JULY 17, 2017

DESIGN GUIDELINES

FOR THE

Massillon Downtown Historic District

Historical Architecture
Chambers Murphy & Burge
A Studio of **Perspectus Architecture**

Acknowledgements

Prepared by

Historical Architecture
Chambers Murphy & Burge
A Studio of **Perspectus Architecture**

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Economic Development Grant

OHIO HISTORY CONNECTION

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Massillon Downtown Historic District

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

Donovan Rypkema, *The Economics of Historic Preservation*

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> **"Protection need not be a limitation on development; rather it can be the basis for it."**
>
> **Philip B. Herr,** *Saving Place: A Guide and Report Card for Protecting Community Character*

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1 Introduction: Purpose, Applicability & Process

As the City of Massillon considers economic development and downtown revitalization, they recognize the value of the historic infrastructure and have begun steps to take advantage of the many tools emphasizing the heritage and culture of prosperity. Contributing to a special sense of character unique to Massillon, these properties represent the layers of historic development over the 19th and 20th centuries, which comprise the Massillon story.

Chambers, Murphy & Burge
Historical Architecture (now a studio of Perspectus Architecture) was commissioned to expand and update the 1990 Downtown Massillon Preservation Design Guidelines by Judith B. Williams. This current updated version includes an expanded discussion of architectural styles represented in the Downtown Massillon Historic District, and directly addresses residential properties. A section on general maintenance is also provided in the current document. Further, resources to consult for additional information, and available economic incentives for rehabilitation, have also been updated.

The Design Guidelines that follow serve several other purposes. The Guidelines provide citizens, business owners, and property owners with a history of the community and with an illustration of the types of buildings that represent Massillon's unique past. The Guidelines highlight different types and styles of buildings found in Massillon, and describe the historic values, influences, and features that are associated with each. Describing proper maintenance of historic materials, these guidelines contain helpful information on metal work, brick and stone masonry, windows and doors, and roofing and rainwater systems. Lists of resources for more information are readily available through a bibliography and list of web-based sources. Finally, these Guidelines are intended to provide interpretation of the ordinance, based on accepted national standards, such as the Secretary of the Interior's Standards for Rehabilitation. This interpretation serves both the property owner and the Historic Preservation Commission (HPC). It assists the owner when planning work on their historic property before submitting it for review by the HPC; avoiding lengthy reviews by providing detailed information about acceptable practices in advance. It also aids the HPC to develop consistent interpretation and application of the Ordinance, by providing detailed and ready resources in a single document.

Historic Preservation Commission
The City established legislation to recognize and protect those buildings and areas within the City that have a special value to the community. The Ordinance passed in 1987 *(Building Code under Part Thirteen, Title Three – Local Provisions, Chapter 1349)* established the ability of the City to designate local historic districts and listed properties. It also established a Historic Preservation Commission (HPC), for the purpose of reviewing properties and districts nominated for historic designation, as well as reviewing proposed alterations to those properties and areas deemed worthy of preservation. Working closely with the State of Ohio Historic Preservation Office, the legislation was carefully written to qualify the city as a Certified Local Government. This special designation allows locally designated landmarks and districts to qualify for Ohio Historic Preservation Tax Credits when certain criteria are met. Eligibility for Historic Preservation grants is another benefit of Certified Local Government (CLG status).

The HPC is a voluntary, nine-member commission, appointed by the Mayor with consent of the Council (in consultation with the Massillon Museum, Planning Commission, and Chamber of Commerce). The HPC members are Massillon residents and business owners. In addition to reviewing properties for listing on the local and National Registers, the committee is charged to survey and keep an inventory of historic properties within the City. The HPC is responsible to learn about historic preservation by connecting with regional, state

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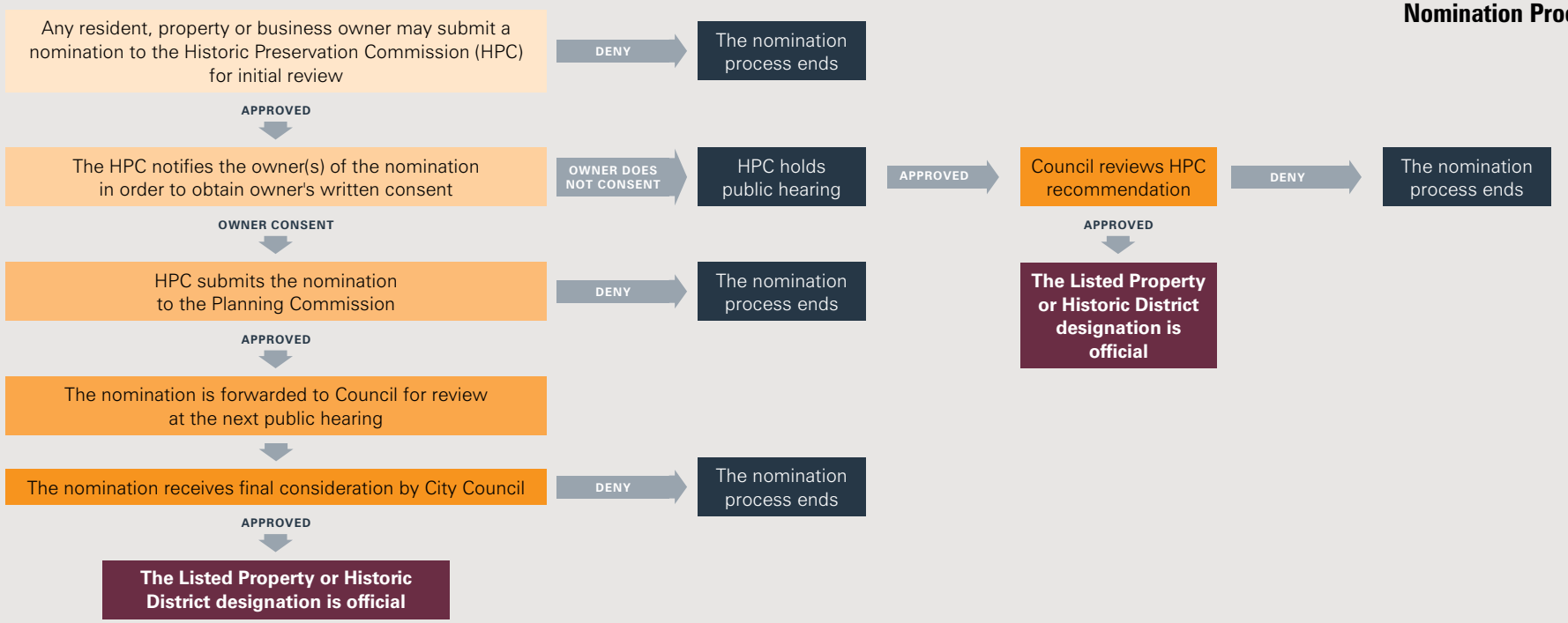
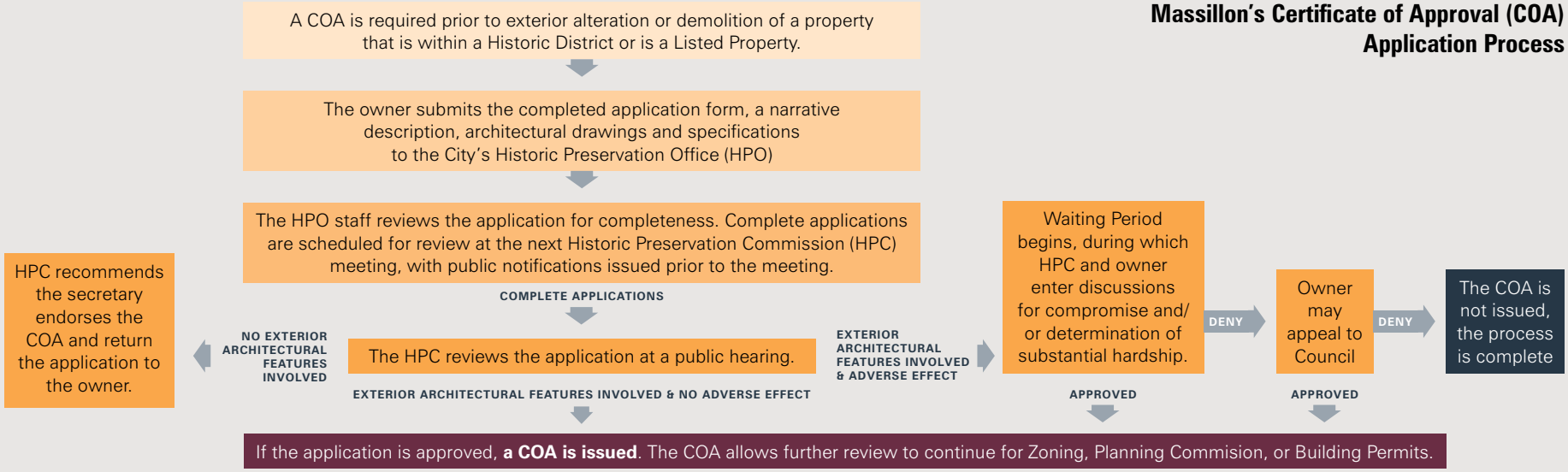
Massillon's Listed Property and Historic District Nomination Process



Massillon's Certificate of Approval (COA) Application Process



and national historic preservation organizations, both public and private. They are to provide the community with guidance and resources related to preservation and care of historic properties. The HPC is to serve as advisors, when consulted by city departments, on issues related to historic preservation. Finally, the HPC must review proposed alterations to designated local landmarks and properties within historic districts.

Nominating Districts and Properties for Local Historic District or Listed Property designation may be initiated by any resident, property owner, business owner, business organization, or neighborhood association. The process can also be initiated by the HPC. The submission to the HPC begins with an application form including a narrative summary describing how the property or district meets the criteria for listing status described in the ordinance. The HPC will notify the owner of the proposed listing, and after written consent, will forward the approved application to the Planning Commission. If the Planning Commission finds that the property meets the criteria for listing set forth in the ordinance, it recommends to Council the nomination of the property or district, and Council holds a public hearing. A majority vote of Council is required to designate the "area, place, site, building, structure, object or work of art" as a listed property.

If the owners "refuse or decline to give written consent" to a listing, the HPC may schedule a public hearing. The HPC then forwards to Council its recommendation based upon the results of the hearing. If the Council approves the listing, the process is complete. If Council denies the listing, the HPC may resubmit to Council at another time.

Do I Need a Certificate of Approval?

I'm going to...

...paint my building.	**Yes.** Contact City Staff.
...build an addition.	**Yes.** Contact City Staff.
...re-do my interior space.	**No**
...demolish my building.	**Yes.** Contact City Staff.
...clean and repair my building.	**Maybe.** Contact City Staff.
...replace my building's windows and storefront.	**Yes.** Contact City Staff.

A Certificate of Approval (COA) is required for any exterior alteration, demolition or change to the environment of a property that is within a Historic District or is a Listed Property. A COA is required prior to Planning and Zoning approval, or the issuance of a building permit. Work conducted without a COA is subject to fines. The owner of the property must be the applicant for the COA, regardless of whether they or their tenant are undertaking the cost of the work.

The application consists of the application form, a written description of the proposed work, architectural drawings, specifications, and an application fee. The HPC may also request photographs showing the existing conditions of the property. The HPC staff, located in the City's Historic Preservation Office, will review the application for completeness, and may request or recommend that the owner submit additional information. Complete applications are then scheduled for review at the next HPC meeting, following the public notification required by the ordinance. The HPC may issue or deny a COA for the project, depending if an exterior architectural feature is involved, and if it is, whether the project is "appropriate" or has an "adverse effect."

Upon denial of a COA, the HPC imposes a "waiting period" during which the HPC enters into discussion with the owner in order to develop a compromise or determine "substantial hardship." If a project is denied a COA, the owner may appeal to the City Council.

Some work, such as in-kind repairs and maintenance, do not require a COA. Consult with the City's Historic Preservation Office with questions regarding what types of activities do not require a COA. The HPC has the authority to grant authorization for work to make emergency repairs, as a result of fire or similar damage. Urgent work needed due to a lack of maintenance does not constitute an emergency. The ordinance requires minimum maintenance for all listed properties and districts.

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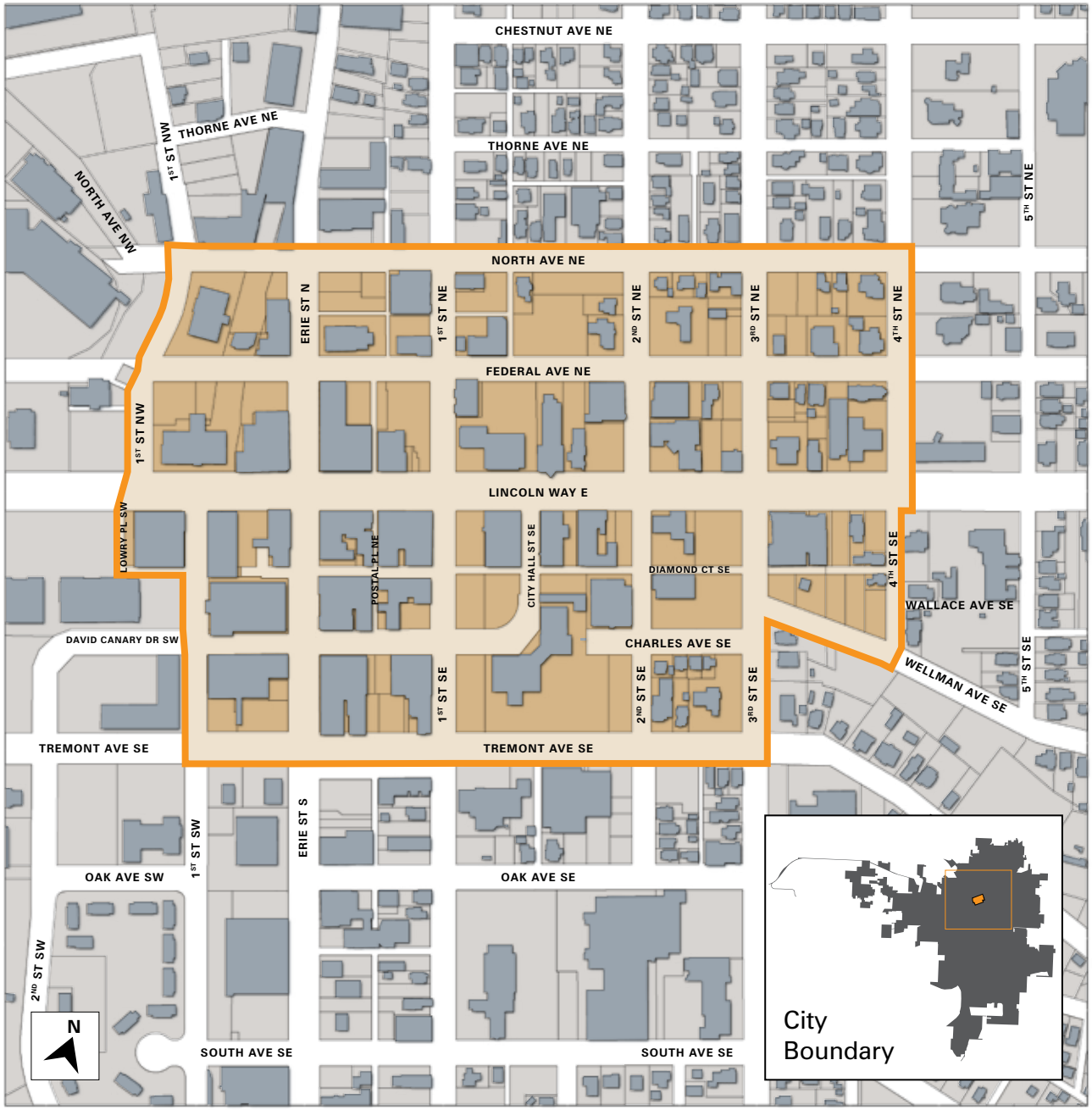
Historic District Map



Orange border represents extent of the locally-designated Massillon Downtown Historic District.

2 Massillon History & Development

Massillon is located 50 miles south of Cleveland on the Tuscarawas River. Founded on the Ohio & Erie Canal in the 1820s, Massillon became known as the "Wheat City" because grain from the surrounding agricultural land was stock-piled and shipped via canal from here. Beginning during the mid-19th century, Massillon fostered the iron and steel industry through establishment of blast furnaces and rolling mills. When the Ohio and Pennsylvania Railroad arrived, during the latter half of the 19th century, industries expanded and included mines, quarries, mills, and manufacturing facilities. Prosperous industry resulted in a growing population through the early 20th century with time for leisure, and institutional and social facilities were constructed. The architecture within the historic district reflects the development of Massillon from simple canal-era wholesale grocery and mercantile buildings; through industrial era "high style" Victorian commercial and residential buildings; simpler, streamlined 20th century commercial style buildings; and venerable institutional and social facilities.

1898 view of the Ohio and Erie Canal, looking north toward Main Street (Lincoln Way). Courtesy of the Massillon Museum.

THE CANAL ERA

The original plat for the City of Massillon was laid out by James Duncan, its founder, in 1826. The new town stretched eastward from the Tuscarawas River on both sides of Main Street (now Lincoln Way). Erie Street, bisecting the City and running north and south, paralleled the Ohio and Erie Canal which was being constructed along present-day First Street NW.

The new community thrived with the opening of the Ohio and Erie Canal from Akron 20 miles north to Massillon just two years later, in 1828. Produce warehouses were immediately constructed, and Massillon soon became known as the "Wheat City" for the vast quantities of wheat which were stored here for shipment via the canal. Massillon became a business center for the surrounding agricultural region.

Early in its history, Massillon also began developing the diversified industries which would make it an industrial center of northeast Ohio. The beginnings of the City's dominant iron and steel industry were established as early as 1832, when the first blast furnace was built by James Duncan on the banks of Sippo Creek. It was followed by the Massillon Rolling Mill only one year later. An extremely significant development during this period was the founding of Russell & Co., manufacturers of agricultural implements, in 1842. Russell & Co. grew to become Massillon's largest 19th-century industry.

Business interests in the City during its early period of settlement were located at the junction of Main and Erie Streets and along the Ohio and Erie Canal. An early mercantile development was Exchange Street, a short block between Erie Street and the canal that was named for the wholesale grocers and commission merchants who located there. Massillon thrived during the early canal era, reaching a population over 1,000 by 1836.

Two buildings in downtown Massillon stand today as very important reminders of this early period in the City's development. The home (c.1835) of founder James Duncan is now the Massillon Public Library. At the time of its construction, this home was located away from the commercial center, on the east side of the town. One of the only commercial buildings remaining from this era is the Stone Block, built about 1840 and located on South Erie Street. This building, which features a sandstone façade, is an unusual example of local craftsmanship.

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Western & Lake Erie Railroad cars loaded with engines made by Russell & Co. in Massillon. Courtesy of the Massillon Museum.

THE RAILROAD ERA

Massillon retained its reputation as a wheat shipping center for 25 years, until the advent of rail transportation in the City. The Ohio and Pennsylvania Railroad reached Massillon in 1852, and later was followed by two additional rail lines. The railroad brought prosperity to Massillon, and rapidly developing industries shifted the town's economic base away from the canal.

In the second half of the 19th century, Massillon became well known for its coal mines; sandstone quarries; blast furnaces; rolling mills; machine shops; flour mills; and manufacturers of agricultural implements, glass, and paper. With opportunities for employment in its many industries, the population of Massillon began to grow, increasing from 3,800 in 1860 to 10,000 by 1890. This population was served by an ever-expanding downtown commercial district, with banks, hotels, and retail establishments of almost every kind.

Several notable commercial structures built during the 1850s, 60s, and 70s are reminders of the town's optimism and prosperity during the early railroad era. These are clustered around Erie Street and Lincoln Way East, and include buildings constructed to house jewelers, dry goods stores, drug stores, boot and shoe sellers, and clothing stores.

Buildings from this period in Massillon typically are three stories in height and built of brick or stone, with a storefront on the ground floor and office space above. Upper stories typically housed insurance agents or attorneys, and some upper floors were used as fraternal lodges as well. Some of the earlier buildings (1850s) display simple facades and gabled rooflines, reflecting earlier 19th-century design. The buildings from the 1870s and 1880s tend to be more exuberant, with strong architectural ornamentation in the upper facades.

1908 view of Massillon 's Russell & Co., makers of engines, sawmills and threshing machines. Courtesy of the Massillon Museum.

THE TURN OF THE CENTURY

Massillon's prosperous way of life as a strong industrial and commercial center for the region continued at the turn of the century and into the early 1900s. The electric streetcar connected Massillon with Canton in 1892, by routes east eight miles and back along Main Street, as well as north on Mill Street (now First Street, NE) and south on Erie Street.

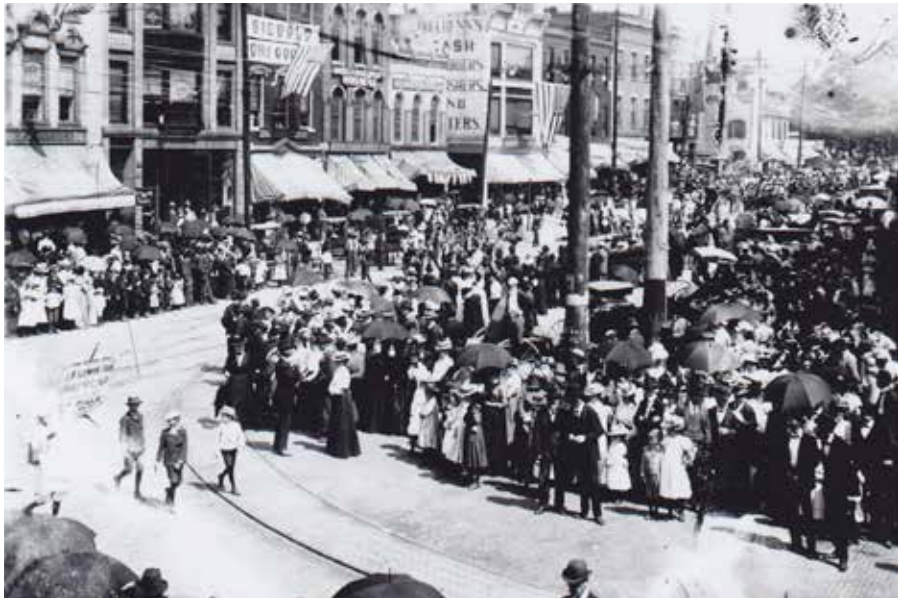
The last decade of the 19th century brought some major new construction to the downtown. Three of the area's most significant churches, St. Timothy Church, St. Joseph Church, and the First Methodist Episcopal Church were built between 1892 and 1895. Important commercial buildings included the McLain Grocery Company warehouse and offices on First Street, SW (1895) and the Segner Block, an attractive South Erie Street commercial building with three ground floor storefronts and upper floor apartments (1900).

THE EARLY 20TH CENTURY

In the early years of the 20th century, Massillon industries were producing steel, aluminum, glass and rubber products, in addition to the machines and engines of the Russell Company. The community was expanding with new developments. As before, the downtown area continued to reflect the general prosperity of the City as a whole. One example is Massillon's first tall building, the five-story McClymonds Building, constructed in 1909 by local industrialist J. W. McClymonds. The City's tallest building (eight stories) was constructed in 1918 by the Ideal Department Store for its headquarters.

The old canal bed was filled in about 1919-20, providing new downtown property on which to build. Several buildings were constructed along Lincoln Way and First Street as a result, including a major addition to the McLain Grocery Company warehouse.

A number of significant institutional and social facilities were also built during this period of expansion. Among those remaining in the downtown area are the old Post Office (1913), YMCA/YWCA (1925), and the Massillon Public Library (1937). Also during this period, the Massillon Club was founded (1917) and the Massillon Museum was established (1933). The Lincoln Theatre, built in 1925 as a movie theater, also remains a viable downtown landmark.



The 1900 Street Fair Parade in downtown attracted a crowd. This view shows the streetcar tracks as they turn south from Main Street (Lincoln Way) onto Erie Street. Courtesy of the Massillon Museum.

Buildings constructed during the early 20th century often used classical motifs such as balustrades, columns, and pediments. Institutional buildings lent themselves especially well to a classical style, with the old Post Office and the Public Library being notable examples. Commercial facades, on the other hand, became more simplified and many buildings received updated and streamlined storefronts of the 1920s and 30s.

During the late 1920s, the introduction of chain stores such as Montgomery Ward, Woolworth's and S. S. Kresge Co. changed downtown. Rather than occupying narrow and deep spaces, as in the past, these stores were typically housed in buildings which provided substantial square footage for sale of a variety of goods, often on one level.

THE 1940s TO THE PRESENT

In the past 80 years, Downtown Massillon has undergone a number of significant changes. During the 1950s and 60s, the construction of neighborhood shopping centers caused downtown merchants to rethink their role in the community. Some merchants relocated to outlying shopping areas, while others stayed downtown and attempted to compete with the new centers. Often, historic downtown buildings were demolished or altered in an attempt to make the area appear more up-to-date.

In an effort to redevelop downtown, land in its western portion to the north of Lincoln Way was cleared and redeveloped as a shopping plaza and hotel. Plans to develop an area to the south of Lincoln Way in a similar vein are complete. Other vacant lots are scattered about the downtown, primarily on its fringes.

Downtown Massillon, however, retains a high level of urban and architectural cohesiveness. A strong core of historic commercial buildings anchors the intersection of Lincoln Way and Erie Street, with rows of buildings extending in all directions. Downtown's buildings present, in bricks and mortar, the history of Massillon. A number of downtown buildings have been rehabilitated in recent years, aided by local programs that are designed to encourage historic preservation and economic revitalization, including Massillon Main Street, the Community Reinvestment Area, and the Downtown Massillon Historic District. As a result of these programs, and the creative work of property owners and merchants, downtown Massillon will be certain to continue its vital role in the community.

Right, top to bottom: A view of the downtown streetscape, taken about 1930, looking west on Lincoln Way from Erie.

The Lincoln Theatre, built 1925, in all its finery. It remains an important landmark today. Courtesy of the Massillon Museum.

The c.1835 home of Massillon's founder, James Duncan, was donated for use as the Massillon Museum in 1933. It now houses the public library. Courtesy of the Massillon Museum.

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3 Illustrations of Styles and Types

Overview

Styles refer to trends in design that were influenced by the popular culture of their time period. They reflect fashion, and political and social influences of the day. Typology refers to building form and traditional methods of building, typically handed down through generations, and vernacular styles of local craftsmen. Typology can also refer to the original use of the building, such as a church, school, barn, depot, mill or residence. Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time.

The architectural style of a building is defined by the floor plan and three-dimensional shape of the structure, and expressed through its details including windows, doors, chimneys, porches, and ornament. Architecture of Massillon is characterized by the styles listed. Dates refer to the era of popularity in Massillon and in Ohio.

Styles

EARLY 19TH CENTURY

Federal (1800-1840) [discussed with Residential Typologies]

MID 19TH CENTURY

Italianate (1840-1880) & Second Empire (1855-1885)

LATE 19TH CENTURY

Romanesque Revival (1840-1900) & Richardsonian Romanesque (1880-1940)

Renaissance Revival (1840-1890)/ Second Renaissance Revival (1890-1920)

Eastlake (1880-1890) [discussed with Residential Typologies]

Queen Anne (1880-1905) [discussed with Residential Typologies]

EARLY 20TH CENTURY

Neo-Classical (1895-1930)

Early 20th Century Commercial Vernacular Style (1900-1940)

Commercial Style (1900-1930)

Craftsman (1900-1925) [discussed with Residential Typologies]

Tudor Revival (1910-1940) [discussed with Residential Typologies]

Art Deco (1925-1940)

Italianate Style (1840-1885) & Second Empire Style (1855-1890)

The Italianate style was very popular for downtown commercial structures in late 19th century Massillon. Some earlier buildings were updated with Victorian Italianate features during the 1870s and 80s. The Italianate style is still quite prevalent downtown, particularly in upper facades.

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

The Italianate style is marked by projecting, bracketed cornices, tall and thin windows, and round-arched windows with surrounds.

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

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

Considered a maturation of the Italianate style, the Second Empire style looked to France for inspiration. In the United States, the France of Napoleon III (r.1852-1870) was viewed as fashionable in the mid-late 19th century, so France's revival of the 17th century style championed by architect Francois Mansart was welcomed. The 1852-1857 sculptural addition to the Louvre was particularly influential. As a result of improved building technologies and the rise of the mass-production and distribution of components, the curves of the

Italianate style, commercial example: Kachler Drugs, c. 1875.

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Identifying Features

1. Towers and cupolas
2. At towers, and maturing to entire roofline: curved upper wall surfaces covered shingles, marked by dormer windows
3. Tall and thin windows
4. Segmental (straight-sided) and/or Round arched window heads
5. Projecting, heavy bracketed cornice
6. Window hoods or surrounds
7. Shadows and highlights; maturing to textures and colors during the Second Empire Style.

mansard roof and decorative elements could be more easily constructed and economical to produce by the late-19th century. Underneath the roofline the style is closely related to Italianate, but the eave overhang is not as significant. Colors are darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations are more complex.

Second Empire style: commercial example. The Stone Block/Jarvis Block dates to 1840. In c. 1875, a mansard roof and dormer were added, changing this Federal style building to Second Empire style

Romanesque Revival Style (1840-1900) & Richardsonian Romanesque Style (1880-1940)

Identifying Features

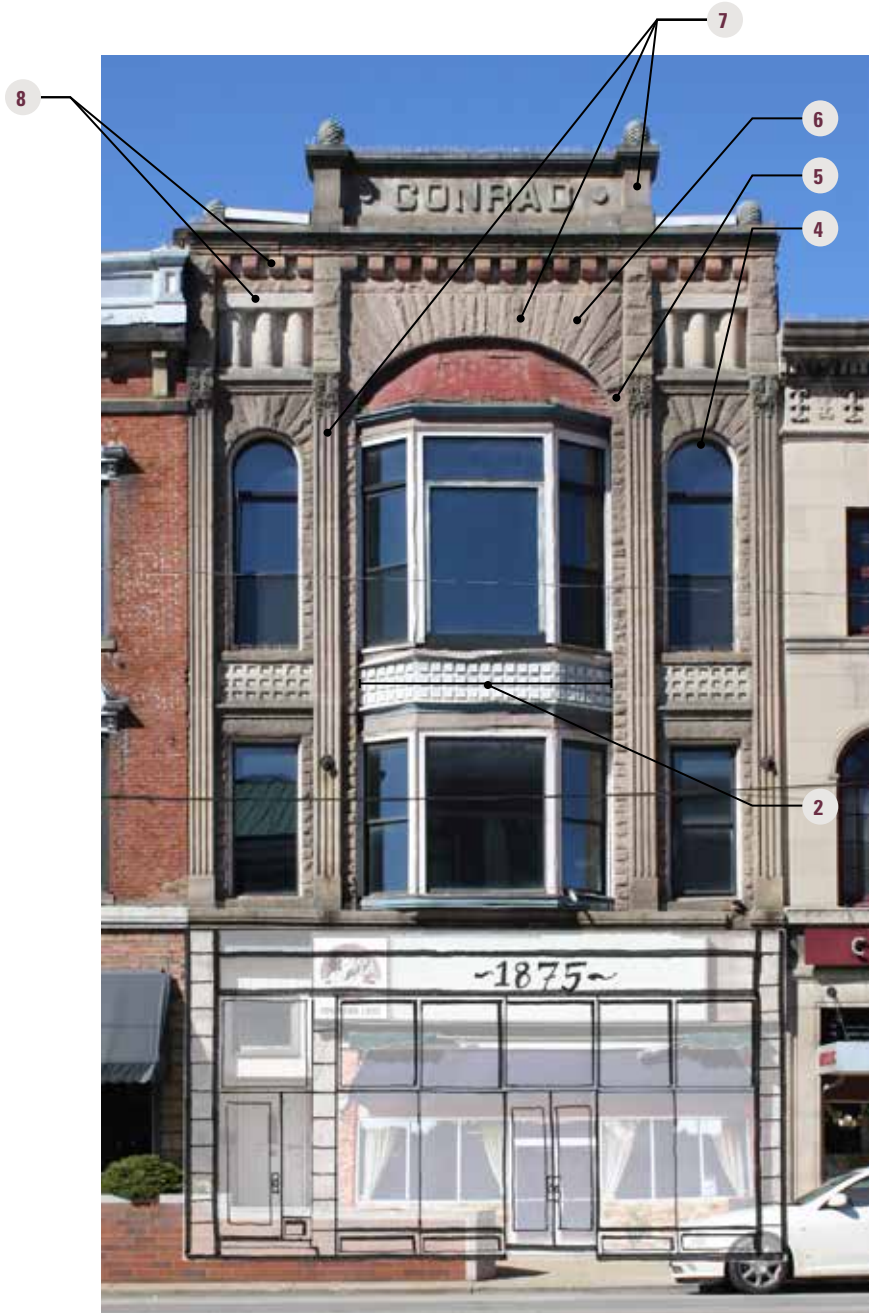
1. Round tower(s)
2. Grouped windows
3. Deeply recessed windows
4. Round-topped openings
5. Arches rest on columns
6. Rough-faced masonry walls
7. Many textures of stone
8. Two or more colors

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

The common Romanesque Revival form is a hipped roof with a cross gable, but was also built in town house form. The buildings are often constructed out of rough-faced stonework with two or more colors creating decorative wall patterns. Wide-rounded arches are a distinct feature above windows, entryway or porches; the arches are supported by massive piers or are built into the wall. The Romanesque Revival was less common in residential design in Ohio because its solid masonry construction was expensive.

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

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



Romanesque Revival style, commercial example: Conrad Block, c.1875.

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Renaissance Revival (1840-1890)/ Second Renaissance Revival (1890-1920)

Identifying Features

1. Tall and narrow windows and doors
2. Multi-light window sash
3. Pedimented windows and doors
4. Series of arches
5. Columns and/or pilasters (engaged columns)
6. Quoins define vertical edges
7. Cornice with dentils
8. Smooth stone facade

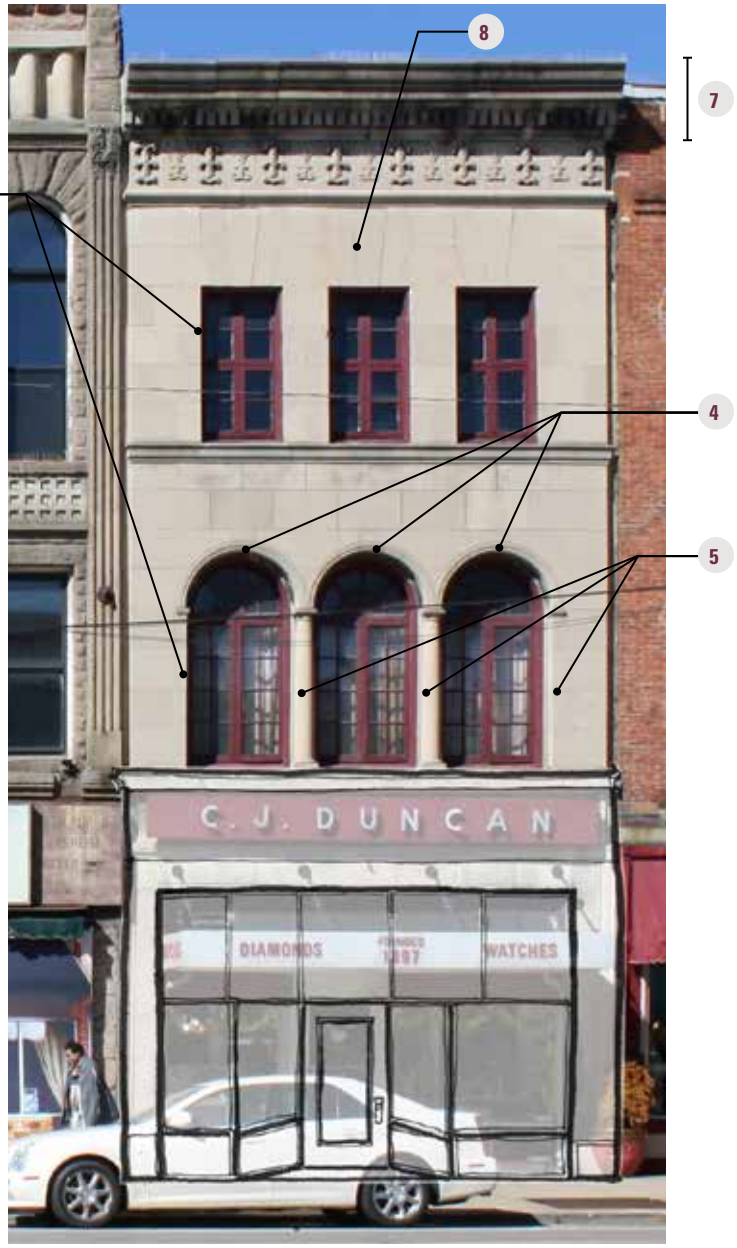
Architect Charles Barry revived the formal, academicized Renaissance style with the Travelers' Club on Pall Mall, London in 1829. For inspiration, Barry referenced the Pandolfini Palace in Florence, designed by Raphael. In the United States, the style was used in 1845 by John Notman for the still-standing Athenaeum of Philadelphia. The style is characterized by a simplicity in surface treatments and cornices and rectangular windows.

Architects designing in the Renaissance style embraced a richness in the later 1840s and into the 1850s, moving from the restrained Romano-Tuscan influences to the embellished Northern Italian influences. In the United States, R.G. Hatfield designed the Sun Building in Baltimore in 1850, basing it on Sansovino's St. Mark's Library in Venice (1536), which had looked to the Roman Colosseum's columned arcades and detailed entablatures. The Renaissance style is often found in cast iron facades.

The Second Renaissance Revival is characterized by monumentality in scale and elaborateness in decoration, as the Renaissance style matured into the late 19th and early 20th centuries. Often, the Second Renaissance Revival style was incorporated into urban mansions, public complexes, and institutional buildings such as libraries and post offices (such as that of Massillon, 1913). McKim, Mead and White is the architectural firm credited with designing in this style first, with the 1883 Villard Houses in New York City; their most famous project is the Boston Public Library (1888-1892). In Massillon, the 1913 Post Office reflects the Second Renaissance Revival style.

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

- Light earth tones (yellow, tans and grays); Sometimes reds and pinks
- Color combinations were generally simple.
- During the Second Renaissance Revival, colors grew darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations became more complex.



Renaissance Revival style, commercial example: Ricks Bros. Dry Goods, c.1875.

Neoclassical Style (1895-1950)

Identifying Features

1. Roof supported by columns, or suggestion of
2. Pediments
3. Rectangular windows
4. Symmetrically located windows
5. Ionic or Corinthian capitals, or suggestion of
6. Dominant front porch

Both commercial and institutional buildings in downtown Massillon display strong Neoclassical elements. The style was adapted to commercial buildings both large and small, such as the McClymonds Building (northwest corner of Lincoln Way and Erie Street, 1909) and the Louis Mauger Building (109 Lincoln Way West, 1919).

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

Neoclassical houses normally have a boxed eave with a moderate overhang and employ full-height porches that are supported with classical columns, usually Ionic or Corinthian capitals. The facade is symmetrical with a central door and balanced windows. The door is elaborately decorated and the windows are double-hung and rectangular.

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

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

Neo-classical style, commercial example: Louis P. Mauger Building, 1919.

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Early 20th Century Commercial Vernacular Style (1900-1940)

Identifying Features

1. One to five stories
2. Windows may be grouped, and may be large expanses of plate glass in simple framing
3. Clear expression of the horizontal and vertical relationships of steel construction
4. Parapets often used instead of projecting cornices
5. Steel and brown or blond brick
6. Decorative tapestry brickwork
7. Simple, brick corbels or inset designs decorate the upper façade
8. Very little ornamentation

During the early 1900s, commercial building design became more restrained and simplified. The early 20th century commercial vernacular style responded to the industrialization of cities and the lifestyles which accompanied this revolution. During this time, architects attempted in their designs to create an architecture that uniquely facilitated the rapid growth and expansion of the period combined with the latest innovations in building materials and construction techniques.

Massillon has a number of two- and three-story downtown buildings which are vernacular (having no particular style), and yet have several elements in common. An example is the Maier Building and the building to the west of it, both shown below in the image.

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

- Broad range of colors
- Dark greens, reds and rusts, and lighter colors such as gray and white
- Glass panels in a variety of colors such as black, deep red or blue

Commercial Style (1900-1930)

Identifying Features

1. Five to eighteen stories
2. Rectangular windows, often grouped together in twos or threes
3. Large expanses of glass separated by piers and spandrels
4. Clear expression of the horizontal and vertical relationships of steel construction
5. Cornice and stringcourses of moderate projection
6. Steel and brown or blond brick
7. Decorative tapestry brickwork

The mid to late 19th century use of metal frame construction (cast iron columns and wrought iron beams and joists) led to the development of the 20th century Commercial Style, which allowed for large expanses of glass in tall, steel-framed buildings. This technology and style thrived in Chicago, and that is why this type of building is often referred to as "Chicago style" and the superstructure as "Chicago construction." The anonymous editor of "Industrial Chicago," published in 1891, stated that "The requirements of commerce and the business principles of real estate owners called this [Commercial] style into life. Light, space, air, and strength were demanded by such requirements and principles as the first objects and exterior ornamentation as the second."

In Massillon, the building designed and constructed for the Ideal Department Store headquarters in 1918 is a good example of the style. It is also the city's tallest building.

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

- Light and subdued colors
- Architectural terra cotta and colors selected to blend with terra cotta

Commercial style

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Art Deco Style (1925-1940)

Identifying Features

1. Stylized, crenelated parapets
2. Metal casement windows
3. Decorative metals
4. Polychromatic mosaic tiles
5. Low-relief decorations:
   - Geometric, angular decoration, such as "zigzags," "chevron" and "lozenge"
   - Patterned brickwork

Art Deco style, commercial example: Stark Dry Goods Store / Stark's Department Store / Massillon Museum, 1938-39

The Art Deco style served as a reaction to the Art Nouveau (1895-1910) and Neo-Classical styles, championing geometric design over the modern, sinuous motifs of the former, and over the classical ornamentation of the later. The art of non-western cultures, such as the art of ancient Egypt, Asia, Mesoamerica, and Oceania, influenced design. The first architectural examples of Art Deco are austere, reflecting stepped rectilinear forms without decoration, and date to 1903 with two apartment buildings in Paris, by Auguste Perret and Henri Sauvage. It was the 1925 International Exhibition of Modern Decorative and Industrial Arts in Paris that showcased the popularity of the style. Art Deco quickly became the preferred style for monumental architecture, from office and government buildings, to movie theaters, and to landmarks in engineering such as bridges and dams.

The Art Deco style is exemplified in the building occupied by the Massillon Museum, which was formerly the Stark Dry Goods Store (c. 1930s).

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

- Light and subdued colors
- Architectural terra cotta and colors selected to blend with terra cotta

Institutional Typology

Institutional properties include churches, school buildings, municipal structures, and museums. The floor plan and massing as well as interior spaces are influenced by programmatic requirements, or in other words, the function and use of the building. For example, churches function as large gathering spaces for the faithful, who have come to participate in a service lead by a person or group of people that must be positioned for all to see. Acoustics must accommodate the single voice as well as groups of voices, often in song. The expression of these elements in roof type, entrance type, and window/door type, and decoration may reference any styles. The historic institutional typology that predominates in Massillon is that of sacred spaces, expressed in the Romanesque style. Within the Massillon Downtown Historic District, there are two churches in the Romanesque Revival style: Central Presbyterian (1905) and First United Methodist Church (1892); there are also a Second Renaissance Revival Post Office (1913) and Neo-classical Public Library (1937).

Clockwise from top left: Richardsonian Romanesque style: Central Presbyterian Church, 1905; Romanesque Revival Style: First United Methodist Church, 1895 (NR #85001803), Courtesy of the Massillon Museum; Neoclassical Style: Public Library, 1937 addition to 1835 Duncan House (on right); Second Renaissance Revival style: Post Office, 1913.

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Residential Typology

Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time. Some of the styles influencing residential architecture in Massillon include Federal, Second Empire, Richardsonian Romanesque, Queen Anne, Eastlake, Neoclassical, Tudor Revival and Craftsman. Some residences of the late 19th and early 20th century are simplified in form and ornamentation, but there are elements of the Eastlake and Queen Anne styles. These buildings are classified as "vernacular." This section will touch on identifying features of those styles not discussed previously in this document.

Top row, left to right: Second Empire Style (1855-1890); Federal

Style; Eastlake style; **Bottom:** Richardsonian Romanesque style, in the neighboring Fourth Street National Register Historic District; See pages 14–16 for a discussion about styles.

FEDERAL (1800-1840)

The Federal style is an American adaptation of the architecture of English architect-decorator Robert Adam. The style became popular on the east coast of the United States beginning in 1790, and as Ohio developed, the style became the first high design style to appear on the western frontier. It was proliferated in the expanding west by pattern books such as Asher Benjamin's The American Builders Companion, published in 1806. Identifying features include: gabled roofs, three to five bays across the side gable, one to two rooms deep, a central entrance door with sidelights and/or transoms, and double hung windows typically six over six lites with delicate muntins. Fanlight transoms, found typically on high style examples, are distinct to the Federal style. Suggested colors typical of this style and period include light earth tones (yellow, tans and grays) and sometimes reds and pinks. Color combinations were generally simple.

EASTLAKE (1880-1890)

The Eastlake style is named after Charles Eastlake, an English architect who influenced building design through the publication of his book *Hints on Household Taste* (published in 1868). This look deviates from the curvilinear earlier styles in favor of angular, notched, and carved elements influenced by Medieval designs. Incised patterns were commonly found on hood moulds and brackets. Three dimensional ornamentation became popular to this style because of the new advances in technology for woodworking machinery, such as scroll saws, chisels, power lathes, and spindle shapers. The power lathes and spindle shapers are the two tools that made the fancy details and posts. Eastlake style ornament was applied to other Victorian buildings, primarily designed in the Queen Anne and Stick styles. Colors for Eastlake cover a broad range, with dark greens, reds and rusts, as well as lighter colors such as gray and white.

Top: Vernacular style with Queen Anne elements;
Below: Neoclassical style, located in the neighboring Fourth Street National Register Historic District; see page 18 for a discussion about this style;
Right: Queen Anne style

QUEEN ANNE (1880–1905)

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

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

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

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Far left: Tudor Revival style, in the neighboring Fourth Street National Register Historic District; **Left:** Craftsman style, in the neighboring Fourth Street National Register Historic District

TUDOR REVIVAL STYLE (1890-1940)

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

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

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

CRAFTSMAN (1900–1925)

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

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

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

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

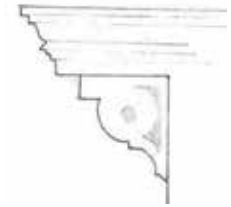
- A broad range of colors
- Dark greens, reds and rusts, as well as lighter colors such as gray and white

4 Preservation and Design Philosophy Parallel to National Standards

Preservation Philosophy

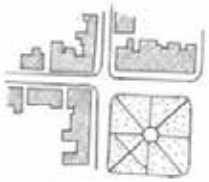
The *Secretary of the Interior's Standards for Rehabilitation* summarize preservation philosophy in the United States. The standards include ten common-sense concepts that stress retention of original or historic building materials to the greatest extent possible. When elements must be replaced, the standards dictate to avoid creating a false historic appearance. Replacement materials should be compatible with the originals in size, color, and texture. Substitute materials such as vinyl for wood should be avoided. New additions and new construction may be distinguishable from the historic while being compatible with the existing structure or surrounding structures. Additions and new construction should be reversible, so if removed, it will not impair the historic structure's form or integrity.

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

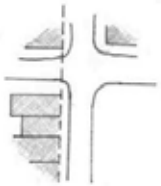


Historic

Simplified



Community Streetscape



"Built to Line" or Building Setback

Design Philosophy

Building Typology

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

Fabric And Object Buildings

Within the context of the Massillon Downtown Historic District, there are two principal building categories: Fabric Buildings and Object Buildings.

Fabric Buildings make up the sense of place and they define general character or fabric and set a scale. Fabric buildings typically have a commercial or residential use. They are the majority of the buildings and are usually built during the same time period. In Massillon, fabric buildings are principally a commercial block type with a basic three-part form: a glass storefront base, upper floors with "punched" window openings, and some form of cornice. The majority have a flat roof. Object Buildings are buildings of cultural or civic importance and have a symbolic presence to Massillon.

Object Buildings can include churches, the post office, the theater, the library, town halls, courthouses, and other civic or cultural institutions. These buildings have a variety of forms and visual organization and are not necessarily part of the town's standard fabric.

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

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Elements

Elemental Prioritization

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

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

1. BUILDING PLACEMENT

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

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

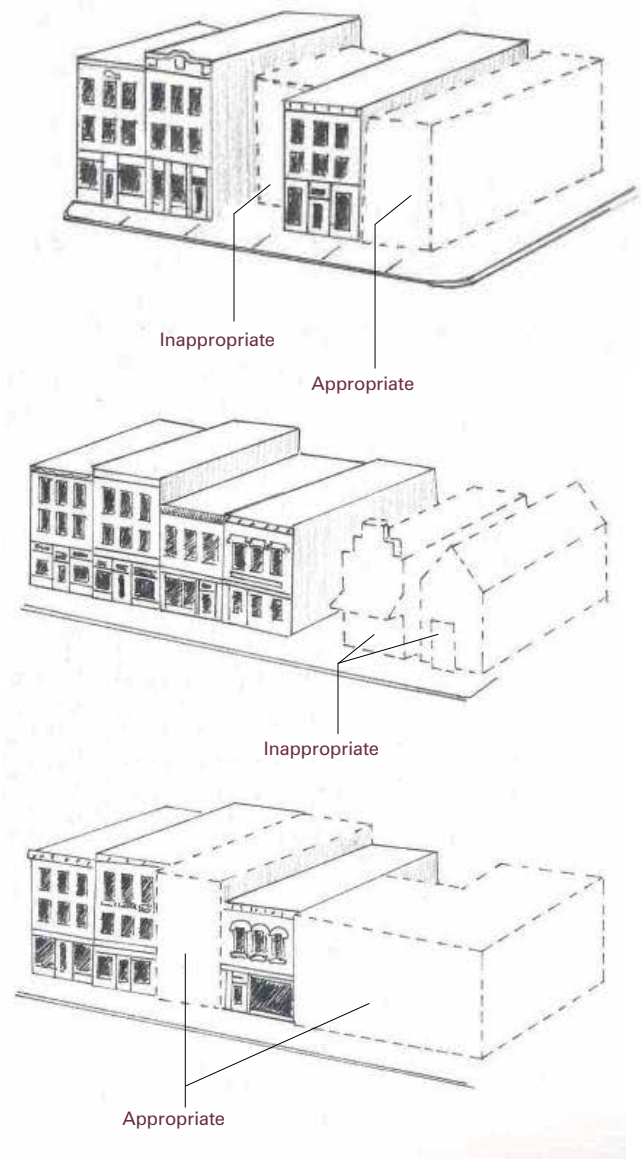
2. FORM

Whenever possible, the existing historic context of the building form should be respected, including the volume of the form in relation to its site. Building proportion (i.e. tall and narrow, short and wide, etc.), roof configuration (i.e. steep slope roof, low-slope roof, etc.) and lot coverage should be compatible with the dominant form on the street. Orientation of the form to the street also should be the same as the context. For example, if all of the buildings on a given street are gable-fronted facing the street, new infill buildings should have a similar form and orientation.

3. SOLID / VOID PATTERN

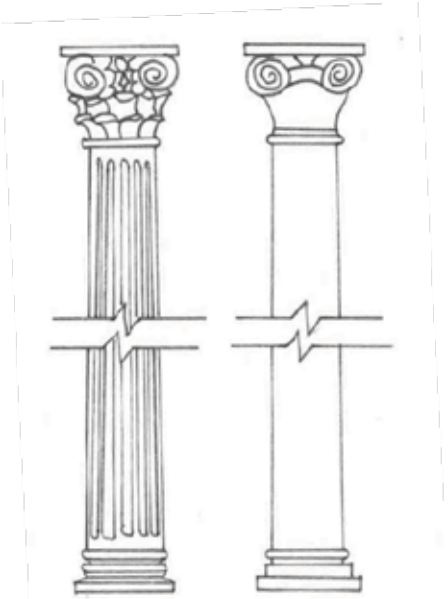
The ratio and pattern of wall-to-window openings is common within a given building type and age. Respecting this pattern helps to unify the streetscape.

Building Placement



4. FACADE ORGANIZATION

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



Historic Column

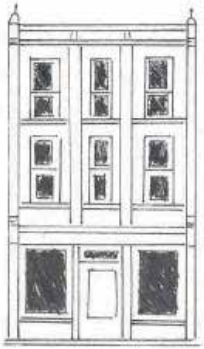
Simplified Column

5. MATERIALS/COLOR/TEXTURE

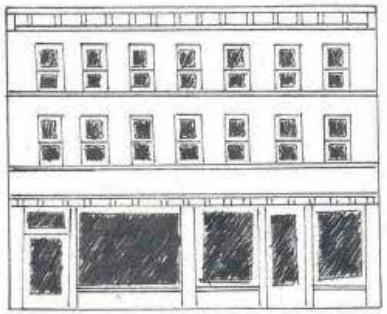
Selecting materials that are compatible in color and texture with adjacent structures helps to create a unified design within the district.

6. DETAILS

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

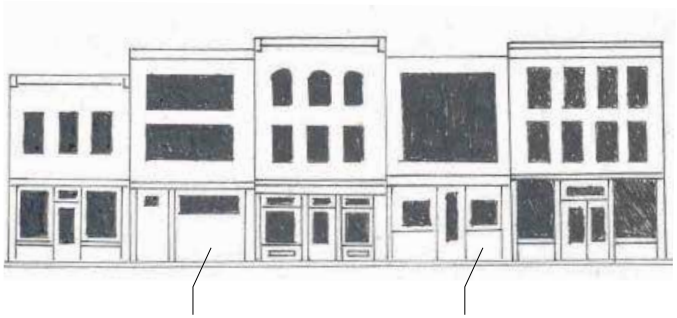


Vertical



Horizontal

Inappropriate



Inappropriate solid/void relationship to existing structures

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5 Guidelines for Changes to Listed Properties & Districts

General Recommendations

When planning a rehabilitation project, take a moment to understand what makes the building unique: the historic building's placement, form, solid/void relationships, facade organization, materials, and details, <u>before</u> proposing any changes to the building. The following chapter organizes façade elements in this sequence, and addresses design, function and maintenance for each. It is also helpful to identify treatment options for specific scenarios, such as missing elements, deteriorated elements, non-original elements, salvage materials, and guidelines for treatment in terms of design and maintenance.

IN CARING FOR MASSILLON'S HISTORIC STRUCTURES

- Avoid adding elements to a building that were not originally present.
- Inspect and maintain building elements on a regular basis. See Chapter 9 on *General Maintenance and Repairs*.
- Repair before replacing elements or materials. Replacement is an option only after other possibilities have been considered.

MISSING ELEMENTS

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

DETERIORATED ELEMENTS

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

NON-ORIGINAL ELEMENT

- If an element has been previously replaced, consider retaining the existing element if it is unique, aesthetically complements the building, or is a good example of what was in style in its own time (i.e., a well-designed and constructed 1880s porch on an 1840s house).
- If the element is considered inappropriate for the building, replace the element with one that is appropriate.
- Avoid giving a false impression of historic character by use of ornament not appropriate to the time period and stylistic influences.

SALVAGE MATERIAL

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

Placement: Site Context

While the primary emphasis of these guidelines is the rehabilitation and new construction of buildings in downtown Massillon, there are other elements of the downtown environment which contribute to its historic character and also deserve attention. Elements that can complement or detract from building placement include the various parts of the streetscape, including sidewalks, alleys, street furniture, trees and shrubs, parking areas, and green spaces in the downtown. Additional elements to consider as affecting the building context are fences and screening, parking, decks and satellite dishes. These elements add significantly to the total picture of the downtown as a historic district.

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

Responsibility for these features in downtown is both public and private, the domain of both the community at large and the downtown business or building owner. Issues that come into play are maintenance, parking area screening, vacant lots, trees and shrubs, and handicapped accessibility to buildings, among others.

STREETSCAPE

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

Recommendations

- Incorporate street trees and flowers into the wide sidewalks of the commercial district.
- Place containers at storefronts to feature additional plantings.
- Provide benches and waste cans to accommodate shoppers and businesspeople.
- Locate streetlights near businesses for illumination and safety.
- Light fixtures placed on the facade provide additional light and illuminate business signs.
- Keep street trees, planters and benches in good working condition so that they can contribute to a pleasant downtown atmosphere.
- Keep existing sidewalks and alleyways in good repair for the benefit and safety of downtown visitors, employees and customers.
- Some downtown storefronts have a front step or steps, often made of sandstone block. Make every effort to retain these features, as they add character to the building and the streetscape. If handicapped accessibility is needed, consider first whether a ramp could be added at a rear or side elevation. Use compatible materials when constructing ramps, and keep the design simple.
- A few older downtown buildings -- primarily churches and residences -- are set back from the street. Be careful to retain and maintain any green space or architectural features that exist in these settings. Included may be retaining walls, low-rise fencing, or other elements.

FENCES AND SCREENING

Fences and screening serve to divide properties and/or uses from each other. Often these elements provide privacy.

Recommendations

- Retain and repair existing historic fences
- Where new fences and screening is proposed, retain the character of the district. Do not use chain-link, un-faced concrete, plastic, vinyl, fiberglass, concrete block, or mesh construction fences.

The upkeep of sidewalks, stairs, knee walls, fences, trees, planters, and other street furniture is essential to maintaining the character of downtown.

PARKING

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

Recommendations

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

DECKS AND SATELLITE DISHES

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

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Form: Roofs, including gutters, chimneys, skylights, and dormers

Some of the earliest buildings in downtown Massillon retain their gable roofs, which once were a prominent feature along Lincoln Way and Erie Street. While some are standing seam metal, many of these gable roofs are covered with asphalt shingles today. A few buildings in the downtown area have hipped roofs; usually these are former residential buildings converted to commercial use. Also present are two examples of slate Mansard roofs (the Stone Block on South Erie and the Ohio Military Museum on Lincoln Way East). Although not a common downtown material, slate is also found on the Massillon Museum and some area churches and residences.

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

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

As in other older commercial areas, the majority of buildings in downtown Massillon have low pitched roofs sloped only slightly towards the back of the building to assist with water drainage. The roofing of these low pitched roofs is typically made of alternating layers of asphalt and felt (known as a built-up roof), and it is appropriate to use modern materials when the roofing is reapplied. Some items to watch for during roof work includes proper repair of the parapets and proper detailing for the materials that are applied to the roof. Maintain proper drainage from any roof.

Recommendations

1. Leave existing roof shapes as they are, rather than introducing any change. For example, it is best to leave your roof flat than to introduce a pitched roof which changes the building's appearance. If a flat roof is not draining well, consider installing a waterproof membrane and alter slightly the slope toward the drain or gutters.
2. On roofs where the materials are seen from the ground or from adjacent buildings, the original material is the ideal roof covering. If the original roof can be repaired, that is the recommended course of action. Slate, wood, or tile shingles add character to the original design; however, the original materials have often been replaced. In this case, it is ideal to restore with characteristic historical materials, but using a more economical shingle may be a reasonable approach and an acceptable replacement material.
3. New skylights (passive solar energy) should be flat to the roof and may be considered on the historic building if they cannot be seen from the public view. Skylights were used historically as well. Properly restoring an existing skylight is appropriate and encouraged. Often historic skylights were covered to prevent leaking. With new technology, there are some appropriate methods to upgrade historic skylights to prevent leaking and energy loss.
4. Roof top equipment of any type is detrimental to the appearance of buildings and may be used only if the elements are not visible from the streetscape.

Gabled roof on a commercial building at the corner of Lincoln Way W and Erie Street S.

Mansard roof on a commercial building along Erie Street S between Charles Avenue SE and Tremont Avenue SE.

Gabled slate roof, chimneys, and dormer window of a residence along Lincoln Way E between 3rd Street NE and 4th Street NE.

Form: Awnings and Canopies

A number of commercial buildings in Massillon have canvas awnings at the storefront level. These awnings generally extend the width of the building and incorporate signage.

Storefront awnings were once popular and prominent features in downtown areas. Storefronts historically had canvas awnings which slope downward at a sharp angle with either open ends or triangular end pieces. A fixed or retractable metal pipe frame supported the awning. A solid color or stripes were used to complement the colors and design of the building and create visual interest in the downtown. Sometimes the flat vertical face of the awning was used for signage. Although it declined in use during the 1950s, 60s, and 70s, the traditional canvas awning is making a comeback in many downtowns.

Historic photograph showing the canopy of the Lincoln Theatre.

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

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

The awning creates a pleasant space in front of the storefront for the pedestrian, providing shelter from the elements and drawing the customer into the store. Also, awnings which are retractable can be used effectively for climate control in the store, keeping the interior cool in the summer and allowing sunlight to warm the store in the winter.

Canopies, while not as common historically, were sometimes used over building entrances or as marquees for theaters (such as the Lincoln Theatre in downtown Massillon.) Some of these could be quite decorative, with metal or wood detailing. In more recent years, plain and unattractive metal canopies that are out of character with the storefront and the building were sometimes added.

This historic view of Liebermann's Bakery shows the use of striped awnings to accentuate the storefront entrance and windows. Courtesy of the Massillon Museum.

This historic view illustrates how fabric awnings were used historically in the downtown area. Courtesy of the Massillon Museum.

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Recommendations

1. Where appropriate for the storefront, consider adding retractable or fixed canvas awnings in a striped or solid color. An awning is especially appropriate for traditional storefronts, but it can also be used to soften the impact of a harsh modern front.

2. There are four (4) pre-approved awning colors: black, brown, dark green and burgundy. See HPC staff for options.

3. The design of the storefront should dictate the number and placement of awnings. A small storefront will need only a single awning, while some wider storefronts may require two or three awnings to correspond with existing window and door divisions.

4. To determine an appropriate awning color or pattern, first look at the building's overall character. A plain building can be enhanced by a bright accent color in the awning, while a more subtle shade and minimal pattern (or no pattern at all) would be best for a highly decorative facade.

5. Awnings should be designed specifically for the building. Awnings that are the wrong size or width for the storefront should not be used. Awnings should not obscure decorative detail or hide the storefront from view.

6. The traditional triangular awning with either an open or closed end is strongly recommended for commercial buildings. Avoid using rounded or "bullnose" awning shapes unless evidence shows that they were used originally.

7. The best awning material for the downtown area is canvas that has been weather-treated for long life. Acrylic awnings may be appropriate on some industrial or warehouse structures. Aluminum should be avoided altogether as an awning or canopy material.

8. The flat awning edge can be used for simple signage, but it should be restrained in detail. Stick to a simple scallop or straight edge and avoid excessive decoration.

9. Try to retain and repair existing awning hardware. Most awning hardware rolls or folds up the awning, either manually or by electric motor.

Existing awnings on commercial buildings lining Lincoln Way.

10. Maintain historic metal or wood canopies where they occur, repairing and replacing missing parts where necessary.

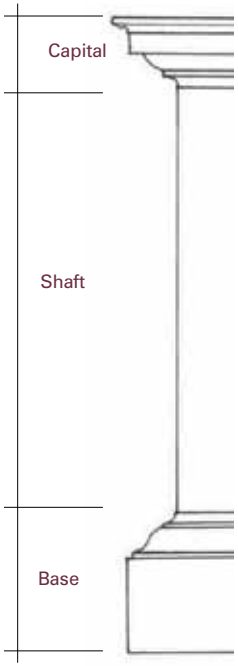
11. Avoid adding a fixed permanent canopy to the building unless physical or photographic evidence shows that one existed historically. If a fixed canopy is chosen, its design should be simple and unobtrusive to the streetscape. Inappropriate materials, such as wood shingles or plastic, should not be used.

Solid/Void: Storefronts

Storefronts and their windows comprise the street-level entrance to the building and shape the pedestrian's perspective of the district. In traditional downtown buildings, the storefront works in harmony with the upper facade of the building to create a unified whole. While the upper facade has often remained the same through different generations of ownership, the storefront is subject to periodic change. Several significant original storefronts remain in downtown Massillon, nevertheless, having changed little over the years. Many others have been removed altogether and replaced with new materials. Still others may yet be discovered intact behind modern coverings which currently hide them from view.

Components of a typical late 19th century commercial façade

Storefronts and their windows, which have the main purpose of displaying items for sale, are a very important part of a commercial structure. The typical 19th century storefront consists of single or double doors flanked by display windows and structural supports of wood or cast iron. The entrance is usually recessed, both to protect the customer from the weather and to provide a larger display area for merchandise. The storefront is typically designed in a three-part composition: a fairly low bulkhead of wood or metal panels at the base, large glass display windows, and transom windows at the top providing additional natural light to the interior. Transom windows were often topped by a cornice and themselves often had small panes of prism glass that gathered light and projected it toward the rear of the stores. The use of prism glass in transoms became popular in the first decades of the 20th century. Canvas awnings were often used to help control light and temperature in the store.



In the 1920s and 1930s, a variety of new materials were introduced to storefront design, including glass block, neon, architectural glass panels (in a wide variety of colors), and aluminum framing for display windows. The increasing use of steel frames in buildings of this period permitted storefronts to become light and airy. Doorways were often deeply recessed to provide greater display window area. Detailing was kept to a minimum as storefront design was simplified and streamlined.

Surviving historic storefront elements-bulkheads, wood or metal trim or window hardware, transom windows-should be retained. Such elements are part of the Historic District and contribute to its character and high visual quality. Designs for new storefronts or renovations to existing ones should be respectful of the size and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms. The storefront must fit within the original storefront opening that is defined by end piers or columns and horizontal members. Piers and columns should remain exposed.

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

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or metal framing systems, leaving a maximum glass area. Heavy wood framing or masonry materials were not typically used in the display. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.

Recommendations

1. Look for evidence of an earlier or original storefront, such as bulkhead panels, early tile, original plate glass, recessed doors, columns, transoms, cornices, or signboards. If a storefront is hidden behind new materials, consider removing these coverings to expose the original features. Be careful, though, not to remove a later storefront which may have gained significance.

2. Remember that many storefront modernizations from the 1920s, 30s and 40s have historic value today and should be preserved. An example is the use of architectural glass panels, which were available in a variety of colors. Architectural glass is found locally on a variety of downtown buildings.

3. Existing recessed entries often reflect an original or significant storefront configuration, and should be retained.

The upper facade of the Ideal Department Store Building, built 1918, has large areas of window in relation to wall surfaces.

4. Storefronts should be as transparent as possible, and not made to look like a residence or office. Large display windows can be screened with interior blinds to provide privacy for an office use inside. Transoms should not be enclosed or painted over.

5. Every effort should be made to preserve existing original features, even if they do not make a complete storefront. Consider repairing and repainting damaged elements and installing duplicate replacement parts where needed. Old photographs may provide guidance for replacing any storefront parts that are missing. (The Massillon Museum is a good source for these.)

6. Avoid adding elements to the storefront that would not have been used historically, including brick storefronts, diagonal wood siding, board and batten siding, varnished wood, wood shingled mansards, or permanent aluminum canopies.

7. Avoid using materials in the storefront that were not available when the building was built, including vinyl and aluminum siding, mirrored or tinted glass, artificial stone or brick veneer.

8. Avoid theme restorations (Victorian, Colonial, Tiffany, Bavarian) or any attempt to create a false history for the building or make it look more "historic."

9. If no original elements remain and a new storefront is to be designed, a good rule of thumb is to make sure that the new front fits within the original opening and does not extend beyond it. Respect the horizontal separation between the storefront and the upper stories.

10. A new storefront may be flush with the building or set back slightly (from six inches to one foot). Avoid recessing the storefront any further unless historical or physical evidence suggests that it was originally.

11. If building a new storefront, use construction materials that are appropriate such as wood, cast iron and glass, rather than masonry, which can appear too massive. Using glass in doors, transoms and display areas will allow the storefront to be as transparent as possible.

12. New storefront entrances should be placed where they were historically, especially if this is indicated by upper story treatment. To meet current building codes, out-swinging doors generally must be recessed.

13. Keep the overall design of a new storefront simple to reflect contemporary treatment and avoid visual clutter.

Solid/Void: Doors

Entrances of historic buildings have always been one of the main elements that help define the overall style and design of a structure. Typically the door is the main focus of the entrance. It is because of this that many historic doors have been decorated and embellished with moldings and other decorative panels and motifs found throughout the structure. In maintaining the general style and importance of a historic structure, it is essential to preserve the value and significance of an historic entrance door.

Among the non-commercial building types in downtown Massillon, church doors tend to be the most decorative and ornate. Because of their significance, these doors typically are preserved by the various downtown churches.

Commercial buildings typically have one or more storefront doors and one or more secondary doors providing access to the rear of the building or its upper floors. Historically, these doors were tall and stately in proportion and built of wood with a large glass panel. Storefront doors serve an important commercial purpose in drawing the customer into the store. Secondary doors were more understated, and often were solid paneled doors or doors with glass in the upper half.

Historic entrance doors should be preserved and maintained whenever possible. They should be kept in operable condition, allowing for smooth opening and closing. Doors performing poorly should be rehung before shaving or undercutting. Their hardware and thresholds should be tightened and maintained.

Historic doors that do not match the period of the structure should still be preserved as existing historic doors are more valuable and accurate than any new door designed to match the building.

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

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

Left: An historic double door of the Russell House on 4th Street NE between Federal Avenue NE and North Avenue NE; Middle: An historic double door on a commercial building located along Charles Avenue SE between Erie Street S and 1st Street SE; Right: An historic industrial garage door of the McLain Grocery Building on Charles Ave SE between 1st Street SW and Erie Street S.

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These double-leafed doors at the Lincoln Theatre are contemporary replacements with full-glass panels.

Recommendations

1. Maintain and repair any older or original door and hardware that remains. If elements must be replaced, replace them in-kind, matching materials and details as closely as possible.
2. For storefronts that retain their character, a traditional wood door with a glass panel (as tall as possible) will reinforce this appearance.
3. If traditional storefront appearance is not a concern, and a standard aluminum and glass door is selected, consider using a dark, anodized aluminum finish rather than a metallic color.
4. For secondary commercial entrances, a solid wood paneled door or door with glass in the upper half is recommended. These doors should be understated and simple in design. If a rear or alley entrance is to be used by customers, a door with glass is more inviting than a solid door; consider using a cast iron grille of simple design for security.
5. Avoid over-decorating a door with fake "historic" features that would not have been used originally. These include cross-buck doors, fancy Mediterranean grilles, or novelty windows and moldings.
6. Consider subtle decorations on a commercial door, such as a handsome door pull or knob, a brass kick plate or an attractive painted window sign.
7. Industrial and warehouse buildings frequently have many entrances, which should be checked for examples of original door design. If no original design can be found, a simple paneled door or door with glass in the upper half may be appropriate.
8. Churches and institutional buildings should also be investigated for original door design. If doors are missing, historic photographs will usually provide guidance.

Solid/Void: Upper Floors

Architectural treatment of the upper floors can be quite decorative or rather plain, depending upon the period and style of the building. Buildings of the period before 1860 were simple and understated by comparison to those built around the close of the century. A number of Massillon buildings, the majority two to four stories in height, have highly decorative facades from the 1860s, 70s, and 80s with heavy hoodmolds around windows, intricate brickwork, carved stone trim, or projecting bay windows.

Upper stories in downtown Massillon are generally faced with brick, sandstone, or architectural terra cotta. Because Massillon was a stone-producing center, some of downtown's finest facades are rendered in stone, such as the Conrad Block on Lincoln Way East.

After the turn of the century, exterior ornamentation was again restrained and upper floors returned to simpler designs. As the 20th century progressed, the trend toward simplicity frequently resulted in large areas of windows in relation to wall surfaces (Bloomfields on South Erie is an example). See the separate "Windows" section in this document for further discussion. Low-rise buildings housing department stores, such as Montgomery Ward and J. C. Penney, were practically devoid of ornamentation above the storefront.

Intact architectural projections should remain and be maintained. Reproduction of missing features should be considered when historic documentation presents evidence of the elements' prior existence. Consider uncovering these elements if a contemporary facade hides them from view.

A small number of upper facades in downtown Massillon are completely covered with modern metal panels or wood. While this detracts from the historic character of the area, it also causes damage to the building from anchoring techniques and moisture that is trapped beneath the modern cover.

Recommendations

1. Decorative features such as hoodmolds, patterned brick, stone details or terra cotta elements should be preserved and maintained. Consider a regular program of inspection to be sure that joints are tight.
2. Projecting elements, such as balconies or bay windows, should be repaired and retained. Periodic inspection and care will prevent deterioration and allow these features to remain.
3. Preservation of original windows or appropriate window replacement is very important to the character and appearance of the upper facade of a building. See the separate "Windows" section in this document for further discussion.
4. If decorative upper story elements have been removed in the past, it may be possible to restore them based on photographs or physical cues (such as a paint "shadow" showing the profile of a bracket).

The simple design of the row of buildings on the northeast corner of Lincoln Way and Erie during the mid-19th century (upper, courtesy of the Massillon Museum) is contrasted with the same row of buildings today (lower). The upper facades (and storefronts) were completely transformed during the 1870s and 1880s in the more exuberant styles of the period, adding cornices, hoodmolds and a variety of windows.

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Solid/Void: Windows

The importance of windows as providing the primary architectural treatment of the upper floors is emphasized by the visual repetitive pattern which they create in the downtown streetscape. The size, spacing, and proportions of the windows are determined by the overall composition of the building and its storefront. Buildings from the 19th and early 20th centuries traditionally have upper story windows made of wood which are double-hung and contain clear glass.

The number of window panes relates to the style of the building. Original window sash in downtown Massillon are generally 2 panes over 2 panes (2/2) or 1 pane over 1 pane (1/1). In addition to traditional wood windows, some downtown Massillon buildings from the 1930s and 40s have metal casement-type windows. These were often found on warehouse and industrial buildings of the period, whereas the wood windows were found on commercial buildings housing offices and residences.

The most economical and historically appropriate method for revitalizing windows is to repair the original ones. New windows are generally heavier, with bulkier sash and muntins, and do not retain the appearance of the original windows. The older glass also has characteristic imperfections that new glass will not have.

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

Exterior or interior storm windows are recommended to increase energy efficiency and help preserve the historic windows. Storm sash should complement the dimensions of the historic windows. Interior storms may be preferred. Storm windows must be ventilated to avoid condensation build-up on the historic sash and trim.

Other windows accessories, such as added shutters or added ornament, are inappropriate without evidence that they were originally present.

Recommendations

1. Surviving older or original windows should be preserved and maintained. Deteriorated window sash should be repaired to make them sound and weather-tight.

Windows create important visual patterns in the upper facades of downtown buildings, such Bloomfield's on Erie Street Street between Charles Avenue SE and Tremont Avenue SE.

2. If existing older window sash are too deteriorated to repair, they should be replaced in-kind with an exact match. Replacement sash in most of downtown's 19th and early 20th century commercial buildings should be made of wood.

3. The most appropriate window configuration for downtown Massillon's commercial building windows is 2/2 panes for earlier (pre-1890) buildings or 1/1 panes for later (post-1890) buildings. Use physical evidence or old photographs to determine appropriate window treatment whenever possible. The dividers (or muntins) should be through-the-glass rather than "snap-on" or sandwiched between the glass.

4. Storm windows are appropriate energy saving measures for buildings in downtown Massillon. Most appropriate are wooden fixed or removable storms, or double- or triple-track anodized aluminum. Storm windows should have the same horizontal division as the window itself (i.e. the meeting rails should align).

5. Original window openings should not be enlarged or reduced to accommodate a new window. Replacement windows should be made to fit the existing opening exactly.

A decorative stained glass window in St. John's United Church of Christ in downtown Massillon.

Storefront with leaded glass transom

6. To disguise vacant upper floors, shutters are sometimes added to downtown commercial buildings. This practice is not encouraged because its widespread use will give the downtown a blank look. As an alternative, consider installing shutters or black painted plywood on the interior, behind the window. If shutters are to be used, they must fit the window opening exactly.

Façade Organization: Cornices, Friezes and Parapets

Downtown Massillon has an impressive number of late 19th century buildings with decorative cornices of corbelled brick, wood, pressed metal or stone. Often, the building was identified in the cornice, with a central nameplate such as "Conrad," or "Oehler." Cornices, friezes, and parapets are projecting horizontal bands which appear at or near the top of a building. They help to unify the facade, providing a visual termination at the top of the wall.

A wood parapet on the A.J. Paul Building, 109-13 North Erie Street.

Commercial structures often have an additional cornice located at the top of the storefront. Early in the 19th century, these features were generally simple in design. Projecting cornices and friezes became increasingly ornate in the second half of the 19th century, reflecting the high style designs which were popular at the time.

During the early 20th century, parapets became more common and cornices and friezes became increasingly restrained. Projection from the wall was minimized. The parapet is a low wall that extends along the roof edge. This wall often has decorative detailing and is frequently combined with the cornice to produce a cohesive crown on the building's facade. In some buildings with a strong classical influence, like the Second Renaissance Revival Massillon Post Office (1913), the cornice remains a strong feature, with classical-style moldings and balustrade at the roofline. By the 1920s and 30s, however, most cornice and parapet features were greatly simplified, displaying a minimum of decoration.

Because of their roofline location, cornices, friezes and parapets are exposed to the elements and subject to deterioration if not maintained.

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

Sandstone cornice detail of the Conrad Block, 20 Lincoln Way East, c.1880s.

Recommendations

1. Cornices, brackets, parapets and other roofline elements should not be added to the facade unless physical or photographic evidence indicates that the building once had them. Adding new decorative elements gives a false history to the building which is not warranted or needed.
2. Wood and metal cornices and friezes can often be painted in trim colors that accentuate their design. Stone and brick cornices or parapets should be left unpainted.
3. If stable, avoid removing any original or early cornice, frieze or parapet feature. These features are an important part of the building and their removal would damage its historic character. In addition, the roof flashing is often tied into a parapet wall and its removal could lead to moisture problems in the building.
4. Be sure that cornices and frieze elements are protected and left in place during any re-siding or masonry cleaning.

The Oehler cornice is also an example of a parapet, where the ornamental brackets and nameplate are attached to a wall that rises above the roof surface.

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Materials: Foundations

Some downtown buildings also have visible foundations which contribute to their physical appearance. Most common are sandstone block foundations, used for churches, institutional buildings, and the older commercial buildings. Although the foundations of most downtown buildings are not visible and therefore not integral to the design impact of the façade, the foundation's structural role should not be forgotten. It provides support for the entire building and spreads out the building's weight with footers so that the bearing capacity of the soil is not exceeded.

To prolong the life and reduce necessary maintenance on the foundation, there are a few things that can be accomplished.

Recommendations

1. Soil, paving materials, and plantings beds must slope away from the foundation to provide positive drainage.
2. Check gutters and downspouts or internal drainage systems to be sure that they are operating properly. If gutters are sloped improperly, water will spill down the side of the building. Be sure that downspouts are connected into underground drains or empty onto splash blocks or extensions of pipe that carry the water away from the building's base. Be sure, also, that the downspouts do not empty onto pedestrian paths.
3. Foundations like to breathe. The easiest way to do that is to allow 18 to 24 inches clear space from the foundation to any planting. Vines and other plants should not be allowed to grow on the foundation. If vines are a desired feature, they should be cut all the way back to the base periodically. They will grow faster and softer if they are "clear cut."
4. Dirt, mulch and firewood should be piled away from the foundation as they hold the dampness and often hold termites (yes, termites will go through the masonry foundation!).
5. Most foundations are ventilated. If there are vents in the walls, it is important to keep the air flowing through them; consider adding ventilation if there is none. If security is an issue, consider adding a simple iron grate in front of the opening.

Exposed stone foundation of McLain Grocery Co., c. 1895

Exposed stone foundation of U.S. Post Office, 1913.

6. Avoid cutting new openings in foundation walls. If you do such alterations, do it with the advice of an architect or structural engineer to avoid the possibility of weakening the foundation.
7. Improper maintenance or alterations to foundations can adversely affect their capacity to function properly. The building can 'settle' resulting in cracked plaster, damaged masonry, and uneven floors. It should be noted that buildings can settle immediately after their construction, causing the same effects along with windows and doors out of plumb. If the initial settlement has ceased, the problems may be minor; continuing settlement is a problem for which to seek professional help.

Materials: Exterior Walls

Commercial buildings in downtown Massillon are predominantly masonry. Some of the downtown's most decorative facades are made of architectural terra cotta, including the McClymonds Building and the Lincoln Theatre. Stone facades are varied, including smooth panels, rock faced stone, and dressed stone block. Brick buildings from the 19th century typically use a red brick, while early 20th century buildings often use buff-colored or glazed brick. A number of brick buildings in downtown have been painted over the years, to change appearance, to protect low quality brick, or sometimes to conceal alterations.

Contributing to a wall's design and integrity are the mortar joints, which perform an important function in cushioning and separating the masonry units. Skilled masons often took pride in tooling and finishing the joints, adding to the building's craftsmanship. Occasionally, the owner may find the need to repoint the mortar joints.

Recommendations

1. The general approach to the exterior walls of historic structures is to maintain the original materials: deterioration slows with proper care. Brick walls need to be kept clean of salt from the winter sidewalks and vines from the summer gardens. It is essential to clean using the gentlest means possible. High-pressure water methods can drive water into the walls, causing problems on the inside of the building, and erosion and damage to the exterior.
2. Low-pressure water wash (300 psi) and scrubbing with a natural bristle brush is often sufficient to remove surface soiling. Where isolated heavy staining from atmospheric deposits or rust occur, use of a non-acidic chemical cleaner may be helpful.
3. The original wall material should not be covered. The act of covering can be detrimental to the original materials and detracts from the original design, altering the original details and the original colors and textures of the building.
4. If the building has already been covered with a subsequent siding, consider removing it.
5. Substitute materials such as vinyl or aluminum are not appropriate for use in the Historic District. Even on new construction within a historic district, vinyl and aluminum siding may not be appropriate. Refer to the National Park Service Preservation Briefs on Substitution Materials for further information.

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

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

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Details: Ornamentation

Two of the most striking aspects about downtown Massillon's buildings are the variety and degree of architectural ornamentation that is used to embellish facades. This decoration takes the form of window trim, columns, brackets, and a variety of medallions, moldings and panels. Storefronts can also display decorative ornament particularly in columns, doors, bulkheads, transom windows and cornices. Ornamental materials in Massillon include wood, brick, stone, cast iron, pressed metal, wrought iron, terra cotta, tile, and decorative glass. Whether large or small, these details add a great deal to the character and quality of downtown architecture.

Terra cotta facing and ornamentation accents the facade of the Lincoln Theatre, built 1925.

Round-arched windows of the old Massillon Post Office, built 1913, feature ornate metal grilles flanked by classical columns. Currently the building is home to the R.G. Klein Stock Market Museum & Library.

Recommendations

1. Historic building ornamentation should be repaired and preserved wherever possible. Consult with an experienced craftsman or contractor to help determine what repairs can be made to wood, metal, terra cotta, brick or stone details. Avoid removing or covering up these important elements.
2. A number of Massillon storefronts display tile bulkheads, tile foyers, and prism glass transoms from the early 20th century. These should be exposed and preserved wherever possible.
3. Wood, plaster and metal (except copper) features should be painted. Building elements which are unpainted, such as stone lintels, concrete medallions, or terra cotta ornamentation, should remain unpainted.
4. If a replacement of a decorative feature is needed, try to duplicate it as closely as possible. Most materials can be milled, molded or fabricated today to match the original. If necessary, use a substitute material (such as fiberglass for stone features).
5. Avoid adding ornamentation to a building unless physical or photographic evidence shows that it once existed. Adding unnecessary details can make a building look pseudo-historic, diminishing its true character and undermining the significance of the truly historic features.

Details: Paint Color

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

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

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

Recommendations

1. Research the building's original paint colors as a starting point for color selection. What combinations of colors were used and in what locations? Search for old photos or postcards which can help to determine an original or early color scheme.
2. Paint color analysis can be done "in-situ" or by taking a paint sample to the Ohio Historic Preservation Office where material for performing paint analysis is available.
3. While paint analysis to reveal original colors is often possible, such analysis is not always necessary. Conducting a bit of research into historic building and its style will give the owner a basis upon which to select colors. Finding a typical regional example of the style is an excellent guide.
4. If original colors are not known, try to choose colors which are appropriate to the style and period of your building. To help guide the selection of paint colors for historic buildings, some major paint manufacturers have developed historic color palettes. The Historic Preservation Commission has these on file for reference.
5. For unpainted buildings, let the natural colors of the brick or stone guide the selection of complementary trim colors. Avoid bright primary colors, which are incompatible with most masonry.
6. Keep color schemes on downtown buildings simple, unless paint analysis and research suggest otherwise. Contrasting colors may be appropriate for ornate late 19th century buildings, but avoid too many colors on one building. The use of more than three colors is discouraged unless it can be documented.
7. Use a chosen color scheme consistently throughout the lower and upper portions of the facade. Usually, the color selected for the storefront is repeated in the upper story windows or cornice, helping to unify the facade.
8. Be sure to follow proper preparation procedures so that the time and effort on color selection is not wasted on prematurely failing paint!
9. When applying for a Certificate of Approval for a painting project, there are two appropriate options:
   - Repaint using the same colors that are already on the building and the same color scheme.
   - Propose a well-researched color palette to the Design and Historic Review Board for approval.

Appropriate color schemes for the historic style.

Reference the following resources for general colors:

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

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Exterior Lighting

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

Recommendations

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

Historic sconces flanking the main entrance of the old Massillon Post Office (1913).

Details: Signage

The sign is a powerful tool for advertising and business purposes; however, equally powerful is the image that the sign conveys about a particular business and the commercial district as a whole. Many cities and towns have zoning ordinances to standardize sign size, placement, content, construction, and illumination. Refer to Massillon's Signage Ordinance located in Part Eleven - Planning and Zoning Code, Title Seven - Zoning Regulations, Chapter 1188 Signs, passed in 1989.

The style and design of signage has evolved over time, but its purpose has always been the same: to demonstrate to potential customers and clients the purpose of a business and how to find it. Early 19th century signs were often painted directly on the building or were painted on wooden signboards that could be attached to the building. Incorporation of these traditionally painted building signs should be permitted. Signs could be mounted flush on the building wall, but could also be suspended out over the sidewalk perpendicular to the building. Historically, these suspended signs were often supported by ornamental wooden brackets. By the late 19th century, there was a greater variety of signage types and designs. Signs were incorporated as part of the storefront design, some used leaded or stained glass, and some were painted on the inside of display windows. Historic commercial buildings often provide clues to the form and location of an appropriate sign.

During the late 19th century and the early 20th century signs were frequently integrated into design of the storefronts and buildings. Space above the storefront was often reserved for a sign board or for a projecting sign hanging perpendicular to the storefront. Display windows sometimes held painted window signs. Fabric awnings also provided location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which gave a quick graphic reference to the business inside. A hammer might serve as a graphic representation of a hardware store, a clock would represent a jewelry store, while a hobby horse could announce a toy store. These signs reflected appropriate treatments for a commercial district sign by use of quality materials and design, pedestrian scale, proportional size, and appropriate location. They draw attention but do not block other architectural features or overwhelm the building or the streetscape. A sign that complements the building makes the business and the entire district more attractive to visitors. Signage should enhance the facade and not distract from it. Reference Preservation Brief 25.

Above: G. G. Audi's candy store used painted letters on glass for effective signage. Courtesy of the Massillon Museum.

After the turn of the century, electricity and the growing influence of the automobile brought innovations in signage. These included the use of neon and electric signs that were effective in drawing the attention of people able to travel faster and faster by automobile. A good local example of signage from this period. is the Baltzly Drug Store sign.

New technologies and the rapid development of strip shopping areas in the period following World War II resulted in the development of signage that was designed and scaled for automobile traffic. Large-scale signs, made of plastic, lighted from the interior, and featuring recognizable business logos became the norm. Back in traditional downtown commercial areas, the impact of new signage technology was felt as the older district tried to compete with the newer centers. Unfortunately, many downtown merchants found themselves competing as each sign was intended to be larger and brighter than its neighbor's.

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Recommendations

1. Historic downtown signage, including signs painted on the sides of buildings, should be maintained wherever possible. Maintenance includes cleaning and painting exposed surfaces and replacing defective parts.

2. New signage should be designed and constructed using materials and methods that are consistent with the building's architectural style.

3. Businesses should be encouraged to be efficient in their use of signage. A maximum of two signs per business, or three signs if the business is in a corner location, should be sufficient. A combination of projecting, wall and/or window signage would be effective.

4. The aggregate square footage of permanent signage should be limited to the least amount necessary to reach the public.

5. The size of the sign should be relative to the location in which it will be placed on the building. A large flat area between storefront and upper story may provide a band for signage. Signs should not conceal or block windows, doors, transoms or any other architectural features.

6. Sign materials should be selected to enhance the building and storefront. A variety exists: wood can be painted or carved; metal can be shaped, painted or polished; canvas can be used for awnings or banners; and neon can be custom made to fit a storefront. Modern materials, such as plastic, can be used if they do not clash with the building in color or texture, obscure architectural features, or damage historic trim.

7. Sign and graphic colors should take cues from the building and its trim colors. Color schemes should be simple; too many colors create a cluttered look and may make the sign hard to read.

8. Letters and/or symbols may be appropriate for signage. Letters should be legible; they can be painted, raised or carved in relief. Symbols, which were often used historically, are especially appropriate for hanging signs.

9. Attach signage in a way that it will not damage historic materials (i.e. on masonry structures, attach only in mortar joints).

10. Consider using an awning or existing canopy flap for signage. Signs can be painted or silk-screened on an awning; a canopy sign may feature raised letters or a simple sign board.

S.A. Conrad & Co. provides an example of a sign mounted flush on a signboard above the storefront. Courtesy of the Massillon Museum.

11. Projecting signs are very appropriate for downtown businesses, but they must be pedestrian in scale. Be careful that they meet City height and overhang requirements. They must not obscure other buildings or signs.

12. Window signage is another appropriate technique to use in downtown buildings, including both storefront and upper story windows. Lettering can be painted, gold leafed, or etched. A small and attractive sign can also be hung behind a storefront window for a good effect.

13. Ground signs may be appropriate for areas where a business is set back at least 25 feet from the public right of way. This recommendation primarily addresses the gas stations and fast food businesses in downtown.

14. Consider the effects of illuminated signs, such as light pollution and unnecessary use of energy. Flashing signs are not permitted.

15. Temporary signs for individual businesses should be smaller in aggregate size, limited in time and follow the recommendations in this document.

Special Considerations: Historic Interiors; Ecclesiastical, Institutional, and Residential Buildings

While commercial buildings predominate, it is important to recognize the various other types of structures which exist in downtown Massillon. Although previous sections reference churches or other institutional buildings, issues which are unique to these buildings are treated briefly here.

Historic Interiors

The interior of an older building is important to the character and integrity of the architectural whole. Since storefronts are transparent, the interior can be a highly visible building element. For example, several storefront display areas in Massillon still have original wood paneled ceilings and walls. Store interiors often retain decorative light fixtures or pressed metal ceilings. Interiors of downtown's banks and other institutions are sometimes quite grand, using marble and other rich materials. Certainly, the downtown churches boast some of the finest interior details in the city.

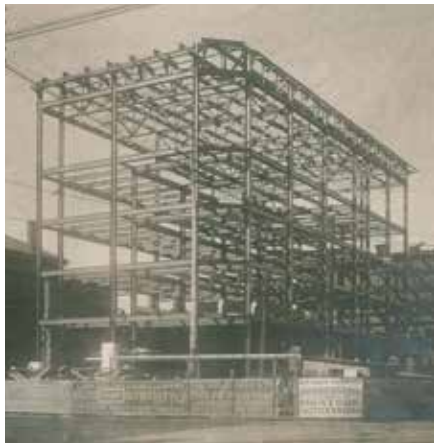
Interiors are generally not "regulated" by City Ordinance, nor reviewed by the Historic Preservation Commission for appropriateness. Guidelines are helpful to those building owners who may wish some assistance. For building owners who are taking advantage of the State or Federal Historic Preservation Tax Credit, treatment of interiors is important because the Ohio Historic Preservation Office will request a description and photographs of the building's existing interior, the planned scope of work, and completed work.

Recommendations

1. If a building has an interior with original features, it is prudent to respect the extant material. It is recommended that owners of historic properties consider retaining and maintaining the interior features of their buildings. Interior features are equally important to exterior features in understanding a building's historic, architectural, and cultural value.
2. It is important to research and identify key original elements of the building interior.
3. If possible retain original floor plans, particularly key circulation elements, such as interior hallways and stairways.
4. Avoid the removal of historic ceilings, walls, or partitions, and avoid subdividing large spaces unnecessarily joining smaller spaces.

Interior view of the First National Bank in Massillon at the turn of the twentieth century.

5. Always attempt to retain the original features such as interior trim, doors, interior hardware, mantels and cabinetry.
6. Avoid "furring out" walls to install insulation or wiring. This usually requires removal of the original trim.
7. Installing dropped ceilings or covering original plaster walls with paneling should not be done.
8. Removing plaster to expose brickwork or other masonry that would not have originally been left unfinished is not recommended.
9. Do not paint millwork or woodwork that has not already been painted.



Top: The steel frame structure of the McClymonds Building rises at the northwest corner of Lincoln Way and Erie Street in about 1909; **Below:** The Bee Hive Store in downtown Massillon, c.1907. Courtesy of the Massillon Museum.

10. Do not remove paint from traditionally finished surfaces.

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Ecclesiastical Buildings

Downtown Massillon has several outstanding late 19th and early 20th century churches, including two churches in the historic district, First United Methodist and Central Presbyterian. Features of the downtown churches, including their bell towers, prominent rooflines, exterior architectural decoration, and use of quality materials make them important visual landmarks in the downtown area.

Recommendations

1. Respect the church's setting, particularly if it is set back from the street. Locate additions to the rear or side elevation. Design and materials should be contemporary and compatible with the original building.
2. Church doors are often unique to the building, and they should be repaired as needed and preserved. Avoid replacing doors with metal and glass substitutions, as these detract from the building's character.
3. Care should be taken to preserve the original qualities of the stone or brick facade. If a building is to be cleaned, use the gentlest means possible. Reference the Masonry Wall section of this document.
4. Existing slate roofs should be repaired and preserved. If a slate roof must be replaced, choose a slate-colored shingle that will approximate the roof's original appearance.
5. Stained glass should be maintained, repaired as necessary, and preserved. If vandalism is a problem, consider installing a Plexiglass shield on the outside of the window, making sure that it is vented with small holes to prevent condensation.

Top: Historic view of First United Methodist Church, built 1892-95. NR#85001803, Courtesy of the Massillon Museum.

Bottom: Central Presbyterian Church, 1905.

Institutional Buildings

Historic institutional buildings in the downtown area of Massillon include the Massillon Public Library and old Post Office. These buildings display a special character through the use of quality materials and classical design. Their place in the history and development of the community makes them significant historic and architectural landmarks in downtown.

Recommendations

1. The setting of institutional buildings should be preserved and enhanced, including walkways, entrance steps, and any existing landscape features.
2. Additions, if necessary, should be carefully located to the rear of these buildings. Design and materials should be contemporary but compatible with the primary building.
3. Even if converted to a new use, these buildings should retain their institutional character. Existing features, including windows and doors, should be maintained or replaced in-kind in any adaptation.
4. Classically-inspired exterior architectural decoration, including entrances, windows, cornices and parapets, should be preserved as defining elements of the building.

The Old Massillon Post Office, completed in 1913.

The Massillon Public Library (Duncan House on right was built c.1835; library constructed 1937).

Residential Buildings

Downtown Massillon contained a sizable residential population during the 19th century, as residential and commercial uses were mixed. With expansion and growth, however, these residential buildings were gradually replaced by or sometimes converted to other uses. A number of formerly residential buildings remain in the downtown today, including buildings housing the library (the James Duncan Home) and the Ohio Military Museum. The Park Plaza Professional Building was a residential row house during the mid-19th century. Liebermann's Bakery is located in an Italianate residence. Also existing are some single-family homes on the edges of downtown.

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

Recommendations

1. The residential setting of these buildings should be preserved, including front yards, walkways, landscaping, and outbuildings, as appropriate. (See page 51 for outbuildings discussion). Any parking should be located to the rear, with the original setback of the building preserved. However, it should be carefully planned to direct patrons to the front door of the building, rather than a secondary entrance.
2. Retain floor plans and elements of the historic interior that help define the character of the building; including size and configuration of rooms. Service areas and new stairs should be located in secondary spaces. Avoid altering spaces that are significant to the building's character, including subdividing spaces or cutting new holes in floors and ceilings.
3. New mechanical systems should be designed and installed in a way that will not harm character-defining spaces, features, or finishes.
4. Avoid the removal, relocation, or alteration of historic stairs from their original configuration and location.
5. Existing residential qualities of these buildings should be preserved, including windows, entrances, and rooflines.

   Do not alter the size, number, or style of window openings. Alterations to the entrance doors and door openings may be considered necessary to provide accessibility.
6. Since some of these buildings are wood, care should be taken to maintain original siding materials. Several have been covered with aluminum siding or asbestos shingles, detracting from their character.
7. Original architectural ornamentation, such as brackets, porches, window and entrance trim, should be preserved. Porches should not be filled in to create an additional room. See page 51.
8. Signage for buildings converted to commercial use should reflect their original residential character and pedestrian scale.
9. Retain character-defining features and finishes such as columns, baseboards, fireplaces and mantels, and plaster.

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

Bottom: The James Duncan House was built c.1835 and is now part of the public library.

10. Avoid covering historic features, including the installation of drop ceilings that will cover ornamental ceilings or interfere with the tops of windows and window trim.

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PORCHES

Porches are key elements that help define the character of both the building and the streetscape. Porches are the architectural transition between the public street and the building interior.

Recommendations

1. It is important to maintain the original porch structure and porch elements, including railings, posts, steps, and ornament. If one of those elements needs to be replaced, duplicate it using the same material and design.
2. Enclosing a porch is an extreme change to a significant feature and should be avoided.
3. If constructing a new porch to replace a missing porch, model the design on archival or physical evidence to the greatest extent possible. If neither exists, refer to examples of historic porches on comparable structures and keep the design simple.

Above: Porch of 210 Tremont Avenue SE.

Right: Porch of house at corner of 2nd Street SE and Charles Avenue SE.

OUTBUILDINGS

The description of "outbuildings" includes the garages, sheds, barns, and carriage houses often associated with older residential buildings. Sometimes, these buildings reflect the architectural design of the house with which they are associated. Often these structures are simple, utilitarian design.

Example of an outbuilding in Massillon.

Because outbuildings contribute to the area's overall character, property owners should give due consideration to their care and construction.

Recommendations

1. Original outbuildings such as garages, carriage houses, sheds, and barns should be left in place and repaired as necessary. These structures add variety and character and their removal should be avoided.
2. When outbuildings need repair or when deteriorated elements must be replaced, use new materiels that match the old as closely as possible. Avoid modern materials that are incompatible with original designs of these structures.
3. Newly constructed outbuildings should take design cues from the older nearby structures. The design should use forms, massing, roof shape, materials, window and door types, and detailing similar to those found on the main structure or other nearby outbuildings. The goal should be to create a new building compatible in appearance with those already in the neighborhood.

6 Guidelines for New Construction in Historic Districts

The downtown area has grown and changed over the past nearly 200 years as the City of Massillon evolved from a wheat shipping town on the Ohio and Erie Canal to a steel producing industrial center of northeastern Ohio. As the City grew and prospered, new buildings were constructed in the downtown area that reflected popular architectural styles and available building materials. The resulting collection of buildings represents several different periods in the City's history. This architectural diversity is unified, however, by several common elements:

1. **Commercial facades form a single front along the street;**
2. **There is general consistency of building height, with two and three story buildings the most common;**
3. **Buildings contain three parts (storefront, upper facade and cornice), helping to unify the streetscape.**

Historically, builders in downtown Massillon keyed their designs to what had come before, building upon existing traditions in the downtown. New buildings were designed to fit into, and enhance, the existing architectural framework of downtown. Building design today should be guided in the same way, taking cues from the visual patterns and physical character of surrounding buildings in the downtown.

New construction may take the form of **(1)** a new infill building, **(2)** a new free-standing structure, or **(3)** an addition to an existing building. An infill building closes a gap in a row of commercial facades, constructed on a site with one or more of its walls adjoining buildings on adjacent sites. The infill site is vacant because it was either never developed or a building was removed from the site. A freestanding building is on an open site some distance away from any neighboring buildings. It may be acceptable to construct a freestanding building on the site of an underutilized parking lot. An addition to an existing building connects to that building, in theory, on any elevation or level, including roof-top. In downtown Massillon, opportunities exist for all three types of construction, although **demolition of an existing structure to accommodate new construction should be a last resort and must be approved by the Historic Preservation Commission before any demolition work begins.**

Recent new construction in the downtown area includes shopping centers and fast food restaurants which are not specifically designed to blend with the older historic buildings of the area. These new structures are typically one-story in height and set back far from the street with parking at the front of the lot. This type of development breaks dramatically from the tradition of downtown commercial architecture, taking its cues from more suburban shopping districts. In contrast, the recently-constructed Walgreens building underwent a vigorous design review process and the resulting design maintains the historic district's building set-back from the street, façade rhythm of storefront windows, and compatible materials.

Example of an infill that poorly relates to adjacent existing structures

The goal of new construction in downtown areas should be visual compatibility with the existing architectural and historic character of the area.

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Recommendations for New Construction

The construction of new buildings to fill existing gaps in the commercial streetscape in downtown Massillon should be encouraged. Opportunities exist for filling in "holes" on Lincoln Way, on Erie Street, and on some side streets as well. The potential also exists for new free-standing construction on vacant or underused lots in the downtown.

As already noted, the design of any new building in the downtown should be guided by its surroundings. By taking its cues from its neighbors, the new building can be made to fit into the broad visual patterns of downtown. This does not mean that the styles of existing buildings should be copied, but rather that a new and contemporary building design can be compatible with the historic architecture that exists. New construction -- whether infill or freestanding -- should be clearly new, using contemporary materials, finishes and techniques. Each building site and environment is unique, so there can be no hard and fast rules for new design. However, there are several important factors which should be considered when planning any new building in downtown Massillon:

1. **Relationship to the Street:** A new building should reflect adjacent structures in its orientation and placement in relation to the street. For example, most commercial facades are located at the edge of the sidewalk creating a single plane, and an infill building should reflect this even setback of the existing streetscape.

2. **Building Spacing:** New construction should observe the rhythm of surrounding building spacing. Creating a continuous facade on downtown streets is appropriate for infill construction. Free-standing construction on corner lots may provide more flexibility in allowing for open space.

3. **Scale:** Scale refers to the perceived size of a structure in relationship to the typical size of a person and the surrounding structures. Pedestrian scale is created when buildings and their details are easily visible from the sidewalk and do not overwhelm the passerby. Monumental scale is just the opposite, where buildings and details are larger than human needs would dictate. Monumental scale is sometimes used to create an impression of grandeur. New construction should observe the scale of surrounding structures. In downtown, pedestrian scale is most appropriate.

4. **Form:** This is defined as the external shape and configuration (building footprint, width, height) of the structure.

5. **Mass:** This is the combination of forms and is associated with a perceived weight of the building.

6. **Height:** New construction should be of similar height to that of adjacent and nearby buildings in downtown.

7. **Proportion:** This is the relationship between the width and height of a building: tall and narrow, low and squat, square. New construction should employ proportions similar to those of adjacent buildings.

8. **Relationship of Roof Shapes:** New construction should reflect the predominant roof shapes in the area. Flat roofs are most appropriate for downtown infill construction, while free-standing buildings may reflect some of the gable or hipped roofs which also exist in downtown Massillon. Roof pitches should be similar to that which currently exists.

9. **Retain an existing addition** if it contributes to the character and historic integrity of the structure.

10. **Rhythm of Solids and Voids:** In a building façade, the wall areas (solids) alternate with the window and door openings (voids) to create a pattern. New construction should reflect the rhythms of adjacent and nearby structures. For example, an all-glass facade would be inappropriate when placed between two typical late 19th century commercial buildings.

11. **Proportion of Openings:** The size and proportion of window and door openings in new construction should be similar to those on surrounding facades

12. **Style and Character:** New construction should be expressed in terms of contemporary design.

Photos show the McClymonds Building under construction, with a part of its facade in place, and as completed. The building, finished in 1910, is an excellent Classical Revival addition to the downtown. Courtesy of the Massillon Museum.

The new building should not try to duplicate historic styles, and pseudo-historic elements should not be applied to contemporary structures to make them look older.

13. **Quality design, materials, and craftsmanship** should be incorporated in additions and new construction.

14. **Materials, Textures and Colors:** New construction in downtown Massillon should reflect the historic materials, textures and colors which exist, including natural and painted brick, natural stone, cast iron, painted wood, pressed metal, and architectural glass panels.

Recommendations for Additions

Additions to buildings are not particularly common in downtown Massillon today, primarily because of the tremendous amount of unused space which already exists in upper stories of existing buildings. In fact, people seeking to expand are encouraged first to look at existing downtown space before considering an addition.

However in some cases, additions to existing and historic structures are necessary for the historic districts to adapt to a changing economy and new or increased demands for products and services. Additions must be considered on an individual basis because every building is unique. In the same manner, new construction should be designed specific to the site it will occupy and relate to surrounding structures. Reference Preservation Briefs 14 and 16. Where additions are proposed, the following guidance is offered.

Recommendations

1. When designing the addition, preserve the historic character. The historic character of a building is revealed through its setting, shape/form, window arrangements, materials, craftsmanship, color, and interior. An addition should respect and relate to these characteristics, paying particular attention to proportion and mass to avoid overpowering the structure to which it is being added.
   - **a.** Additions should have rooflines lower than the main building.
   - **b.** Window arrangements should complement the historic arrangements.
   - **c.** Select materials and colors that are compatible with the historic building, including brick, stone or wood. Avoid rough-sawn siding, artificial stone, or other materials which never would have been used in downtown.
2. When connecting the addition, preserve significant historic materials and features. Connecting an addition to the historic property involves the loss of some material from the original structure. Additions should be designed to preserve significant historic materials and features with minimal damage or loss of significant materials and craftsmanship such as, but not limited to, roof shapes, window patterns, entrances, cornices, decorative molding, or glazing.
   - **a.** Alterations to primary elevations should be avoided.
   - **b.** Where space permits, locate an addition to the rear of the building, possibly creating a new rear or secondary building entrance.
   - **c.** Avoid roof-top additions, penthouses or the creation of roof decks on downtown buildings. Such additions are incompatible with the scale and character of the downtown.
   - **d.** Skylights may be added to flat-roofed buildings, but their placement and design should guard against leakage.
3. When detailing the addition, protect the historical significance by making a visual distinction between old and new. The initial thought for a design that will preserve the historic character of the structure may be to detail it using the same features as the existing structure. This design concept should be abandoned as it will make the addition indistinguishable from the historic structure, negatively impacting the historical significance of the structure. Plan the addition so it provides some differentiation in architectural characteristics.
   - **a.** The new addition should complement the existing structure through simplified detailing so that it does not overpower the original structure.
   - **b.** The use of pseudo-historic details and elements should be avoided.

Example of a well-designed addition to the rear of an existing structure

Example of a poorly designed roof addition to an existing structure

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7 Accommodating Code Compliance with Historic Buildings

HISTORIC BUILDINGS AND THE BUILDING CODE

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

Terms that should be considered are:

Changes of Use

Must be reviewed by the Chief Building Official for the jurisdiction

Alterations

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

Alternative Compliance

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

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

"Section 3409 Historic Buildings 3409.1 Historic Buildings. *The provisions of this code relating to the construction, repair, alteration, addition, restoration and movement of structures, and change of occupancy shall not be mandatory for historic buildings where such buildings are judged by the building official to not constitute a distinct life safety hazard."*

Exception: Historic buildings that are:

Listed or preliminarily determined to be eligible for listing in the National Register of Historic Places;

Determined by the Secretary of the U.S. Department of Interior as contributing to the historical significance of a registered historic district or a district preliminarily determined to qualify as an historic district; or

Designated as historic under a state or local historic preservation program that is approved by the Department of Interior. (Certified Local Government)

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

8 The Application of the Americans with Disabilities Act to Historic Properties

Access For People With Disabilities

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

REGULATIONS FOR BUILDING ACCESSIBILITY

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

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

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

Title V, Section 4.1.7 of the Act "Accessible Buildings: Historic Preservation" provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building. Some provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation.

The need to comply with ADA already exists; the need to meet the building code is triggered by a decision to rehabilitate.

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

The design of ramps and handrails should be simple and contemporary and not necessarily try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls,

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

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

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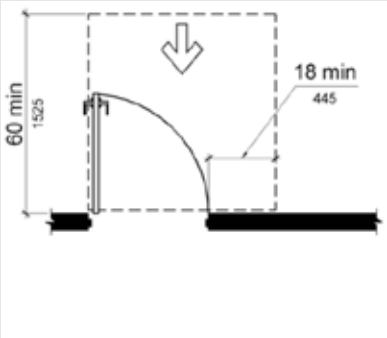
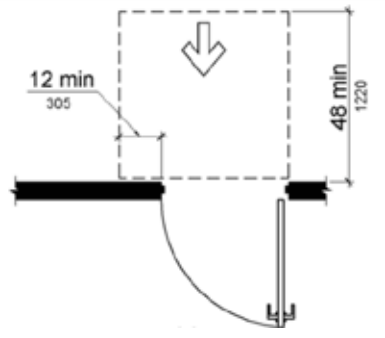
which can make a ramp much more visually prominent than it needs to be. If providing access to a building's front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, consider redoing a portion of the sidewalk so that it is sloped upward to accommodate the height difference. In such a case, a handrail may not even be necessary. Likewise, if the building is set back from the street, often the grade can be sloped to avoid the appearance of a "ramp."

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

Accessible Door Entry

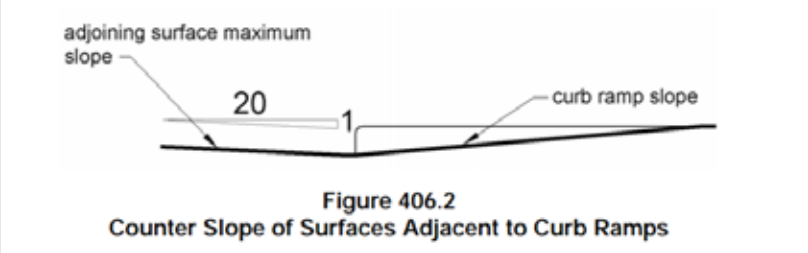


Front Approach Door Swing : Out

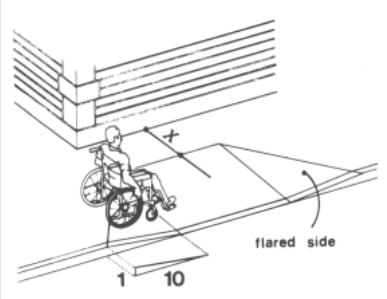


Front Approach Door Swing : In

Curb Ramp

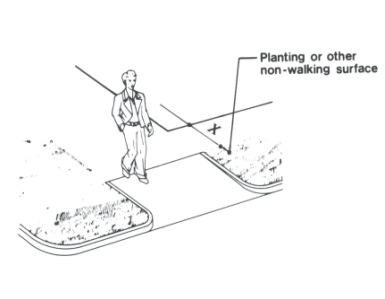


Measurement of Curb Ramp Slopes



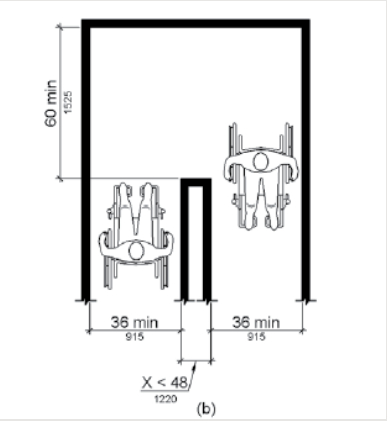
Flared Sides

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

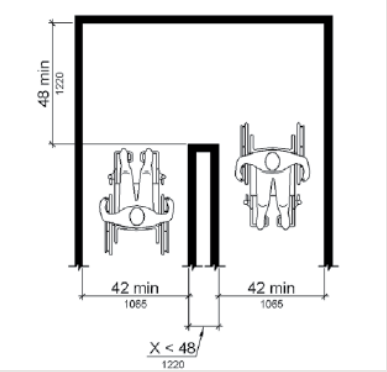


Returned Curb

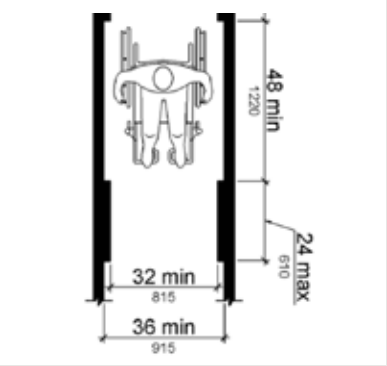
Accessible Route



180 degree turn (Exception)



180 degree turn



Protruding Elements and Door min. 32″

Source: 2010 ADA Standards for Accessible Design

9 General Maintenance and Repairs

Continued Care

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

EXPERIENCED PROFESSIONALS

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

Regular maintenance of a structure often prevents the need for costly interventions (repairs) in the future, and preserves the investment of a restoration. Maintenance items include gentle surface cleaning, removal of debris from drains, and painting. Fully evaluating the building conditions before rushing to the local store for materials will provide a more long-term remedy, instead of just a quick patch. Proper planning can often save time, effort and expense. When repairs are necessary, note the following general guidelines from this manual, as based upon the Secretary of the Interior's Standards for Rehabilitation.

When planning a repair project, keep in mind that every building functions as a system. All of its structural elements -- roof, walls and foundation -- work together to make the building sound. The building's roof and drainage system should be in good working order to protect it from problems with moisture; the maintenance of wood and masonry wall surfaces can affect a building's structural soundness and ability to resist weather; the foundation is a key to the stability and safety of the building.

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

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

PROCESS FOR REPAIRS

1. **Identify the Problem**
   Identify the location and extent of the perceived problem.
2. **Determine the cause of the problem**
   Carefully consider what may be the underlying cause of the problem.
3. **Treatments for the problem**
   Determine a treatment method to remedy the problem and repair the damage.

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IDENTIFY THE PROBLEM

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

DETERMINE THE CAUSE OF THE PROBLEM

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

Frequent causes of problems include:

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

TREATMENTS FOR THE PROBLEM

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

In light of the concept of lowest level of intervention possible, the treatments should be considered in the order of least invasive first. *Can we repair the crack inside? Can we repair the crack on the outside and repair the plaster on the inside? Must we replace the outside wythe of brick and repair the rest? Must we replace two wythes of brick and cut out the damaged plaster to replace that portion of the wall?* It should be understood that the least invasive methods are generally the best for the historic structure and the best as an economic approach to the work as well.

Secretary of the Interior's Standards for Rehabilitation

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

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

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

Masonry

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

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

#2 "Repointing Mortar Joints in Historic Masonry Buildings"

#6 "Dangers of Abrasive Cleaning to Historic Buildings"

#38 "Removing Graffiti from Historic Masonry"

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

IDENTIFY THE PROBLEM

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

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

DETERMINE THE CAUSE OF THE PROBLEM

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

Moisture can travel up walls through capillary action (wicking), run down walls from gravity, or enter walls from the interior through condensation caused by a difference in temperature between the interior and exterior of the building. Excessive moisture is often present where masonry is deteriorated or broken. It is often marked by a darker shade in color caused by dampness or a white haze caused by efflorescence (salts that leach from the masonry.)

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

TREATMENTS FOR THE PROBLEM

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

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

CLEANING

It is important to determine if cleaning is absolutely necessary as it can be very harmful to masonry, especially when improper methods are used. Still, there are times when cleaning masonry is needed or desired. When cleaning masonry, identify the type of soiling to be removed in order to select an appropriate cleaner. Conduct a variety of sample tests to determine the gentlest method possible to obtain an acceptable level of cleanliness. Sandblasting or high-pressure water blasting should never be used on masonry because these abrasive cleaning methods can remove the outer surface of the brick, permanently damaging the brick and making the brick more susceptible to deterioration.

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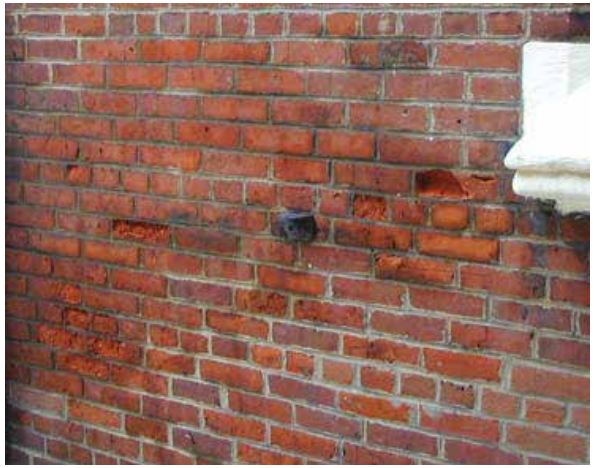
Displacement of brick by movement in the parapet wall.



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

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

Damage to brick caused by sandblasting.

Mortar

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

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

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

IDENTIFY THE PROBLEM

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

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

DETERMINE THE CAUSE OF THE PROBLEM

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

TREATMENTS FOR THE PROBLEM

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

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

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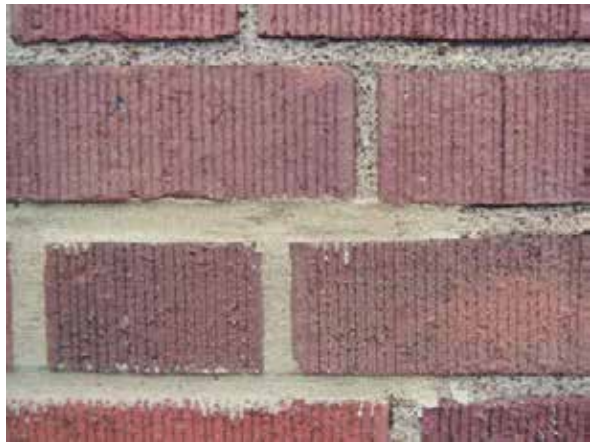
Deteriorating mortar and open mortar joints in a masonry wall.

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

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



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

Wood

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

#9 "The Repair of Historic Wooden Windows"

#10 "Exterior Paint Problems on Historic Woodwork"

#45 "Preserving Historic Wooden Porches"

IDENTIFY THE PROBLEM

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

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

DETERMINE THE CAUSE OF THE PROBLEM

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

CONDITIONS

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

SIGNS OF FUNGI:

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

SIGNS OF INSECT INFESTATION:

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

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

ULTRAVIOLET DEGRADATION:

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

TREATMENTS FOR THE PROBLEM

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

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installed by traditional methods such as a "dutchman." Full replacement of wood members or elements is the extreme and should be done only when absolutely necessary.

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

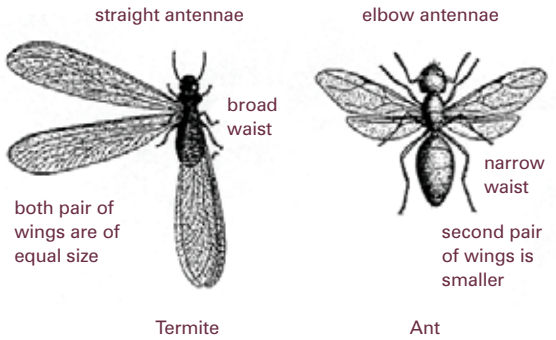
STEPS FOR WOOD REPAIR:

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

Paint failure on the underside of a wood canopy.

Rot caused by fungi feasting on wood window lintel.

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



Exterior Paint

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

#10 "Exterior Paint Problems on Historic Woodwork"

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

IDENTIFY THE PROBLEM

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

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

DETERMINE THE CAUSE OF THE PROBLEM

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

TREATMENTS FOR THE PROBLEM

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

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

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

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

Some basic rules should be followed when painting:

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

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Mildew on painted exterior siding.

Improper preparation before applying paint results in a poor finish.

Peeling paint on interior wall.

Alligatoring paint on exterior siding.

Architectural Metals

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

#13 "The Repair and Thermal Upgrading of Historic Steel Windows"

#27 "The Maintenance and Repair of Architectural Cast Iron"

IDENTIFY THE PROBLEM

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

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

1. Loss of anchorage to backup materials and structural failure.
2. Missing elements.
3. Corrosion/Rust (oxidation or galvanic).
4. Impact damage (dents, holes, gauges).
5. Failed joints or seams; damage to connections; fatigue and creep.

DETERMINE THE CAUSE OF THE PROBLEM

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

Corrosion occurs when metals are exposed to moisture and air and it is exacerbated with the presence of high concentrations of airborne salts, sulfur, and other acidic compounds. Galvanic corrosion is an electrochemical action that results when two dissimilar metals react together in the presence of an electrolyte such as water containing salts. Corrosion is accelerated in situations where architectural details provide pockets or crevices to trap and hold liquid corrosive agents and where protective finishes have deteriorated.

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

Galvanic corrosion resulting from a reaction between two dissimilar metals.

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

TREATMENTS FOR THE PROBLEM

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

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

- Test to ensure that the gentlest method possible for cleaning is selected or to determine if the cleaning method is appropriate for that particular metal.
- Clean soft metals such as tin, lead, copper, terneplate, or zinc with appropriate chemical methods to ensure their longevity and performance.
- Use mild chemical treatments for hard metals such as cast iron, wrought iron, and steel to remove paint buildup and corrosion. If hand tools are ineffective, low pressure blasting with dry grit may be used by experienced personnel. If the corrosion is minor or if its complete removal is not feasible, the application of a rust "convertor" or "inhibitor" may be advantageous.

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- Newly cleaned or bare metal should be immediately coated with a corrosion inhibiting primer before new rust begins to form.
- Apply an appropriate and compatible finish system after applying primer
- Repaint architectural metals with historically appropriate colors.
- To prevent water penetration at seams, joints, and connections, replace deteriorated or missing caulk with a high-quality architectural grade sealant.

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

- Minor damage or losses may be repaired utilizing epoxy resins or polyester-based patching compounds.
- Repairs may include limited replacement in kind or with small amounts of approved material. Use surviving prototypes of the original features as models *(for example: cornices, balusters, or column capitals)*.

When architectural metal components are beyond repair or when the repairs are only marginally sufficient in extending the functional life of the member, replacement of the deteriorated element is often the only practical solution. If the metal has been deteriorated to a point where it has actually failed, duplication and replacement may be the only course of action.

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

- All attempts should be made to make replacements with like materials. Replacements should duplicate the appearance of the existing original element by matching the original's composition, size, and configuration of details. If replacing a structural element, the structural characteristics of the original also should be matched.
- Reproductions or replacements should be based on historical, pictorial, or physical documentation.

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

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

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

10 Demolition and Moving

DEMOLITION

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

Demolition is addressed in the Building Code under Part Thirteen, Title Three – Local Provisions, Chapter 1349.07 Certificate of Approval (COA). An extended review period is prescribed by the ordinance, and is required prior to granting demolition approval through a COA issued by the Historic Preservation Commission (HPC). The COA signifies that either the proposed demolition does not "involve" an "exterior architectural feature"; or if it does "involve" an "exterior architectural feature," demolition is "appropriate" and has "no adverse effect." The HPC makes the determination based on reference to the Secretary of the Interior's Standards for Historic Rehabilitation (see appendix) and the design guidelines. The ordinance states that if a COA is denied, the HPC will enter into discussion with the applicant during a specified review period in order to "find a means of preserving the property."

The concept of "demolition by neglect" is not discussed in the ordinance. Ordinances typically address "minimum maintenance requirements" for all buildings within an historic overlay district. The requirement mandates that the owner shall "provide sufficient reasonable care, maintenance and upkeep to ensure such building's perpetuation and to prevent it destruction by deterioration." The City's goal is to avoid demolition by neglect under any circumstances. Structures must at least be minimally maintained whether they are occupied or vacant. Minimal maintenance includes the means necessary to keep the structure dry and safe. This includes regular maintenance and any necessary repairs to the roof system, gutters, downspouts, exterior paint, and to provide some ventilation. (Consider Preservation Brief 31-Mothballing Historic Buildings.)

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

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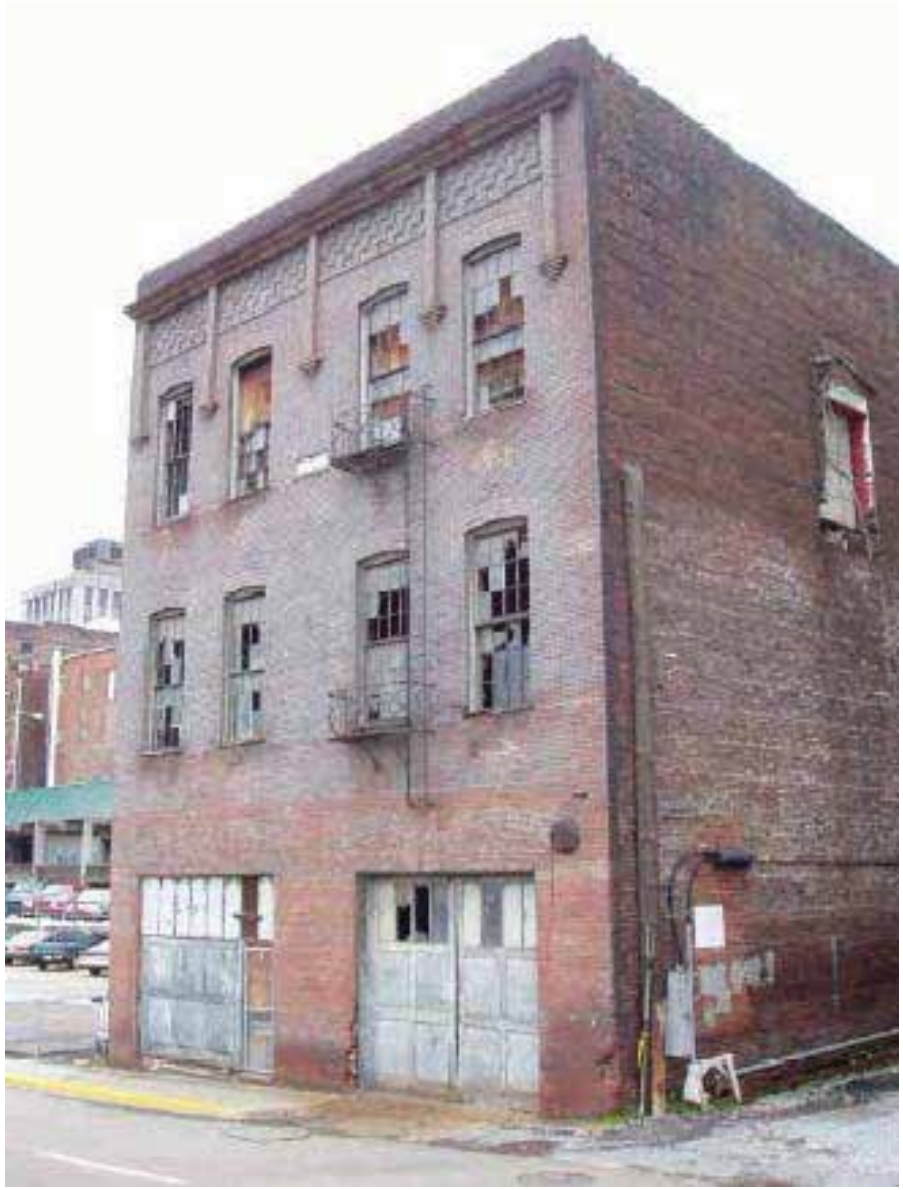

This structure has been neglected and is not dry or safe.

MOVING

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

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

SALVAGE

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

Recommendations

- Do not use salvaged materials from other buildings
- Instead, when replacing missing or severely deteriorated elements, provide new elements based on documentary evidence

Appendices

Appendix A: Glossary

A

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

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

B

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

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

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

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

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

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

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

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

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

C

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

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

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

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

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

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

Double Hung Windows

D

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

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

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

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

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E

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

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

F

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

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

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

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

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

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

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

Gable

G

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

Glazing: Glass fitted into windows or doors.

H

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

I

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

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

J

Jamb: The side of a doorway or window opening.

L

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

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

M

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

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

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

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

Bay/Oriel Window

O

Oriel Window: See Bay Window.

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

P

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

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

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

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

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

Portico

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

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

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

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

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

Q

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

R

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

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

S

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

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

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

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

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

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

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

Spalling

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

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

T

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

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

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

V

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

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

W

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

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Appendix B: Secretary of the Interiors Standards For Rehabilitation

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

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

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

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Appendix C : Resources for Information or Assistance

OHIO HISTORICAL SOCIETY AND OHIO HISTORIC PRESERVATION OFFICE

Ohio History Connection
800 E. 17th Ave.
Columbus, Ohio 43211

www.ohiohistory.org
(614) 297-2300

LOCAL HISTORY RESOURCES

Massillon Historical Society
Massillon Museum
121 Lincoln Way E.
Massillon, OH 44646
www.massillonmuseum.org
(330) 833-4061

Stark County Historical Society
William McKinley Presidential Library and Museum
800 McKinley Monument Drive NW
Canton, OH 44708
https://mckinleymuseum.org
(330) 455-7043

WHY AND HOW TO HIRE AN ARCHITECT

The American Institute of Architects (AIA):
http://www.aiaohio.org/hiring-an-architect
http://www.aiaohio.org/locate-a-member-80
To obtain a building permit, a building owner must submit construction documents signed and sealed by a Registered Architect (RA) in the state of Ohio. Most RAs are members of the American Institute of Architects (AIA), an advocacy organization for the architecture field. The AIA maintains an informative website (www.aia.org). The Ohio Chapter AIA website details the benefits of hiring an Architect, as well as providing a directory.

WEBSITES

Ohio History Connection,
Ohio Historic Preservation Office
www.ohiohistory.org/preserve/state-historic-preservation-office
This website includes information about the Ohio Historic Preservation Office, the National Register program, and a searchable database of National Register properties in Ohio. By clicking on "Building Doctor" and then Old Building Owner's Links, the user can download copies of the National Park Service's Preservation Briefs. A list of the briefs is included in this appendix.

Heritage Ohio
www.heritageohio.org
This website connects interested parties to information on programs and services such as pilot project Save Ohio's Treasures Fund, historic conservation easements, and Ohio Main Street Program. There is also a knowledge database and training and workshop information.

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

www.nps.gov/tps/education/print-pubs.htm
This National Park Service site provides a list of free Technical Preservation Services publications that can be ordered online.

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

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

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Index Of Preservation Briefs

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

INDEX OF PRESERVATION BRIEFS

1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.

2. Repointing Mortar Joints in Historic Masonry Buildings.

3. Improving Energy Efficiency in Historic Buildings.

4. Roofing for Historic Buildings.

5. The Preservation of Historic Adobe Buildings.

6. Dangers of Abrasive Cleaning to Historic Buildings.

7. The Preservation of Historic Glazed Architectural Terra-cotta.

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

9. The Repair of Historic Wooden Windows.

10. Exterior Paint Problems on Historic Woodwork.

11. Rehabilitating Historic Storefronts.

12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

13. The Repair and Thermal Upgrading of Historic Steel Windows.

14. New Exterior Additions to Historic Buildings: Preservation Concerns.

15. Preservation of Historic Concrete

16. The Use of Substitute Materials on Historic Building Exteriors.

17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.

18. Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements.

19. The Repair and Replacement of Historic Wooden Shingle Roofs.

20. The Preservation of Historic Barns.

21. Repairing Historic Flat Plaster Walls and Ceilings.

22. The Preservation and Repair of Historic Stucco.

23. Preserving Historic Ornamental Plaster.

24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.

25. The Preservation of Historic Signs.

26. The Preservation and Repair of Historic Log Buildings.

27. The Maintenance and Repair of Architectural Cast Iron.

28. Painting Historic Interiors.

29. The Repair, Replacement and Maintenance of Historic Slate Roofs.

30. The Preservation and Repair of Historic Clay Tile Roofs.

31. Mothballing Historic Buildings.

32. Making Historic Properties Accessible.

33. The Preservation and Repair of Historic Stained and Leaded Glass.

34. Applied Decoration for Historic Interiors: Preserving Composition Ornament.

35. Understanding Old Buildings The Process of Architectural Investigation.

36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.

37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.

38. Removing Graffiti from Historic Masonry.

39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings.

40. Preserving Historic Ceramic Tile Floors.

41. The Seismic Retrofit of Historic Buildings.

42. The Maintenance, Repair and Replacement of Historic Cast Stone.

43. The Preparation and Use of Historic Structure Reports.

44. The Use of Awnings on Historic Buildings: Repair, Replacement & New Design.

45. Preserving Historic Wooden Porches.

46. The Preservation and Reuse of Historic Gas Stations.

47. Maintaining the Exterior of Small and Medium Size Historic Buildings.

48. Preserving Grave Markers in Historic Cemeteries.

49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement.

Overview Of Tax Credits

OVERVIEW OF THE HISTORIC REHABILITATION TAX CREDIT (FEDERAL)

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

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

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

OVERVIEW OF THE NATIONAL REGISTER OF HISTORIC PLACES

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

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

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

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

OVERVIEW OF THE OHIO HISTORIC PRESERVATION TAX CREDIT (OHPTC)

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

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

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

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An Inspection Checklist: What To Look For

EVERY 3 MONTHS

Gutters And Downspouts

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

EVERY 6 MONTHS

Roof

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

MASONRY

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

EXTERIOR WOOD SIDING AND TRIM

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

WINDOWS AND DOORS

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

ORNAMENTATION

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

Porches

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

Storefronts

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

EVERY 12 MONTHS

Foundation

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

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

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

Appendix D : Bibliography

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