# City of Zanesville Design Guidelines

Perspectus Historic Architecture, Chambers, Murphy & Burge Studio
August 2019

"Protection need not be a limitation on development; rather it can be the basis for it."

**Philip B. Herr, *Saving Place: A Guide and Report Card for Protecting Community Character***


**ACKNOWLEDGEMENTS**

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Historic Architecture
CHAMBERS, MURPHY & BURGE STUDIO

CITY OF ZANESVILLE 1797

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CHAPTER 1

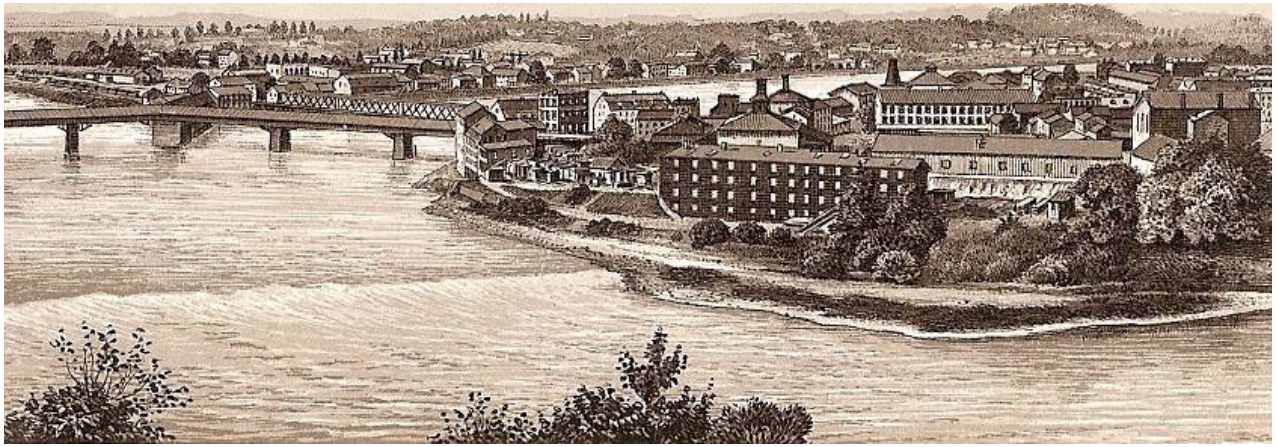
# Introduction: Purpose, Applicability & Process

**The City of Zanesville recognizes the value of its historic infrastructure and how continued care for and use of its historic buildings can enhance economic development and revitalization. Contributing to a special sense of character unique to Zanesville, these historic properties represent the layers of historic development over the 19th and 20th centuries, which comprise the Zanesville story.**

## Purpose

Perspectus Historic Architecture, Chambers, Murphy & Burge Studio, was commissioned to update and expand the 2006 Design Guidelines: Putnam, McIntire Terrace and Brighton Historic Districts by Benjamin D. Rickey & Co. This current updated version addresses stakeholder concerns and includes a discussion of architectural styles represented in the downtown commercial buildings and three (3) residential districts. A section on general maintenance is also provided in the current document. Further, resources to consult for additional information, and available economic incentives for rehabilitation have been updated.

The Design Guidelines that follow serve several other purposes. The Guidelines provide citizens, business owners, and property owners with a history of the community and with an illustration of the types of buildings that represent Zanesville's unique past. The Guidelines highlight different types and styles of buildings found in Zanesville, and describe the historic values, influences, and features that are associated with each. Describing proper maintenance of historic materials, these guidelines contain helpful information on metal work, brick and stone masonry, windows and doors, and roofing and rainwater systems. Lists of resources for more information are readily available through a bibliography and list of web-based sources.



Finally, these Guidelines are intended to provide interpretation of the ordinance, based on accepted national standards, such as the Secretary of the Interior's Standards for Rehabilitation. This interpretation serves both the property owner and the Historic Preservation Board (HPB). It assists the owner when planning work on their historic property before submitting it for review by the HPB, avoiding lengthy reviews by providing detailed information about acceptable practices in advance. It also aids the HPB to develop consistent interpretation and application of the Ordinance, by providing detailed and ready resources in a single document.

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# Applicability & Process

## DOWNTOWN DISTRICT

The City has established legislation recognizing the enduring value of its historic core, promoting its upkeep and integration with new construction. In 1996 the Downtown Design & Exterior Maintenance Code (1167.01-7) was established "to preserve and enhance the economic viability of Downtown Zanesville. . .it provides for the further implementation in the economic enhancement strategies of the Downtown Zanesville Master Plan of 1995 [HyettPalma, Inc.]."

The Downtown Design & Exterior Maintenance Code also promotes an open dialogue with the Downtown Design Review Board and the applicants/developers, because of the 1996 codification of the Downtown Design Review Board (1171.01-09, as expanded in 2018), Design Guidelines (1173.01-10), New Construction (1175.01-05), and Maintenance (1177.01-09). See page 9 for Downtown District map.

## HISTORIC PRESERVATION BOARD

The City established legislation to recognize and protect those buildings and areas within the City that have a special value to the community. The Ordinance passed in 2018 (1353.01-07) established the ability of the City to designate individual landmarks and districts. Another Ordinance passed in 2018 (1105.09-11) established a Historic Preservation Board (HPB) for the purpose of reviewing properties and districts nominated for historic designation, as well as reviewing proposed alterations to those properties and areas deemed worthy of preservation. Currently three districts are under purview of HPB: Putnam Historic District, McIntire Terrace Historic District, and Brighton Historic District. See pages 10-12 for district maps.

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

The HPB is a voluntary, seven-member commission, appointed by the Mayor with consent of the Council. The HPB members are Zanesville residents and business owners: there is one Council member, at least one resident/business owner from each district, and at least two preservation professionals (see glossary). The HPB reports to the Planning Commission and Council.

HPB has many responsibilities:

1. Issuing a Certificate of Appropriateness (COA);
2. Determining what is eligible for inclusion in the Historic Overlay (HO) Zoning District;
3. Preparing for Planning Commission/Council proposals for rezoning;
4. Maintaining a list of eligible and designated properties in HO Zoning District;
5. Proposing criteria for evaluating and procedures for processing applications for COA;
6. Proposing to Council alterations to guidelines;
7. Preparing annual report for Mayor and Council;
8. Educating City residents about historic preservation;
9. Adopting by-laws;
10. Interfacing with other historic preservation organizations;
11. Recommending professionals to assist with planning, legal, design, administration, and consulting.

**KEY ACRONYMS**

**CDCD:** City Department of Community Development

**HPB:** Historic Preservation Board

**CPC:** City Plannning Commission

**CLG:** Certified Local Government

**COA:** Certificate of Appropriateness

**HO:** Historic Overlay

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## HISTORIC OVERLAY (HO) ZONING DISTRICT

The Historic Overlay Zoning District is an additional zoning district to those already existing. Its purpose is to:

1. Protect and enhance resources of historic, cultural, architectural significance;
2. Stimulate neighborhood investment compatible with these resources;
3. Attract people to live in and spend time in Zanesville because of favorable economic climate;
4. Preserve character and property values;
5. Prevent blight and decay.

In order for a property to be included in a HO District, the property must meet the criteria:

1. Reflect at least one area of significance, whether historic, cultural, or architectural;
2. Show suitability for preservation;
3. Demonstrate serviceable for appropriate economic use of property;
4. Display consistency with adjacent property or preservation Plan.

See maps on pages 11–13.

Please contact the City of Zanesville with any questions. Contact information is located here: http://www.coz.org/city-departments/community-development/

Community Development is located at 401 Market Street, and open M-F 8-5, (closed holidays).

## A CERTIFICATE OF APPROPRIATENESS (COA)

A COA is required for any exterior alteration, demolition or change to the environment of a property that is within a HO District or is an Individual Landmark. The City codified 1353.06 of the City Code in 2018, to further define and clarify the process for when a Certificate of Appropriateness is required and the process for how to request and obtain one, if necessary. A COA is required prior to the issuance of a building permit.

**Do I Need a Certificate of Appropriateness (COA) to...?**

| | |
|---|---|
| ...paint my building a different color. | Maybe. Contact City Staff. |
| ...build an addition. | Yes. Contact City Staff. |
| ...re-do my interior space. | No |
| ...demolish my building. | Yes. Contact City Staff. |
| ...clean and repair my building. | Maybe. Contact City Staff. |
| ...replace windows, doors, storefront, roofing, siding. | Yes. Contact City Staff. |
| ...add or change signage, light fixtures, appurtenances. | Yes. Contact City Staff. |
| ...add or modify property trees, landscaping*, fencing, street furniture, parking. | Yes. Contact City Staff. |

*Seasonal plantings do not need approval.

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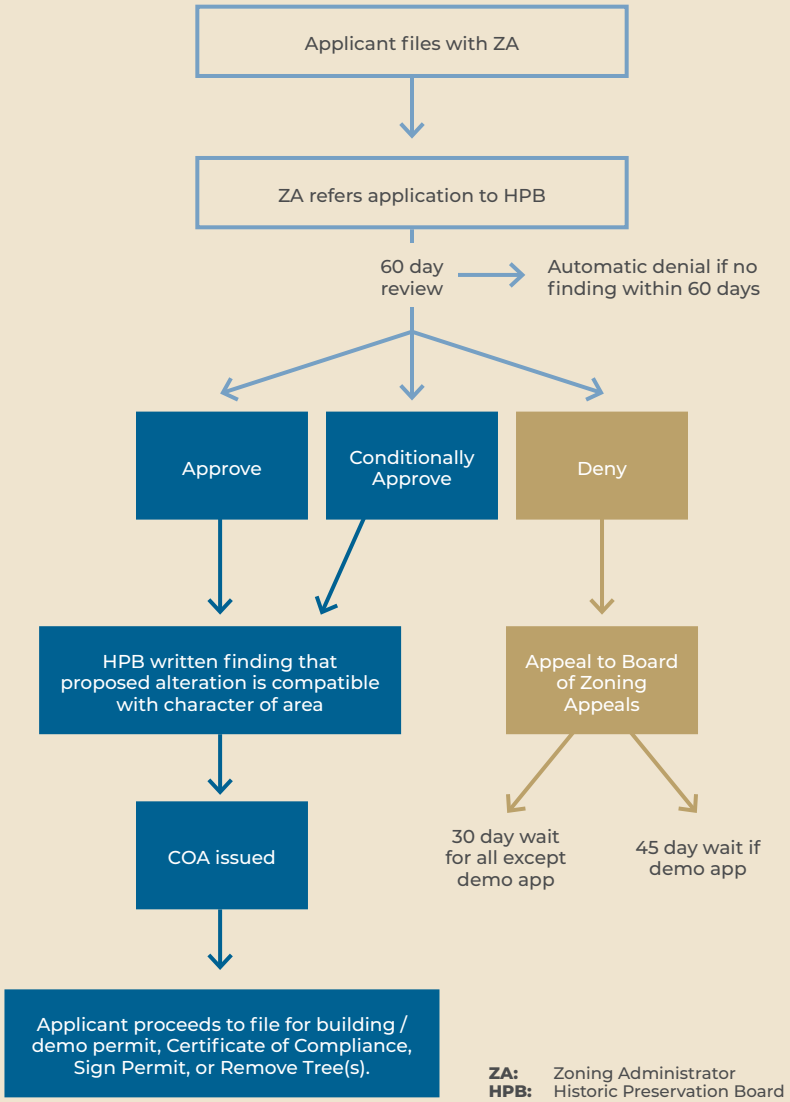
Work conducted without a COA is subject to fines. The owner of the property must be the applicant for the COA, regardless of whether they or their tenant are undertaking the cost of the work.

The process is administered through the office of Planning and Zoning in the Zanesville Community Development Department. City staff members are available to assist property owners and applicants with the design review process. Applicants should contact the City of Zanesville when they are just beginning to plan for a project that requires design review to facilitate the process and avoid time delays or costly design mistakes at a later date.

There are repercussions for not following the ordinance requirements of 1353, and these are explained in 1353.99 Penalty. Without an approved COA for treatment of an exterior feature, sign, or landscaping, the person in violation is guilty of a fourth degree misdemeanor. Each day of violation counts as a separate and distinct violation.

**CODE 1353.06**

**Zanesville Certificate of Appropriateness (COA) Process**

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## NOMINATING PROPERTIES AND DISTRICTS FOR INDIVIDUAL LANDMARK & DISTRICTS

Designation may be initiated by any resident, property owner, business owner, business organization, or neighborhood association. The process can also be initiated by the HPB. The submission to the HPB begins with a narrative summary describing how the property or district meets the criteria for listing status described in the ordinance. The HPB and City Department of Community Development (CDCD) will notify the owner of the proposed listing, and after written consent, will forward the approved application to the City Planning Commission (CPC). If the CPC finds that the property meets the criteria for listing set forth in the ordinance, it recommends to Council the nomination of the property or district; Council then notifies affected owners, and if Council finds that the property meets the criteria for listing, it acts in the form of an ordinance and the HPB notifies all affected city departments, boards, and commissions of the Council decision.

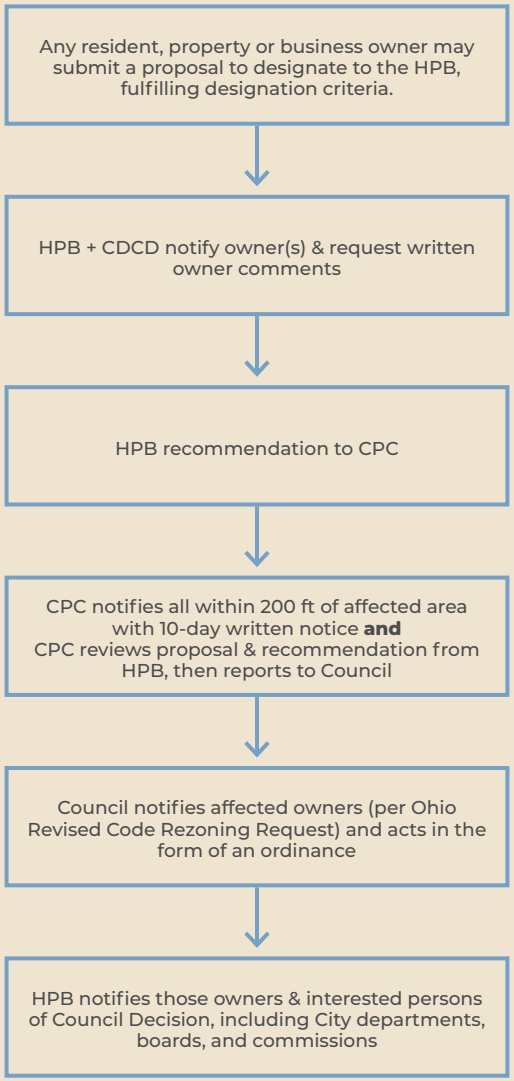
Zanesville currently has four (4) historic districts. One is Downtown and the others (Putnam, McIntire Terrace, and Brighton) are largely residential in nature. These residential distrcits have a large number of existing historic buildings and feature mature trees, streetscape and infrastructure elements that contribute to the character of the districts. The Putnam Historic District was the first to be created, with the McIntire Terrace and Brighton Historic Districts included in an ordinance approved by City Council on March 11, 1991.

The stated purposes of the ordinance included:

- To protect and enhance the cultural, educational and living environments of the City of Zanesville by affording protection to areas, places, sites buildings structures, objects and works of art with special historic, cultural or architectural character.
- To safeguard the architectural integrity of the city's listed properties and historic resources within designated districts.
- To safeguard the architectural integrity of the city's listed properties and historic resources and the overall heritage of the city by preserving those areas, places, sites, buildings, structures, objects and works of art which reflect elements of the city's heritages.
- To seek alternatives to demolition or incompatible alterations within designated areas and to listed properties before such acts are performed.
- To afford the widest possible scope of continuing vitality through private renewal and architectural creativity within appropriate controls and standards.
- To encourage development of vacant properties in accordance with the character of designated districts and listed properties.
- To contribute to the economic, recreational, cultural and educational development of the City of Zanesville by protecting and enhancing the city's attractions to prospective residents, tourists, and visitors, by providing support and stimulus to business and industry, by strengthening and fostering civic pride, by facilitating the reinvestment in and revitalization of certain older historic districts and neighborhoods and by promoting the use and preservation of historic sites and structures for the education and general welfare of the people of Zanesville.

**CODE 1353.05**

**Zanesville Designation of an Area, Property, or Site as a Landmark or Preservation District Process**

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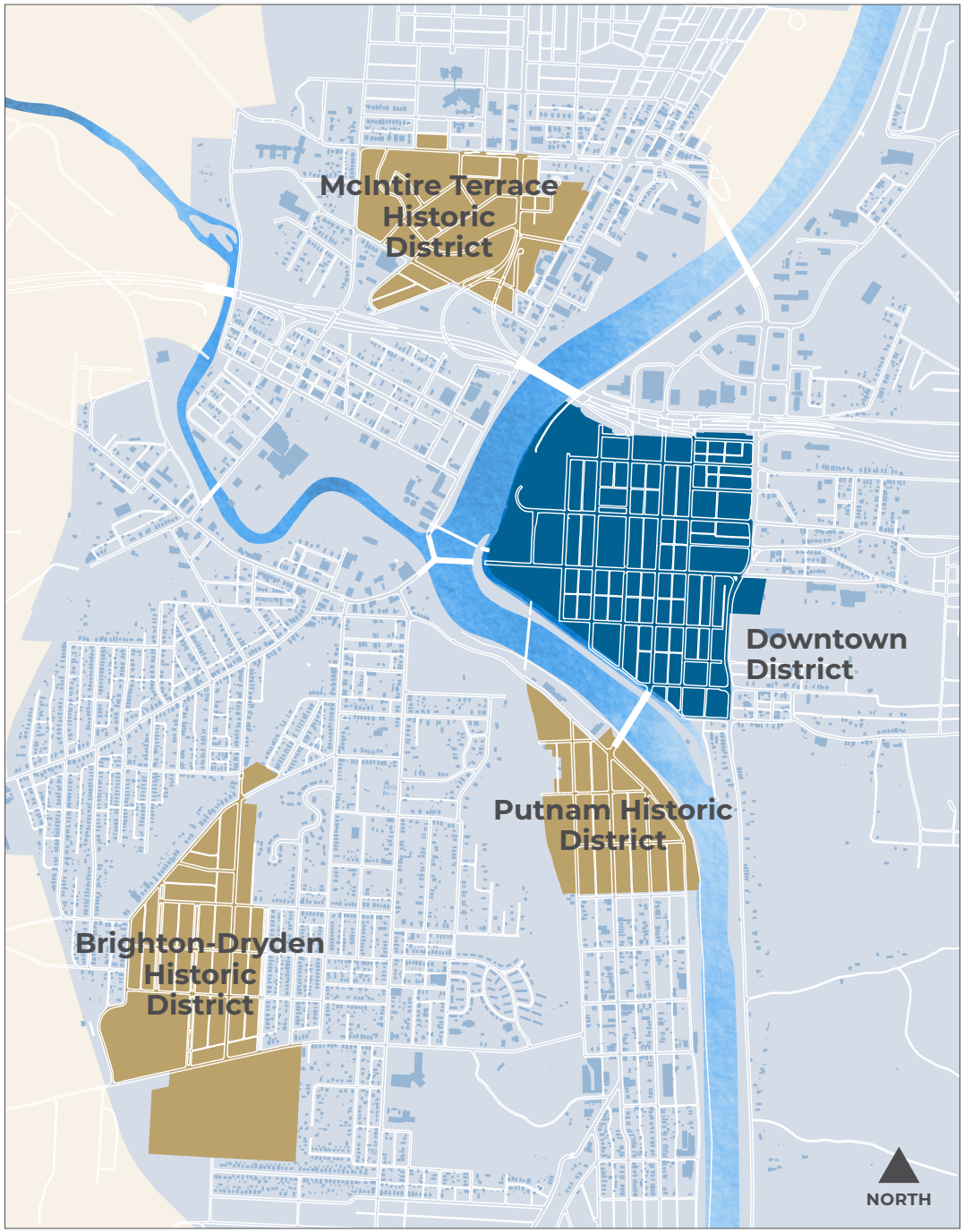
# Zanesville Overall City Map

**LEGEND**

- Downtown District
- Historic Overlay District
- City of Zanesville

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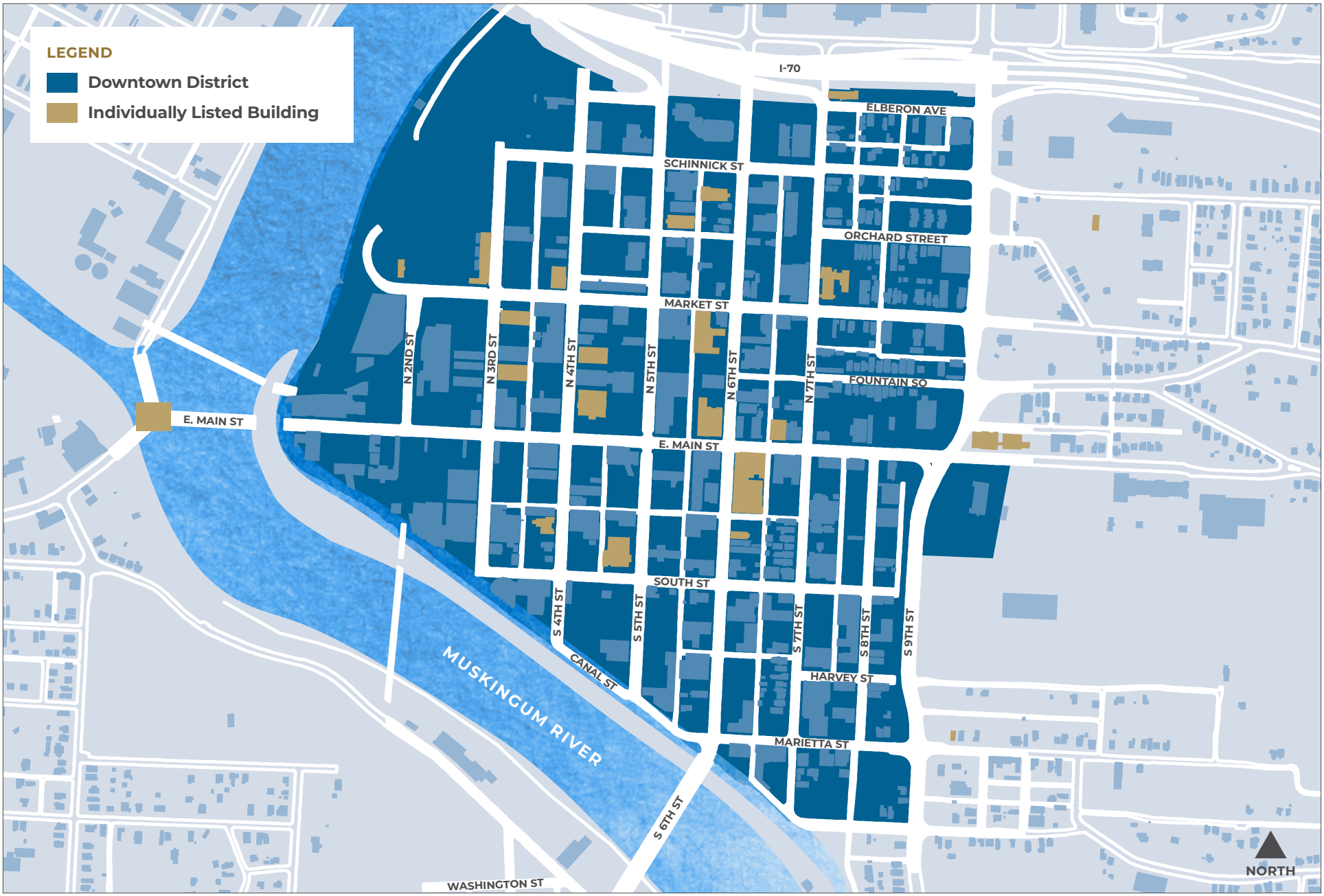
# Downtown District Map

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# Brighton-Dryden Historic District Map


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# McIntire Terrace Historic District Map


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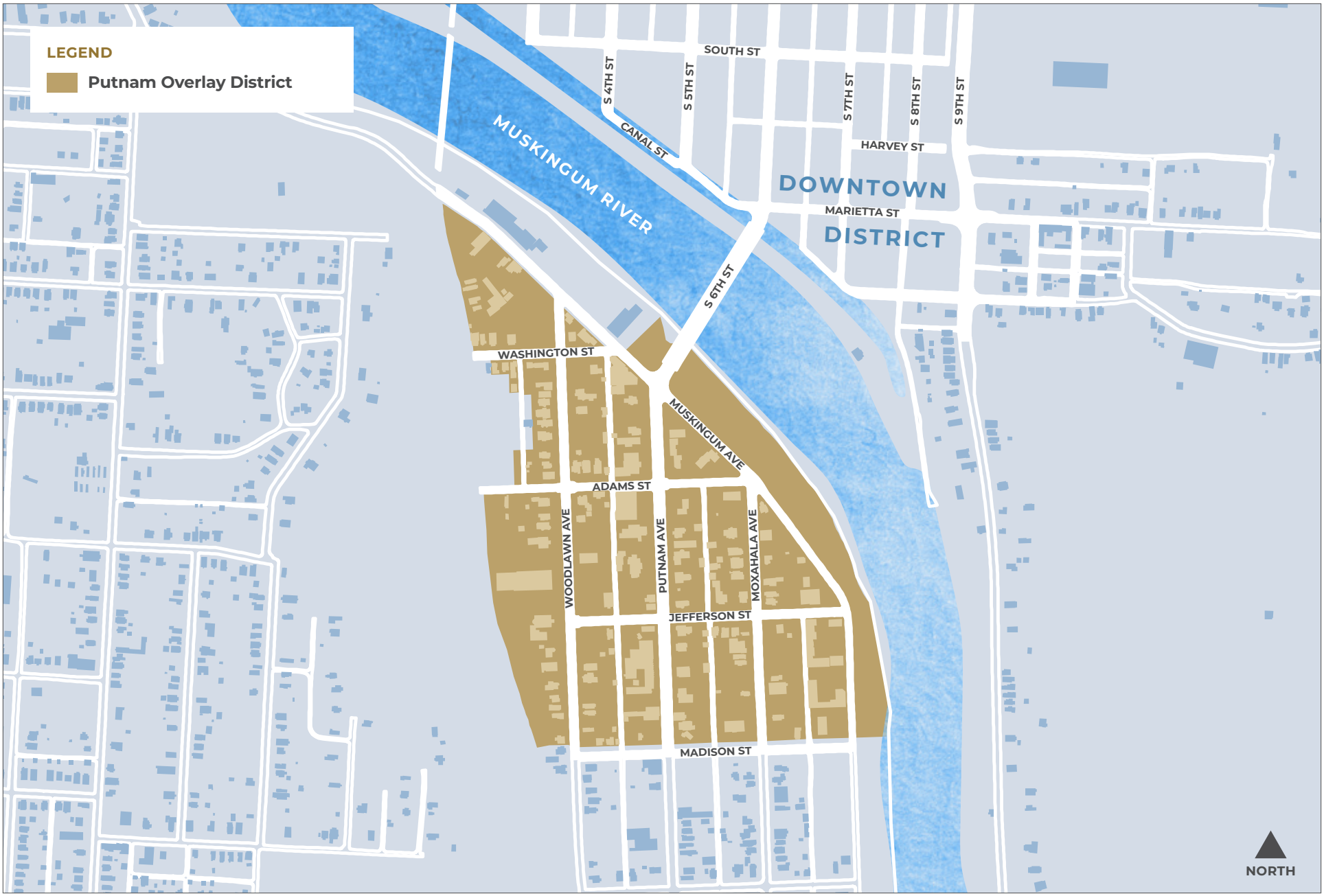
# Putnam Historic District Map

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CHAPTER 2

# Zanesville History & Development

**"Marietta, at the mouth of the Muskingum, where it flows into the Ohio, was the first real white settlement in the valley, but the city of Zanesville, halfway up the valley in the wilderness, was settled very soon afterward, and for a time it was the outpost of the western frontier." (Louis Bromfield, in Y Bridge City, c. 1950)**

Colonel Ebenezer Zane (1747-1811) petitioned Congress to build a road or "trace" through the Ohio wilderness, and his request was approved on May 17, 1796. Because the Ohio River proved unreliable for regular river traffic, Zane planned to provide a more dependable mode of transportation into and through the Northwest Territory, connecting the Ohio River towns of Wheeling in present-day West Virginia with present-day Maysville, Kentucky. The road crossed the Muskingum, Hocking and Scioto Rivers, and for his work Zane received three tracts of land – one at each of the rivers. Zane's land was located near what would become the cities of Zanesville, Lancaster and Chillicothe, Ohio. Soon after receiving the land, Zane sold his 640 acre tract on the Muskingum to his brother Jonathan Zane and son-in-law John McIntire. These two men laid out the town that became Zanesville in 1799, although it was not recorded until 1802.

At the same time Dr. Increase Mathews, along with cousin Levi Whipple and uncle General Rufus Putnam, bid against McIntire at an auction of land that would become Putnam (designated a National Register Historic District in 1975). Mathews' winning bid of $4.50 an acre was accepted, and in 1801 became the owners of a large tract west of the Muskingum River. Dr. Mathew's stone cottage is the city's oldest surviving home.

Early in history, Putnam and Zanesville were competing settlements. Zanesville and Putnam were connected by the Third street Bridge in 1812. The two communities remained competitors at least until the 1872 annexation; some argue until the 1913 Flood. Abolitionist and underground railroad activity in Putnam prior to the Civil War are arguably the most significant events in local history. Several of the pre-Civil War homes still standing in Putnam are documented underground railroad sites.

Zanesville's and Putnam's locations along the Muskingum River and Zane's Trace attracted settlement during the early 1800s.

The towns were further enhanced when both the National Road (which originated in Cumberland, Maryland) and the Ohio Canal (which created locks along the Muskingum to connect with the man-made canal system) increased the area's transportation options, and thus their desirability as a center for trade. Zanesville's main industries were soap, candles, and pottery, followed by the middle of the century with iron foundries, a cotton mill, flour mills, sawmills, oil processors, and a paper mill.

The population of Zanesville reflected its growing prosperity. From approximately 600 citizens in 1810, the population quickly grew to 1,400 in 1812, and then more slowly to over 3,000 by 1830. The early growth was undoubtedly due to Zanesville's designation as the county seat of Muskingum County in 1804 and to the short period (October 1, 1810- May 1, 1812) when Zanesville served as Ohio's capital.

McIntire died in 1815, but his will stipulated that his real estate should not be sold during his wife's lifetime. She passed away in 1854 and by 1855 the executors of the McIntire estate laid out the Terrace. A newspaper advertisement in April 1855 described lots for sale on ". . .that beautiful bench lying between Dresden and Newark Road . . ." Of the 41 lots initially offered for sale, 31

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sold quickly at prices ranging from $350 to $1115 dollars. They measured two-thirds an acre each. Y Bridge City described McIntire Terrace as an area designed "To provide suburban homes for business and professional men. . ." McIntire Terrace was designated a National Register Historic District in 1978. The oldest surviving home in McIntire Terrace is the Ball-Bailey House, 560 Abbey Place, built in 1861.

The coming of the railroad in the early 1850s increased Zanesville's desirability for both business and industry. The population continued to grow, and by the 1880s it numbered over 18,000. From the 1880s and into the 1950s, factories produced pottery, bricks, glassware, ball-bearings, soap, and steel. It was during the 1890s that the city became known as the "Clay City," due to its thriving ceramic and tile industries. Among the most prominent names were Weller (largest pottery manufacturing plant in the world by the 1910s), Roseville Potteries (art pottery), and the Zanesville Tile and Mosaic Company (building products). These industries relied on nearby raw materials (clay and coal), good transportation routes, and a ready supply of people willing to work in the expanding plants. Zanesville had all three.

Electric streetcars and the construction of bridges made travel within the city easier, leading to the development of South Zanesville. The A. E. Tile plant was located in this area on Linden Avenue and by the 1890s new suburban subdivisions were being platted.

"In the spring of 1891 Spangler and Company bought 100 acres . . . and offered a prize of twenty-five dollars in gold for the best name submitted for the new subdivision. . . The prize went to Miss Esther Galbreath of Putnam Avenue for the name Brighton" (Y Bridge City, 268).

A streetcar line ran through the middle of a grass median along Brighton Boulevard (designated a National Register Historic District in 1982). The oldest surviving home is located at 754 Brighton Boulevard. It was built as a model home and became a residence in 1896. The streetcar company, along with J.B. Owens Roseville Pottery (relocated to Zanesville in 1891) and Mosaic Tile Company (incorporated 1894), both located nearby, promoted the sale of the 500 lots, which were priced between $225 and $660. It appears that, like McIntire Terrace, Brighton was marketed to bankers, attorneys, and managers in the local industries.

The city continued to prosper and grow in population through the mid-20th century. Although the population is smaller now at 25,388 (2017), than it was at its peak of approximately 40,000 in the mid-1950s, Zanesville has expanded in land area as suburbanization has continued.

Three historic districts – Putnam, McIntire Terrace, and Brighton-Dryden, reflect three periods of Zanesville's growth and prosperity. They retain a large number of historic homes representing a wide variety of 19th and early 20th century architectural styles, and the character and sense of place that makes each neighborhood distinctive.

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## PUTNAM HISTORIC DISTRICT

The Putnam Historic District encompasses an irregularly-shaped area of approximately ten square blocks, immediately across the river from downtown Zanesville. Putnam was among the earliest areas to develop in what has now become Zanesville, and it still retains a number of early-mid 19th century buildings with a very high degree of historic integrity. The Putnam area continued to develop throughout the 19th and the early 20th centuries and the architecture in the neighborhood reflects each of these periods of development.


While largely residential, there are other building types represented by Putnam's historic architecture. Some of the early commercial buildings along Putnam Avenue have retained their historic storefronts. A historic school and several churches are located on the quieter side streets.

Putnam is characterized by a diverse collection of architectural styles that are enhanced by elements in the physical environment. Mature street trees, sidewalks, brick-paved streets – some with streetcar tracks still visible, stone curbs, and individual gardens and yards soften the urban environment.

Of the three historic districts covered by these guidelines, Putnam has the largest number of historic buildings that have been converted to new uses, or have been demolished to allow for infill development – some of which fails to maintain the character of the district.

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The oldest surviving home in McIntire Terrace is the Ball-Bailey House, 560 Abbey Place, built in 1861.


## MCINTIRE TERRACE HISTORIC DISTRICT

Built on a hillside northeast of downtown Zanesville, the McIntire Terrace Historic District was one of Zanesville's earliest suburbs. Platted in 1855, the area is designed with a combination of grid and curvilinear streets, which in some cases take advantage of natural changes in topography. Although developed during the second half of the 19th century, it gained prominence after the devastating 1913 flood, when many affluent people decided to move to higher ground.


While there are commercial uses now along Maple Avenue in the historic district, the area was originally developed as a residential neighborhood. Even today, the commercial development occurs on the edges of the district along Maple Avenue and near the former Genesis Hospital-Good Samaritan Campus.

McIntire Terrace reflects a mid-late 19th century suburban ideal with brick-paved streets, a departure from a practical grid pattern with slightly curvilinear streets, larger yards, sidewalks and a now mature street tree canopy. McIntire Terrace has a wide diversity of architectural styles and has excellent examples of Italianate, Queen Anne, Stick, Shingle, Colonial Revival, Georgian Revival, and English Revival styles of architecture, along with examples of vernacular gabled ell, bungalow and foursquare buildings.

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The oldest surviving home is located at 754 Brighton Boulevard. It was built as a model home and became a residence in 1896.


## BRIGHTON-DRYDEN HISTORIC DISTRICT

The Brighton-Dryden Historic District was developed later than the other two historic districts – with its platting taking place in the late 19th century. Located adjacent to the Muskingum County Fairgrounds, Brighton-Dryden is distinctive for its residential character without commercial uses; a broad main thoroughfare – Brighton Boulevard with a regular grid layout flanked by several streets with wide landscaped medians. This physical layout of the district enhances diversity of its residential architecture.


The buildings range in age from the late 19th century with the vast majority dating from the early 20th century. Represented among the buildings in the district are excellent examples of Colonial Revival and English Revival styles, as well as gabled ell, bungalow, and foursquare buildings. Both large and modest homes are represented and nearly all the buildings are single-family homes with the exception of a couple of churches. The neighborhood was laid out with alleys so that garages and outbuildings are located at the rear of the properties and there are a minimal number of curb cuts along the street.

The county fairgrounds is located immediately south of the Brighton-Dryden Historic District.

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CHAPTER 3

# Illustrations of Styles & Types

## OVERVIEW

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

| | DATES | COMMERCIAL | RESIDENTIAL | PAGE |
|---|---|---|---|---|
| **EARLY 19TH CENTURY - Colonial** | | | | |
| Federal | 1800-1840 | | ● | 32 |
| **MID 19TH CENTURY - Romantic** | | | | |
| Greek Revival | 1835-1860 | ● | ● | 19, 33 |
| Italianate | 1840-1880 | ● | ● | 20, 33 |
| **LATE 19TH CENTURY - Victorian** | | | | |
| Second Empire | 1855-1885 | | ● | 34 |
| Romanesque Revival | 1850-1900 | ● | | 22 |
| Eastlake | 1880-1890 | | ● | 34 |
| Stick | 1880-1890 | | ● | 34 |
| Queen Anne | 1880-1905 | | ● | 35 |
| Shingle | 1885-1890 | | ● | 35 |

| | DATES | COMMERCIAL | RESIDENTIAL | PAGE |
|---|---|---|---|---|
| **EARLY 20TH CENTURY - Eclectic** | | | | |
| Second Renaissance Revival | 1890-1925 | ● | | 22 |
| Neoclassical | 1895-1950 | ● | | 23 |
| Early 20th Century Commercial Vernacular Style | 1900-1940 | ● | | 24 |
| Colonial Revival | 1895-present | | ● | 36 |
| Dutch Colonial Revival | 1900-1935 | | ● | 36 |
| Flemish | 1900-1935 | ● | | 25 |
| Georgian Revival | 1900-1940s | | ● | 36 |
| Spanish/Mission | 1900-1930 | | ● | 37 |
| Craftsman | 1900-1925 | ● | | 26 |
| Tudor Revival | 1910-1940 | | ● | 37 |
| Art Nouveau Style | 1890-1910 | ● | | 27 |
| Art Deco | 1925-1940 | ● | | 28 |

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

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# Commercial Buildings

## Greek Revival (1835-1860)

During the mid-19th century, Greek Revival was the dominant style in America, as Americans sought a style that represented the ideals of democracy. They wished to distinguish the relatively new country from England, and classical architecture from Rome and Greece became popular models. The Greek Revival style proliferated through carpenter pattern books, such as those by Asher Benjamin, and became so popular that it was known as the National Style. The Greek Revival style incorporates classical entablature and columns, and classical detailing (acanthus leaves, Greek key ornament). Arches are not used.

### SUGGESTED COLORS

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

### IDENTIFYING FEATURES

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


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# Italianate Style (1840-1880)

The Italianate style was very popular for Zanesville's commercial structures in late 19th century. English pattern books, illustrating the latest European fashions, introduced the Italianate style to America. In America, the style was adapted and embellished, making it unique to the country. American pattern books by Andrew Jackson Downing defined and promoted the Italianate style in America. The Italianate style is marked by projecting, bracketed cornices, tall and thin windows, and round-arched windows with surrounds.

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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

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# Richardsonian Romanesque Style (1880-1940)

Architect Henry Hobson Richardson (1838-1886), a Boston Architect, designed in the fashionable styles of the second half of the 19th century, including Second Empire, Queen Anne, and Stick styles. He later combined these styles with that of the Romanesque Revival, introduced by James Renwick with his design for the Smithsonian Institution (1847-51) in Washington, D.C. The new style of the 1880s became known as Richardsonian Romanesque. Richardsonian Romanesque buildings showcase a massive and solid structure, which complement large public buildings.

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

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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


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# Second Renaissance Revival Style (1890-1920)

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

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

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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

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# Neoclassical Style (1895-1950)

Neoclassical style sparked interest after the 1893 World's Colombian Exposition in Chicago and the 1901 Pan-American Exhibition in San Francisco. Famous architects of that time showcased

their dramatic designs of white colonnaded buildings. The buildings of the exposition were monumental and inspired many commercial and public buildings thereafter. During the first half of the 20th century, the Neoclassical became a popular style for domestic buildings throughout the country. The first wave of these buildings occurred from 1900-1920 and displayed hipped roofs, elaborate, classic columns, and pedimental entries. The second phase happened from 1925-1950, which included side-gabled roofs and simple columns.

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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

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

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

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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

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# Flemish Revival Style (1900-1935)

The Flemish Revival architecture was inspired by the 17th-century architecture of Northern Europe, especially Belgium and The Netherlands. This style became popular in the United States around the 20th century in areas which had a background as an early Dutch colony or a large population of German Immigrants.

## SUGGESTED COLORS

- Broad range of colors

## IDENTIFYING FEATURES

1. Made of red brick or stone
2. Carved terracotta decorations
3. Stepped and scalloped gables
4. Steep roofs

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# Craftsman Style (1900-1925)

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

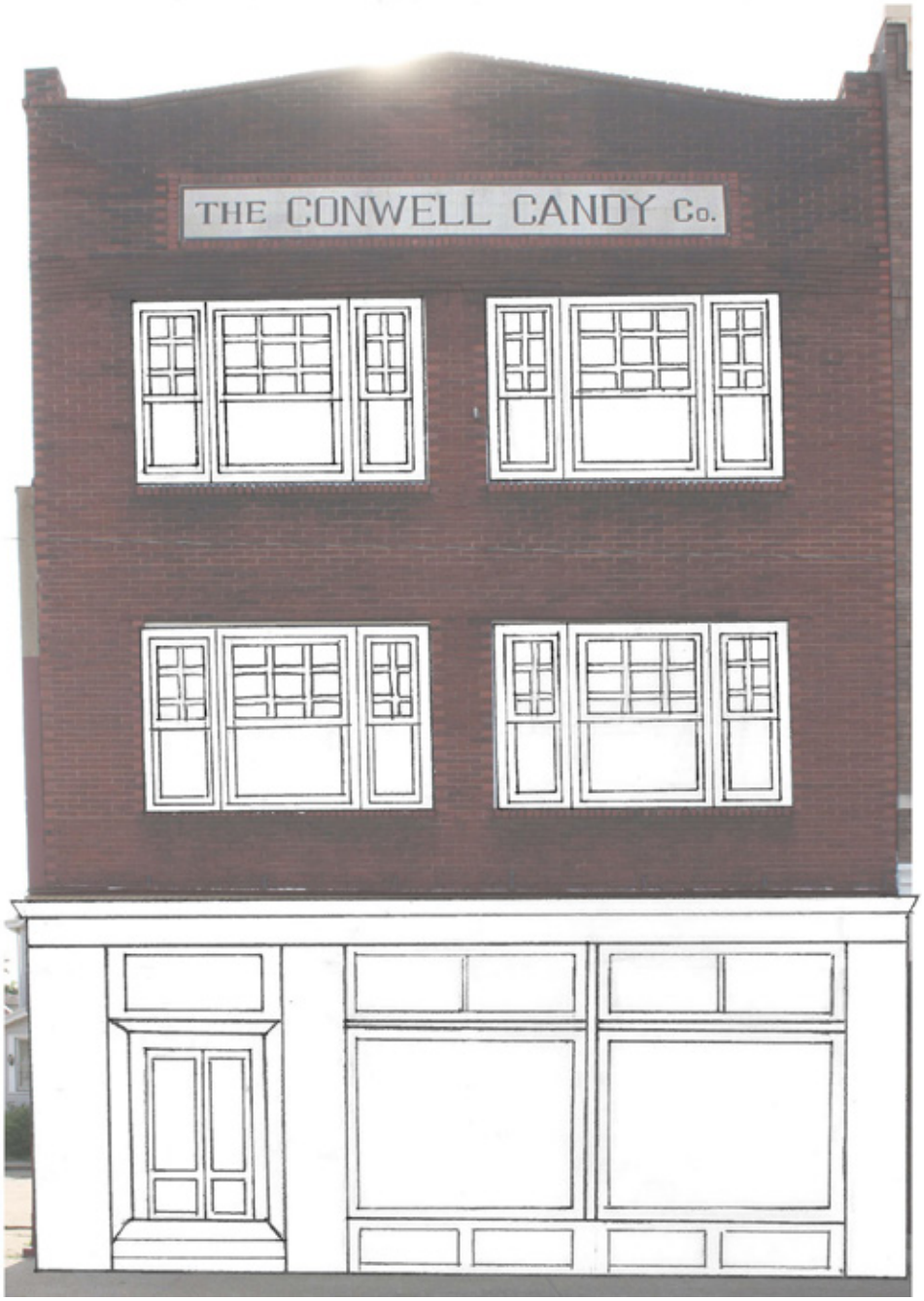
The designs focused on the natural beauty of the materials, and detailed craftsmanship with simple, clean lines. Ornamentation was kept to a minimum. Publications of Greene & Greene's designs in magazines such as the Ladies Home Journal and Good Housekeeping helped to popularize the style. Furniture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

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

1. Low pitched wide gable
2. Simple craftsmanship

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# Art Nouveau Style (1890-1910)

The Art Nouveau style, also known as Jugendstil, Stile Floreale, and Sezessionstil, dates to the turn of the 20th century Europe, and is a reaction to the traditional and historic styles of the previous centuries as well as industrialization. The style is marked by the use of sinuous lines and filigree work to interpret vegetation and elements of the natural world. The use of the decorative arts, such as leaded and/or stained glass and metalwork, is a hallmark of the style and a response to industrialization.

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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

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# Art Deco Style (1925-1940)

The Art Deco style served as a reaction to the Art Nouveau and Neo-Classical styles, championing geometric design over the modern, sinuous motifs of the former, and

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

## SUGGESTED COLORS

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

## IDENTIFYING FEATURES

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


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# Institutional and Multi-Family Typology

**Institutional properties include sacred spaces, school buildings, municipal structures, and libraries. The floor plan and massing as well as interior spaces are influenced by programmatic requirements, or in other words, the function and use of the building. For example, churches function as large gathering spaces for the faithful, who have come to participate in a service lead by a person or group of people that must be positioned for all to see. Acoustics must accommodate the single voice as well as groups of voices, often in song. The expression of these elements in roof type, entrance type, and window/door type, and decoration may reference any styles.**

Market Street Baptist Church, Downtown

## Ecclesiastical Buildings

The historic institutional typology that predominates in Zanesville is that of sacred spaces, influenced by the Romanesque Revival and Gothic Revival styles. Within the Zanesville, there are several late 19th and early 20th century outstanding examples, four of which are shown here. Features of the churches, including their bell towers, prominent rooflines, exterior architectural decoration, and use of quality materials make them important visual landmarks.

Putnam Presbyterian Church, Putnam

Grace United Methodist Church, Downtown

St. John's Lutheran Church, Downtown

### RECOMMENDATIONS

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

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# Other Institutional Buildings

Historic institutional buildings include school buildings, municipal structures, and libraries. These buildings display a special character through the use of quality materials and classical design. Their place in the history and development of the community makes them significant historic and architectural landmarks.

### RECOMMENDATIONS

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

Above: Pioneer School, Downtown; Right (top to bottom): Madison School, Putnam; Muskingum County Courthouse, Downtown; United States Post Office, Downtown; John McIntire Public Library, Downtown

# Multi-Family Residences

There are a few examples of apartment buildings in downtown and Putnam. They have the massing of an institutional structure as they contain several living units, and are around three stories in height so as to be easily accessible. Often there is a balcony associated with each unit. The recommendations are similar to that of "other institutional buildings."

Adena Court Apartments, Downtown

The Colonial Apartments, Putnam

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# Residential Buildings

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

## Residential Typologies

### I-HOUSE (1800-1880S)

Popular for much of the 19th century, the I-House is very simple in form and was economical to build. It sometimes had details of the Federal and Greek Revival styles, but in many cases these houses were very simple and elegant. Features of the I-House are symmetrical facades, rectangular form with a gabled roof, simple rectangular entrance, double hung, six over six or two over two windows, and returns at the gable ends. Examples of I-House can be found in all three historic districts.

### GABLED ELL (1860S-1880S)

This form appeared in the mid-19th century and was very popular for much of the reminder of the century. The form describes the style with an ell formed by the intersection wings of the house. It frequently had stylistic characteristics of the Italianate, Queen Anne, Stick and other late 19th century styles. The Gabled Ell features asymmetrical massing, interesting gable and hipped roofline, and a porch located in ell formed by intersection of two wings. Gabled Ell can be found in the Brighton Historic District.

### FOURSQUARE (1900-1920S)

Developed as an economical way to build a functional house, its name is derived from its form as a simple square house. Foursquare is common in both brick and wood, and stylistic details can vary. The Foursquare features a square form, shallow-pitched gabled roofline, double-hung one-over-one windows, front porch with piers and a simple entrance. Examples can be found in all three historic districts.

### BUNGALOW (1905-1930S)

This form was entirely new when introduced in the early 20th century. It can have stylistic features of the Arts and Crafts, Colonial Revival or other common styles of the period, but is distinguished by its form, which was usually 1-1/2 stories in height with a steeply-pitched gabled roofline. Features include symmetrical massing, large continuous roof dormer, and front porch, usually extending across the width of the house. Examples are found in McIntire Terrace and Brighton Historic Districts.

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# Colonial Styles


### FEDERAL/ADAMESQUE STYLE (1800-1840)

The Federal style is a U.S. adaptation of the architecture of English architect-decorator Robert Adam. The style became popular on the east coast of the U.S. beginning in 1790, and as Ohio developed, the style became the first high design style to appear. It was proliferated in the expanding west by pattern books such as Asher Benjamin's The American Builders Companion, published in 1806. Features of the style include squared multi-lite double hung sash, a fanlight over a paneled door, and little ornamentation. Color combinations were generally simple and light earth tones. Federal style is found in the Putnam Historic District.

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# Romantic Styles

### GREEK REVIVAL (1835-1860)

During the mid-19th century, Greek Revival was the dominant style in the U.S., as Americans were looking for a style that represented the ideals of democracy. The Greek Revival style proliferated through carpenter pattern books, such as those by Asher Benjamin, and became so popular that it was known as the National Style. The Greek Revival style incorporates symmetry, classical entablature and columns, and classical detailing (acanthus leaves, Greek key ornament). Arches are not used in this style. Colors include light earth tones (yellow, tans, grays). Excellent examples of the style can be found in Putnam.

### ITALIANATE STYLE (1840-1880)

Americans of the mid-19th century sought after English pattern books because they illustrated the latest European fashions, including the Italianate style, which was influenced by the Italian Villa. In America, the Italianate style was adapted and embellished, making it unique to the country. American pattern books by Andrew Jackson Downing defined and promoted the style, marked by projecting, bracketed cornices, tall and thin windows, and round-arched windows with surrounds. Color combinations were generally simple and light earth tones. Italianate examples can be found in Putnam and McIntire Terrace Historic District.

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# Victorian Styles

### SECOND EMPIRE (1855-1885)

Considered a maturation of the Italianate style, the Second Empire/Mansard style looked to the France of Napoleon III (r.1852-1870) for inspiration in the mid-late 19th century. France's revival of the 17th century style championed by architect Francois Mansart was welcomed in the U.S. The 1852-1857 sculptural addition to the Louvre, with its mansard roofline, was particularly influential. Colors are darker and richer, with greens, dark reds, browns, oranges and olives. Color combinations are more complex. Second Empire homes can be found in the McIntire Terrace District.

### EASTLAKE (1880-1890)

The Eastlake style is named after Charles Eastlake, an English architect who influenced building design through the publication of his book Hints on Household Taste (1868). This look favors angular, notched, and carved elements. Incised patterns were commonly found on hood moulds and brackets. Three dimensional ornamentation became popular to this style because of the new advances in technology for woodworking machinery, such as scroll saws, chisels, power lathes, and spindle shapers. Colors cover a broad range, with dark greens, reds and rusts, and lighter colors. Examples can be found in the Putnam Historic District.

### STICK (1880-1890)

The Stick style flourished around the third quarter of the 19th century. This style shares many characteristics as the Queen Anne but is distinguished by its use of wood siding and decorative details. Along with these characteristics Stick style encompasses asymmetrical massing, gabled and hipped rooflines, decorative wood detailing in the gable ends and other bays, and decorative wood porches. Examples of Stick style are found in the McIntire Terrace Historic District.

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# Victorian Styles, cont'd.

### QUEEN ANNE (1880–1905)

The Queen Anne style originated in England under Richard Norman Shaw, who also introduced the style to America during the Philadelphia Centennial Exhibition of 1876. Pattern books detailing the design encouraged the advancement of this style across America. The Queen Anne roof is irregular in shape and is steeply pitched with a dominant front-facing gable, and often turrets or projecting bays. Three decorative detailing types are common: spindlework at porches; classical columns; and patterned masonry. Colors cover a broad range, with dark greens, reds and rusts, as well as lighter colors such as gray and white. Examples of Queen Anne can be found in all three of Zanesville's residential historic districts.

### SHINGLE (1885-1890)

The Shingle style was popular during the same period as the Queen Anne and tends to share many of the same characteristics, with the distinguishing feature being exterior shingle siding. Like the Queen Anne, these homes tended to be expensive to build because of the variety of shapes, sizes and materials used and tend to be found in neighborhoods built by the affluent. Features of the Shingle style include asymmetrical massing, variety of roof and window shapes, shingle siding, decorative porches, cornices, and door and window trim. Shingle style can be seen in the McIntire Terrace Historic District.

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# Eclectic Styles

### COLONIAL REVIVAL (1895-PRESENT)

By the late 19th and early 20th centuries, nostalgia for the nation's earliest days influenced architectural designs. The Colonial Revival became popular as early American architectural styles provided inspiration; these houses weren't exact replicas but were instead free interpretations with details inspired by colonial precedents. Features are symmetrical facades, gabled or hipped rooflines, roof dormers, double-hung multiple-paned windows, columns or pilasters flanking the entrance, decorative brick quoins or cornice details, and entrances with semi-elliptical fanlights or transoms. Examples of this style can be found in all three of Zanesville's residential historic districts.

### DUTCH COLONIAL REVIVAL (1900-1935)

This style grew out of the Colonial Revival that appeared earlier, however; it was influenced by early Dutch (American) architecture of the Middle-Atlantic colonies. The distinguishing feature is a gambrel-roofline. Other features are symmetrical façade, roof dormer, double-hung multiple-paned windows, entrance with semi-elliptical or rectangular transoms, and gabled porch or hood over front door. Examples can be found in McIntire Terrace and Brighton Historic Districts.

### GEORGIAN REVIVAL (1900-1940S)

The Georgian Revival style has the same roots as the Colonial Revival but is a more formalized and ornamental style. This style was particularly well suited for large homes and public buildings. Features include: symmetrical facade, gabled roofline (sometimes with dormers), Palladian windows, entrances with decorative entablature, double-hung multiple-paned windows, brick quoins or pilasters, dentil or modillion block cornice. A few examples can be found in the McIntire Terrace Historic District.

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# Eclectic Styles, cont'd.

### SPANISH/MISSION (1900-1930)

Mission style traveled from California to the east by the influence of fashionable architects and national builders' magazines. The Mission style gained popularity in the early 20th century, but it was uncommon beyond the southwestern states. Some distinguishing features are shaped mission dormer or roof parapet, porch roofs supported by large piers, red tile roofs, open overhanging eaves, and smooth stucco wall surface. This style is seen in the McIntire Terrace Historic District.

### TUDOR REVIVAL STYLE (1890-1940)

The Tudor Revival style is modeled after a variety of late Medieval English styles; the prototypes range from thatch-roofed folk cottages to grand manor houses. The traditions are openly mixed in their American Eclectic representation but are unified by distinctive characteristics such as steeply pitched roofs, front-facing gables and a half timbering. Nationally, the style saw its height of popularity beginning at the end of World War I and continuing through the 1930s. Suggested colors are dark greens, reds and rusts, as well as light grays and whites. This style is seen in the McIntire Terrace Historic District.

### CRAFTSMAN (1900–1925)

The Craftsman style in the U.S. was inspired by two California brothers: Charles Sumner Greene (1868–1957) and Henry Mather Greene (1870–1954). Their designs were influenced by the English Arts and Crafts movement and English designer William Morris (1834–1896). The designs focused on the natural beauty of the materials, and craftsmanship with simple, clean lines. The style became prevalent through pattern books. Suggested colors are dark greens, reds and rusts, as well as lighter grays and whites. Examples can be found in all three historic districts.

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# Fashion Followers

**DR. INCREASE MATHEWS HOUSE, 304 WOODLAWN AVENUE, PUTNAM HISTORIC DISTRICT**

The first story dates to 1805 and features stone walls and shuttered casement windows. The original roof form is unknown; a flared overhanging eave would indicate the French Colonial style, while a steeply pitched, parapet roof would indicate a Dutch Colonial style. The upper stories, added in 1884, feature dormers set in a gambrel roof, a nod to Dutch Colonial architecture.

**521 WOODLAWN, PUTNAM HISTORIC DISTRICT**

The house reflects a Federal Style with simple, multi-paned 1/1 windows lined by stone lintels and sills. At some point a two-story, pedimented, Greek Revival porch was added.

**WOODLAWN, PUTNAM HISTORIC DISTRICT**

The house reflects a Federal Style with simple rectangular 1/1 windows. At some point the house was expanded in width and height to feature a Greek Revival gable-front. Later an Italianate bay and 2/2 windows were incorporated.

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# Fashion Followers, cont'd.

**WOODLAWN, PUTNAM HISTORIC DISTRICT**

The house reflects an Italianate Style with tall and thin, segmental arched 2/2 hooded windows and a two-story bay. An Eastlake style porch was added.

**SUNSET, MCINTIRE HISTORIC DISTRICT**

The house is an Italianate style with tall and thin, segmental arched 2/2 hooded windows and a one-story bay on a secondary elevation. A Craftsman porch was added, featuring stone columns.

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CHAPTER 4

# Preservation and Design Philosophy Parallel to National Standards

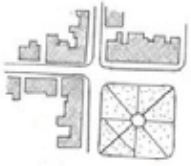
## Preservation Philosophy

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

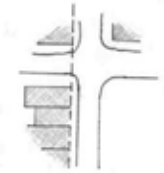
Refer to the *Secretary of the Interior's Standards for Rehabilitation* located in *Appendix B*.

Historic

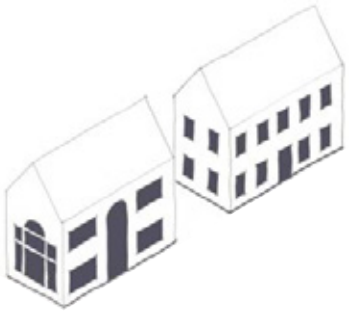
Simplified



Community Streetscape



"Built to Line" or Building Setback



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

## Design Philosophy

### BUILDING TYPOLOGY

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

### FABRIC AND OBJECT BUILDINGS

Within the context of the City of Zanesville, there are two principal building categories: Fabric Buildings and Object Buildings.

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

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

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# Elements

## Elemental Prioritization

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

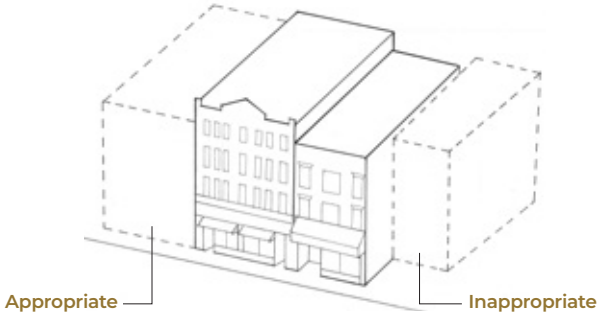
1. BUILDING PLACEMENT
2. FORM
3. SOLID/VOID PATTERN
4. FACADE ORGANIZATION
5. MATERIALS/COLOR/TEXTURE
6. DETAILS

### 1. BUILDING PLACEMENT

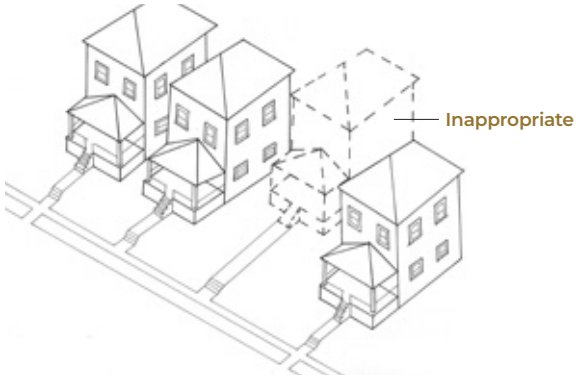
Within an existing context of historic buildings, there is a customary or prescribed building placement. It is important to respect the common setback and placement of buildings in order to maintain the continuity of the streetscape. This should be regarded as a "build to" line, as well as a building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

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

**Commercial Setback**




**Residential Setback**




### 2. FORM

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

**Commercial Massing**


**Residential Massing**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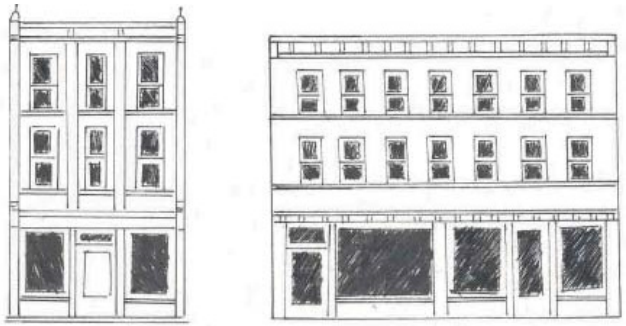
### 3. SOLID / VOID PATTERN

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


### 4. FACADE ORGANIZATION

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

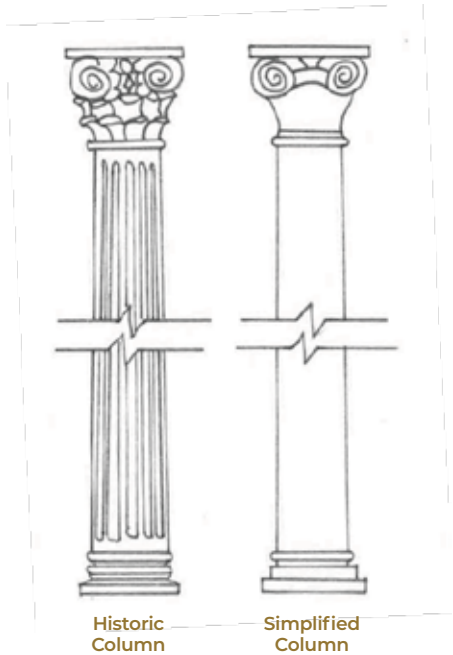



### 5. MATERIALS/COLOR/TEXTURE

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


### 6. DETAILS

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

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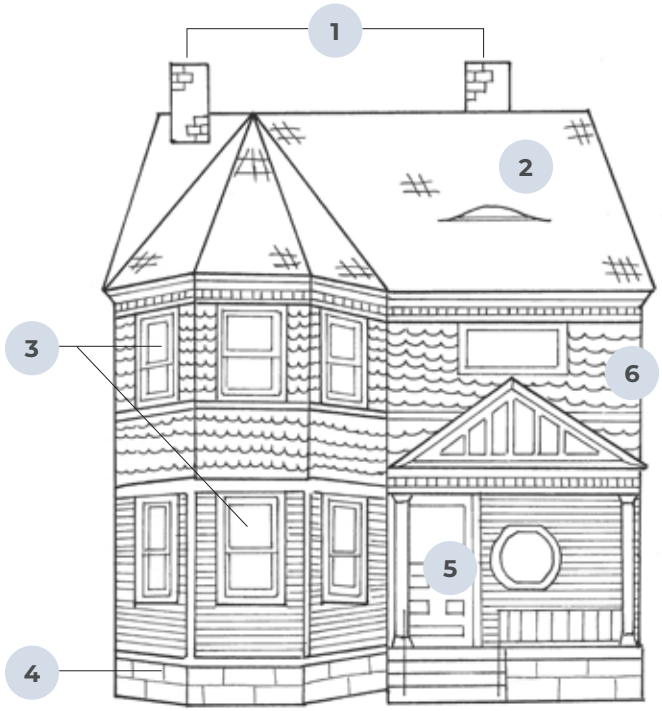
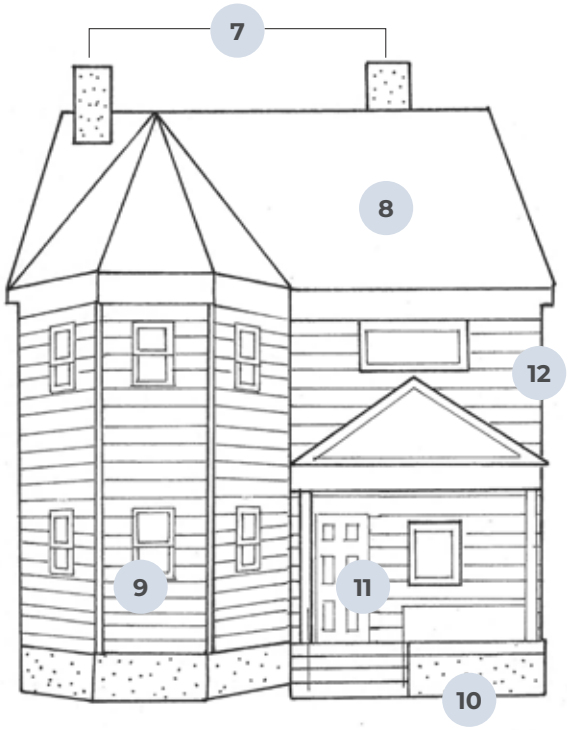
## Residential Ornamentation




Existing Shingle Style Home




"Renovated" Shingle Style Home

| EXISTING | | RENOVATED | |
|---|---|---|---|
| 1 | Brick chimneys | 7 | Inappropriate materials (painted brick) |
| 2 | Wood shingle roofing | 8 | Inappropriate materials (membrane roofing) |
| 3 | Large wood double-hung windows | 9 | Inappropriate solid/ void relationship and materials (smaller openings, vinyl windows) |
| 4 | Sandstone foundation | 10 | Inappropriate materials (painted foundation, vinyl siding) |
| 5 | Large wood paneled door | 11 | Inappropriate solid/ void relationship and materials (smaller openings, vinyl windows) |
| 6 | Wood "shingle" detailing | 12 | Unfortunate removal of detail |

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CHAPTER 5

# Guidelines for Changes to Listed Properties & Districts

"Rehabilitation" is defined as maintaining or returning a historic building to a state of usefulness while preserving the design elements that give the building its essential character. Rehabilitated buildings are modern, functional, safe, and efficient, while retaining all the ornamentation and stylistic elements that make them special.

Stone Academy restoration in Putnam; left: c.1975; right: 2019

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

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# General Recommendations

### IN CARING FOR ZANESVILLE'S HISTORIC STRUCTURES

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

### MISSING ELEMENTS

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

### DETERIORATED ELEMENTS

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

### NON-ORIGINAL ELEMENT

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


### SALVAGE MATERIAL

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

### SUBSTITUTE MATERIALS

- The National Park Service devotes an entire Preservation Brief to "The Use of Substitute Materials on Historic Building Exteriors." This brief stresses that substitute materials should **match** the historic materials as closely as possible and will not cause damage.
- Substitute materials **may be considered** if the historic material and/or skilled craftsmen are unavailable, there are inherent flaws in the historic materials, and/or there are code-related changes.

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# Placement: Site Context

Upper Left: Boulevard in Brighton; Above: Brick streets in Putnam and McIntire

**While the primary emphasis of these guidelines is the rehabilitation and new construction of buildings in Zanesville, there are other elements of the environment which contribute to its historic character and also deserve attention. Elements that can complement or detract from building placement include the various parts of the streetscape, including sidewalks, trees and shrubs, parking areas, and green spaces. Additional elements to consider as affecting the building context are fences and screening, parking, and solar panels. These elements add significantly to the total picture of Zanesville's historic districts.**

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

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

**Trees in parks and/or the right of way are reviewed by the Shade Tree Commission. Trees on private property are reviewed by the Shade Tree Commission and the Historic Preservation Board. See ordinance Chapters 173 (grants power to enforce Chapter 907) and 907 (grants power within the historic overlay).**

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# Streetscape

The streetscape interacts directly with the pedestrian. A combination of elements defines the streetscape and provides a setting for the building. In Brighton-Dryden there are expansive boulevards with lawn and street trees in the middle and sidewalks at the street's outer edge; Putnam and McIntire feature brick streets lines by sidewalks, some also of brick. Trolley tracks are visible in a section of brick road in Putnam. Downtown streets Main and Market are the widest and composed of asphalt; other streets in the downtown are narrower; most have sidewalks. City Council approval is required for obstruction/ encroachment on the right of way.

## RECOMMENDATIONS

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

Sidewalks/0 lot lines downtown (Historic; present day); Courtesy of Muskingum County History Collection

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# Landscaping

Landscaping includes trees, smaller plantings such as bushes and shrubs, lawn areas, and planting or flowerbeds. All of these elements work together to give a pleasant character to any neighborhood, and they work in concert with the architecture of Zanesville's historic neighborhoods to create three truly special environments. Attractive and well-maintained landscaping can also enhance property values.

## RECOMMENDATIONS

1. Select appropriate species that will grow well in an urban setting and that will not cause problems with dropped branches and seeds, or with root systems that might affect sewer and water lines. **Select native**, non-invasive species. Qualified arborists or tree companies can provide advice, as can the commission.
2. Keep **landscaping materials at least a foot away** from your house and any outbuildings, to prevent accumulation of moisture that may not dry out. Keep leaves and plant debris, as well as soil, from building up around foundations and wood siding.
3. **Pools, gazebos and garden structures** are popular landscape elements that can be appropriate for Zanesville's historic neighborhoods. The most important consideration is that they must be appropriately sized for the size of the house and of the building lot. Do not build oversized features, and all such elements should be located in back yards. Simple designs that stay away from excessive ornamentation usually give the best results, not to mention costing less.
4. Keep **decks and patios** to the rear of the property and as low to the ground as possible.
5. **Take care of trees** to prolong their lives. Have a qualified arborist help you with proper feeding and pruning; have a professional trim the tree's canopy in order to reduce wind load during stormy weather.

Left: Putnam; Right McIntire

6. Be sure that paving for driveways and parking does not reduce water absorption in the soil to the extent that it makes it difficult for trees and other plantings to get adequate moisture. **Minimize the amount of paving** you need and leave plenty of lawn area to absorb moisture into the soil.
7. **Garden ornaments, sculpture and fountains** have an impact on the streetscape and should respect the design and scale of the house and be located in back yards.

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# Sidewalks

Traditional historic neighborhoods typically were built before the advent of automobiles, or at least at a time when many people still walked to the places they were going. As a result, sidewalks were typical of almost all neighborhoods in the 19th and early 20th centuries.

Most walks are made of poured concrete, but there are examples of stone flag walks and of brick walks as well. For reasons of cost, nearly all sidewalks today are made of poured concrete.

## RECOMMENDATIONS

1. Sidewalks do not have to be wide. If you are building a new walk or replacing an existing one, observe typical sidewalk widths in your neighborhood and use a **similar width.**
2. Retain and repair **stone and brick walks** if they exist; otherwise, poured concrete is usually the best material for new walks, a good combination of durability and reasonable cost. Be sure your sidewalk builder has had a lot of experience building walks.
3. If your yard does not have a **sidewalk**, consider adding one, especially if you can connect to existing walks on adjacent properties.

Brick sidewalk in Putnam

Brick sidewalk detail in Brighton

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# Fences and Walls

Fences provide a clear indication of property boundaries; protection for planting areas and trees; privacy for the property owner; and they can also serve a decorative purpose. There are many kinds of fences, some of which are appropriate for Zanesville's historic neighborhoods and some of which are not. Another consideration is whether a fence that meets a property owner's needs may cause problems for a neighbor.

Generally, traditional forms of wood and iron fencing are appropriate, and in some cases masonry walls of stone or brick also are compatible with neighborhood character.

Fence in Brighton-Dryden

Above and Right: Fences in Putnam

## RECOMMENDATIONS

1. Use **traditional fence designs** appropriate for the style of your house and the time period in which it was built, also keeping in mind that compatibility with other fencing in the neighborhood is important. Early- to mid-19th century homes often had rail fences, vertical board fences, and low masonry walls. Some of these, because they are opaque and block views of the house, are appropriate mainly for side and back yards. From the mid-19th century to the early 20th, cast and wrought iron fences were popular for both front and side yards. Mid-20th century stockade, "cyclone," and basket-weave fences are not appropriate for Zanesville's historic neighborhoods.
2. **Brick or stone walls**, while expensive, may be appropriate, but generally only in back yards. They may also be appropriate when used as retaining walls in raised yards. Use only the best quality of brick or stone and be sure it is intended for the high moisture and weather exposure typically endured by fences.
3. **Vinyl or plastic fencing** may be appropriate, but primarily in back yards where it is less apparent that they are not made of wood.
4. Chain link fencing and stockade fencing are not appropriate.
5. Consider using **plantings** instead of actual fencing materials. Many species of bush or shrub can be used in this way; a nursery or landscaper can advise you about appropriate species. Keep in mind that plantings that serve as fences have the same height requirements.
6. **Maintain** any fencing diligently, whether it is natural or man-made. Keep wood painted and masonry properly pointed. Trim bushes and shrubs so they do not become too large.
7. The **finished side** of the fence should face the public right-of-way or adjacent properties.
8. Locate **rear yard fencing** so that it conceals containers and utility elements such as transformers, telephone boxes, and air-conditioning compressors. Natural fences - bushes and shrubs - can be very effective for this purpose; be sure there is enough room for repair and trash crews to work.
9. **Satellite dishes** must also be in the back yard, concealed by fences or plantings as much as possible.

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# Parking

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

A fact of modern life is that we must find places to put our cars. In Zanesville's historic neighborhoods, the need for parking has been met in various ways: spaces on public streets; private lots or parking areas accessed by driveways from the front of the house; and lots or parking areas accessed from an alley behind the house. All of these provide more or less acceptable solutions, but how they are handled can strongly affect a neighborhood's character.

## RECOMMENDATIONS

1. As much as possible, parking, driveway, and garage access should be from the side or **rear of a property.** There must be as few new curb cuts as possible in front of houses.
2. If a driveway from the street in front of a house is built, it should be as narrow as possible, in order to **minimize the width of curb cuts** and to preserve the maximum amount of lawn area. Removal of mature trees to accommodate parking needs is strongly discouraged.
3. No parking may occur in the lawn area in front of a property, and parking along the sides is discouraged; **parking in back** is the best choice.
4. **Brick or concrete driveway** surfaces generally are preferable to asphalt. Crushed gravel may be appropriate in some situations.
5. In the commercial district, providing **on-street parking** is encouraged because this minimizes the need for parking lots.
6. In the commercial district, **parking lots** should be in scale with the site, located behind buildings, and screened by utilizing structures and landscaping to minimize their visibility from streets.

Courtesy of Muskingum County History Collection

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# Solar Energy and Solar Panels


Addition to the Muskingum County Public Library features building integrated solar panels.

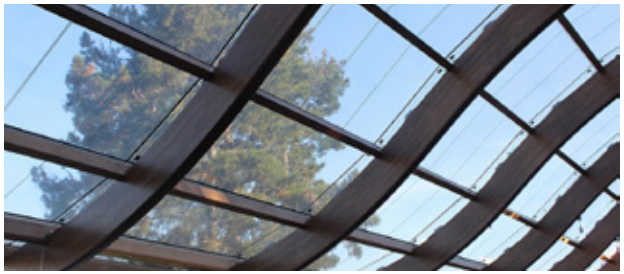
**Passive** solar energy has been understood for centuries. Building site orientation, porches, eave overhangs, window size and orientation, and thermal masses are all examples of historic building details that early builders and architects have used to capture, shield, or store the sun's light and energy. Any solar energy program in an historic district should first start with understanding the historic building's natural and passive design for daylighting, heating and cooling. Often, the original details have been altered, and should be considered for restoration before adding photovoltaic (PV) or **Active** systems.

Improved performance as well as appearance is a trend in the development of **Active** solar energy technology. The availability of tax incentives and a focus on sustainability have also increased interest and demand for alternative energy. When incorporating these technologies into historic districts, it is important to be sensitive to the impact of their appearance and mitigate any potential damage to historic materials due to installation details.

Active solar technology can be separated into three basic categories. Most people are familiar with Building Applied Photovoltaic (BAPV) panels, large rigid panels of photovoltaic (PV) cells, typically mounted on metal racks at an angle on roofs and oriented to the path of the sun. Newer systems, available and in development, include Building Integrated PV (BIPV), and Membrane Integrated PV (MIPV). Building Integrated systems are thin flat panels, that can be integrated into the building wall or roof systems. They are designed and intended to be parallel or integrated to the building surface, rather than on racks mounted on the building. The most common type is BIPV glass panels that are used for curtain walls and canopies in new construction. Another BIPV product is glass PV roof tiles. These tiles can be installed on a whole roof or integrated into a traditional tile or slate roof. BIPV roof tiles should only be used on buildings that historically would have had tile or slate roofs. Membrane Integrated PV systems are thin flexible sheets, that are adhered to the wall or roof. Depending on the application, these newer types of systems may be more appropriate for historic structures than conventional applied panels.

## RECOMMENDATIONS

1. **Building Applied PV** solar systems should be shielded from the public view.
2. On sloped roof buildings, BAPV can only be permitted on rear facing slopes.
3. On flat roof buildings with a parapet, they should be located and mounted so that they are not visible from the public view.
4. All **active** solar systems must be installed so that they do not cause damage to the historic building materials and can be removed in future without damage.
5. **Building Integrated PV** and **Membrane Integrated PV** systems can be considered on public facing areas of the building, if the details are well integrated into the historic appearance and the installation does not cause damage to the historic materials.



Above, top to bottom: Building integrated solar panel shingles, courtesy of Tesla; Building integrated solar panel glass, courtesy of Onyx Solar.

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# Form: Roofs, including Gutters, Chimneys, Skylights, and Dormers

Think of your building's roof, gutters, and downspouts as an integrated water-removal system. All the parts must function together to collect water and carry it away from your building as fast as possible. Water is the building's worst enemy, and over time builders have developed very effective ways to protect against its effects.

At the same time, the roof, gutters, and downspouts are part of the building's architectural design - especially so in the case of roofs. On early 19th century buildings such as those in Putnam, roofs served little more than their practical function. By the mid- to late 19th century, however, the roof had also become an important part of the overall design.

Slate roofs in Brighton

Roofs wear out over time and must be replaced, though with proper care they can last for many years. Usually the oldest buildings in a community are the least likely to have their original roofs. In an older neighborhood such as Putnam, wood shingles would have been common in the early days, but these are all gone today, replaced primarily with standing seam sheet metal or slate. Slate and sheet-metal roofs became common by the mid-19th century. Slate roofs remained popular well into the 20th century, when new materials such as asphalt and fiberglass became popular. Today many slate roofs have been replaced with these newer materials, sometimes needlessly because slate is very durable and is easy to repair.

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

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

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## RECOMMENDATIONS

1. Leave existing **roof shapes** as they are, rather than introducing any change. For example, it is best to leave your roof flat than to introduce a pitched roof which changes the building's appearance. If a flat roof is not draining well, consider installing a waterproof membrane and alter slightly the slope toward the drain or gutters.
2. On roofs where the materials are seen from the ground or from adjacent buildings, the **original material is the ideal** roof covering. If the original roof can be repaired, that is the recommended course of action. Slate, wood, or tile shingles add character to the original design; however, the original materials have often been replaced. In this case, it is ideal to restore with characteristic historical materials, but using a more economical shingle may be a reasonable approach and an acceptable replacement material.
3. **Slate** roofs must be retained and repaired to the greatest extent possible. Sometimes only a few slates need to be replaced, and this will cost much less then a new roof. Be sure you have a qualified roofer who understands slate when you undertake repairs. The same is true for clay tile roofs. Like slates, these are brittle but very durable if not abused. Replacement tiles usually can be found without a great deal of trouble.
4. If an older slate or tile roof does require replacement and you choose not to install new slate or tile, it is important to choose an appropriate **color** for the new asphalt or fiberglass shingles. For slate and tile, find a color that matches the color of the old roof. Green, red, or black shingles also may be appropriate, depending on the principal color of the house.
5. Repair and retain **chimneys** rather than removing unused ones. They are part of a building's design and should be kept intact, even if they are no longer in use. Other important roof design elements that should be retained are ridge caps, finials and ornamental cresting.
6. Replacement **gutters and downspouts** must have the same design as the existing. When in doubt, the simplest design is usually the best. Be sure new gutters and downspouts are correctly sized for the amount of water they will have to remove.
7. Do not remove original **dormers**. They are part of a building's character and must be re- tained. If you wish to add dormers to increase usable space on an upper floor, this can be acceptable. However, a new dormer is a major design change, so it must be located on the rear slop of the roof, or toward the rear if it is built on the side of the house. Keep the dormer's roof below the ridge of the main roof, and build the dormer with compatible siding and roofing materials.
8. **Skylights** were not common in Zanesville's residential architecture, but they sometimes are a popular addition during rehabilitation projects. They can be acceptable, but their visibility must be minimized, and placed on the rear elevation, if possible. Use only a skylight that is just large enough to provide the desired amount of light, and select a design that rises above the roof as little as possible.
9. **Skylights** were used historically as well, particularly in commercial buildings. Properly restoring an existing skylight is appropriate and encouraged. Often historic skylights were covered to prevent leaking. With new technology, there are some appropriate methods to upgrade historic skylights to prevent leaking and energy loss.
10. **Roof top equipment** of any type is detrimental to the appearance of buildings and may be used only if the elements are not visible from the streetscape.
11. **Avoid walking on any roof,** but especially on hard-surfaced roofs such as slate or tile. They are durable but brittle. Only qualified roofers who understand how to work with these materials should go onto the roof.
12. **A rainstorm** is a good time to go outside and inspect your roof, gutters, and downspouts (but not if there is thunder and lightning). Watch for any sign or overflowing gutters or water spurting from downspouts. This can indicate a sagging gutter, a gutter that is filled with debris, a plugged downspout, or a blocked underground drain. Any of these conditions must be corrected as soon as possible. Other possible problems include gutters that are too small for the amount of water the roof drains into them, and shingles that extend too far, letting water overshoot the gutters. Good roofers and gutter/downspout installers can help solve these problems.
13. If you do not have underground drains for your downspouts, be sure to use **splashblocks** that carry water away from the house. Never let a downspout just dump water on the ground next to your house; this is asking for trouble such as a wet basement and peeling paint.
14. **Metal Roofing** is an attractive replacement roofing material, and actually is common on low-slope porches. Metal roofing components like ribs should be scaled appropriately for the size of the roof.

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# Solid/Void: Storefronts

Storefronts and their windows, which have the main purpose of displaying items for sale, are a very important part of a commercial structure, and shape the pedestrian's perspective of the district. Several significant original storefronts remain in downtown Zanesville, having changed little over the years. Many others have been removed altogether and replaced with new materials. Still others may yet be discovered intact behind modern coverings which currently hide them from view.

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

Courtesy of Muskingum County History Collection

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

### Components of a typical late 19th century commercial façade


### Components of a Column


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## RECOMMENDATIONS

1. Surviving historic storefront elements-bulkheads, wood or metal trim or window hardware, transom windows-should be **retained**. Such elements are part of the Historic District and contribute to its character and high visual quality.
2. Designs for **new storefronts** or renovations to existing ones should be respectful of the size and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms. The storefront must fit within the original storefront opening that is defined by end piers or columns and horizontal members. Piers and columns should remain exposed.
3. Refrain from making the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen **large display windows** with interior blinds if privacy is desired for an office use.
4. Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. **Bulkheads** should be paneled wood for 19th and early 20th century buildings, though ceramic tile was sometimes used, especially in the 1920s. Brick and stucco were not typically seen in the bulkhead area.
5. **Display windows** usually were supported by fairly light wood or metal framing systems, leaving a maximum glass area. Heavy wood framing or masonry materials were not typically used in the display. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.

6. Use a traditional flat, sloping awning. Awnings should have a matte rather than a glossy surface. Avoid rounded or "bullnose" awnings, except at roundheaded window openings where the rounded awning shape is appropriate.
7. **Awning color** is important. Manufacturers can provide durable, long-lasting fabric for awnings in a wide range of colors. Awning colors can be compatible with historically appropriate colors used on the building, avoiding ornate patterns or multiple colors.
8. The best **awning material** for the downtown and residential areas is canvas that has been weather-treated for long life. Acrylic awnings may be appropriate on some industrial or warehouse structures. Aluminum should be avoided altogether as an awning material.


Above: Brighton (left); Downtown (right)

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# Solid/Void: Doors & Entries



Left: Downtown; Middle: Downtown historic double doors; Right: Putnam

**Doors and the entries have a major effect upon a building's character. The main entrance is usually a focal point of the building and, as a result, can have a level of detailing not found elsewhere on the exterior. Many historic doors have been decorated and embellished with moldings and other decorative panels and motifs found throughout the structure. In maintaining the general style and importance of a historic structure, it is essential to preserve the value and significance of an historic entrance door.**

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

**Generally, older doors of residential buildings had few or no windows, while later doors could be half-, three-quarter-, or fully glazed. Be sure to select doors appropriate for your house. True wood doors are much preferred over metal doors that simulate wood.**

## RECOMMENDATIONS

1. Historic entrance doors should be **preserved** and maintained whenever possible. They should be kept in operable condition, allowing for smooth opening and closing. Doors performing poorly should be rehung before shaving or undercutting. Their hardware and thresholds should be tightened and maintained.
2. Historic doors that do not match the period of the structure should still be **preserved** as existing historic doors are more valuable and accurate than any new door designed to match the building.
3. Only **deteriorated or missing portions** of a historic entrance door should be replaced. These replaced elements should be reproduced to match the original material and style. If replacement of the entire door is necessary, the original frame should be preserved, maintaining the dimensions and location of the door. Historic hardware and glazing should be salvaged and preserved. It is preferred that the replacement door be a replica of the historic door. If this is not possible the new door should match the style of the historic structure.
4. **A new entrance door** to a historic building should be contemporary in design but compatible in size, scale, material and color with the style of the building. Restoration of a missing historic door is appropriate only with historical, pictorial or physical documentation. Because doors are such a prominent feature in a building, it is essential that the door, restored or reconstructed, hold the style of the structure without altering its character. For example, a residential type door should not be placed on a commercial building.
5. Watch the lower parts of doors for signs of **deterioration**. The portion in contact with the door sill tends to absorb a lot of standing water, so it is important to keep doors well painted; or, if your door is one that historically would have been stained and varnished, be sure it has a good waterproof finish.
6. Be sure that door thresholds and steps **drain water** away from doors as much as possible. In the winter, clear accumulated ice and snow to minimize moisture penetration when warm weather returns.
7. **Repair** water-damaged elements as soon as possible. The lower rails of doors can be replaced; it is not always necessary to replace the entire door. A storm door - preferably a very simple one with full glazing that keeps the door fully visible - is a good way to cut down the rate of weathering and deterioration.

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# Solid/Void: Upper Floors

**Architectural treatment of the upper floors can be quite decorative or rather plain, depending upon the period and style of the building. Upper stories in downtown Zanesville are generally faced with brick and stone. Buildings c.1860 were simple and understated by comparison to those built closer to the close of the century. A number of Zanesville buildings, the majority two to four stories in height, have decorative facades from the 1870s-1890s with heavy hoodmolds around windows, intricate brickwork, and/or carved stone trim.**

**After the turn of the century, exterior ornamentation was again restrained, and upper floors returned to simpler designs. As the 20th century progressed, the trend toward simplicity frequently resulted in large areas of windows in relation to wall surfaces (35 S. 4th Street is an example). See the separate "Windows" section in this document for further discussion.**

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

Clockwise from upper left: Layfayette Lodge No.79, 333 Market, 1857-61; Black-Elliott Block, 525 Main Street, c1876; 35 S. 4th Sreet; Harper-Cosgrave Block, 62 N 3rd, 1896

## RECOMMENDATIONS

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

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# Solid/Void: Windows

Windows are one of the most important design elements of a building. Because they tend to be numerous and to take up a large portion of the exterior wall surface, windows have a strong influence on a building's character and quality of integrity.

The size, spacing, and proportions of the windows are determined by the overall composition of the building and its storefront. Buildings from the 19th and early 20th centuries traditionally have upper story windows made of wood which are double-hung and contain clear glass.

The number of window panes relates to the style of the building. Original window sash in downtown Zanesville are generally 2 panes over 2 panes (2/2) or 1 pane over 1 pane (1/1).

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

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

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

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

Top: windows seen in Putnam; Bottom: windows in Downtown

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Downtown, replacement window on left does not match historic steel windows on right; Brighton canvas "awnings" (above right).

## RECOMMENDATIONS

1. **Retention** and repair of historic wood windows is always the first choice, rather than replacement. Note that historic windows may not always be original - often houses from the early 19th century received replacement wood windows in the late 19th or early 20th centuries. These "new" windows, in turn, have been associated with the building for so long that they now are considered historic and have become a character-defining feature.
2. Energy efficiency is often an issue with single-glazed historic wood windows. The insulating ability of windows can be greatly increased by the use of interior or exterior **storm windows**. An added benefit of using exterior storms is that they protect the historic windows from weathering. Use storm windows if energy efficiency is a concern. In some cases, where the wood sash is thick enough, it may be possible to re-glaze historic windows with insulated glass units. However, do not remove old, wavy historic glass, leaded and stained glass - it must remain in place. Storm windows should have the same horizontal division as the window itself (i.e. the meeting rails should align).
3. If deteriorated windows must be replaced, the new windows must **match** the material, dimensions, profiles, and details of the historic windows as closely as possible. Do not use "snap-in" or applied muntins (the wood grid that holds the individual panes in place) to create a "historic" look —see the architectural guide for the few styles that call for multiple-paned windows. If you cannot obtain true through-the-glass muntins, windows with applied muntins (inside and out) with a spacer are preferred to one-over-one windows when historic windows were multiple-paned. Obtain real wood windows; they may be clad with vinyl or aluminum rather than painted. While they are not preferred, aluminum or vinyl windows may be acceptable on secondary elevations when wood windows are extensively deteriorated or wood replacements are not available. However, new aluminum or vinyl windows must match the dimensions and profiles of the historic windows. Do not use a window design that is inappropriate for the style of your house. Modern tinting on window glass is not appropriate. Original window openings should not be enlarged or reduced to accommodate a new window. Replacement windows should be made to **fit** the existing opening exactly.
4. Install **shutters** only if there is some evidence - old photos, surviving hinges, old shutters stored in an outbuilding - that your house had them in the past. Be sure that they are the right size; they do not have to operate but must look as though they could and as though they can close properly and correctly cover the opening on which they are mounted.
5. Watch for **peeling paint and loose glazing putty** in window sash. This may occur particularly on the south and west elevations, which are the "weather sides," the ones most exposed to the effects of rain, wind, and sun.
6. Use a traditional flat, sloping **awning**. Awnings should have a matte rather than a glossy surface. Avoid rounded or “bullnose” awnings, except at roundheaded window openings where the rounded awning shape is appropriate.
7. **Awning color** is important. Manufacturers can provide durable, long-lasting fabric for awnings in a wide range of colors. Awning colors can be compatible with historically appropriate colors used on the building, avoiding ornate patterns or multiple colors.
8. The best **awning material** is canvas that has been weather-treated for long life. Aluminum should be avoided altogether as an awning material.

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# Façade Organization: Cornices, Friezes and Parapets

**Cornices, friezes, and parapets are projecting horizontal bands which appear near the top of a building. They provide a visual termination at the top of the wall. Downtown Zanesville has some impressive late 19th and early 20th century buildings with decorative cornices of pressed metal (Black-Elliott Block) and terra cotta (Ohio Power Company Building).**

**During the early 20th century, parapets (a low wall that extends along the roof edge) became more common. In some buildings with a strong classical influence, like the Public Library, the cornice remains a strong feature. By the 1920s and 30s, however, most cornice and parapet features were greatly simplified, displaying a minimum of decoration (35 S. 4th Street is an example).**

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

Clockwise from upper left: Black-Elliott Block, 525 Main Street, c1876; Ohio Power Company Building, 604 Main Street, 1929; Public Library; Downtown 35 S. 4th Street

## RECOMMENDATIONS

Cornice and frieze on dormer from McIntire

1. Address cornice, frieze, and parapet **repair immediately**. If repairs must be delayed, take measures to keep the public safe from debris that may fall from above.
2. If stable, **avoid removing** any original or early cornice, frieze or parapet feature. These features are an important part of the building and their removal would damage its historic character. In addition, the roof flashing is often tied into a parapet wall and its removal could lead to moisture problems in the building.
3. Be sure that cornices and frieze elements are **protected** and left in place during any re-siding or masonry cleaning.
4. Wood and metal cornices and friezes can often be **painted** in trim colors that accentuate their design. Stone and brick cornices or parapets should be left unpainted.
5. The cornice and parapet must not be covered with non-original or **incompatible** materials. Waterproofing treatments can prevent the parapets from properly drying after a rain or snow fall, thereby causing more damage; this type of treatment should be avoided.
6. Cornices, brackets, parapets and other roofline elements **should not be added** to the facade unless physical or photographic evidence indicates that the building once had them. Adding new decorative elements gives a false history to the building which is not warranted or needed.

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# Materials: Foundations

**Some residences and some downtown buildings have visible foundations which contribute to their physical appearance. While the foundations of many buildings are not visible and therefore not integral to the design impact of the façade, the foundation's structural role should not be forgotten. It provides support for the entire building and spreads out the building's weight with footers so that the bearing capacity of the soil is not exceeded.**

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

## RECOMMENDATIONS

1. Do not alter the **appearance** of an original foundation wall. A stone wall, for example, must not be covered with stucco or replaced with concrete block. This changes the original appearance, and stucco may prevent the wall from drying properly when it gets wet.
2. If an original foundation wall is deteriorated, attempt **repair** with matching materials. If original materials are unavailable or too costly, suitable modern replacements may be appropriate. Some concrete block materials, for example, may match older concrete materials fairly closely. Rock-faced concrete block might in some cases be a suitable replacement for stone, but matching color and shape of the stone may be difficult. Do not infill original basement window openings with glass blocks, because this significantly changes the character of the foundation.
3. Soil, paving materials, and plantings beds must **slope away** from the foundation to provide positive drainage. These conditions can permit large amounts of water to soak into the foundation, resulting in a wet basement, growth of moss and mildew, and loss of support from the soil around the foundation.
4. Moss, mildew, or a dark area on a foundation wall may indicate an overflowing or **leaking gutter**, downspout, or drain line. Watch during a rainstorm to see whether a gutter problem is causing excessive water to splash onto the foundation wall. Be sure that downspouts are connected into underground drains or empty onto splash blocks or extensions of pipe that carry the water away from the building's base. Be sure, also, that the downspouts do not empty onto pedestrian paths.

Top and Above Left: Putnam; Above Right: Downtown

5. Foundations like to **breathe.** The easiest way to do that is to allow 18 to 24 inches clear space from the foundation to any planting. Vines and other plants should not be allowed to grow on the foundation. If vines are a desired feature, they should be cut all the way back to the base periodically. They will grow faster and softer if they are "clear cut." Larger plantings with more extensive root systems might require a greater distance from the foundation.
6. **Dirt, mulch and firewood should be piled away** from the foundation as they hold the dampness and often hold termites (yes, termites will go through the masonry foundation!).
7. **Avoid closing** up ventilation openings in a foundation wall, as it is important to keep the air flowing through them. Consider adding ventilation if there is none. If security is an issue, consider adding a simple iron grate in front of the opening.
8. **Avoid cutting new openings in foundation walls.** If you do such alterations, do it with the advice of an architect or structural engineer to avoid the possibility of weakening the foundation.
9. Improper maintenance or alterations to foundations can adversely affect their capacity to **function properly.** The building can 'settle' resulting in cracked plaster, damaged masonry, and uneven floors. It should be noted that buildings can settle immediately after their construction, causing the same effects along with windows and doors out of plumb. If the initial settlement has ceased, the problems may be minor; continuing settlement is a problem for which to seek professional help.

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# Materials: Exterior Walls



Left to Right: Wood siding in Brighton; Stone wall in Putnam; Brick Wall in Putnam

**Brighton, McIntire Terrace, and Putnam all share common building materials such as wood, stone, and brick, but these materials vary greatly in how they are manufactured, designed, and used. Older buildings in Putnam, for example, may have walls made of hand- molded soft brick from the early 19th century, while the brick used in Brighton homes typically is a hard-fired machine-made brick from the early 20th century. Smooth-finished stone blocks can be found in the walls of houses in Putnam, but stone in McIntire Terrace houses often is rough-faced and rustic-looking. Terra cotta, a brick-like molded clay material, can be found anywhere, often used in ornamental elements.**

**The best way to become familiar with typical exterior materials for each of the three neighborhoods is to study the architectural guide included in these guidelines. This, together with some of the publications suggested in the appendix, will quickly give you a good idea of the common materials in your neighborhood. You will note that some materials, designed and finished in certain ways, are appropriate in some areas and not in others.**

**Another exterior material is stucco, which usually was a later surface treatment intended to improve the appearance of a building; it was used on both frame and masonry buildings and could date from the late 19th century until well into the 20th. Painted brick is yet another method people used to finish their homes' exteriors, often because the brick was damaged or of poor quality.**

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

## GENERAL RECOMMENDATIONS

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

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## WOOD SIDING RECOMMENDATIONS

1. The first recommendation is to **keep existing wood siding**, repairing or replacing missing or damaged pieces as needed. You may feel that replacement siding is more convenient and easier to care for, but no siding is truly maintenance free. Further, installation of artificial siding may damage historic siding and trim material and may cause or conceal water problems that did not exist previously. Also, it does not have the character of true historic wood siding - unless siding truly is wood, then it can only resemble wood and cannot duplicate wood's appearance. Make every effort to retain wood siding, especially shingle and decorative siding.
2. There may be instances where replacement siding is acceptable, and where installing such siding does not eliminate all of a building's historic character. **The HPB may accept the application of replacement siding over existing wood siding, with the following restrictions:**
   a. The new siding must simulate beveled wood siding and have the same width and appearance as the original siding.
   b. The old siding must remain in place, so that new siding could be removed and the historic siding restored in the future.
   c. New siding may be applied only where siding exists already - it must not cover up decorative shingles or similar areas; it may not be used to wrap porch columns; and it may not cover eaves, soffits, and fascias.
   d. Application of new siding must not result in loss of or damage to brackets, medallions, panels, or other decorative elements; cornerboards and window trim must be left in place, with the siding ending at the outer edges of these elements.
   e. Substitute materials that are not acceptable are vinyl and aluminum siding. Fiber cement on an addition may be appropriate.
3. Consider **removing existing replacement siding** if the original siding underneath is in good condition or is repairable. Many homeowners have found that doing so greatly improves the appearance of their properties.

## MASONRY - BRICK AND STONE RECOMMENDATIONS

1. **Avoid cleaning** historic masonry walls. Only if you are sure that accumulated dirt is causing damage or moisture retention should you consider cleaning. An aged patina on a masonry wall is evidence of a building's long life and should be left in place.
2. If you do undertake masonry cleaning, always use the **gentlest** means that give the result you desire and never sandblast historic masonry. Generally it is better to leave a little residual dirt rather than giving your building too much of a "scrubbed" look. Work with a qualified contractor with experience in cleaning historic buildings. Always try plain water or a masonry detergent before moving on to harsher and more expensive chemicals. Keep application and wash water pressure below 300 pounds per square inch, especially on 19th century soft brick and many softer stones such as sandstone; higher pressures can break or gouge the masonry. Clean a sample area in an inconspicuous spot before cleaning the whole building; some cleaners will stain stone. Avoid waterproof coatings of any kind; allow the masonry to get wet and dry out naturally without the interference of a surface coating.
3. **Do not cut new openings** or enlarge existing openings in masonry walls. Doing so can affect structural stability and strength of the masonry around the opening.
4. Re-pointing of historic masonry walls must be done with a **carefully-chosen mortar** of the correct composition. For most houses in Zanesville's three historic districts, this means re-pointing of historic masonry walls must be done with a carefully-chosen mortar of the correct composition. Incorrect mortar causes the masonry units to crack and spall when they expand and contract with heat, cold, and moisture. Later hard-fired brick can take a somewhat harder mortar, but the mortar should contain no more cement than is needed to keep it from crumbling too easily. Mortar joints must be tooled in the same way as the original joints. In no case should mortar be smeared out of the joints and on the adjacent masonry - it is better to have the joint not quite full than too full.

## OTHER EXTERIOR MATERIALS RECOMMENDATIONS

1. **Stucco** must remain on a building that has been stuccoed, and it must not be applied to a building that has not been stuccoed in the past. Wood frame buildings that have been stuccoed in all likelihood were built that way - the stucco is the exterior surface. Masonry buildings that have been stuccoed often had their surfaces chipped or scored to hold the stucco and look unappealing when the stucco is removed. For un-stuccoed buildings, unless the masonry is in very deteriorated condition (even then you should not apply stucco before determining why the masonry is bad), retain the exposed masonry and repair it.

Painted Brick in Putnam

2. Similarly, **painted masonry** buildings must remain painted, and unpainted ones should not be painted. Removing paint from masonry is difficult, and often it is impossible to do completely. Such work often requires harsh chemicals and can cause damage to the masonry; sandblasting must never be undertaken due to the damage it does to masonry. See “Details: Paint Color” for further information, especially Recommendation #5.

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# Details: Ornamentation

**Ornamentation refers to the decorative elements applied to buildings to give them individuality, distinctiveness, and character. Specific kinds of ornamentation are associated with various architectural styles (see the architecture guide) and are rightly considered to be character-defining features.**

**In the past, ornamentation was also a way to update a building and make it seem more "modern." In Putnam, for example, some older buildings received Victorian-era ornamentation that gave them a more up-to-date look, and these materials have themselves become significant and a part of the buildings' character over a long period of time (See "Fashion Followers" section). In a neighborhood such as McIntire Terrace, this occurred less often; most ornamentation there is part of the original design. In Brighton, which is the "youngest" of the three neighborhoods, buildings often have much less ornamentation than older buildings in other areas.**

Brighten-Dryden

## RECOMMENDATIONS

1. **Do not remove** elements such as window and door trim, cornerboards, brackets, fascias and friezes, and similar character-defining elements. Retaining and repairing these forms of ornamentation is always the best choice. Unless an element is severely deteriorated, sometimes all that is necessary is a coat of paint.
2. Many of Zanesville's storefronts display tile bulkheads, tile foyers, and prism glass transoms from the early 20th century. These should be **exposed and preserved** wherever possible.
3. Keep painted ornamental elements well painted. **Wood, plaster and metal (except copper) features should be painted.** Watch for peeling paint, cracking, and other signs of weathering and deterioration. Building elements which are unpainted, such as stone lintels and sills, terra cotta, and glazed tile, should remain unpainted.
4. If a decorative detail is so **deteriorated that it must be replaced**, be sure to use a replacement that is as nearly identical as possible in material, size, and design. Most materials can be milled, molded or fabricated today to match the original. If necessary, use a substitute material (such as fiberglass for stone features).
5. **Avoid adding ornamentation** to a building unless physical or photographic evidence shows that it once existed. Adding unnecessary details can make a building look pseudo-historic, diminishing its true character and undermining the significance of the truly historic features.

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# Details: Paint Color


Color is a major design element that strongly affects a building's historic character. In Zanesville's historic downtown and neighborhoods, the appropriateness of various colors will vary with the construction dates of the buildings. Color is directly associated with the historic architectural style and the concurrent advancements in technology. The HPB has a policy of flexibility in regard to color but still seeks use of colors appropriate to the age, character, and style of a given building or neighborhood. The following paragraphs provide a general guide to residential color use in the 19th and 20th centuries. See individual discussions of styles for more detail.

Early– and mid-19th century houses were frequently painted off-white, cream, light gray and sand. After about 1860, typical colors included greens, reds, browns and olives that were fairly dark and rich. The body color usually was lighter, with trim painted in darker compatible colors; but sometimes just the opposite was true. Color patterns were simple, usually with only two different colors used for body and trim. In the period before about 1870, muted rather than bright colors were most common.

In the years between about 1880 and 1900, when architectural designs became more complex and ornamental, color followed suit. Three colors on a single building became more common, and there was a re-introduction of lighter colors such as pale yellow or light green that had seen less use in the 1870 to 1880 period. When combined with darker colors, this created a more varied effect that complemented the generally more complex building designs. Blues and grays saw some use as trim colors but generally were not used as body colors. After about 1900, architectural design entered a period of reaction to the heavy, ornate compositions of the late 19th century. Architects used simpler, plainer designs and turned to the classical forms and ornamentation of the past. In the Colonial Revival and other styles of this period, colors tended to be lighter and cooler, including creams, grays, yellows, and whites.

This trend generally continues today. People often prefer lighter rather than darker colors for both body and trim, and often the brighter colors used in the past seem wrong for today's tastes. Even on older buildings that might have had brighter colors in the past, lighter color schemes can be appropriate. In the case of brick buildings, usually the color of the unpainted brick walls forms the base or body color, and trim colors should be selected for compatibility with that body color. In general, on buildings with dark red brick walls, white window sash and dark green or black shutters and doors are appropriate. For lighter tan or buff-colored brick, and for stone of similar color, consider yellow, cream, or white trim colors.

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

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## RECOMMENDATIONS

1. Research the building's **original** paint colors as a starting point for color selection. What combinations of colors were used and in what locations? Search for old photos or postcards which can help to determine an original or early color scheme.
2. Paint color **analysis** can be done "in-situ" or by taking a paint sample to the Ohio Historic Preservation Office where material for performing paint analysis is available.
   a. You can chip, scrape, or sand down through older paint layers to expose earlier colors. Remember, though, that old paint may contain lead and should be considered hazardous, especially if it is dry and powdery. Always observe safety precautions and use safety eyewear and protective breathing apparatus. It is best to employ a qualified painting contractor with experience on old paint layers for this work.
   b. Match color chips for color selection; most paint stores and suppliers have historic paint palettes for older buildings.
3. While paint analysis to reveal original colors is often possible, such analysis is not always necessary. Conducting a bit of research into its style will give the owner a basis upon which to select colors. Finding a typical **regional example** of the style is an excellent guide.
4. To help guide the selection of paint colors for historic buildings, some major paint manufacturers have developed **historic color palettes**.
5. Paint only surfaces that have been painted before. Most masonry was not painted, but sometimes it was painted to hide fire damage or to improve the weather resistance of poor quality brick or stone. This was frequently true of very old Federal or Greek Revival style buildings made of soft brick. Similarly, do not remove paint from an already-painted building. The likelihood of damage to the underlying masonry is high, and cleaning may not remove all of the adhered paint. The simplest and least expensive option is to remove loose paint and re-paint an already-painted building.
6. For unpainted buildings, let the **natural colors of the brick or stone guide the selection of complementary trim colors.** Avoid bright primary colors, which are incompatible with most masonry.
7. Keep color schemes on buildings simple, unless paint analysis and research suggest otherwise. Contrasting colors may be appropriate for ornate late 19th century buildings, but avoid too many colors on one building. **The use of more than three colors is discouraged unless it can be documented**.
8. Use a chosen color scheme **consistently** throughout the lower and upper portions of the facade. Usually, the color selected for the storefront is repeated in the upper story windows or cornice, helping to unify the facade.
9. Be sure to follow proper **preparation procedures** so that the time and effort on color selection is not wasted on prematurely failing paint!
10. When applying for a Certificate of Appropriateness for a painting project, there are two appropriate options:
    a. Repaint using the same colors that are already on the building and the same color scheme.
    b. Propose a well-researched color palette to the HPB for approval.

Above: McIntire; Opposite Page: Downtown

### REFERENCE THE FOLLOWING RESOURCES FOR GENERAL COLORS:

Moss, Roger W., and Gail Caskey Winkler. Victorian Exterior Decoration: How to Paint Your Nineteenth-Century American House Historically. New York: Henry Holt and Company, 1987; revised paperback edition, 1992.

Moss, Roger W. Century of Color: Exterior Decoration for American Buildings, 1820-1920. Watkins Glen, N.Y.: American Life Foundation, 1981.

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# Exterior Lighting

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

**Exterior lighting should be used to illuminate entrances, walkways and significant architectural features. They should be appropriate and compatible with the style of the historic building. Exterior lighting might include wall-mounted fixtures; pole lights in the yard or along walks; low-level fixtures along walks and paths; and area lights on poles, garages, and building walls.**

**When installing exterior lighting, consider both the appropriateness of the fixtures for the style, design, and period of your house; and the brightness of the lamps and the degree to which they might "spill" light onto adjacent properties.**

## RECOMMENDATIONS

1. **Retain and repair** historic light fixtures to the greatest extent possible. Re-wiring and re-lamping can considerably extend the life of an older fixture. Removing existing lighting could alter the character of a historic structure and is strongly discouraged.
2. **Simple designs** usually are best when selecting new light fixtures. Do not use overly ornate fixtures and ones that are out of scale. Brightness of the lamp(s), and not fixture size, most strongly affects the amount of light a fixture will provide. Choose the smallest and simplest fixture that will give you the light you need.
3. **Don't over-fixture your property.** Usually only two or three well-placed lights will do the job.
4. **Use traditional incandescent or compact fluorescent** lamps and not high-pressure sodium and similar lamps. These tend to be too intense and have too much "spill" for residential use.
5. Any new lighting installed on a structure should cause **no damage to the building** and should be fully reversible.

Top to bottom: Light Fixtures in Downtown, Putnam and McIntire

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# Signage

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

**During the late 19th century and the early 20th century signs were frequently integrated into design of the storefronts and buildings. Space above the storefront was often reserved for a sign board or for a projecting sign hanging perpendicular to the storefront. Display windows sometimes held painted window signs. Fabric awnings also provided location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which gave a quick graphic reference to the business inside. A hammer might serve as a graphic representation of a hardware store, a clock would represent a jewelry store, while a hobby horse could announce a toy store. These signs reflected appropriate treatments for a commercial district sign by use of quality materials and design, pedestrian scale, proportional size, and appropriate location.**

**Electricity and the influence of the automobile brought innovations in signage. Neon and electric signs were introduced in order to capture the attention of people whizzing by in cars.**

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




Top: Signage in Putnam and Downtown; Above: Downtown

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All: Signage in McIntire

## RECOMMENDATIONS

1. Historic signage, including signs painted on the sides of buildings, should be **maintained** wherever possible.
2. **New signage** should be designed and constructed using materials and methods that are consistent with the building's architectural style. Consider a sign board, projecting sign, painted window signs, or signs on fabric awnings.
3. The **aggregate square footage** of permanent signage should be limited to the least amount necessary to reach the public. See Ordinance 1153 for information on sign number, area, height, maintenance, location, and illumination.
4. The **size** of the sign should be relative to the location in which it will be placed on the building. A large flat area between storefront and upper story may provide a band for signage. Signs should not conceal or block windows, doors, transoms or any other architectural features. See Ordinance 1173 for information on sign number, area, height, maintenance, location, and illumination.
5. The colors on the building should influence the colors of the sign, and no more than four (4) colors should be used. Subdued colors should dominate.
6. Attach signage in a way that it will **not damage** historic materials (i.e. on masonry structures, attach only in mortar joints).
7. Consider the effects of illuminated signs, such as light pollution and unnecessary use of energy. Flashing signs are not permitted.
8. Temporary signs for individual businesses should be smaller in aggregate size, limited in time and follow the recommendations in this document.
9. Signs for business uses of originally residential buildings should be ground mounted signs. If needed, they should only use external illumination.

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# Special Considerations: Porches & Outbuildings

## Porches

Porches are important design features on many homes in Zanesville's historic neighborhoods. Some porches are integral to a house's design - bungalows, for example, frequently have rooflines that extend to form the porch roof. In other cases, although the porch is original, it is built as an added feature outside the "footprint" of the building. In still other cases, porches have been added where they did not exist before, or a later porch has replaced an earlier one.

Porch design varied widely. Some early ones were very simple, while later in the 19th century and in the early 20th, porches became much larger and more ornamented, giving them increasing importance as character-defining features of the houses on which they were built. Refer to the architectural guide for information on how porch design changed over time and to see how important they are to preserve a historic house's character.

### RECOMMENDATIONS

1. **Retain** original porches and their detail elements. If some elements are deteriorated, they must be replaced in kind - that is, with new pieces of the same material and design. Do not remove original design elements such as wood columns, decorative trim, and tongue-and- groove ceilings.
2. **Do not enclose** stoops and porches to create interior space. This can significantly change a house's character and can result in the loss of significant porch trim and details. Enclosures on front and side porches must be avoided completely. Rear porch enclosures may be appropriate but must be decided case by case, taking into account the impact upon the house's character.
3. **Do not use wrought or cast iron and aluminum** elements such as posts and handrails, unless your house was built in a style that originally used such elements. Refer to the architectural guide; generally these elements were used from about 1940 and later. Note also that building codes may require handrails where they never were used in the past; consult with the City of Zanesville about code requirements and appropriate designs.
4. Adding a new porch, where one is missing or where there has not been one in the past, can be appropriate. A **simple design** is best, with primarily wood construction. Use plain round or square columns and look at other porches for ideas on appropriate size, height, materials, and roof slope — making it contemporary but compatible with the historic architecture.
5. **Decks** must be added at the rear of a house and must be kept as low as possible to reduce their visibility.
6. Because porches are so exposed to the weather, **watch for signs of deterioration**. Porch floors are particularly vulnerable. Sweep or shovel standing water or snow to reduce moisture penetration. Do not use rugs or floor coverings that trap moisture.
7. The point where the porch roof meets the house is sealed from water by means of **flashing**. This joint can open up and admit moisture, particularly if the porch sags or pulls away from the house. Watch for signs of water penetrating at this point. Also, be sure that any gutters and downspouts on the porch are working properly.
8. **Sagging or shifting** of the porch can result from shifting of the porch foundation (sometimes this is nothing more than stone, brick, or concrete pillars) or from deterioration (dry rot) at the base of porch columns. If you notice a column out of line, a change in floor slope, or any cracks or gaps between the porch and the house, call a qualified carpenter or builder. It is not difficult to correct these problems if they are caught early.

Porches in Putnam (top) and Brighton (bottom)

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# Outbuildings

Outbuildings such as garages, barns, and sheds are part of a historic neighborhood. They provide space for activities not appropriate for the main house, and often they were built in the same style as the house, or in a compatible design. They clearly were secondary structures, usually much smaller than the house and located toward the side or rear of the property.

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

## RECOMMENDATIONS

1. Retain and **repair** existing older outbuildings such as barns and sheds. Do not remove them unless they are so deteriorated that repair is not possible. Most outbuildings are simple structures that a competent carpenter can repair. If an outbuilding must be demolished and replaced, the replacement should match the historic structure in materials, design and finishes.
2. Repair outbuildings with the **same materials** of which they are built. Do not add decorative elements that would not have been used originally.
3. There may be appropriate **modern designs** for compatible, contemporary outbuildings; generally, they are most successful when built of wood. Do not use metal or plastic sheds, which use designs and materials not compatible with Zanesville's historic neighborhoods.

4. Older garages must be retained and repaired. If they are beyond repair, they should be built new in a traditional design. For replacement garages and for entirely new ones, the **roof slope is one of the most important elements.** Most historic garages had roof pitches that matched those of their houses. Use this same pitch for a new building and stay away from the much shallower pitches typical of contemporary garages. Use siding and trim elements that are compatible with the design of the house the garage serves.

Outbuildings in Brighton-Dryden (above left) and Putnam (above) and McIntire.

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CHAPTER 6

# Guidelines for New Construction in Historic Districts

**The City of Zanesville has grown and changed over the past 200 years as the area evolved from a pottery-producing town on the Muskingum River, to a ceramics center in middle Ohio. As the City grew and prospered, new buildings were constructed in the downtown area that reflected popular architectural styles and available building materials. The resulting collection of buildings represents several different periods in the City's history. This architectural diversity is unified, however, by several common elements:**

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

Example of an infill that poorly relates to adjacent existing structures

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

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

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

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# Recommendations for New Construction

**The construction of new buildings in Zanesville to fill existing gaps in the streetscape should be encouraged.**

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

1. **Relationship to the Street:** A new building should reflect adjacent structures in its orientation and placement in relation to the street. For example, most commercial facades are located at the edge of the sidewalk creating a single plane, and an infill building should reflect this even setback of the existing streetscape.
2. **Building Spacing:** New construction should observe the rhythm of surrounding building spacing. Creating a continuous facade on downtown streets is appropriate for infill construction. Free-standing construction on corner lots may provide more flexibility in allowing for open space.
3. **Scale:** Scale refers to the perceived size of a structure in relationship to the typical size of a person and the surrounding structures. Pedestrian scale is created when buildings and their details are easily visible from the sidewalk and do not overwhelm the passerby. Monumental scale is just the opposite, where buildings and details are larger than human needs would dictate. Monumental scale is sometimes used to create an impression of grandeur. New construction should observe the scale of surrounding structures. In downtown, pedestrian scale is most appropriate.
4. **Form:** This is defined as the external shape and configuration (building footprint, width, height) of the structure.
5. **Mass:** This is the combination of forms and is associated with a perceived weight of the building.
6. **Height:** New construction should be of similar height to that of adjacent and nearby buildings.
7. **Proportion:** This is the relationship between the width and height of a building: tall and narrow, low and squat, square. New construction should employ proportions similar to those of adjacent buildings.
8. **Relationship of Roof Shapes:** New construction should reflect the predominant roof shapes in the area. Flat roofs are most appropriate for downtown infill construction, while free-standing buildings may reflect some of the gable or hipped roofs which also exist in Zanesville. Roof pitches should be similar to that which currently exists.
9. **Retain an existing addition** if it contributes to the character and historic integrity of the structure.
10. **Rhythm of Solids and Voids:** In a building façade, the wall areas (solids) alternate with the window and door openings (voids) to create a pattern. New construction should reflect the rhythms of adjacent and nearby structures. For example, an all-glass facade would be inappropriate when placed between two typical late 19th century commercial buildings.
11. **Proportion of Openings:** The size and proportion of window and door openings in new construction should be similar to those on surrounding facades.
12. **Style and Character:** New construction should be expressed in terms of contemporary design. The new building should not try to duplicate historic styles, and pseudo-historic elements should not be applied to contemporary structures to make them look older.
13. **Quality design, materials, and craftsmanship** should be incorporated in additions and new construction.
14. **Materials, Textures and Colors:** New construction in Zanesville should reflect the historic materials, textures and colors which exist, including natural and painted brick, natural stone, cast iron, painted wood, pressed metal, and architectural glass panels.

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# Recommendations for Additions

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

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

## RECOMMENDATIONS

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

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

Example of a poorly designed roof addition to an existing structure

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CHAPTER 7

# Accommodating Code Compliance with Historic Buildings

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

## TERMS THAT SHOULD BE CONSIDERED

### Changes of Use

Must be reviewed by the Chief Building Official for the jurisdiction

### Alterations

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

### Alternative Compliance

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

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

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

Exception: Historic buildings that are:

- Listed or preliminarily determined to be eligible for listing in the National Register of Historic Places;
- Determined by the Secretary of the U.S. Department of Interior as contributing to the historical significance of a registered historic district or a district preliminarily determined to qualify as an historic district; or
- Designated as historic under a state or local historic preservation program that is approved by the Department of Interior. (Certified Local Government)
- As a Certified Local Government (CLG) any property designated as historic by the City of Zanesville can be considered under this special provision of the code.

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CHAPTER 8

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

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

## REGULATIONS FOR BUILDING ACCESSIBILITY

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

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

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

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

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

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

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

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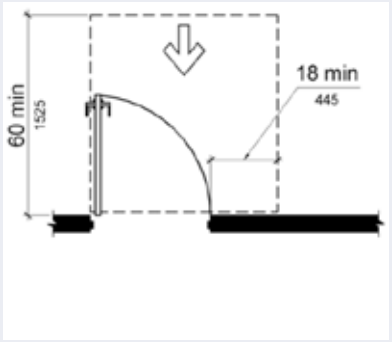
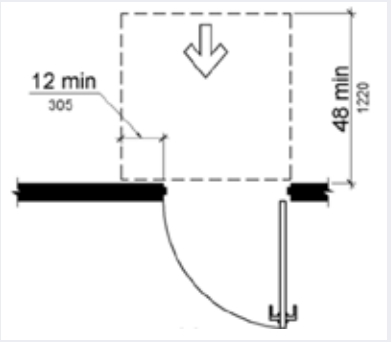
The design of ramps and handrails should be simple and contemporary and not necessarily try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can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

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

## Accessible Door Entry

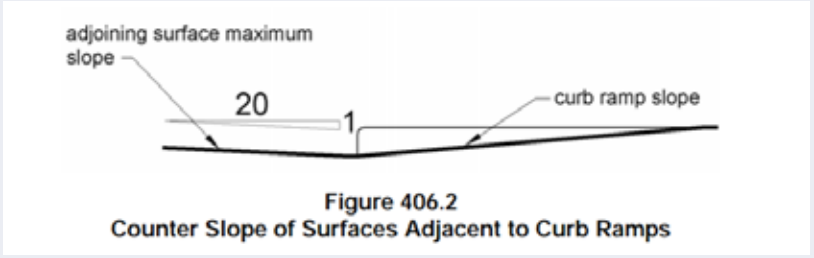



Front Approach Door Swing : Out

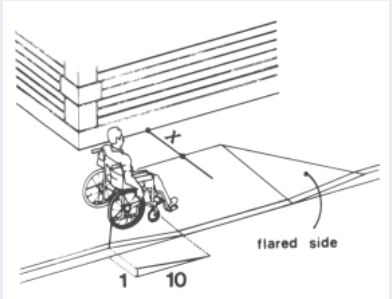



Front Approach Door Swing : In

## Curb Ramp

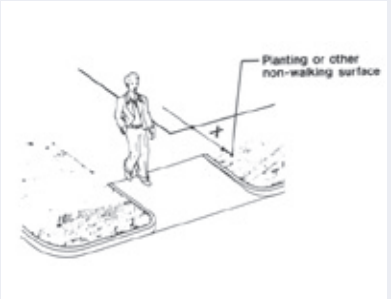



Measurement of Curb Ramp Slopes




Flared Sides

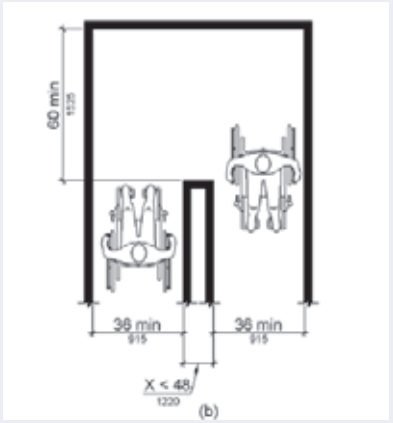
x = 36″ min. Where x does not meet 36″ min. at top of curb ramp, flared sides shall not exceed 1:12.



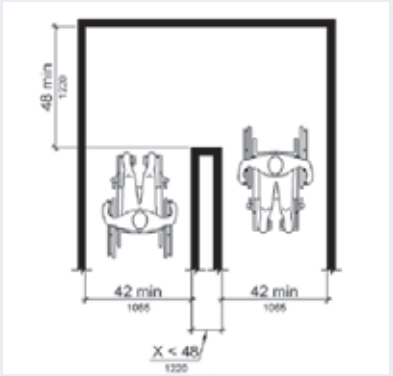

Returned Curb

Source: 2010 ADA Standards for Accessible Design

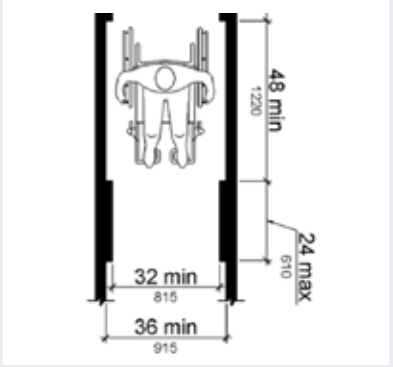
## Accessible Route




180 degree turn (Exception)




180 degree turn




Protruding Elements and Door min. 32″

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CHAPTER 9

# General Maintenance and Repairs

## Continued Care

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

### EXPERIENCED PROFESSIONALS

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

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

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

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

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

### PROCESS FOR REPAIRS

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

### IDENTIFY THE PROBLEM

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

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## DETERMINE THE CAUSE OF THE PROBLEM

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

Frequent causes of problems include:

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

## TREATMENTS FOR THE PROBLEM

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

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

## SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

Design Guidelines for Zanesville are based upon national standards:

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

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

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# Masonry

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

Reference Preservation Briefs:

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

#2 “Repointing Mortar Joints in Historic Masonry Buildings”

#6 “Dangers of Abrasive Cleaning to Historic Buildings”

#38 “Removing Graffiti from Historic Masonry”

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

## IDENTIFY THE PROBLEM

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

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

Displacement of brick by movement in the parapet wall.

## DETERMINE THE CAUSE OF THE PROBLEM

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

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

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

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

## TREATMENTS FOR THE PROBLEM

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

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

Damage to brick caused by sandblasting.

3. Repair damaged masonry and repoint as necessary.

## CLEANING

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

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# Mortar

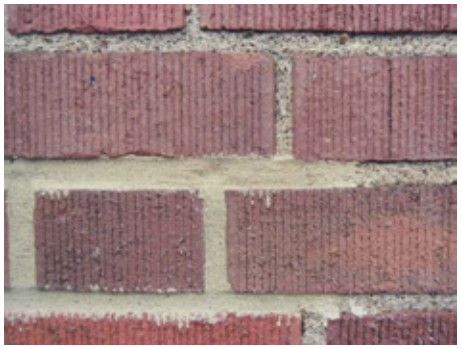
Traditional mortar was composed of lime putty, sand, and water. Portland cement was patented in Great Britain in 1824 and became commonly used in the United States in the early 20th century. Initially, Portland cement was used as an additive to speed the set time of the traditional mortar. By the 1930s,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

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

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

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

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



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

## IDENTIFY THE PROBLEM

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

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

## DETERMINE THE CAUSE OF THE PROBLEM

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

## TREATMENTS FOR THE PROBLEM

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

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

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# Wood

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

#9 "The Repair of Historic Wooden Windows"; #10 "Exterior Paint Problems on Historic Woodwork"; #45 "Preserving Historic Wooden Porches"

## IDENTIFY THE PROBLEM

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

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

## DETERMINE THE CAUSE OF THE PROBLEM

Excessive moisture is the primary cause of deterioration in wood. Moisture can cause paint failure and facilitate fungi that cause

Paint failure on the underside of a wood canopy.

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

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

## CONDITIONS

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

## SIGNS OF FUNGI

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

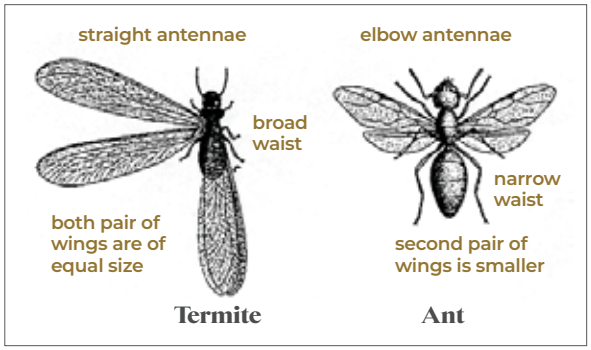
## SIGNS OF INSECT INFESTATION

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

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

## ULTRAVIOLET DEGRADATION

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




## TREATMENTS FOR THE PROBLEM

If there is any reason to believe that insects are present, consult a professional exterminator for advice prior to making repairs. Suitable treatments for damaged wood include consolidation and filler, patches, and full replacement. Consolidants and epoxy fillers strengthen and stabilize the damaged areas of wood and can be painted like the original wood. Damaged areas also may be replaced by patches of wood that match the original material and are installed by traditional methods such as a "dutchman." Full replacement of wood members or elements is the extreme and should be done only when absolutely necessary.

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

## STEPS FOR WOOD REPAIR

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

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# Exterior Paint

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

#10 "Exterior Paint Problems on Historic Woodwork"

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

## IDENTIFY THE PROBLEM

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

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

## DETERMINE THE CAUSE OF THE PROBLEM

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

Mildew on painted exterior siding.

Improper preparation before applying paint results in a poor finish.

Alligatoring paint on exterior siding.

## TREATMENTS FOR THE PROBLEM

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

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

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

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

Some basic rules should be followed when painting:

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

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# Architectural Metals

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

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

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

## IDENTIFY THE PROBLEM

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

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

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

## DETERMINE THE CAUSE OF THE PROBLEM

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

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

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

## TREATMENTS FOR THE PROBLEM

Protect architectural metals from deterioration by maintaining protective finishes, providing proper drainage, and preventing water from standing on horizontal surfaces or accumulating in curved, decorative features. Suitable

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

Galvanic corrosion resulting from a reaction between two dissimilar metals.

treatments for metals include cleaning and maintenance, repair, and selective replacement.

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

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

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

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

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

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

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

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

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

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

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CHAPTER 10

# Demolition and Moving

## Demolition

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

Demolition is addressed in the Building Code under Part Thirteen, Procedures, Chapter 1353.06, Certificate of Appropriateness (COA). Many cities have a waiting period that provides the opportunity for reuse of the building in the interim.

The historic preservation entity usually makes the determination of adverse effect based on reference to the Secretary of the Interior's Standards for Historic Rehabilitation (see appendix) and the design guidelines. If a COA is denied, the historic preservation entity will enter into discussion with the applicant during a specified review period in order to "find a means of preserving the property."

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

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

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

## Moving

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

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

## Salvage

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

### RECOMMENDATIONS

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

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# Appendices

APPENDIX A

## Glossary

Please refer to the Bibliography for resources including additional terms.

### A

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

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

### B

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

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

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

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

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

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

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

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

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

### C

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

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

Double Hung Windows

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

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

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

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

### D

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

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

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

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

### E

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

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

### F

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

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

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

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

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

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

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

Gable

## G

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

**Glazing:** Glass fitted into windows or doors.

## H

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

## I

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

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

## J

**Jamb:** The side of a doorway or window opening.

## L

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

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

## M

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

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

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

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

## O

**Oriel Window:** See Bay Window.

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

## P

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

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

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

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

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

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

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

Bay/Oriel Window


Portico

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

**Preservation Professional:** An individual trained in the practice of preservation and/or preservation architecture who meets one or more federal standards (36 CFR 61) for Architecture, Historic Architecture, Architectural History, History and/or Historic Preservation Planning. The State Historic Preservation Office for Ohio keeps a list of these professionals.

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

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

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## Q

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

## R

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

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

## S

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

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

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

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

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

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

Spalling

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

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

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

## T

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

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

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

## V

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

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

## W

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

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APPENDIX B

# Secretary of the Interiors Standards For Rehabilitation

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

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

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

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APPENDIX C

# Resources for Information or Assistance

## OHIO HISTORICAL SOCIETY AND OHIO HISTORIC PRESERVATION OFFICE

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

www.ohiohistory.org
(614) 297-2300

## LOCAL HISTORY RESOURCES

**Muskingum County History**
115 Jefferson St
Zanesville, OH 43701
http://www.muskingumcountyhistory.org/
(740) 454-9500

**John McIntire Library**
Muskingum County Library
220 N 5th St
Zanesville, OH 43701
http://muskingumlibrary.org/
(740) 453-0391

## CITY OF ZANESVILLE

**Community Development**
401 Market Street
Zanesville, Ohio 43701
http://www.coz.org/city-departments/community-development/.

## WEBSITES

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

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

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

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

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

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

## WHY AND HOW TO HIRE AN ARCHITECT

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

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# Index Of Preservation Briefs

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

## INDEX OF PRESERVATION BRIEFS

1. Cleaning and Water-Repellent Treatments for Historic Masonry Buildings.
2. Repointing Mortar Joints in Historic Masonry Buildings.
3. Improving Energy Efficiency in Historic Buildings.
4. Roofing for Historic Buildings.
5. The Preservation of Historic Adobe Buildings.
6. Dangers of Abrasive Cleaning to Historic Buildings.
7. The Preservation of Historic Glazed Architectural Terra-cotta.
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings.
9. The Repair of Historic Wooden Windows.
10. Exterior Paint Problems on Historic Woodwork.
11. Rehabilitating Historic Storefronts.
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows.
14. New Exterior Additions to Historic Buildings: Preservation Concerns.
15. Preservation of Historic Concrete
16. The Use of Substitute Materials on Historic Building Exteriors.
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.
18. Rehabilitating Interiors in Historic Buildings: Identifying Character-Defining Elements.
19. The Repair and Replacement of Historic Wooden Shingle Roofs.
20. The Preservation of Historic Barns.
21. Repairing Historic Flat Plaster Walls and Ceilings.
22. The Preservation and Repair of Historic Stucco.
23. Preserving Historic Ornamental Plaster.
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.
25. The Preservation of Historic Signs.
26. The Preservation and Repair of Historic Log Buildings.
27. The Maintenance and Repair of Architectural Cast Iron.
28. Painting Historic Interiors.
29. The Repair, Replacement and Maintenance of Historic Slate Roofs.
30. The Preservation and Repair of Historic Clay Tile Roofs.
31. Mothballing Historic Buildings.
32. Making Historic Properties Accessible.
33. The Preservation and Repair of Historic Stained and Leaded Glass.
34. Applied Decoration for Historic Interiors: Preserving Composition Ornament.
35. Understanding Old Buildings The Process of Architectural Investigation.
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes.
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing.
38. Removing Graffiti from Historic Masonry.
39. Holding the Line: Controlling Unwanted Moisture in Historic Buildings.
40. Preserving Historic Ceramic Tile Floors.
41. The Seismic Retrofit of Historic Buildings.
42. The Maintenance, Repair and Replacement of Historic Cast Stone.
43. The Preparation and Use of Historic Structure Reports.
44. The Use of Awnings on Historic Buildings: Repair, Replacement & New Design.
45. Preserving Historic Wooden Porches.
46. The Preservation and Reuse of Historic Gas Stations.
47. Maintaining the Exterior of Small and Medium Size Historic Buildings.
48. Preserving Grave Markers in Historic Cemeteries.
49. Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement.
50. Lightning Protection for Historic Buildings.

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# Index to Interpreting the Standards Bulletins

**ITS Bulletins assist building owners in applying the Standards to rehabilitation projects. Each Bulletin references the relevant standards. The bulletins are case-specific and are provided as guidance only; they are not necessarily applicable beyond the unique facts and circumstances of each case.**

1. Interior Plan: Changes to Shotgun Interior Plan
2. Garage Door Openings: New Infill for Historic Garage Openings
3. New Additions: New Additions to Mid-Size Historic Buildings
4. Exterior Doors: Inappropriate Replacement Doors
5. Exposed Interior Brick: Removing Interior Plaster to Expose Brick
6. Significant Spaces: Preserving Historic Church Interiors
7. Interior Finishes: Painting Previously Unpainted Woodwork
8. Interior Alterations: Interior Alterations to Detached Residences to Accommodate New Functions
9. Porches: Inappropriate Porch Alterations
10. Stair Tower Additions: Exterior Stair/ Elevator Tower Additions
11. School Buildings: Interior Alterations to School Buildings to Accommodate New Uses
12. School Buildings: Rehabilitation and Adaptive Reuse of Schools
13. Storefronts: Repair/Replacement of Missing or Altered Storefronts
14. Adding New Openings: New Openings in Secondary Elevations or Introducing New Windows in Blank Walls
15. Industrial Interiors: Treatment of Interiors in Industrial Buildings
16. Loading Door Openings: New Infill for Historic Loading Door Openings
17. Interior Parking: Adding Parking to the Interior of Historic Buildings
18. New Additions: New Additions to Mid Size Historic Buildings
19. Interior Finishes: Deteriorated Plaster Finishes
20. School Buildings: Converting Historic School Buildings for Residential Use
21. Adding New Openings: Adding New Openings on Secondary Elevations
22. Adding New Openings: Adding New Entrances to Historic Buildings
23. Windows: Selecting New Windows to Replace Non-Historic Windows
24. Corridors: Installing New Systems in Historic Corridors
25. Interior Finishes: Altering the Character of Historically Finished Interiors
26. Entrances and Doors: Entrance Treatments
27. Awnings: Adding Awnings to Historic Storefronts and Entrances
28. Corridors: Corridors in Historic Highrise Apartment Buildings and Hotels
29. Garage Doors: Adding Vehicular Entrances and Garage Doors to Historic Buildings
30. New Entries: New Entries on Mill Buildings
31. Interior Features: Retaining Distinctive Corridor Features
32. Roofing Materials: Slate Roof Treatments
33. Secondary Elevations: Alterations to Rear Elevations
34. Additions: Completing Never-Built Portions of a Historic Building
35. Interior Plans: Changes to Shotgun Interior Plan
36. Rooftop Additions
37. Rear Additions: Rear Additions to Historic Houses
38. Alterations Without Historical Basis
39. Site and Setting: Changes to Historic Site
40. Corridors: Corridors in Historic School Buildings
41. Incompatible Alterations to the Setting and Environment of a Historic Property
42. Industrial Bridges in Mill Complexes
43. Converting Fire Escapes to Balconies in Mill Complexes
44. Subdividing Significant Historic Interior Spaces
45. Adding or Modifying Fly Lofts on Historic Theaters
46. Modifying Historic Interior Railings to Meet Building Code
47. Rooftop Additions on Mid-Size Historic Buildings
48. Replacement of Missing or Altered Storefronts
49. Designing Compatible Replacement Storefronts
50. Reusing Special Use Structures
51. Installing New Systems in Historic Buildings
52. Incorporating Solar Panels in a Rehabilitation Project
53. Designing New Additions to Provide Accessibility
54. Installing Green Roofs on Historic Buildings
55. Retaining Industrial Character in Historic Buildings
56. Alterations Without Historical Basis

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# Overview Of Tax Credits

### OVERVIEW OF THE HISTORIC REHABILITATION TAX CREDIT (FEDERAL)

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

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

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

### OVERVIEW OF THE NATIONAL REGISTER OF HISTORIC PLACES

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

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

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

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

### OVERVIEW OF THE OHIO HISTORIC PRESERVATION TAX CREDIT (OHPTC)

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

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

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

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# An Inspection Checklist: What To Look For

## EVERY 3 MONTHS

### Gutters And Downspouts

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

## EVERY 6 MONTHS

### Roof

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

## MASONRY

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

## EXTERIOR WOOD SIDING AND TRIM

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

## WINDOWS AND DOORS

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

## ORNAMENTATION

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

### Porches

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

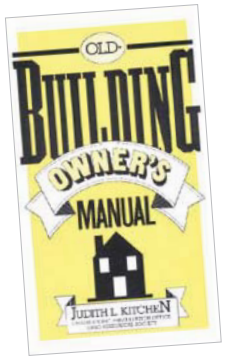
### Storefronts

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

## EVERY 12 MONTHS

### Foundation

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




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

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

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APPENDIX D

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APPENDIX E

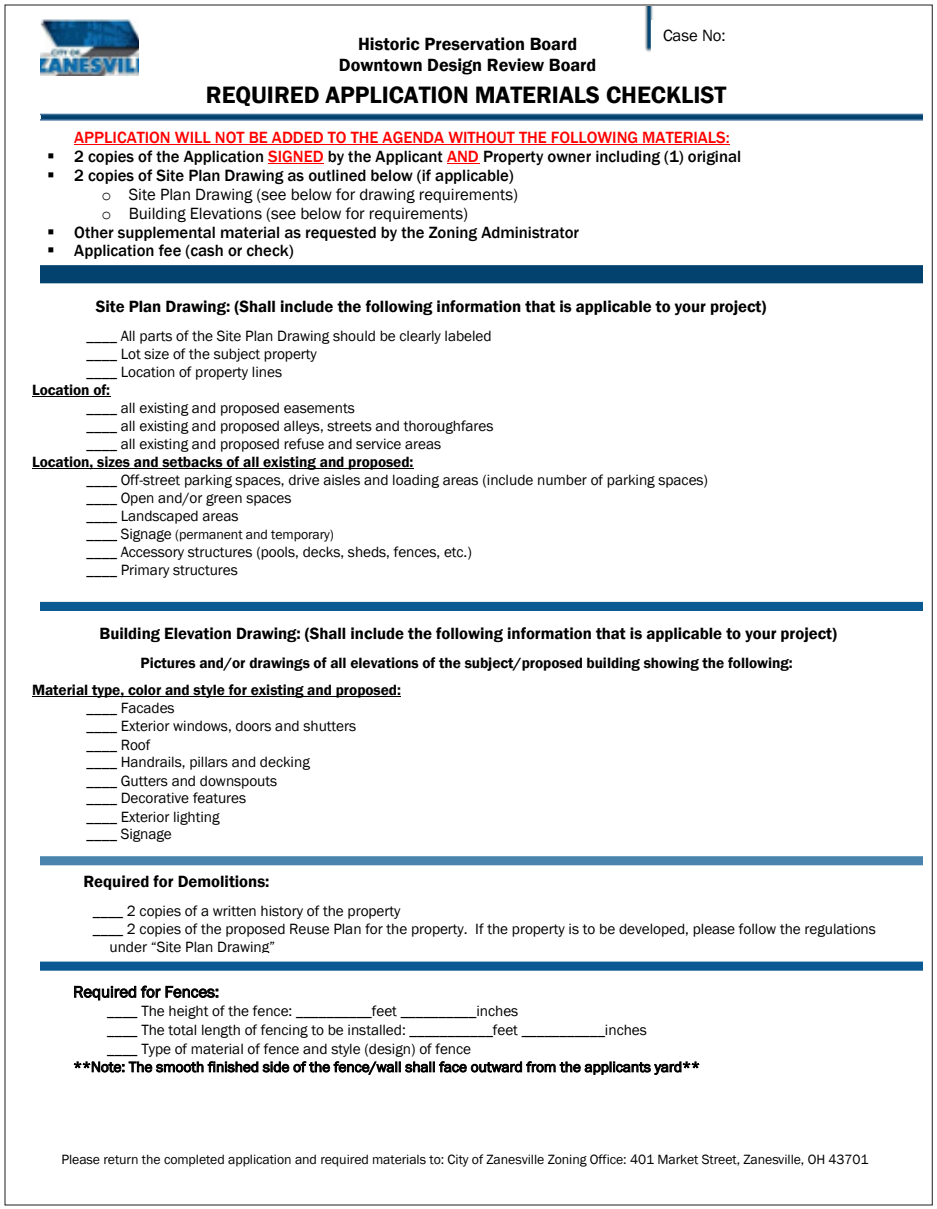
# Board & Commission Zoning Application

Applications are available on the City website in the Community Development section:

http://www.coz.org/city-departments/community-development/

Please note that the Zoning Administrator determines what supplemental information needs to be submitted.

For assistance with the application process, contact the Zoning Administrator. Contact information for the zoning administrator is current on our website.



Historic Preservation Board
Downtown Design Review Board

Case No:

**REQUIRED APPLICATION MATERIALS CHECKLIST**

APPLICATION WILL NOT BE ADDED TO THE AGENDA WITHOUT THE FOLLOWING MATERIALS:

- **2 copies of the Application SIGNED by the Applicant AND Property owner including (1) original**
- **2 copies of Site Plan Drawing as outlined below (if applicable)**
  - Site Plan Drawing (see below for drawing requirements)
  - Building Elevations (see below for requirements)
- **Other supplemental material as requested by the Zoning Administrator**
- **Application fee (cash or check)**

**Site Plan Drawing: (Shall include the following information that is applicable to your project)**

____ All parts of the Site Plan Drawing should be clearly labeled
____ Lot size of the subject property
____ Location of property lines

**Location of:**

____ all existing and proposed easements
____ all existing and proposed alleys, streets and thoroughfares
____ all existing and proposed refuse and service areas

**Location, sizes and setbacks of all existing and proposed:**

____ Off-street parking spaces, drive aisles and loading areas (include number of parking spaces)
____ Open and/or green spaces
____ Landscaped areas
____ Signage (permanent and temporary)
____ Accessory structures (pools, decks, sheds, fences, etc.)
____ Primary structures

**Building Elevation Drawing: (Shall include the following information that is applicable to your project)**

**Pictures and/or drawings of all elevations of the subject/proposed building showing the following:**

**Material type, color and style for existing and proposed:**

____ Facades
____ Exterior windows, doors and shutters
____ Roof
____ Handrails, pillars and decking
____ Gutters and downspouts
____ Decorative features
____ Exterior lighting
____ Signage

**Required for Demolitions:**

____ 2 copies of a written history of the property
____ 2 copies of the proposed Reuse Plan for the property. If the property is to be developed, please follow the regulations under "Site Plan Drawing"

**Required for Fences:**

____ The height of the fence: _____feet _____inches
____ The total length of fencing to be installed: _____feet _____inches
____ Type of material of fence and style (design) of fence

****Note: The smooth finished side of the fence/wall shall face outward from the applicants yard****

Please return the completed application and required materials to: City of Zanesville Zoning Office: 401 Market Street, Zanesville, OH 43701

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Case No:

## BOARD & COMMISSION ZONING APPLICATION

- Required – Submission of a complete application, including all items on the checklist
- Application and applicable fees shall be submitted no later than 5:00 p.m. on the deadline date
- Applications must be signed by the Applicant AND the Property Owner before it can be processed.
- All supplemental information must be submitted with the application before it can be processed.

**Application for:**

____ Downtown Design Review Board ____ Historic Preservation Board ____ Board of Zoning Appeals ____ Planning Commission

For Board of Zoning Appeals **Check all that apply:** __ Appeal __Conditional Use __ Special Use __Temporary Use __Variance __Zero Lot Line

**For Planning Commission Check all that apply:** __Alley/Street Dedication __Alley/Street Vacation __Final Plat Review __Lot Split/Adjustment __ Preliminary Plat Review __PUD-Minor __PUD Zoning Map Amendment __Rezoning __Subdivision

**For Downtown Design Review/Historic Preservation Check all that apply:** __Roof Replacement __Paint/Siding Change __Window/Door Replacement __New Construction __Sign Design __Accessory Structure __Other Exterior Change

**Applicant Information:**

Applicant:_____*Owner *Agent *Representative *Other
Company:_____
Applicant's Mailing Address:_____
City, State and Zip Code:_____
Telephone Number:_____
E-mail:_____
Owner of Property:_____
Owner's Mailing Address:_____
City, State and Zip Code:_____
Owner's Telephone Number:_____

**Project Site Information:**

Project Street Address:_____Property Zoning District:_____
Business/Project Name:_____
Description of request (be specific):
_____
_____
_____
Applicable Special Zoning District: _____

**I hereby attest to the truth and exactness of all information supplied on and with this application. I also understand that the applicant or a representative must be present at the meeting in order for the Board/Commission to take action on the subject request. Requests will not be processed without the property owner's signature.**

Signature of Applicant: _____ Date:_____

Signature of Property Owner:_____ Date:_____

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BOARD & COMMISSION ZONING APPLICATION

Received Stamp:

**PLEASE NOTE THAT FEES ARE NONREFUNDABLE**

Zoning Fee Schedule (Ord. 17-44)

| | | Residential | Non Residential |
|---|---|---|---|
| Zoning Compliance | Accessory Structure | $10 ($50 after start) | |
| | New Construction/ addition | $25 ($100 after start) | $100 ($200 after start) |
| | Signs | | $25 |
| | Multi Department | | $200 |
| DRB | | $25 | $50 |
| DDRB | | $25 | $50 |
| BZA | | $175 | $175 |
| Planning Commission | Lot split/line adjustment | $100 + $2/lot or $10 /acre whichever is greater | |
| | Preliminary Subdivision Plat Review | $100 + $2/lot or $10 /acre whichever is greater | |
| | Final Subdivision Plat Review | $100 + $2/lot or $10 /acre whichever is greater | |
| | Rezone | $200 | |
| | Street/Alley Vacations | $250 + Recording fees | |
| | Planned Unit Development Plan Review | $300 | |
| | Planned Unit Development Minor revision | $100 + $2/lot or $10 /acre whichever is greater | |
| | Subdivision Sketch Plan | $0 | |
| | Planned Unit Development Sketch Plan | $0 | |

**This application and all required supplemental information has been reviewed and is found to be complete.**

_____ _____

Planning & Zoning Administrator Date

**DECISION OF THE BOARD/COMMISSION/STAFF**

**Please circle decision rendered:**

Approved Denied Approved with conditions:

_____

_____

_____

_____ _____

Planning & Zoning Administrator Date

**FOR OFFICE USE ONLY**

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