RESOLUTION NO. 12-R-2939

RESOLUTION ADOPTING ARCHITECTURAL DESIGN GUIDELINES FOR THE VILLAGE OF JEFFERSON, OHIO

WHEREAS, The Village of Jefferson desires to maintain the historical character of its architecture, and

WHEREAS, The Village has created a Design Review Board to oversee the Village's historical preservation activities and to create guidelines designed to preserve such historical character.

NOW, THEREFORE, BE IT RESOLVED BY THE COUNCIL OF THE VILLAGE OF JEFFERSON, COUNTY OF ASHTABULA, AND STATE OF OHIO, THAT:

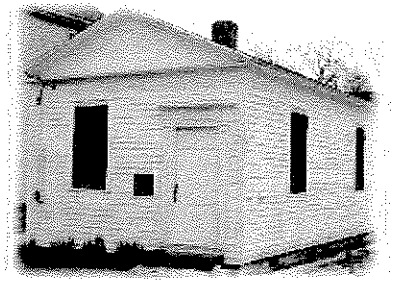
Section 1: The Village of Jefferson hereby adopts the Jefferson Village Design Guidelines ("the Guidelines"), draft dated November 9, 2012, as binding rules that shall apply to all covered buildings as provided for in § 1262 of the Jefferson Planning and Zoning Code. A copy of those Guidelines is attached hereto as Exhibit A and incorporated herein by reference.

Section 2: This Ordinance shall take effect at the earliest period provided by law.

Passed: 4-15-13

Approved: Judy Maloney
Judy Maloney, Mayor

Attest: Patricia A Fisher
Patricia A. Fisher, Clerk-Treasurer



Design Guidelines

Village of Jefferson, Ohio

Draft November 9, 2012

DRAFT

Jefferson Village Design Guidelines

The Honorable Judy Maloney, Mayor

Jefferson Village Council:

Kay Ann Brabender
Lon Damon
Brian Diehl
Rick Hoyson
Jerald March
Frank Snyder

Terry Finger, Village Administrator

Jefferson Design Review Board

Pat Bradek, Chairman
Brian Diehl
Jim Janson
Tim Leehan
Henry Wagner

The Village of Jefferson
27 East Jefferson Street
Jefferson, Ohio 44047
(440) 576-3941

Prepared in consultation with
Julie S.Lindner, AICP
7548 Valerie Lane
Hudson, Ohio 44236

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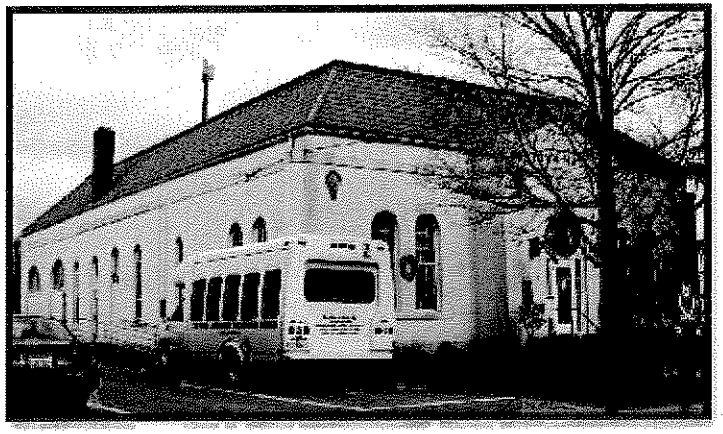
Introduction

Jefferson's historic village core serves as an anchor for the community, creating a sense of place. That sense of place and uniqueness can be a determining factor in what makes some communities thrive and others struggle. Workers and residents, are looking for quality in their communities including historic architecture and well planned communities that are not devoid of character and a sense of style.



The details of buildings, their elements, placement, materials, and even outbuildings contribute to the overall character of the Village of Jefferson. Landscaping, fences, along with good design and signage in residential and commercial buildings also play an important role in developing a quality community in which people want to live, work, and invest.

Developing design standards and guidelines should not be a threatening process, but one that is embraced to promote good design practices, and to protect and enhance property values. Jefferson will appeal to residents and visitors because it takes its appearance very seriously, and maintains a quality community through its physical design. Studies have shown time and time again that those communities who maintain an element of quality in their design in return gain quality businesses, investors, residents, visitors, and reputation. To enforce these guidelines, a five member Design Review Board (DRB) has been established. To place the guidelines in the appropriate context, a brief history of the Village of Jefferson as well as a description of the community's architectural styles is included in this document.

These guidelines were developed to serve two primary purposes:

To raise the public's awareness of Jefferson's historic resources by identifying some of the most character defining architectural styles and to preserve these old and distinctive structures by providing historic reference as well as guidelines for appropriate preservation, maintenance, rehabilitation, and new construction

To serve as a design review manual for the Design Review Board (DRB). The guidelines standards against which the DRB Board will review proposed projects. The guidelines provide a common body of knowledge for all participants in the review process – property owners,, architects/contractors, DRB members and Village officials

History of Jefferson

Jefferson Township is located within the Connecticut Western Reserve and contains 16,354 acres. It was purchased by Oliver Phelps and Gideon Granger from the Connecticut Land Company in 1798. Later in the year, Phelps sold his share to Granger, who was Postmaster General of the United States. Granger chose what is now the Village of Jefferson as the centerpiece of his purchase. He surveyed the land into two acre lots and created streets that crisscrossed at right angles. After completing the survey he commenced inviting people to leave their eastern homes and come to this wonderful place in the west.

The first person to respond to Granger's call was Michael Webster in 1804. When Webster arrived, he found a wilderness with virgin timber abounding. Webster and his family would prosper and by the time Michael died in 1859 at the age of 80, the farm contained more than 200 acres.

Jonathan Warner was the second person to arrive, coming in 1805. He purchased 200 acres of land located in the area of what is now West Jefferson and Poplar Streets. Warner's deed was the first one recorded in Jefferson. He married Nancy Freithy in 1807 and their marriage was the first one in Jefferson.

Also in 1807, seven families arrived from Maryland with the idea of growing tobacco to sell to the Indians who had moved further west. Granger promoted this idea and what a surprise the families found when they got to the wilderness town of Jefferson. All but one of the families left. Lisle Asque, who settled just east of Jefferson, was the only one to stay. He found that the land he settled on was not even in Jefferson Township but in the northeast corner of Lenox Township.

As Jefferson grew a number of firsts occurred. James Wilson came in 1805, dug the first well on land at what is now the corner of West Jefferson and South Chestnut Streets, and died shortly after. His was the first death recorded in Jefferson.

The first tannery built was owned by Noah Hoskins and was located on East Jefferson Street by the small stream that flows east of the railroad tracks. In 1812, he built his first buildings. They burned in 1832. He rebuilt and that building still exists just east of the small stream. Hoskins also built a fine brick home just west of the stream which was torn down a number of years ago. The home, built in 1829, was a stop on the Underground Railroad when Levi Douglass owned it several years later.

The first flour made in Jefferson was at a mill located near the corner of East Beech and North Chestnut Streets.

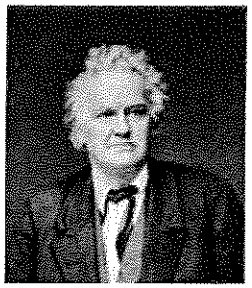
The first court house in Jefferson was built in 1810. It was located at the same spot as the one that stands there now. On Sundays, the court house was often used for church services.

The first hotel was built to house the men working on the Court House. It consisted of two log houses connected by a roof that covered the space between them. It was located east of the intersection of North Chestnut and East Jefferson Streets.

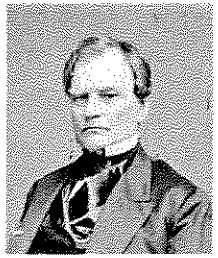
About 1808, Mr. Calwell built a two-story hotel located near the corner of East Jefferson and North Market Streets. Before he finished plastering the walls, the hotel caught fire.

Two of Jefferson's most notable citizens were early settlers of the town. Joshua R. Giddings and Benjamin F. Wade practiced law in Jefferson and would become well known in Ohio and also in the United States. Giddings would become a United States Congressman and Wade a United States Senator.

Joshua Giddings married Laura Waters, who used her small savings to buy his law books. They moved to Jefferson where he commenced the practice of law in the little building, built in 1823, which still stands on North Chestnut near the corner of East Walnut Street. The Giddings were fervent anti-slavery people and their home was a stop on the Underground Railroad.



Joshua R. Giddings



Benjamin F. Wade

Benjamin F. Wade, like Joshua R. Giddings, was a self-made man. In 1828 he came to Jefferson and commenced the practice of law with J.R. Giddings. Wade married Caroline Rosekrans and they had two sons. Wade served in the Ohio Senate and as a United States Senator for 18 years.

Giddings died in 1864 and Wade died in 1878. Both men are buried in Oakdale Cemetery in Jefferson.

From " A History of Jefferson", courtesy of the Jefferson Historical Society.

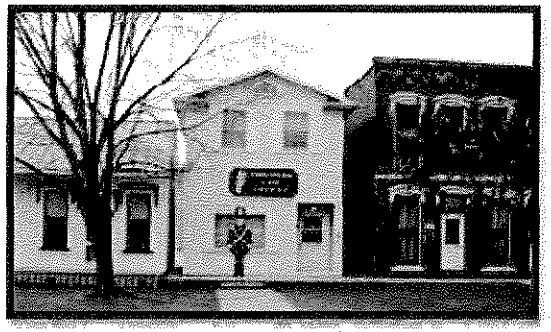
General Concepts of Preservation

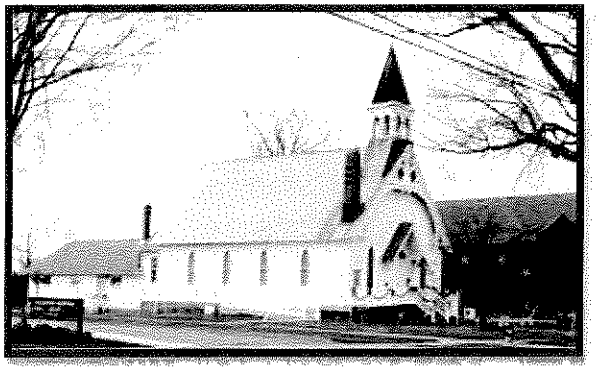
The existing buildings combined with the streetscape and block patterns, open spaces, and other elements that make up Jefferson, form the overall experience. The individual elements that are a part of this experience must be recognized and preserved in order to protect and continue the existing sense of space and time. Much of this protection can be accomplished simply, with maintenance and repairs to the existing buildings. Following these guidelines, these projects can preserve the architectural and historic character identified in Jefferson.

When new construction or additions are necessary for the continued use of a site, the new elements must enhance the existing historic character and still be identified as significant architecture on its own.

The overall character of Jefferson is defined initially by urban design issues. These are then further refined to include specific architectural issues, such as style detailing, etc. The design issues include:

- *Orientation*
- *Site location*
- *Setbacks*
- *Scale and mass,*
- *Proportion*
- *Materials*
- *Height,*
- *Roof lines,*
- *Rhythm of window and door openings*
- *Decorative elements*





The preservation of our heritage is not a mere luxury. It actually benefits the community and individual property owners in important ways by:

- *Stabilizing neighborhoods*
- *Providing affordable housing*
- *Stimulating private investment*
- *Bringing people and businesses downtown*
- *Attracting tourists*
- *Strengthening community pride*

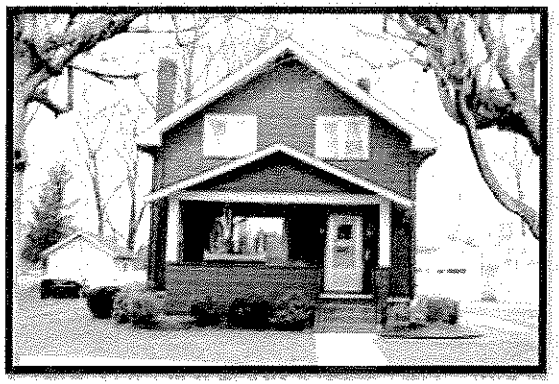
Design Review Process

For the purpose of administering these guidelines, a five (5) member Design Review Board (DRB), comprised of professionals and Village residents with an interest in historic preservation has been created. In essence, the DRB shall:

- Survey historic and cultural resources within the Village.
- Maintain a listing of designated Contributing Properties, Local Historic Properties and Historic Preservation Districts.
- Make recommendations to Council for designation of Contributing Properties, Noncontributing Properties, Local Historic Properties and Historic Preservation Districts.
- Issue Certificates of Appropriateness as required.
- Advise Village Officials regarding protection of local historic resources.
- Act as a liaison on behalf of the Village government to individuals and organizations concerned with historic preservation.
- Work toward the continuing education of citizens regarding historic preservation issues and concerns.
- Attend educational sessions pertaining to historic preservation issues.

MAINTENANCE

These guidelines shall not prevent ordinary maintenance or repair of any designated historic property within the Historic Preservation District, provided such work involves no change in material, design, texture, color, or exterior appearance.



UNSAFE CONDITIONS

These guidelines shall not prevent any change, including construction, reconstruction, alteration or demolition of any feature which the Village Administrator determines is required for the public safety because of an unsafe, insecure or dangerous condition.

Step One – Determine if a Certificate of Appropriateness is needed.
A Certificate of Appropriateness must be obtained prior to commencing new construction, reconstruction, rehabilitation, restoration or any other modification, alteration, replacement, or visible changes to the exterior of any building or structure, or other visible improvements, or demolition which has been designated a Contributing Property or Local Historic Property or located within a Historic Preservation District. Other visible improvements may include exterior elements such as fences, signs, awnings, balconies, shutters, and satellite dishes.

Step Two – Read the Design Guidelines and study the history of the property.
If a Certificate of Appropriateness is required, potential applicants should review these design guidelines and other available historical information on the property and surrounding neighborhood. This information should be used to get project ideas and develop a plan for the project.

Step Three – Participate in an informal review.
Applicants are strongly encouraged to bring preliminary plans or ideas to the Design Review Board for an informal review. Early review often results in a savings of time and money.

Step Four - Complete an application.
The application for the Certificate of Appropriateness shall be made on such forms as prescribed by the Administrator, along with such plans, drawings, specifications and other materials as may be needed by the Design Review Board to make a determination.

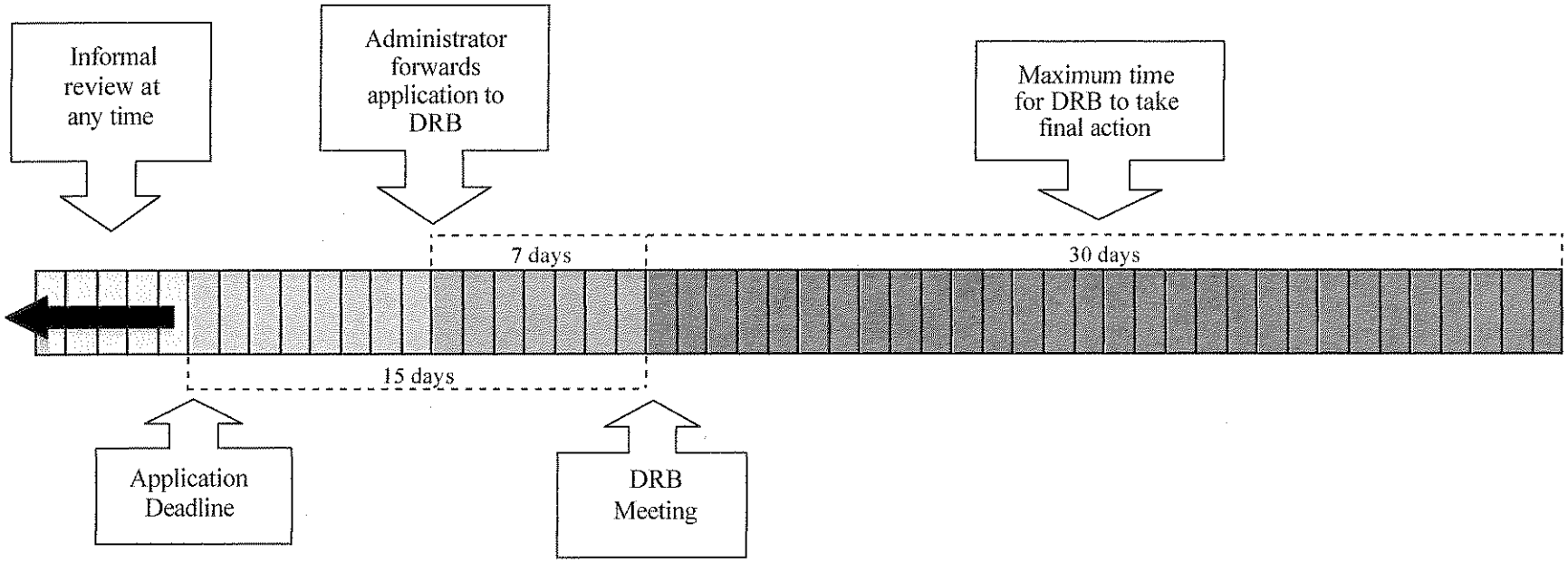
Important Submittal Requirements

- **Color photographs of the present facade of each exterior wall**
- **Sketches of any proposed additions or changes to any**
  - **exterior wall**
  - **windows and doorways**
  - **roof lines**
  - **landscaping**
  - **fences**
  - **signage**
- **Description of the proposed colors and materials**

Step Five: Consideration of application by DRB.
The DRB shall consider each application and may approve, deny, or recommend modifications. Decisions shall be based on these Design Guidelines.

Note: Chapter 1262 of the Codified ordinances of the Village of Jefferson, Ohio set forth the full requirements for Certificates of Appropriateness.

Design Review Timeline



Design Review benefits the community and individual property owners in important ways:

- **Design Review reinforces community identity**
- **Design Review enhances and protects property values**
- **Design Review Promotes conservation**
- **Design Review promotes economic development**

Architectural Styles and Types

Architectural style is a manner or form of artistic and visual expression. Examining a building's shape, proportion, materials, ornament, and motif reveals that architectural style is much more than embellishment. Style is an attitude toward making artistic choices; it can be an eclectic choice of past and traditional styles, or reveal a desire to innovate.

Gaining a familiarity with architectural styles and stylistic vocabulary is very helpful in describing the elements of a building and understanding its architectural significance. Stylistic classifications reveal much about the economic and social ideas of American society at the time of a building's construction. Local variations in style are important to recognize, as is the fact that styles were not adopted uniformly in an area.

Often novel ideas were blended with customary practices. For example, many carpenter builders and vernacular designers – especially in rural Ohio- combined vernacular forms, pattern book designs, and their own ideas when constructing buildings to meet their needs. Although high-style buildings reveal a great deal about a community's history and development, they alone do not tell the whole story. Vernacular buildings, architectural oddities and functional utilitarian structures are also important social and cultural indicators. When surveyed, they add richness as diversity to the picture of a community's past.

- Stephen C. Gordon from *How to Complete the Ohio Historic Inventory*

Three sources were used to classify and describe buildings in Jefferson.

Klein, Richard, *Village of Jefferson, Ohio Building Survey*, Cleveland State University, Maxine Goodman Levin College of Urban Affairs, Center for Planning Research and Practice, 2006.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*, Ohio Historic Preservation Office, Ohio Historical Society, Columbus, Ohio, 1992.

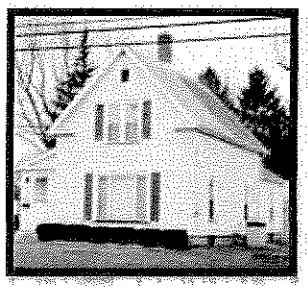
McAlester, Virginia & Lee. *A Field Guide to American Houses*, New York: Alfred A. Knopf, 2003.

Greek Revival (ca 1835 – 1860)

Largely inspired by archeological excavations and measured drawings of ancient Greek temples, the Greek Revival style attempted to exhibit the classical ideals of the Hellenistic world. By using American pattern books such as Minard Lafever's *Modern Builder's Guide* (1833) and *Beauties of Modern Architecture* (1835), American carpenters were able to popularize the style. Greek mania swept the nation during the 1830's and 1840's.

Common Elements:

- Post and beam construction
- Ornamentation is large compared to the whole
- Columns or pilasters, often Doric or Ionic orders
- Trabeated entrances often recessed with Latin cross or two paneled doors
- 9/6 or 6/6 windows
- Flat stone lintels and sills
- Cornice returns with heavy entablatures



Italianate (ca 1850 – 1880)

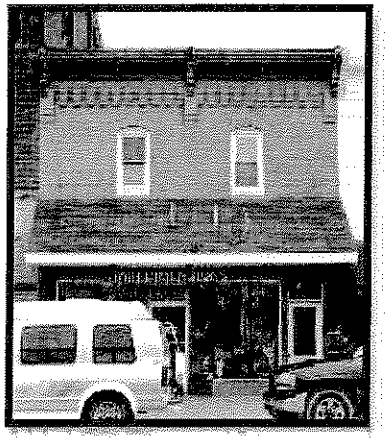
The Italianate was among the most popular nineteenth century architectural styles in Ohio, gaining favor during a period when the state's population nearly doubled. The Italianate style was adopted for private homes, commercial blocks, train stations and industrial buildings.

Common Elements:

- Low-pitched roofs, often hipped
- Wide, overhanging eaves
- Bracketed cornice, metal brackets on many later examples
- Horizontal rectangular frieze windows
- 2/2 or 4/4 windows with larger glass panes; tall windows on first story
- Tall, heavily molded doors, often four paneled
- Round or segmental-arched windows
- Polygonal bay
- Square or chamfered wooden porch posts with scrolled brackets
- Interior: Tall ceilings and windows, heavy wooden or plaster molding and stone or marbleized cast iron fireplaces with round arched openings

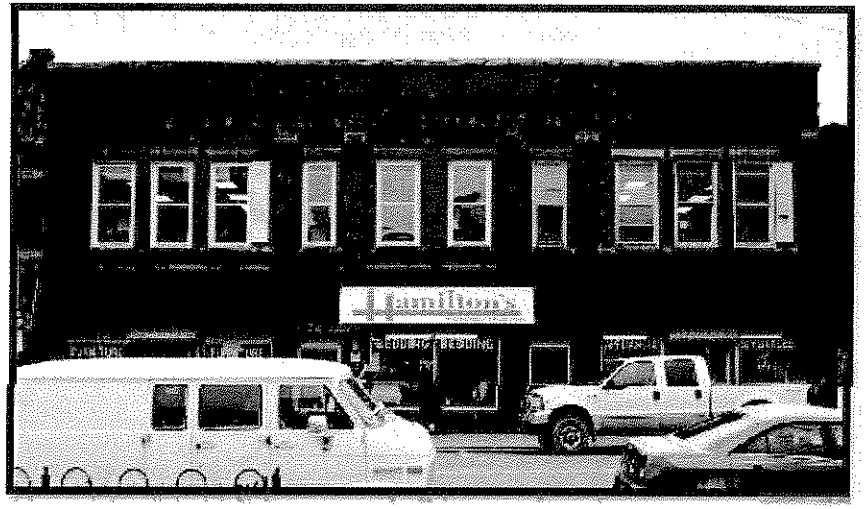
Commercial Vernacular (ca. 1860 – 1920)

Vernacular Architecture encompasses that large group of buildings constructed according to the building methods traditional within a specific locality or for a particular group of people. Many vernacular buildings are composed of a mixture of plans and structures built over time. The vernacular commercial storefront often consisted of buildings of two or more stories, typically divided into two bands. On the first floor, large windows allow goods to be displayed while the upper floors are usually for offices, residential and warehousing uses.



Common Elements:

- Influenced by local climate, available building materials, and ethnic building traditions
- Larger display windows
- Recessed entry
- Double doors
- Tall second story windows

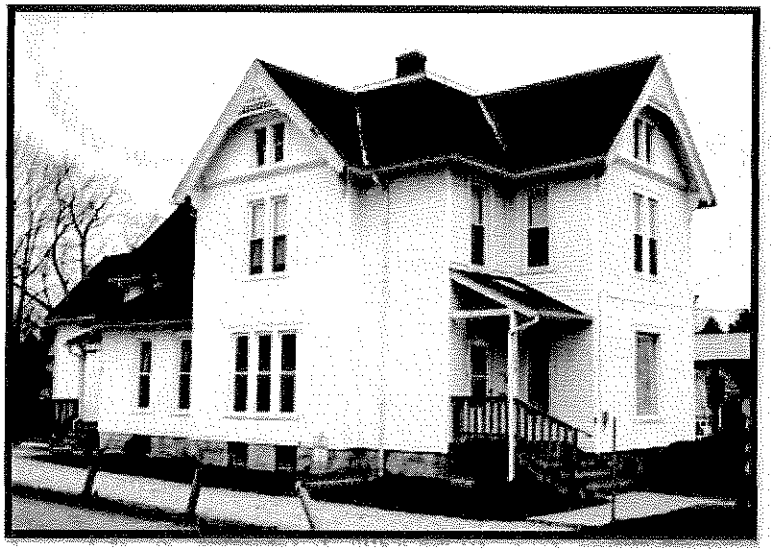


Folk Victorian (ca. 1870 – 1910)

Folk Victorian is defined by the presence of Victorian decorative detailing on simple folk house forms, which are generally much less elaborate that the Victorian styles they attempt to mimic. The primary areas of detailing are the porch and the cornice line. The growth of the railroad system made abundant supplies of pre-cut detailing available from distant mills. Many builders simply grafted pieces of this newly available trim onto traditional folk house forms familiar to local carpenters.

Common Elements:

- Porches with spindle-work detailing
- Symmetrical facade
- Friezes suspended from porch
- Simple window surrounds

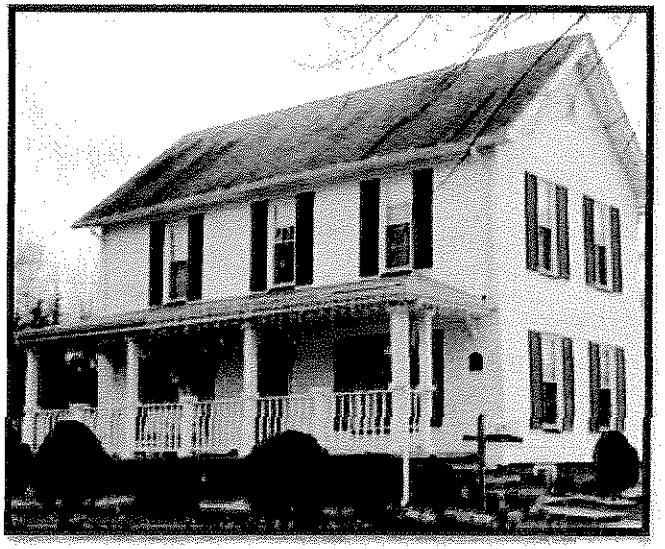


Colonial Revival (ca. 1895 – present)

The Colonial Revival style resulted from the desire of architects and builders to evoke America's own past. Concerned with stylistic authenticity, they tried to restore order to what they perceived to be the Victorian excesses of American domestic architecture. The Colonial Revival was one of the predominant architectural styles in Ohio during the early twentieth century.

Common Elements:

- Rectilinear form, often articulated boxes with façade symmetry
- Porte cocheres, rear terraces and patios
- Smooth Tuscan columns or fluted pilasters
- Elaborate porticos or full length or semicircular porches
- Large double-hung shuttered windows, often with transoms
- Modillions and dentils below the cornice
- Balustrades on roofs or porches
- Palladian windows, bay windows and fan lights
- Shingle or wide clapboard siding on frame examples



American Foursquare (ca. 1900 – 1925)

The American Foursquare was one of the most popular house types during the first two decades of the twentieth century; virtually every company offering mail-order houses or plans advertised models of this type. It was often promoted as the "most house for the least money." The ground floor is generally organized into either four rooms with a side hall or three rooms with a vestibule and reception hall. The second floors usually have four corner rooms with a central hall and bathroom between two of the rooms.

Common Elements:

- Nearly square floor plan
- Slightly raised basement
- Blocky shape topped by a low pyramidal hipped roof
- Usually a central dormer in front
- Front porch extends the full width of the house

Dutch Colonial Revival (ca. 1900 – 1935)

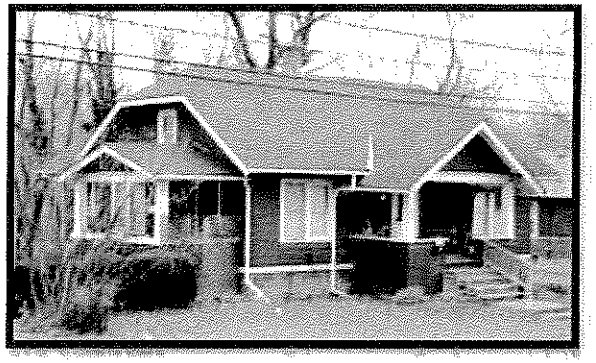
Dutch Colonial Revival buildings are easily identified by their gambrel roofs. In many examples, upper story dormers merge into what appears to be a single exposed story that extends the full width of the house. Although this style reached its peak in the 1920's, mail order catalogs and plan books carried Dutch Colonial Revival homes from as early as 1904 to the 1940's. Because they were widely promoted and generally affordable, Dutch Colonial Revival homes are common in suburban neighborhoods and small towns throughout Ohio

Common Elements:

- Gambrel roofs, occasionally with bell cast eaves
- Multi-paned upper sashes
- Large roof dormers and side-facing gables
- Shingle dormer and gable ends
- Lunette windows and gable ends
- Exterior chimneys
- Six room floor plans, often center hall and side hall

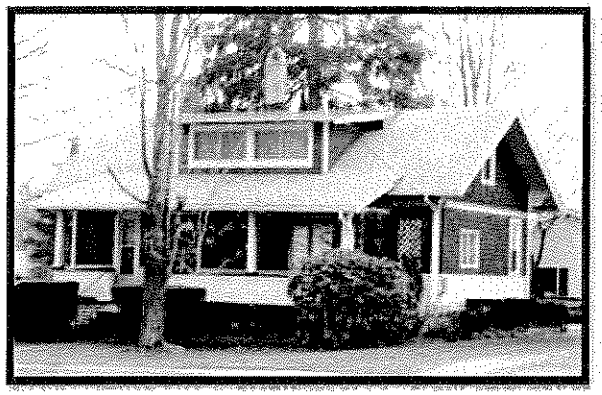
Bungalow (ca 1910 – 1935)

Bungalows are square or rectangular cottages with one to one and one half stories and large, rectilinear porches. The standard Bungalow is a modest, well-built house characterized by simple, horizontal and craft-oriented natural materials. In simpler Bungalow plans, the front door often opened directly into the living room. Because of their relative economy, bungalows answered the growing need for affordable housing in Ohio cities and villages during the 1910's and 1920's



Common Elements:

- Exposed roof beams and rafter tails; wood banding
- Battered (tapered) or square porch posts, occasionally cobblestone
- Rectangular windows; multi-paned sash over single sash
- Dormers facing the street, bay windows in the dining room
- Rustic butt shingle wall treatments
- Long living room across the front of the house, often with a staircase
- French doors, sun porches, exposed woodwork and built-in bookcases



Cape Cod (ca. 1925 – 1950)

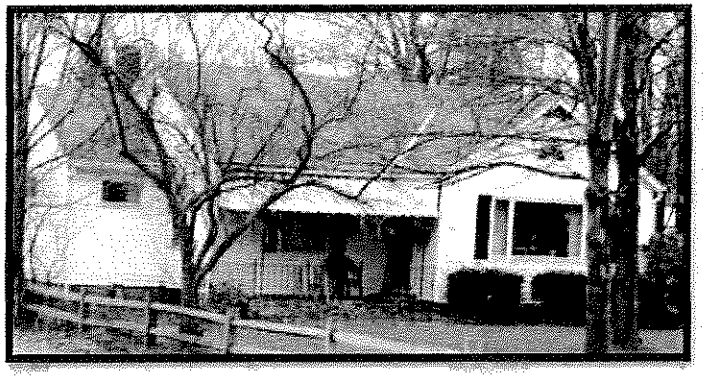
The Cape Cod Cottage is the most common form of the single or one-and-one-half-story Colonial Revival house built between 1925 and 1950. As a house type, the Cape Cod was inspired by 18th century Cape Cod cottages in Massachusetts and similar houses in the Tidewater region of Virginia.

Common Elements:

- One and one half story massing
- Steeply pitched side facing gable roof
- Symmetrical three or five bay façade.
- Appendages such as garages and breezeways
- Dormer windows.

Ranch (ca. 1940-1970)

Although it first appeared in the 1940's, the single story Ranch style house only gained widespread acceptance during the postwar building boom of the 1950's when it became a popular suburban form. Between 1948 and 1955, builders sold more than six million Ranch homes in the United States.



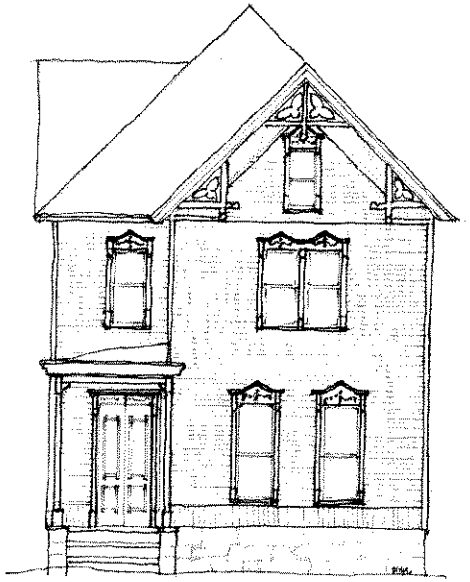
Common Elements

- Low-pitched roof
- Rectilinear or elongated shape
- Garages often attached at the kitchen end.
- Commonly faced in brick, wood or stone
- Large rectangular picture windows,
- Low chimneys
- Minimal front porches.

Building Exteriors

PRINCIPLES FOR ALL FEATURES

- Retain the original historic shape, form, height, materials and exterior details whenever possible.
- Retain architectural features that are character defining elements, such as decorative millwork, window and door trim, shutters, siding types, frieze bands, cornices, arches, brackets, special brick coursing, foundation walls and aprons. Repair of original wood elements and details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections is encouraged.
- If replacement material is required, use material that complements the historic material in type, size, shape, color, pattern and texture.



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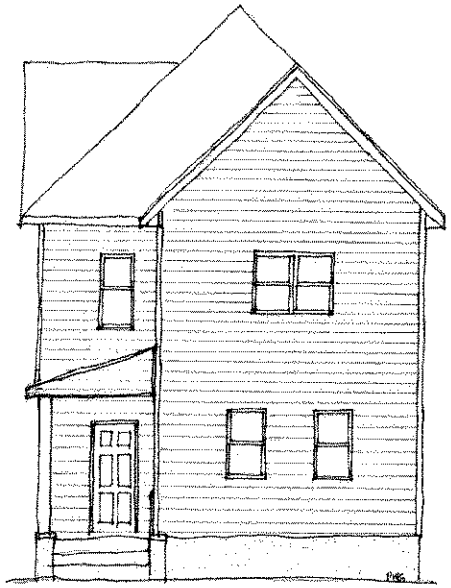


NOT THIS

Masonry

Masonry is found on almost all historic buildings and details such as the color, texture, mortar joints, and pattern of masonry strongly influence the overall character of a building. While masonry is the most durable historic building material, it is also the most susceptible to damage by improper maintenance or repair techniques or abrasive cleaning methods.

1. Repair damaged masonry features by patching, piecing-in or consolidating instead of replacing the entire feature. Use materials that duplicate the original as closely as possible in making repairs.
2. Replace in kind an entire masonry feature that is missing or too deteriorated to repair. Physical evidence on site, photos or other historic documentation shall guide the new work. Consider using appropriate salvage material or a compatible substitute material.

3. It is not appropriate to cover with siding or paint unpainted brick and stone. Masonry should only be painted if the exterior has been poorly repointed or has mismatched materials.
4. Avoid closing in or enlarging existing masonry openings, particularly on primary facades. If an opening is closed in on a secondary side or rear of the building, use the same material as the rest of the building.
5. Preserve and maintain foundations in their original design and with original materials and detailing. It is not appropriate to conceal historic foundations with concrete block, plywood panels, corrugated metal, or wood shingles.
6. Clean masonry only when necessary to halt deterioration or remove heavy soiling using the gentlest method possible.
7. If chimneys have been extensively repointed resulting in mismatched colors and textures, painting the chimney dark red or brown may be acceptable. If the condition of the chimney is beyond repair the replacement should match the original in design. It is not appropriate to cover chimneys with stucco or other veneers.

FOR MORE INFORMATION

Preservation Brief#1 Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
National Park Service, U.S. Department of Interior Technical Preservation Services
www.nps.gov/history/hps/tps/briefs/brief01.htm

Wood Siding and Trim

New materials such as aluminum or vinyl siding may be perceived as an economical option and an improvement over the historic materials. But properly maintained historic building materials such as wood, brick and stone are highly durable and have lasted for generations. All materials will deteriorate if they are not maintained. The application of synthetic or substitute siding materials such as vinyl or aluminum over original wood siding is not appropriate and their use is discouraged but not prohibited. To be approved, the application of these materials must not result in the concealment of or removal of original decorative detailing or trim. This includes the concealment of window and door surrounds. Synthetic siding materials should match the dimensions of the original wood siding as closely as possible. Care should be taken to have the synthetic sidings vented to the maximum extent possible.

1. Preserve and maintain the original exterior siding.

2. Repair character-defining historic features such as eave brackets, cornice and cornice detailing, corner pilasters. Repairs should be made with the same kind of materials that currently or historically exist on the building.

3. Locate new vents and mechanical connections through non-character defining walls or inconspicuously on side or rear walls where they will not be visible from the street.

4. Wood siding is preferred, but artificial siding will be considered as a replacement material if all other courses of action have been explored and are unworkable. If artificial siding is used, the following additional guidelines apply.
   - The original siding must be left in place;
   - Only horizontal siding may be covered;
   - The horizontal siding must match the dimensions of the original wood siding;
   - Aluminum, smooth vinyl, or smooth cement fiber siding must be used;
   - Decorative wood trim pieces, including patterned shingles or other wood features, must remain exposed and be painted. No wrapping of architectural details with artificial materials should occur.

5. Siding should follow the traditional patterns and dimensions that are exhibited in the district's older buildings.

6. Most buildings have horizontal beveled or overlapping clapboards, typically with a four-inch or narrower exposures. Exposures wider than four inches are not recommended for most buildings. Limited replacement-in-kind of deteriorated wood clapboards is encouraged.

7. Sided buildings should be trimmed with corner boards and window or door casings of appropriate dimension.

8. Avoid using diagonal siding, vertical siding (outbuildings are the exception), T-111 siding, asbestos shingle siding, fake stone, fake brick, rustic siding, or other non-traditional siding types.

9. Shingle siding should only be used where it originally existed. Asbestos shingles which are original to a dwelling should be kept stained or painted. If asbestos shingle siding is deteriorated or poses a health hazard, it may be enclosed or covered with synthetic sidings such as vinyl or masonite.

10. It is not appropriate to cover windows or doors with siding.

11. It is not appropriate to cover brick buildings with siding.

WHY IS ARTIFICIAL SIDING DISCOURAGED?

- Artificial siding can diminish the craftsmanship and details of a building and, by extension, the community.
- Artificial siding may conceal structural problems which may progress to the point where expensive structural repairs are required.
- Artificial siding, if not properly vented, may allow moisture to build up and cause dry rot.
- Artificial siding is not maintenance free; it can dent or crack, fade and lose gloss over time. It will eventually have to be painted or replaced.
- Artificial siding is difficult to repair. When pieces need to be replaced, the manufacturer may not be able to match it exactly.
- Artificial siding or trim rarely replicates the dimensions or appearance of original materials.

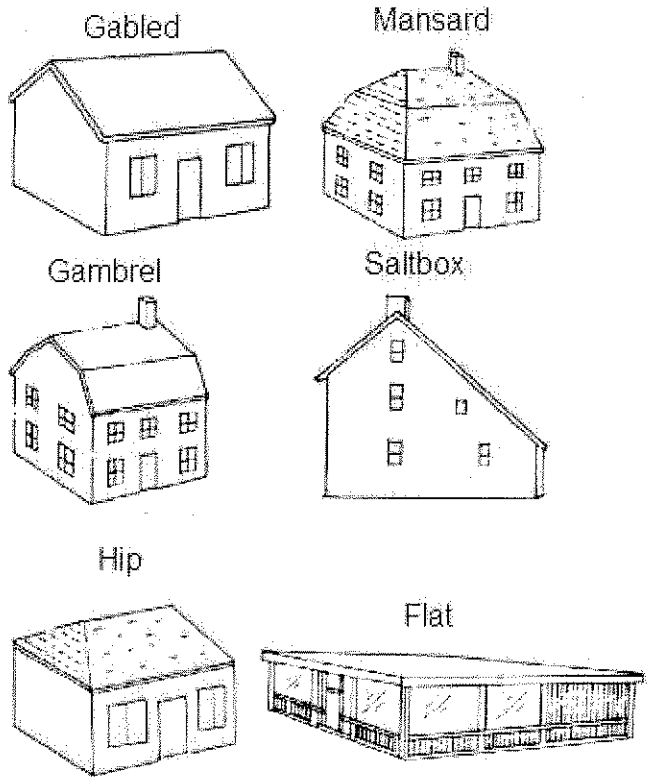
FOR MORE INFORMATION

Preservation Brief #8

Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings

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

http://www.nps.gov/history/hps/tps/briefs/brief08.htm



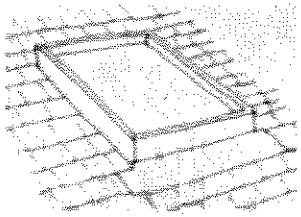
Common Roof Shapes

Roofs are one of the most important features of historic buildings. Functionally they shelter buildings from the weather. Visually, they can significantly contribute to the appearance of buildings. Significant visual features include the roof's shape, color, its materials, and any special features such as dormers, towers or turrets, parapets, or eaves.

In addition to the shape, elements and details, the materials used to cover sloping roofs are important to defining the character of a historic building. The most commonly found sloping roof materials are metal, slate, clay tile, asphalt shingles, wood shingles and wood shakes.

On the other hand, the appearances of materials used to cover flat roofs are usually not character defining. They include built-up roofing and rubber roofing. The most common roofing material in Jefferson is asphalt or composition shingles, as many older roofs have been replaced with these materials over time. However, several buildings retain their original slate or standing seam metal roofs from the late 19th or early 20th centuries.

1. Retain the original shape, line, pitch and overhang of historic roofs.
2. Retain architectural features that are character defining elements of the roof, such as chimneys, cupolas, dormers and turrets. If replacement is required, use material that complements the historic material in type, size, shape, color, pattern and texture.
3. Preserve historic roof materials as important features of the area's character. If repairs or replacement is needed, replace only damaged parts of the roof to match the existing. If roof replacement is necessary, use new material that is compatible in size, shape, color, pattern and texture.
4. Avoid making changes to the roof shape by adding decorative features such as towers, cupolas, nonfunctional dormers or other features that did not exist before.
5. If dormers or flat skylights are needed to make an attic space more functional, locate them toward the rear of the building where they will not be readily visible. Rounded or bubble skylights are not appropriate



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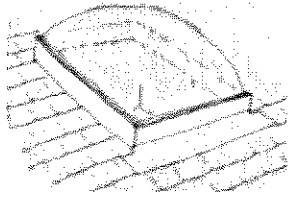

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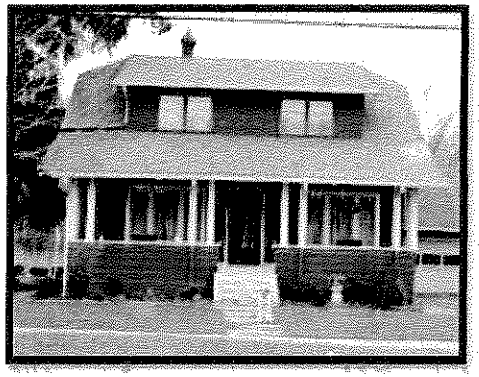
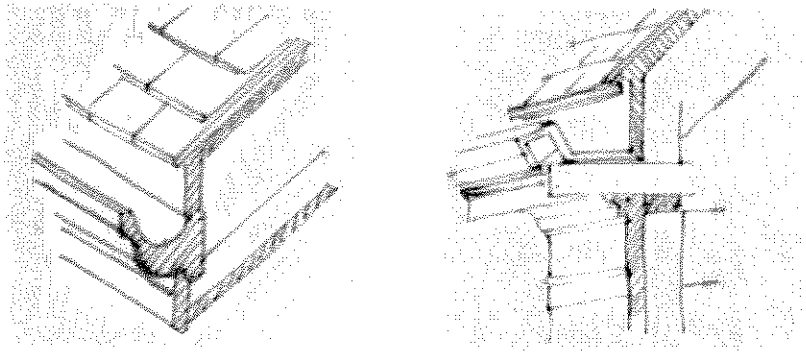
6. If dormers are proposed, keep them in proportion to the roof pitch and shape. Dormers added to a one- or two-story building with gable or hipped roof should be narrow (wide enough for only one or two windows) with a gable or shed roof, like historic dormers. A dormer added to a low-rise bungalow may be more horizontal in form, with several windows. Trim dormers out to match the rest of the building.



7. Locate roof ventilators, antennas and other mechanical equipment on noncharacter defining roof areas or inconspicuously on rear slopes where they will not be visible from the street. It is not appropriate to locate them on front or street elevations.
8. Install low-profile ridge vents, provided that they do not diminish the original design of the roof or destroy historic roofing materials and details.

Deteriorated gutters and downspouts can cause extensive damage. Make sure that they are working properly to shed water from the roof to the ground and away from the building

9. Repair bent or sagging gutters and broken or split downspouts as these problems appear.
10. If new gutters and downspouts are necessary, install them so that the impact on architectural features is minimized. Paint gutters and downspouts to blend with the color of the building or its trim.
11. Gutters should have downspouts located away from significant architectural features of the building.



Preserve built in gutters whenever possible

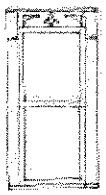
FOR MORE INFORMATION
Preservation Brief #4 Roofing for Historic Buildings
National Park Service, U.S. Department of Interior Technical Preservation Services
www.nps.gov/history/hps/tps/briefs/brief04.htm

Windows and Doors

The design, materials and location of windows and doors significantly contribute to the architectural character of historic buildings. Windows and doors located on the primary facade of residential, commercial, institutional and government buildings are almost always formally arranged in regular patterns. These patterns may be symmetrical, which is typically the case for classically styled buildings, or asymmetrical, which is the case for most Victorian era houses. Windows and doors located on secondary, or side and rear, elevations of buildings may be formally or informally arranged.

The design, details and ornamentation of windows and doors also differ due to their location and function. Windows located on front facades may contain surrounds featuring a high degree of detail and ornamentation while those found on other elevations will usually be less ornate in design. Typically, historic windows consist of muntins, sash, frames, and molding which have a molded relief.

1. Retain and preserve openings and details of windows and doors, such as trim, sash, glass, lintels, sills, thresholds, shutters and hardware.
2. Repair original windows, doors and frames by patching, splicing, consolidating or otherwise reinforcing deteriorated sections.
3. If replacement of a window or door element is required, match the original shape, location, pattern, size, scale, proportion, pane or panel division, material and detail.
4. It is not appropriate to replace windows or doors with stock items that do not fill the original openings or are incompatible in size, detail and design.



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5. Special window types, such as a small window centered over a door, should be used sparingly.

6. Retain historic glass and protect it during repairs. If glass is cracked or missing, new glass panes can be installed. Replacement glass should be clear and without tint unless the glass is for a special window.

7. If exterior storm windows are desired, install them so that existing windows and frames are not damaged or obscured.

8. Shutters should be sized to fit window openings. The height of the shutter should match the height of the window opening. Each shutter should match half the width of the window opening. It is not appropriate to introduce window shutters where no evidence of historic use of shutters exists.

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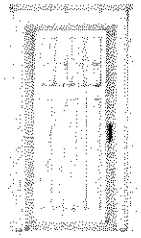
9. Retain and repair historic door openings, doors, screen doors, trim, and details such as transoms, sidelights, pediments, hoods, and hardware where they contribute to the architectural character of the building.
10. If a replacement door is needed, choose a replacement that matches the original design as closely as possible. Retain historic storm doors if possible.
11. When installing new storm doors, select ones of simple design and made of wood if possible. The most appropriate design is one with a full-height glass section that permits viewing of the main door.



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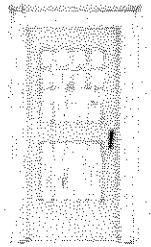

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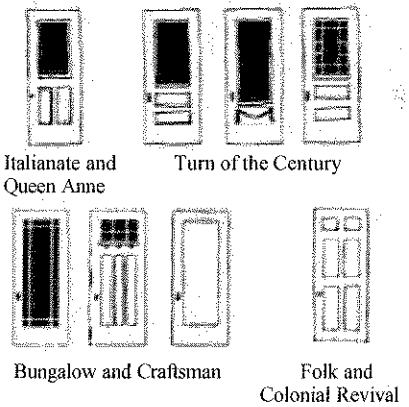

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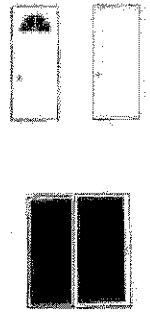

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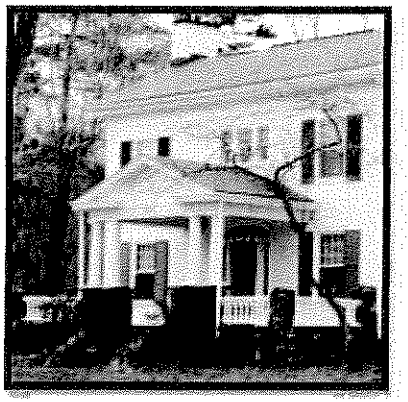
12. Place new entrances on secondary elevations away from the main elevation. Preserve non-functional entrances that are architecturally significant.
13. The installation of security doors and windows may be approved within some parameters for rear or side facades. Ornate security doors with extensive grillwork or decorative detailing are not appropriate. Window bars on primary facades should also be as visually unobtrusive as possible.

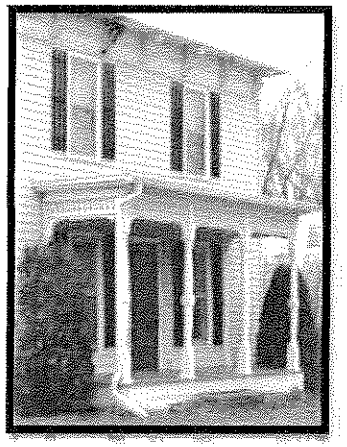
FOR MORE INFORMATION
Preservation Brief #9 The Repair of Historic Wooden Windows
National Park Service, U.S. Department of Interior Technical Preservation Services
http://www.nps.gov/history/hps/tps/briefs/brief09.htm

Porches and Entry Features

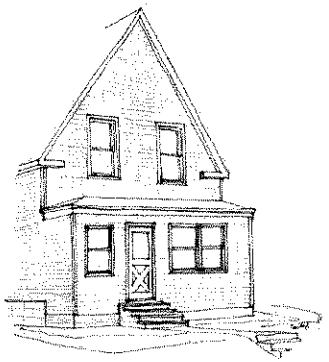
Historically, porches serve a visual, social, and functional purpose, providing a transition between the private and public realm. In the days before air conditioning, porches provided an important place to cool down in the summer. Depending upon the period, style and materials, the front porch can be grand and sweeping, or small and compact; sturdy looking or delicate and light. Most porches in the Village are wood, but may have stone or brick foundations.

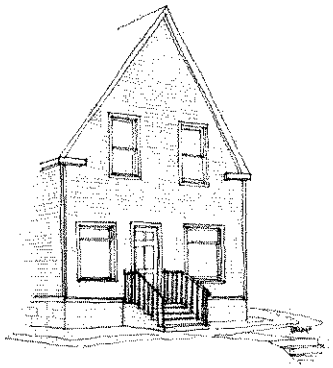
1. Retain or restore historic porches and entrances.
2. Retain and preserve historic material, such as flooring, ceiling board, lattice and trim, whenever possible. If replacement is necessary, use new materials that are compatible with the historic material in dimension, shape, color, pattern and texture.
3. Repair of original wood elements and details by patching, splicing, consolidating or otherwise reinforcing deteriorated sections is encouraged.
4. If an historic porch or entry feature is completely missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the building in height, proportion, roof shape, texture, scale and detail
5. Generally, porches should be painted to compliment the colors used on the house.
6. Permanent enclosure of front porches is not appropriate. Enclosure of side or rear porches and balconies is discouraged. If enclosure of a side or rear porch is proposed, design the enclosure so that the historic character and features of the porch are preserved.
7. Steps should be constructed in a style and of a material appropriate to the building.





Historic porches are critical features of architectural character. It is not appropriate to enclose a front porch or replace it with a porch that is not compatible with the building.





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8. It is not appropriate to remove significant features or elements of an historic building, such as a porch, to construct a deck
9. Locate decks in inconspicuous areas, usually on the rear or least character defining elevation of the historic building.
10. Construct decks so that they can be removed in the future without damaging the historic structure.
11. If screening of the deck framing is necessary, use materials that tie the deck visually to the building.

FOR MORE INFORMATION

Preservation Brief #45 Preserving Historic Wood Porches

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

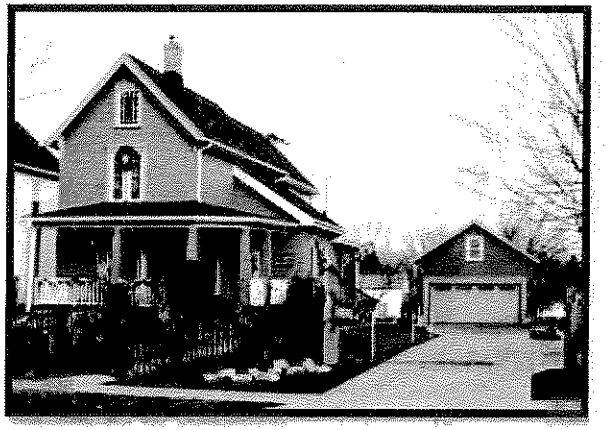
http://www.nps.gov/history/hps/tps/briefs/brief45.pdf

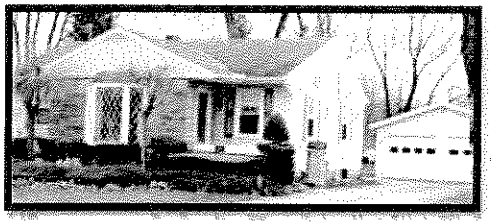
Garages and Outbuildings

Garages and outbuildings are important components of Jefferson's historic atmosphere. Usually located along rear alleys or toward the rear of a property, these buildings are typically built of frame, with a small scale and modest materials. Every effort should be made to retain and repair original outbuildings.

Outbuildings contribute to the architectural and historic character of the community. Their siting and relationship to the main building, street or alley with which they are associated is important. Outbuildings include barns, sheds, carriage houses and garages.

1. Retain historic outbuildings with special attention to maintenance and repair, preserving historic materials, such as siding, masonry, roofing materials and wood trim, whenever possible
2. Retain architectural features that are character defining elements of outbuildings, including foundations, siding, masonry, hardware, roof pitch and form, windows, doors, lattice and trim. If replacement of an element or a detail is required, the replacement should complement the original in size, scale, proportion, texture and detail.
3. If an outbuilding is missing, replace it with either a reconstruction based on accurate documentation or a new design compatible with the historic character of the main building using materials that blend in dimension, shape, color, pattern and texture.
4. Locate new outbuildings in rear yards and in traditional relationship to the main building. Keep the proportion and height of new garages and outbuildings related to the style and scale of the main building





Historic Commercial Buildings

The character of the downtown commercial center of the Village is defined by its historic architecture and natural features. While the uses of many of the downtown buildings have changed over time, the small town pedestrian feeling has been largely retained. It is the scale and historic character of the downtown commercial center that is a key defining element of Jefferson. The other guidelines in this document also apply to historic commercial buildings. However, additional guidelines are provided below.

Storefronts

1. The historic relationship of the existing building to surrounding buildings and the street should be maintained or restored.
2. The building facade should be preserved or returned to its historic appearance. Original exterior building details should be preserved or replaced. Reuse of salvaged historically appropriate materials is encouraged

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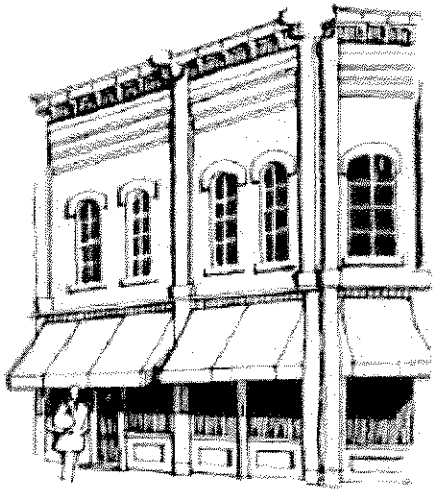
3. It is not appropriate to cover historic name blocks. These stone or cast-stone, cast iron, or tin blocks, usually located near the building's roof line, carry the name of the building or its owner, and often the date of construction.
4. Imitation brick or stone, aluminum, rough sawn wood, or plywood, are incompatible with the fabric of historic commercial buildings and should be avoided.
5. Entrances and doors should maintain their historic location and original appearance. It is not appropriate to introduce new windows or doors if they would diminish the original design of the building or damage historic materials and features.
6. The appearance of original windows including number, size, number of panes, placement and rhythm with adjoining buildings should be maintained in the upper and lower portions of the facade of the building.
7. Avoid applying trim or ornamentation that a storefront would not have originally had.
8. Generic corporate franchise architecture is strongly discouraged.
9. Shutters should only be used if there is historic evidence of shutters. If new shutters are used, they should be constructed of appropriate material.

Awnings

Awnings have always been a popular element in downtown storefronts. They serve many purposes:

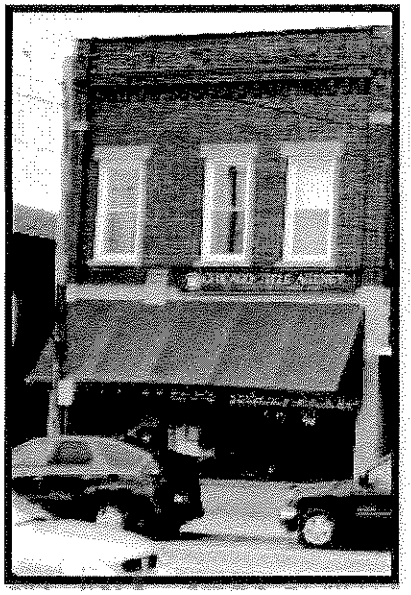
- ***Provide shelter for pedestrians***
- ***Protect merchandise from the sun***
- ***Regulate the amound of sunlight and heat entering a store***
- ***Identify the business***

1. Retain, repair and maintain historic awnings and awning hardware.
2. Do not install awnings unless there is evidence of an awning on the building previously.
3. Awnings should not obscure important architectural features.
4. New awnings should be canvas or fabric in a traditional design and compatible with the building and its trim colors.
5. It is not appropriate to install a shingled awning or canopy..



6. The awning frame should be designed to fit within the window opening. The standard shed awning is recommended for traditional storefronts. These may have plain or scalloped edges.

FOR MORE INFORMATION
Preservation Brief #11 Rehabilitating Historic Storefronts
National Park Service, U.S. Department of Interior
Technical Preservation Services
http://www.nps.gov/history/hps/tps/briefs/brief11.htm



Rear Entries & Facades

1. The rear entry should not compete with the storefront in terms of importance, so it should have a more functional appearance.
2. Rear entries can be identified as a customer entrance by adding:
   - A small sign near the rear door to identify the business.
   - An awning for visual identification and customer convenience.
   - A wall mounted light fixture near the door can provide adequate exterior lighting.
   - Planter boxes with flowers, or shrubbery.
3. Screen trash receptacles with a fence or similar structure.

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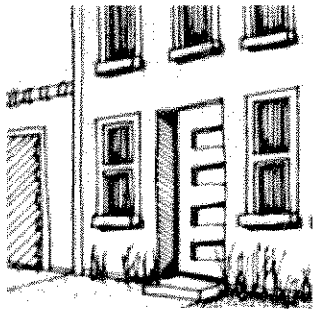

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Commercial Conversions

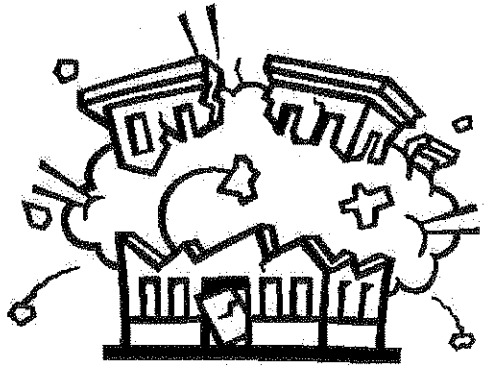
There are several examples in the historic district where residential buildings have been converted to commercial use. The primary goal for these commercial conversions is to maintain the original historic character of the building, while enabling the new use to be functional and visible. Changes to historic commercial buildings must also comply with the other guidelines contained herein.

1. Avoid alterations to windows and doors. Retain existing residential-scale windows and doors.
2. Maintain front porches in their original form. Do not enclose front porches.
3. Keep signs in scale with the building.
4. If off-street parking is added, restrict the location to the rear of the lot. It is not appropriate to use front or side yards for parking.
5. For handicapped accessibility, place ramps or lifts in an inconspicuous location. Use rear or side doors for this purpose, rather than the front.

Demolition

Demolition is forever, and once a building is gone it takes away another piece of the Village's character. Demolition of a historic building that has retained its architectural integrity should be an action of last resort.

1. Demolition because of a failure in upkeep, maintenance and repair is not acceptable. Deterioration due to lack of maintenance shall not be used to justify demolition.
2. The DRB may delay a proposed demolition for up to 180 days to review alternatives to demolition. To facilitate an in-depth review during this time period, the DRB may require the following from the property owner:
   - Complete photographic documentation of the building, inside and out, showing existing conditions
   - Written evaluation of the building's condition by an architect, structural engineer, or other building professional
   - Statement of needs outlining the reasons for demolition
   - Written evaluation of alternatives to demolition that have been considered
   - Architectural plans for the building site
   - Demonstration of financing and a written statement of intention to build.
3. Demolition for a parking lot is inappropriate
4. Seek alternatives to demolition. Alternatives may include:
   - Sell the property: Could the property be sold to a new owner who would preserve the structure and site?
   - Re-design the project: Can a proposed new building on a site be designed so that the existing structure can either remain or can become part of the new structure?



DEMOLITION IS FOREVER

   - "Mothball" the structure: Could the structure be boarded and secured for a limited time in case the owner's needs change or in case a buyer can be found later on?
   - Move the structure: Can the structure be sold or donated to another party who will move the structure to a suitable site?
5. If a demolition proceeds:
   - Submit to the DRB information concerning redevelopment of the site in sufficient detail so that the DRB may determine if the proposed redevelopment will be compatible with these guidelines.
   - Salvage architectural details and features to be made available to parties who may be able to use them in other rehabilitation efforts.

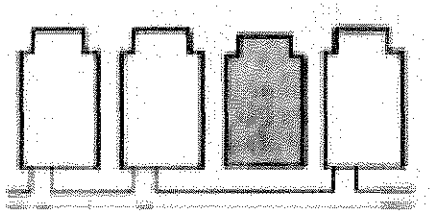
New Construction and Additions

The design of a new building is critical to preserving the character of a historic district. New residential or commercial buildings should contribute to that character by respecting the location, design, materials and other character-defining elements of the historic buildings, as well as respecting the character of the landscape and other important features of the street and district.

Jefferson encourages appropriate new in-fill development on vacant parcels in the Historic District. New development should strengthen the district's historic and architectural values. This does not necessarily mean that new structures should be designed to look old. The key to the design of a new building that enhances the existing environment is its compatibility with neighboring buildings.

New Construction

1. The setback of a proposed addition or new building should be consistent with the setback of adjacent or nearby historic buildings fronting on the same street. New construction should maintain the setback and site features that have been historically established on the street. Recessing an entire building face when surrounding historic buildings are built to the street is not appropriate.



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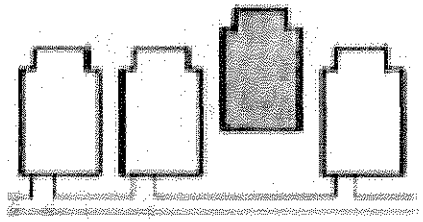

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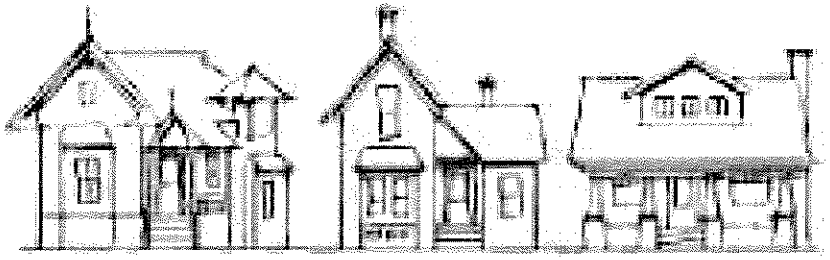
2. Keep the form of the roof similar to those on adjacent buildings. For residential uses, this is typically a hipped or gables roof. For commercial buildings, this usually means a flat roof hidden behind a cornice.
3. Roof materials may be standing-seam metal, slate, or a dimensional asphalt shingle with a plain design that does not create a patchwork effect. Use historically appropriate roof colors.
4. Keep the proposed orientation of front facades to the street. The height above grade for the first floor should be consistent with surrounding historic properties. Blank walls should be avoided. The main entrance is usually the most prominent feature of historic structures and should be emphasized in new construction as well.

5. New buildings should relate in scale and proportion to the adjacent historic buildings. It is not appropriate for a new building to visually overpower historic buildings and surrounding properties.

6. Design the proportion (the ratio of the height to the width) of the front elevation to be compatible with the proportions of existing surrounding historic buildings.



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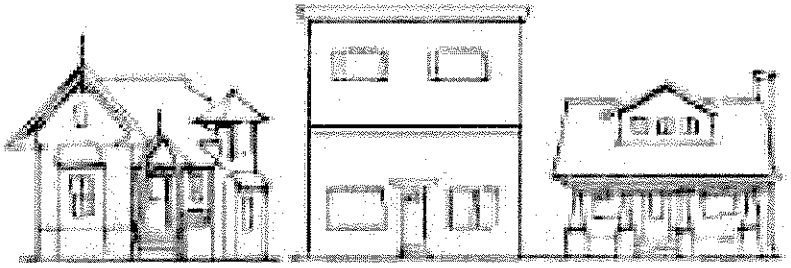

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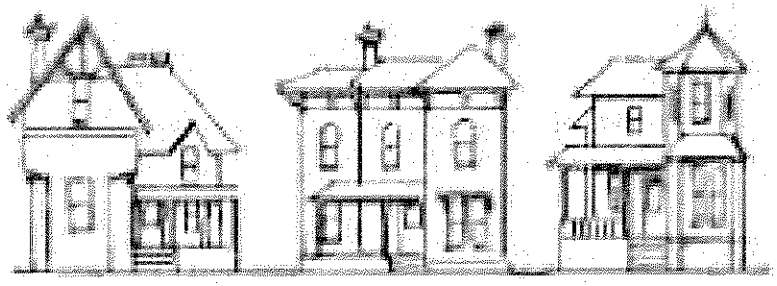
7. Window and door openings should be located to create a pattern similar to those found on historic buildings. Avoid unusual window and door shapes and sizes.

8. Entrances, porches and other projections should be in relationship to the pattern of the historic street front and contribute to a consistent rhythm and continuity of features along the street.



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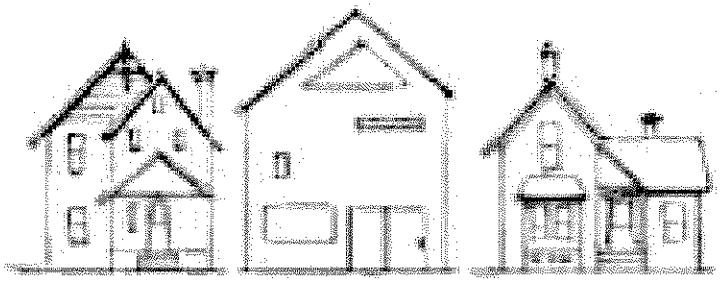

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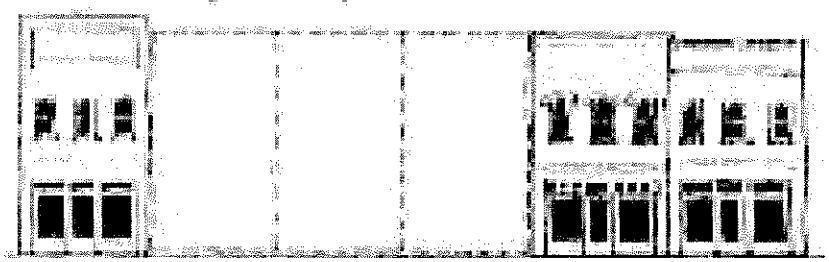

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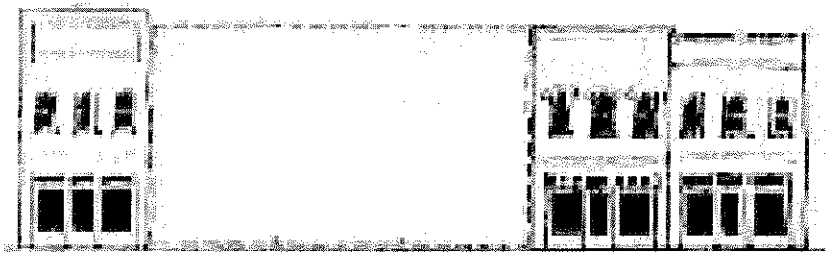

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9. The width of a new building should completely fill the void in the face of the block.

10. If the width of the new building is very wide, divide the mass of the new façade into a number of bays to mimic the facades along the street.

11. Design the height, elevation and number of stories of the proposed addition or building to be compatible with the height, elevation and number of stories to surrounding historic buildings on the block or the street where it is to be located. Some variance in height is acceptable.

12. Residential garages should generally be detached from the main structure and set back behind the main structure to be consistent with other existing properties throughout the historic district. Attached garages may be acceptable if they are not visible from a public street.

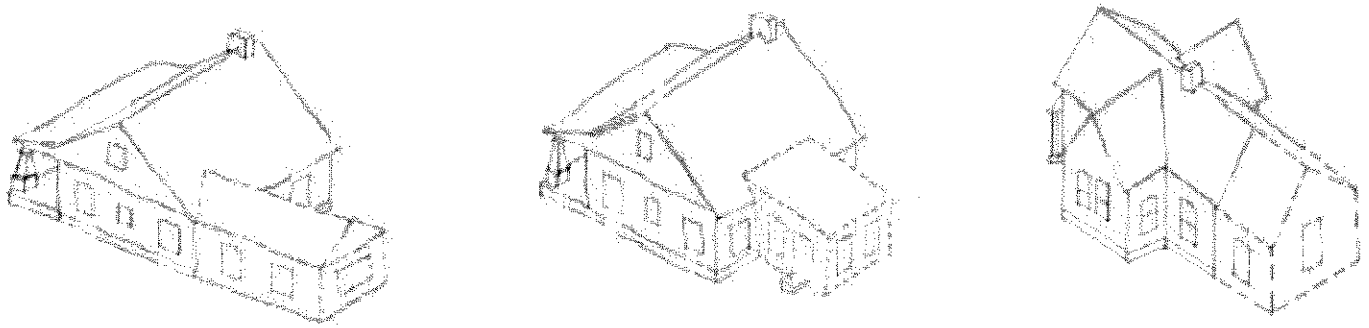
13. New garages must use roof and siding materials that complement or match the primary structure. The form of the garage should be simple with a roof compatible with the primary structure. Appropriately scaled single-width garage doors should be used on multi-car garages.

Storefronts
The details make a big difference!

- ***Organize the front into two zones: A street level storefront and an upper facade.***
- ***Include display windows to enhance the visual interest of the street.***
- ***Separate the store front from the upper facade with sign board or fascia to create a uniform horizontal element in the block face.***

Additions

1. Locate additions to the rear or side of the building with low visibility from the street. If the addition is on the side of the original structure, locate the addition as far to the rear as possible.
2. Maintain the focus on the original structure by keeping the addition's height and roof line lower than the main structure.
3. Keep the design of the addition consistent with the form and style of the main building. Choose a simplified design that has some of the same characteristics of the original, such as roof pitch, the dimensions of siding, and the size and style of windows.



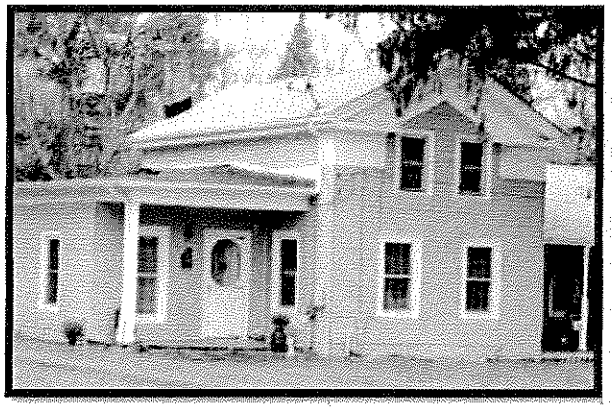
APPROPRIATE ADDITIONS LOCATED AT THE REAR OF THE BUILDING

4. For large additions, provide a visual break or transition between the original building and the addition. This can be accomplished by setting the addition back from the wall line or by creating a recessed area at the point where the structures meet.
5. Use materials that are compatible with the original building. Frame buildings should have frame constructed additions. Frame construction is also recommended for additions to masonry buildings. Brick may be an acceptable material for an addition to a brick building when matching or complimentary brick can be found. Artificial aluminum or vinyl siding is not recommended unless it is the primary material on the principle structure.
6. Avoid adding pre-manufactured glassed-in greenhouses or sunrooms to original buildings. If such an addition is proposed for a residential building, it should be limited in size, restricted to the rear of the building, and given the appearance of an enclosed rear porch that is trimmed in painted wood.

FOR MORE INFORMATION
Preservation Brief #14 New Exterior Additions to Historic Buildings
National Park Service, U.S. Department of Interior Technical Preservation Services
http://www.nps.gov/history/hps/tps/briefs/brief14.pdf

Exterior Colors and Paint

The variety of paint color palettes in Jefferson is as wide-ranging as the architectural styles and periods of the buildings it includes. The palettes reflect shifting aesthetics and the preferences of the property owners. In addition to its decorative role, paint plays an important functional role in protecting wood and metals from deterioration due to exposure to the elements. The Village does not regulate paint colors; however, research about the original colors of a building and colors currently used on neighboring buildings can suggest a range of colors schemes that may be appropriate for the building.



1. Reinforce and enhance architectural features through the appropriate selection and placement of paint color.
2. Clean and maintain painted surfaces using the gentlest effective method. It is not appropriate to clean or remove paint with techniques that are destructive to the underlying surface material.
3. Avoid bright colors not typical on Jefferson buildings. Use colors compatible with those already used along the streetscape.
4. Avoid using too many colors. Successful paint schemes typically involve three complementary colors: body, trim and sparingly used accent colors

5. For brick buildings, let the natural brick color be the body color, and select trim colors that are compatible with the color of the bricks
6. Reapply paints or stains to previously painted or stained surfaces in colors that are appropriate to the building and site.
7. It is not appropriate to paint or coat unpainted masonry or architectural metal surfaces that were not coated or painted historically.

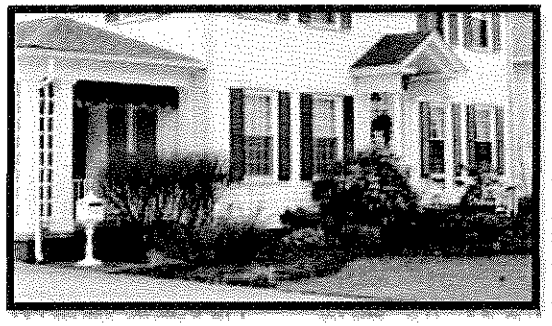
FOR MORE INFORMATION

Preservation Brief #10 Exterior Paint Problems on Historic Woodwork
National Park Service, U.S. Department of Interior Technical Preservation Services
http://www.nps.gov/history/hps/tps/briefs/brief10.htm

Site Elements/Site Features

Significant elements of landscaping, lighting, fencing and other features contribute to the character of a specific site and the community as a whole. Consequently, careful treatment of such elements is essential to preserving community character.

Landscaping

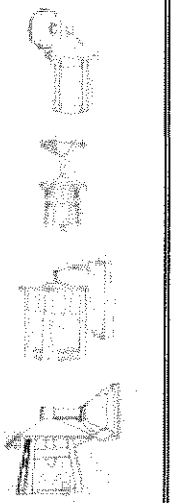


1. Retain and maintain landscaping and landscape features that contribute to the character of the site and its surroundings, when possible.
2. Incorporate existing large trees and other significant landscape elements into plans for new construction and additions, when possible.
3. When introducing additional landscaping features, keep them in scale and compatible with the character of the surroundings.
4. Removal or trimming of overgrown landscaping is encouraged.

Fences

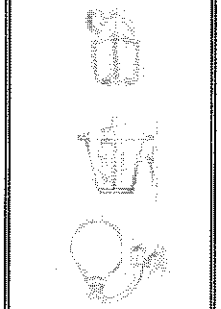
1. Fences that are designed to reflect the architecture of the house are encouraged.
2. Retain and preserve historic fence elements. If replacement is required, use new or salvaged materials that are compatible with the historic material.
3. Wood picket or wrought iron fencing is appropriate for front and visible side yards. Hedges may also be used in conjunction with or in place of fences.
4. Fences of split or horizontal rails, and of railroad ties or timbers, are not appropriate for front yards but may be added at rear yards or non visible side yards.
5. It is not appropriate to use plastic, vinyl or chain link fencing if they would be inconsistent with the historic character of the building, its immediate neighbors and surrounding properties.
6. Keep a one to two foot setback from the sidewalk or street to allow for plantings and pedestrian passage.

Colonial

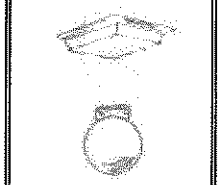


Bungalow/
Craftsman

1. Preserve and maintain original lighting fixtures. If replacement is necessary, select salvaged historically appropriate fixtures or new lighting fixtures that are compatible with the building style and the site.
2. Buildings that originally did not have lights mounted on the exterior walls or porch ceilings may need lighting. Electrified versions of early gas light fixtures may be appropriate.
3. New lighting fixtures shall be compatible with the style, scale, and period of the building. New fixtures should be simple in design and not detract from the building style.
4. Decorative yard lamps and building mounted fixtures can be used for safety and to visually enhance a property at night. If an original fixture is not present, select a simple style that will compliment the style of the building.
5. Avoid overly ornate fixtures that may not compliment the more simple architectural styles of the Village.
6. Residential buildings converted to commercial uses must use residential scaled light fixtures.
7. Locate utilitarian security lightning side and rear yards and use a motion sensor to activate them.
8. Lighting used to illuminate parking areas, open spaces, or signs must be indirect and shielded to avoid off-site spillage of light to adjacent properties.



Appropriate
Simple
Fixtures



Simple
Ceiling
Fixtures

Glossary

Architecture - refers to a style or method of design in the construction of a building. Popular or Vernacular Architecture - refers to buildings constructed with fewer or at least more modest detailings than the High or National Style. Folk or Traditional Architecture - refers to buildings constructed by local contractors, often without architects, that use unique local building forms and/or materials.

Architectural feature - a specific part of a building style such as a window, door, roof, wall material, or decorative element

Architrave -the horizontal bottom board/stone of the entablature, the architrave sits directly on top of the columns/pillars, above a door and on occasion above window openings, often with little or no decoration

Ashlar stone - walls where the stones are square-cut and laid in a straight or linear pattern, usually with stones larger than brick-sized and joined by a thin mortar joint

Asymmetrical elements - specific parts of a structure, such as windows and roof lines, that are not placed in a regular or matching pattern, are not regularly spaced or grouped, or do not have the same outline, size or pitch, most commonly found on Queen Anne Style structures.

Awning - a matte finish fabric attached to a frame used to protect a building from sun or rain, historically awnings were attached to buildings beneath the first floor transoms and were operable.

Balloon framing - a building system used in wooden structures, it has continuous vertical studs that run from the foundation sill to the roof plate.

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

Balustrade - stone, brick, or wood spindles know as balusters connected by a railing on top, often used at the top of a commercial structure as a parapet, on domestic structures often used on porches.

Bargeboard – a board often decoratively carved or cut out, which hangs from the projecting edge of a roof at the gable.

Bay – a spatial structural unit of a building façade; or, a structure protruding out from a wall.

Bay window - a single or set of windows that project out from the wall, in domestic styles this is often found on the side of homes, in commercial styles it is almost always found on the second floor of post1895 structures, these second floor bay windows are also called oriel windows.

Belt course - often a band of horizontal bricks or stones that provide a decorative contrast to the main wall of the structure, they often define the interior floor levels.

Beveled siding -tapered wood siding that overlaps for weather protection. It is applied horizontally to buildings of frame construction.

Board and Batten -a type of wood siding that consists of wide vertical boards with narrow strips (battens) concealing the joints between the boards.

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

Broken pediment - See Gable

Bulkhead - located on the storefront of a commercial structure below the display window and just above the sidewalk, most commonly made of wood with modest decorations, other materials found include metal grill work, stone, brick, or ceramic tile.

Canopy - a late twentieth century addition to storefronts used to replace the more appropriate fabric awnings; the hard canopies are constructed of wood cover by metal or completely of metal and often extended over the sidewalk five to six feet.

Capitals - See Columns

Casement windows - a window that is attached to the vertical side of the frame and opens outward.

Chimney - usually a vertical brick structure embedded or exterior to the walls used to draw away the smoke and gases created by a fireplace, stove, or furnace.

Clapboard - large wood boards which taper slightly (they are a type of beveled siding) so they overlap and lie flat; applied horizontally on buildings of frame construction.

Columns -a free standing, upright, circular element of wood, stone, or concrete, often eight to fifteen feet tall, may be smooth or fluted, usually topped by a capital, the capitals may be most commonly classified in four distinct orders: Doric (plain), Ionic (with scrolls), Corinthian (decorated with acanthus leaves which was a common plant in the ancient Greek's Mediterranean world), and Composite (the Roman combination of the Ionic and Corinthian capitals, the most highly decorated of all the capital styles), rare capital styles include the Egyptian and Tuscan.

Common elements - those features or parts of a building that are shared by a particular style, for example almost all Italianate structures have brackets under the cornice, almost all Greek Revival structures have symmetrical bays (openings), common elements help identify or categorize both domestic and commercial structures into specific styles and historical eras.

Common wall - a wall that is shared by two abutting buildings, also known as a party wall, this became a common practice during the construction of commercial Greek Revival (1837-1860) and later Italianate Style (1860-1885) structures.

Concrete - a substance produced by mixing crushed stone/gravel, sand, cement, and water, hardens to a strength similar to stone, first used in the Ancient world by the Romans.

Corbel - 1. A projecting bracket of stone, brick, etc., which supports a cornice, arch, or oriel; 2. An overlapping arrangement of bricks or stones in which each course extends farther out from the vertical of the wall than the course below. Usually supports a cornice or overhanging member.

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

Cornice -the projecting uppermost portion of a wall, often treated in a decorative manner with brackets.

Decorative elements - items that often are not necessary or supporting weight in a structure, their function is to provide visual interest to the building.

Dentils - decorative wood, stone or brick rectangular blocks place in a regularly spaced row in the form of a molding on the face of the frieze and directly under the cornice, dentils often appear to be a row of teeth with every other one knocked out, a frieze/cornice with dentils would be a denticulated (or denticular) cornice.

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

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

Eaves - the underside of a roof projecting beyond the facade wall of the building that follows the slope of the roof, usually not found on commercial structures.

Elongated windows - a long, narrow, rectangular double hung sash window that was first used with the Italianate Style (1860-1885), the windows allowed more light into the interior rooms that boasted higher ceilings because of a technological advance in heating, the use of free standing stoves

Engaged - a column, pillar, or pier, usually of a different color and/or material than the wall, it appears to be actually embedded in the wall.

Entablature -the horizontal grouping directly above the capitals of columns/pillars, above door openings, and occasionally above windows; in classical architectural terms it is composed of three bands, on the bottom the architrave, in the middle the frieze, and on the top the cornice, each band may be divided by a horizontal piece known as the fascia, often includes decorative dentils. and often in the shape of a fleur-de-lis (stylized Iris flower).

Facade - the facing of a building, the main wall including all stories, also use to describe the side of the building facing the street, corner buildings are often described as having two facades, it is also the principal face of the building that contains most of the architectural elements.

Fanlight -a semi-elliptically shaped transom window with radiating mullions, located over doors in domestic structures prior to 1860, the window often appears to be in the shape of an open fan.

Fascia -the horizontal space located between the first and second floors of commercial structures and usually designed specifically for signs, also defined as a horizontal band separating the parts of an entablature.

Fenestration - pattern of door and window openings in a wall.

Finial - a decorative element at the top of a gable or conical rooftop, usually cast iron

First floor facade - the floor or story that touches the street level, in commercial buildings it is almost always contains different features than the upper floor.

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

Flemish bond -A form of brickwork in which headers (end) and stretchers (horizontal length) alternate. Usually, each header is centered above and below the stretchers.

Flush siding – a type of horizontal wood siding where the individual boards are fitted closely together, which creates a flat appearance with a barely visible joint between the boards.

Frieze - a horizontal band, often of wood or stone, located directly under the cornice (or eaves), Greek Revival (1837-1860) style domestic structures often have friezes decorated with panels, frieze band windows with decorative grill work, and dentils; both domestic and commercial structures in the Italianate (1860-1885) and later styles often have brackets and dentils attached to the face of the frieze, the frieze is often painted in a color that contrasts with the facade wall, the frieze is also defined as part of an entablature over columns/pillars, doors or occasionally windows.

Gable - the triangular upper portion of a wall at the end of a pitched roof, if the base of the triangle is completed it is a triangular pediment; if it has only parts of the base at each side it is a broken pediment.

Gable roof - See Roof

Glazing - glass fitted into windows or doors.

Header brick - See Brick

Hipped roof - See Roof

Historic preservation - the process of maintaining and stabilizing a historic structure without changing the structure's basic character and appearance.

Historical significance - this refers to the attributes of a structure or district that have impacted on the history and cultural development of the community, county, state, or nation.

Hoodmold - a projecting molding often found over windows in the Italianate style, usually cast iron or occasionally stone, they functioned as decorative lintel covers and extended down a short distance on both sides of the window, their original functio n was to direct rainwater away from the walls and windows.

Light - a single pane of glass in a window sash.

Lintel - the flat, horizontal element directly above openings used to support the wall above the opening.

Lower facade - See: Facade, First floor facade, Storefront, Upper façade

Lug sill - See Sill

Mansard roof - See Roof

Masonry - See Brick, Mortar, Stone

Mortar - originally produced by mixing sand, lime and water, later a mixture of sand and cement, used to join bricks and/or stones together, mortar joints may be recessed or raised depending on the era and style of the building, the color of the mortar was determined by the color of the sand that was used.

Mullions - a vertical wooden member that holds in the lights or panes of glass in the window.

Muntins - a horizontal wooden member that holds in the lights or panes of glass in the window.

Name blocks - often formed in stone set into the facade, or formed with wooden frameworks covered in tin on the parapet, it indicated the name of the building and/or the name of the building owner, often the date that the building was constructed or massively remodeled was place with or instead of the name block.

National Register of Historic Places - in 1966, the National Historic Preservation Act allowed for direct state involvement in the inventorying of structures and districts for nomination as part of the National Register of Historic Places, the National Register provides national recognition of the historical and/or architectural significance of a structure or district, the National Re gister does not in and of itself restrict or control the use or changes that may be made to a privately owned structure.

Ohio Historic Inventory (OHI) - this is an ongoing project of the Ohio Historic Preservation Office first authorized in 1965, the OHI involves the completion of a form that uses six basic categories: the identification, location, background, architectural data, additional information, and documentation on each individual structure, the OHI provides an inventory of historical and architecturally significant buildings throughout the State of Ohio, there are no restrictions or direct benefits for a structure listed in the OHI, however the OHI provides the community with a list of structures that can be used to plan future preservation efforts.

Oriel windows - See Bay windows

Parapet - a low wall that projects above the roof, it may be plain or highly decorated; construction materials include wood, tin over a wooden frame, brick, or stone; a stepped parapet is often used at the gable end of a commercial structure at the end of a row of abutted buildings, parapet walls that extend above the roof line between abutted commercial structures were used to stop fires from spreading from roof top to roof top.

Party Wall - See common wall

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

Pilaster - a flat, rectangular pillar topped by a capital that projects from a brick or stone wall usually one or two bricks deep, decorative in nature, usually the same color and material as the wall, designed to give the impression of pillars without the cost and problems of full pillars.

Pillars - A square, free standing, vertical support with a cap or capital, often shorter than the circular columns, a pillar often averages four to eight feet and are most frequently identified with domestic porches.

Piers - during the period between the 1830s and the 1860s massive, plain, vertical, rectangular, limestone piers were used to support equally plain limestone storefront lintels, after 1870, decorative, rectangular, iron piers were used to support the storefront lintel, after the 1890s the piers became simply support beams hidden by brick or stone facing.

Plate glass windows - these storefront windows located directly above the bulkhead are a large single piece of rolled and polished glass, often four to six feet high, usually rectangular, held in place by metal frames and clips, in both new structures and remodeled storefronts.

Portico - a roofed porch supported by columns, usually found only in large Neo-Classical style buildings.

Quoins - decorative bricks, stones, or on rare occasions wood set in an alternating long-short pattern, found at the corner of both domestic and commercial buildings, the word comes from the French coin, meaning corner.

Rear facade - the rear wall including all stories, usually hidden from public view, service entrances are often located here, usually much plainer with an absence of architectural detailing.

Recessed entrances - a door that sits back from the facade of the structure anywhere from one to six feet.

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

Roof - the exterior surface and supports at the very top of a structure that protects the building from the weather.

Flat roof - a horizontal surface with only an extremely gentle slope.

Hipped roof - has sloped ends with four sides, no gables at the sides.

Mansard roof - has steeply sloped ends on four sides (or often only on the streetscape side), the almost vertical roof appears to add another story to the building.

Pitched roof - has a relatively pronounced slope on either side of the center ridge pole, often with eaves in domestic structures and gable ends, a pitched roof is often described as gentle or steep, also known as a gable roof.

Rusticated stone work - refers to stone cut in massive blocks separated from each other by deep mortar joints, may be plain or rough hewn in appearance.

Sash - the wooden or metal frame that houses the glass in a window; a double hung sash is a window with two balanced, vertically sliding sashes, each sash may contain as many as six to as few as one regularly spaced panes of glass, after 1890 window styles may present six to eight panes hung in an elongated vertical manner often in just the upper sash, a triple hung sash is a window with three balanced, vertically sliding sashes (often the middle sash is fixed and does not slide).

Secretary of the Interior Standards - ten general national standards that are the basic tenants for historic preservation, the Standards are the keystone of the Jefferson Design Standards.

Setbacks - refers to the distance a structure is located back from the sidewalk.

Sheathing -a sub-surface material, usually wood, which covers exterior walls or roofs before application of siding or roofing materials.

Shiplap siding -horizontal wood siding that has both top and bottom edges finished to form a close-fitting joint and the appearance of a narrow recessed band between two flat boards.

Shutters - two solid or slatted wooden window covers that are attached to the widow frame by hooks that allow the shutters to move, in the first part of the nineteenth century shutters functio ned as a protection from the heat of the sun with the slats open for ventilation, and as insulation from the cold of winter with the slats closed, occasionally a movable, flat, cast iron S hook or shutter dog was fastened to the outside wall to keep the shutter temporarily fixed to the wall.

Sill - the flat horizontal piece located at the bottom of a window, a lug sill extends past the sides of the window opening, a slip sill is the same size as the window opening.

Sidelight - an elongated, narrow window on the side of the door frame with one to three fixed window frames, clear or colored glass was used.

Siding - historically the overlapping wooden exterior pieces that cover a frame structure, clapboard or weather board is a long narrow board with one edge thicker than the other edge.

Signboard - See Fascia

Skylight - a window usually fixed to the middle portion of the roof in commercial structures, beginning in the 1870s they were originally added to structures to provide extra natural light for photography studios, usually the skylights were in a ridge shape.

Soffit - usually a flat wooden piece used as the underside of a projecting feature such as a cornice or eave.

Splashblock -a piece of stone or clay material with a channel in it, which when placed on the ground under a downspout carries water away from the foundation.

Stone - a natural building material used for foundations, walls, and decorations, common types of stone used in the downtown were limestone, flagstone, marble, sandstone, and granite among others

Storefront -the ground floor of a downtown commercial building was almost always (excluding Neo-Classical Revival Style buildings) oriented towards the retail trade, the storefront contrasted with the upper floors by being composed of windows, doors, transoms, signs, support piers, and bulkheads, with very little brick or other wall features, the purpose of these ground floor spaces was to attract customers with merchandise displays.

Streetscape - the visual row of buildings along the street.

Stucco - rough plaster work of cement, lime, and sand used on the exterior of a building, by c.1910 stucco had become popular with certain domestic styles (such as American Foursquare and Craftsmen Styles).

Stylistic elements - those elements that help define a specific style, for example: brackets and hoodmolds in the Italianate Style, or the plain limestone lintels and lug sills in the Greek Revival Style.

High Style (National or Academic Style) - buildings with all or almost all of the stylistic elements present.

Low Style (Vernacular or Popular Style) -buildings with only a few of the stylistic elements present.

Symmetrical elements - usually used to describe a structure which has an opening or bay on one floor matched by an opening directly above it on an upper floor; for example a four bay two story domestic structure would have three windows and a door on the first floor and four windows on the second floor; with commercial buildings the bay openings on the first floor (storefront) are not counted only those matching bays on the upper floors, the earliest commercial styles with symmetrical openings in the downtown were the Greek Revival and Italianate.

Terra Cotta - a hard, fired, ceramic clay used locally for building decoration.

Tower - a round or square multi-story structure that reaches from the ground to the roof line or higher, usually has its own conical or flat roof.

Transom - small horizontal windows above a door or window, it may have a single pane or multiple panes, it may be fixed or operable, often seen as a band of small pane windows across the entire width of a storefront.

Truncated roof top - the flat portion at the top of a hipped roof, in Italianate domestic styles often the site of the widows walk.

Turret - a round or square tower-like structure coming out of the wall, usually has its own conical roof.

Upper facade - the portion of a commercial building that is above the storefront, it usually has a distinctive number of bays and decorative detailing that separates it from the lower façade.

Vernacular - architecture that draws more on traditional forms and functionalism, rather than on design principles or ornamentation of high-style architecture.

Watertable - often a horizontal projecting limestone band on brick buildings located above the foundation, its original purpose Historic Preservation Guidelines was to direct water away from the foundation, first used in domestic Greek Revival Style buildings, adapted as a decorative feature for later styles including use as a painted wooden board near the foundation on frame structures.

Zone - refers to the distinct differences between the first floor (storefront) and upper floors in commercial buildings.