Those Wonderful Old Houses

A Handbook for Homeowners

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Recommendations for maintaining and
rehabilitating a house in a Historic District

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Introduction

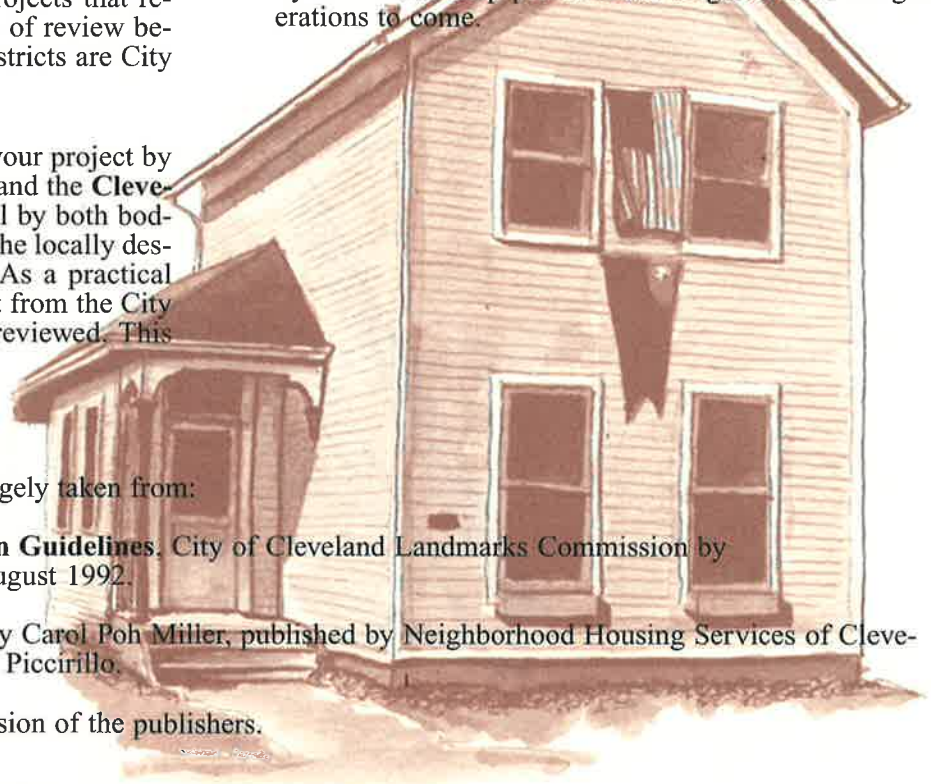
This guide was prepared for residents of the area served by the Ohio City Near West Development Corporation (**OCNW**). We hope that this guide will help you plan improvements that meet the standards set by the Secretary of the Interior for historic districts such as Ohio City.

Any home improvement can be daunting and discouraging. Every project involves personal taste, livability, budget and the problem of "What is possible?" This guide is designed to get you thinking about your project in a way that preserves or enhances the historic value of your home.

The four Historic Districts in the **OCNW** service area are shown on the map located in the Appendix. In the National Register District, non-owner-occupied buildings may qualify for an historic tax credit. Projects that receive federal funding require extra levels of review before they can proceed. The other three districts are City of Cleveland Landmark Districts.

These three districts require a review of your project by the **OCNW Design Review Committee** and the **Cleveland Landmarks Commission**. Approval by both bodies of any exterior home improvement in the locally designated landmark districts is necessary. As a practical matter, only projects that require a permit from the City of Cleveland Building Department are reviewed. This guide will help you and your designer or contractor develop a project that will receive the required approval with a minimum of problems and expense. **OCNW** encourages you to use the ideas presented here in other parts of the neighborhood that are not in Landmark Districts to add historic value and to maintain the unique qualities of this neighborhood.

OCNW values the historic heritage of the community. We encourage residents to consider the important elements contained in these guidelines when restoring their property. Respecting the history and craftsmanship reflected in all of the homes in the area helps build community and meet the guidelines in this book. A detailed review of your project, informed by the material in this book, can help you create the project you and your family desire and help preserve the neighborhood for generations to come.



Sources

The material contained in this book is largely taken from:

Franklin Circle Historic District Design Guidelines. City of Cleveland Landmarks Commission by Foster Armstrong and Genevieve Ray. August 1992.

The Cleveland Old House Handbook by Carol Poh Miller, published by Neighborhood Housing Services of Cleveland, Inc., 1979. Illustrations by Franklin Piccirillo.

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"... Pleasantly situated on the West Side ..."

During the early 19th century, this phrase was used by Ohio City businessmen to attract people and businesses to Ohio City. The intent was to contrast living on the high ground of the west side with the swampy and generally unhealthy conditions on the east side of the Cuyahoga River.

Until 1805, Indian tribes hunted and camped on the land that today is known as Cleveland's West Side. In a treaty signed on July 4, 1805, the Indians gave up their claim to almost 3 million acres west of the Cuyahoga River in exchange for about $19,000. During 1806 and 1807, the land on the west was surveyed into townships. An area of approximately 5 miles by 5 miles in size on the west side of the river became "Brooklyn Township" in 1818.

The earliest settlers came from New England. They built houses near what is now the intersection of Detroit Avenue and West 25th Street, originally old Indian trails. A ferry connected the heavily wooded settlement of Brooklyn Township with the small village of Cleveland on the east side of the river.

Both Cleveland and the northeast corner of Brooklyn Township grew quickly after the Ohio & Erie Canal was completed in 1832. The canal brought new settlers and new jobs. In 1836, the settlement on the west side of the river was incorporated as "Ohio City." For almost two decades Ohio City thrived as a prosperous village of merchants and tradesmen separate from Cleveland. But in 1854, Ohio City was annexed to Cleveland by popular vote. At the time of annexation, Ohio City was bounded on the west by Waverly Avenue (now West 58th Street) and on the south by Walworth Avenue.

Both the canal and the many railroads built during the 1850s and 1860s helped Cleveland grow into a large industrial city. As the city grew, its population changed. The original New England settlers were joined by German and Irish immigrants. During the late 1800s, many immigrants arrived from the countries of eastern Europe to work in Cleveland's expanding mills and factories. African-Americans and Hispanics came for the same reason after the Second World War. The Ohio City area was home to people from poor to working class to wealthy.

Franklin Street (later Franklin Boulevard) attracted West Side industrialists in the 1860s. Homes still remaining from that era are:

- The Robert Russell Rhodes house, 1874, which now serves as the Cuyahoga County Archives at 2905 Franklin Blvd.
- The Italianate Ball-Wilson house, c. 1855, 2902 Franklin Blvd.
- The Italianate Sanford house, 1862, 2843 Franklin Blvd.
- The Italianate Pankhurst house, c. 1865, 3105 Franklin Blvd.
- The E.F. Pelton house, 1872, 2830 Franklin Blvd.

Equally distinctive of the district, however, are the homes of the less affluent; a collection of houses that were the residences of people such as factory workers, merchants, masons, blacksmiths, railroad engineers and firemen, and barbers.

These frame and brick houses are noted for their simple design with either minimal ornamentation found in a gable or no ornamentation at all. After the Civil War, these houses were densely developed throughout this neighborhood, including two houses per lot and houses with no setbacks built along alleys.

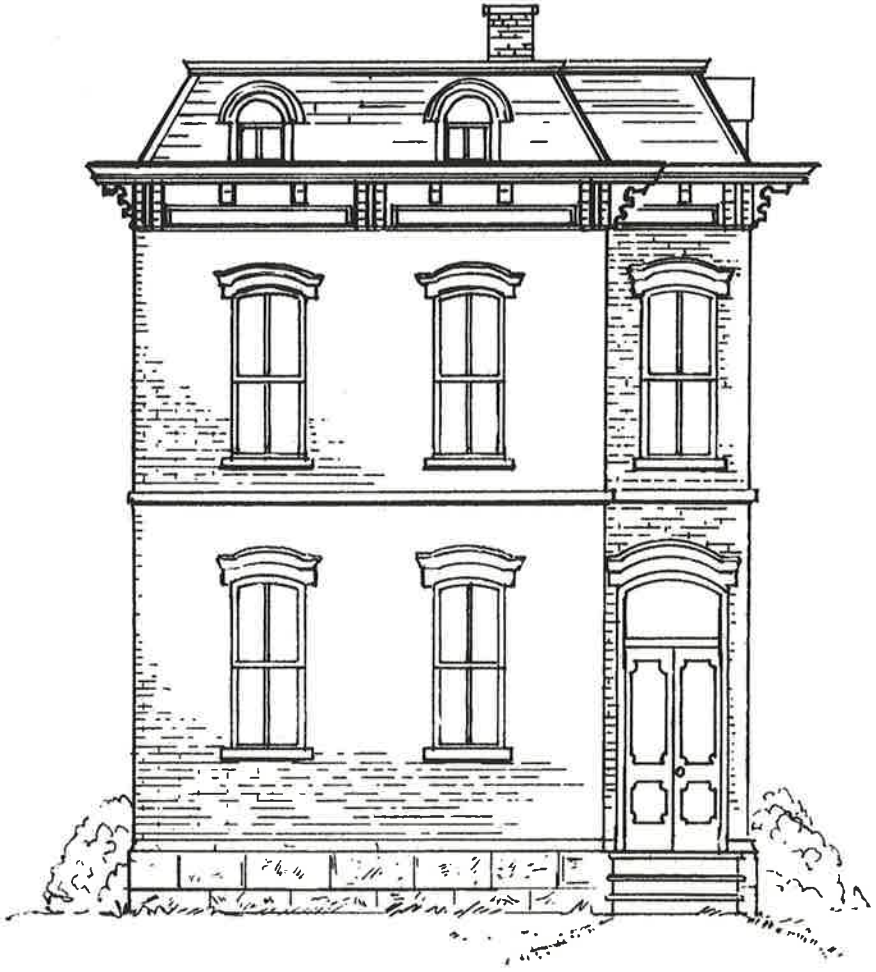
Ohio City Architectural Styles

Because Ohio City is one of Cleveland's oldest neighborhoods, it has a fine heritage of late 19th century architecture. Almost every style of the Victorian period can be found here. The buildings are often called "Victorian" because they were built during the reign of Queen Victoria of England (1837 - 1901).

The following descriptions will help you to identify the many architectural styles found in Ohio City and to know when a particular style may have been built. The color plates starting on page 66 show examples of Ohio City homes of the various styles.

Italianate (1860-1880)

The Italianate, or Italian Villa, Style was inspired by 15th- and 16th-Century Italian country houses. Houses in this style usually have low-pitched roofs and wide eaves supported by brackets. Italianate houses often have round-arched windows with decorated window heads that are thick and heavy looking. (See Color Plate #1, Pg. 66)



Second Empire (1860-1880)

The Second Empire Style takes it name from the French Second Empire of Napolean III (1852-1870). It is often called the "Mansard" style because the mansard roof is the most important feature of these buildings. In fact, the roof might be the only difference between it and the Italianate Style. Houses in the Second Empire style usually have dormer windows, which are windows with their own roofs set into the slope of the main roof. (See Color Plate #2, Pg. 67.)

Stick Style (1870-1890)

Houses in this style are tall, with steep roofs and overhanging eaves. The most important feature of the style is the criss-cross "stickwork," or intersecting boards applied over the clapboard siding to symbolize the inner structure of the house. There is often open timberwork, or framing, in the gable. (See Color Plate #3, Pg. 68)

Eastlake (1880-1890)

This "style" was inspired by the English writer Charles Eastlake's book *Hints on Household Taste*. It is marked by different kinds of shingles and clapboards on the walls, tall windows and doors, and lots of machine-made ornament, including spindles and cutout forms on porches and in gables. (See Color Plate #4, Pg. 69.)

Queen Anne (1885-1895)

The Queen Anne style evolved from the designs of English Architect Richard Norman Shaw, who was inspired by the wood and stucco buildings of the Elizabethan Period. Houses in this style often have a gable decoration with vertical timbers, with stucco or brick in the spaces in between. Other materials such as stone, clapboard and shingles are often used. A Queen Anne house might have bay windows with leaded or stained glass, a large molded chimney, and a tower with a pointed roof. (See Color Plate #5, Pg. 70.)

Typical Near West Side House

This vernacular house, the most commonly found house form in Ohio City, is a simple wood frame building that is often refered to as a "Worker's Cottage" . Typically, it is a 1 1/2-story house with clapboard siding although brick examples of this house can be found. The gable end faces the street, and there is often a small stoop or porch to one side. Sometimes a house like this will have one or two features of another style, such as brackets or cutout wooden ornament in the gable or fancy moldings around the windows.This simple but attractive style of house was a popular style not only in Ohio City, but in many regions of the country. Some of them in Ohio City date back to the early 1800s.
(See Color Plate #6, Pg. 71.)

Colonial Revival (1890-1920)

The Colonial Revival style became popular near the turn of the century when there was new interest in the Georgian and Federal styles that were found in the eastern United States before and just after the Revolutionary War. Houses in this style may have porches inspired by the pediments of Greek or Roman temples that are supported on thick, round columns. Sometimes they have Palladian, or three-part windows in the second story or in the gable. The front door might have leaded glass windows above or on either side, called transoms, and sidelights. Houses in this style usually have wood clapboard siding. (See Color Plate #7, Pg. 72)

Before you Remodel - Don't !

Repairing and maintaining the original features of an old house makes sense. In a historic district, it increases the value of the entire district. It gives a nice appearance to the whole street and neighborhood, and preserving an old house may even be cheaper than remodeling it.

Major remodeling projects can be expensive and they are often unnecessary. For example -

- Why replace the large double-hung windows on your historic house with a picture window? Picture windows are expensive and spoil the looks of an old house. Instead, repair the original windows on your home. Install new glass and caulk, if necessary.
- Why cover the wood clapboard siding on your house with vinyl siding? Vinyl siding can cost thousands of dollars, and will actually take away from the historic value of your house. An attractive paint job would be a wiser investment.
- Why spend money replacing your wooden porch steps with concrete steps? New wooden steps are cheaper and will preserve the original look of your porch.

Some of the ways to preserve the original look of an old house are illustrated in these guidelines. You will see that an old house that still has its historic features intact looks special and will be of greater value to yourself and the neighborhood than one that has been greatly altered.

Rehabilitation: First Things First

Protect the basic building shell

Face it, what is more interesting - picking wallpaper patterns or mixing mortar? What is more rewarding - putting labor and love into restoring the fireplace and mantel or fixing the downspouts? Obviously, the excitement of living in an old house is in making it yours - making the visible changes that express your own needs and tastes.

Many enthusiastic owners of historic houses therefore, put their first emphasis on cosmetic changes or interior improvements. They tend to delay work on the more "boring" aspects of old building preservation and on improvements that might require hiring contractors to do the work. But when the leaky roof starts depositing water on beautifully refinished floors, and when the year-old wallpaper in the foyer starts bubbling and discoloring from moisture seeping in through cracked and deteriorated exterior paint, the now-wiser owner recognizes the dangers of inattention to protecting the building's basic shell.

Give the building a complete physical

A thorough examination of the property should be the first step in rehabilitation. Roofs are high priority items: look for missing shingles, cracks and tears in the roof covering, sags and rotted or missing pieces in the roof's structural supports, and check flashing for rust, loose connections, holes, and missing sections. Be sure that the roof is properly vented.

All systems designed to keep water away from the building - gutters, downspouts, splashblocks, storm sewer connections - should be in good repair and positioned and sloped to direct all water away from the structure's foundation.

The foundation itself should be checked for cracks, crumbling masonry or mortar joints, gaps between masonry and mortar, paint deterioration and rot in wooden sills or supports resting on the foundation.

Exterior walls should be checked for peeling paint, crumbling mortar or masonry, siding that is cracked, warped, rotted or bulging.

This inspection is the first step toward building renovation or rehabilitation.

"Rules of Thumb" for Planning a Project

The "Rules of Thumb" for planning a rehab project, whatever the size, include:

- First, find the problem, locate its cause and correct the problem. (For example, fix a leaking gutter before repointing the wall beneath it.)
- Repair rather than replace wherever possible.
- Base your improvements on accurate historical research.
- Make use of existing technical resources.
- If you don't have the skill or experience needed for the job, hire professionals.
- Seek an early, informal review from the Cleveland Landmarks Commission, its staff, or the OCNW Design Review Committee.

Honor Ohio City's Real History

When planning rehabilitation work in Ohio City, it is important to base your project on the real history of your house and of the historic district, not on an "imagined" history, or history from another time or place.

Keep in mind that the Historic District was designated to honor and protect a slice of Ohio City's development over time. Grand houses, such as the high-style Sanford House at 2843 Franklin Blvd., are only one piece of that history. Modest, simple worker's cottages in frame or brick are profoundly important to our understanding of the area's development as well. Retaining and respecting the essence of each building type is fundamental to preserving the district's integrity.

While demolition is the greatest enemy of the district, inappropriate rehabilitation, sometimes known as "remuddling," can obliterate the history and character almost as effectively. This process takes two forms. One is "stripping down" the building to remove ornament and stylistic details (usually in the name of cost-cutting or ease of maintenance). The other is "gussying up" the building (for instance, adding ornament or a fancy porch to a simple worker's cottage to make it look "more historic") or altering a larger structure by adding elaborate trim retrieved from a high-style building.

Listed on the following page are the ten federal standards used nationwide for review of historic preservation projects (the Secretary of the Interior's Standards for Rehabilitation Projects). A reading of the Secretary's standards underscores that both the "strip down" and "gussy-up" approaches to preservation are mistakes.

The Secretary of the Interior's Standards for Rehabilitation

The 10 standards are used by the National Park Service for review of federally-sponsored projects. The standards also form the basis for the Cleveland Landmarks Commission and the OCNW Design Review Committee.

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure or site and its environment, or to use a property for its originally intended purpose.

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, color, texture and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.

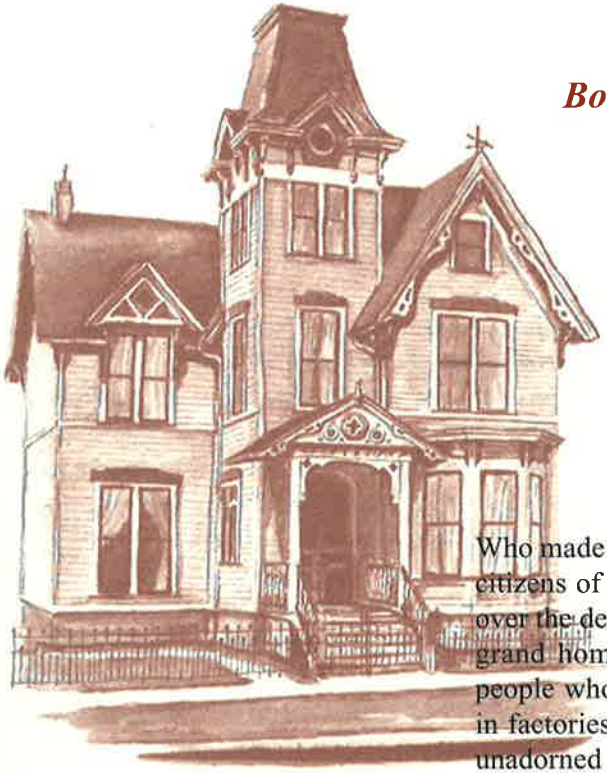
9. Contemporary design for alterations or additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

Make Use of Valuable Resources

Making use of existing information and technical resources will save you time, money and headaches, and help assure that your project is in keeping with the real history of Ohio City. Books, publications, Web sites and information on other resources, have been gathered in the Appendix.

Old photographs can document the changes to a house over time. One of the best local resources for photos is right on Franklin Boulevard at the Cuyahoga County Archives. Other photo collections are at the Cleveland Public Library, the Cleveland State University's "Cleveland Press Collection" and the Western Reserve Historical Society.



Franklin Boulevard

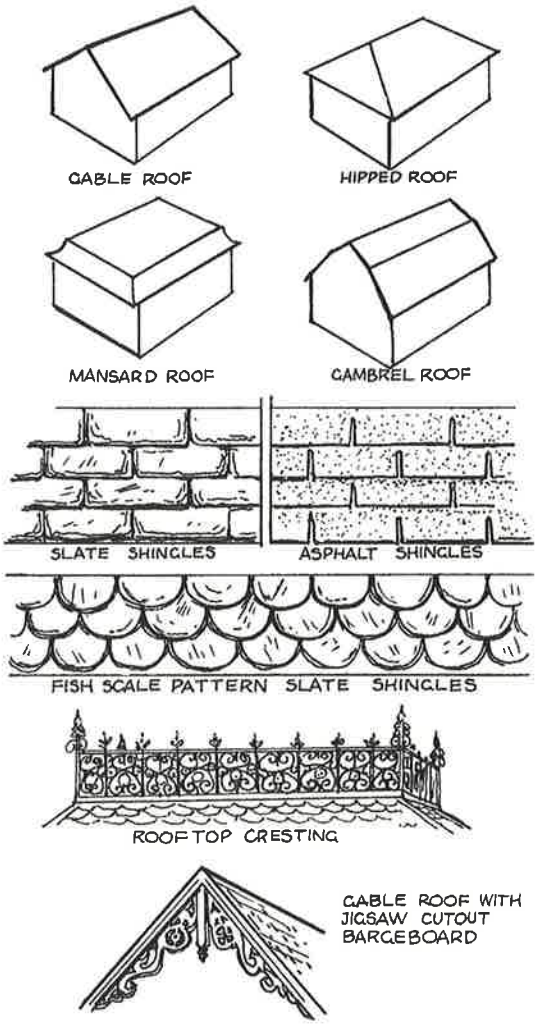
Both Buildings tell Ohio City's History

Who made Ohio City great? Only those citizens of power and wealth, presiding over the destiny of the region from their grand homes? Or was it the ordinary people who came home from their jobs in factories, mills and shops to modest, unadorned cottages? Both groups were essential to the area's growth, so retaining the differing characteristics of their homes is a key to our ongoing understanding of the area's development.

Bridge Avenue

Roofs

Roofs vary in shape and material. In Ohio City, the gable roof is most common, but hipped, mansard, and gambrel roofs are also found. Asphalt shingles are the most common roof covering, although some houses have slate roofs and many houses constructed during the 19th century had wood shakes or shingles. Slate roofs became popular during the late 1800s because they were both durable and fireproof.



Take Care of your 'First Line of Defense'

Roofs and their attendant drainage systems (downspouts, gutters, etc.) provide a building's first defense against damage from rain and snow. If these systems are left to fail, problems for the building will accelerate, including the possibility of rotted roof trusses and joists, damp masonry, crumbling plaster on ceilings and walls, or shorted out electrical systems. Routine inspections and gutter cleaning are essential to the building's continued structural integrity.

Sometimes, what looks like one kind of problem is really the symptom of another problem. For instance, if your brick building has been chemically cleaned, white patches or streaks (called "efflorescence") are likely to appear on the cleaned surfaces. Efflorescence is a normal result of chemical cleaning (salt in the masonry is brought forward to the surface as water evaporates), and can be brushed off.

If the building has not been chemically cleaned, however, you are seeing a danger signal that the structure may have serious moisture problems. Check for roof leaks, faulty downspouts or gutters, chipped masonry or mortar, or seepage through the ground, and correct the problem.

Guidelines: Roofs, Gutters & Downspouts

1. Match original roofing
When repairing roofs, the new work should match the original in materials, texture and color, wherever possible. If it is necessary to remove an original roof, the basic roof shape should not be altered, and all attempts should be made to match the original texture, color and size of roofing materials.

2. Match gutters and downspouts
Where gutters and downspouts need replacement, care should be taken to match the original in material, exposure and profile (e.g. box gutters, incorporated into the cornice, should not be replaced with separate gutters placed below the cornice line).

3. Retain distinctive roof features
Roofing work should not damage or remove other roof elements, and all reasonable efforts should be made to retain and repair unusual materials, or distinctive features. Try to preserve any special decorations you may have on your roof, such as the wrought iron cresting sometimes found on Victorian-period houses. Bargeboards, the jigsaw ornament often seen on the eaves of Ohio City houses, should also be preserved.

4. Adding new roof features
If dormers are added to increase the useable living space of the house, they should be located so that they change the appearance of the house as little as possible. Place antennas or satellite dishes in the attic or at the rear of the house.

5. Look at available new products
Roofing technology has come a long way and products are now available that can closely match the look of an historic roof. Shingles made out of cement closely resemble slate shingles. Three-dimensional asphalt shingles can look like wood shakes or even slate shingles. Several metal products are also available which resemble wood shakes and slate shingles.

6. Upgrade your asphalt shingles and save money
If you are going to have a new asphalt shingle roof installed, consider upgrading the quality of the shingle. The labor to install a 40-year warranty shingle is the same as a 30-year shingle, yet the cost difference of the two different grade shingles is very nominal. For just a few dollars more, you can significantly improve the quality and durability of your "first line of defense."

Exterior Checklist

Before you begin any interior or cosmetic improvements, inspect your house's exterior. Look for:

- Cracks and tears in roof coverings
- Sags and rotted or missing pieces in the roof's structural support
- Improper roof ventilation
- Missing shingles, slates or tiles
- Rust, loose connections, holes in flashing or missing flashing
- Drainage systems which direct water toward or near the building's foundation
- Cracks, crumbling masonry or mortar joints
- Gaps between masonry and mortar
- Paint deterioration
- Rotting foundation supports
- Cracked, warped, rotted or bulging siding

Note: Always seek professional help to repair anything you're not skilled to do. Call **OCNW** for suggestions on how to find that help.

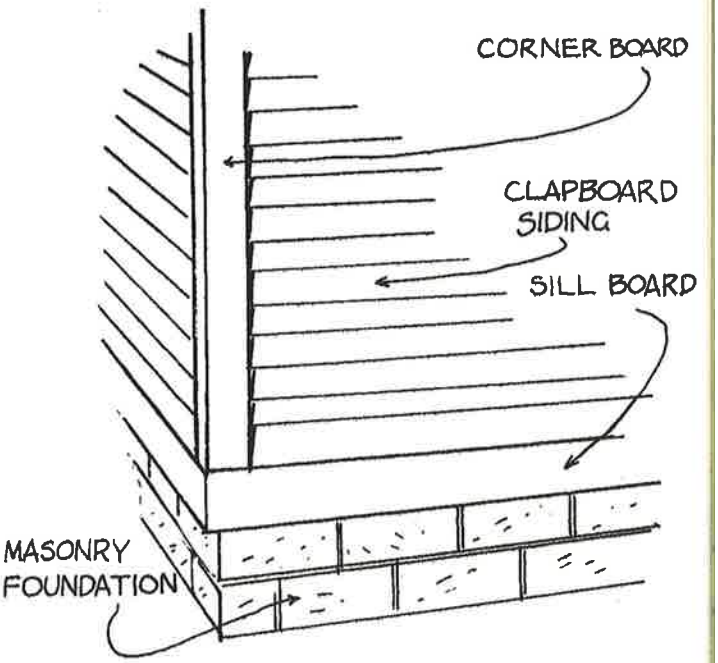
Exterior Walls

Exterior walls are the skin of a structure. They provide protection for the building's interior and isolate the outside and inside environments. They also provide the surface to mount windows and doors and other wall penetrations and, most importantly, provide the rigidity that keeps the building from collapsing when it is exposed to the rigors of the weather. Most historic Ohio City buildings are constructed of wood, which is the most common material, or brick or stone masonry or a combination of these materials.

Wood siding

Most of the houses in Ohio City have wood clapboard siding. These are narrow, horizontal strips of wood that overlap each other to keep out the weather. There is a vertical cornerboard at each corner of the building, and a sill board runs along the base of the siding above the foundation. Wood shingles are the next most common form of siding, and a few houses have vertical boards with battens.

Because it is such an important feature of an old house, it is always best to preserve the original siding. Sometimes this has been covered over with asphalt shingles in order to hide deteriorated clapboards or to make the house look more "up to date." These shingles can be removed, and the layer of insulation board to which they are nailed should also be removed. The clapboards or original wood shingles can then be repaired or, if necessary, replaced. The nail holes that are exposed after removing asphalt or other artificial siding must be sealed with putty or an exterior grade wood fillerbefore painting.



CORNER OF A WOOD FRAME HOUSE

Wood siding versus synthetic siding

Thoughtful consideration should be given to the relative merits of original wood siding vs. synthetic siding. Ohio City derives much of its character from its many frame structures, sided with wood clapboard applied horizontally and ending in wide cornerboards.

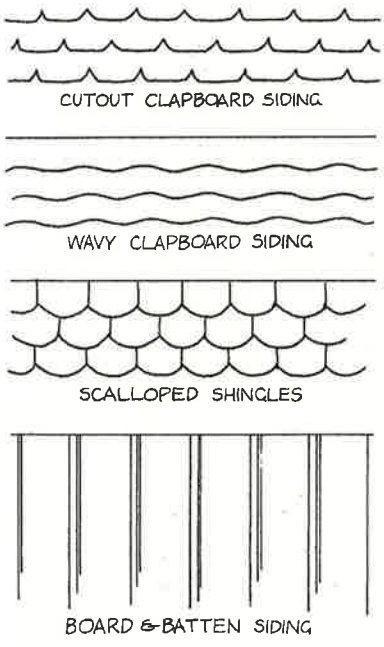
The width of the clapboards may vary from building to building, four inches of exposed width being the most common. Some buildings have more decorative wood treatment, such as shingled upper gables and shingles in fish scale patterns. All efforts should be made to retain the original look of the exterior walls

Pros & Cons of Synthetic siding

The biggest plus of aluminum or vinyl siding is that these materials require less frequent maintenance than wood siding. If they fade and need painting, this may not happen for 15 years (after that, they must be repainted just as if they were wood).

Aluminum and vinyl siding can be dangerous in case of fire. Aluminum siding traps heat and flames, turning a wooden house into an oven. Vinyl siding melts, and can give off dangerous fumes.

Some homeowners believe that new siding will help save them money on heating bills. Since more than 80% of heat is lost through the roof, installing attic insulation and caulking and weather-stripping doors and windows will do more to save your heating dollars than the new siding. Most important in the "minus" column is that both vinyl and aluminum can cause hidden deterioration to the structure by sealing in moisture: by the time the problem is discovered, it may prove costly and awkward to repair (siding may have to be removed to get to the problem area). Such problems can be hidden for years by imitation siding.



Other minuses are initial cost (synthetic sidings are considerably more expensive than paint or stain), the fact is that they are not "maintenance-free" as some salespersons may claim (aluminum can scratch and dent, and vinyl can shatter in extreme low temperatures). Some homeowners report that the artificial sidings tend to rattle and pop when the wind hits them. They blame such noises on the installation methods used for the sidings. Finally, and most importantly, these products lack the historic and architectural value of real wood siding.

Pros & Cons of original siding

Houses like the ones found in the Ohio City neighborhood are coming back into fashion. In newly built suburban housing developments and in shopping malls, builders are using aluminum and vinyl siding to mimic older clapboard "Victorian House" or "Main Street Shop" designs. The retention of real wood siding therefore distinguishes Ohio City's houses and frame commercial structures as the "genuine thing" instead of mass-produced copies, and adds to the neighborhood's sense of history, roots and value. The greatest misconception of retaining original wood siding is that painting is perceived as a never-ending process, and involves time consuming preparation (scraping loose and peeling paint, etc.). See the section of this guide entitled "Painting an Old House" for some tips on how to make the paint job last for many years.

A major plus about wood siding, if properly maintained is that it can last indefinitely. Its enemy is rot caused by moisture when the surface is not kept painted or stained, or when it is not properly ventilated.

Wood siding lets your house "breathe" so that water that is bound to get into the walls from windy, rainy weather can dry out and escape.

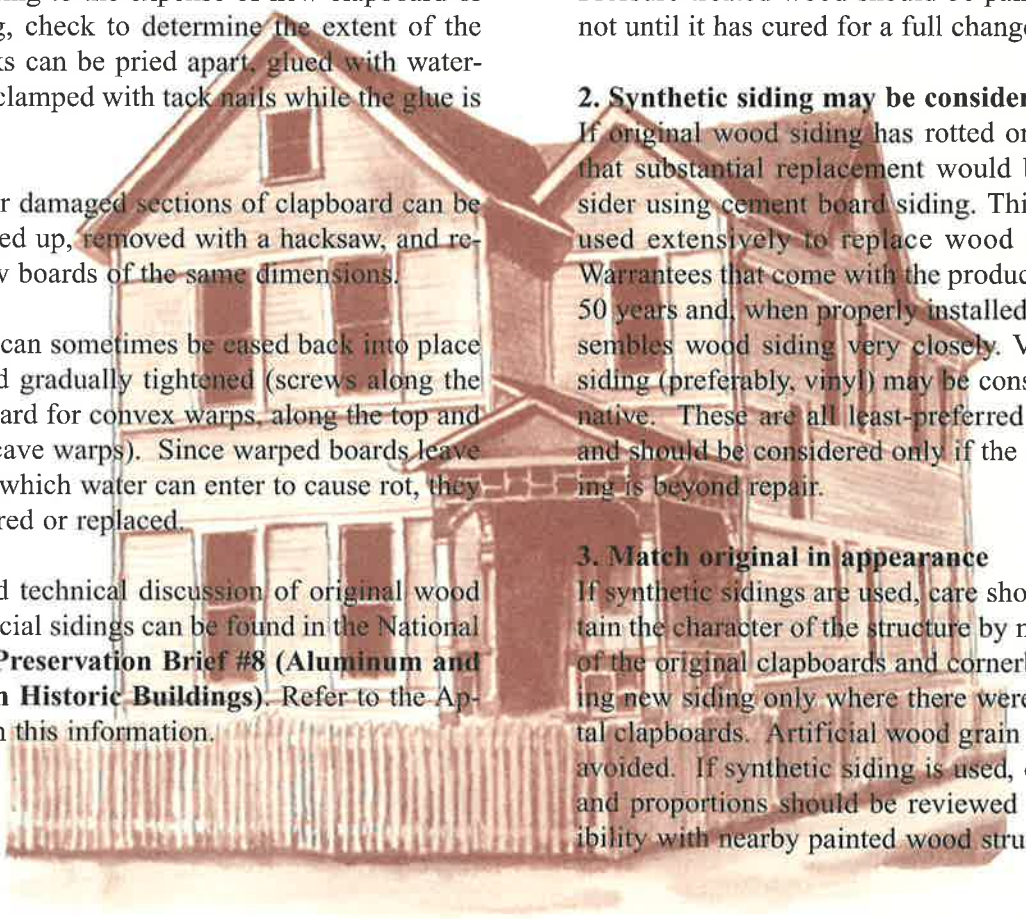
Explore the 'Repair' Option First

Before committing to the expense of new clapboard or synthetic siding, check to determine the extent of the damage. Cracks can be pried apart, glued with waterproof glue and clamped with tack nails while the glue is setting.

Single boards or damaged sections of clapboard can be pried and wedged up, removed with a hacksaw, and replaced with new boards of the same dimensions.

Warped boards can sometimes be eased back into place with screws and gradually tightened (screws along the center of the board for convex warps, along the top and bottom for concave warps). Since warped boards leave spaces through which water can enter to cause rot, they should be repaired or replaced.

A more detailed technical discussion of original wood siding and artificial sidings can be found in the National Park Service's **Preservation Brief #8 (Aluminum and Vinyl Siding on Historic Buildings)**. Refer to the Appendix to obtain this information.



Guidelines: Siding

1. Repair of original siding is preferred
The repair of wood siding is strongly recommended. Before deciding that covering the building with synthetic siding is the best solution, examine the condition carefully to determine whether new siding is worth the expense. Only a few boards may be rotted or cracked. Redwood, poplar or pressure-treated wood is appropriate to use for replacement boards or for new construction (additions, porches, etc.). Pine should not be used. Pressure-treated wood should be painted or stained but not until it has cured for a full change of seasons.

2. Synthetic siding may be considered
If original wood siding has rotted or cracked so much that substantial replacement would be required, consider using cement board siding. This product is being used extensively to replace wood clapboard siding. Warrantees that come with the product can be as long as 50 years and, when properly installed and painted, it resembles wood siding very closely. Vinyl or aluminum siding (preferably, vinyl) may be considered as an alternative. These are all least-preferred options, however, and should be considered only if the original wood siding is beyond repair.

3. Match original in appearance
If synthetic sidings are used, care should be taken to retain the character of the structure by matching the width of the original clapboards and cornerboards, and by using new siding only where there were original horizontal clapboards. Artificial wood grain finishes should be avoided. If synthetic siding is used, color, texture, size and proportions should be reviewed to assure compatibility with nearby painted wood structures. Be sure to

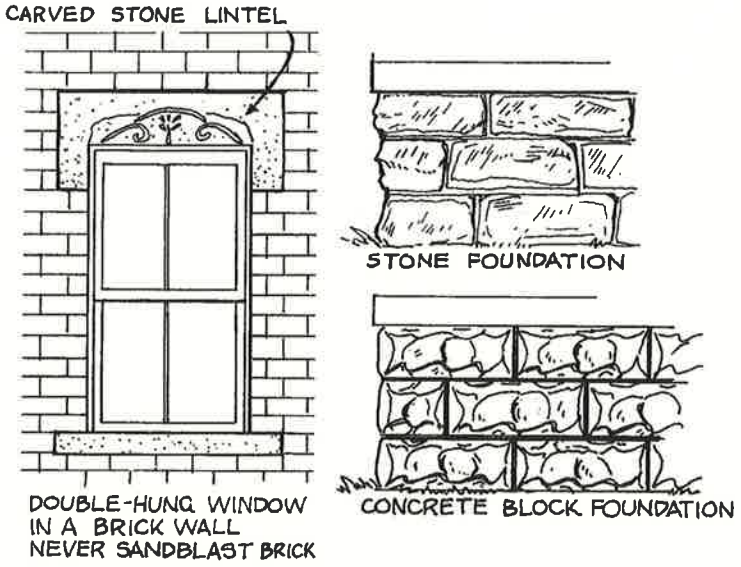
preserve the existing trim around windows and doors, and preserve or duplicate sill and cornerboards - these attractive features can be hidden in a bad siding job.

NEVER use fake stone because it will make the house look out of place. It will look like an old wooden house with a stone wall tacked onto it.

4. Retain (but don't invent) decorative woodwork
Fish scale or other decorative shingles should not be covered or removed, nor should porch railings, door and window surrounds, or ornamental trim. Conversely, plain structures that are distinguished by their lack of ornament should remain simple and unadorned. Add ornament only where expert analysis or historical research of that particular building show that it had decoration originally.

5. Removal of non-original siding is encouraged
Removal of non-original siding, including asphalt, wood shake shingles or imitation brick, is encouraged. Where these products were applied cheaply or improperly in the past, owners may have to replace original siding if the false siding has caused wood rot. Hopefully, owners will find that the imitation siding has protected the original wood siding, which can be repaired.

Asbestos: your decision to leave asbestos shingles in place, to remove them or to cover them must be made carefully. The removal process is hazardous, but leaving the shingles in place may also pose a health hazard to you and your family. Be sure to seek professional advice before you decide what to do.



Masonry adds to a neighborhood's permanence

In the Ohio City area, foundations are made of brick or stone, and some houses and most commercial and institutional buildings are made of brick. Colors range from the reds and browns to the yellow and buff colored families. These solid structures add to the sense of Ohio City's permanence, and their proper care is important to the area's character and appearance.

Guidelines: Masonry

Although there are only a few entirely brick or stone houses in Ohio City, every house has a masonry foundation or chimney. Stone and brick walls are weather-resistant and very easy to care for, but some maintenance is required to keep them in good condition.

1. Do NOT Sandblast!
Sandblasting brick or stone will be destructive to the building in the long run. This abrasive method may clean the structure, but it also removes the protective skin of brick and stone and exposes the softer cores of these materials. **Sandblasting shortens the life of your building.**

Imagine a loaf of bread: hard and crusty on the outside, soft on the inside. Older bricks, made before about 1885, are much like that loaf of bread. The technology then (before gas-fired kilns) was not advanced: kilns could not get hot enough to heat the bricks all the way through, so only the thin, outer "crust" was fired hard. Even for stone and newer bricks, sandblasting is extraordinarily abrasive, and should be avoided.

2. Use gentle cleaning methods
The first step in cleaning a masonry building is to consider not cleaning it. Cleaning a brick or stone building is often not necessary. Just as many bronze statues or copper medallions are left uncleaned to retain their green patina (antique appearance), age and weathering give masonry buildings their own patina and help protect the masonry from moisture.

If you decide to clean your building, use methods that will not damage brick or stone. Start with test patches, and start with the gentlest means possible: mild detergent, water, bristle brushes, light-pressure rinsing. If that doesn't work, move up to a low-pressure water wash (at about garden-hose pressure: 50 to 100 pounds per square inch).

When stronger cleaning methods are necessary, they should be employed by a professional. Many products have been developed for the Historic Restoration market. The types of problems that can be remedied include removal of graffiti, paint, embedded dirt, carbon, atmospheric pollutants, mold, mildew, bacteria and biological deposits. Products are available for limestone and sandstone cleaning but avoid chemical products that damage masonry, such as muriatic (hydrochloric) acid. No chemicals should be left to stand on the masonry. A thorough flushing with clean water should follow every masonry cleaning job not only to remove the cleaning chemicals from the masonry, but also to dilute the chemicals to minimize damage to plants or adjacent surfaces such as sidewalks and driveways.

3. Avoid the use of sealers
Your building needs to breathe, and it can't breathe in the "plastic bag" of most sealants. Any product that completely seals off your building from the outside moisture also works the other way: it keeps inside water vapor from getting outside. Be wary of sales pitches for sealers that are able to "breathe."

4. Match original mortar
If the building needs repointing (replacing worn-out mortar with new mortar), new work should match the original in mortar color, width of joint and tooling. Repointing should be done after cleaning the building. Test patches are a must whether you do the work or hire a contractor.

5. Keep water away from foundation walls
If the roof is your building's "first line of defense," your foundation is the second. Be sure downspouts are connected to underground drains or have extensions and splash blocks directing water away from the foundation. If your building has a concrete apron around the foundation wall, it is there for a reason. Removing the apron may result in water problems.

6. Keep foundation walls in good repair
Inspect foundation walls and repair cracked or deteriorated mortar. Seek professional advice or help for repairing cracks in individual stones and bricks, or if you find cracks that appear to be widening or shifting.

7. Leave foundation materials natural
Avoid painting masonry foundation walls. They provide a strong literal and visual "footing" for the building, and the natural masonry colors, contrasting with the wall colors above, reinforce this message. Paint will not allow the stone to "breathe." Moisture may become trapped beneath the paint and cause the stone to crack when the water freezes. If you must repaint a previously painted foundation, choose a color that matches the original unpainted stone.

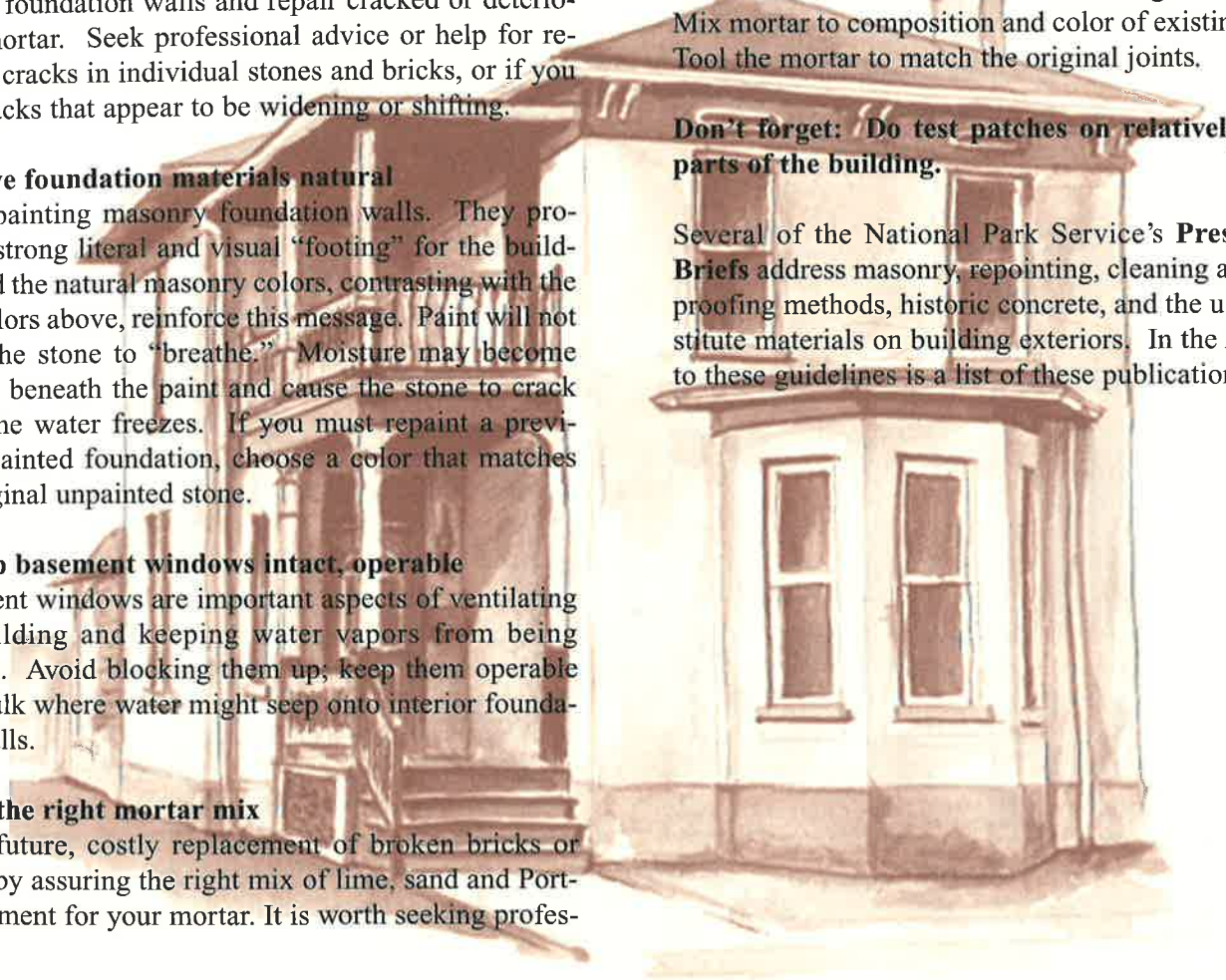
8. Keep basement windows intact, operable
Basement windows are important aspects of ventilating the building and keeping water vapors from being trapped. Avoid blocking them up; keep them operable and caulk where water might seep onto interior foundation walls.

9. Get the right mortar mix
Avoid future, costly replacement of broken bricks or stones by assuring the right mix of lime, sand and Portland cement for your mortar. It is worth seeking professional advice on this matter. Getting the right mixture of lime is very important because modern Portland cement is harder than many older bricks. During the freeze / thaw cycles, the Portland cement is less elastic than the original mortar, and can actually cause the bricks to spall, crack or chip.

If doing your own repointing, restrict yourself to a small area (approx. 1 square yard at a time), work when the area is in the shade, and never use power tools to remove mortar. Be careful not to damage brick edges. Mix mortar to composition and color of existing mortar. Tool the mortar to match the original joints.

Don't forget: Do test patches on relatively hidden parts of the building.

Several of the National Park Service's **Preservation Briefs** address masonry, repointing, cleaning and waterproofing methods, historic concrete, and the use of substitute materials on building exteriors. In the Appendix to these guidelines is a list of these publications.

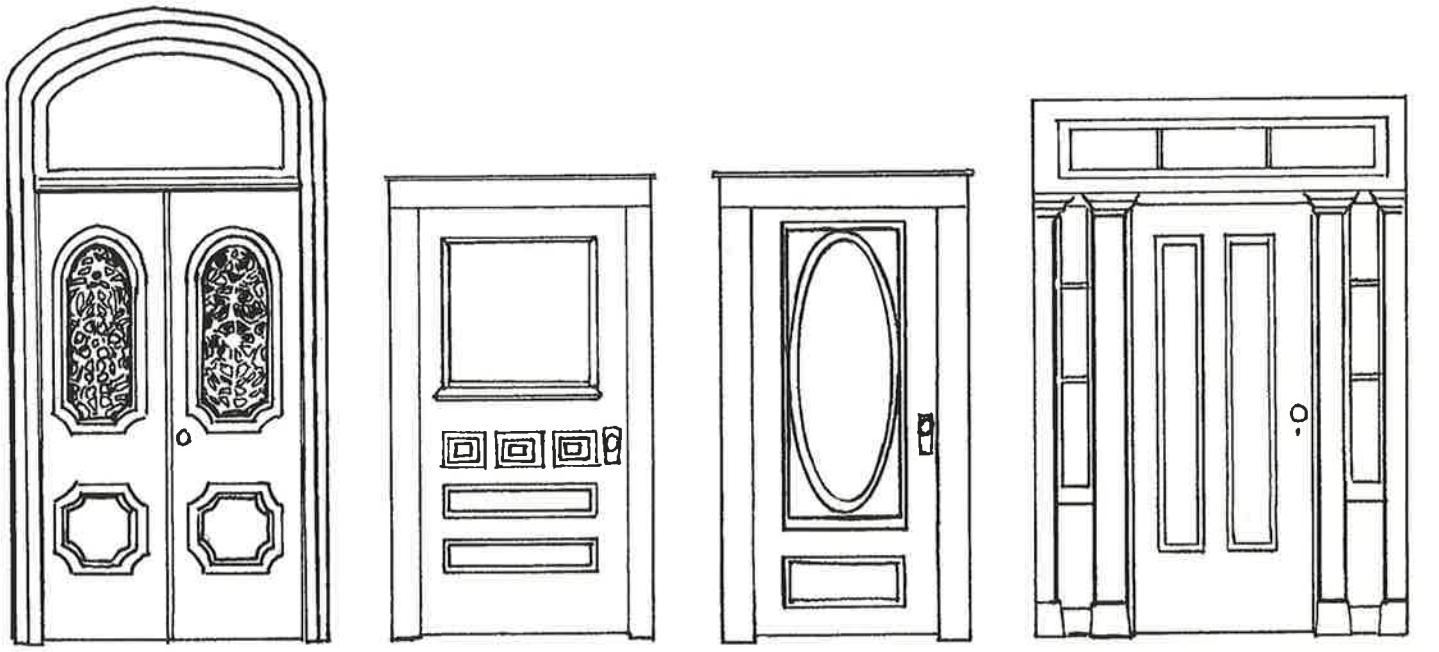


Openings

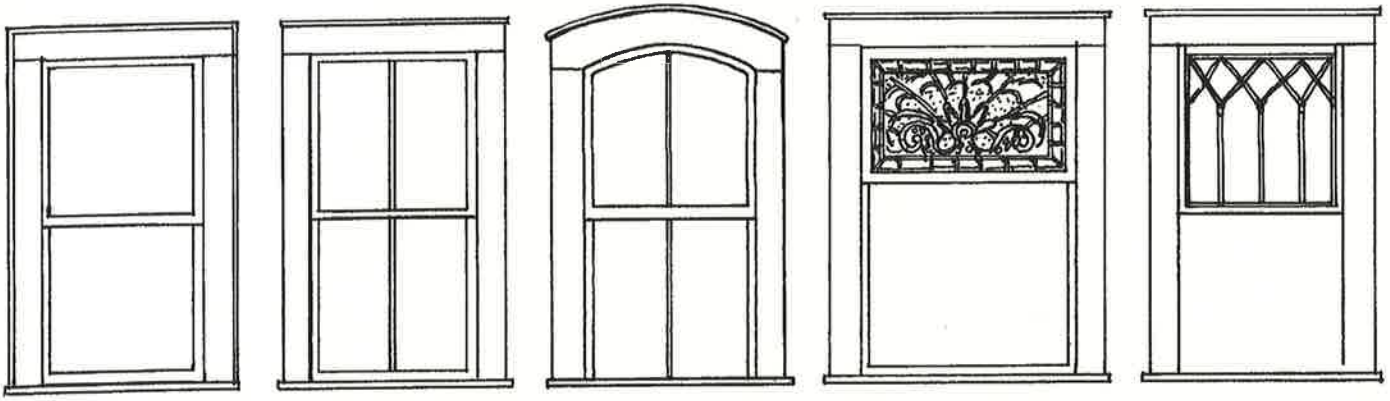
Doorways

The doorway is a very important feature of an old house. It is close to the street and almost always has an interesting design or ornament that gives it a special, individual character. Doorways in Ohio City often feature transom lights (windows above the door); sidelights (windows on each side of the door); hoodmolds (projecting molding above a door or window that throws off the rain); or bracketed hoods that "cap" the front door and protect it from weather. Doors are often carved or paneled, and sometimes have metal grillwork or etched glass.

Try to preserve the original entrance as much as possible, including the original door, if you have it. Never cover over a transom or sidelights, or close up part of a wide or tall entrance to make it smaller. Keep the original ornament over or around your door. If the original door is missing, or if it is in too poor a condition to save, try to buy a new or used door that will match the original, or one that matches the style of your house. Visit the many antique stores in Ohio City and you may find exactly the right door for your home.



DOORWAYS LIKE THESE CAN BE FOUND ON THE NEAR WEST SIDE AND THEY SHOULD ALWAYS BE PRESERVED



THESE DOUBLE-HUNG SASH WINDOWS ARE COMMONLY FOUND ON OLD CLEVELAND HOUSES AND SHOULD BE KEPT IN GOOD REPAIR

Windows and Shutters

Double-hung sash windows are the kind found most often on houses in Ohio City. The windows usually have a single pane of glass in both the upper and lower sash. Sometime each sash is divided by a muntin into two or more "lights" or panes of glass. Sometimes the upper sash is formed into an arch.

It is always best to preserve the original windows in an old house. Changing the size and style of windows will change the proportion of the entire house, and that can spoil its looks.

Old windows can be repaired by installing new glass and caulking them, then painting. If the windows on your house are too deteriorated to save, try buying new windows that are the same size and style as the original ones. If standard modern sash will not fit, new windows can be made to order. "Picture" windows, jalousies (louvers) and casement windows are not appropriate for older homes like those in Ohio City. They take away from the good looks of your house.

Many houses in the neighborhood have stained glass or leaded glass windows. These should always be preserved.

Since most houses in Ohio City did not have shutters originally, they probably should not be installed. If shutters are used, there are two rules to remember:

1. Shutters should be made of wood. Metal and vinyl shutters are not appropriate for an old house,

2. They should always appear to work. This means that the height of the shutter should match the height of the window opening, and each shutter should measure half the width of the window opening. If the window is arched at the top, the shutters should also be arched. Shutters should be nailed or hinged to the window frame, not the wall.

Guidelines: Openings

1. Retain original openings
Retain original doors, windows and surrounds. The removal or alteration of these distinctive architectural features should be avoided whenever possible. A window sash can be relatively easy and inexpensive to repair.

2. Replace originals compatibly
If a replacement door is required, options are as follows: replication of the original door, fabrication of a new door, contemporary in style but compatible with the building; use of doors salvaged from other properties.

3. Maintain size and proportions of openings
Avoid changing the size of an opening to accommodate a smaller or larger door or windows. A change in size or proportions of openings results in altering the appearance of the entire building.

4. Match new windows to old, but avoid snap-ins
Where windows are beyond repair and new ones are needed, they should match the original in size and style, with frames and sashes of the same dimensions as the original. New windows should have the same number and pattern of individual glass panes. Plastic snap-in muntins (the dividers between the panes) are not successful in approximating this look, however, and should not be used. A plainer window of one pane over one pane is preferred to false snap-in muntins.

5. Avoid windows made of synthetic materials
The beauty of old windows comes from the detail of the sash, frames and muntins. Modern windows made of vinyl or aluminum do not have the same appearance as old wood windows. An old wood sash has the glass held in the middle of the sash while in modern windows the glass is often toward the outside face of the sash. Colors of synthetic material windows are limited and, most often, are not consistent with the colors that historic homes were originally painted.

6. Avoid blocking or covering openings
Blocking up or permanently covering windows closes the building to the street, removes the opportunity for casual neighborhood-watch observation, and may even encourage illegal activities (Blocked up windows assist burglars; Once inside a building, they are hidden from view.) In rare instances where blocking is necessary, explore unobtrusive ways (e.g., shutters, interior screening) to achieve the same ends.

7. Avoid 'gussying-up' techniques
Not all old buildings had shutters, decorative hoods over the windows, carved wood doors or multi-pane windows. Adding these elements to make the property look older or fancier is not appropriate. Seek advice of the Landmarks Commission staff or the OCNW Design Review Committee, to determine if these additions are appropriate for your particular building.

8. Maintain ornamental windows
Maintain and repair ornamental windows. They enliven the face of the building and are often rich examples of individual skill and craft.

9. Storm windows aid preservation
Storm windows help make older buildings more energy efficient. Exterior wood storms are appropriate for older buildings and are more energy efficient that aluminum. If you have aluminum storms, paint them to match window and door frames.

If you don't like the appearance of storm windows, interior storm windows are a possibility (even exterior, triple track storms can be successfully installed on the inside). The disadvantage of this approach is that the original window actually serves as the storm. To avoid wood rot on the window, open or remove interior storm windows periodically to allow condensation to evaporate, or devise an unobtrusive means of venting them.

10. Place new openings with care

New window openings in the front of a building present a radical change to its appearance. If making the building more usable requires getting more natural light in the room, look for places on the sides or rear of the structure, where a new window will be less noticeable from the street. New windows should be related to existing windows in scale, size, proportion, style and placement.

11. Place skylights with care

Skylights are often desired to make attic spaces more pleasant for modern use. As with new windows, skylights should be placed to the side or rear of a gable roof, to minimize visibility from the street. To be comparable with the angular design of Ohio City buildings, skylights should be square or rectangular in shape, and should not "bubble" above the overall plane of the roof. Skylights are not appropriate for slate or tile roofs: a non-leak fit is highly unlikely.

12. New small windows should be compatible, not copies

Adding new, small decorative windows, while not generally recommended, should be executed with care. Follow the general concept for new construction. Be compatible with the existing design, but don't try to copy an old window exactly. Consider designing or etching the glass with your name or initials, and the date you added the window, to leave a message about the continuing history of the building for future generations.

13. Protect views of decorative glass

Stained glass or leaded, patterned glass windows are a key feature of some high-style residences. Where a protective covering is needed to protect the stained glass from vandals or weather, laminated or tempered glass is recommended.

When mounted, protective coverings over the stained or patterned glass should follow the contours of the window, so the patterns and colors are not obscured.

Window coverings should be vented to avoid trapping moisture. The windows will fall apart if moisture deteriorates the lead seams (called "caims") that separate the panes of stained glass. To provide moisture vents in protective coverings, cut two small holes near the top of the covering and three near the bottom.

Acrylic or polycarbonate window coverings are not recommended to protect stained glass. They have a tendency to bow, scratch and yellow with age, distorting the beauty of the stained glass from outside views and dulling colors from inside. As an alternative, wire-reinforced glass or Lexan are recommended.

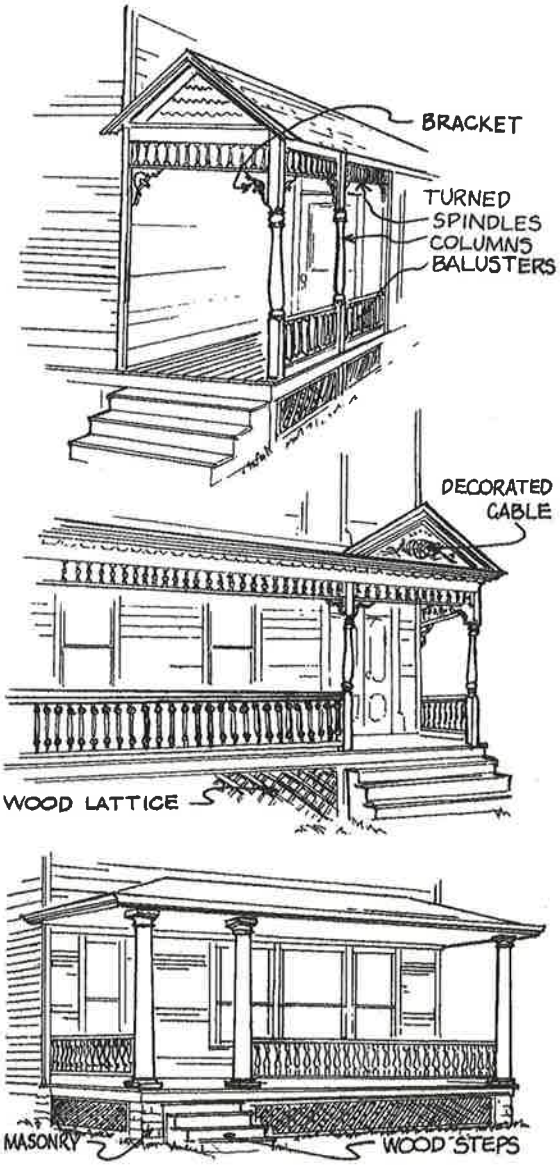
Porches and Ornamental Woodwork

Porches enliven the street and promote safety

The front porch is a special feature of a little over half of the houses in Ohio City. Typically, this is an open porch supported by wood columns, although there are a few that are made of stone. Set about three feet above street level, the raised porch close to the street encourages communication with passers-by and provides a station for surveillance of the neighborhood. Some porches are small and are little more than a cover over the front stoop, while some span the entire front of the house.

Porches and front stoops serve as transitions in the sequence from public to private space (street and sidewalk are public; front yard is semi-public; porch is semi-private; house is private). In addition, porch and roof shapes result in a lively play of light and shadow along the street.

Almost all of the porches of Ohio City feature special wood trim such as spindles, brackets or jigsaw ornament just under the roof, or a fancy railing made of turned or cutout balusters. Wood porches, sawn wood ornament and the Stick Style features that embellish many houses are a testament to the craftsmanship that marks the neighborhood's structures.



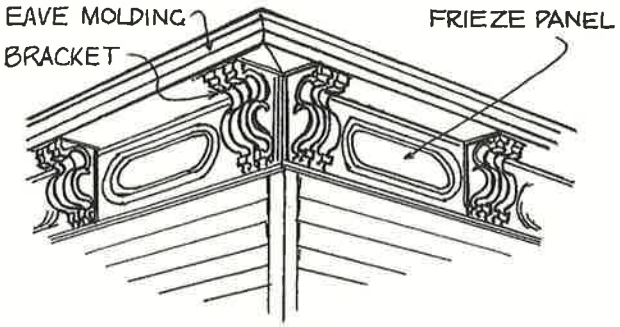
TYPICAL PORCHES FOUND ON THE NEAR WEST SIDE

Ornamental Woodwork and Trim

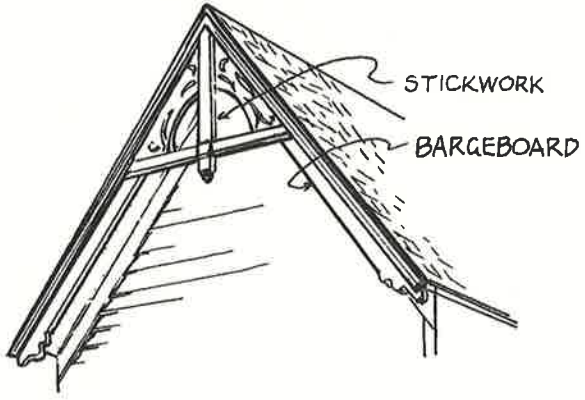
The development of power machinery from 1850 to the 1880's made wooden cutout, or lathe-turned, ornament cheap and very popular. Wood trim decorates almost every house in Ohio City. Brackets, bargeboards, carved lintels, spindles, hoodmolds, frieze panels and stickwork can all be seen. Many are one-of-a-kind designs, and even the plainest house has cornerboards or gable returns that give it style.

Trim makes an old house special and makes it worth more. Removing or covering the trim will take away from its beauty and value. Always try to maintain the original trim on your house. Rotten or broken pieces can be replaced and refinished, and new parts can be made by using old ones as patterns.

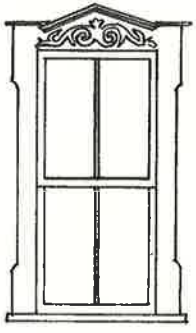
Trim will look especially nice if it is painted a color that contrasts with, or is different from, the color of the siding. Refer to "Painting an Old House" on page 38 for suggested color schemes for your style of house.

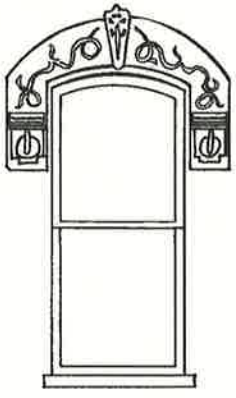


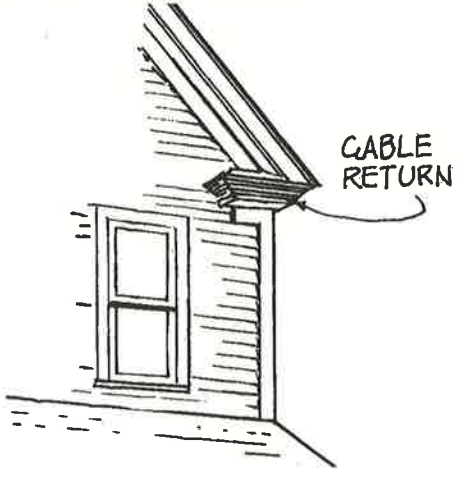
TYPICAL ITALIANATE HOUSE CORNER



TYPICAL DECORATED GABLE


DOUBLE-HUNG WINDOW WITH CUTOUT WOOD TRIM


DOUBLE-HUNG WINDOW WITH HOODMOLD



Guidelines:
Porches and Ornamental Woodwork

1. Retain porches as porches
Porches should not be removed or enclosed. They are important to Ohio City's visual cohesiveness. Keep support columns and posts in good repair to avoid the porch roof from collapsing.

2. Not every house should have a porch.
If your property has no porch, be sure to research the building's history and style before adding a porch. Some houses were intended to have simple stoops, and adding a porch would be historically inappropriate.

3. Maintain original dimensions
When replacing columns or porch posts, replace with new posts matching the original dimensions. This will assure that the porch will retain its strong, sturdy appearance (i.e. a 6" x 6" column should not be replaced with a flimsy-looking 2" x 4" post or lacy wrought iron). Similar dimensions will also assure that the projecting "box" of the porch is fully outlined and visible, rather than having the porch roof appear to be floating and unsupported.

4. Repair ornamental woodwork
Existing ornamental woodwork should be retained and repaired where possible. Missing pieces should be fabricated to match existing. Adding these elements just to make the property look older or fancier, however, is not appropriate. Seek the advice of the Landmarks Commission staff or the OCNW Design Review Committee. If historical photos or remaining physical evidence that such woodwork was original to the structure, replacement is appropriate.

5. Repair or replicate spindles and railings
Porch railings and the balusters (spindles) that support them should be repaired, rather than replaced, whenever possible. If pieces are missing, they can be replicated. If new railings and balusters are necessary, they must be able to hold the weight of a person leaning or sitting on them. The railing should be wide enough to overhang and "cap" the balusters. Redwood, cedar, poplar or treated wood are appropriate types of wood to use for replacement parts. Pine should not be used. After pressure treated wood cures for a season, it should be painted or stained to match the other trim.

Repair of a railing is similar to that of a column. If your balusters are "turned" (shaped in rounded forms, made on a mechanical lathe), it is preferable to replace them with turned balusters. Replacement posts and spindles can be made by various methods. If your porch has turned spindles, but a large number are missing, rotted or beyond repair, and if replacing them with identical spindles would be too expensive, here is an alternate solution: cut plain boards with a jigsaw to produce the same profile or "silhouette" as your turned spindles. From the street, the jigsaw-cut boards will approximate the originals and retain decoration on the front of the house. Another option is to find plain round or rectangular spindles of proportions similar to your original spindles. Install them spaced at the same distance apart as the originals. This approach may also be applied to porch columns or posts. Most important is to find replacements with the same dimensions as the originals.

6. A whole new porch may not be needed

Before going to the expense of removing and replacing your entire porch, take time to examine it carefully. Double check porch posts and columns to see if the whole post, or only a section, is rotted. You may be able to prop up the porch roof, cut off the rotted section of the post and splice in a new piece. Professional help is recommended for this work to make sure the post remains structurally sound. Floor boards on wood porches receive substantial wear. If just a few boards are rotted, they can be replaced with new boards treated with a wood preservative. If most of the boards are badly worn and you are thinking of replacing the entire porch with new boards, check first to see if you can recycle the porch decking by simply turning all the boards over so the worn side is down.

7. Epoxy consolidant patching

Columns, posts, turned spindles and other decorative woodwork, like sawn wood ornamentation in the gable (most people call it "gingerbread") or brackets at the cornice line, may be repaired by strengthening the wood with epoxy consolidants (available from several companies). This is a two-step process involving saturating the wood with a preservative, then drilling small holes in the rotted area. The epoxy, either in resin or liquid form, is then forced into the holes and allowed to cure. An epoxy patching compound is applied and the area is then sanded and painted. The method is not useful for large expanses of rotted wood.

Saving Energy

Cleveland's cold winter weather and the high cost of heating make storm windows and doors a necessity. If you have wooden storm windows and doors, try to repair and keep them. Wooden storm doors look best on an old house and, if they fit tightly, they insulate better than aluminum storms.

If you buy combination aluminum storms and screens, there are four rules to remember:

1. **Don't block down a door or window to fit a ready made storm that is the wrong size.** Have storms custom made to fit odd shaped doors and windows.
2. **Be sure that the storm window completely covers the moving sash**, or has a cross bar where the two halves meet.
3. **Use natural color aluminum doors and windows only if the house trim color is gray.** Colored storm doors and windows will look better than plain aluminum. White, bronze and black are some of the colors that are available.
4. **Choose a simple storm door that will not detract from or hide the front door.**

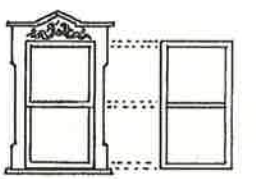
Other tips: Install thermal insulation in the attic, cellar and crawlspaces to help save energy. Don't drop the ceiling of your house. High ceilings waste some heat in winter, but they help cool the house in summer by giving warm air a place to go. Shades and heavy draperies will help save heat because they reduce drafts and add a little insulation.

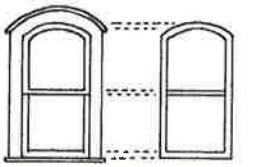
In the summer, awnings help cool a house by shading sunlight from the windows. Canvas awnings look best on an old house since they were the kind often used during the late 1800s. Metal or plastic awnings are not appropriate and will spoil the good looks of your house.

Trees that shed their leaves each year act as natural air conditioners to cool your house and yard. Trees and trellis vines planted on the south and west sides of the house will help cool it in the summer, but will let sunshine through in the winter.

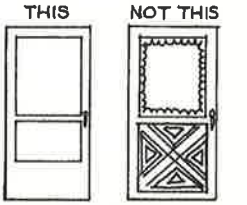
An attic exhaust fan will help cool your house for much less money than air conditioning. If you do install a window air conditioner, try to place it in a rear or side window.

Inspect all the doors and windows in your house and make sure there are no gaps between the trim and the wall. Air infiltration is a major source of energy consumption. If gaps or openings which exceed 1/2" are found, the problem should be repaired. Gaps less than 1/2" should be filled with caulking.





STORM WINDOWS AND SCREENS SHOULD MATCH THE SIZE AND SHAPE OF THE WINDOW



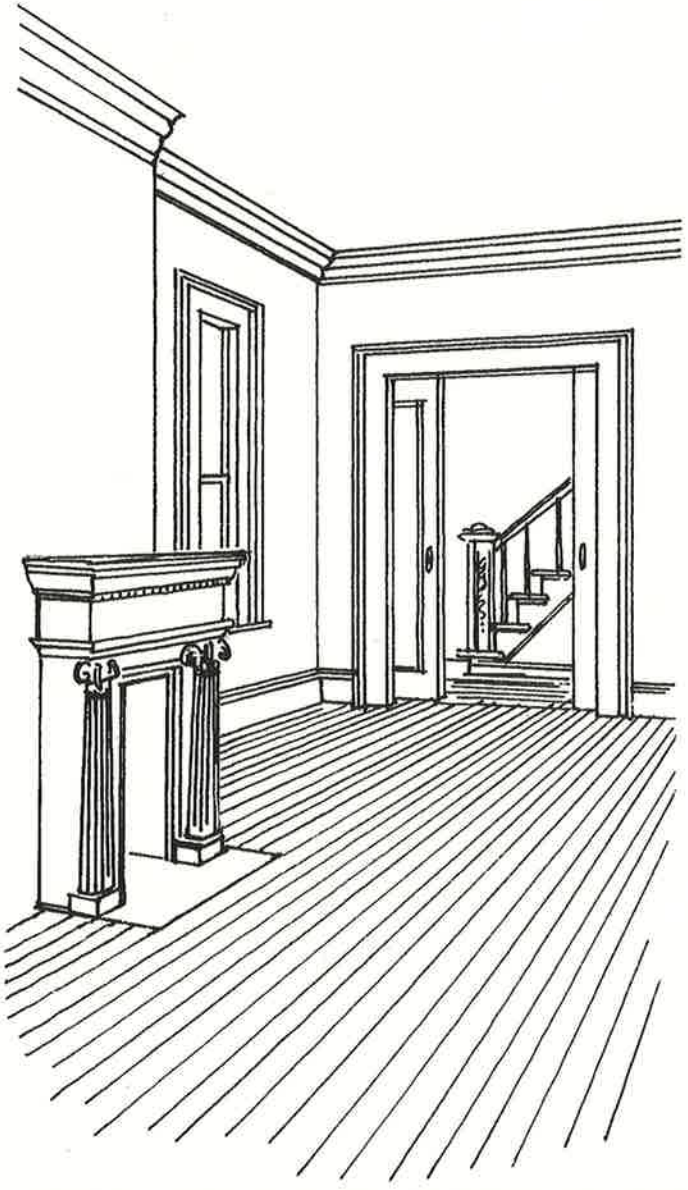
CHOOSE A PLAIN STORM DOOR THAT WILL NOT DETRACT FROM THE FRONT DOOR

CANVAS AWNINGS ATTACHED THIS WAY LOOK GOOD ON AN OLD HOUSE AND HELP TO MAKE IT COOLER IN SUMMER

Interior Walls and Woodwork

Many houses in Ohio City have special features that should be preserved whenever possible. They increase the value of an old house. Such features, including plaster walls, wood moldings around windows and doorways, baseboards, stair railings and fireplace mantels, stenciling, wallpapers and painted finishes are, technically, "nonfunctional" components of old buildings. They are not required to hold up structures, keep out the rain or heat or ventilate rooms. Yet these architectural elements and finishes serve a vital role in giving old houses unique and wonderful visual character. The tactile qualities of old plaster, the colors of painted finishes, the details of woodwork and ornaments made of plaster all contribute to the scale and proportion of a room. These are elements which are often taken for granted, yet sorely missed once removed.

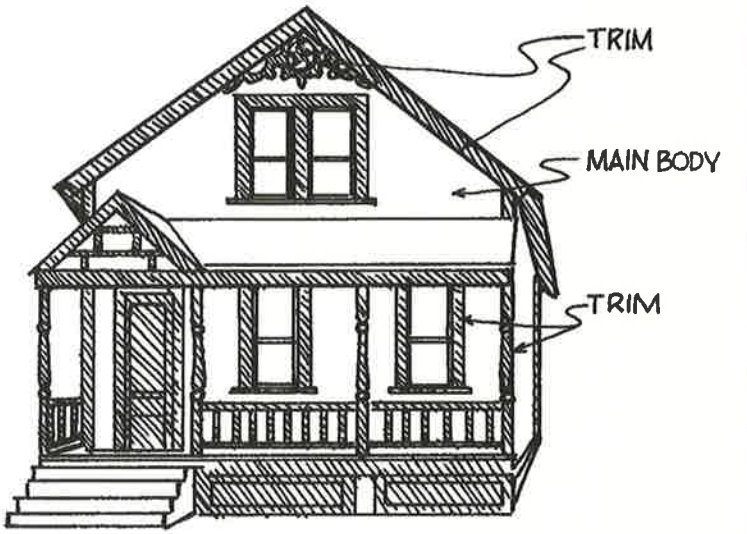
It is always best to preserve the original plaster walls. Covering them with imitation wood grain paneling or other modern materials will not improve the looks of your house. Instead, it will lower its value. Cracked or chipped plaster walls should be repaired, then painted or papered. Wood floors should be preserved, never covered with linoleum or tile, except in kitchens and bathrooms. Sanded and varnished floors give an elegance to a room that few people can afford to add in new houses today. Woodwork and fireplace mantels can be stripped of paint, then sanded and varnished to bring out their original beauty.



KEEPING THE ORIGINAL INTERIOR FEATURES OF AN OLD HOUSE INCREASES ITS VALUE

Painting an Old House

Paint protects the surface of your house by waterproofing and preserving the wood. Fresh paint makes a house look more attractive. The paint color you select should be related to the style of your house. The Guidelines on the next page suggest some of the colors that are appropriate for each house style found in Ohio City.



Remember that your house will look best if you paint all of the trim in a color that is a differentcolor from the main body, or wall siding. The trim includes corner boards, window and door frames, eaves and special details such as brackets or bargeboards near the roof or on porches. The gutters and downspouts are sometimes included in this group. Porch floors and steps should be painted gray.

In the 1860s and 1870s, soft earth colors were usually chosen for houses in the Italianate style; the trim was painted a different shade of the same color. Colors grew bolder in the late 1800s. Houses in the Second Empire, Eastlake and Queen Anne styles were painted in rich, dark colors, such as dark green, Indian red and brown. Several colors were often used on the same house, especially if it was a large one. For example, a house in the Second Empire style might have a brown main body color, beige trim and olive green shutters. A small house in the same style might have light olive main body color with tan trim.

Guidelines: Painting

1. Preparation is the first key to a durable paint job
Careful preparation of wood siding and trim will add years to the life of a coat of paint. Replace all cracked and broken pieces, remove peeling and bubbled paint, preferably to bare wood, fill all holes that will remain with exterior wood filler or a high-quality, acrylic caulking.

Use caution when removing old paint since it may contain lead. Sanding or heating the surface with a heat gun or torch can release dust or gases that can be inhaled. While a heat gun is a very effective method of removing old paint, it can start old wood on fire if improperly used.

Another effective way of removing old paint is the "peel away" products that are available at most paint stores. These sheets of paint stripper can be applied to either wood or masonry walls and are left to work for several days. When the sheets are peeled off, they take the old paint with them.

2. Priming is the second key
Primers are heavy bodied paints that penetrate and seal wood surfaces. After preparation of the wood siding or trim is complete, at least one coat of a high-quality primer should be applied to all surfaces, both bare wood and painted wood. Allow the primer to dry thoroughly before applying the finish coats.

3. Paint quality is the third key
"You get what you pay for" is an old, but very true adage. Never use cheap paint. It will not last. The added cost of the best quality paint will be repaid by the extended life of the paint job. Two finish coats are recommended to achieve as heavy a coating as possible.

Guidelines: Paint Colors

Italianate:
1. Pale beige body, darker beige trim, dark beige shutters
2. Light gray body, darker gray trim
3. Warm brown body, lighter brown trim, medium brown shutters
4. Olive stain body, lighter olive trim
5. Blue-gray body, medium gray trim, a black door
6. Buff body, Pale yellow trim

Late Victorian styles - Stick Style, Eastlake, Queen Anne:
1. Light olive body, dark olive trim, dark red accent trim
2. Pumpkin body, dark olive trim
3. Dark tan body, peach trim
4. Pumpkin body, brown trim
5. Deep rose body, golden tan trim
6. Taupe (brownish-gray) body (first floor), gray body (second floor), light gray trim

Note: The front doors of Late Victorian-style houses were often stained a natural oak color, then varnished.

Second Empire (Mansard):
1. Brown body, beige trim, olive shutters
2. Light yellow body, brown trim
3. Light green body, pale green trim
4. Light brown body, tan trim
5. Olive body, tan trim
6. Rose body, pale rose trim

Colonial Revival:
1. Light gray body, white trim, dark green, dark red or black shutters
2. Tan body, white trim
3. Yellow body, white trim, green shutters
4. White body, white trim, green, red or black door and shutters

Worker's Cottage:
The small 1 or 1 1/2 story gable-roofed house will look attractive if it is painted in colors suggested for the style of its trim. For example, if it has brackets, choose colors that are appropriate for an Italianate house. If it has stick work, decorative shingles in the gable or a spindle porch railing, choose a Late Victorian color scheme. If it is plain, a Late Victorian color scheme will be appropriate since the typical Ohio City house was built during this period.

Note: Most major paint manufacturers offer "Historic Color Palettes" with Historically Appropriate Colors. A good reference book available through the Cleveland Public Library is "Victorian Exterior Decoration: How to paint your Nineteenth-Century American House Historically" by Roger W. Moss and Gail Caskey Winkler.

Historically Appropriate Landscaping

For those that live in a historic district, or a historic home, thought should be put into making appropriate choices regarding your home's exterior appearance. Paint colors, window style, and the design of porches and their related posts, millwork and skirting boards are all character-defining features that help give these homes their unique look. It is often forgotten that the landscape around the home also adds to its character and the over-all effect of the streetscape. Landscaping with the type of plants popular when your house was built, and arranging these plants appropriately, will add considerably to your home's appearance and appeal.

While there are few hard and fast rules of period-specific landscape design, it is good to keep in mind that tastes changed early in the 20th century. Therefore, the design of a residential yard in the latter half of the 19th century is quite different from that found during the first half of the 20th century.

TYPICAL FRONT YARD LANDSCAPING WITH SHRUBS, GRASS, AND A BIG SHADE TREE

The Victorian Landscape

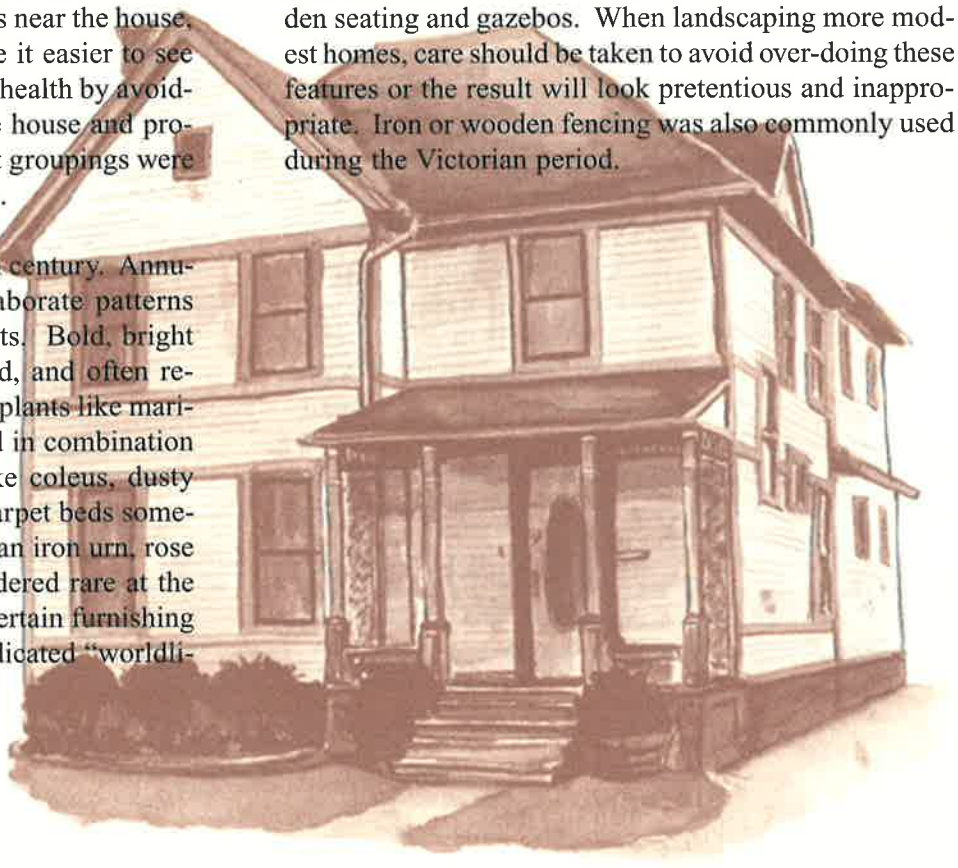
The 1806 Lewis and Clark Expedition, as well as increased trade with the Far East, made new and exotic plant species available for the first time. Exposure to new and different species of plants, a greater understanding of horticulture (the science of growing plants), and proliferation of hothouses in which to start tender plants all contributed to the landscapes found during the late Victorian period. Typically, during this time period, foundation plantings were not used. Rather, Victorians designed the landscape to be seen from the house, to be looked upon more than used. This informal, "naturalistic" style was greatly influenced by American Andrew Jackson Downing. Having few plantings near the house, except perhaps anchoring corners, made it easier to see the house and was said to promote good health by avoiding added moisture and insects near the house and promoting the circulation of fresh air. Plant groupings were dispersed about the front and side yards.

Carpet bedding was common in the 19th century. Annuals and perennials were planted in elaborate patterns somewhat reminiscent of oriental carpets. Bold, bright and rare plants were especially coveted, and often required starting in hothouses. Flowering plants like marigolds, begonias or geraniums were used in combination with plants noted for their foliage, like coleus, dusty miller, artemisia or golden feverfew. Carpet beds sometimes surrounded a focal point, such as an iron urn, rose trellis, or specimen shrub. Plants considered rare at the time like yucca, agave, or cannas, like certain furnishing or accessories used inside the home, indicated "worldliness."

It was also popular to mound plants for emphasis, such as a variety of conifers of different colors and textures with a taller or more vertical plant in the center.

Climbing vines were popular and provided shade and color. Vines were planted both on arbors and up porch posts and along porch eaves. Today, planting vines directly against the walls of a house isn't recommended because the vines can damage wood siding and masonry.

Larger, more elaborate homes sometimes featured cast iron statuary of dogs or deer, classical statuary, or garden seating and gazebos. When landscaping more modest homes, care should be taken to avoid over-doing these features or the result will look pretentious and inappropriate. Iron or wooden fencing was also commonly used during the Victorian period.



The Early 20th-Century Landscape

Popular taste in architecture changed around the turn of the century. Excessive ornamentation characteristic of the Victorian styles was given up in favor of a simple, classically inspired form. Later, as the century progressed, period revivals - Colonial, Tudor, and Mediterranean - competed with Craftsman styles for popularity.

Post-Victorian landscapes were designed to be lived in, not just admired. Emphasis was placed on uniting the outdoors with indoors, through the use of architectural details like broad porches, French doors, casement windows, and window boxes. In designing your early 20th-century-style landscaping, pay attention to these uniting architectural details.

Some revival style houses also incorporated rear patios, terraces and loggias. These once popular building elements were "rediscovered" as a way to expand interior living spaces into the outdoors. Perennial borders of old-fashioned flowers and native wild flowers, often in straight simple beds, were popular near patios. Otherwise, landscapes were designed much in the way that continues to be popular today. Plants were clustered around the building foundation and along the property boundaries, and the middle "lawn" was kept open. As an extension of the house's architecture, garden designs often depended upon the style of house: Bungalows and Craftsman style houses often had irregular beds and unclipped hedges of spirea or forsythia, while Colonial Revival and Tudor style houses had more formal beds and clipped hedges of privet or boxwood.

Tying It All Together

Regardless of the plantings that you choose for your old house garden, basic tips apply:

- We are modern people living in old houses and it is perfectly appropriate to create useful outdoor garden rooms that are extensions of the house (the more modern approach) even for a Victorian House.

- Even the "fussy" cottage garden look isn't a random, hodge-podge of plants; it requires a garden plan and design. Stick with plants that are proven to do well in Northeast Ohio and in your conditions of soil, light and temperature.

- Just as you consult with an Architect and/or an Interior Designer for the best results on the inside of your house, consult with a garden designer for best success to achieve a look that blends with your house and brings you the usefulness you need.

Fences

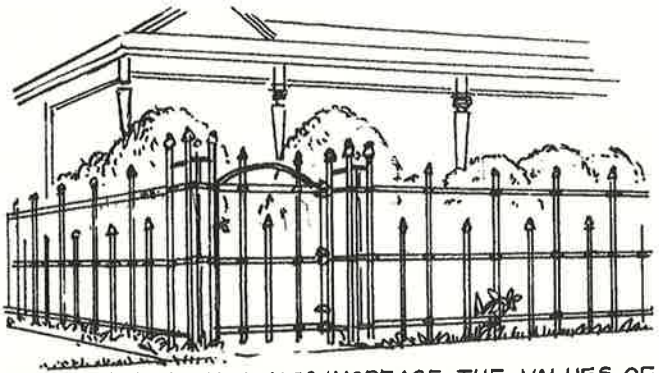
Fences can be a pleasant part of old neighborhoods. They help to frame each yard and give the homeowner a maximum amount of private space.

Some houses in the neighborhood have decorative iron fences, which became popular after 1850. These add to the value of an old house and should always be preserved. Iron fences should be painted to prevent rust. Black is the best color.

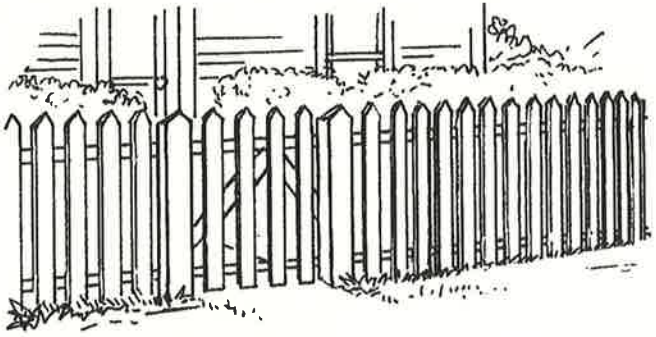
Wooden picket fences are also appropriate for houses in Ohio City. They can be made by using 2 x 4 inch lumber for the rails and 1 x 3 inch lumber for the pickets. Pickets should be spaced 3 to 5 inches apart; a post will be needed about every 6 to 8 feet. Picket fences should be painted white.

An inexpensive fence that is appropriate for older homes can be made with pipe-rail or wooden posts and sturdy wire screening that has a scalloped edge on top. This fence looks especially attractive if vines are grown on it. It should be painted dark green or black so that it does not call too much attention to itself.

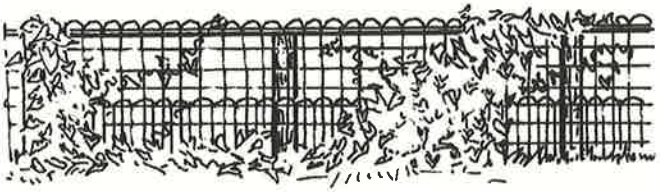
Chain link fences are not very attractive nor historically appropriate. If you have a chain link fence and are not planning on replacing it with a more appropriate type of fence, try to screen it with vines or bushes to give it a softer look.



DECORATIVE IRON FENCES INCREASE THE VALUES OF OLD HOUSES



WOODEN PICKET FENCE



THIS KIND OF WIRE FENCE IS WELL SUITED TO AN OLD HOUSE

Garages

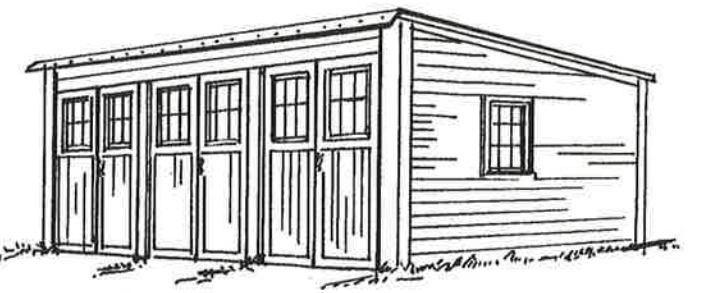
Some Houses in Ohio City have garages. Usually these are separate buildings located at the rear of the property, often next to an alley. Garages, as well as houses, need maintenance. They should be repaired as needed and regularly painted. If they are beyond repair, they should be torn down and removed from the property.

Often, old garages and barns were built on the ground without a real foundation. If the wood at the base of the garage or barn is rotted, it is very difficult to save the building if a sound foundation is missing.

Replacing rotted sill plates and studs requires jacking up the garage and rebuilding the base. If the overall condition of the garage is good, and there is a sound foundation below the walls, it may be more economical to replace the rotted sill plates and studs than building an entirely new garage. Saving the existing building, if possible, is the appropriate approach.

New garages should be built of wood with plain clapboard or siding that matches the siding on the house. They should be freestanding, not attached to the original house. Concrete block is not an appropriate material for a new garage, except for the foundation.

There are a few stables and small barns in Ohio City. These should be preserved whenever possible because they add to the neighborhood's historic character. Paint and repair them as needed, following the guidelines for home maintenance in this book.



TYPICAL WOOD FRAME GARAGE

OLD BARN WITH BOARD & BATTEN SIDING

Guidelines for New Ohio City Residences

People planning construction of new, infill buildings are often confused by historic preservation guidelines that say "new construction should be compatible with existing buildings" and "new construction should look new." Builders' attempts to meet what they see as contradictory guidelines too often result in new buildings that are unsuccessful on both counts.

One such attempt is to interpret the "new should look new" guideline as justification for building the same styles currently being built in new suburban developments. Suburban builders often copy historic design elements, but often in inappropriate ways. Hence, the generic "Colonial," with huge picture windows artificially divided into many small panes, or the "Cape Cod," a basic box with a porch tacked on the front.

Another unsuccessful attempt is to try to replicate old styles in new materials unsuited to those styles. Fish-scale shingles rendered in vinyl, for instance, don't quite look new, because the fish-scale design is too direct a copy of wooden fish-scale shingles. But the vinyl shingles don't fit among older Shingle Style buildings either, because the thin, plastic appearance of vinyl cannot compare to the quality and substance of real wood. The new copy tends to caricature and trivialize the "real thing" found in the existing older building. Finding the right balance between new and old takes skillful design and thoughtful analysis of the existing built environment.

Guidelines:

1. Existing styles provide cues, not exact models
Existing houses in Ohio City reflect a variety of styles: Italianate, Queen Anne, Stick Style, Carpenter Gothic, and undecorated vernacular. While attempts should not be made to replicate existing buildings, any one of these styles can provide a design "vocabulary" for new infill housing, informing choices on such elements as massing, height, orientation, proportions of openings, materials and scale and location of detailing of ornament. In creating contemporary echoes of existing styles, however, designers should not indiscriminately "mix and match" elements from different representative styles.

2. Seek the idea behind a design element
Especially with detailing and decoration, rather than borrowing specific design elements from older styles, designers might explore the idea behind a given feature and its function within the overall building design. For example, Eastlake Style porches combine massive support elements (posts, railings) with delicate secondary elements (spindles, latticework) to heighten the building's three dimensional quality. This idea, rather than its specific execution, might form the basis for designing a new porch without one piece of turned wood. As another example, the idea of decorating an upper gable through the use of contrasting, small-scale elements (shingles) might be executed in modern materials and techniques, without relying on shingles or false shingles.

3. Relate new buildings to the specific site
New buildings should respond to the types and placement of existing nearby buildings. Number of stories, building widths and their relation to side property lines, setback from the street right-of-way line, location and nature of garages, the presence and use of an alley for access to a garage are all factors that must be studied and incorporated in the design of a new building that respects the site and successfully blends with the neighborhood.

4. Express individual townhouses
Where attached townhouses are built, each separate dwelling unit should be expressed individually on the exterior. Efforts should also be made to provide variety in design from unit to unit (e.g. changes in height, projecting planes, etc.). Each unit should have a distinct entry, and entry doors should face the street.

5. Gables face the street
Where gabled houses are built to respond to a street dominated by similar shapes, the gable on the primary part of the structure should face the street.

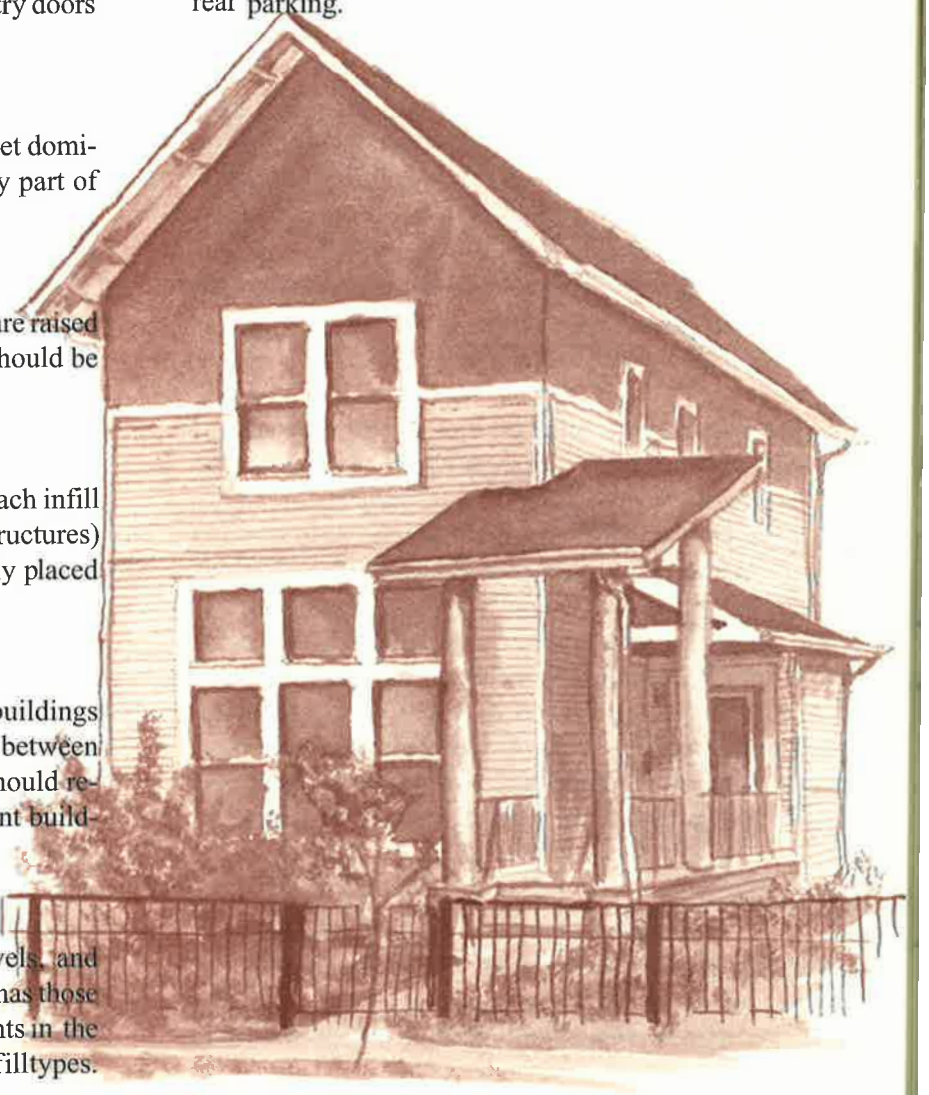
6. First Floor levels should be raised
The First Floor level of most residential buildings are raised about three feet above the ground. This pattern should be followed for new buildings.

7. Front facades need openings
A minimum of 25 percent of the front façade of each infill unit (whether in single-family or townhouse structures) should be devoted to an entry door and separately placed windows.

8. Respond to later-period infill
At sites near other new infill structures, new buildings should attempt to bridge any existing design gaps between old structures and existing infill. The design should respond to the massing and materials of the adjacent buildings and be compatible with them.

9. Avoid suburban housing types
Ranch houses, "Cape Cods," split-levels, bi-levels, and other low profile, horizontally oriented homes such as those typically built in suburban housing developments in the mid- to late-20th century, are inappropriate as infill types.

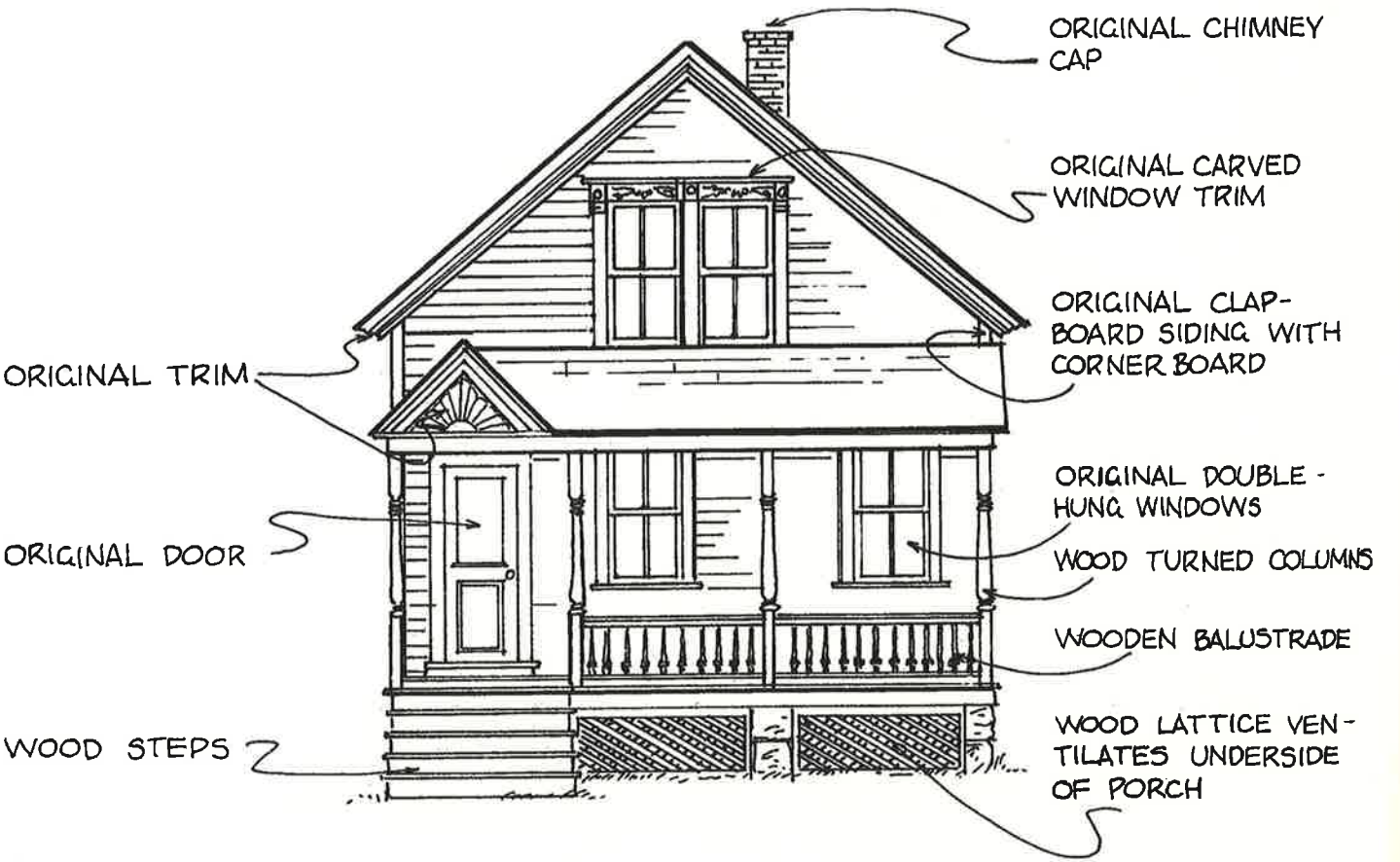
10. Retain the alleys
Integral to the urban form throughout Ohio City, alleys break up larger blocks and contribute to the neighborhood's intimate scale. Where new developments are planned, small alleys and courts should be retained and used as access to rear parking.



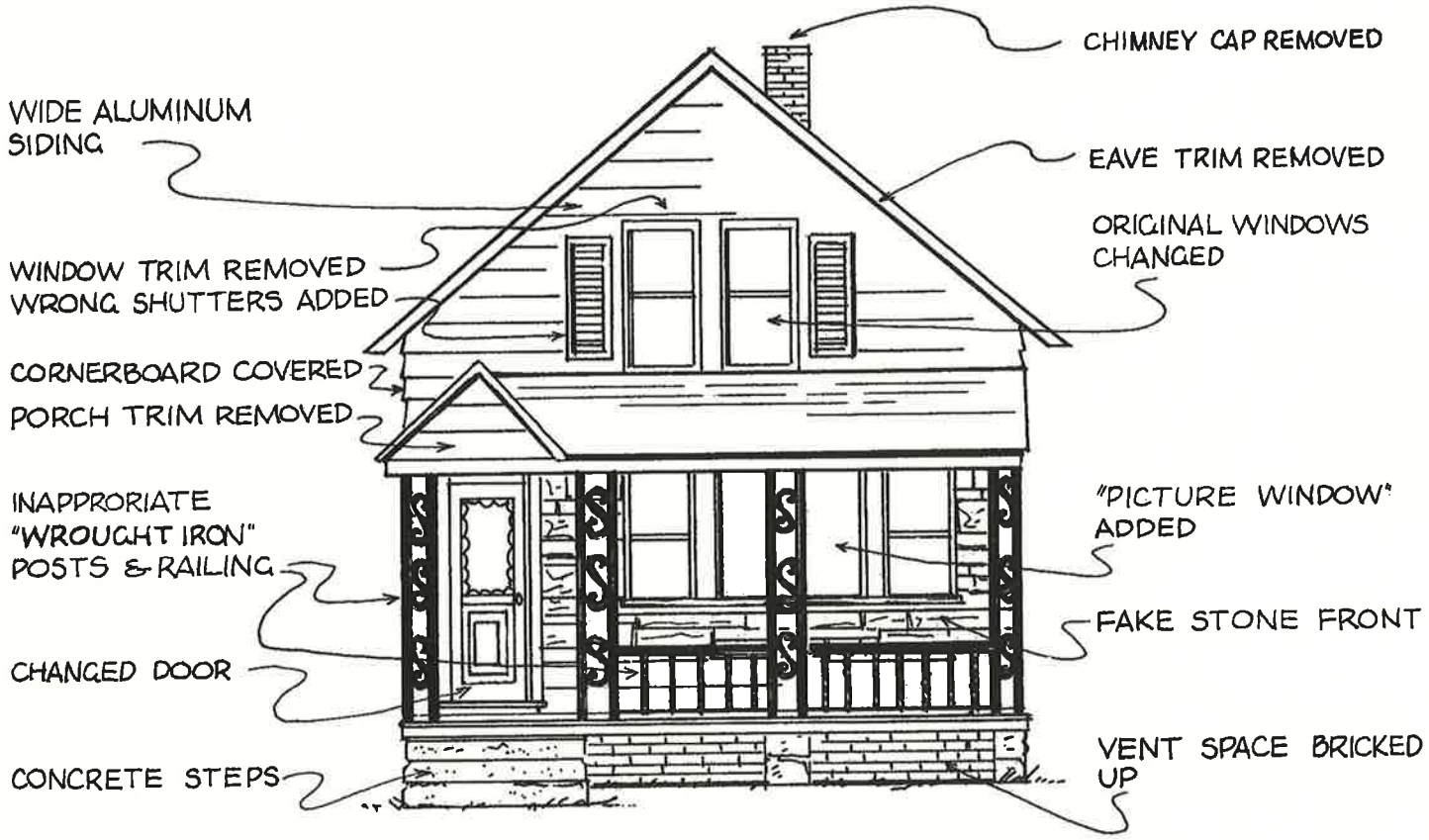
Rehabilitating an Old House

Well-built, attractive houses like those in Ohio City cannot be duplicated today. The old-fashioned, comfortable quality of this neighborhood cannot be found on a street of new homes. That is why it is important to repair and care for your home in a way that will preserve the special feeling of this historic neighborhood.

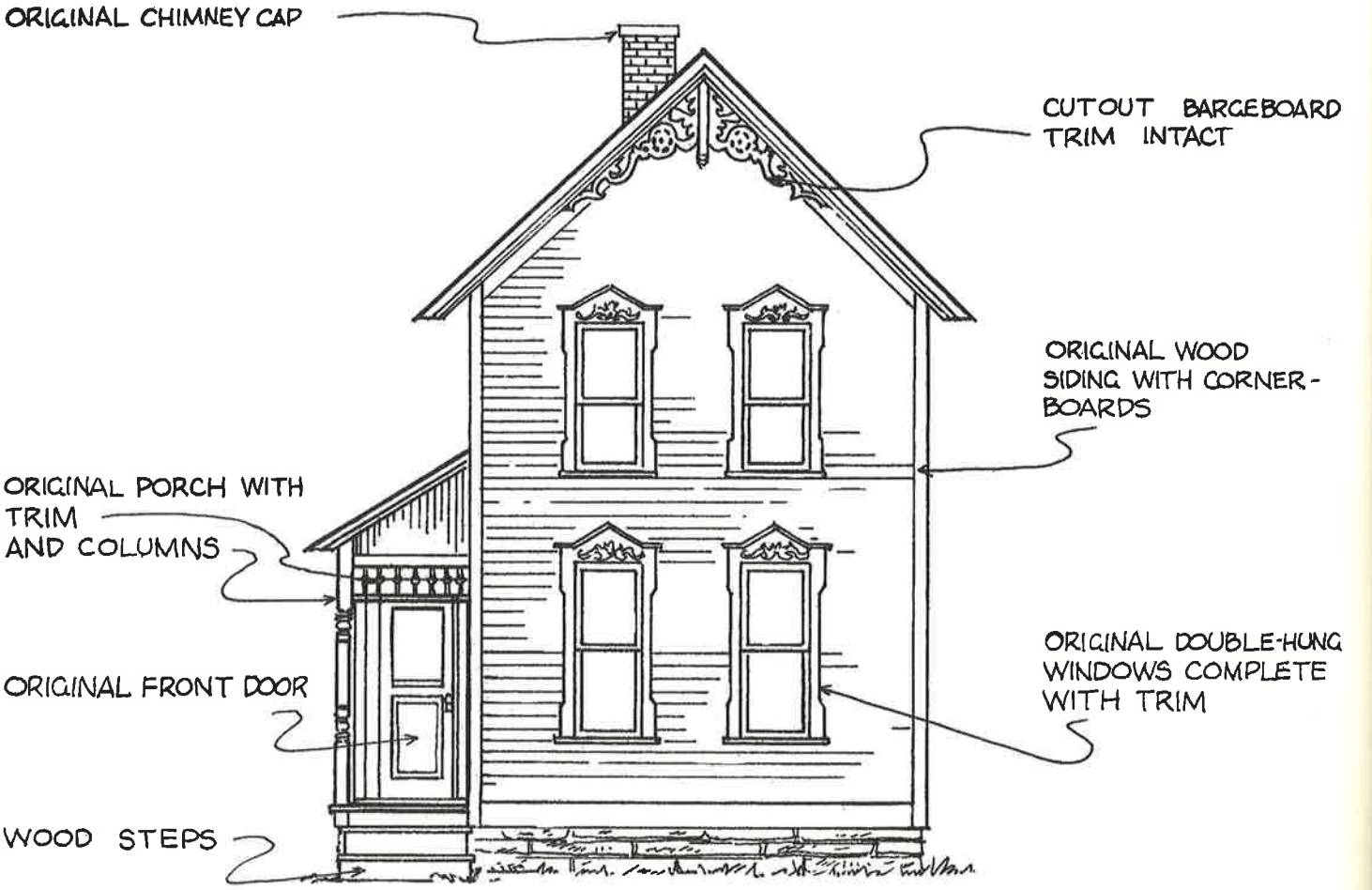
Rehabilitating an old house should not mean remodeling it so that it looks like a brand new one. That will spoil its looks. Instead, repairs should be made that keep the original looks of the house as much as possible. New materials should match old ones that must be replaced. Special features - like clapboard siding, a front porch with a spindle railing, wooden cutout trim, stained glass and double-hung windows - should always be preserved. They will make your house worth more. Just as important, they will make the whole street and neighborhood more attractive.



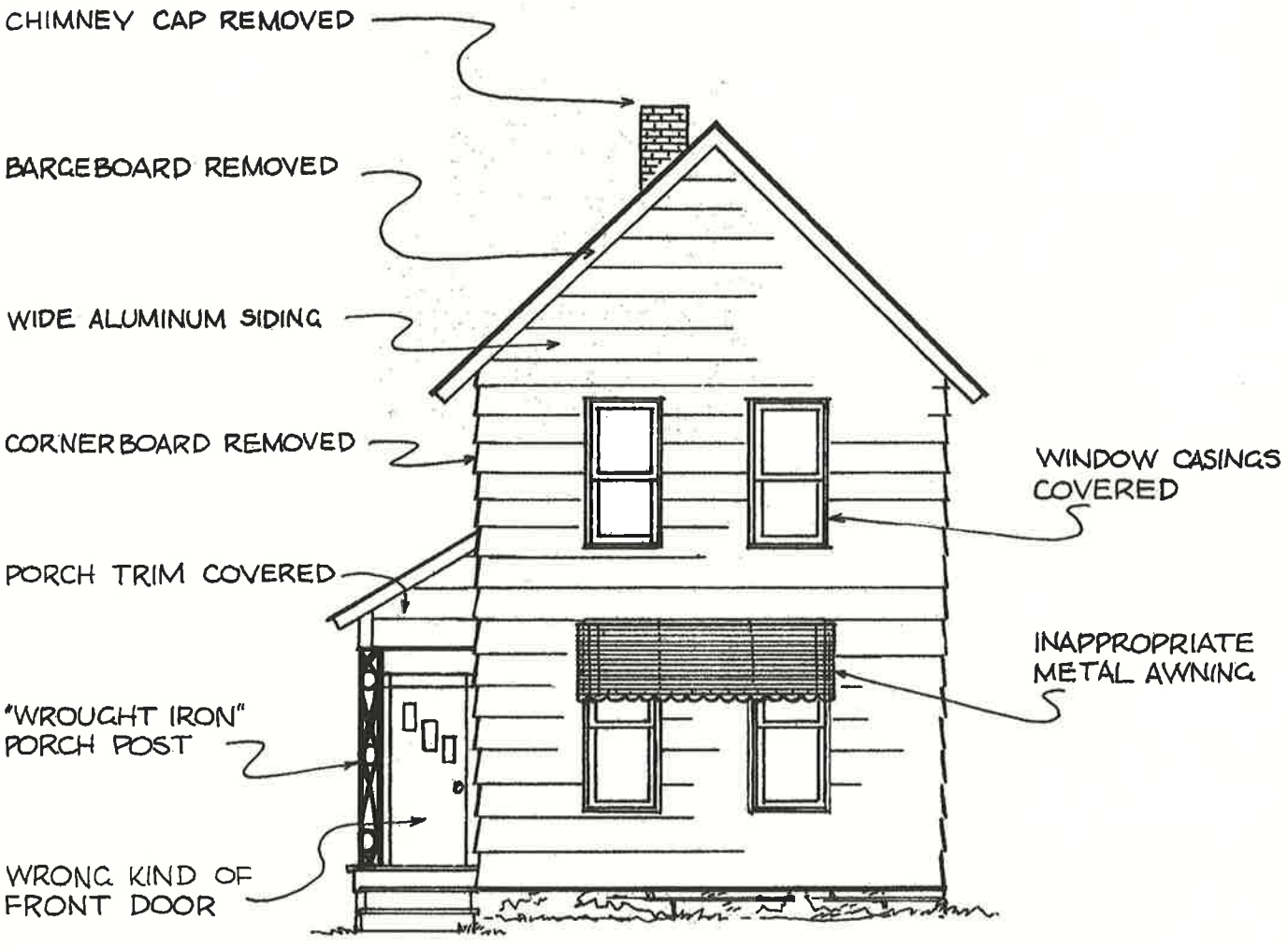
HOUSE IN UNALTERED OR ORIGINAL FORM



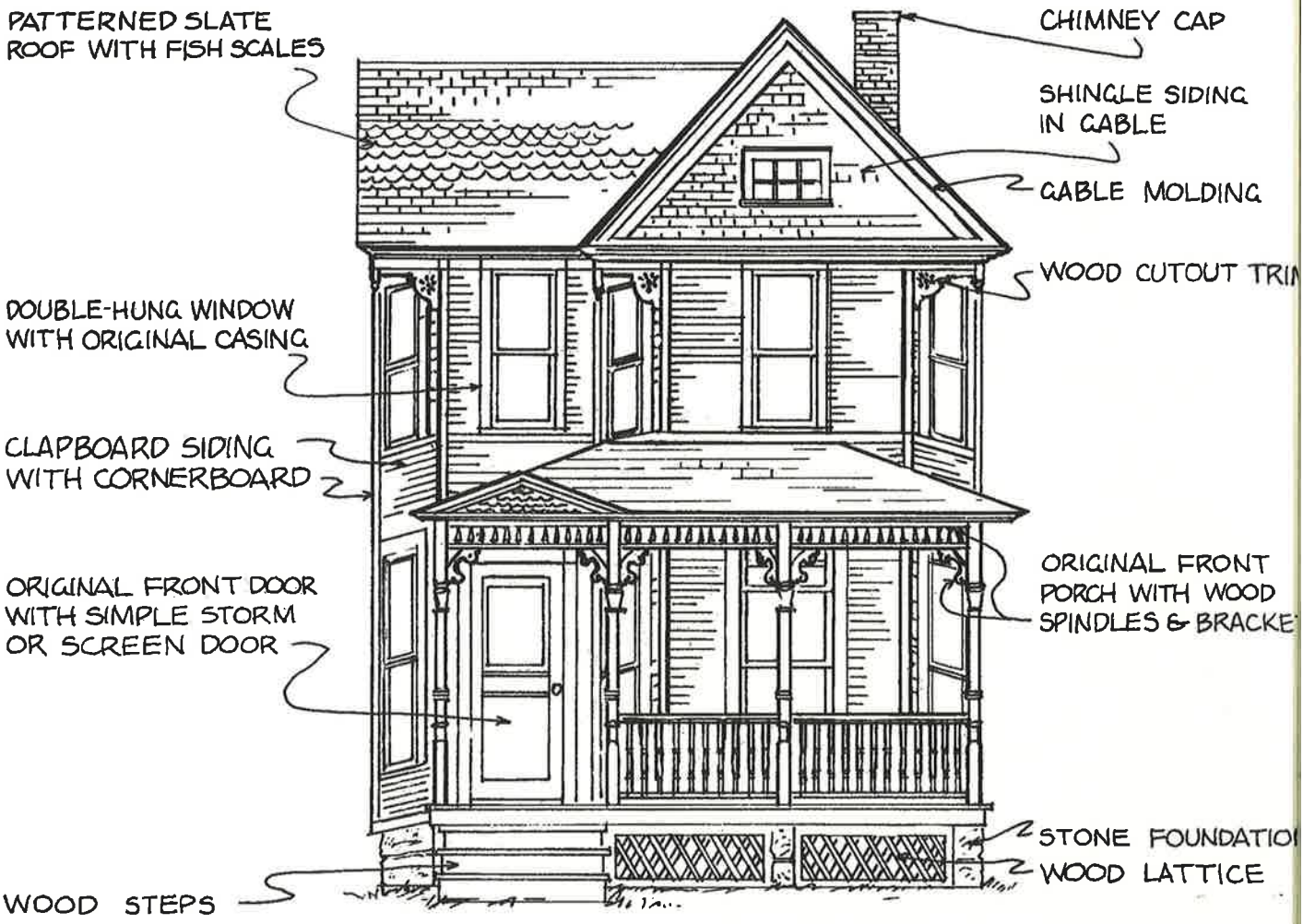
THE SAME HOUSE BADLY REMODELED



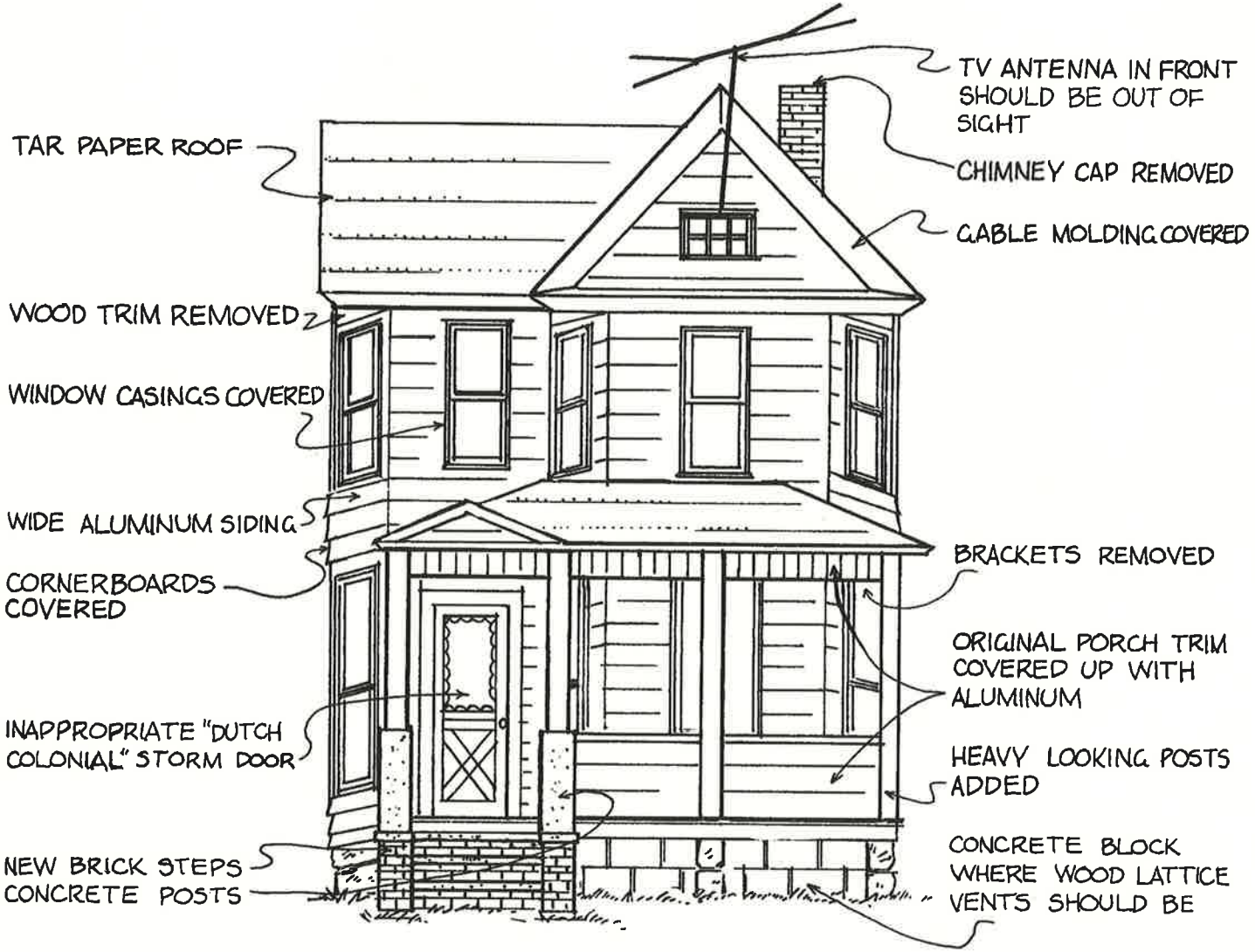
HOUSE IN UNALTERED OR ORIGINAL FORM



THE SAME HOUSE BADLY REMODELED



HOUSE IN UNALTERED OR ORIGINAL FORM



THE SAME HOUSE BADLY REMODELED

Planning, Building and Financing your Project

Planning

Planning a rehabilitation project may involve understanding how your house is constructed, what can and cannot be moved or removed, how to heat or air condition, how to install an electrical system, how to insulate walls, floors and roofs, and a variety of other considerations, all of which must be put together to make a complete project. If your project requires a building permit, the scope of what you will be doing must be recorded on a set of drawings and specifications that the Building Department can review for conformance with the Building Code.

Your best source of help in this stage of the project is an Architect with experience in rehabilitation projects. The Architect's knowledge, skills and resources will make the planning process go more smoothly and will also give you assurance that what you want to create can be done. To find out more about hiring an Architect, contact the American Institute of Architects, Cleveland Chapter and request a copy of the AIA publication *You and Your Architect*.

Building

A Contractor with experience in rehabilitation projects is key to the successful completion of your project. The Contractor should understand the guidelines this book presents and should be able to show you completed projects that reflect sensitivity to and skills at rehabilitation. When searching for a contractor, be sure and interview several and ask them for references to similar projects. You may also want to talk to the Contractor's clients to see how satisfied they were with the Contractor's performance on their own project.

The Contractors you interview should provide you with a written quotation for the scope of the project. If you had drawings and specifications prepared for the work, provide copies to each Contractor so they are bidding on the same scope of work. The Contractor you intend to hire should provide you with copies of his/her liability insurance coverage, bond and license to work in the City of Cleveland.

After deciding on a Contractor, prepare a contract for the work which both of you will sign. The contract should, at a minimum, include these items:

1. A reference to the drawings and specifications from which the Contractor prepared his bid.
2. Who is responsible for preparation work.
3. Who pays for materials and rental costs.
4. When will the work begin and how long will it take.
5. What part of the work, if any, will the homeowner be performing.
6. Who is responsible for cleaning of the work site.
7. What is the contract price and how will payments be made.
8. How will changes to the project be handled if required.

Financing

Low-interest repair and restoration loans, combined acquisition and rehabilitation financing, and special financing for low- and moderate-income buyers are all available through a wide range of programs sponsored by the City of Cleveland and others. The details and availability of these programs changes periodically, and a program that is right for one person may not fit another. As a result, Ohio City Near West Development Corporation provides a free home buying and repair counseling service. We want to be sure that you get the help you need from a program that can provide the flexibility that your project requires. Please call us at (216) 781-3222 and ask for the Housing Specialist to set up an appointment.

Appendix - Resources for the Homeowner

Historical Research

(Property Ownership, building permits, maps, photographs, city directories.)

The Cuyahoga County Archives
2905 Franklin Blvd.
Cleveland, Ohio 44113
216-525-4817

The Western Reserve Historical Society
10825 East Boulevard
Cleveland, Ohio 44106
216-721-5722

The Cleveland Public Library
325 Superior Avenue NE
Cleveland, Ohio 44114
216-623-2800

The Cuyahoga County Recorder's Office
1219 Ontario Street
Cleveland, Ohio 44113
216-443-7300
(Map Room on Third Floor)

Cleveland Press Collection
Cleveland State University
1860 E. 22nd Street
Cleveland, Ohio 44115
216-687-2449

Selecting an Architect

The American Institute of Architects
Cleveland Chapter
140 Public Square
Cleveland, Ohio 44114
216-771-1240

Restoration Planning and Technical Assistance

The Cleveland Restoration Society
3751 Prospect Avenue
Cleveland, Ohio 44115
216-426-1000

Cleveland Landmarks Commission
Cleveland City Hall
601 Lakeside Avenue
Cleveland, Ohio 44114
216-664-2531

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614-297-2470

National Trust for Historic Preservation
Midwest Regional Office
53 West Jackson Blvd., Suite 1135
Chicago, Illinois 60604
312-939-5547

Planning Assistance, Financial Programs

Ohio City Near West Development Corporation
2525 Market Avenue
Cleveland, Ohio 44113
216-781-3222

Living in Cleveland Center
1836 Euclid Avenue
Cleveland, Ohio 44115
216-781-5422

Preservation Briefs

Following is a partial list of technical bulletins published by the National Park Service. Visit the Web site shown below or the

U.S. Dept. of the Interior - National Park Service
Preservation Assistance Division
Superintendent of Documents
P.O. Box 371954
Pittsburgh, PA 15250-7954
202-783-3238
(Refer to the number when ordering.)

1 Assessing Cleaning and Water-Repellant Treat ments for Historic Masonry Buildings
2 Repointing Mortar Joints in Historic Masonry Buildings
3 Conserving Energy in Historic Buildings
4 Roofing for Historic Buildings
8 Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood-Framed Buildings
9 The Repair of Historic Wooden Windows
10 Exterior Paint Problems on Historic Woodwork
14 Exterior Additions to Historic Buildings: Preservation Concerns
17 Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
19 The Repair and Replacement of Historic Wooden Shingle Roofs
21 Repairing Historic Flat Plaster - Walls and Ceilings
23 Preserving Historic Ornamental Plaster
28 Painting Historic Interiors
29 The Repair, Replacement and Maintenance of Slate Roofs

Websites

www.ohiocity.com
The offical Web site of the Ohio City neighborhood.

www.thisoldhouse.com
This site covers topics and programs seen on the PBS series of the same name.

www.oldhousejournal.com
The site for a well-respected journal for old house preservation and restoration.

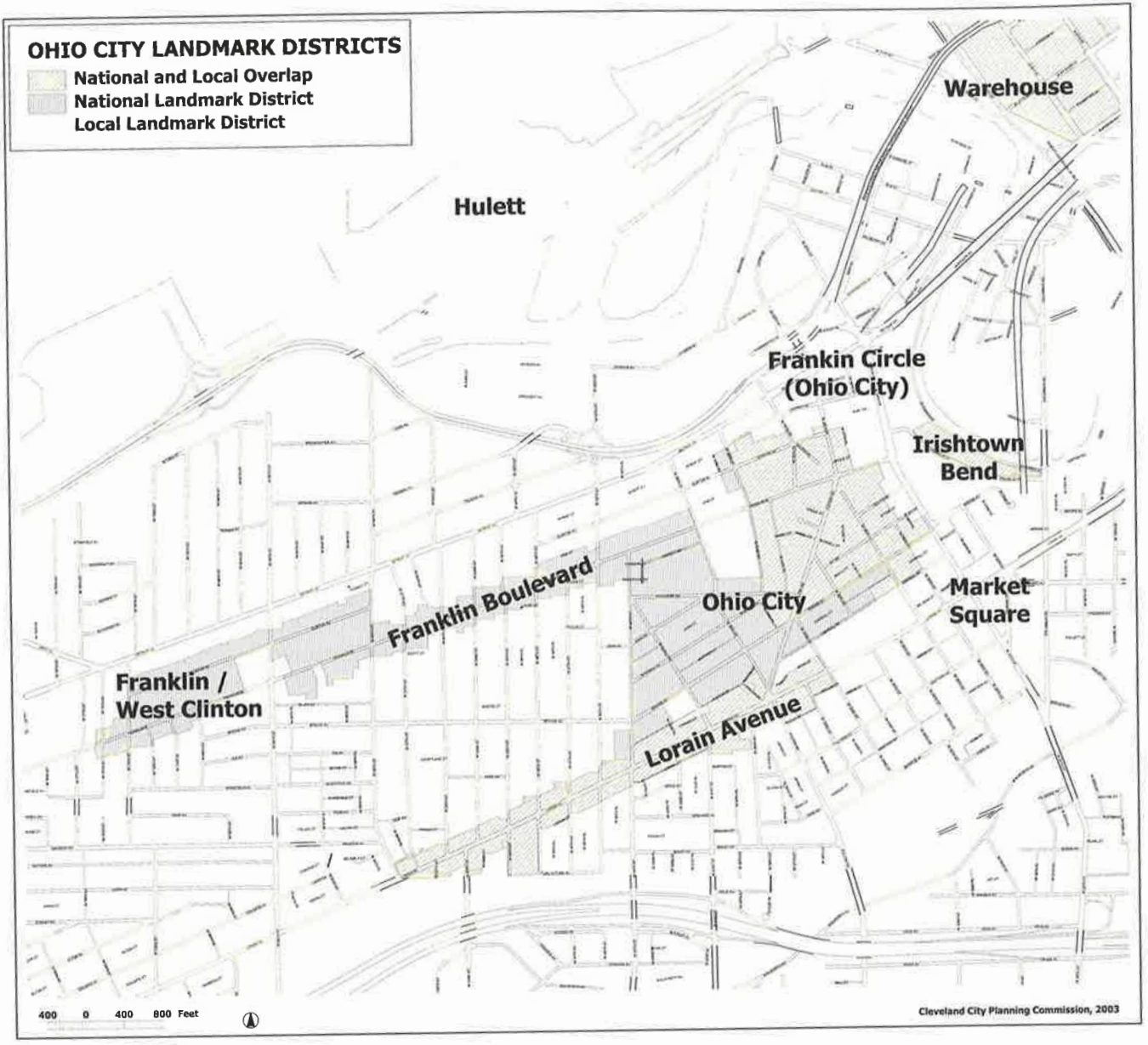
http://www2.cr.nps.gov/
The National Park Service's historic preservation site offers a wealth of information, both planning and technical. See the partial list of Preservation Briefs on this page.

www.traditionalbuilding.com
An excellent source for historic restoration products and services with many links to other sites

www.clevelandrestoration.org
To learn more about the Cleveland Restoration Society and upcoming events.

www.wrhs.org
The Western Reserve Historical Society Web site.

www.planning.city.cleveland.oh.us/
This is the site for the Cleveland Landmarks Commission where you can find the Landmarks Ordinance, commission members, staff, meeting dates and agendas.


OHIO CITY LANDMARK DISTRICTS
National and Local Overlap
National Landmark District
Local Landmark District
Warehouse
Hulett
Frankin Circle
(Ohio City)
Irishtown
Bend
Franklin Boulevard
Ohio City
Market
Square
Franklin /
West Clinton
Lorain Avenue
400 0 400 800 Feet
Cleveland City Planning Commission, 2003

GLOSSARY OF ARCHITECTURAL TERMS

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

Balustrade: A railing or parapet consisting of a handrail on balusters, sometimes also includes a bottom rail.

Bargeboard: A board, often decoratively carved, that hangs perpendicular from the projecting edge of a roof gable.

Beveled siding: Tapered wood siding that overlaps for weather protection, applied horizontally on buildings of frame construction.

Board & Batten: A wood siding consisting of vertical boards with narrow vertical strips (battens) placed over the joints.

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

Casing: The exposed trim molding, framing or lining around a door or window; may be either flat or molded.

Casement window: A window that swings outward on its side hinges.

Clapboard: Wood siding applied horizontally and overlapped, with the grain running lengthwise; thicker along the lower edge than the upper. Sometimes referred to as bevel siding or lap siding.

Column: A supporting round post found on porches and balconies; may be fluted or smooth.

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

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

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

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

Dormer: A structural extension of a building's roof, intended to provide light and headroom in a half-story; usually contains windows on its vertical face.

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

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

Façade: The architectural "face" of a building; usually refers to the front but also applies to each side of the building.

Fascia: A flat, horizontal, wooden member used as a facing at the ends of roof rafters and in the cornice area.

Frieze: A wooden member, found just below the point where the wall surface meets the building's cornice or roof overhang.

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

Gable roof: A roof that has one slope on opposite sides of the ridge, with a gable at either end.

Gambrel roof: A roof that has two slopes on opposite sides of a ridge.

Hipped roof: A roof that has a slope on all four sides of a building.

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

Lancet Window: A narrow window a with sharp pointed arch typical of English Gothic architecture.

Lintel: Horizontal structural element at the top of a wall opening; it carries the load of the wall and may be of wood, stone or metal.

Mansard roof: A roof that has a double slope on all four sides, with the lower slope being quite steep or nearly vertical.

Modillion: A horizontal bracket or scroll that appears at the building or porch cornice. Known as a block modillion if it is a flat block.

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

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

Ogee: A double curve, formed by the union of a convex and concave line, resembling an "S" shape.

Ornamentation: Decoration, usually non-structural, that is a applied to a building to increase its visual interest.

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

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

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

Rake board: An inclined wood board placed on a gable end wall below, and parallel to, a roof overhang.

Sash: The framework of a window actually supporting the glass. Most common is the double-hung sash where both sashes slide up and down. Sash may be fixed, sliding, hinged or pivoted.

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

Segmental arch: A type of circular arch that does not extend on the sides to a full half-circle; often found at the tops of windows.

Shiplap siding: Wood siding, applied horizontally, whose edges are grooved to make an overlapping joint.

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

Sill: Horizontal structural element at the base of a window or door, usually of wood or stone.

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

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

Transom: A glass panel, sometimes fixed and sometimes movable, that is placed over a door or window to provide additional natural light and ventilation to the interior of the building.

Turret: A diminutive tower, characteristically corbelled from a corner. See **Corbel**.

Vergeboard: An ornamental board hanging from a projecting roof. See **Bargeboard**.

Vernacular: A mode of building based on regional forms and materials. It is an architecture that draws more on folk traditions and forms, stressing basic functionalism, economy and utility rather than the "rules," principals and ornamentation of high-style architecture. May contain secondary high-style design elements.

Take A Tour Of The Neighborhood

On the following pages are examples of the Ohio City Architectural Styles that are depicted on pages 9 through 15. Take a walking or driving tour of the neighborhood to see these and other examples of houses which are of the same architectural style as your own. You will see good and poor examples of rehabilitation as you tour, but keep in mind that your house is unique and a thorough study of the history of your own house will help you in making good decisions for your project.

Color Plate #1, page 66, Italianate
Color Plate #2, page 67, Second Empire
Color Plate #3, page 68, Stick Style
Color Plate #4, page 69, Eastlake Style
Color Plate #5, page 70, Queen Anne
Color Plate #6, page 71, Typical Near West Side House
Color Plate #7, page 72, Colonial Revival

In addition to these seven architectural styles, Color Plates #8, page 73, and #9, page 74, depict two other important styles in the Ohio City area - Greek Revival and Gothic Revival. Two excellent reference sources for identifying architectural styles are

A Field Guide to American Houses by Virginia & Lee McAlester, 1984, published by Alfred A. Knopf, Inc.

American Homes, An Illustrated Encyclopedia of Domestic Architecture by Lester Walker, 1996, published by Black Dog & Leventhal Publishers (Reprinted 2002).

If you would like to see the houses shown in this book from which the India ink sketches were created they can be found at the following addresses:

Cover, Pg. 35, Pg. 75 - 3900 Bridge Avenue
Introduction, Pg. 19 (Right) - 3102 Bridge Avenue
Pg. 8 - 1736 Randall
Pg. 19 (Left) - 2830 Franklin Blvd.
Pg. 24 - 4112 Whitman Avenue
Pg. 27 - 4103 Woodbine Avenue
Pg. 31 - 2210 West 32nd Street (South of Lorain)
Pg. 41 - 1777 West 32nd Street (North of Lorain)
Pg. 46 - 2222 West 40th Street
Pg. 47 - 2920 Jay Avenue
Pg. 55 - 1885 West 47th Street

If you are touring the neighborhood...

All of the houses shown in the Take A Tour of The Neighborhood and those listed above are private residences. None of the houses or properties is available to the general public for tours or inspections. Please respect the privacy of these Ohio City residents by viewing these houses from the street or public sidewalk. Thank you.

Bevelin House at 2913 Clinton Avenue dates from the 1850s.

Color Plate #1: The **Italianate Style** was, nationally, a very prolific style, and all of its decades of popularity are well respresented in Ohio City. Refer to page 9 for more information on this style.

The Robert Russell Rhodes house at 2905 Franklin Blvd. is an Italian Villa form. This style first appears in the 1850s and is characterized by asymmetrical massing of form.

Color Plate #2: The **Second Empire Style** was a cousin of the Italianate, but it was not nearly as popular. Ohio City only has about six remaining examples of this style house. Refer to page 10 for more information on this style.

This house at 1956 West 48th Street is a good example of the Second Empire Style. Originally there was a porch across the front.

4606 Franklin Blvd.

1722 West 28th Street

2050 West 32nd Street

Color Plate #3: The **Stick Style** is well represented in Ohio City with many fascinating variations of decorative treatment. Refer to page 11 for more information on this style.

This house at 2900 Clinton Avenue is a Stick Style house that has Eastlake influences in the heavy, turned porch elements such as the posts, newels, balusters and railings.

Color Plate #4: The **Eastlake Style** has been identified in some publications as a style but has become better known as an influence and not a separate style. Charles Eastlake was an English designer and writer whose principal focus was on furniture, not architecture. He was surprised and somewhat disturbed that some Americans were ascribing his name to an architectural style. For the most part, heavy turned elements (related to furniture making) is the leading attribute of this influence. Refer to page 12 for more information on this influence.

3221 Carroll Avenue

2711 Vestry Avenue

Color Plate #5: The **Queen Anne Style** is characterized by steeply pitched roofs of irregular shapes usually with a dominant front facing gable. Other elements included patterned chimneys, towers, bay windows and ornamental woodwork. Refer to page 13 for more information on this style.

This house at 4116 Whitman Avenue has a steeply pitched roof which is characteristic of the Gothic Revival Style.

3021 Bridge Avenue has decorative moldings around the windows and there is a second story porch above the entry porch.

Color Plate #6: The **Typical Near West Side House** often takes design elements from other styles as shown in these two examples. The most common floor plan consists of three rooms from front to back. The front room was a parlor, the middle room a dining area with a small room off to one side and the back room was the kitchen. Refer to page 14 for more information on this style.

1953 West 54th Street

2198 West 38th Street

Color Plate #7: **Colonial Revival Style** houses abound in Ohio City. They are characterized by classical columns, pediments, Palladian style windows, and front-facing gables. Refer to page 15 for more information on this style.

1794 Fulton Road

3105 Bridge Avenue

Color Plate #8: The **Greek Revival Style** (1825 - 1860) was the nation's first major architectural style as an independent country. Most examples of these have disappeared or have been badly remodeled beyond common recognition. The Greek Revival Style was the predominant national style when the area was historically known as Ohio City.

3910 Franklin Blvd.

Jay Avenue at West 26th Street

Color Plate #9: The **Gothic Revival Style** (1840 - 1890) and its influence are very evident in the Ohio City neighborhood. This style is present in Ohio City in many of its forms, including several vernacular cottages, with only a hint of the Gothic in the inclusion of a lancet window. Identifying features include steeply pitched roofs with steep cross gables, gables commonly decorated with vergeboards, wall surfaces extending into the gable without a break and windows extending into a gable, frequently with pointed arch shape.

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