Abrasive Cleaning to Historic Buildings”

#38 “Removing Graffiti from Historic Masonry”

#39 “Holding the Line: Controlling Unwanted Moisture in Historic Buildings”

IDENTIFY THE PROBLEM

Indicators of problems in masonry include, but are not limited to:

1. Bulge in the wall.
2. Cracks in the masonry.
3. Open joints.
4. Deteriorated or broken masonry.
5. Dirt or stains (discoloration).

DETERMINE THE CAUSE OF THE PROBLEM

The majority of problems in masonry are caused by movement or moisture. Movement may be due to settlement of the building over time or compromised structural elements such as window and door headers. Movement can also be caused by the vibration of trucks passing by buildings located close to a road. Movement in a masonry building is most evident by a bulging wall or cracked masonry (for example, a step crack that extends from opening, to opening, to top of the wall).

Moisture can travel up walls through capillary action (wicking), run down walls from gravity, or enter walls from the interior through condensation caused by a difference in temperature between the interior and

exterior of the building. Excessive moisture is often present where masonry is deteriorated or broken. It is often marked by a darker shade in color caused by dampness or a white haze caused by efflorescence (salts that leach from the masonry).

Dirt and staining are primarily an aesthetic concern and rarely cause damage to masonry. Exceptions to that statement include years of accumulated carbon deposits from industrial pollution, and some forms of biological growth. Stains may include rust and copper from adjacent metals, graffiti, paint, oil, tar, and organic matter such as moss and algae.



Displacement of brick by movement in the parapet wall.



Deterioration of brick caused by moisture is marked by discoloration and brick erosion.

11 GENERAL MAINTENANCE AND REPAIRS

TREATMENTS FOR THE PROBLEM

There may be multiple masonry problems that need to be repaired, and it is most often beneficial to do all the repairs in one project for the sake of time and money. Prioritize the order of repairs per the following list:

1. Repair sources of excessive water (i.e. leaking gutters, downspouts, flashing, vapor penetration from the inside).
2. If the building is to be cleaned, do so prior to minor masonry repairs or repointing.
Exception: Areas of extensive masonry damage that may allow water into the wall during cleaning should be repaired first.
3. Repair damaged masonry and repoint as necessary.



Dirt and stains on brick caused by runoff from the roof and corroded metal coping.



Damage to brick caused by sandblasting.

CLEANING

It is important to determine if cleaning is absolutely necessary as it can be very harmful to masonry, especially when improper methods are used. Still, there are times when cleaning masonry is needed or desired. When cleaning masonry, identify the type of soiling to be removed in order to select an appropriate cleaner. Conduct a variety of sample tests to determine the gentlest method possible to obtain an acceptable level

of cleanliness. Sandblasting or high-pressure water blasting should never be used on masonry because these abrasive cleaning methods can remove the outer surface of the brick, permanently damaging the brick and making the brick more susceptible to deterioration.

Mortar

Traditional mortar was composed of lime putty, sand, and water. Portland cement was patented in Great Britain in 1824 and became commonly used in the United States in the early 20th century. Initially, Portland cement was used as an additive to speed the set time of the traditional mortar. By the 1930s, it became a main ingredient, producing a harder mortar. The significance of the difference in compressive strength between traditional and modern mortars is critical when working on a historic structure because of the damage that modern mortar can cause to the historic masonry. In addition, caulking is generally an inappropriate treatment for masonry-to-masonry joints. The integrity of the masonry wall and the historic structure is dependent upon proper successful repointing.

Repointing is most often necessary where masonry repairs are required. Mortar joints provide level bedding for masonry units, and they absorb stresses in the masonry due to expansion, contraction, moisture migration, and settlement. The appearance of mortar joints also contributes to the aesthetic quality and character of the building.

Reference Preservation Brief #2 “Repointing Mortar Joints in Historic Masonry Buildings.”

IDENTIFY THE PROBLEM

Indicators of problems in mortar joints include, but are not limited to:

1. Disintegrating mortar.
2. Cracks in mortar or open mortar joints.
3. Loose masonry units.
4. Damp walls.
5. Damaged finishes on interior.



Deteriorating mortar and open mortar joints in a masonry wall.

DETERMINE THE CAUSE OF THE PROBLEM

Problems in mortar joints are often caused by structural movement, moisture, or improper mortar composition and placement. The causes must be addressed prior to repointing.



Loose brick falling out of wall due to poor conditions of mortar joints (moisture and movement in masonry system).

11 GENERAL MAINTENANCE AND REPAIRS

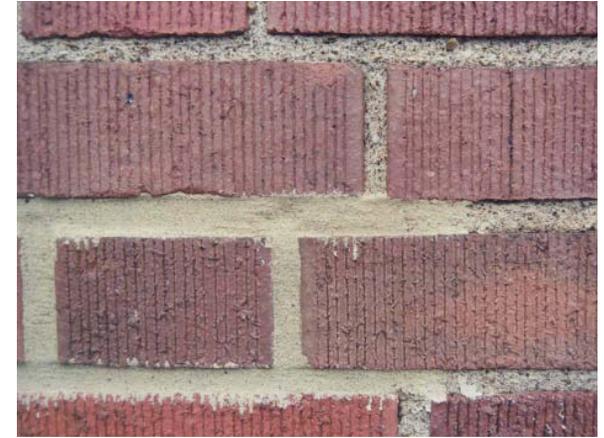
TREATMENTS FOR THE PROBLEM

After addressing the cause of the problems, the first step of beginning a repointing project is to analyze the historic mortar to determine its physical and visual characteristics. A sample of un-weathered, original mortar establishes the parameters for the new repointing mortar. If the building owner is pursuing tax credits or grants, the mortar must be analyzed by a qualified laboratory to determine its composition.

1. Repointing mortar should match original mortar in color, texture, and tooling. (*Sand defines the color and texture*).
2. Joints should be raked out and gently cleaned to a sufficient depth so that the repointing mortar can key into the existing remaining mortar and masonry units.
3. Repointing mortar must have greater vapor permeability than the masonry units.
4. Repointing mortar must be at least as vapor permeable and soft as the original mortar.
5. Repointing mortar must be softer (in compressive strength) than the masonry units.



Previous poor repointing. Repointing mortar is falling out of joint due to improper execution.



Recent poor repointing. New mortar is on face of brick and does not match original mortar in color, texture or tooling.

Wood

In response to rising concerns about fire safety by the end of the 19th century, wood typically was limited to window frames and sashes, storefronts, cornices, residential porches, ornament, and framing within “fireproof” masonry and steel structures. Exposed wood was painted for protection. Sometimes, wood supports and cornices were covered with sheet metal for aesthetic reasons. Wood has remained a popular building material because it is flexible, performs well structurally in tension and compression, and is easy to use. Wood, however, is most susceptible to moisture related deterioration, insect and biological attacks, weathering, and fire. Reference Preservation Briefs:

#9 “The Repair of Historic Wooden Windows”

#10 “Exterior Paint Problems on Historic Woodwork”

#45 “Preserving Historic Wooden Porches”

IDENTIFY THE PROBLEM

Indicators of problems in wood include, but are not limited to:

1. Paint failure (visually apparent).
2. Decay/Rot (soft, crumbly, or cracked wood).
3. Insects (small holes and/or bore dust).
4. Ultraviolet degradation (dry, gray, split wood).

DETERMINE THE CAUSE OF THE PROBLEM

Excessive moisture is the primary cause of deterioration in wood. Moisture can cause paint failure and facilitate fungi that cause decay and rot. This makes wood susceptible to insects which feed on wet or rotting wood. Paint failure can occur when water that has infiltrated the wood builds up behind the paint’s impenetrable vapor barrier and finally escapes, breaking the coating. Decay, also known as rot, is caused by fungi that feast on wood. Signs of decay include areas of soft, spongy, crumbling, and cracked wood. Decay may be identified by poking questionable areas with an awl; if the wood is decayed, it will come up in short, irregular pieces. Long, fibrous splinters typically indicate the wood is sound.

CONDITIONS

Fungi require three conditions. If any one of the three is not present, decay cannot survive, though it can lay dormant until the three conditions are again present.

Signs of fungi:

1. Suitable temperatures (typically between 50-90 F).
2. A small quantity of air.
3. Sufficient moisture.



Paint failure on the underside of a wood canopy.

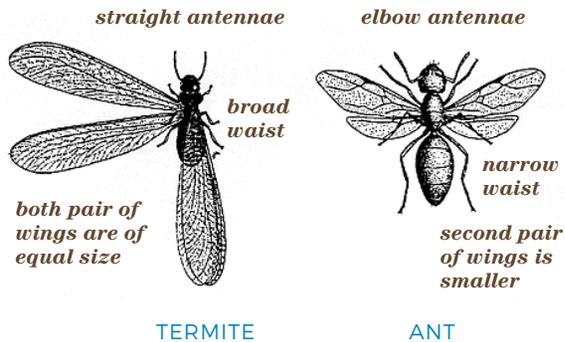


Rot caused by fungi feasting on wood window lintel.

11 GENERAL MAINTENANCE AND REPAIRS



Galleries and debris in a wood floor joist indicate insect infestation.



Signs of insect infestation:

1. Subsurface galleries or tunnels.
2. Wood bore dust, excreta, and other debris.
3. Exit holes, fragments of deceased insects.

Insects are attracted to moist wood because it is soft and easy to ingest or bore through. Wood used in the northeastern United States can be attacked by beetles, termites, carpenter ants, wood-boring bees and insects that attack just one species. Much of the damage is done while the insects remain hidden from view, but they can be identified by the evidence they leave behind.

Ultraviolet Degradation:

1. Dry, gray wood.
2. Deep fissures, split wood.
3. Lack of integrity, wood will break with the grain easily in your hands.

TREATMENTS FOR THE PROBLEM

If there is any reason to believe that insects are present, consult a professional exterminator for advice prior to making repairs. Suitable treatments for damaged wood include consolidation and filler, patches, and full replacement. Consolidants and epoxy fillers strengthen and stabilize the damaged areas of wood and can be

painted like the original wood. Damaged areas also may be replaced by patches of wood that match the original material and are installed by traditional methods such as a “dutchman.” Full replacement of wood members or elements is the extreme and should be done only when absolutely necessary.

Some species of wood are naturally resistant to decay, to insects, and to ultraviolet degradation. Spruce, red oak, birch, and poplar are more susceptible to decay and should not remain exposed. When replacing wood in whole or in part, it is essential to consider the original species so that the old and new elements will act in the same manner.

Steps for Wood Repair:

1. Allow wood to be dry.
2. Remove damaged areas back to sound wood. Keep in mind that the extent of the damage may have spread farther than what is visible, especially in cases of rot and termite damage.
3. Make appropriate repairs.
4. Treat wood with a preservative to prevent future attacks.
5. Paint wood when it is required or appropriate.

Exterior Paint

The exteriors of historic buildings are painted for two primary reasons: to protect and preserve exterior building materials and to create color schemes appropriate for their architectural style and articulation. Paint is a protective coating which aids in deterring the harmful effects of weathering such as moisture, ultraviolet (UV) rays from the sun, and wind. Paint requires maintenance and renewal to ensure a building's long-term preservation, and reapplication is necessary about every 5-8 years. Reference Preservation Briefs:

#10 "Exterior Paint Problems on Historic Woodwork"

#37 "Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing"

IDENTIFY THE PROBLEM

Indicators of problems and types of paint failure include, but are not limited to:

1. Mildew and chalking (powdering of the paint surface)
2. Crazeing and blistering.
3. Peeling, cracking, and alligatoring (advanced crazeing resulting in deep open cracks).



Mildew on painted exterior siding.

DETERMINE THE CAUSE OF THE PROBLEM

Neglecting to correct the causes of paint failures and problems, or to repair deteriorated exterior materials prior to repainting, will cause new paint work to fail prematurely. Improper application of paint, general weathering, the presence of excess moisture, and moisture infiltration are the primary causes of paint failure. Leaking roofs, deteriorated flashings, leaking or missing gutters and downspouts, and overgrown vegetation are the most common sources of excess moisture that affect exterior paint.



Peeling paint on interior wall.

TREATMENTS FOR THE PROBLEM

It is important that a building be repainted before its paint fails and allows moisture to penetrate to the substrate, accelerating the rate of deterioration. Good surface preparation is the key to a long-lasting finish; however always use the gentlest means possible. The least amount of water should be used for the paint removal process because it will be absorbed by the wood and may raise the wood grain, or leach into the building. Open flame "blow torches," sandblasting, or water-blasting must not be used to prepare a surface for repainting.

11 GENERAL MAINTENANCE AND REPAIRS



Improper preparation before applying paint results in a poor finish.



Alligatoring paint on exterior siding.

It is not always necessary to remove paint to bare substrate before repainting. Removal of mildew and chalking does not require paint removal; these surface deposits can be treated by gentle cleaning and preparation prior to repainting. Application of a mild non-ionic detergent and scrubbing with clean water and natural-bristle brushes often is all that is required to remove the soiling. Areas with mildew should be treated with a bleach and water solution. After cleaning, rinse with low-pressure and allow the surface to dry.

Crazing and blistering can be treated with limited paint removal. Scraping and light sanding to a sound surface is the best method for repairing crazing and blistering. Although some hairline cracks and imperfections may translate through the new paint, feathering down the high points and the application of an additional coat of primer in these areas may lessen the effects.

Peeling, cracking, and alligatoring usually require paint removal down to sound substrate. If these conditions are present only in the top layers, they can be treated the same as crazing and blistering. However, if the conditions have progressed to bare wood and the paint has begun to fail, it will need to be removed by scraping, sanding, heat guns, or chemical strippers. Always test a small, inconspicuous area first.

Some basic rules should be followed when painting:

1. Substrates should be sound and properly prepared.
2. Substrates should be dry.
3. Latex finish coats should not be covered with alkyd resin oil paints; they will not properly adhere.
4. Both primer and finish paints should be from the same manufacturer and meet the manufacturer's compatibility requirements.
5. Follow the manufacturer's recommendations.

Architectural Metals

Metal is found in the decorative columns, cornices, and brackets of the late 19th and early 20th century storefronts. Of these metals, iron and steel are by far the most common, followed by copper and copper alloys, zinc, lead, nickel, and aluminum. Metal architectural features should be identified, retained, and preserved along with their finishes. Reference Preservation Briefs:

#13 “The Repair and Thermal Upgrading of Historic Steel Windows”

#27 “The Maintenance and Repair of Architectural Cast Iron”

IDENTIFY THE PROBLEM

Prior to starting any work, it is necessary to identify each metal element by its type and its condition so a proper treatment can be prescribed. Determining metallic composition can be a difficult process, especially if components are encrusted with layers of paint.

Indicators of problems and types of metal damage include, but are not limited to:

1. Loss of anchorage to backup materials and structural failure.
2. Missing elements.
3. Corrosion/Rust (oxidation or galvanic).
4. Impact damage (dents, holes, gauges).

5. Failed joints or seams; damage to connections; fatigue and creep.

DETERMINE THE CAUSE OF THE PROBLEM

After identifying metal types and conditions, the causes of the problems must be determined before repairs are implemented. In general, the primary causes of metal deterioration and failure include: high concentrations of moisture and air pollution; wind; general neglect and abuse; poor original design detailing and installation; and failure of protective finish coats.

Corrosion occurs when metals are exposed to moisture and air and it is exacerbated with the presence of high concentrations of airborne salts, sulfur, and other acidic compounds.



Corrosion/rust on a metal window sash resulting from exposure to moisture and air.

Galvanic corrosion is an electrochemical action that results when two dissimilar metals react together in the presence of an electrolyte such as water containing salts. Corrosion is accelerated in situations where architectural details provide pockets or crevices to trap and hold liquid corrosive agents and where protective finishes have deteriorated.



Galvanic corrosion resulting from a reaction between two dissimilar metals.

Physical deterioration such as failed seams and connections and fatigue are usually caused by a combination of environmental conditions, physical stresses, and insufficient design details.

TREATMENTS FOR THE PROBLEM

Protect architectural metals from deterioration by maintaining protective finishes, providing proper drainage, and preventing water from standing on horizontal surfaces or accumulating in curved, decorative features. Suitable treatments for metals include cleaning and maintenance, repair, and selective replacement.

Clean ferrous metals or aluminum to remove corrosion prior to repainting or applying other appropriate protective coatings. Do not remove historic patinas found on some metals such as copper or bronze as this will diminish the metal’s historic character and may accelerate deterioration.

- Test to ensure that the gentlest method possible for cleaning is selected or to determine if the cleaning method is appropriate for that particular metal.

11 GENERAL MAINTENANCE AND REPAIRS

- Clean soft metals such as tin, lead, copper,terneplate, or zinc with appropriate chemical methods to ensure their longevity and performance.
- Use mild chemical treatments for hard metals such as cast iron, wrought iron, and steel to remove paint buildup and corrosion. If hand tools are ineffective, low pressure blasting with dry grit may be used by experienced personnel. If the corrosion is minor or if its complete removal is not feasible, the application of a rust “converter” or “inhibitor” may be advantageous.
- Newly cleaned or bare metal should be immediately coated with a corrosion inhibiting primer before new rust begins to form.
- Apply an appropriate and compatible finish system after applying primer.
- Repaint architectural metals with historically appropriate colors.
- To prevent water penetration at seams, joints, and connections, replace deteriorated or missing caulk with a high-quality architectural grade sealant.

Repair architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized conservation methods and techniques.

- Minor damage or losses may be repaired utilizing epoxy resins or polyester-based patching compounds.

- Repairs may include limited replacement in kind or with small amounts of approved material. Use surviving prototypes of the original features as models (*for example: cornices, balusters, or column capitals*).

When architectural metal components are beyond repair or when the repairs are only marginally sufficient in extending the functional life of the member,



A corroded metal fence has failed at connections between the railings and the post.

replacement of the deteriorated element is often the only practical solution. If the metal has been deteriorated to a point where it has actually failed, duplication and replacement may be the only course of action.

- All attempts should be made to make replacements with like materials. Replacements should duplicate the appearance of the existing original element by matching the original’s composition, size, and configuration of details. If replacing a structural element, the structural characteristics of the original also should be matched.

- Reproductions or replacements should be based on historical, pictorial, or physical documentation.



A loose stone cornice attached by metal fasteners indicate that its fasteners have failed.



A painted lead-coated copper cornice is missing elements due to advanced deterioration of metal.



Missing elements are replaced with material to match and look like the original.

12 Demolition and Moving

DEMOLITION

Demolition of an individual building, either in part or whole, both historic and non-historic, can have a detrimental effect on the architectural character of the Cuyahoga Falls Downtown Historic District. Demolition is irreversible and should be considered only after every other option has been adequately explored. Consideration should be given to alternative/adaptive uses retaining the integrity of: the building, adjacent historic properties, and the intent and purposes of any proposed design or preservation ordinances. Financial tools such as federal or state rehabilitation tax credits or conservation easements may provide alternatives to demolition, as well as any locally provided incentives (city or county).

An extended review period is prescribed by the ordinance, and is required prior to granting demolition approval through a Certificate of Appropriateness issued by the Design and Historic Review Board (DHR Board). The Certificate signifies that the proposed demolition is “in accordance with” these Development Codes under Section 1132.21 H, Historic Overlay and Historic Overlay District design guidelines.

The ordinance states that during the extended review period, the DHR Board may take action to “preserve the structure,” such as consultation with

public and private stakeholders, including interested citizens; development of marketing plans; and/or recommendation of property transfer to other agencies and/or physical locations. These steps imply that consideration shall be given to the possible alternative uses for the building, the condition of the building, the potential return on investment (rehabilitation and occupancy), the use of the building on the existing site, and the efforts by current owners to secure profitable new owners or lessees for the building. Also taken into account is the impact that demolition or removal has on adjoining structures and the integrity of the area as a whole.

The concept of “demolition by neglect” is discussed in the ordinance in terms of a “minimum maintenance requirement” for all buildings within the historic overlay district. The requirement mandates that the owner shall “provide sufficient reasonable care, maintenance and upkeep to ensure such building’s perpetuation and to prevent its destruction by deterioration.” **The City’s goal is to avoid demolition by neglect under any circumstances.** Structures must at least be minimally maintained whether they are occupied or vacant. Minimal maintenance includes the means necessary to keep



Lack of minimum maintenance over an extended period may render a building beyond rehabilitation.

the structure dry and safe. This includes regular maintenance and any necessary repairs to the roof system, gutters, downspouts, exterior paint, and to provide some ventilation. (Consider *Preservation Brief 31-Mothballing Historic Buildings.*)

12 DEMOLITION AND MOVING



This structure has been neglected and is not dry or safe.

MOVING

Although moving a building is preferred over demolition, moving is considered the last resort to save a structure. Because a building's connection with its original site is a primary defining feature of the structure's character, separation from the site creates an interruption in the history and significance of the structure. If the Design and Historic Review Board permits the relocation of a structure, the building should be placed on a site that resembles the original and oriented on the new site similarly to that of the original.

Most anything can be saved, and recycling a building reduces our "carbon footprint."

Appendices

Appendix A: Glossary

A

Architectural Features: The visual arrangement of the exterior of a structure, including but not limited to type, color, texture of materials, components, and finishes. The features including but not limited to windows, doors, lights, and signs.

Architrave: In classical architecture, a horizontal element resting on columns or piers; in current usage, the trim elements around window and door openings.

B

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

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

Bay: A spatial structural unit of a building, sometimes marked by fenestration or vertical elements such as columns or piers. A structure protruding out from a wall.

Bay Window: A projecting bay that forms an extension of the interior floor space. If curved, it is also called a bowfront. If the projection extends from an upper story, the proper term is oriel window.

Belt Course: A horizontal band around the exterior of a building, often of a contrasting material or finish.

Beveled Siding: Tapered wood siding that overlaps for weather protection. It is applied horizontally to buildings of frame construction.

Bond: The method of masonry construction which is used to hold multi-wythe brick walls together (*Ex: Common bond, Flemish bond, English bond*).

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

Bulkhead: The unit that occupies the lowest level of a storefront and can be described as the base which supports the display window.

C

Capital: The uppermost part of a column or other support.

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

Column: A supporting post consisting of base, shaft, capital; may be fluted or smooth.

Coping: The capping member of a wall or parapet, often consisting of masonry units.

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

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

D

Detail / Craft: The method of assembly of the building components and the quality of work and material used in the assembly of the building image.

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



Double Hung Windows

Double-Hung Window: A window with two balanced sashes, with one sliding over the other vertically.

Dutchman: A repair to stone where a new piece of stone is fit to fill a void in an existing piece of stone. The new stone may be mortared into place and pinned.

E

Efflorescence: An unsightly crystalline deposit caused by evaporation of alkaline salts either in the building materials or transported by capillarity from the ground.

Entablature: The construction above the classical column, consisting of architrave, frieze, and cornice.

APPENDIX A

F

Fabric: A connotation relating to the physical aspects of a building, structure, or city, referring to an interweaving of its component parts.

Facade: The architectural “face” of a building, though it can be applied to all sides.

Fascia: A flat horizontal member used as a facing at the ends of roof rafters.

Fenestration: Pattern of window and door openings in a wall.

Finial: The decorative, pointed terminus of a roof or roof form.

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

Form: The geometric shape of the building components and their interaction to create a whole image.

G

Gable: The triangular section of the end wall of a pitched roof. A gambrel or double-pitch roof forms a non-triangle gable.

Glazing: Glass fitted into windows or doors.

H

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

I

Infill Buildings: Any new building to be constructed on a site with one or more of its walls adjoining buildings on adjacent sites.

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

J

Jamb: The side of a doorway or window opening.

L

Lights: Openings between the mullions of a window, usually glazed; an individual pane of glass.

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.

M

Maintenance: The repair or replacement of an existing product, finish, or material without making any alteration.

Massing: The interaction of height, width, depth, and proportion, thus forming a visual image of size.

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

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

O

Oriel Window: See Bay Window.



Bay/Oriel Window

Orientation: An applied and incorporated decoration used to embellish the building. Examples are cornices, window hoods, columns, and quoins.

P

Pane: A sheet of glass for a comparatively small opening in a window sash or door as opposed to a large sheet of plate glass, as in a display window.

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

Pattern Book: An illustrated guide to architecture including measured drawings of a building’s elevations, plans, sections, and details. Most popular in the United States during the 18th and 19th centuries, these books were utilized by carpenters, architects, and their clients, primarily in domestic design.

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

Pier: A vertical structural member, more massive than a column, often square or rectangular in plan, which supports a load.

Pilaster: A member appearing to be an engaged pier with its base, shaft, and capital, but providing no support.

Plate Glass: A high-quality float glass sheet, formed by rolling molten glass into a plate that is subsequently ground and polished on both sides after cooling.

APPENDIX A



Portico

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

Prism Glass: Small panes of prismatic glass, usually set in wood or metal framework in the transom over a storefront or entrance, used to diffuse or direct natural light into a deep, poorly lit space.

Proportion: The relationship in size, dimension, scale, etc. of the various elements of the building to themselves and the image as a whole.

Q

Quoin: In masonry, a hard stone or brick used to reinforce an external corner or edge of a wall: often distinguished by size, formal cutting, more conspicuous jointing, or difference in texture from adjacent masonry.

R

Repointing: The process of removing deteriorated mortar from the joints of a masonry wall and replacing it with new mortar.

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

S

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

Sill: The framing member that forms the lower part of window or door opening.

Setback: The distance between the front of a land parcel and the facade of a building.

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

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

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

Spalling: A condition of brick or stone in which layers break off parallel to the plane of the building and fall away. This is usually caused by internal pressures due to water or salt crystallization.



Spalling

Spandrel: In frame construction, the spandrel is the blank space between windows in successive stories.

Style: The characteristic form, features, and elements, as of a specific period in history. Examples are Federal, Greek Revival, Italianate, Tudor, International, Modern, etc.

T

Texture: The feel or shape of a surface visually created by shadows and tangibly created by physical characteristics.

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

Turret: A corbelled projection, usually located at a corner.

V

Vapor Barrier: A waterproof material that is used to prevent moisture from migrating from damp to dry areas, where it may condense and cause problems.

Vernacular: Architecture that draws more on folk traditions and forms, stressing basic functionalism, economy, and utility rather than the rules, principles, and ornamentation of high-style architecture. May contain secondary high-style design elements.

W

Wythe: A continuous vertical section of masonry one unit in thickness. A wythe may be independent of, or interlocked with, the masonry behind it.

Appendix B: Secretary Of The Interiors Standards For Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alternation of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials, shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy, and encompass the exterior and the interior, related landscape features, and the building's site and environment, as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

Refer to www.nps.gov/tps/standards/applying-rehabilitation.htm for greater explanation.

Appendix C : Resources

FOR INFORMATION OR ASSISTANCE

Ohio Historic Preservation Office

567 East Hudson Street
Columbus, Ohio 43211-1030

www.ohiohistory.org
(614) 298-2000

Cuyahoga Falls Historical Society & Museum

2083 Cook Street
Cuyahoga Falls, Ohio 44221

cuyahogafallshistory.com
(234) 817-0132

Websites

PreserveNet

www.preservnet.cornell.edu

This website contains information about conferences, educational programs, and an extensive list of links to other preservation websites.

The Ohio Historical Society, Ohio Historic Preservation Office

www.ohiohistory.org/preserve/state-historic-preservation-office

This website includes information about the Ohio Historic Preservation Office, the National Register program, and a searchable database of National Register properties in Ohio. By clicking on “Building Doctor” and then Old Building Owner’s Links, the user can download copies of the National Park Service’s Preservation Briefs. A list of the briefs is included in this appendix.

Preservation Trades Network

ptn.org

This website connects practitioners of the traditional building trades (slate and metal roofers, stone masons, timber framers, window and door restoration craftsmen, and ornamental plasterers for example), but is open to anyone interested. Individual membership is for a nominal annual fee, but provides access to member directories and educational content.

National Park Service, U.S. Department of the Interior

www.nps.gov/tps

This site has information about the Technical Preservation Services offered by the National Park Service, including information about programs such as the Federal Historic Tax Credit, preservation legislation/standards/guidelines, and training. Through the Education & Training tab, there is access to webinars, online training modules, and printed publications designed for use by historic owners, architects, contractors, developers, and members of design review boards.

www.nps.gov/tps/education/print-pubs.htm

This National Park Service site provides a list of free Technical Preservation Services publications that can be ordered online.

Why and How to Hire an Architect

The American Institute of Architects (AIA)

<http://www.aiaohio.org/hiring-an-architect>

<http://www.aiaohio.org/locate-a-member-80>

To obtain a building permit, a building owner must submit construction documents signed and sealed by a Registered Architect (RA) in the state of Ohio. Most RAs are members of the American Institute of Architects (AIA), an advocacy organization for the architecture field. The AIA maintains an informative website (www.aia.org). The Ohio Chapter AIA website details the benefits of hiring an Architect, as well as providing a directory.

INDEX OF PRESERVATION BRIEFS

Technical Preservation Services, a division of the National Park Service, has assisted homeowners, preservation professionals, organizations, and government agencies by publishing easy-to-read guidance on preserving, rehabilitating, and restoring historic buildings. Preservation Briefs can be ordered in print and are available on the web at www.nps.gov/TPS/how-to-preserve/briefs.htm

Index of Preservation Briefs

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| <ul style="list-style-type: none"> 1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings. 2. Repointing Mortar Joints in Historic Masonry Buildings. 3. Improving Energy Efficiency in Historic Buildings. 4. Roofing for Historic Buildings. 5. The Preservation of Historic Adobe Buildings. 6. Dangers of Abrasive Cleaning to Historic Buildings. 7. The Preservation of Historic Glazed Architectural Terra-cotta. 8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings. 9. The Repair of Historic Wooden Windows. | <ul style="list-style-type: none"> 10. Exterior Paint Problems on Historic Woodwork. 11. Rehabilitating Historic Storefronts. 12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass). 13. The Repair and Thermal Upgrading of Historic Steel Windows. 14. New Exterior Additions to Historic Buildings: Preservation Concerns. 15. Preservation of Historic Concrete. 16. The Use of Substitute Materials on Historic Building Exteriors. 17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character. 18. Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements. 19. The Repair and Replacement of Historic Wooden Shingle Roofs. | <ul style="list-style-type: none"> 20. The Preservation of Historic Barns. 21. Repairing Historic Flat Plaster Walls and Ceilings. 22. The Preservation and Repair of Historic Stucco. 23. Preserving Historic Ornamental Plaster. 24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches. 25. The Preservation of Historic Signs. 26. The Preservation and Repair of Historic Log Buildings. 27. The Maintenance and Repair of Architectural Cast Iron. 28. Painting Historic Interiors. 29. The Repair, Replacement and Maintenance of Historic Slate Roofs. 30. The Preservation and Repair of Historic Clay Tile Roofs. 31. Mothballing Historic Buildings. 32. Making Historic Properties Accessible. 33. The Preservation and Repair of Historic Stained and Leaded Glass. 34. Applied Decoration for Historic Interiors: Preserving Composition Ornament. 35. Understanding Old Buildings: The Process of Architectural Investigation. | <ul style="list-style-type: none"> 36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes. 37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing. 38. Removing Graffiti from Historic Masonry. 39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings. 40. Preserving Historic Ceramic Tile Floors. 41. The Seismic Retrofit of Historic Buildings. 42. The Maintenance, Repair and Replacement of Historic Cast Stone. 43. The Preparation and Use of Historic Structure Reports. 44. The Use of Awnings on Historic Buildings: Repair, Replacement & New Design. 45. Preserving Historic Wooden Porches. 46. The Preservation and Reuse of Historic Gas Stations. 47. Maintaining the Exterior of Small and Medium Size Historic Buildings. 48. Preserving Grave Markers in Historic Cemeteries. 49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement. |
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OVERVIEW OF TAX CREDITS

Overview of the Historic Rehabilitation Tax Credit (Federal)

The Historic Rehabilitation Tax Credit is available for historic buildings listed in the National Register of Historic Places, either individually or as part of a registered historic district. To use the credit, a building must be “income-producing,” that is used for industrial, commercial, office, or residential rental purposes. The rehabilitation must be “substantial;” the project cost is at least as much as the adjusted basis in the property (the value of property without land) or \$5,000, whichever is greater. The rehabilitation work must be “certified” as complying with the Secretary of the Interior’s Standards for Rehabilitation.

The Historic Rehabilitation Tax Credit is a credit of 20% of the cost of the building’s rehabilitation and is taken as a credit against federal income taxes owed by the building’s owner. Therefore the tax credit is the same as a 20% discount on the cost of rehabilitation. The acquisition cost of the building cannot be counted as part of the amount on which the credit is taken, nor may the cost of additions or enlargements to the building. When rehabilitation is complete, the depreciable basis of the property must be reduced by the amount of the credit.

Because building owners’ tax situations can vary, anyone considering use of the Historic Rehabilitation Tax Credit should consult a tax advisor before proceeding. Staff members at the Ohio Historic Preservation Office are available to answer questions regarding the certification process.

Overview of the National Register of Historic Places

The National Register of Historic Places is the nation’s list of properties recognized by the National Park Service (U.S. Department of the Interior) as being worthy of preservation for their local, state, or national significance. They must be significant in areas of American history, architecture, archeology, engineering, or culture. The program in Ohio is administered by the Ohio Historic Preservation Office of the Ohio Historical Society.

In general, properties eligible for the National Register should be at least 50 years old, retain their historic integrity, and meet at least one of the four National Register criteria. Benefits of listing in the National Register include recognition of its significance which can lead to greater awareness and appreciation for the property; eligibility for use of the 20% Historic Rehabilitation Tax Credit; and a certain level of protection through reviews of federally funded or assisted projects that might have an adverse impact on the property. Additionally, many public and private funding programs use the National Register listing as a prerequisite for funding.

Listing in the National Register does not prevent the owner of the property from maintaining, repairing, altering, selling, or even demolishing the property with other than federal funds. It does not obligate the owner to make repairs or improvement to the property, nor does it automatically make it subject to local design review.

For more information about the National Register program, contact the Ohio Historic Preservation Office.

Overview of the Ohio Historic Preservation Tax Credit (OHPTC)

The OHPTC is available for historic buildings listed (1) in the National Register of Historic Places, either individually or as part of a registered historic district; (2) with a Certified Local Government, either as a local landmark or as part of a local historic district. To use the credit, a building must be “income-producing,” just as it is required for the federal historic tax credit.

The OHPTC program, administered jointly by the Ohio Development Services Agency and Ohio Historic Preservation Office, chooses awardees of a 25% credit (with a cap of \$5 million) during two competitive rounds of applications each year. When combined with the federal historic tax credit, the credit may be worth as much as a 45% discount on the cost of rehabilitation. Applications are accepted in March and September, and consists of a detailed application that includes description of the proposed rehabilitation, anticipated budget, secured investors, and estimated income derived from the project. For this award, it is essential that a building owner work with the local government to secure support for the project.

The award of a OHPTC must be a “major factor” in the project’s viability or the applicant’s ability to “increase the level of the investment” in the project. The same restrictions apply to the OHPTC as the federal credit. Staff members of the Ohio Historic Preservation Office can answer questions on the certification process. Consultation with a tax advisor is also recommended.

APPENDIX C

AN INSPECTION CHECKLIST: WHAT TO LOOK FOR

EVERY 3 MONTHS

Gutters And Downspouts

- ❑ Clogs (watch during a heavy rain)
- ❑ Loose or sagging gutters, or gutters sloped the wrong way (should slope toward the downspout)
- ❑ Broken seams in gutters or downspouts
- ❑ Downspout broken off at the foundation

EVERY 6 MONTHS

Roof

- ❑ Missing slates, shingles or tiles
- ❑ Tears, holes or blisters in the roof materials
- ❑ Split seams or rust on metal roofs
- ❑ Sagging ridge lines
- ❑ Flashing pulled away or missing at ridges and valleys

Masonry

- ❑ Loose or missing mortar
- ❑ Cracks in the masonry or mortar joints
- ❑ Growth of moss or green stain on masonry (moisture problem)
- ❑ Blistering or peeling paint (moisture problem)
- ❑ Bulging walls (structural problem)

Exterior Wood Siding And Trim

- ❑ Blistering and peeling paint
- ❑ Growth of moss or green stain on wood (moisture problem)
- ❑ Cracks or warps in wood boards
- ❑ Rotted wood (Probe the wood with a sharp instrument like a pocket knife or pick-the wood should resist penetration; it crumbles then damage has occurred.)

Windows And Doors

- ❑ Cracks in caulking around window and door frames
- ❑ Loose panes of glass or gaps in glazing putty
- ❑ Broken sash cords or other hardware
- ❑ Cracks, warps or decayed wood in windows sash or frame
- ❑ Cracks, decayed wood or warps in exterior doors

Ornamentation

- ❑ Blistering, cracking or peeling paint
- ❑ Excessive layers of paint which obscure features
- ❑ Cracks, dents, hollows or missing pieces
- ❑ Rust, corrosion or holes in metal
- ❑ Chipped plaster, terra cotta or stone
- ❑ Deteriorated wood

Porches

- ❑ Wood floor boards that buckle or are rotted (tongue and groove porch flooring is particularly susceptible to water penetration)
- ❑ Decay at base of wood columns
- ❑ Damp or musty smell caused by lack of ventilation beneath the porch
- ❑ Stained or deteriorated ceiling (roof leaks or porch is pulling away)

Storefronts

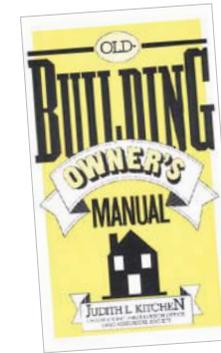
- ❑ Deteriorated wood, metal, brick or stone materials
- ❑ Blistering, cracking or peeling paint
- ❑ Broken glass in windows, doors and transoms
- ❑ Missing features

EVERY 12 MONTHS

Foundation

- ❑ Cracks in foundation wall (watch over several months to see if it is active)
- ❑ Tilting or leaning foundation walls
- ❑ Loose or crumbling mortar
- ❑ Growth of moss or green stain (moisture problem)
- ❑ Wet or damp basements (poor foundation drainage)

The checklist used in this section, and the reference to the Old Building Owner's Manual, are reprinted from the Ohio Historic National Road Design Handbook, with permission.



An excellent resource about rehabilitation of older and historic buildings is The Old Building Owner's Manual by Judith L. Kitchen, published by the Ohio Historical Society. The pullout "Building Inspection Guide" can be taken with you to evaluate the building's condition. Available from the Ohio Historical Society.

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Historical
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Chambers
Murphy & Burge

A Studio of **Perspectus Architecture**

