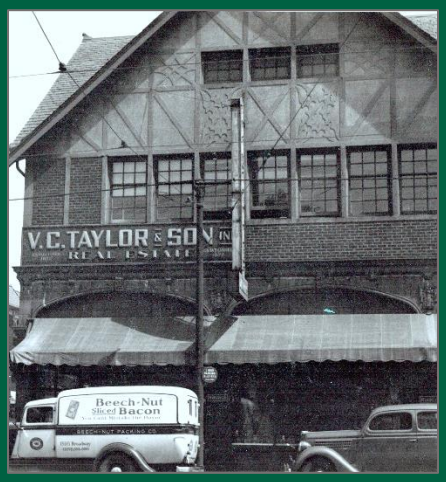
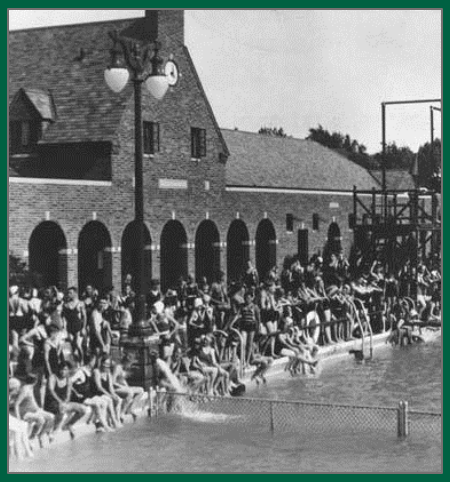
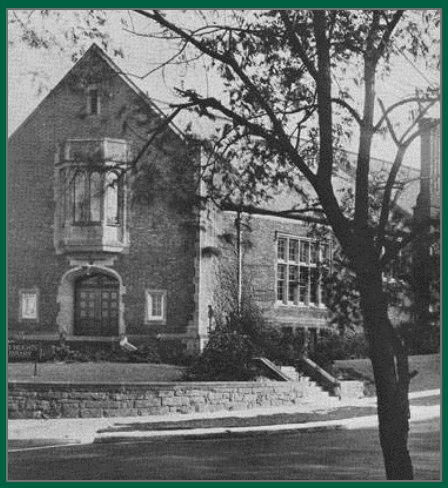




EST. 1921

100 YEARS

Cleveland Heights



Pride of Past, Pride of Place

CITY OF CLEVELAND HEIGHTS
LANDMARK COMMISSION
HISTORIC PRESERVATION DESIGN GUIDELINES

ACKNOWLEDGEMENTS

This project was conducted to support the City of Cleveland Heights Landmark Commission and Architectural Board of Review in their efforts to preserve and protect buildings, sites, structures and objects which reflect the City's history; stabilize and improve property values; enhance the character, diversity and interest of the City; foster civic pride; promote preservation; and, safeguard the property rights of the owners of Landmarks and property located in a Landmark District. These Design Guidelines were undertaken as part of the historic preservation action steps outlined in the 2017 City of Cleveland Heights Master Plan. Community engagement included two public meetings for feedback.

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Jim Edmonson

Ken Goldberg

Margaret Lann

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NAYLOR WELLMAN, LLC
HISTORIC PRESERVATION CONSULTING
RETAIN ¤ RESTORE ¤ REVIVE

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EST. 1921 100 YEARS Cleveland Heights

HISTORIC PRESERVATION DESIGN GUIDELINES

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DESIGN GUIDELINES & HISTORIC PRESERVATION

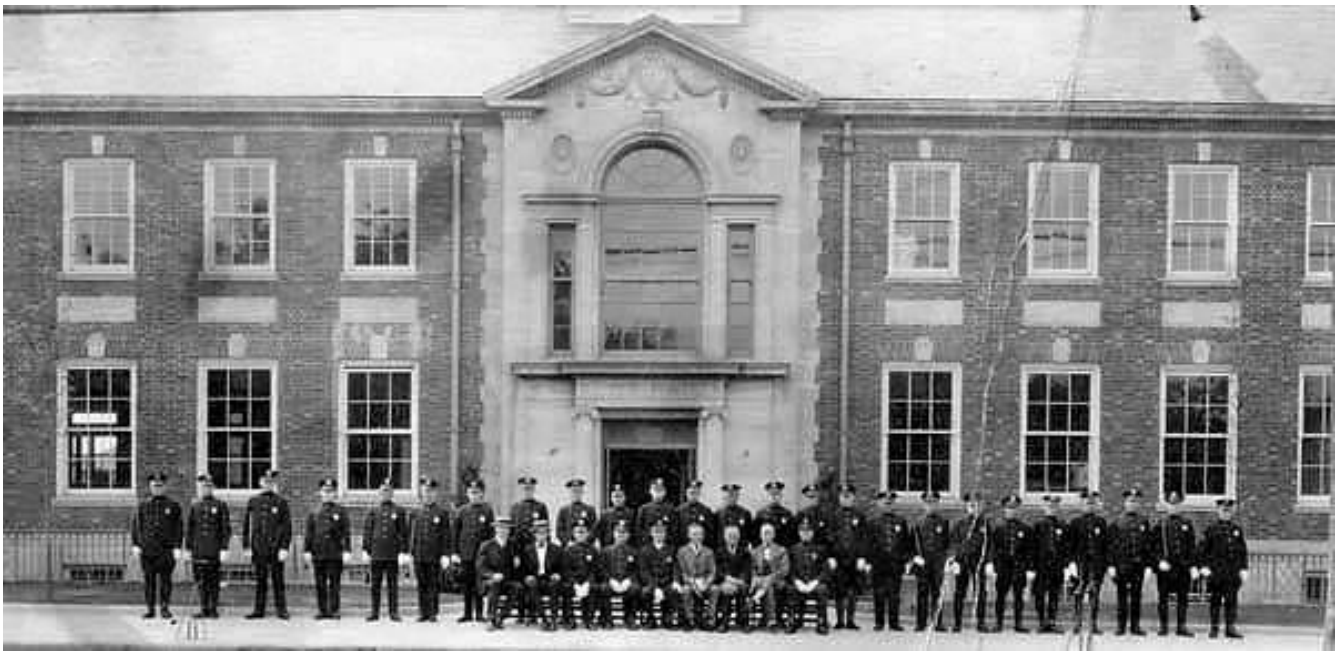
These Design Guidelines are a tool for use by residents, applicants and design professionals along with Landmark Commission and Architectural Board of Review members throughout the design review process by further explaining and interpreting the Secretary of the Interior's Standards for Rehabilitation design criteria. They provide information about the history and significance, as well as architectural styles and types of buildings within the City of Cleveland Heights. The collection of historic resources within the City has created a unique community identity, neighborhood environment and sense of place that cannot be replicated. Design review protects the important character-defining features of designated Landmark properties and supports the City's priority of environmental sustainability by encouraging rehabilitation, reuse and recycling of historic properties.

Landmark property owners are required to submit an application for a Certificate of Appropriateness to the Landmark Commission before beginning work on alterations, additions, new construction or demolition. Applications will be reviewed by the Landmark Commission using the Secretary of Interior's Standards for Rehabilitation. The Guidelines reflect the City's philosophy of encouraging the preservation and careful treatment of these buildings, while recognizing the need for continuing adaptation, improvement, and owner collaboration.

A list of City of Cleveland Heights designated Landmarks is available from the City Planning Department at https://www.clevelandheights.com/403/Landmark-Commission. City of Cleveland Heights properties and historic districts listed on the National Register of Historic Places are not subject to historic design review by the Landmark Commission unless they have been separately designated a local Landmark. However, the Landmark Commission and Architectural Board of Review strongly encourage using the Secretary of Interior's Standards for design guidance before beginning alterations, additions, new construction or demolition related to National Register properties or other historic buildings. A list of City of Cleveland Heights National Register Nominations is available at https://www.clevelandheights.com/403/Landmark-Commission.

Certified Local Government

The City of Cleveland Heights became a Certified Local Government (CLG) in 2019 thereby aligning itself with State and Federal standards for historic design review and designation of local Landmarks. The CLG program is a federal-state-local partnership that enables communities to conduct historic preservation activities in cooperation with the Ohio State Historic Preservation Office of the Ohio History Connection (SHPO) and National Park Service of the U.S. Department of the Interior (NPS). CLG communities are eligible to apply for annual grants in support of historic preservation goals. In addition, landmark designation by CLG communities provides eligibility for income producing properties applying for the Ohio Historic Preservation Tax Credit (OHPTC) Program. The OHPTC Program provides a tax credit in order to leverage the private redevelopment of historic buildings.



1924 Cleveland Heights City Hall
2953 Mayfield Road

Landmark Commission

Members of the Landmark Commission are appointed volunteers committed to supporting historic preservation.

Each member has a demonstrated special interest, experience or knowledge of architecture, history, historic preservation, law, realty, archeology, art history, planning or related disciplines.

THE PURPOSE of the Landmark Commission, CH Code Section 143.02, is to designate Landmarks in order to preserve, protect and perpetuate those places, buildings, districts, structures, works of art and other objects having a special historical, community or aesthetic interest or value:

1. To safeguard the heritage of the City of Cleveland Heights, by preserving sites and structures which reflect elements of the City's cultural, social, economic, political or architectural history;
2. To stabilize and improve property values;
3. To protect and enhance the City's attractiveness to residents, tourists and visitors, and serve as a support and stimulus to businesses;
4. To enhance the visual and aesthetic character, diversity and interest of the City;
5. To foster civic pride in the beauty and notable accomplishments of the past;
6. To promote the use and preservation of historic sites and structures for the education and general welfare of the people of the City;
7. To safeguard the architectural integrity of the City's designated Landmarks and Historic Districts;
8. To seek alternatives to demolition or incompatible alterations to designated Landmarks and properties within designated historic districts before such acts are performed; and,
9. To encourage development of vacant properties located in designated Historic Districts in accordance with neighborhood character.

Landmark Designation

LANDMARK DESIGNATION CRITERIA

Any site, building, structure, work of art or similar object or any grouping or combination thereof may be nominated for Landmark or Landmark Historic District status by the Landmark Commission or members of the public in accordance with City of Cleveland Heights ("CH") Code Section 143.08. No property will be designated a Landmark without the consent of the owner. Greater than fifty percent (50%) of property owners within a proposed Historic District shall constitute consent to designation.

CONSIDERATIONS for Landmark Designation, CH Code Section 143.075

The following criteria will be considered with respect to such property's historic significance and/or architectural significance:

- Character, interest or value as part of the development, heritage, archeological or cultural characteristics of the City of Cleveland Heights.
- Location as site of a significant event.
- Identification with a person or persons who significantly contributed to the culture and development of the City.
- Exemplification of the cultural, economic, social or historic heritage of the City.
- Portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style or building type.
- Embodiment of distinguishing characteristics of an architectural style or type valuable for the study of a period, building type, method of construction, or use of indigenous materials.
- Identification as the work of an architect or master builder whose individual work has influenced the development of the City.
- Embodiment of elements of architectural design, detail, materials or craftsmanship which represent a significant architectural or structural innovation.
- Relationship to other distinctive areas which are eligible for preservation according to a plan based on a historic, cultural or architectural motif.
- Its unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood, community or the City and other individual characteristics as shall be relevant.

LANDMARK DESIGNATION PROCESS, CH CODE SECTION 143.08

STEP ONE: Completion of a Landmark Nomination Form by a property owner or Landmark Commission member and submittal to the City Planning Department. A Landmark Nomination Form is available at https://www.clevelandheights.com/260/Historic-Landmarks.

STEP TWO: The Landmark Commission will cause to be prepared a historic significance report on the nominated individual property or historic district for presentation at a regularly scheduled meeting. The Commission will make a recommendation for approval or disapproval. If the Landmark Commission recommendation is to decline designation, no further action shall be taken.

STEP THREE: If the nomination is recommended for approval by the Landmark Commission, the report will be submitted to the Planning Commission for review and comment. The Planning Commission will then make a recommendation of approval or disapproval.

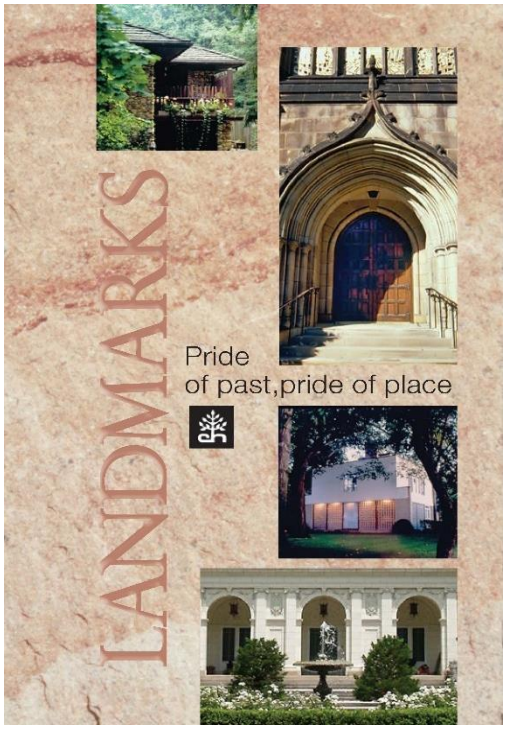
STEP FOUR: After receiving the Planning Commission recommendation, the Landmark Commission will hold a public hearing within 45 days and make a final determination within 60 days of the public hearing.

STEP FIVE: Within 10 days after the adoption of a resolution by the Landmark Commission, the Secretary of the Landmark Commission will communicate notice of the Landmark designation in writing to the owner(s) of the property, other interested parties requesting information, City Council and the City Building Department. A certified copy of the designating resolution will be filed with the Recorder of Deeds of Cuyahoga County and be sent to property owners included in the designation.

1896 Patrick Calhoun House
2460 Edgehill Road

Landmarks, National Register and Historic Properties

LANDMARKS



- Landmark properties include individual properties or properties within a historic district which have been designated a Landmark by the Landmark Commission.
- Landmark property owners are required to submit a Certificate of Appropriateness application to the Landmark Commission before beginning work on alterations, additions, new construction or demolition.
- A Certificate of Appropriateness is a document certifying that a project meets local design standards based on the Secretary of Interior's Standards for Rehabilitation.
- Landmark properties will proceed to the Architectural Board of Review, after Landmark Commission review.
- A list of Landmarks is available at https://www.clevelandheights.com/403/Landmark-Commission.

NATIONAL REGISTER OF HISTORIC PLACES

- The National Register is the official list of the Nation's historic places worthy of preservation, as authorized under the National Historic Preservation Act of 1966. Listing does not place any additional local, state or federal design review requirements on a property owner, unless there is federal involvement in a property via direct funding, certain grants, loans or historic tax credit programs.
- National Register listing does not automatically invoke local landmark designation; properties are not subject to review by the Landmark Commission unless they have been separately designated a Landmark.
- National Register properties are subject to design review by the Architectural Board of Review which strongly encourages using the Secretary of Interior's Standards for Rehabilitation as guidance before beginning work on alterations, additions, new construction, or demolition.
- A list of City of Cleveland Heights properties listed on the National Register is available at https://www.clevelandheights.com/403/Landmark-Commission.

HISTORIC PROPERTIES

Many historic properties in Cleveland Heights retain historic significance and integrity, although they are not listed on the National Register or designated a Landmark by the Landmark Commission.

All Cleveland Heights properties are subject to design review by the Architectural Board of Review, which strongly encourages using the Secretary of Interior's Standards for Rehabilitation as guidance for historic properties before beginning work on alterations, additions, new construction or demolition.

LANDMARKS
Individual properties or properties located in a Historic District which are desginated Landmarks by the Landmark Commission.

Landmark Commission review using Secretary of the Interior's Standards for Rehabilitation for Certificate of Appropriateness, along with Architectural Board of Review.

NATIONAL REGISTER
Individual properties or properties contributing to a National Register Historic District.

Architectural Board of Review only, with Applicant encouraged to use Secretary of the Interior's Standards for Rehabilitation.

HISTORIC PROPERTIES
Properties which retain historic significance and integrity but are not listed on the National Register or designated a Landmark by the Landmark Commission.

Architectural Board of Review only, with Applicant encouraged to use Secretary of the Interior's Standards for Rehabilitation.

Basis of Historic Design Review – Secretary of the Interior's Standards

The Landmark Commission will apply the Secretary of the Interior's Standards for Rehabilitation (*36 CFR 67*), as shown below, for design review of Landmark properties. The Standards will be applied in a reasonable manner taking into consideration economic and technical feasibility, historical significance, physical condition, proposed use and intent of the Standards. In addition, the Architectural Board of Review recommends using the Secretary of Interior's Standards for design guidance related to National Register and historic properties. National Park Service Technical Preservation Briefs further support interpretation of the Standards. See Design Guidelines, NPS Technical Preservation Briefs, p. 99.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.

2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.

3. Each property will 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 elements from other historic properties, will not be undertaken.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will 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.

Philosophy & Benefits of Design Review

These Design Guidelines reflect the Landmark Commission and Architectural Board of Review philosophy of encouraging the preservation and careful treatment of Landmark, National Register, and historic properties, while recognizing the need for continuing adaptation, improvement and owner accommodation. The Guidelines are based on the Secretary of Interior's Standards for Rehabilitation, creating a basis for fair decisions and consistency in design review. In addition, the Guidelines provide for the protection of historic resources, create incentives for property investment and support the overall purpose of the Landmark Commission, while assisting the Architectural Review Board as a reference tool for review of National Register and historic properties.

DESIGN REVIEW REINFORCES COMMUNITY IDENTITY

The collection of historic buildings, sites and settings within the City of Cleveland Heights has created a unique community identity, neighborhood environment with vibrant business districts and sense of place that cannot be replicated. Design review protects these important components and community identity.

DESIGN REVIEW ENHANCES AND PROTECTS PROPERTY VALUES

Design review protects and enhances private and public investments by providing predictability and stability. The value of real estate is not confined to property boundaries, but is interrelated with the buildings, public improvements and other buildings surrounding it. Local historic designation is associated with higher property values.[1]

DESIGN REVIEW DEMONSTRATES COMMITMENT

Design review demonstrates commitment to Landmark properties within the City of Cleveland Heights through historic preservation. It assures property owners that their investment will be protected by ensuring that historic character will be maintained.

DESIGN REVIEW PROMOTES ECONOMIC DEVELOPMENT

Design review allows for an economic development strategy promoting a unique historic community identity and quality of life.[2]

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[1] Ijla, Akram M., "The Impact of Local Historical Designation on Residential Property Value; an Analysis of Three Slow-Growth and Three Fast-Growth Central Cities in the United States" (2008). ETD Archive. 139. Available at https://engagedscholarship.csuohio.edu/etdarchive/139.

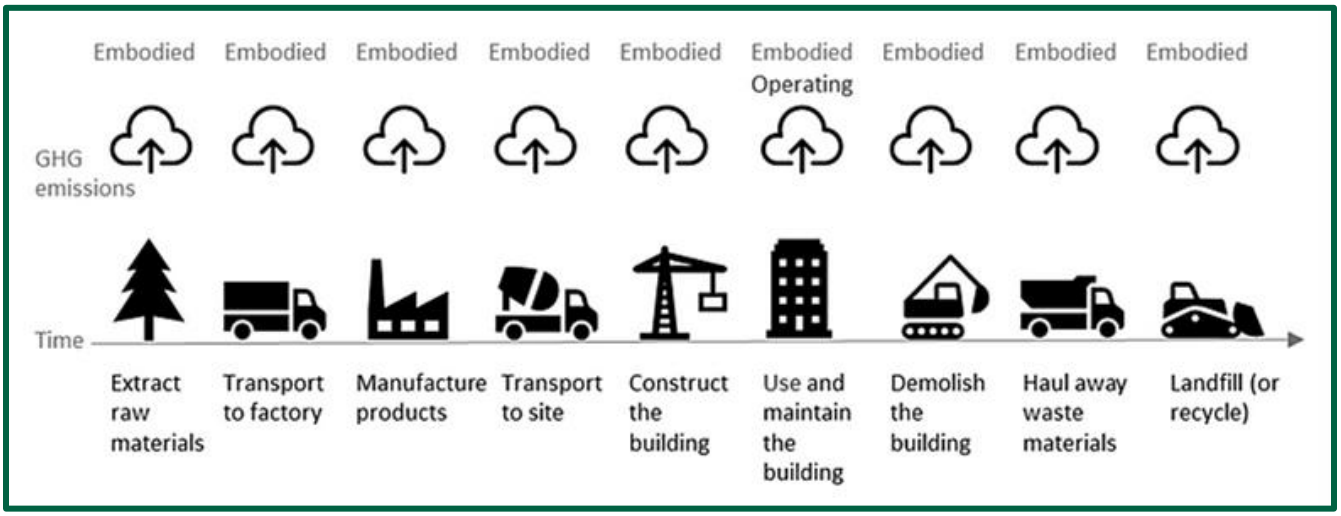
[2] Rypkema, Donovan D. *The Economics of Historic Preservation A Community Leader's Guide. National Trust for Historic Preservation*, 1994.

Design Review Promotes Environmental Sustainability

Design review encourages wise use of resources. Rehabilitation of historic buildings promotes conservation of the natural environment and preservation of open space by recycling the built environment. Energy is required to manufacture or extract building materials, transport them to a construction site and then assemble them into a building. If a building is demolished and then landfilled, this embodied energy is wasted. Reuse of historic buildings and materials conserves the embodied energy and reduces landfill refuse.

The Research and Policy Lab, formerly known as Green Lab, of the National Trust for Historic Preservation published *The Greenest Building: Quantifying the Environmental Value of Building Reuse* which concludes that when comparing buildings of equivalent size and function, building reuse almost always offers environmental savings over demolition and new construction. The greenest building is the one already built, making historic preservation the environmentally sustainable approach aligned with the Sustainability Guidelines, CH Code Section 1165.06.

EMBODIED CARBON EMISSIONS



Source: Embodied Carbon of Buildings and Infrastructure: International Policy Review, C40 Knowledge.

CERTIFICATE OF APPROPRIATENESS

Issuance of a **Certificate of Appropriateness** by the Landmark Commission is required before any building change, exterior alteration, new construction or demolition of a Landmark property. An application for **Certificate of Appropriateness** is available from the CH Planning Department.

A **Certificate of Appropriateness** is a document certifying that a project meets the Secretary of the Interior's Standards for Rehabilitation design criteria. Maintenance and repair are defined as the process of conserving and fixing a building over time to prevent deterioration, and do not involve a change in the exterior design, material or outer appearance of a Landmark or property in a Landmark District. Maintenance and repair are encouraged, but do not require a Certificate of Appropriateness. See Design Guidelines, Alterations vs. Maintenance & Repair, p. 41.

BUILDING CHANGES, EXTERIOR ALTERATIONS, NEW CONSTRUCTION or DEMOLITION, CH Code Section 143.10, require a Certificate of Appropriateness.

MINOR CHANGES, CH Code Section 143.10 (f), limited in scope and scale may be considered for expedited design review with the Planning Department staff issuing a Certificate of Appropriateness for minor changes as specified by the Landmark Commission.

MAINTENANCE AND REPAIR, CH Code Section 143.13, are defined as work done on a building or structure to prevent it from deterioration or decay which does not involve a change in the exterior design, material or outer appearance of a property. Maintenance and repair are encouraged but do not require a Certificate of Appropriateness.

Certificate of Appropriateness Required
Is required when a Landmark property owner:

- ☑ Alters siding or roof with new style or material
- ☑ Replaces, changes size, adds or removes windows or doors
- ☑ Alters shutters, window boxes, awnings or canopies with new style or material
- ☑ Alters a porch, stoop or adds a deck, including railing and decking
- ☑ Alters garage door visible from street
- ☑ Installs skylights, solar panels or mechanical units
- ☑ Installs building mounted wind turbine or cellular antenna
- ☑ Constructs a new building or an addition, including accessory structures
- ☑ Installs or alters signage
- ☑ Adds driveway, parking pad, fencing, sidewalk/walkway or retaining wall visible from the street
- ☑ Alters or constructs sculpture or artwork
- ☑ Demolishes any portion or all of a building

CONTACT THE CITY PLANNING DEPARTMENT for assistance in determining if a **Certificate of Appropriateness** is required and for assistance with completion of an application.

The Landmark Commission encourages, but does not require, applicants to request an informal discussion with City staff or attend a regularly scheduled Landmark Commission meeting to present a proposed building change, exterior alteration, new construction or demolition before a formal **Certificate of Appropriateness** application is submitted.

A **Certificate of Appropriateness** application and supplemental materials are submitted to the Planning Department.

Upon submission, an application for **Certificate of Appropriateness** is reviewed by City staff to ensure completeness. The completed application will be reviewed by the Landmark Commission at the next regularly scheduled public meeting.

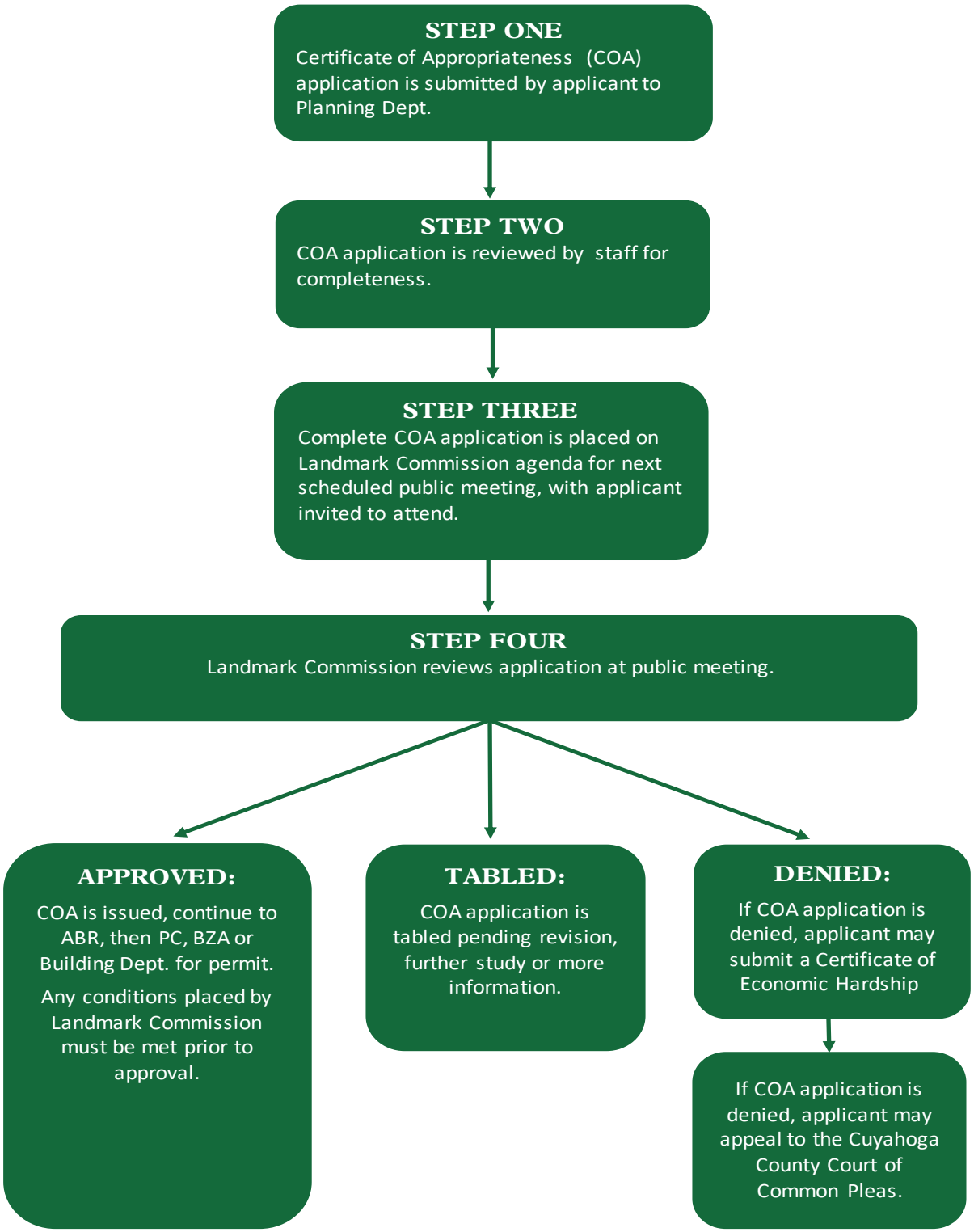
The **Certificate of Appropriateness** applicant is strongly encouraged to attend the Landmark Commission meeting.

When reviewing a **Certificate of Appropriateness**, the Landmark Commission uses Secretary of the Interior's Standards for Rehabilitation (See Design Guidelines, p.8), which are further explained in these Design Guidelines.

The Landmark Commission either approves, denies, or tables the **Certificate of Appropriateness** application.

City staff issues the **Certificate of Appropriateness** to the applicant, which must be obtained prior to commencement of work.

Certificate of Appropriateness Review Process



Economic Hardship

Financial and technical assistance may be available by contacting the Planning Department before applying for a Certificate of Appropriateness. Any applicant can request consideration for economic hardship.

An applicant who has been denied a Certificate of Appropriateness may, within thirty (30) days of denial, apply for a Certificate of Economic Hardship, CH Code Section 143.105, by contacting the Planning Department. The Landmark Commission may solicit expert testimony or request that the applicant submit evidence including property value, cost estimates, income, expenses and/or any other information that the Landmark Commission deems necessary to determine whether denial of the application constitutes an economic hardship. The level of documentation required may vary as is appropriate to each case and a public meeting may be held.

CRITERIA FOR DETERMINATION OF ECONOMIC HARDSHIP

The following criteria, as provided in CH Code Section 143.105, shall be considered to determine the existence of an economic hardship, with the applicant having the burden of persuasion by clear and convincing evidence:

- Denial of a Certificate of Appropriateness will result in a substantial reduction in the economic value of the property;
- Denial of a Certificate of Appropriateness will result in a substantial economic burden on the applicant because the applicant cannot reasonably maintain the property in its current form;
- No reasonable alternative exists consistent with the architectural standards and guidelines for the property;
- The owner has been unable to sell the property;
- Previous alterations have interfered with the architectural character of the property and the character defining features to illustrate the style or type are lost, and to return the property to its original character is not reasonable; or
- Denial will result in a substantial burden as set forth in the applicant's sworn statement or affidavit in support.

HISTORY OF CLEVELAND HEIGHTS

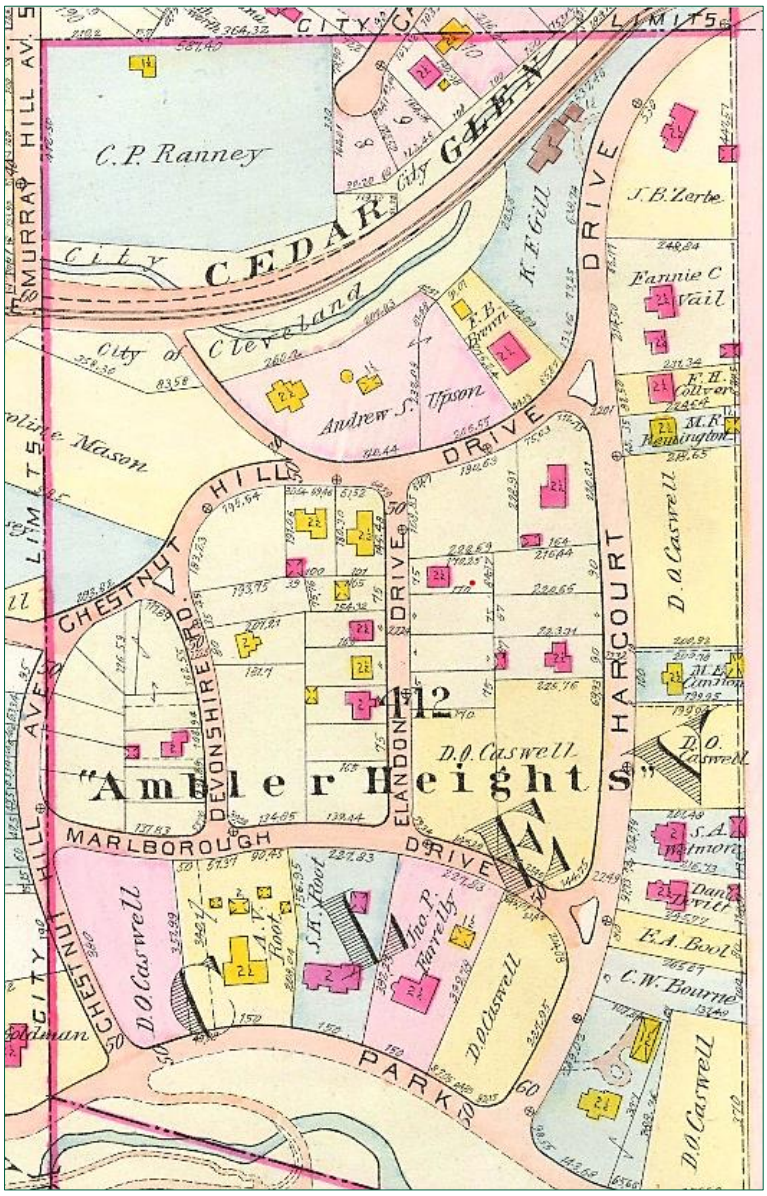
Suburbanization to the east of the City of Cleveland began as early as the 1870s and accelerated with land speculation activity in the "heights" during the 1890s. Perched above the city on a ledge of land forming the western limits of the Portage escarpment of the Appalachian plateau, the heights were used by residents for dairies, farms, orchards, vineyards and quarries.

The City of Cleveland experienced an industrial boom during the second half of the nineteenth century, primarily fueled by the emergence of the iron and steel industries. The population grew dramatically, with immigrants arriving to America to provide labor. Industrial and population growth in the city caused considerable noise, crowding and pollution. These effects, along with the advent of the electric street railway and its expansion into areas outside the central city, provided opportunity for more economically advantaged citizens to move their residences to the heights.

The hamlet of Cleveland Heights was established in 1900, with 92 residents voting for autonomy from East Cleveland Township and the first trustees elected in 1901. By 1903, the State of Ohio phased out this designation, and the Village of Cleveland Heights was incorporated.

Drive leading to Ambler Heights in Cleveland Heights Village.
Photo ca. 1907

Source: Cleveland Heights Historical Society



Ambler Heights, Cleveland Heights Village
1912 G.M. Hopkins Map

Ambler Heights was platted in 1900 along North Park, Harcourt and Chestnut Hills and geared towards an upscale clientele seeking "garden city" living. Large estates on irregularly shaped lots directly overlook the city, situated along gently curving streets with treed ravines providing natural borders at the Portage escarpment.

The City Beautiful Movement was a reform philosophy of North American architecture and urban planning which occurred during the late 1890s and early 1900s with the intent of introducing "garden city" beautification and monumental grandeur in cities. The Movement was embraced by the City of Cleveland and guided development as residents left the city for the heights.

The availability of streetcar transportation and utility service made lots within large, subdivided land tracts of the heights attractive for sale as plans for upscale and middle-class suburban development emerged. In 1890, a street railway franchise was privately negotiated from the East Cleveland Railway to run a spur line to Mayfield Road opening on December 29, 1899, with other lines to follow. Early utility installation was also accomplished through private arrangements with utility companies.

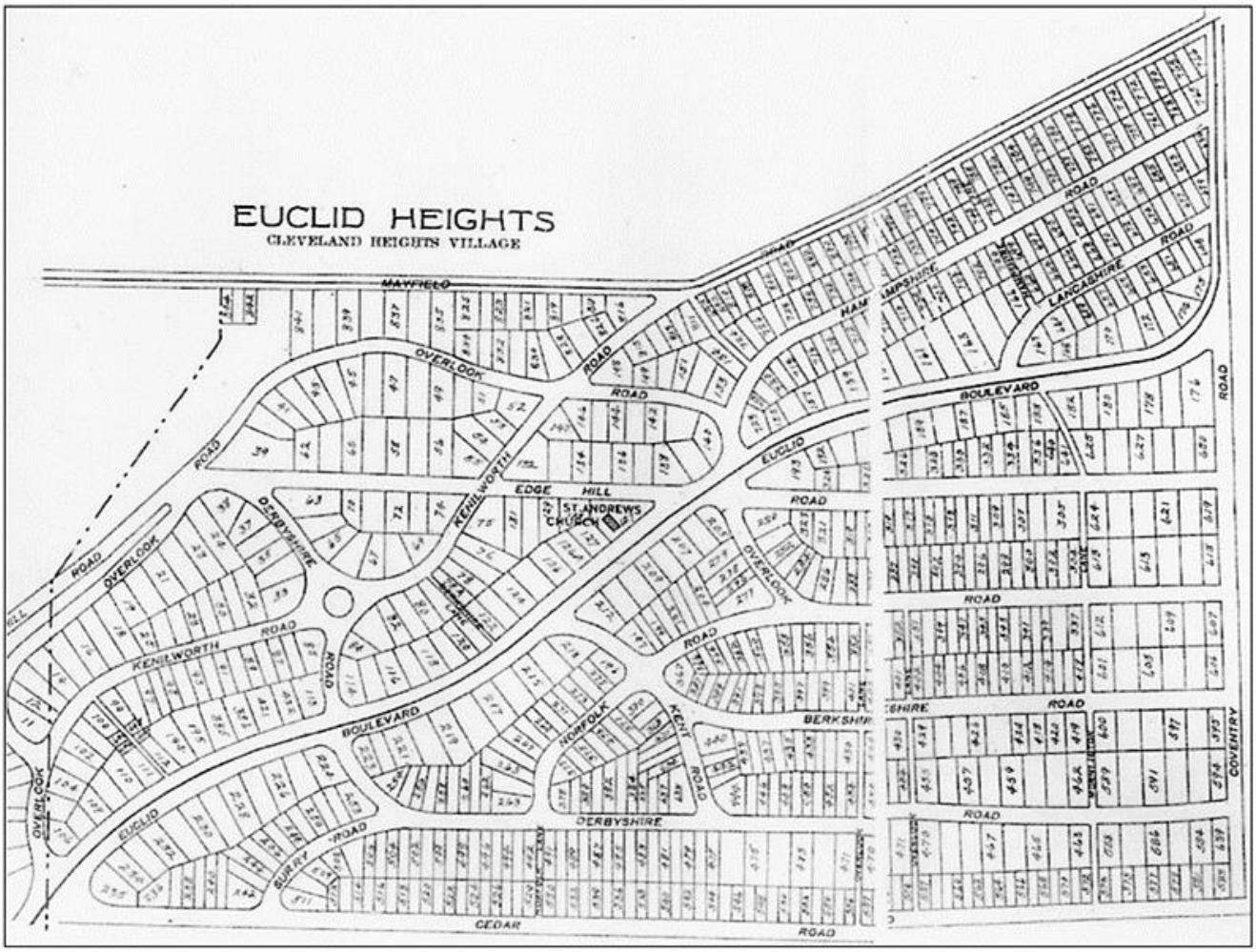
During the 1890s, William and Edmund Walton also began to build spacious middle-income homes in the countryside that became their Cedar Heights allotment between Cedar and North Park along Bellfield and Grandview. In response to the impending growth of the area, Cedar Glen (also known as Cedar Hill) was widened 300%.

Streetcar at Euclid Heights Boulevard and Overlook Road
Source: Cleveland Heights Historical Society

A number of other developers continued to direct efforts at the well-to-do clients interested in leaving the city center for "garden city" living. Housing emerged within scenic street layouts with design initially controlled through deed restrictions, such as setbacks, density, architectural style, quality and other aesthetic considerations. Patrick Calhoun's Euclid Heights was intended to rival Cleveland's "Millionaire's Row" on Euclid Avenue, with Overlook Road lined with mansions in the same styles designed by the same architects. He hired noted landscape architect Ernest W. Bowditch of Boston to lay out the streets of his Euclid Heights Allotment, who at the same time was working on a comprehensive park plan for Cleveland.

Calhoun brought a streetcar line up Cedar Hill and opened the Euclid Golf Club to lure Cleveland's elite to his high-class development. The first nine holes, which opened in 1900, lay between Cedar and Euclid Heights Boulevard. Later, land to the south was leased from John D. Rockefeller to expand the course to eighteen holes. Rockefeller's land would be developed as the Euclid Golf Allotment centered on Fairmount Boulevard from Grandview to Coventry.

Calhoun's Euclid Heights plan took another direction after his bankruptcy in 1914. Receivers auctioned off land in sections, resulting in re-subdividing portions of the allotment into smaller parcels which developed as single and double homes, apartments and the Cedar-Fairmount and Coventry commercial districts.



Other wary investors turned to a larger, middle-class market, and smaller homes and multi-unit structures began to appear as development moved east from the escarpment. At the same time as Calhoun and the Waltons, Marcus Brown developed Mayfield Heights allotment generally between Coventry and Superior, south of Mayfield, on property purchased from J.P. Preyer, building gracious homes with wide porches for "thrifty, intelligent, and worthy citizens" near neighborhood churches and civic institutions. Preyer's son Emil, also planned a suburban development that became Cumberland Park.

Residences on Coventry Road, Postcard
Source: Cleveland Heights Historical Society

Cleveland Heights grew to over five times its size from a population of 2,955 in 1910 to 15,236 in 1920 and became established as a city in 1921. In the same year, under the guidance of Mayor Frank Cain (served 1914-1945), a comprehensive zoning plan was adopted giving municipal direction to further land development. Utility and transportation franchises came under city control. Major shopping areas sprung up along streetcar routes at the intersections of: Cedar & Lee, Cedar & Fairmount and Coventry & Mayfield in the 1910s and 1920s. To this day, no single area is considered the downtown of Cleveland Heights.

The 1920s, by far, saw the most development and construction. The construction of large mansions had diminished, but modest bungalows, apartment houses, Colonial Revival and Tudor Revival homes along with commercial districts were rapidly expanding the city. Fire stations, schools, libraries, houses of worship, parks and shopping districts were established to serve the growing suburban population. Spurred by a bond issue in 1916, Cleveland Heights developed an extensive (135-acre) park system. By about 1930, Cleveland Heights had been transformed into a suburban landscape with commuter streetcar rail lines running along or near Cedar, Coventry and Mayfield Roads, Euclid Heights and Washington Boulevards. The population had grown five-fold to 50,945 by 1930.

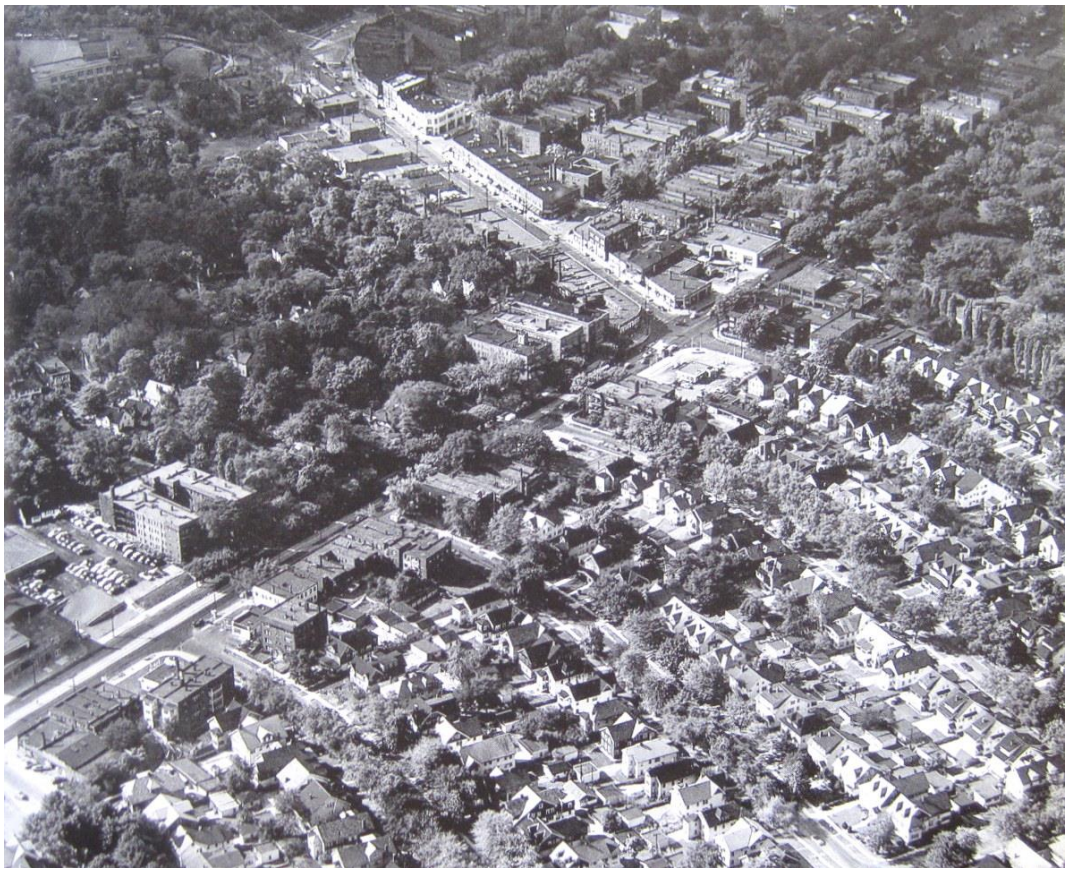
Heights Rockefeller Building, 1938.

The Heights Rockefeller Building was designed to serve the residential community of 600 homes planned by John D. Rockefeller Jr. during the 1920s. Completed in 1930, this building set the tone for the Forest Hill Park development with all homes to be in this French Norman style and designed for automobile owners.

Forest Hills Park, formerly the summer home of John D. Rockefeller, was donated to the city by John D. Rockefeller, Jr. in 1938 and is jointly administered by Cleveland Heights and East Cleveland

Like Forest Hill Park, Cumberland Park (1925) and Cain Park with the Alma and Evans Theaters, created by the Works Progress Administration in the 1930s, follow the path of (partly culverted) Dugway Brook. To the northeast, at Monticello and South Belvoir, is Denison Park.

By the 1950s, the population had reached almost 60,000 peaking at 61,813 in 1960. Severance Center was constructed in 1963 on the estate of John Severance and became the third largest enclosed mall in the country, anchored by Cleveland's two most distinguished departments stores, Halle Brothers and Higbee Company. The mall declined in the 1980s and was upgraded to a town center. In 1986, the Cleveland Heights City Hall was relocated to the northwest corner of the Severance property.



Coventry and Mayfield, Photo 1953. Densely populated North Coventry neighborhood at lower right. View facing northwest.

Cleveland Heights remains a vibrant community with a broad collection of architectural types and styles reflecting its history with roots in the City Beautiful movement. With little to no industry, more than three quarters of the land is used for residential purposes. Tree-lined streets and parks, business districts scattered along former streetcar routes, apartment buildings, civic buildings, schools, libraries and houses of worship create a sense of place supporting a diverse population of neighborhoods.

ARCHITECTURE

Understanding the architectural language and character defining features expressed through the architectural elements, materials, details and craftsmanship of architectural styles and types within the City of Cleveland Heights forms the basis for design review.

Architectural Style is defined by the shape, proportion, materials, ornament and motif of a building. A building is characterized as being "High Style" when it displays all common elements of a particular academic style. Architectural styles occur during distinct periods of time with specific architectural features and elements.

Eclectic Architecture is the selection of elements from diverse architectural styles in ways not found in the original or the combination of features of several styles into a single building. The American Craftsman and Prairie styles were introduced in the first two decades of the twentieth century. Many eclectic style homes built from 1900 to 1920 incorporated this first wave of architectural modernism into earlier Classic and European styles by introducing broad overhangs, exposed roof rafters, front porches and grouped windows of the Craftsman and Prairie styles.

Vernacular Architecture refers to buildings that lack an academic style, but still display distinct architectural elements and features, materials, and construction methods. Vernacular is often particular to a local area or may have developed over time, relative to local context, trends and influences. It encompasses building methods traditional within a specific region or for a particular group of people. Local variations often occurred when carpenter-builders combined vernacular forms, pattern book designs and their own ideas when constructing buildings to meet their needs. Often these structures were designed and built by individuals who were more influenced by the environment, available building materials and ethnic building traditions, than contemporary architectural fashions and styles.

Architectural Type is defined by a building's floor plan, shape, height, chimney location, roof configuration, window and door arrangement. Building types may be commonly associated with one or more architectural styles, but type is not indicative of style because it does not pertain to architectural features or ornamentation. Architectural types are common throughout a variety of building uses including agricultural, transportation, storage, industrial, institutional, commercial, and residential.

Chateauesque Style
Warner-Racca House, 1898
2689 East Overlook Road

Vernacular-Center Hall Plan
Preyer House, ca. 1825
14299 Superior Road

Cleveland Heights Architectural Styles

The architecture of Cleveland Heights expresses its mid- to late nineteenth century rural character with simple log or clapboard utilitarian farmhouse type homes. As the residents of Cleveland migrated from the city at the end of the nineteenth century and beginning of the early twentieth century City Beautiful Movement, they brought with them the architects of Millionaire's Row. Large estates emerged in Ambler Heights and Euclid Heights allotments with architectural styles expressing period revival styles, primarily Colonial Revival, Georgian Revival and Tudor Revival, as well as Renaissance Revival, Prairie School, French Renaissance Revival and Shingle styles. Eclectic designs added Craftsman style details.

The Euclid Heights allotment continued large estate development to the east until 1914, when bankruptcy of the developer opened the door for middle class housing. Residential streets with English inspired names include Berkshire, Derbyshire, Lancashire, Kent, Surrey, Hampshire, and Norfolk with predominantly Anglo-American residential styles. The predominant styles for single and double homes in the allotment are Colonial Revival and Tudor Revival with examples of Italian Renaissance/Mediterranean, Richardsonian Romanesque, Neoclassical Revival, French, Spanish, Queen Anne, Shingle Style, and Craftsman styles. Colonial Revival and Tudor Revival style homes range from mansions to modest dwellings with both styles often borrowing from the Craftsman vocabulary. Large estates were constructed along Fairmount Boulevard exhibiting eclectic examples of predominantly Georgian Revival, Tudor Revival, French Norman, and Renaissance Revival homes. The Mayfield Heights allotment further to the east offered middle class housing options between Coventry, Mayfield, Superior and Euclid Heights Boulevard. The many builder-designed homes include a large number of Craftsman style bungalows along Hampshire, Middlehurst and Radnor Roads. Private neighborhoods with architect designed estate housing were established at the same time including Oakwood Club Subdivision. In the 1920s, the Van Sweringen's Shaker Heights Development Company offered Shingle, Colonial Revival, Georgian Revival, Tudor Revival, French Colonial or Norman Revival, Mediterranean or Renaissance Revival style houses.

Many Cleveland Heights homes combine styles, illustrating the eclecticism of early twentieth century domestic architecture. The apartments and commercial buildings, built of brick and ornamented with stone or tile, have simpler, more utilitarian forms. However, their ornamentation, in the same styles as the nearby residential architecture, creates visual connection. Cleveland Heights continued into the mid-twentieth century introducing the Cape Cod, Minimal Traditional and Ranch style housing of the Post-World War II years. The following pages describe the most prevalent architectural styles of Cleveland Heights using illustrations of existing houses found throughout the city.

QUEEN ANNE

ca. 1880-1905

The Queen Anne style, popular during the Victorian era, refers to the Renaissance style popular during the reign of England's Queen Anne (1702-1714). However, the Queen Anne style is influenced by the medieval forms of the preceding Elizabethan and Jacobean eras in England. The Queen Anne style is identified by its picturesque elements of abundant decorative detail, corner towers, expansive porches, and richly patterned and textured wall surfaces. The style is represented predominantly in residential buildings and in the High style for Institutional architecture. The Princess Anne is a smaller scale derivative of the Queen Anne style, less complicated in form and restrained in ornamentation.

COMMON EXTERIOR ELEMENTS

1. Asymmetrical massing and irregular floor plans

2. Bay and oriel windows, leaded and stained-glass multi-pane windows

3. Textured and patterned exterior finishes, often including fish-scale wood shingles and undulating clapboard siding including half-timbering

4. Abundance of decorative elements and trim

5. Round, square, or polygonal towers or turrets

6. Prominent chimneys, often with exaggerated decorative treatments

7. Full width or wraparound porches with turned spindles, often with lattice work

8. Steeply pitched roofs, imbricated slate roofs, numerous gables, and overhangs

RECOMMENDED COLOR PALETTE

Queen Anne houses architectural details are often highlighted with dark vivid colors and contrasting hues in a polychromatic paint scheme. It is important to emphasize the many textures and ornamentation. Walls are painted or stained one color while trim, decorative elements, and shingles are a variety of complimenting colors to enhance the details.

Traditional Color Schemes Include:
Earth Tones: Greens, Oranges, Reds, Maroons
Neutral Shades: Grays, Browns, Tans, Olives
Vivid Pastels: Lavender, Yellows, Pinks, Blues

TIP: *Painting projecting elements in lighter shades and recessed elements in darker shades uses natural lighting effects to create shadow. Employing darker colors at the bottom and lighter colors at the top avoid a top-heavy appearance.*

SHINGLE

ca. 1885-1925

The Shingle style emerged from early Colonial New England buildings but with the shape and form of the Queen Anne style, yet lacking the abundant decorative details. The style began in seaside resorts along the Atlantic coast where some of the earliest and most notable examples are located. It remained a high fashion, architect designed style that was seldom translated into more modest housing designs until the Shingle style was reinterpreted into the Craftsman style. It is distinguished from the Queen Anne by its use of wood shingle wall treatments, sweeping rooflines with shallow eaves/overhangs and overall simpler forms and minimal ornamentation. The Craftsman style borrows the flat shingle siding, roof shapes and open interior floor plan.

COMMON EXTERIOR ELEMENTS

1. Asymmetrical massing and irregular floor plans

2. Shingled walls and roofs, often with varying textures of fish-scale and undulating patterns

3. Moderately pitched or low-pitched sweeping roofs with irregular roof lines, often cross gables

4. Contrast between large and smaller elements, especially roofs and fenestration

5. Small sash or casement windows with multi-paned sash, frequently with eyebrow windows

6. Leaded and stained-glass windows

7. Towers with conical or bell-cast roofs, topped with finials

8. Extensive wide porches

RECOMMENDED COLOR PALETTE

Victorian color schemes are a complimentary choice for the Shingle style. Architectural elements from the suggested style (Queen Anne, Craftsman, Tudor) aid in color selection.

GEORGIAN REVIVAL

ca. 1895-1960

The Georgian Revival style coinciding with the Colonial Revival style is an academic revival displaying characteristics of the 17th and 18th century Georgian architecture. The term "Georgian" refers generally to the period during the Revolution (during the reigns of Kings George I, II and III). Georgian architecture is typically masonry, displaying Classic orders, entablatures, cornices, quoining, arches, and elaborate use of ornamental plaster. The style may have clapboard siding or stone veneer.

COMMON EXTERIOR ELEMENTS

1. Double-pile plan, central entrance, and hallway

2. Symmetry, typical five bays

3. Flemish bond brick facing, quoining, water tables and raised basements, belt courses

4. Multi-pane double-hung windows 12/12, 6/6, Palladian windows and fan lights over doorways, stone or brick sills/headers, flat arches

5. Classical columned porticos, pilasters, entablatures, modillions, and dentils

6. Hipped and side gabled or gambrel roofs, dormer windows and large chimneys

7. Pediments, raking cornices, roundels

RECOMMENDED COLOR PALETTE

Georgian Revival houses traditionally are brick with white or off-white trim and sash, with darker shutters and doors. Varied wall cladding, such as clapboard or stone on the lower portion are often in colonial colors. Whites from the eighteenth century were typically softer due to the use of linseed oil, white lead, and calcium carbonate verses the titanium whites of today.

TIP: *Door color were almost always dark hues of chocolate, red, green, or blue.*

COLONIAL REVIVAL

ca. 1895-1960

The Colonial Revival style is an effort to reflect the stylistic elements of the Federal and Georgian architecture of America's founding period. The Colonial Revival style displays common classic colonial era design details such as front façade symmetry, entrance fanlights and sidelights, pedimented doorways, porches and dormers and applies them in varying combinations on all types of buildings. Residential application is often referred to as a "Period Revival." Two primary subtypes include the Dutch Colonial (ca.1900-1935) with its distinctive gambrel roof and the Georgian Revival (ca. 1895 to 1960) with its archetypical dentiled cornice, broken pediments, quoining and dormer windows.

COMMON EXTERIOR ELEMENTS

1. Rectilinear form, often articulated boxes with facade symmetry

2. Pedimented doors and windows, with sidelights and fanlights, bay and Palladian windows

3. Wood shutters, often incised with motifs or patterns

4. Column porch, porte-cocheres, rear terraces, or portico, often with classic columns or pilasters

5. Gabled or hipped roofs, often with balustrades and decorated with modillions and dentiled cornice

RECOMMENDED COLOR PALETTE

Colonial Revival houses traditionally have contrasting colors for the body, trim, and sash in a three-tone scheme. Doors are often a fourth color, typically bright or contrasting from the main body scheme, such as red or black. Varied wall cladding, such as the clapboards on the lower portion and shingles on the upper part of a house, present the perfect opportunity for two different body colors. Look to the surroundings and the home's existing architectural elements to inspire your color choices.

TIP: *Darker hues tend to give small to medium-sized homes, such as the cottage, more presence, and a weightier look on the landscape. On larger homes, though, dark colors can overpower the surroundings.*

CRAFTSMAN

ca. 1900-1920

The Craftsman style is rooted in the English Arts and Crafts movement which brought renewed interest in hand crafted materials and harmony with the natural environment. *The Craftsman* (1901-1916), a publication by furniture designer Gustav Stickley, was a popular magazine featuring house plans along with other Arts and Crafts articles. Craftsman style is evident in house types ranging from Bungalows to Foursquares. The Prairie style, developed by Frank Lloyd Wright, is an Arts and Crafts subtype and precursor to the modern movement. Craftsman style emphasized nature through design features that allowed for fresh air and sunshine. Gardens and landscaping, along with open floor plans, built-in furnishings and inglenooks were essential to the design. Some Craftsman style homes have Asian or Swiss inspired influences.

COMMON EXTERIOR ELEMENTS

1. Low-pitched gabled or hipped roofs with exaggerated overhanging eaves and exposed rafters or braces

2. Multi-pane or casement fenestration, numerous window types, some with stained or leaded glass

3. Wood, brick, stone or stucco siding with varying textured wall treatments including clapboard, shingles, board and batten, half-timbering and tapestry brick

4. Full or partial porches with squat columns or battered (tapered) columns or stone porch supports

5. Enormous stone or brick chimneys

6. Freestanding pergola or lattice work

RECOMMENDED COLOR PALETTE

The Craftsman color palette is historically complementary earth tones. Often incorporating natural materials—such as fieldstone chimneys, foundations and porch piers—Craftsman exteriors deserve a paint scheme that calls out their ample architectural assets.

The autumn color palette was extremely popular as a source of color inspiration for Arts and Crafts era. The main entry door or front door was often stained. Most Craftsman style eaves were painted the trim color to help outline the building.

TIP: *Try a medium contrast color combination, not extreme, as these homes are known for softer colors. Good modern choices for the front door are medium brown or another accent color in the palette.*

TUDOR REVIVIAL

ca. 1910-1940

The Tudor Revival style is largely inspired by the 16th century English vernacular architecture promoted by Richard Norman Shaw, first noted in his design for *Cragside* in the late 1860s, and as a reaction to the ornate Victorian Gothic Revival of the late 19th century. It is generally identified by steeply pitched and usually side-gabled slate roofs, tall chimneys, and decorative half-timbered wall surfaces. In addition, most versions include a combination of brick, rubble stone or stucco. From the 1930s on, many Tudor Revival cottages incorporated Colonial Revival motifs.

COMMON EXTERIOR ELEMENTS

1. Asymmetrical in plan

2. Decorative rough-sawn half-timbering with stucco, or Brick, Flemish or English bond

3. Native stone trim

4. Narrow, multipaned, casement windows, some with leaded glass or diamond shape pattern

5. Tudor arches and ogee arched doorways

6. Steep, front facing peaked gables extend over entrances

8. Slate roofs or false thatched roofs with rolled edges, often with one or more cross gables

9. Copper gutters and downspouts with ornamental heads

RECOMMENDED COLOR PALETTE

Tudor Revival accents are very important. Doors, trim, and half-timbering members are accented through the use of a dark brown, black, or dark green paint color. Greens and grey blues are also favorite trim colors, and certain deep reds can accent the doors and trim. Stucco walls use lighter tones such as white, yellow, or cream.

TIP: *Trim is always darker than the field color. If the desired effect is subtle contrast, allow the timber members to be a lighter shade of brown or gray. Remember, the wood trim is mimicking a wood frame.*

FRENCH COLONIAL OR NORMAN REVIVAL

ca. 1915-1950

The French Colonial or Norman Revival style gained popularity following the United States participation in World War I and continued post World War II. The style employs architectural elements from the French Normandy and Brittany country estates. More formal houses, sometimes called French Provincial, have symmetrical facades with restrained classic detailing while less formal designs have more of a picturesque appearance. The thatched roof or steeped pavilion hipped roof is a distinguishing feature. Conical towers and turrets often emphasis the entrance or stairwells.

COMMON EXTERIOR ELEMENTS

1. Asymmetrical design, L-shaped plan, with round towers set in angle

2. Masonry, stucco, half-timbering, rubblestone wall materials

3. Leaded windows, dormers, full-length casement windows, French doors

4. Stone balconies, elaborate carvings, gargoyles, wrought-iron work

5. Steep hipped pavilion roofs, bell-cast eaves, concave profiles, and tall chimneys

RECOMMENDED COLOR PALETTE

A color palette that emphasizes natural materials warm tones, rustic wood or stone is ideal.

MEDITERRANIAN

ca. 1915-1940

The Mediterranean style applies to house styles that display the architectural characteristics of Spain, Italy and Southern France, including brick or stucco surfaces and, low profile rooflines. This style aims to emulate Mediterranean villas and became popularized during the 1920s when a cultural obsession with wealth and leisure led to a boom in seaside resorts.

COMMON EXTERIOR ELEMENTS

1. Sprawling, symmetrical façades

2. Stucco exteriors often in pastel hues

3. Arched windows and doorways, casement windows, deep window and door reveals

4. Wrought-iron balconies and window grilles

5. Porches and pergolas on side elevations

6. European-style gardens or courtyards and verandas on the upper level

7. Low-pitched, hipped roofs, with either reddish-orange or green terra cotta or tile

RECOMMENDED COLOR PALETTE

The Mediterranean house overall paint color exhibits a sun-drenched or sunset appearance. Muted creams, ochres, yellows or other pastel colors dominate and reflect the temperate climate and rugged landscape of the countries that border the Mediterranean Sea.

Traditional Color Schemes Include:
***Neutral Shades*:** range from lighter shades of straw to sandy beige and dark brown.
***Warm Shades*:** muted red and rich yellow hues and include brick red, terracotta, peach and ochre.
Cool Shades: All shades of blue that emulate the sea and sky of the Mediterranean region.

TIP: *Mixing some white paint with any of these shades can create a less intense, more aged effect on walls.*

CAPE COD

ca. 1925-1950

A Cape, or Cape Cod, was a historic house common to the eastern seaboard. The Cape Cod is the most common form of single or one-and-one-half-story Colonial Revival house built post-World War II. The small scale and simplicity, as well as its picturesque associations with the colonial past, made it especially popular. Regionally, the homes express vernacular language unique to the builder or the sub-division in which they reside. The Cape Cod Cottage has many variations including small additions and connections to a detached garage through an open or closed breezeway.

COMMON EXTERIOR ELEMENTS

1. Symmetrical three or five bay façade

2. Frame construction with wood, shingle, aluminum cladding or brick or stone veneer

3. Windows are trimmed simply and only occasionally contain a simple pediment above

4. Porch and stoop details are often small with pediment supported by columns

5. Decorative gable-end detailing that borrowed lightly from the Gothic Revival is common

6. Steeply pitched, side gabled roof with or without dormers

7. Appendages such as attached garages and breezeways are common

RECOMMENDED COLOR PALETTE

Cape Cod homes historically were simple and natural, reflecting the sand, sea and grasses found along an eastern coastline. The later mid-twentieth century Cape Cod reflected more of a Colonial Revival and minimalist color scheme using whites and greys. On masonry buildings, trim, shutters and doors or non-brick areas are complimentary or contrasting colors.

Neutral Shades: Creams, Grays, Browns, Tans
Traditional: Off-White and Brick Red – Colors That Reflected Natural Materials, such as Leafy Green, Cloudy Gray

TIP: *Consider the roof color when selecting an exterior paint color. A dark green, gray or black roof contrast nicely against crisp white or soft white walls for a classic look.*

MINIMAL TRADITIONAL

ca. 1935-1960

The mid-century modern Minimal Traditional reflects the economic impact of the Great Depression displayed through the compromised style and lack of decorative detailing. Most residential construction ceased from 1930 through 1945 due in part to the lack of funds during the Depression and lack of materials during World War II. The suburban small homes of the mid-century post-war era came to represent the "American Dream." The style reflects simplicity. Variations include gable and wing, side-gabled, or hipped roof. The Ranch further evolved from this style with a greater emphasis on the horizontal elements.

COMMON EXTERIOR ELEMENTS

1. Small (under 1,000 square feet), one story with an attic

2. Asymmetrical, rectangular plan

3. Irregular shaped windows and shed-roof elements at entryways

4. Lack decorative detail but may have loosely based Colonial Revival motifs

5. Shutters, porch-roof supports, and awnings inspired by energy-conservation efforts

6. Contrasting wall materials and textures

8. Low-pitched roofs with cross gables, chimney not prominent

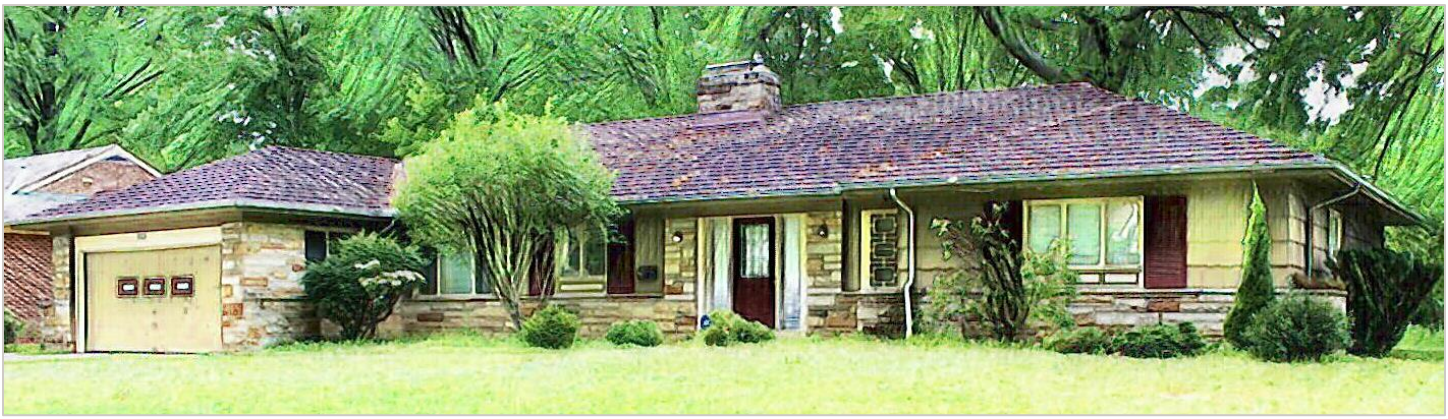
RECOMMENDED COLOR PALETTE

Minimal Traditional style is elegantly simple, comfortable and relaxing, but vivid paint colors for bright details give the homes their distinct, energetic and modern look. The exterior colors range from medium-dark cold pastels and warm brownish shades to bright warm and cool paint colors of the 1950s and 60s. Paint schemes are typically two-tone body schemes with white trim. Homes of the 1950s-1960s commonly had neutral backgrounds with bold accent colors.

TIP: *Earthy and neutral color tones look sophisticated in combination with light or dark trims and bright, eye-catching accents.*

RANCH

ca. 1940-1970



The mid-century Ranch style house gained popularity during the post-World War II building boom of the 1950s. Architect Frank Lloyd Wright influenced the design of the Ranch house with his modular plan "Usonian" houses in the 1930s. These affordable and functional houses set the pattern for later Ranch house designs, with open living spaces and zoned bedroom spaces. Ranches may be regional in style, however, Modern and Colonial sub-styles are most common. This mid-century single-story dwelling has a low-pitched roof and rectilinear or elongated form. Garages may be detached or attached, most often at the kitchen.

COMMON EXTERIOR ELEMENTS

1. Asymmetrical rectangular, L-shaped, or U-shaped design with simple, open floor plans and emphasis on the horizontal

2. Mixed exterior materials of stucco, brick, stone, wood, or aluminum siding

3. Large rectangular or picture windows, sometimes decorated with non-functional shutters

4. Low chimneys and minimal front porch with sliding glass doors, decks, or patios at the rear

5. Cross-gabled, side-gabled, or hipped roof, deep overhanging eaves

RECOMMENDED COLOR PALETTE

Ranches vary in style depending on whether the design is a traditional Ranch or a Modernist home. Exterior cladding is less contrasting in color, whether masonry, wood, or aluminum. There are three color categories.

Eichler Colors: Based on California builder Joseph Eichler, which were muddy colors from nature; putty, gray, greens, browns, i.e.: avocado, harvest gold and copper, available through Benjamin Moore paints
Neutral Shades: Creams, grays, browns, tans body with bold accent colors
Traditional: off-white and brick red – colors that reflected natural materials, such as flagstone or brick

TIP: *The trim on Ranch style houses should be painted softer colors such as ivory which will contrast with the darker colors of the brick or the dark stained wood siding material. Roof color should harmonize with the dominant color due to the low-profile visibility.*

RESIDENTIAL HOUSING TYPES

CLEVELAND DOUBLE

The Cleveland Double is between two to two and one-half-stories in height with two units composed of identical stacked floor plans. The most distinguishing feature is the gabled front and two-story full-width porch. The Cleveland Double was one of the many housing plans sold by the Sears, Roebuck & Co. with elements including:

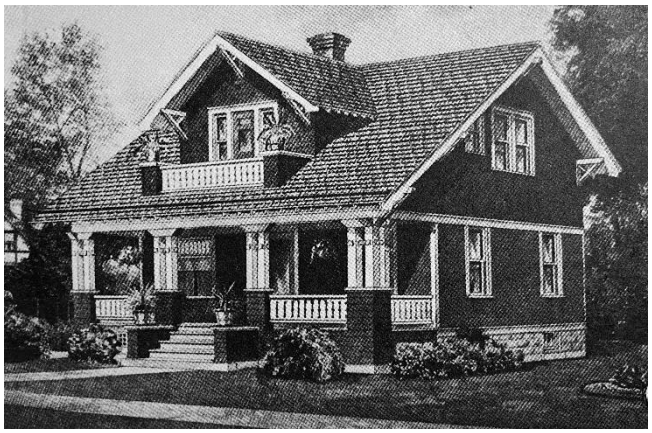
- Symmetrical façade
- Gable with half-timber shingle treatment
- Front gable with pediment or jerkinhead roof
- Two-story porch
- Mixed wall treatments, clapboard, and shingle
- Various window configurations

The "Cleveland"
Sears Roebuck & Co., 1926,1928

BUNGALOW

The Bungalow house type generally follows the ideals of the Craftsman movement but can be found in many architectural styles emphasizing informal living, natural materials and a low horizontal design with elements including:

- One-two stories in height often with long sweeping gable roof
- Wall surfaces exhibit combined materials including wirecut brick, cobblestone, stucco, clapboard and split-shake shingle
- Massive tapered porch posts
- Overhanging eaves & exposed rafter tails
- Common subtypes include Shed Roof Dormer and Dormer Front Bungalow



The "Westly" – Dormer Front Bungalow
Sears Roebuck & Co., 1913-1929

APARTMENT TYPES

COURT APARTMENTS

Court Apartments feature one or more courtyards surrounded by dwelling units displaying a greater variety of room sizes and floor plans and maximizing exterior walls on all elevations. The prevailing Midwestern Court Apartment type is characterized by an unenclosed open court with a "U", "H", or "E" plan facing the street. Courts are set back from the street by a decorative iron fence or low masonry wall with balustrade. This is more common than the enclosed Court plan.

BLOCK APARTMENTS

Block Apartments are larger and denser than the Court and were built to accommodate one-bedroom and efficiency apartments. Block Apartments are boxy, flat roof three to four-story buildings. Fenestration patterns are evenly spaced and repeated on each floor with single and multiple entrances, lacking courts or gardens.

GARDEN APARTMENTS

Garden Apartments include planned outdoor space with inside rooms sheltered from street. A foyer/entrance hall and interior hallway are eliminated to allow for open interior space which simplified detailing and reduced investment costs. Garden Apartments are generally two to three-story walk-up buildings with individual apartments grouped around stairways, with two or three units per floor.

ELEVATOR APARTMENTS

The automatic elevator reduced operating costs and allowed high rise apartments to migrate to the suburbs. Where land was costly, it allowed for efficiency of design on a smaller lot with more height than the four stories, recognized as the maximum height for a walk-up. Common elements include a main entrance elevator lobby which varies from an austere space to comfortable lounge.

1937 Braverman-Brantley Apartments
2378 Euclid Heights Boulevard

ONE & TWO-PART COMMERCIAL TYPES

Commercial districts include buildings that serve the public for business purposes including retail, office, banks, hotels, and theaters with auxiliary buildings such as garages and depots or freestanding buildings such as gas stations. Commercial buildings can be categorized into One and Two-Part types. The One-Part Commercial building is one-story in height encompassing one street level zone serving a single purpose. The Two-Part Commercial building is composed of a first-floor street level commercial zone and upper-level zones often housing office or residential uses. In general, commercial buildings are defined by their façade composition, specifically oriented to the street. The characteristics that make up the composition encompass the numerous variations in size, scale, expression, style, and decorative motifs. Further examples of commercial building types can be found in *The Buildings of Main Street A Guide to American Commercial Architecture* by Richard Longstreth.

Two-Part Commercial Type
1916 Heights Center Building
12429 Cedar Road

DESIGN REVIEW QUICK REFERENCE STEPS

Historic design review of Landmark properties by the Landmark Commission involves evaluation of Certificate of Appropriateness applications on a case-by-case basis applying the Secretary of the Interior's Standards for Rehabilitation. A Certificate of Appropriateness is required before any building change, exterior alteration, new construction, or demolition of a Landmark property.

Evaluation of a Certificate of Appropriateness application proceeds through Historic Design Review as follows:

Step One: Determine the building change, exterior alteration, new construction, or demolition requested by applicant in Certificate of Appropriateness Application.

Step Two: Identify building Architectural Style/Type. See Design Guidelines, Architecture, p. 23.

Step Three: Apply the Secretary of the Interior's Standards for Rehabilitation for:

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ALTERATIONS vs. MAINTENANCE & REPAIR

Alterations

An alteration is defined under CH Code section 143.021 as "any material change to the appearance of a historic building, signage, structure or property, or structure or property within a Historic District, whether or not such change requires a building permit. Changes to the interior of a structure or to the landscaping are considered alterations only to the extent the features proposed to be changed were relevant to the initial Landmark or Historic District designation of the property."

An alteration is different from replacement in-kind. An alteration modifies a building feature, such as widening a door to allow for ADA accessibility or adding a new window opening. An alteration should preserve and complement historic character while using a simple design and contemporary materials. It should not detract from the overall architectural character of the existing building or structure. Primary consideration is given to public sightlines.

Maintenance & Repair

Maintenance and repair are defined as the process of conserving and fixing a building or structure over time to prevent deterioration. Maintenance and repair are strongly encouraged and required for Landmarks properties under CH Code Section 143.13, but not subject to design review. Means and methods of maintenance and repair should be determined in consultation with a licensed professional or tradesman specializing in historic buildings.

Maintenance and repair are extensively covered in Preservation Technical Briefs published by the National Park Service, U.S. Secretary of Interior available at http://www.nps.gov/tps/how-to-preserve/briefs.htm. See Design Guidelines, NPS Technical Briefs, p. 99.

EVALUATING HISTORIC CHARACTER

Identifying the elements that create the visual character of a historic building or district is the starting point of the design review process. Character refers to the visual aspects and physical features that comprise the appearance of every historic building and district. Character defining elements of a district include the architectural style of the buildings that make up the district along with their relationship to both each other and the historic context and surrounding environment including natural and man-made elements. Character defining elements of a building include the overall shape, symmetry, materials, roofline, window and doors, trim, craftsmanship, decorative details, and setting. These architectural features convey not only architectural style or type, but the accumulation of these elements gives the building its character within the surrounding historic context.

1913-14 Canfield House
2232 Elandon Drive

Identifying Historic Context

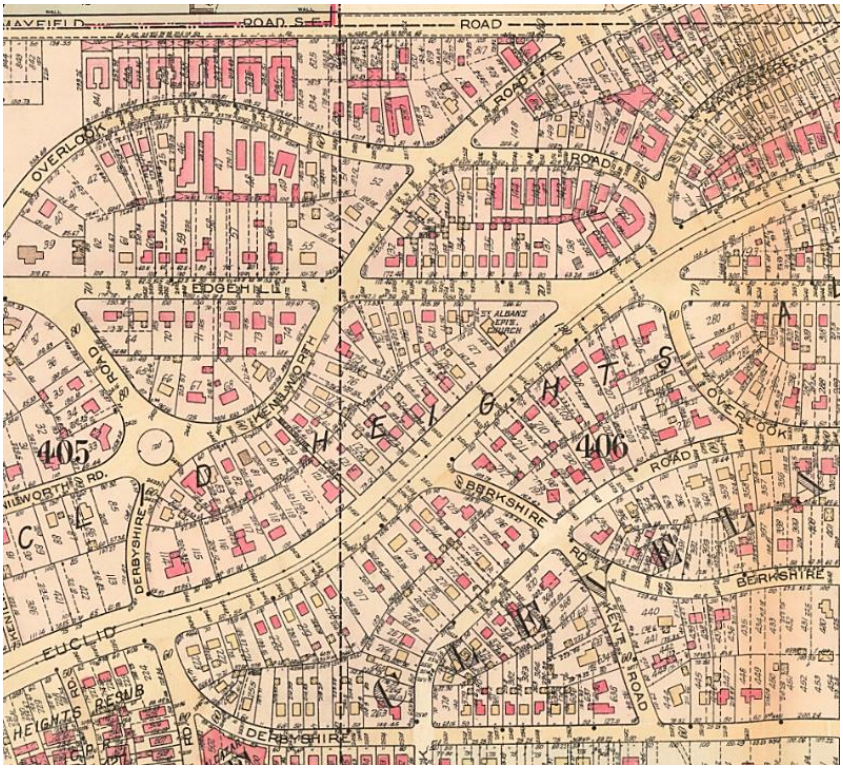
The City of Cleveland Heights offers several primary historic contexts for evaluating neighborhood character including areas demonstrating City Beautiful, Grid and Commercial patterns of development. Identifying the historic context of a building is an important part of design review.

CITY BEAUTIFUL HISTORIC CONTEXT

Cleveland Heights was strongly influenced by the City Beautiful movement with the Euclid Heights Allotment historically significant as an excellent example of a suburban development initiated by Patrick Calhoun and designed by Boston landscape architect E.W. Bowditch.

Characteristics include:

- Curvilinear tree lined parkways, grand boulevards and streets with city sidewalks extending from the main corridors of North Park, Cedar Glen Parkway-Euclid Heights, and Cedar Road-Fairmount Boulevard.
- Boulevards with central grass strips that once accommodated streetcar transportation.
- Parks and outdoor space for recreation.
- Brick apartment buildings and places of worship fronting main corridors providing buffers to interior middle class residential housing on quieter side streets.
- Large estates with high style architecture on irregular or rectangular shaped wooded lots. Houses are oriented to the street and set back by grass lawns with large carriage houses and detached garages or accessory buildings located to the rear.



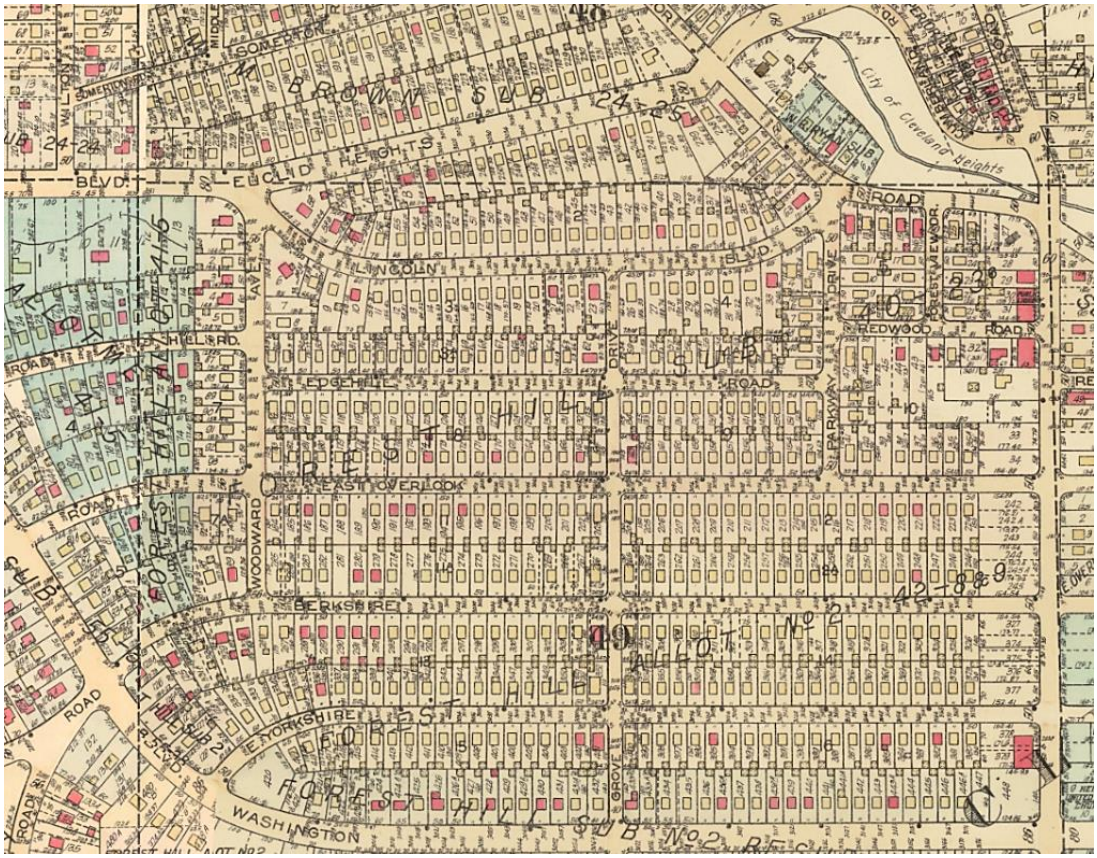
City Beautiful Pattern of Development with Curvilinear Streets
Euclid Heights Allotment, G. M Hopkins Map 1927-37

GRID PATTERN - HISTORIC CONTEXT

To accommodate the move towards middle class housing, the grid pattern of development offered greater density tucked into the curvilinear street pattern of the City Beautiful movement, as demonstrated in the Forest Hill Allotment.

Characteristics include:

- Linear streets extending off main corridors create a grid pattern.
- Middle-class neighborhoods with houses on smaller rectangular sublots set close together allowing for density.
- House frontages aligned and parallel to tree lined city sidewalks with pedestrian friendly scale, with detached garages located to the rear.
- Front grass lawns and porches provide a transition between houses and the street.



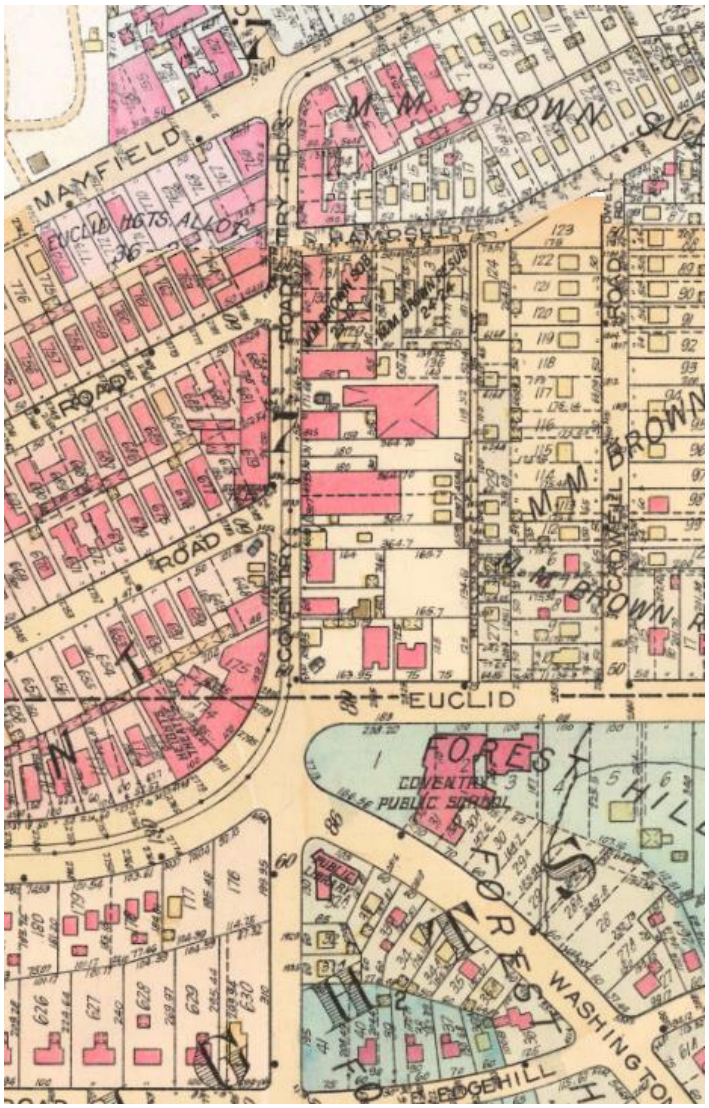
Grid Pattern of Development
Forest Hill Allotment, G. M Hopkins Map 1927-37

COMMERCIAL CENTER - HISTORIC CONTEXT

Commercial centers emerged along streetcar nodes and throughout Cleveland Heights including the primary business districts of Cedar-Fairmount, Coventry Village, Heights Rockefeller, Cedar Lee, Fairmount Taylor, Cedar Taylor, Cain Park Village, Noble Nela, Noble Monticello, and Center Mayfield.

Characteristics include:

- Low-rise masonry buildings are clustered in a centralized district, giving the area a unique identity and focus of activity.
- Alignment, orientation and spacing are defined by high density.
- One and Two-Part commercial buildings abut the city sidewalk, with adjacent buildings filling up as much space as possible.
- On street parallel parking predominates, some buildings with multi-car garages to the rear.
- The primary storefront entrance is oriented towards the street or corner at some intersections.



Commercial Center Pattern of Development
Coventry Village between Mayfield and Euclid Heights Boulevard
G.M. Hopkins Map, 1927-37

Identifying Character Defining Features

EXAMPLE: LARGE ESTATE HOUSE

John Hartness Brown House

2380 Overlook Road
Construction Date: 1896
Architects: Meade & Granger

HISTORIC CONTEXT

City Beautiful: Large estate located on irregular shaped corner lot in the Euclid Heights Allotment with City Beautiful pattern of development including curvilinear tree lined street with city sidewalk on heavily landscaped lot with scenic views.

BUILDING:

Romanesque Revival Style

Character Defining Features:

- Rugged rock face stone masonry construction with red tinted mortar
- Heavy thick walls and deep window reveals
- Deep set 1/1 rectangular and segmental arch windows with stone mullions, some with transoms, in groupings
- Gothic arch leaded glass windows added within period of significance
- Oriel & two-story bay windows
- Large masonry chimneys
- Carved shields at façade bay window spandrel

Photo, 2021

Photo, ca. 1940

City Beautiful Postcard, ca. 1920

Evaluating Integrity

INTEGRITY is the ability of a property to convey its significance. Historic significance of districts and buildings requires the retention of integrity, which is evaluated by location, design, setting, materials, workmanship, feeling and association of the physical property.

LOCATION is the place where a historic resource was constructed. The relationship between the resource and its location provides the context for its significance.

DESIGN is the combination of elements that create the form, plan, space, structure and style of the property. It includes considerations such as the structural system, massing, arrangement of spaces, pattern of fenestration, textures and colors of surface materials, building type, amount and style of ornamentation, and materials. The design of districts relates not only to individual buildings within the district, but with spatial relationships between major features, visual rhythms in a streetscape, parks or landscape, the layout of hardscape materials, walkways and streets, and features such as objects, statues, and water fountains.

SETTING is the physical environment of a property. Setting refers to the character of the place where the property played its historical role. It involves how, not just where, the property is situated and its relationship to surrounding features and open space.

MATERIALS are the physical elements that were combined during a specific period of time and in a certain pattern or configuration to form a historic property. Materials are reflective of the preferences of those who created a building and the available resources and technologies of the era.

WORKMANSHIP is the physical evidence of the artisan crafts of a specific culture within a given period of history, such as tooling, carving, painting, graining, turning and joinery.

FEELING is a property's expression of the aesthetic or historic sense of a particular period of time. The presence of physical features, when taken together, convey the property's character.

ASSOCIATION is the direct link between an important historic event or person and a historic property. Like feeling, association requires the presence of physical features that convey a property's historic character.

Location
The building retains its historic location.

Design
The building retains character defining design features of the International style.

Setting
The building retains its historic commercial setting on a large open lot set back from the street.

Association
The building retains its association with Mid-Twentieth century office building design.

1956-57 Medusa Portland Cement Company
3008 Monticello Boulevard

Materials
The building retains its historic glass curtain wall with concrete panel spandrels.

Workmanship
The building retains concrete steel & glass construction characteristic of the International style.

Feeling
The building retains its Mid-Twentieth century feel.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #17. ***Architectural Character - Identifying the Visual Aspects of Historic Buildings – Identifying Character-Defining Elements.*** *Available at*: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

National Register Bulletin. ***"How to Evaluate the Integrity of a Property," How to Apply National Register Criteria for Evaluation,*** U.S. Department of the Interior, National Park Service. http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm.

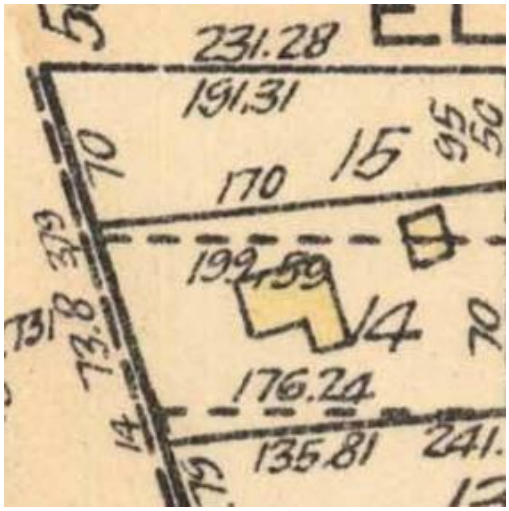
Preserving Historic Significance & Integrity

RECOMMENDATIONS for Preserving Historic Significance & Integrity

- Identify and retain character-defining features of individual historic buildings such as exterior wall materials, windows and doors, shutters, trim, frieze bands, cornices, arches, brackets, decorative millwork, porch elements and foundation walls.
- The original historic shape, form, height, materials and exterior details of a building should be retained whenever possible.
- Alterations and additions to a property that have acquired historic significance in their own right will be retained and preserved.
- Defining elements of surrounding historic architecture, settings and spatial relationships of an area should be identified and respected when designing alterations, additions or new construction.

ALTERTIONS/ADDITIONS THAT HAVE ACQUIRED HISTORIC SIGNIFICANCE

1851 Willard Wight House
2751 Noble Road
Photo: Mazie Adams



Originally a Front Gable Farmhouse 1927 G.M. Hopkins Map shows one-story Side Wings and Rear Addition by 1927

BUILDING FEATURES

A building is composed of supporting, surrounding and spanning architectural elements. Foundations, wall material, fenestration pattern and style, along with porch and roof design are the components of a building's defining features. The specific exterior materials and relationship between character-defining features represent the technology and era of construction. The Secretary of the Interior's Standards recommend that deteriorated architectural features be repaired rather than replaced wherever possible. Removal of non-historic materials is encouraged to return the historic feature back to the historic appearance.

Clockwise top left to right: 1938-39 Burdick House, 2424 Stratford Road; 1948-53 Park Synagogue, 3300 Mayfield Road; 1913 Alfred E. & Flora Cook House, 2267 Bellfield Avenue; 1925-26 The Civic, 3130 Mayfield Road

Foundations & Exterior Wall Materials

FOUNDATIONS

Building foundations are an important structural element designed to carry the weight of the building. Foundations lend character to a building and are often composed of rubble, ashlar, smooth, rock-faced, rusticated, sawed or tooled stone, brick, structural terra cotta or manufactured block. Replacement materials should be designed to prolong functionality while matching existing historic materials.

EXTERIOR WALLS

Historic exterior walls are finished with a wide variety of materials and techniques. Masonry and wood are common exterior materials. Brick and stone masonry were traditionally left in a natural state, while wood surfaces were stained or painted. The technology of these materials has not changed dramatically over time, but the scale of modern materials is generally larger. Narrow wood siding, smaller brick and shingles used alone or in patterns are often identifiers of historic buildings. Stucco is another common exterior material which became popular in the 1920s, applied as a two-or-three-part coating directly onto masonry or over wood or metal lath to a wood frame structure. Metal siding as an affordable mass-produced material became a popular siding for Post-World War II houses.

1882, 1893 Superior Schoolhouse
14391 Superior Road

Replacing sound or repairable historic material is not recommended unless there is evidence of deterioration beyond repair or a technical failure. Replacement materials should imitate historic materials matching closely, without damage to the remaining historic fabric in composition, design, color, width, texture and other visual properties. Cleaning of historic exterior masonry walls should be conducted using nonabrasive methods and not damage masonry.

Aluminum and vinyl siding over existing historic materials is not recommended. Engineered wood siding or fiber cement plank siding may be acceptable alternative to wood only if the existing siding is so deteriorated or damaged that it cannot be repaired; and the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building.

RECOMMENDATIONS for Foundations & Exterior Wall Materials

Substitute materials must match the historic materials in size, profile and finish so as not to change the character of the historic building or structure and may be considered in the following circumstances:

- The historic material is deteriorated or damaged beyond reasonable repair.
- The unavailability of historic materials, including finding a good color match for masonry where the color and texture are derived from the material itself; or the stone quarry is no longer in operation and a comparable stone cannot be found such as with foundation or porch material.
- The unavailability of skilled craftsmen to accomplish the work including intricate ornamental work, such as carved wood, carved stone, wrought iron or cast iron.
- Inherent flaws in the original materials and construction methods.
- Code required changes related to life and safety.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #1. ***Cleaning and Water Repellant Treatments for Historic Masonry Buildings.***
NPS Technical Preservation Brief #8. ***Aluminum and Vinyl Siding in Historic Buildings.***
NPS Technical Preservation Brief #16. ***The Use of Substitute Materials on Historic Building Exteriors***.
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

Windows, Shutters & Entrances

FENESTRATION

Fenestration is the arrangement and pattern of windows and doors on a building façade. It is one of the most important character-defining elements of a building and should be preserved. Windows on primary elevations within public sightlines are particularly important.

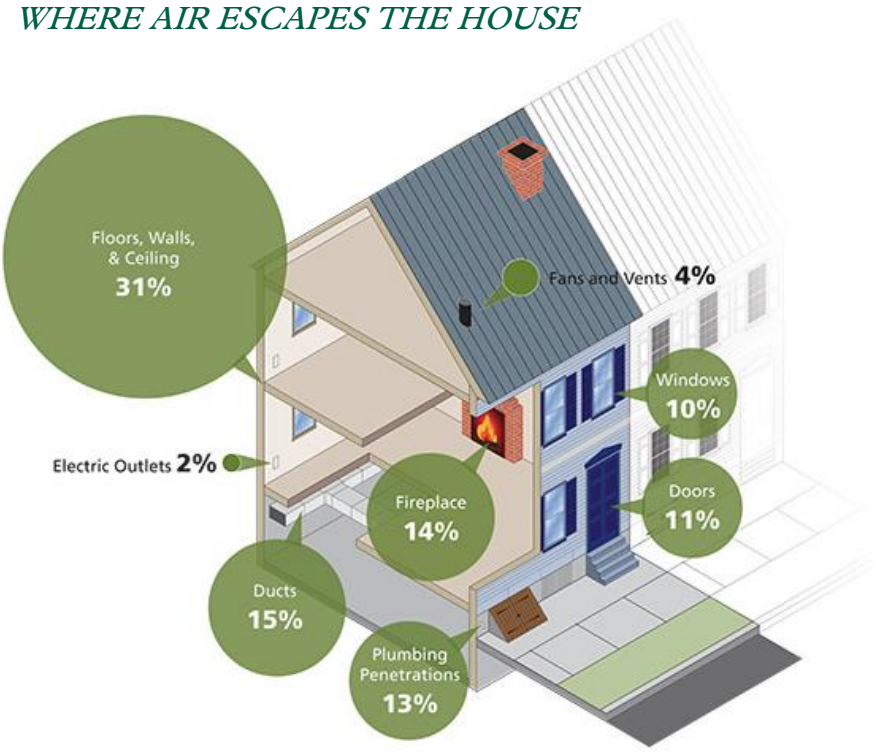
WINDOWS

The replacement of historic window components should be carefully considered and only as a last resort if the fabric of the window is determined to be beyond repair.

The energy efficiency of old windows can be improved. A comprehensive energy audit is recommended to identify overall areas for improved energy efficiency. For example, a traditional single-glazed, double hung window has an R-value of 1, compared to R3 for a new double-glazed, low-e, double hung window. If the historic wall assembly has an R-value in the teens, taking a window from R1 to R3 will not provide sufficient energy savings to offset the cost of replacement windows and associated waste. Air sealing, additional wall and ceiling insulation and the adjustment of mechanical systems is generally more effective than focusing only on the repair and replacement of windows.

Retrofitting historic windows will improve energy efficiency. Typically, a window retrofit preserves most of the historic wood, glass or metal components and includes insulating weight pockets and weather stripping of the sash and frames. Window retrofits may also include installation of storm windows and insulating shades to achieve energy savings at a much lower cost than window replacement. Interior storm windows reduce potential exposure to lead based paint, while exterior storm windows help extend the useful life of historic windows by

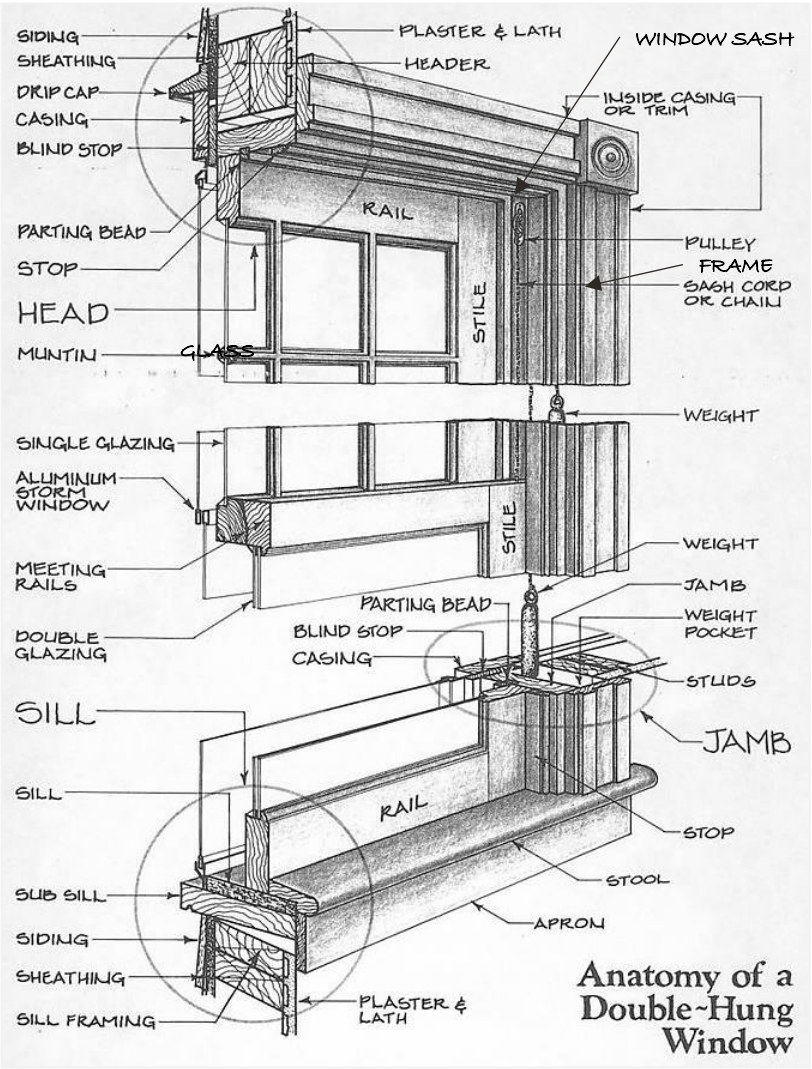
WHERE AIR ESCAPES THE HOUSE



offering protection from the elements. The highest performing retrofits include combining weather stripping and insulating shades with interior or exterior storm windows.

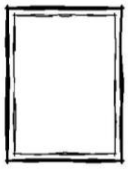
If a window is divided into several panes of glass and must be replaced, a similar simulated or true-divided-light window of matching dimensions, profile and detailing of the original is most appropriate to maintain the profile. The location of the window sash within the opening should be maintained. Reducing the size of the opening with infill material is strongly discouraged. Altering the window type, style, shape, material, size, component dimension, muntin pattern or window location can dramatically alter the appearance of the building. Dark tinted or reflective glazing should be avoided.

WINDOW ANATOMY[1]

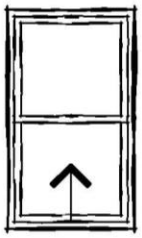


[1] Poore, Jonathan. Anatomy of a Double Hung Window, *Old House Journal,* March 1982.

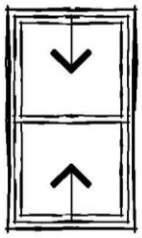
WINDOW TYPES & CONFIGURATIONS



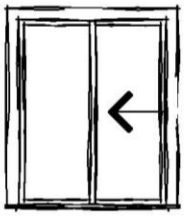
Fixed
non-operale
framed glazing



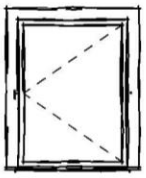
Single Hung
fixed upper sash
rising lower sash



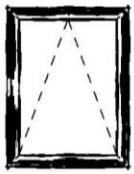
Double Hung
lowering upper sash
rising lower sash



Sliding
Horizontally sliding
sashes

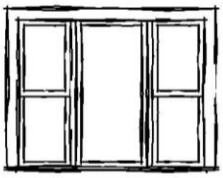


Casement
Hinged on one side
swining in or out

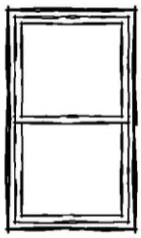


Awning
Hinged at top
swining out

Hopper
Hinged at bottom
swining in



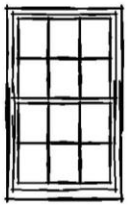
Picture
Double hung at sides
fixed at center



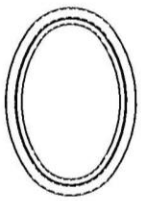
1/1 Window

4/1 Window

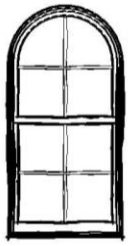
4/1 Window



6/6 Window



Oval Fixed
Non-operable oval



4/4 Arch Window

WINDOW REPAIR & REPLACEMENT OPTIONS

Existing windows are often made of durable old growth wood which is no longer available. Deteriorated sills, sash and muntins are repairable by craftsmen with wood consolidant or replacement parts, retaining original historic material and function. Replacement sash components and sills can be custom made to replace deteriorated elements. Interior or exterior storm windows can improve energy loss and should be installed so as not to damage or obscure existing historic windows.

Many modern replacement windows have a relatively short lifespan, compared to historic windows, and are made of glazing assemblies that cannot easily be repaired, leading to a cycle of disposal and waste that conflicts with sustainability goals for protecting the environment as well as the Secretary of the Interior's Standards. The most environmentally responsible approach is to Maintain, Repair, and Replace components of historic windows for improved performance, whenever possible.

BENEFITS OF WINDOW REPAIR

Original building material and historic character remain

RECOMMENDATIONS Option#1 PREFERRED: Maintain & Repair / Replacement of Existing Components:

- Historic profiles, dimensions and proportions can be retained.
- Substitute materials must match the historic materials in size, profile and finish so as not to change the character of the window.
- Timber used in historic windows can last substantially longer than replacement units.
- Repairs can be completed by local carpenters with knowledge of historic window repairs and operability.
- Environmentally sustainable solution.

RECOMMENDATIONS Option #2: Sash – Only Replacement:

If the sash is beyond repair, some manufacturers offer replacement jamb liners and new insulated glass units for installation within the existing window casings. The following are considerations for Sash-Only Replacement:

- May require custom sizing, profiles, proportions and detailing.
- Modification of the jambs is necessary.
- Vinyl jamb liners do not always work well in existing window openings and might need more frequent replacement.
- Openings may not be plumb making them hard to fit, making window sash hard to operate and seals may not be tight.
- Historic sash are removed and become landfill debris.

RECOMMENDATIONS Option #3: Frame & Sash Replacement:

If the frame is beyond repair, a frame and sash replacement unit may be installed within an existing window frame opening. Due to the total loss of the sash and modification of the frame, this is not recommended. If it is necessary, the following are considerations for Frame and Sash Replacement.

- May require custom sizing, profiles, proportions and detailing.
- As the surrounding frame typically must be modified, alteration of surrounds may be required, changing the visual appearance of the frames and sills at the exterior.
- The size of sash and glass openings is reduced due to a new frame within the old frame.
- In-fill may be required for non-standard sizes.
- Modification of existing casing and sills may be required.
- Historic sash are removed and become landfill debris.

RECOMMENDATIONS Option #4: Window Replacement:

Due to the total loss of the historic window material, this is not recommended unless the window is inoperable or deteriorated beyond repair. If it is necessary, the following are considerations for Window Replacement.

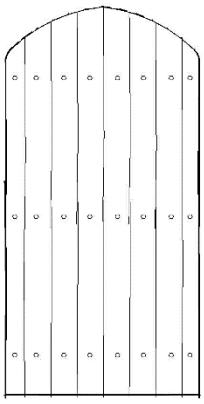
- The overall pattern of the window openings and their size.
- Proportions of the frame and sash.
- Configuration of windowpanes and muntin profiles.
- Associated details such as arched tops, hoods, or other decorative elements.
- Special attention should be given to window trim and finishing details. Many replacement windows do not come with a factory installed casing or sill, requiring field installation. Appropriate casing and sill should be installed related to architectural style and construction type.
- Wood and aluminum clad windows are preferred.
- Vinyl windows never recommended.

SHUTTERS

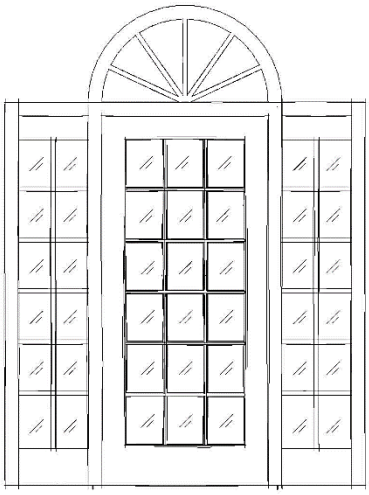
Shutters should be compatible with the architectural building style and type. The height of the shutter should match the height of the window opening. The width will vary related to the style of the building, using historic images if available as evidence. Generally earlier period functional shutters match half the width of the window opening, and later mid-twentieth century decorative shutters are often lesser in width. It is not appropriate to introduce shutters when there is no evidence shutters were historically used on the building.

ENTRANCES

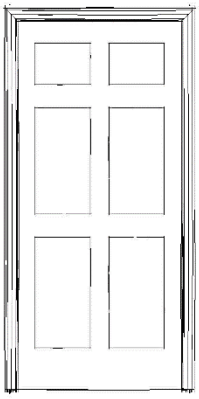
Building entrances within public sightlines are important character-defining elements of a building. An entrance is defined by the front door, details of the door, door surround and placement, often reflecting the architectural style of the building. The replacement of historic entrance materials should be carefully considered and sympathetic when accommodating accessibility requirements. For Accessibility Solutions related to doors, See Design Guidelines, Accessibility Solutions, p. 79.



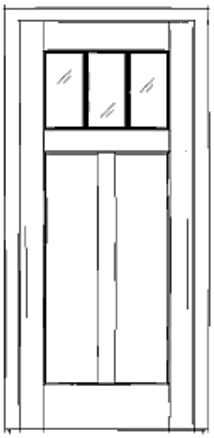
Jacobean



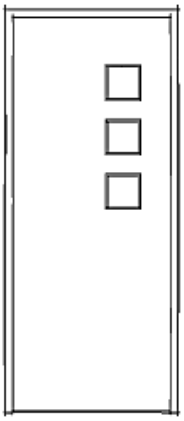
Palladian



Six-panel



Craftsman



Mid-Century Modern

RECOMMENDATIONS for Windows and Entrances

- Historic windows and doors should be retained and repaired with historic fenestration pattern maintained.
- Avoid changing the structural and proportional dimensions of a window or door opening by making it smaller or larger than it was historically.
- Window components should match, including molding, trim, sash, glass and lintels.
- Historic building photos, if available, should be referenced for replacement of missing windows and doors.
- Retain and preserve the functional and decorative features of a primary entrance, including the door and frame, sill, head, jamb, moldings, transom and any flanking windows.
- If energy loss is a concern, consideration should be given to installing storm windows and wood storm doors.
- Shutters are not appropriate unless they were historically used on the building.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #3. ***Improving Energy Efficiency in Historic Buildings***. Image based on data from Energy Savers, U.S. Department of Energy.
NPS Technical Preservation Brief #9. ***The Repair of Historic Wooden Windows.***
NPS Technical Preservation Brief #13. ***The Repair and Thermal Upgrading of Historic Steel Windows.***
NPS Technical Preservation Brief #33. ***The Preservation and Repair of Historic Stained and Leaded Glass.***
NPS Technical Preservation Brief #37. ***Appropriate Methods of Reducing Lead Paint Hazards in Historic Housing.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

NPS Technical Preservation Services, ***Documentation Requirements for Proposed Window Replacement***. Available at https://www.nps.gov/tps/standards/applying-rehabilitation/successful-rehab/windows-documentation.htm

Porches, Balconies, Door Hoods, Porte Cocheres & Decks

Porches, balconies, door hoods and porte cocheres are primary features of historic buildings and contribute significantly to the overall architectural character of a building and neighborhood setting, providing scale and detail. They invite neighborhood interaction and socialization. However, due to direct exposure to the weather, they are often the first features to deteriorate on historic buildings. One of the most drastic alterations to a historic building, causing potential loss of historic integrity, is the removal of the front porch, balcony, door hood or porte cochere. In contrast, decks are modern expressions of porches and are typically not found on historic buildings constructed prior to 1950.

Porch and Porte-Cochere
1909 Grant W. Deming House
3154 Redwood Road

Photo, ca. 1918

RECOMMENDATIONS for Porches, Balconies, Door Hoods, Porte Cocheres & Decks

- Original porches, balconies, door hoods and porte cocheres should be preserved, retaining character-defining elements, including piers, columns, balustrades, steps, brackets and trim.
- Repair of deteriorated porches, balconies, door hoods and porte cocheres is encouraged in compliance with recognized preservation methods.
- Enclosure of historic porches is discouraged and negatively impacts the character of a historic house and the neighborhood.
- If a rear or side porch is enclosed, the enclosure should not obscure the architectural details of the porch or building using a simple design and materials.
- Rebuilding of a missing porch, balcony, door hood or porte cochere is encouraged with historic documentation of the original design.
- Introduction of porches, balconies, door hoods or porte cocheres that were not historically present is inappropriate.
- Porches, balconies, door hoods or porte cocheres on new buildings and additions should be compatible with the architecture of the building, incorporating traditional scale and proportions with updated design details.
- Locate decks in inconspicuous areas, usually to the rear or least character-defining elevation of the building.
- Design deck railings to be compatible in material, scale and detail with the historic building.
- Construct decks so that they can be removed in the future without damaging the historic building.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #45. ***Preserving Historic Wooden Porches.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

Roofs, Dormers, Gutters, Skylights, Chimneys, Mechanical Units, Solar Devices, Cellular Towers & Antennas

ROOFS

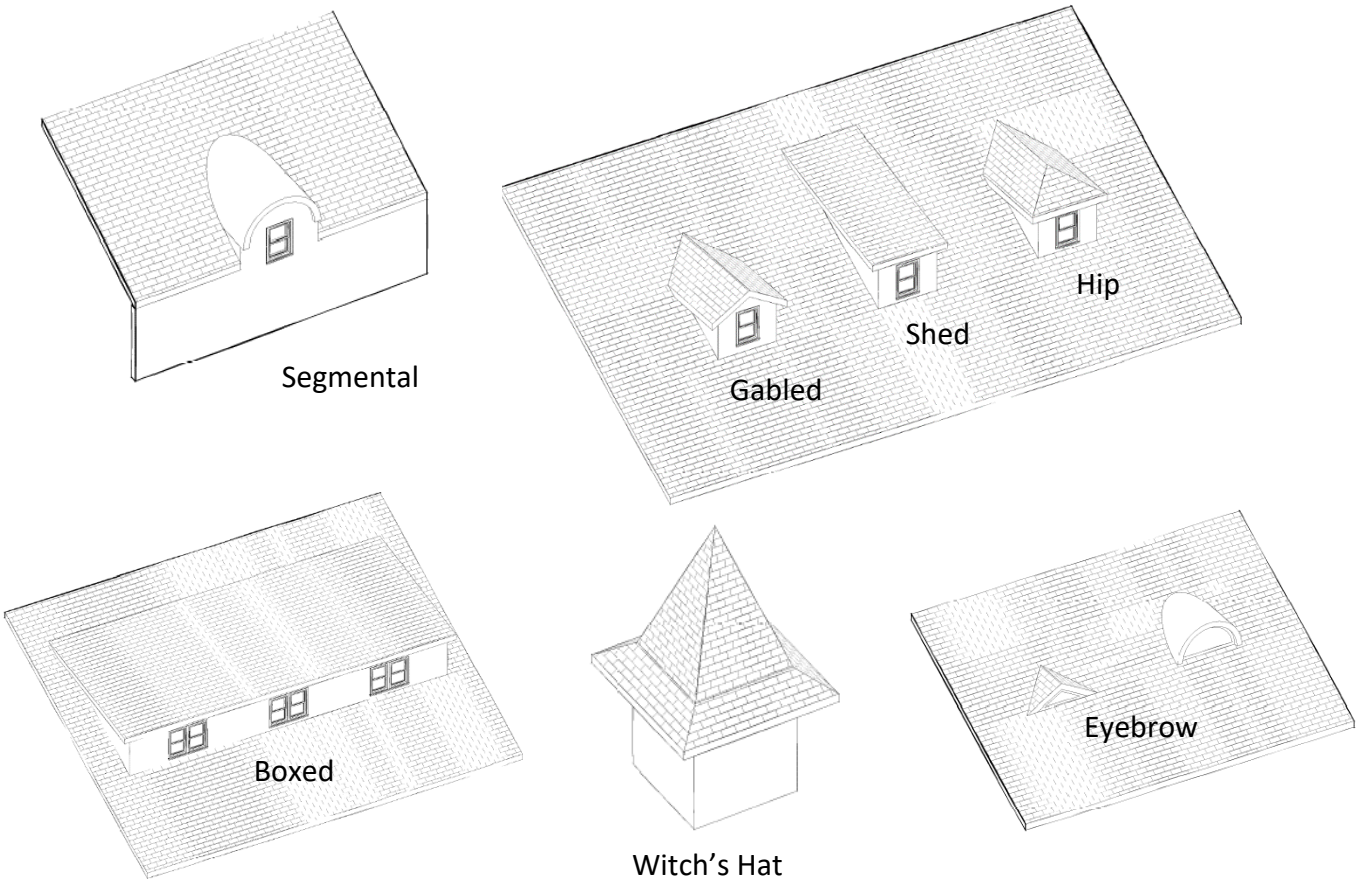
The roof is a primary character-defining element of a historic building. A roofline's shape, pitch, overhang and detail are essential to the perceived overall form of a building and can include dormers, skylights, chimneys and turrets. The pattern, scale and texture of roofing materials provide further historic definition. A roof can often reveal changes and additions to a historic building over time. Specialty roofing materials, such as slate, are an integral part of building character and a change in these materials warrants design review, while re-roofing with in-kind materials is considered maintenance.

Slate Roof, Skylight, Dormers
1930 Heights Rockefeller Building
3109 Mayfield Road

Steep Sloped Shake Hipped Roof
1930 Abeyton Realty Corp.
Forest Hill Real Estate Office
2419 Lee Boulevard

DORMERS

Dormers are important character-defining roof features of historic buildings used to light an attic space or provide headroom. Dormers may be segmental, gabled, shed, hipped, boxed, eyebrow or witch's hat and generally follow the pitch and form of the main roof. They are always secondary to the massing of the main roof. The introduction of new roof dormers can drastically alter the character of the building and should be undertaken with consideration to placement on rear or secondary elevations. New dormer windows should be compatible in size, scale and style with existing dormers and with the main roof form. Two new smaller dormer windows may be more appropriate than one large dormer.

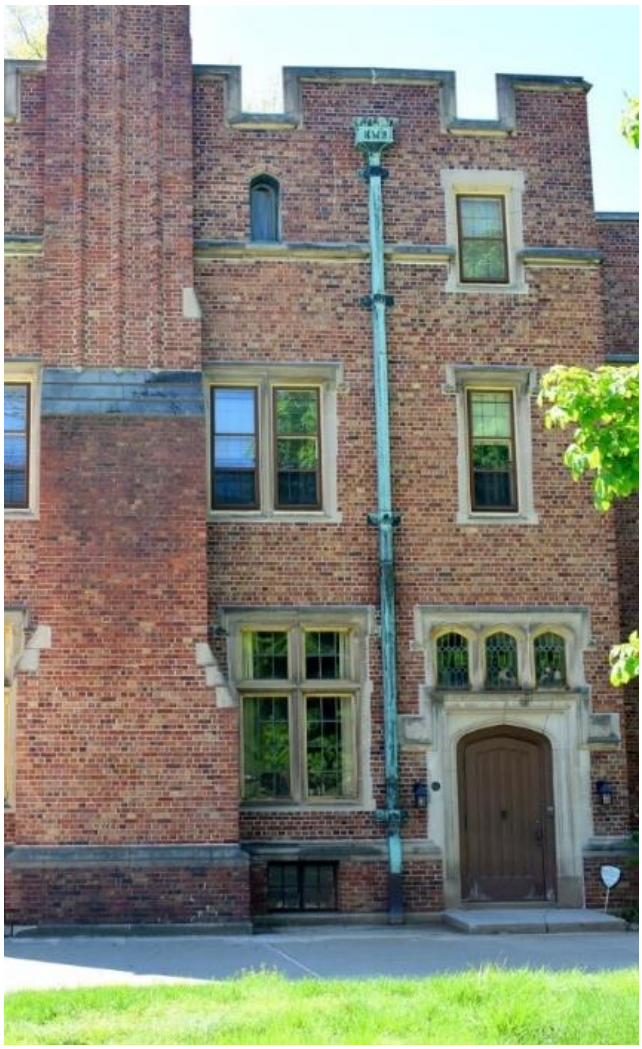


See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #4. ***Roofing in Historic Buildings.***
NPS Technical Preservation Brief #19. ***The Repair and Replacement of Historic Wooden Shingle Roofs.***
NPS Technical Preservation Brief #29. ***The Repair, Replacement, and Maintenance of Historic Slate Roofs.***
NPS Technical Preservation Brief #30. ***The Repair, Replacement, and Maintenance of Clay Tile Roofs.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

GUTTERS, SKYLIGHTS, CHIMNEYS & MECHANICAL UNITS

Modern gutters should be installed with care towards minimizing the impact on character-defining elements, and historic copper or wood gutters maintained. Modern skylights should not detract from the historic roof line. Mechanical units and other roof top equipment should not be visible from public view from the city sidewalk or other public space.



Chimneys & Copper Gutters
ca. 1904 Painter Estate, Beaumont School
3301 North Park Boulevard

RECOMMENDATIONS for Roofs, Dormers, Gutters, Skylights, Chimneys & Mechanical Units

- Retain and preserve the original roof form of a historic building in slope, height, depth of overhang at the eaves, and orientation to the street.
- Alterations to the roof should be compatible with the form, pitch, plate height and massing of the historic roof.
- Attempt to preserve the type, unit scale and texture of original roofing.
- Repair and retain roof detailing such as brackets, cornices, parapets and bargeboards.
- Existing dormer windows should be retained and maintained and not enlarged or altered to change their secondary relationship to the main roof.
- Locate rooftop mechanical equipment on non-character-defining roof areas or inconspicuously on rear slopes, not within public view.
- Modern skylights installed on a historic roof should be unobtrusive. A flat skylight that blends into the roof is preferred over a sculpted or bubble type skylight.
- Historic character defining chimneys should be retained.
- Modern gutters and downspouts should be installed to minimize the impact on historic elements, blending in color with historic materials. Associated rain barrels should be placed in a discreet location.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #4. ***Roofing in Historic Buildings.***
NPS Technical Preservation Brief #24. ***Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches***.
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

SOLAR DEVICES

Active solar devices, such as solar heat collectors and photovoltaic (PV) systems, may be added to historic buildings to decrease reliance on grid-source, fossil-fuel powered electricity. Adding solar technology to historic buildings should be done in a manner that has a minimal impact on historic roofing materials. The historic character of the building should be preserved by placing devices in locations with limited or no public sight lines, such as on flat roofs at a low angle or on a secondary roof slope. The greatest potential for the use of PV panels in historic buildings is on buildings with large flat roofs, high parapets, or roof configurations that allow solar panels to be installed without being prominently visible.

Roof Mounted Low Profile Solar Collector

RECOMMENDATIONS for Solar Devices

- Install low profile solar collectors on a flat roof, the south side of a low sloped gable roof or on a rear porch roof with inconspicuous location for conduit to minimize impact on public sightlines.
- Install a solar device so if removed in the future, the form and integrity of the historic property and its environment would not be impaired.
- Installation on an accessory building rooftop in an inconspicuous location is preferred.
- Screen a pole mounted array with landscaping and situate outside of primary sight lines.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Services. ***Solar Panels on Historic Properties.*** Available at https://www.nps.gov/tps/sustainability/new-technology/solar-on-historic.htm

CELLULAR TOWERS & ANTENNAS

Cellular towers, antennas and wireless communications systems affixed to rooftops of Landmark properties should be placed in a discrete location without destroying historic fabric or interfering with public sight lines. Dimensions of a cell tower, antenna or wireless communications systems need to be proportionate to the Landmark property. For example, a four-story tower installed on the rooftop of a three-story building is not proportionate. The installation location should minimize impacts on public sight lines with setbacks from the roofline. Screening the impact of the cell tower or antenna is preferred along with placement to the rear of the property, inside a bell tower or camouflaged with shrouding to blend into surroundings. New generations of cell towers requiring very little equipment and antenna can be incorporated into streetlighting to minimize impact, concealed in a church bell tower, or shrouded in a fiberglass chimney.

Bell Tower Antenna
1915-1952 St. Ann Church Group
2175 Coventry Road

Fiberglass Chimney Shroud

RECOMMENDATIONS for Cellular Towers and Antennas

- Install in a discrete location on non-character defining roof area, set back from the roofline to minimize impact on public sightlines and become as inconspicuous as possible.
- Maintain height, scale and massing in proportion to existing building.
- Locate on non-character-defining roof areas or inconspicuously on rear slopes, not within public view.
- Keep the projection of wall mounted equipment to a minimum.
- Match color of equipment to building or background.
- Install a cellular tower or antenna so if removed in the future, the form and integrity of the historic property and its environment would not be impaired.
- Mounting hardware should penetrate mortar joints rather than brick or masonry surfaces.
- Ground mounted cell towers and antennas should be located to the rear of the existing building with adequate space between the exiting building and tower to minimize visual competition.
- Consider screening, shrouding or concealment solutions.
- Consider incorporating equipment into public streetlighting systems.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Services Advisor.

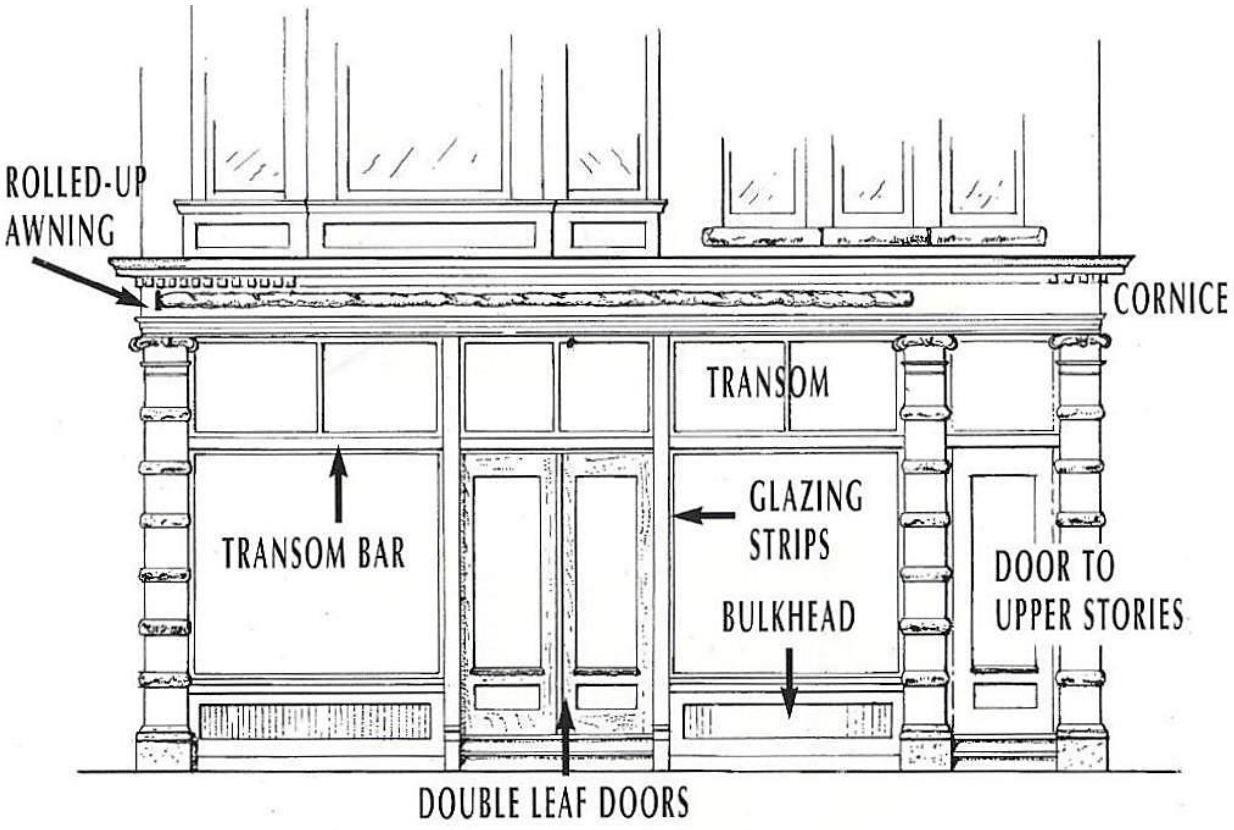
Storefronts & Awnings

STOREFRONTS

A storefront is often the most defining architectural feature of a historic commercial building and often altered over time to accommodate a store's advertising and merchandising strategy. It is essential to identify and evaluate storefront construction materials, architectural features, and the relationship of those features to the upper stories. Storefronts should be retained even when there is a change of use. Historic photographs are helpful.

Character defining storefront features include construction materials; supporting columns/piers; display windows and transoms; entrances and their location; decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings and canopies; and, the relationship of the first floor to the remainder of the building.

STOREFRONT ANATOMY[2]



[2] Jakubovich, Paul J. and Vollmert, Les. *A Guide to Renovating the Exteriors of Older Commercial Buildings.* Milwaukee: The Department of City Development, 1995.

AWNINGS

Awnings were a familiar image in earlier urban and residential American life, often defining a business storefront as well as the visual character of historic streetscapes. Awnings shelter passersby, reduce glare and conserve energy by controlling sunlight entering store windows. Historic colors, patterns and valance shapes were varied, some dyed a solid color, with shades of slate, tan and green especially popular, while others were boldly striped. Folding arm awnings operated either vertically or horizontally in addition to the 19th century fixed arm awnings. Covers included canvas duck fabric which was highly flammable and tended to stretch, fade and mildew. Vinyl plastic coatings decreased fading and improved water resistance after World War II. By the 1960s, vinyl resins, acrylic fibers and polyester materials were used to provide a longer lasting awning cover. Homeowners employed fabric awnings as early as the late 1800s. During the 1950s aluminum awnings became popular with homeowners. In the 1960s flat metal canopies came into vogue often used when remodeling earlier commercial storefronts.

RECOMMENDATIONS for Storefronts & Awnings

- Retain historic storefronts or reinstate using historical documentation. If no documentation is available, use contemporary compatible design and materials.
- Where there is historic precedent, the use of weather resistant non-shiny acrylic fabric approximating the look of canvas is preferred for awning fabric.
- Awnings should be installed with care not to damage historic fabric or visually impair distinctive architectural features. Clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or masonry surfaces. If new backboards or rollers are installed, care needs to be taken not to damage cornices, transoms or surrounding historic material.
- Awning placement, size and shape must be compatible with the historic character of the building.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #1. ***Rehabilitating Historic Storefronts.***
NPS Technical Preservation Brief #44. ***The Use of Awnings on Historic Buildings: Repair, Replacement and New Design***.
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

Paint & Paint Color

PAINT

The primary purpose for painting wood or any other building material is to prevent moisture penetration, which is one of the main causes of deterioration. Paint helps protect the exterior siding, decorative features and ultimately the underlying structural members of a historic building. Paint also defines and accents architectural features and improves appearance. Brick and stone were most often not historically painted. Painted masonry is likely the result of covering up incompatible building materials, building additions, patches or damage. Painted masonry should remain painted; unpainted masonry should remain unpainted.

Removing paint from historic buildings should be avoided unless absolutely essential, with the exception of cleaning, light scraping and hand sanding as part of routine maintenance. Exterior surface conditions that generally require comprehensive paint removal include crazing which is defined as the jagged interconnected breaks in the top layer of paint. Crazing can lead to deep cracking or alligatoring, hindering paint performance as a protective barrier. Once conditions warrant removal, paint should be removed to the next sound layer using the gentlest means possible without damaging historic material.

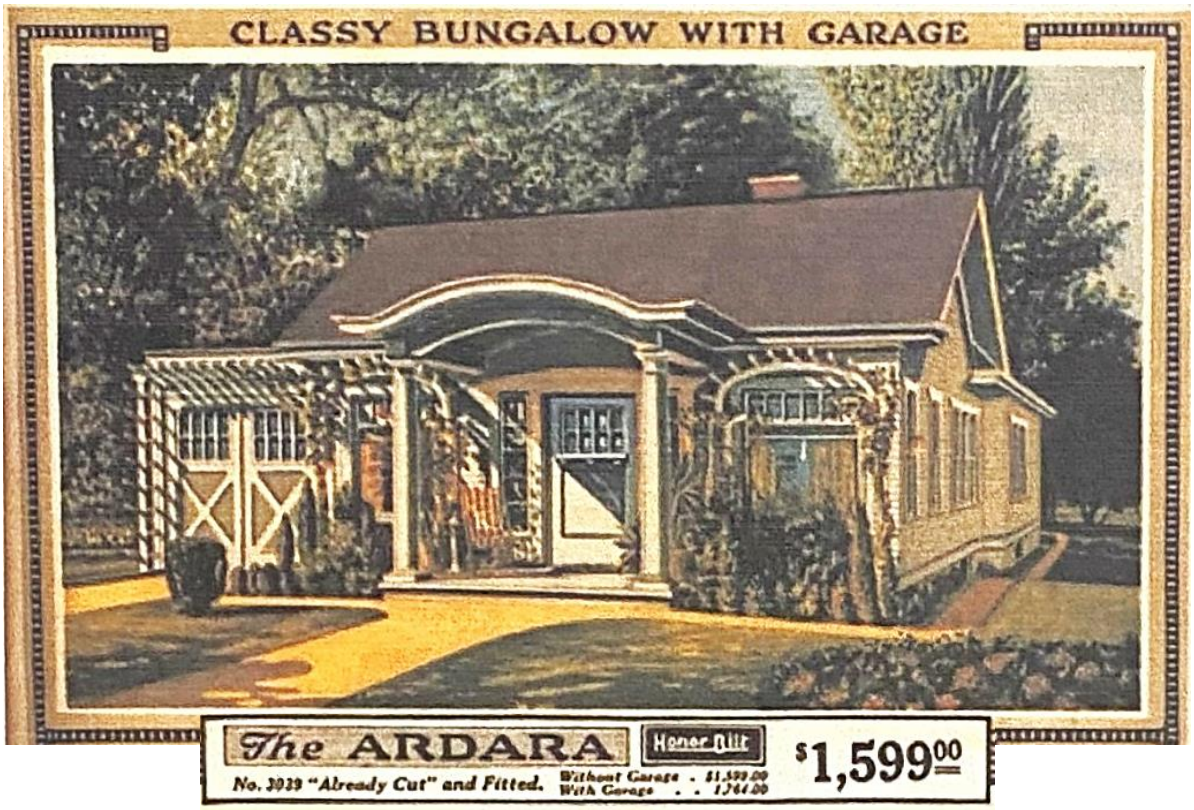
Lead-based paint, a toxic material, was widely used in North America on both the exteriors and interiors of buildings until well into the second half of the twentieth century. In 1978, the use of lead-based paint in residential housing was banned by the federal government. In its deteriorated form, it produces paint chips and lead-laden dust particles that are a known health hazard. In addition to its presence in houses, leaded paint chips, lead dust, or lead-contaminated soil in play areas can elevate a child's blood lead level to a degree that measures to reduce and control the hazard should be undertaken. Historic housing can be made lead-safe for children without removing significant decorative features and finishes, or architectural trim work that may contribute to the building's historic character. Federal and state laws primarily address the hazards of lead and lead-based paint in housing and day-care centers to protect the health of children under six years of age. Rarely are there mandated requirements for the removal of lead-based paint from non-residential buildings.

While it can be assumed that most historic housing contains lead-based paint, it cannot be assumed that it is causing a health risk and should be removed. Testing by a specialist can be done on paint, soil, or lead dust either on-site or in a laboratory using methods such as x-ray fluorescence (XRF) analyzers, chemicals, dust wipe tests, and atomic absorption spectroscopy. Risk assessments can be fairly low cost investigations of the location, condition, and severity of lead hazards found in house dust, soil, water, and deteriorating paint. The City of Cleveland Heights can provide names of certified risk assessors, paint inspectors and testing laboratories. These services are critical when owners are seeking to

implement measures to reduce suspected lead hazards in housing, day-care centers, or when extensive rehabilitations are planned.

PAINT COLORS

The placement of paint colors on a historic building is to convey the original sense of its design, rather than the actual colors of past paint. Nearly all nineteenth and early twentieth century residential buildings had a three-color paint scheme: (1) the body, (2) the trim, and (3) fenestration (doors and windows). Historically, paint colors were more muted tones than those used today because of a limited source of pigments. It is suggested that the color scheme be applied to a sample section of the building before making a final selection. Most paint companies offer historic paint palettes, with a few companies providing digital sampling by uploading a photograph of the building and historic paint palettes.



Craftsman Bungalow Historic Paint Colors
"Ardara" Model: 1924 Lanphear-Callander House Sears House
3402 Ormond Road

RECOMMENDATIONS for Color Selection

Recommended architectural style paint color palettes are presented in Design Guidelines, Cleveland Heights Architectural Styles, p. 25.

- Darker hues tend to give small to medium-sized homes, such as the cottage, more presence and a weightier look on the landscape. On larger homes, though, dark colors can overpower the surroundings.
- Most nineteenth century windows and doors were painted a deep color to draw the eye into the building creating a sense of depth.
- Consider the roof color when selecting an exterior paint color. A dark green, gray or black roof contrast nicely against crisp white or soft white walls for a classic look.
- Painting projecting elements in lighter shades and recessed elements in darker shades uses natural lighting effects to create shadow. Employing darker colors at the bottom and lighter colors at the top avoid a top-heavy appearance.
- Earthy and neutral color tones look sophisticated in combination with light or dark trims and bright, eye-catching accents.
- Mixing some white paint into a vibrant shade can create a less intense, more aged effect on walls.
- Craftsman and Bungalow: Try a medium contrast color combination, not extreme, as these homes are known for softer colors. Good modern choices for the front door are medium brown or another accent color in the palette.
- When using a two-toned color scheme, the trim should remain constant throughout the composition.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #10. ***Exterior Paint Problems on Historic Woodwork.***
NPS Technical Preservation Brief #37. ***Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

SIGNAGE & MURALS

Signage

A commercial sign serves to create an individual image, attract attention, and convey information. The compilation of signs creates an overall impression of a district. Large signs trying to outshout one another detract from the overall character and harmony of a historic district. Scale and proportion of a sign relative to the building and the district are of primary importance. Signs designed for historic buildings should not detract from or obscure character defining features of the building. Historic signs that contribute to the overall historic character of the building or the district should be retained and preserved.

1926 Coventry Library
1925 Coventry Road
Monument Sign at Institutional Building

SIGNAGE INSTALLATION & LOCATION

RECOMMENDATIONS for Signage Installation and Location

New signs should be attached to the building carefully, both to prevent damage to historic fabric and to ensure the safety of pedestrians. Fittings should penetrate mortar joints rather than brick, and sign loads should be properly calculated and distributed. Several commercial building sign locations are appropriate within a historic district or on a historic building:

- Fascia signs or "signboards" placed on the horizontal band between the storefront and the second floor;
- Signs between levels of windows across the upper façade mounted horizontally or historically painted on the building;
- Signs in the form of plaques, shields or ovals, easily replaced as tenants change;
- Hanging or projecting blade signs;
- Gold leaf or decal signage on glass in windows, doors or transoms; or
- Signs on the awning valance or return or canopy fascia.
- Monument signs are appropriate for institutional buildings.

SIGNAGE SIZE & SIGN TYPES

A sign should not overwhelm the building structure or site with which it is connected. Use the architecture of the building to emphasize and enlarge the impression of the sign. Permissible sign types include wall, awning, projection, window and free-standing signs. Painted signs on side elevations will be strictly reviewed. Pole signs and internally illuminated box signs are discouraged.

SIGNAGE CONTENT & LETTERING

The sign message should be simple, easy to read, understandable and easily recognizable to motorists or pedestrians passing by. Sign content can include words to describe a business and its products, numbers that designate an address alone; or simply be a logo or symbol which may be a recognizable image of the business. The graphics and lettering should be in scale, proportion and harmony with the sign, the building and the site.

Commercial Signage Variations
1916 Heights Center Building
12419 Cedar Road

SIGNAGE MATERIALS, COLOR & LIGHTING

Sign materials should be durable and color fast. Use traditional materials where appropriate such as wood, stone or metal. Colors should be compatible with the building and surrounding site. Materials and colors should be historically appropriate for the time frame of the building or structure. A simple color scheme is recommended. Generally, externally lit signs are appropriate for historic buildings and structures. The light source should be inconspicuous and not distract from attention to the sign. Plastic materials and scrolling digital LED signs are discouraged.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #25. *The Preservation of* ***Historic Signs.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

Murals

A painted wall mural is considered to be an exterior alteration and subject to design review. A mural is artwork which does not convey a commercial message, thereby distinguishing it from signage. A painted mural is appropriate where a historic advertisement, signage or mural has occurred.

RECOMMENDATIONS for Murals

- Retain and preserve murals which contribute to the overall historic character of a building, site or district.
- A mural should be subordinate to the overall building.
- A mural should not damage or obscure building elements or details and not cover windows.
- A mural should not permanently alter the building or site, such as paint on unpainted masonry. Historic painted signage may be replaced with a painted mural.
- A mural should not detract from the historic character of the building, site or district nor should it confuse the public regarding the period of significance of the building or district.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #25. *The Preservation of* ***Historic Signs.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm

ACCESSIBILITY SOLUTIONS

Solutions can be developed once required levels of ADA accessibility are established and the property's significant character-defining materials and features are identified. If adapted use of the primary entrance is not possible without permanent damage to historic character-defining features, a secondary entrance is an option.

Designs should be simple and unobtrusive with ramps or lifts located at side or rear entrances to minimize impact to the building façade. Materials should be similar to those used on the building. Avoid unpainted treated wood. Typical accessibility solutions include ramps, both interior and exterior, installing wheelchair lifts, creating new entrances and modifying doors, hardware and thresholds. A new addition incorporating modern amenities such as elevators, restrooms, fire stairs and new mechanical equipment may be practical in a commercial setting. If a new streetscape is planned, consideration should be given to raising the grade of the sidewalks to lessen the slope or to become level with commercial building entrances. A door threshold that exceeds the allowable height of generally one-and-a-half inches (1 ½") can be altered or removed to meet accessibility requirements. A bevel can be added to each side to reduce its height. The threshold may be replaced with a historically and visually compatible threshold that meets accessibility requirements.

STEPS TO DETERMINE ACCESSIBILITY SOLUTIONS

1. Review the historical significance of the property and identify character-defining features
2. Review required level of accessibility
3. Evaluate accessibility options within a preservation context

Ramps

Ramps are a common solution and should be located at secondary entrances at side or rear elevations, while minimizing the loss of historic fabric at connection points such as railings, steps and windows. The steepest allowable slope for a ramp is usually a ratio of 1.12 or eight percent (8%). Greater changes in elevation require larger and longer ramps and may require an intermediate landing. Ramps can be faced with a variety of material, including wood, brick and stone to blend with the main building. Unpainted pressure treated wood should not be used to construct ramps due to the temporary appearance which is not visually compatible with most historic properties. Railings should be simple in design. Ramps should usually be five feet wide to allow wheelchair access, and the top landing should be even with the level of the door threshold. Temporary or portable ramps are usually constructed of light-weight materials and are not recommended for safety, ready accessibility or historic compatibility reasons. Refer to *Standards for Assessable and Useable Buildings ANSI A117.1 (2009)* for further information.

ca. 1904 Painter Estate, Beaumont School
3301 North Park Boulevard

Wheelchair Lifts

Platform lifts and inclined lifts, both of which accommodate only one person, can be used to overcome changes in elevation ranging from three to ten feet. A similar, more expensive, platform lift has a retracting railing that lowers into the ground, minimizing the visual effect on historic properties. Mechanical lifts have drawbacks because they sometimes cannot be operated independently and often require frequent maintenance.

1910 William R. Jeavons House
2541 Arlington Road

Retrofitting Doors and Adapting Door Hardware

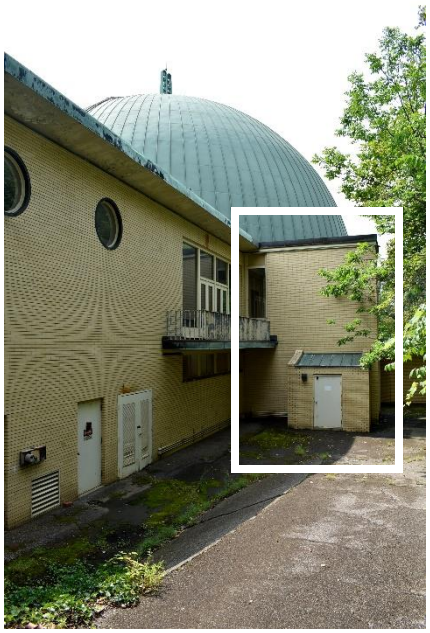
Historic doors are character-defining elements of a building and should generally not be replaced, nor should frames on the primary elevation be widened. If a building's historic doors are already removed, there may be greater latitude in designing a compatible new entrance. Most accessibility standards require at least a 36-inch clear opening with manageable door opening pressures. Altering door hardware by replacing standard hinges with offset hinges may increase the size of the door width if the door opening is close to meeting standards. The best solution is to retain historic doors and hardware, while installing automatic door openers (operated by push buttons, mats or electronic eyes) and power assisted door openers.

Considering a New Entrance

When it is not possible to modify an existing entrance, a new entrance may be created with an entirely new opening in an appropriate location or by using a secondary window for an opening. This should only be considered after other options have been exhausted.

New Additions as an Accessibility Solution

A new addition can be constructed to incorporate modern amenities such as elevators, restrooms, fire stairs and new mechanical equipment, and create an opportunity to incorporate access for people with disabilities. See Design Guidelines, Additions, p. 87.



1948-1953 Park Synagogue
3300 Mayfield Road

Elevator Tower added to Neo-Expressionist style Park Synagogue. The Tower is placed in an inconspicuous location on secondary elevation outside of public site lines composed of yellow brick material compatible with the historic building.

See Secretary of the Interior's Standards for Rehabilitation

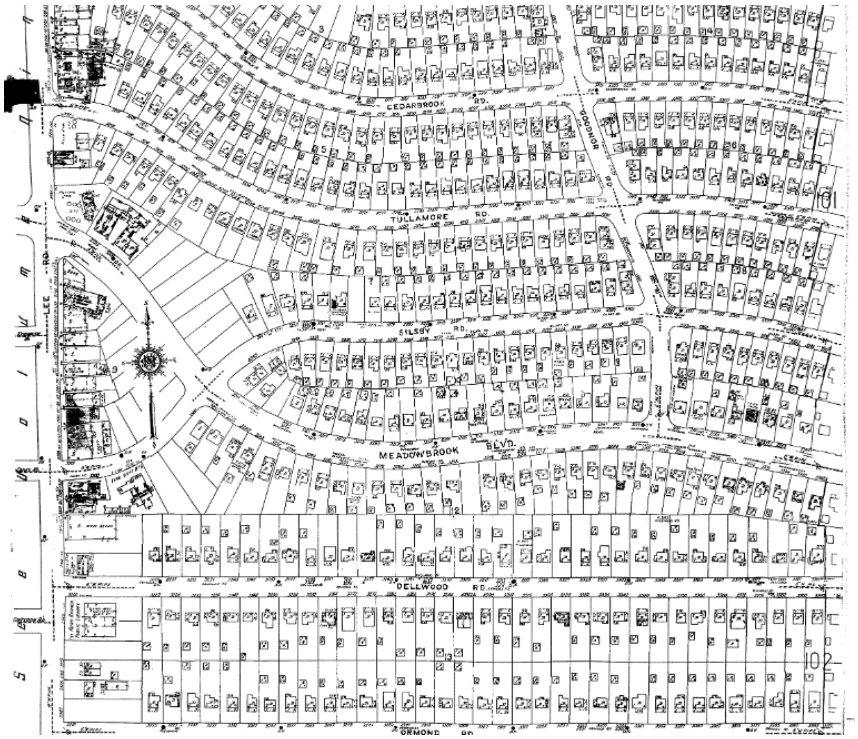
NPS Technical Preservation Brief #32. ***Making Historic Properties Accessible.***
Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

SITE DESIGN

Alignment, Orientation & Spacing

Site design takes into consideration the alignment, orientation, spacing, massing, scale and proportion of an individual building relative to the framework of surrounding buildings, street and sidewalk patterns, landscaping, private and public spaces which combine to create historic context for neighborhood character. Site design most often arises with additions, accessory buildings including garages and new construction. Cleveland Heights offers several primary historic contexts for evaluating neighborhood character including areas demonstrating City Beautiful, Grid and Commercial patterns of development.

Identifying the historic context is an important part of design review allowing for evaluation of alignment, orientation and spacing related to the character defining features of the neighborhood. (See Design Guidelines, Identifying Historic Context, p. 43) When taken together within a neighborhood area as a whole, these characteristics and arrangement of building frontages, accessory buildings including garage locations create a sense of visual continuity. Spacing and setbacks between buildings further create a rhythm of solids and voids.

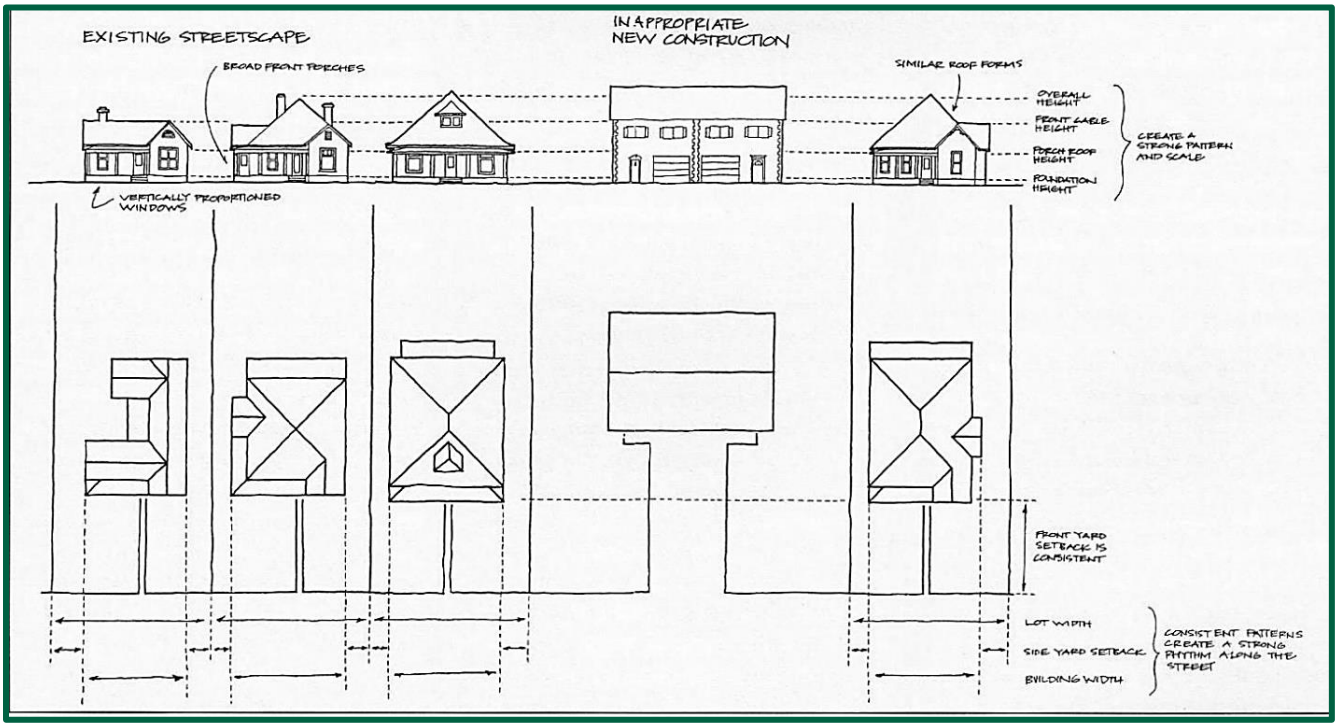


City Beautiful and Grid Patterns of Development
Cleveland Heights, Sanborn Fire Insurance Map 1925-33

Massing

Massing is the overall bulk of a building and the footprint is the land area it covers. The mass and footprint of a building are directly related to a building's height, width and architectural style. Massing includes the relationship between forms and shapes of various parts of a building. Cleveland Heights contains buildings of varying forms and shapes requiring determination of the historic context and examination of surrounding buildings in order to determine the proper relationship between existing buildings and proposed alterations, additions or new construction. Using compatible roof forms and shapes is another way to relate existing and proposed alterations, additions or new construction.

In general, a building should have the dominant mass fronting the street, with subordinate forms varying in height to the rear and sides.



Alignment, Orientation, Spacing, Massing, Scale showing Inappropriate New Infill Housing Construction within Neighborhood Historic Context[3]

[3] Beasley, Ellen. *Design and Development: Infill Housing Compatible with Historic Neighborhoods.* Preservation Information. Washington D.C.: National Trust for Historic Preservation, undated.

Scale & Proportion

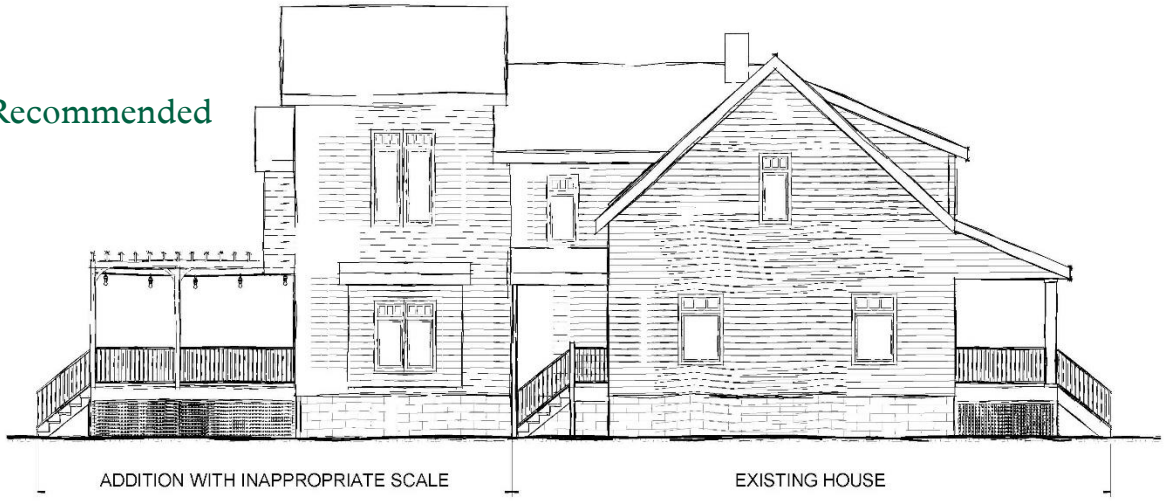
Human scale is the relationship between an object, in this case a building, to the size of a human being. Scale refers to the proportional relationship between architectural elements, as well as the relationship between an alteration, addition or new building to those buildings that surround it.

Smaller scale is created when buildings and their elements create spaces and openings that are smaller than the human size normally dictates: doorways require people to duck, narrow spaces between buildings, smaller doorknobs, windows set below the normal line of sight, all of which create a feeling of small scale. Grand scale is where spaces, buildings and details are larger than human use would dictate; such as massive door knockers, 15-foot doors and high ceilings.

Proportion is the ratio of height to width of the front elevation of an addition or new building to be compatible with the proportions of existing surrounding buildings. The location of windows and doors should reflect the proportion and scale of the existing building and the surrounding historic properties. Entrances, porches and other projections should be in relationship with the pattern of the historic street front and contribute to the rhythm and continuity of features along the street.

Recommended

Not Recommended



RECOMMENDATIONS for Site Design

- Determine historic context.
- Site design should take into consideration the alignment, orientation and spacing of the buildings and features that surround it, incorporating basic characteristics and setback patterns.
- Style, size, density and vertical or horizontal building proportions should be taken into consideration, relative to the surrounding neighborhood.
- A front yard and backyard area between a house and garage should be preserved, maintaining a general proportion of built mass to open space found in the area.
- Building entrances should be oriented towards the street.
- Parking should be located to the rear of buildings.
- The massing and scale of additions and new construction should not overpower surrounding historic buildings and surrounding properties.
- Topography should be considered in the design and scale of new construction, while preserving natural forms and drainage features.
- The height above grade should generally be consistent with surrounding historic properties.

1912-1914 Tremaine-Gallagher House
3001 Fairmount Boulevard

ADDITIONS

Historic buildings evolve over time with the needs of owners and may have additions built within the period of historic significance. Additions to historic buildings solve the need for additional space. New contemporary additions should be carefully considered because of their potential to negatively impact the historic character of a building and destroy significant materials, features and spatial relationships.

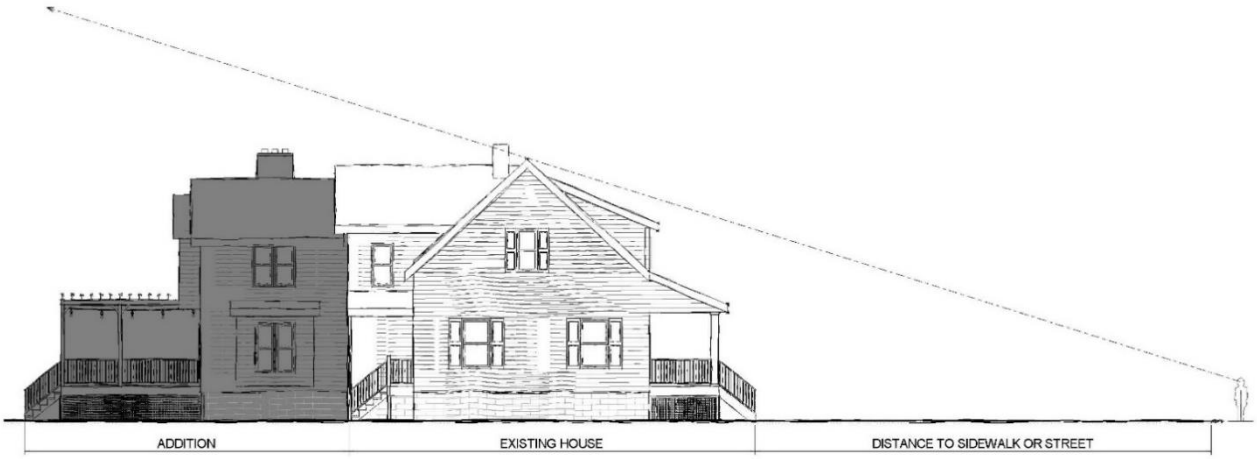
1928 Church of the Saviour, 2537 Lee Road
Late Gothic Revival

The 2007 Great Hall is a harmonious addition, mimicking the buttresses, pointed arches and stonework with a new contemporary compatible design, differentiating it from the historic church.

Additions: Visual Compatibility

A new contemporary addition should be compatible with the historic building but differentiated so as not to create a false sense of history by adding conjectural features from other historic properties. An addition should not detract from the overall historic character of the primary historic building. The focus for review will be on new construction that is within the public view from the city sidewalk or other public space.

Alignment, Orientation & Spacing	The alignment, orientation, setback and spacing of the addition in relationship to the immediate surroundings.
Massing	The overall bulk of the addition related to the historic building, overall footprint and immediate surroundings.
Scale & Proportion	The relationship of the addition to the historic building, immediate surroundings, and to the human figure.
Fenestration	The placement, style and materials of windows and doors in relationship to the historic building and immediate surroundings.
Rhythm	The relationship of fenestration, recesses and projections.
Materials	Appropriate contemporary materials or approved substitutes for the addition, compatible with historic building.
Context	The overall relationship of the project to its surroundings.



Public Sight Line Study showing addition not visible from public right of way

RECOMMENDATIONS for Additions

- Protection of the character and setting of the historic building, surrounding setting, spatial relationships and district are the first concerns when reviewing additions.
- Additions should be constructed with the least possible loss of historic fabric and care taken that character-defining features of the historic building are not destroyed, damaged or obscured.
- Additions should be constructed so that they may be removed at a later date without damaging the primary historic elements.
- It is not appropriate to construct an addition that will overpower or detract from the primary historic elements and character-defining features, or if it will require the removal of significant building elements or site features.

Additions: Differentiation

RECOMMENDATIONS for Differentiation of Additions

- Distinguish the addition from the historic building while maintaining visual continuity. Place the addition to the rear or side of the historic building. It is encouraged that the addition be set back slightly at the façade to give the primary historic building precedence.
- Historic architectural style and elements should not be duplicated, but instead interpreted in a simpler and distinguishable design for the addition. The addition should pick up design "cues" from the historic building, including fenestration pattern and proportions, overall size, scale, massing, form and type of ornamentation, but with a simplified contemporary style of its own.
- An addition should be constructed of materials or colors compatible with those of the historic building. Traditional materials such as brick, wood siding or stucco are appropriate. The use of salvaged architectural materials from another historic building for an addition is discouraged.

See Secretary of the Interior's Standards for Rehabilitation

NPS Technical Preservation Brief #14. *New Exterior Additions to Historic Buildings: Preservation Concerns.* Available at: http://www.nps.gov/tps/how-to-preserve/briefs.htm.

NEW CONSTRUCTION

Overall Design Considerations

The design goal of construction of new free-standing buildings, as with additions to historic buildings, is visual compatibility with the site, setting and character of surrounding historic buildings through the use of modern materials by taking cues from the surrounding buildings. The use of salvaged historical materials creates a false sense of age and historic character and is discouraged. New construction should not replicate historic styles, but instead relate to fundamental characteristics of the historic context and surrounding area while conveying a contemporary style.

Cleveland Heights presents a wide array of residential, commercial and institutional buildings with varying historic architectural styles. New buildings are representative of contemporary architecture and should be a product of their own time while remaining sensitive to the surrounding historic context.

The goal of new construction is visual compatibility. Site design for new construction should take into consideration the alignment, orientation, spacing, massing, scale and proportion relative to the framework of surrounding buildings, street and sidewalk pattern, landscaping, private and public spaces which combine to create context. New construction should conform to Design Guidelines, Site Design, p. 83.

Character refers to the visual aspects and physical features that comprise the appearance of every historic building. Identifying the elements that create the visual character of surrounding historic buildings provides design cues for new and contemporary construction. Character-defining elements include the overall shape of the building, symmetry, materials, roofline, window and door fenestration, trim, craftsmanship, decorative details and setting. Character-defining elements are further discussed in Design Guidelines, Evaluating Historic Character, p. 42; and, Architecture, p. 23.

New Construction: Visual Compatibility

All new construction will be reviewed for visual compatibility by examining the following:

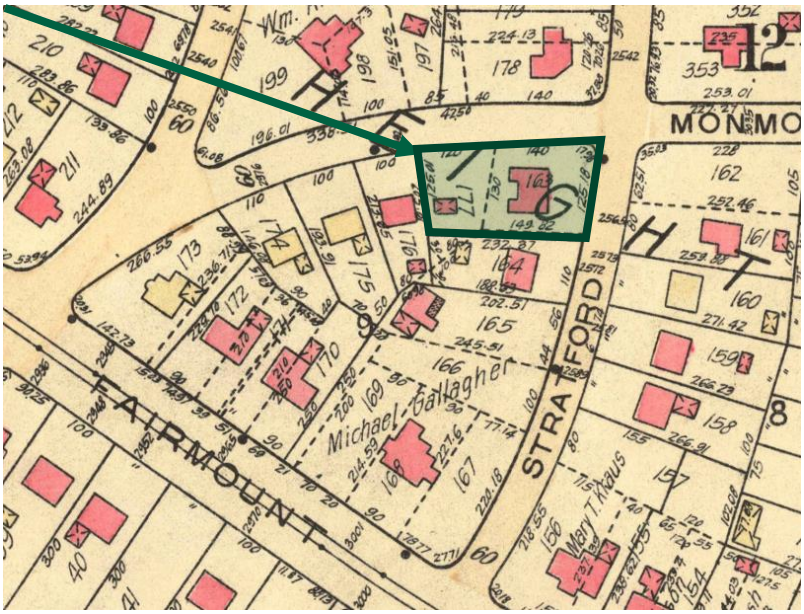
Alignment, Orientation & Spacing	The alignment, orientation, setback and spacing of a new building in relationship to the immediate surroundings and to the public street.
Massing	The overall bulk of the reationship of a new building to the overall footprint, nearby buildings and immediate surroundings.
Scale & Proportion	The height, width and proportion of a new building in relationship to immediate surroundings, and to the human figure. Architectural features should be similar in proportion to nearby buildings.
Fenestration	The placement, style and materials of windows and doors in relationship to immediate surroundings.
Rhythm	The relationship of fenestration, recesses and projections and solids and voids of a new building in relationship to nearby builidngs.
Materials	Appropriate contemporary materials or approved substitutes for the new building, compatible with nearby buildings.
Context	The overall relationship of the project to its surroundings.

ACCESSORY BUILDINGS

Accessory buildings contribute to the architectural and historic character of the community. Historic accessory buildings include barns, sheds, carriage houses, garages and greenhouses. These accessory structures were historically used for storage of equipment, animals, carriages or automobiles. The siting and relationship of these secondary buildings to the main building with which they are associated is important. They are subordinate in size and detailing compared to the primary building and often located to the rear of lots with features mimicking the form of the house.

Garages became attached to houses as automobile dependence increased. Associated parking is best suited for location to the rear of a building or inconspicuous location where least disruptive to traditional land use patterns.

1916 James C. & Cornelia Wadhams Beardslee House
2560 Stratford Road
G.M. Hopkins Map, 1927-37 showing Detached Garage



RECOMMENDATIONS for Accessory Buildings

- Retain historic outbuildings with special attention to maintenance and repair.
- Retain architectural features that are character-defining elements of outbuildings, including foundations, siding, masonry, roofing materials and wood trim whenever possible.
- New garages and outbuildings should be simple in design and should not detract from the historic character of the primary building or create a false sense of history.
- Locate new outbuildings consistent with the historic context of the surrounding neighborhood, either detached in rear yards subordinate in relationship to the main building in terms of size and massing or as attached garages. See Design Guidelines, Site Design, p. 83.
- New detached garages should follow guidance for Site Design and New Construction. See Design Guidelines, Site Design, p. 83; and, New Construction, p. 90.
- New attached garages should follow guidance for Site Design and Additions. See Design Guidelines, Site Design, p. 83; and, Additions, p. 87.
- A traditionally landscaped portion of a site should not be covered with large paved areas for parking, which would drastically alter the character of the site.

ENHANCEMENTS

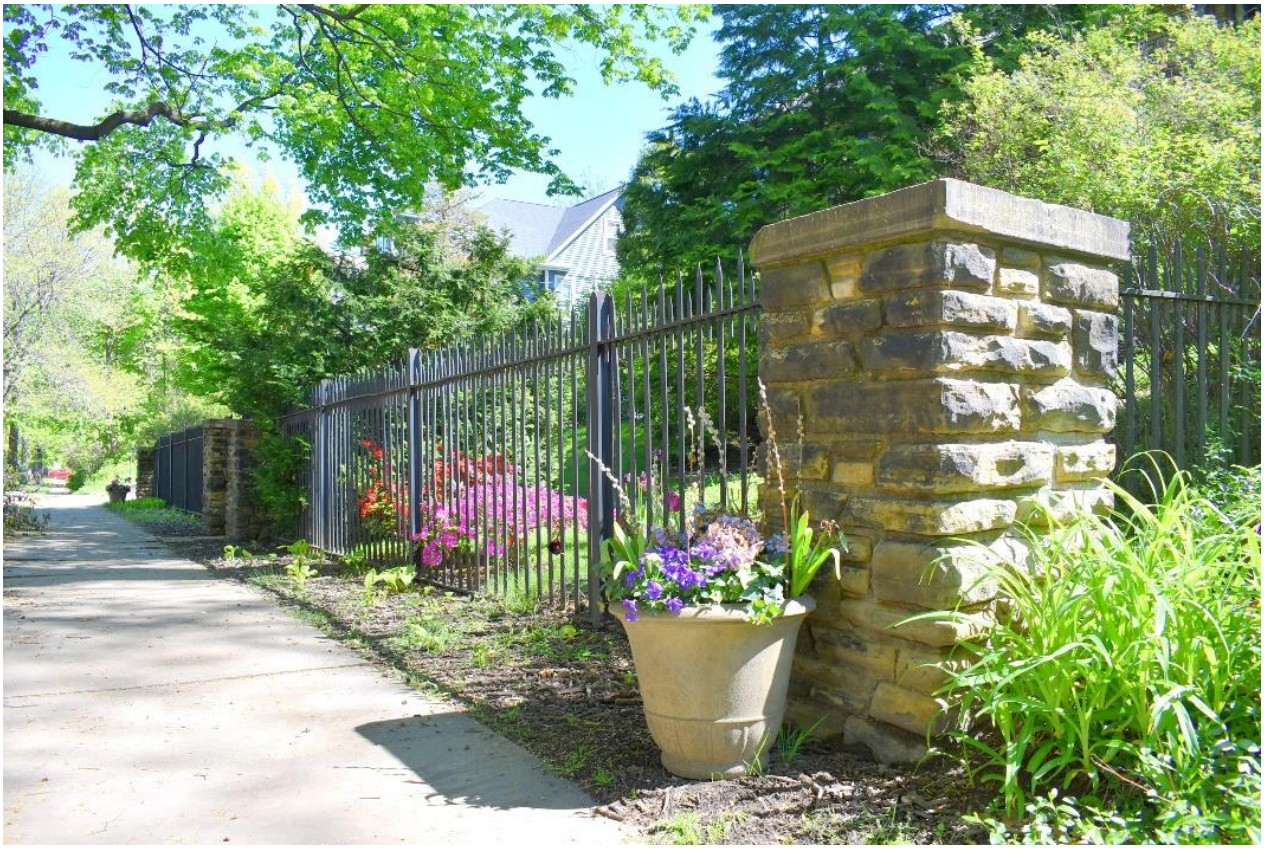
Lighting

Historic exterior light fixtures should be retained. Traditionally, site lighting was limited in residential districts. Today, security may dictate the need for more lighting and higher levels of illumination, however both building and site lighting should respect the quantity of lighting that characterize a residential historic district. New exterior lighting and light fixtures should be compatible with the building style and surrounding environment and assessed in terms of design, material, color, use, size, scale and intensity. Architectural lighting fixtures should be discreet and not cause damage to historic features and elements. Locate utilitarian security lights inside or in rear yards and use a motion detector for activation.

Lighting
1930 Heights Rockefeller Building
3109 Mayfield Road

Fencing

Retain and preserve historic fence elements and details where possible. Wood or aluminum picket and wrought iron fencing are encouraged, while vinyl or chain link fencing are discouraged.



Fencing
1913 Alfred & Flora Cook House
2267 Bellfield Avenue

DEMOLITION, MOTHBALLING & RELOCATION

Demolition includes the complete or partial removal, or destruction of any structure or site element. Demolition of a structure or site element should not be detrimental to the character of the area or the City; and instead result in an improvement to existing conditions. Alterations, additions and new construction that effectively demolish the historic identity, scale and character of a historic structure or site element are not acceptable. Historic accessory buildings such as barns, carriage houses, sheds and garages provide character and are coveted assets to historic properties. Serious consideration should be given to retaining these buildings or relocating them on the property.

DEMOLITION BY NEGLECT

Demolition of a building because of a failure in upkeep, maintenance and repair is referred to as "Demolition by Neglect". Noncompliance with the **CH Chapter 1351 Basic Standards for Residential Occupancy and Business Maintenance Code** or a failure in upkeep and maintenance of a building should not be used as justification for demolition. Ongoing investment in property maintenance is essential. The value of property increases with the uniqueness, historic value and conditions of structures located on it.

MOTHBALLING

When all means of finding a productive use for a historic building have been exhausted, it may be necessary to temporarily close up a building to protect it from weather and vandalism. This process is known as mothballing and can be an effective means of protecting a building while planning its future. If a vacant property has been declared unsafe by building officials, stabilization and mothballing may be the only way to protect it from demolition. See NPS Preservation Brief 31. ***Mothballing Historic Buildings***. Available at http://www.nps.gov/tps/how-to-preserve/briefs.htm.

RELOCATION AND SIGNIFICANCE

Building location is an element of historic integrity and provides historic context. Relocation of a property listed in the National Register of Historic Places may result in a recommendation of de-listing by the Ohio State Historic Preservation Office. Relocation should be considered only after all other options have been exhausted. The Landmark Commission and Ohio State Historic Preservation Office should be coordinated with when relocation of a National Register of Historic Places property is considered to mitigate de-listing.

RESOURCES, BRIEFS, GLOSSARY & BIBLIOGRAPHY

General Resources

Cleveland Heights Historical Society
https://clevelandheightshistory.org/

Cleveland Heights Home Repair Resource Center
https://hrrc-ch.org/

Cleveland Memory Project, Cleveland State University
http://www.clevelandmemory.org/

Cuyahoga County Archives
https://cuyahogacounty.us/publicworks/archives-hub/archives-old

Heritage Home Program, Cleveland Restoration Society, Technical Support
https://www.clevelandrestoration.org/for-homeowners

Heritage Ohio, Education & Programming
http://www.heritageohio.org/

National Park Service (NPS), U.S. Department of Interior,
Technical Preservation Services
http://www.nps.gov/tps/

National Park Service - Federal Historic Tax Credit Program
https://www.nps.gov/tps/tax-incentives.htm

Ohio Development Services Agency - Ohio Historic Preservation Tax Credit Program
https://development.ohio.gov/cs/cs_ohptc.htm

Ohio State Historic Preservation Office of the Ohio History Connection (SHPO)
https://www.ohiohistory.org/preserve/state-historic-preservation-office

Western Reserve Historical Society, Cleveland History Center Research & Collections
https://www.wrhs.org/research/

Architectural Resources

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NPS Technical Preservation Briefs

Technical Preservation Services

National Park Service
U.S. Department of the Interior

Preservation Briefs Available at https://www.nps.gov/tps/how-to-preserve/briefs.htm

Preservation Briefs provide information on **preserving**, **rehabilitating**, and **restoring** historic buildings. These NPS Publications help historic building owners recognize and resolve common problems prior to work. The briefs are especially useful to **Historic Preservation Tax Incentives Program** applicants because they recommend methods and approaches for rehabilitating historic buildings that are consistent with their historic character.

Some of the web versions of the Preservation Briefs differ somewhat from the printed versions. Many illustrations are new and in color rather than black and white; Captions are simplified and some complex charts are omitted. To order hard copies of the Briefs, see **Printed Publications**.

1. ***Cleaning and Water-Repellant Treatments*** for Historic Masonry Buildings
2. ***Repointing Mortar Joints*** in Historic Masonry Buildings
3. ***Improving Energy Efficiency*** in Historic Buildings
4. ***Roofing*** in Historic Buildings
5. 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*** in Historic 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 – Identifying Character-Defining Elements
18. Rehabilitating ***Interiors*** of 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 ***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 Historic ***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 of 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 Rehabilitation*** 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 and 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
50. ***Lightening Protection*** for Historic Structures

Glossary of Architectural Definitions

A

Anthemion A stylized palmette or honeysuckle decoration used in classical architecture.

Arch Multiple masonry units combined to structurally bridge over an opening in the wall by translating the vertical load into diagonal thrust at the sides of the arch, with the joints between the units radiating from a common center.

Ashlar A wall constructed of quarried stone building blocks that have been squared and finished with a smooth surface.

B

Balloon frame A wood framing system composed entirely of 2” x 4” members, with corner posts and studs running continuously from the sill plate at the foundation to the roof plate and intermediate floors supported by ribbands attached to the studs.

Baluster One of several small columns or rods that support a railing or balustrade such as a turned wood spindle.

Balustrade A railing with upper and lower rails, balusters and pedestals.

Bargeboard One of a pair of sloped boards at the edge of a projecting eave at a gable end.

Batter The slight slope of a wall face inward towards the top; the slope may be in a straight line or curve.

Bay window A projection from the main wall of a building with windows on all sides and its own foundation and roof; and, relatively small compared with the main portion of the building.

Bell cast roof A form of mansard roof in which the lower roof slopes downward in a straight line and then curves outward at the eave.

Belt course Also known as **Stringcourse**. A projecting horizontal molding separating parts of a wall surface, especially in masonry construction types.

Bracket An angled support that helps to transfer the load of a horizontal structural member to a vertical one.

C

Cantilevered A beam or truss with an unsupported end projecting past the bearing; may support a building overhang.

Casement A window sash hinged on one side so that it opens by swinging in or out.

Chamfer A 45-degree bevel cut at an outside corner of a building element used with wood, stone and concrete to reduce impact damage and for ornamentation.

Clapboard One of a series of boards used for siding, roofing or sometimes flooring most often with a tapered cross section.

Classical Of the style or period of premedieval Greek or Roman art, architecture or literature.

Coping A water-resistant covering of the top wall; typically overhangs the sides of the wall to provide a drip for rain; common materials include stone, terra-cotta and metal.

Corbel A stepped portion of a masonry wall.

Corner board One of a pair of boards installed with an L-shaped plan at an outside corner of a building with wood siding; clapboard or shingle siding usually abuts the sides.

Cornice The projecting moldings forming the top band of an entablature, wall or other element.
Cornice return The extension of a cornice in a new direction, especially where the raked cornice of a gable end returns horizontally a short distance.

Crown The head or top part of an arch; the top projecting portion of a cornice.

Cupola A small structure projecting above a roof that provides ventilation or is used as a look-out, especially with a hemispherical roof on a circular or polygonal drum.

Cushion capital A column capital with a shape that appears to be pushed outward by the weight above.

D

Dentil In classical cornices and entablatures, one of a series of small, decorative blocks that alternate with a blank space, typically rectangular with a molding above and below.

Dormer window A small structure that projects from a sloping roof, with a window in the downslope end.

Double hung A window with two sashes that slide past each other vertically; typically the lower sash slides behind the inside of the upper sash.

Drip molding Any projecting molding that forms a drip; may be inverted.

E

Eaves The projection of a roof beyond the wall below; most often used to refer to the edge or underside of a roof.

Entablature In classical architecture, the entire band of horizontal elements above the column capitals; composed from bottom to top of the architrave, frieze and cornice.

Eyebrow A low dormer on the slope of a roof with no sides, the roofing being carried over it in a wavy line.

F

Façade The front wall of a building, or the wall in which the principal entrance is located.

Fanlight A semi-circular window over the opening of a door, with radiating bars in the form of an open fan.

Fascia A flat, wide, horizontal band on a wall surface.

Fenestration The arrangement of openings, i.e windows or doors, in a building façade.

Finial An ornament which terminates the point of a spire or pinnacle typically used at the peak of a roof.

Flat Arch Also known as a **Jack Arch.** An arch with a horizontal or nearly horizontal intrados; has little or no convexity.

Fretwork A screen or lattice composed of intricate, interlaced openwork.

Frieze The flat, middle portion of an entablature; any long, narrow horizontal band on a building.

G

Gable A wall that encloses the end of a gable roof; a triangular gable end below a roof overhang.

Glazing The clear or translucent material through which light passes into a building; most often glass.

H

Half-timbered A building constructed with a timber frame infilled with plastered noggin so that the timbers form a geometric pattern on the exterior.

Hipped roof A roof that slopes inward from all exterior walls.

Hood A cover placed above an opening or an object to shelter it, such as a window or door hood.

Hoodmold A projecting molding over a wall opening; used to divert rainwater away from the wall opening.

I

Imbricate To overlap in a regular order, as with shingling or tiles.

Incised work A decorative pattern cut into the surface of a finish material.

Intrados The inner curve or face of an arch or vault forming the concave underside.

J

Jack Arch See **Flat Arch.**

Jerkinhead A clipped gable. A gable end that slopes back at the top to form a small hipped roof end.

L

Light/Lite A pane of glass.

Lintel A structural beam spanning over a door or window opening.

Lunette A semicircular window.

M

Modillion A horizontal bracket or console usually in the form of a scroll with acanthus supporting the corona under the cornice.

Motif A principal repeated element in an ornamental design.

Mullion A vertical element between two window or door frames; typically, not a structural support for a building.

Multi-light Having many glass panes, as a window or door.

Muntin The small molding or bar that separates the individual panes of a multi-paned window sash.

O

Oriel A projection from the main wall of a building in the form of a bay window that starts above ground level; may be supported on corbels, brackets or an engaged column.

P

Palladian window A Classical Revival style window in a Palladian motif with a center fanlight flanked by two rectangular windows.

Parapet The part of the wall that projects above the adjacent roof.

Pavilion Roof A steeply pitched hip roof, with the smaller ends more steeply pitched than the long ends; common on French Colonial houses.

Pedestal A low structure that supports a column or other element, or is part of a balustrade, most often with a square or rectangular plan.

Pediment The triangular gable end of a classical building.

Pier A square or rectangular masonry or wood post projecting less than a story above the ground that carries the weight of a structure down to the foundation.

Pilaster An engaged column of rectangular cross section, with base and capital; typically projects a distance that is one third or less of the width of the column.

Porte cochere A covered area over driveway at a building entrance.

Portico A columned porch.

Public Sightline Visible from the public right of way, generally one city block. See, Design Guidelines, p. 88.

Q

Quoins A large rectangular block of stone used to physically and aesthetically fix an outside corner of a building; typically, in a toothed form with alternate quoins projecting from the corner.

R

Rafter One of a series of parallel, sloped, roof beams that support the sheathing or roof covering.

Rafter Tail The portion of the rafter that projects beyond the exterior wall to support the eaves.

Raked A sloped or pitched surface, or a sloped element.

Reveal A recessed edge, especially the exposed masonry surface between a window and jamb and the main face of the wall.

Roundel A small circular panel or window.

Rusticated Cut stone having strongly emphasized recessed joints and smooth or roughly textured block faces. The border of each block may be rebated, chamfered or beveled.

S

Sash The part of the window frame that holds the glazing.

Single-light Having one glass pane, as a window or door.

Sidelight/Sidelite A narrow window adjacent to a door or wider window, and the same height as the door or window; most often flanking an entrance door.

Simulated Divided Light (SDL) A window or door in which muntins are applied to a larger piece of glass at the exterior, interior and/or between layers of insulated glass.

Soffit The exposed underside of a relatively narrow surface.

Spandrel The panel between a windowsill and the window head above.

Spindle A wood architectural element that has been turned on a lathe.

Stoop A platform or small porch , usually up several steps, at the entrance to a house.

Stringcourse See **Belt course.**

T

Trabeated Descriptive of construction using beams and lintels, following the principle of post and lintel construction.

Transom A fixed horizontal member that divides the upper and lower portions of a window; a transom light is above the transom bar of a door.

True Divided Light A window or door in which a glass area is divided into several small panes

V

Vergeboard See **Bargeboard.**

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National Register Nominations

Alcazar Hotel (NR #79001805)
Ambler Heights Historic District (NR #02000883)
Apartment Buildings in Ohio Urban Centers, 1870-1970 MPD (NR #64501112)
Brown, John Hartness House (NR #76001389)
Burdick, Harold B. House (NR #74001434)
East Cleveland District 9 School (NR #79001806)
Euclid Golf Allotment (NR #02000887)
Euclid Heights Historic District (NR #12000897)
Fairhill Road Village Historic District (NR #90000758)
Fairmount Boulevard District (NR #76001391)
Forest Hill Historic District (NR #86001662)
Forest Hill Park (NR# 98000072)
Forest Hill Realty Sales Office (NR# 07000580)
Garfield Memorial (NR #73001411)

Grant Deming's Forest Hill Allotment Historic District (NR #10000189)
Heights Rockefeller Building (NR #86001058)
Inglewood Historic District (NR# 09000210)
Mayfield Heights Historic District (NR #15000611)
Nela Park (NR #75001365)
North Union Shaker Site (NR #74001446)
Oakwood Club Subdivision Historic District (NR #100006098)
Overlook Road Carriage House District (NR #74001449)
Shaker Farm Historic District (NR #12000032)
Shaker Village District (NR # 84003650)
Stadium Square Historic District (NR #100005214)
Temple on the Heights (NR #84003653)
Tremaine-Gallagher Residence (NR #73001419)