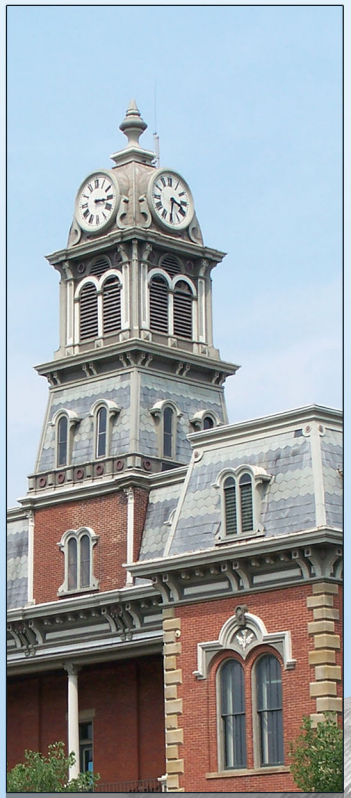
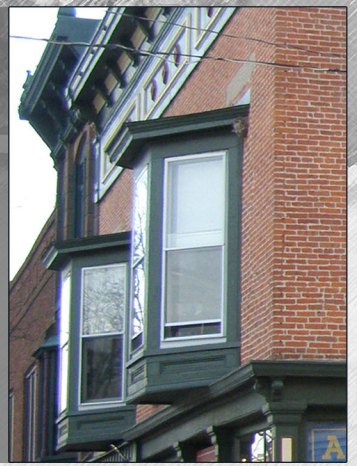


City of Medina

DESIGN GUIDELINES

for Historic Properties and Districts

March, 2007



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This publication was made possible in part by a grant from the U.S. Department of the Interior's Historic Preservation Fund, administered by the Ohio Historic Preservation Office of the Ohio Historical Society.

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OHIO HISTORY

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U.S. Department of the Interior's Historic Preservation Fund
and the
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“Preserving the past can provide tremendous benefits to the surrounding city: economic benefits from the tourists it attracts, social benefits from a more heterogeneous population seeking a broader range of living environments, and cultural benefits from its enhanced setting for artistic activity.”

- Alexander Garvin
The American City:
What Works, What Doesn’t

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I. Introduction

Points of Interest

- The Medina Public Square Historic District is listed in the National Register of Historic Places.
- Medina participates in the Certified Local Government (CLG) Program (since 2002), a partnership between local, state, and federal governments that promotes historic preservation.
- The City of Medina Design Guidelines for Historic Properties and Districts supplements the Codified Ordinances of the City of Medina Chapter 145: Historic Preservation Board and Chapter 1147: Signs.
- Ordinance Chapter 145 utilizes the United States of America's Secretary of the Interior's Standards for Rehabilitation.
- *Appendix B* of the Design Guidelines lists the Secretary of the Interior's Standards for Rehabilitation.

Purpose of the Design Guidelines

The City of Medina is recognizable by the Public Square located in the heart of Medina's historic district listed in the National Register of Historic Places (listed in 1975). The character of the Square is defined by its architecture which exudes quality and pride. These attributes create an inviting place for visitors and residents. Businesses are attracted to the location because the warm welcome encourages people to patronize their establishments and provides a pleasant work environment. The community recognizes the importance of the city's architectural history and aesthetics and is active in promoting this awareness to future generations in order to retain the city's appeal and success. These design guidelines supplement the Codified Ordinances of the City of Medina, Chapter 145: Historic Preservation Board and Chapter 1147: Signs. These guidelines offer illustrations and examples to assist both property owners and the Historic Preservation Board with interpretation of the city's ordinances. Ordinance 145 specifies design and demolition criteria and states the purpose of the guidelines is *"...to preserve the architectural history of existing buildings or structures and to ensure the procedures and materials used are compatible with the existing building or structure and help to ensure its preservation into the future and are meant to give architects and owners design direction consistent with Chapter 145 of the Codified Ordinances of the City of Medina."* This statement also applies to new construction. New construction must complement and support the surrounding structures in order to uphold the historic integrity of the city. Design guidelines provide assistance in maintaining or improving the present quality of life through the preservation and rehabilitation of the city's architecture while allowing for new construction and necessary modifications to existing structures.

The Historic Preservation Board has adopted the United States of America's Secretary of the Interior's Standards for Rehabilitation as stated in Chapter 145 of the Ordinance. Both the Ordinance and the Design Guidelines are based on these established historic preservation practices used nationally for more than thirty years. The Standards pertain to the repair or alteration of a historic property and shall be applied in a reasonable manner, considering economic and technical feasibility. (Refer to *Appendix B*.)

Benefits to the Property Owner and the City

Good design and well executed design guidelines have proven to be beneficial to both the property owner and the city because they stimulate social and economical growth. Individual property values are enhanced through good design, and collectively, these properties can greatly increase the value of an entire district. The district becomes a destination that people want to visit and gives the city an identity. A place is created where the community interacts, thereby strengthening the ties between its members and offering an opportunity to meet people from outside the community. This activity supports local businesses including restaurants, retail, and entertainment establishments. Professionals are attracted to this place because the city's reputation is directly reflected upon them; a desirable city indicates a trustworthy business. The payback for the investment in time and expense that is required to achieve good design in preservation, restoration, renovation, or new construction is a long-lasting value that exceeds what went into the project up-front.

Additional incentives are offered to owners of historic and existing properties in order to encourage and make it more feasible to obtain good design. Historic properties may qualify for a Historic Rehabilitation Tax Credit or a Historic Preservation Easement which may offer significant tax benefits (Refer to *Appendix C*). Also, Chapter 34 of the Ohio Building Code (OBC) allows some exceptions to building code requirements when renovation or restoration work is proposed for an existing structure.

I. Introduction

Points of Interest

- Owners of historic properties may benefit from Historic Rehabilitation Tax Credits or Historic Preservation Easements.
- Chapter 34 of the Ohio Building Code allows some exceptions to code regulations when working on an existing structure.
- *Appendix C* of the Design Guidelines provides a list of resources where additional information may be found and summarizes the Historic Rehabilitation Tax Credit and the Historic Preservation Easement.

I. Introduction

Points of Interest

Questions to ask when determining if the Ordinance applies to a project:

- Is the property within the boundaries of a designated district?
- Is the property a designated historic landmark?
- Does the project involve any changes to the appearance of an existing structure?
- Does the project involve new construction within a historic district?

Applicability of the Ordinance and Guidelines

The initial step to beginning a project is to determine if a Certificate of Appropriateness is required. **In general, if the work will change the appearance of the existing structure or the project is new construction, a Certificate of Appropriateness is required.**

When planning a project, it is important to research the property in order to identify what features are original. Original or historic features define the building's architectural character and will most likely need to be preserved and restored. Historic photographs typically provide the most comprehensive information on the structure's original appearance. Research may also include newspaper clippings, Sanborn fire insurance maps, and tax maps. Refer to *Appendix C* for a list of resources. If no historic documentation can be found, refer to comparable building types for guidance. Evaluate the integrity of the original and historic features, and determine how much of the historic fabric remains. This will indicate the level and amount of work required for the project. Refer to the Design Guidelines for recommendations on the methods and techniques that should be used for the specific work (Reference *Preservation Brief 17* and *35)*.

The Design Guidelines serve as a resource for work on existing structures and all new construction including additions to existing properties occurring within the Historic District. All work on existing buildings and new construction must comply with all governing regulations including the Medina Planning and Zoning Code and the Ohio Building Code.

The Ordinance applies to all of the exterior facades of a locally designated landmark structure or a structure within the boundaries of a designated district. A list of districts and designated structures will be kept by the City. The process for designation is found in Ordinance 145. These design guidelines focus on Medina's landmarks and historic districts as described in Ordinance 145.

Application and Review Procedures

The City of Medina is committed to administering a predictable and timely review process for proposed improvements to a landmark property or property within a historic district. A brief description of the application and review process is provided in this section. The application procedures are fully explained in Ordinance 145.

A Certificate of Appropriateness must be issued by the City to the property owner before work may begin. A Certificate of Appropriateness is required for all landmark properties or properties in a historic district where any alteration or demolition of an existing structure or construction of a new structure is contemplated.

The application for the Certificate of Appropriateness, along with supporting documents, is filed by the applicable deadline and considered at the next regularly scheduled Historic Preservation Board meeting. Once an application is submitted, staff will conduct a review for compliance with the design guidelines, assist the applicant with any noted deficiencies, and prepare a Staff Report for the benefit of the Board and the applicant. The applicant or the applicant's agent will present the proposal at a scheduled Board meeting. Once the application is approved, a Certificate of Appropriateness will be issued.

Prospective applicants may request an informal review before an application is filed. This can be helpful in determining if the proposed project is in general compliance with the design guidelines and ordinances before investing time and money in the application process.
(Refer to *Appendix D*).

I. Introduction

Points of Interest

- A Certificate of Appropriateness must be obtained before work begins on any landmark property or property in one of Medina's historic districts.
- The application for the Certificate of Appropriateness is filed with the City Planning Department.
- An informal review, with staff, prior to filing an application can save time and expense prior to preparing a full submission.
- *Appendix D* of the Design Guidelines contains samples of the application for a Certificate of Appropriateness and supporting documentation.

I. Introduction

Map

The Medina Public Square Historic District includes *"all buildings within one block of Public Square bounded by Smith Road, Jefferson Street, Friendship Street, and Elmwood Avenue"*. (Ordinance 145.05)

The limits of the Medina Public Square Historic District were selected because Medina is identified by this defined area due to its historic architecture, continuity of structures, and thriving social and economical activity.

Historic District Boundaries

II. Character and Context

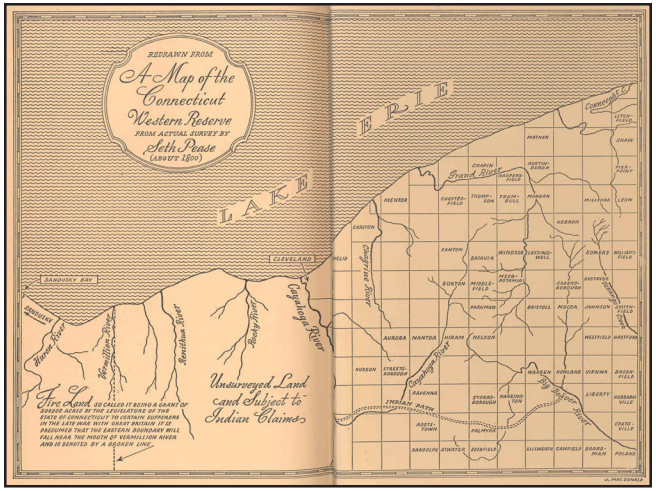
History of Medina

The importance of retaining Medina's architectural integrity can be fully realized only after reviewing the history of Medina and how its past is reflected in its architecture. The story of Medina reveals the heart of the city and why Medina's Historic District has become the icon of the city.

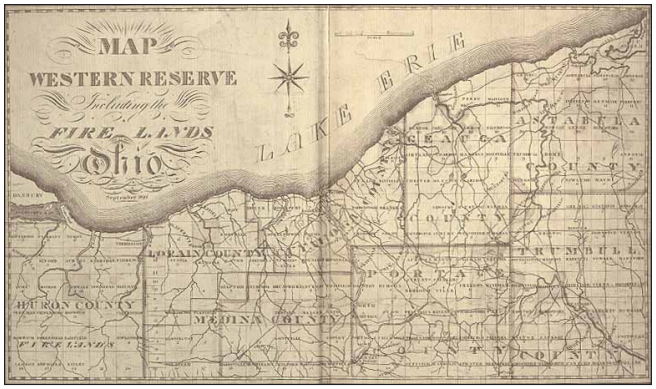
The Village of Medina was settled among the Ohio wilderness within the territory known as The Connecticut Western Reserve. After the Revolutionary War ended in 1783, the federal government requested that the colonies give up their claim on western lands for the common good of the Republic. The colonies relinquished these territories, but Connecticut was permitted to "reserve" a 120-mile strip of land south of Lake Erie to compensate for land it had lost in Pennsylvania. This territory was named The Connecticut Western Reserve but was known in Ohio simply as The Western Reserve. Connecticut sold the entire reserve of unsurveyed land to a group of thirty-five speculators in 1795 and planned to use the money from the sale to support the State's schools. These men along with twenty-two others, indirectly involved in the purchase of the territory, then formed a partnership named the Connecticut Land Company. This company surveyed and partitioned the land in order to distribute the parcels among each other by a lottery drawn out of a hat.

The villages established in The Connecticut Western Reserve were directly influenced by the State of Connecticut in architecture and culture making this area unique from the rest of Ohio. Families from the State traveled to the new territory in search of land and prosperity and brought with them New England heritage, close-knit communities, and Puritan ideals. Villages were designed in the New England tradition characterized by village greens and clapboard timber-framed structures. During the peak of development of the new territory in the first half of the 1800s, there was a transition in architectural eras. The Georgian and Federal styles, dominating the Colonial and early Republic eras in Connecticut, were quickly replaced by the Greek Revival style of the Romantic era. Through architecture, the new republic was expressing its disassociation with England after the War of 1812. The Greek Revival Architecture represented a democratic society.

The Connecticut Western Reserve



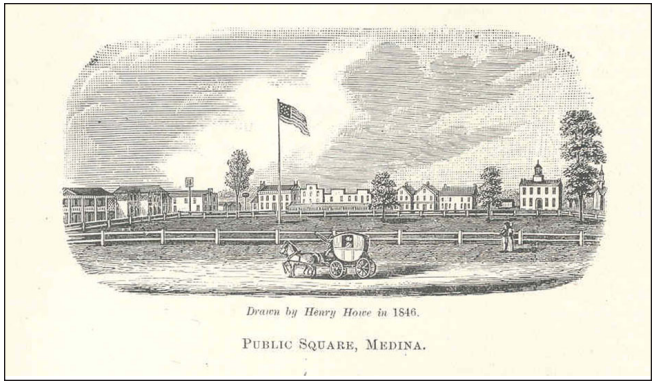
Reproduction of The Connecticut Western Reserve map, circa 1800.



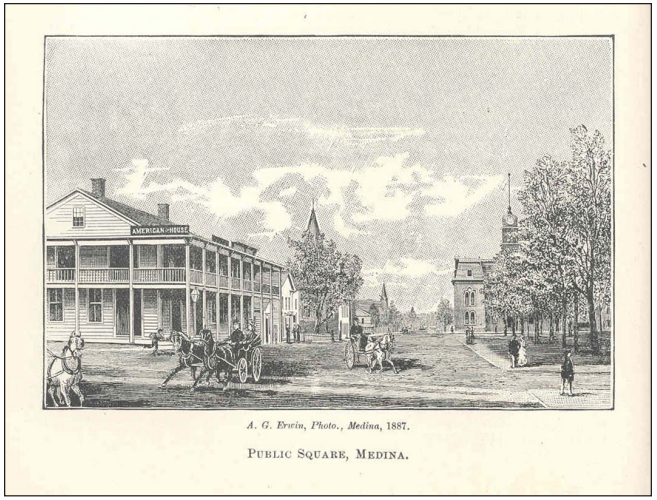
Map of The Connecticut Western Reserve, 1826. Published by William Sumner.

II. Character and Context

Medina's Public Square



Medina's Public Square, 1846. Drawn by Henry Howe.



Medina's Public Square, 1887. Photo by A. G. Erwin.

History of Medina (continued)

From the land lottery, Elijah Boardman drew two parcels of land that became Medina and Boardman Townships. In 1818, Boardman established the Village of Medina out of 237 acres from his land holdings. The village was planned around a Public Square and built in the New England tradition just as the previously established Western Reserve villages had been constructed. A nine-block area surrounding and including the Square is now recognized as a historic district.

The wood-clapboard structures are no longer predominant in Medina's Historic District, but features of the Federal style are still apparent in the 1825 Rufus Ferris House located outside of the district. The Square has lost many of its surrounding Greek Revival buildings. The loss of this New England commercial district is a result of two disastrous fires that ravaged the village in 1848 and 1870. The first fire destroyed the entire commercial district, and the second fire eliminated 45 buildings. The resilient community rebuilt the district over a ten year span. The original architecture was replaced by the Picturesque era Italianate style (fashionable in the mid 19th century) and styles of the late 19th century including Second Empire, Stick, Queen Anne and Shingle. This unity of styles in the Historic District contributes to the appeal of Medina that attracts visitors, residents, and businesses. The Historic District also makes Medina a unique development of the Western Reserve because its architecture is distinct compared to other Western Reserve cities representing the early 19th century era.

The architectural styles of Medina's houses that exist today are more diversified than what is seen in the commercial architecture. The present commercial district is predominantly late 19th century because it was developed and built in a relatively short amount of time and has a limited area available for expansion. Medina's residential architecture is classified by a greater variety of styles because it has developed over time following fluctuating economic and social trends, and it has room to expand outward from the central commercial district.

History of Medina (continued)

Medina's population grew steadily during its inception between 1820 and 1840, more than doubling each decade, and began to level out by 1860. The initial growth occurred during the Romantic era producing Greek Revival, Gothic Revival, and Italianate styles in residential architecture. In the 1860s, rapid industrial growth and expansion of railroads spurred new design and construction methods creating a new era in architecture characterized by the Second Empire, Stick, Queen Anne, and Shingle styles. These styles dominate the design of Medina's post-1870 commercial district and the continued residential construction during the second half of the 19th century.

At the turn of the 20th century, the Eclectic era began with the return to classical styles originally built in European countries and their new colonies. Among these, examples of the Colonial Revival and Tudor styles remain in Medina. The classicism of the Eclectic era was interrupted by the first phase of modernism, defined by the Prairie, Craftsman, Modernistic, and International styles. In Medina, the development of modernism is evident by the simple Craftsman-type bungalows. After World War I, architectural design shifted back to the revival styles that originated the Eclectic era.

A second wave of modernism spread through the country following World War II. Traditional design was abandoned in favor of new variations of the previous modern styles. The Minimal Tradition style, also known as Postwar housing, dominated residential design after the war. As a reaction to the new streamlined modern styles, alterations were made to the existing 19th century buildings. Much of the original detailing was obscured by metal paneling and excessive signage.

In 1967 two events spurred the revitalization of downtown Medina. The first was a slideshow lecture, titled "Why Ugly? Why Not?", presented by renowned designer F. Eugene Smith. The images revealed a hodgepodge of architectural examples from Medina and other downtowns. Citizens responded to the critique, and the Community Design Committee was formed. The Community Design Committee serves as a not-for-profit resource to historic property owners. A second concern also arose at that time in the form of the threat to demolish the historic Medina County Courthouse located on the public square. The community responded with petitions and an appeal to save the structure. Numerous successful rehabilitations of historic structures followed and within a few short years, Medina was known nationally as a leader in downtown revitalization.

In 1989, a Historic Preservation Board was established by City Ordinance to review the appropriateness of new construction or alterations to existing structures within the Medina Public Square Historic District and to provide a means by which additional historic properties could be designated as a historic district.

The evolution of styles tells the story of Medina's creation. The loss of this diversity would omit critical pieces of the story and create a less dynamic city making it less appealing to those who live here and visit. A closer look into the features that characterize each style is provided in these guidelines to assist property owners in recognizing the unique and desirable attributes their properties have to offer. Identifying these features is the first step in utilizing the design guidelines.

II. Character and Context

Architectural Styles

The Medina Public Square Historic District, south side of Washington Sreet. looking west.

The Medina Public Square Historic District, west side of Court Street looking south.

Commercial Styles

Independent of architectural style, commercial structures of the late 1800s and early 1900s are typically multiple stories topped by a flat roof with the front facade as the primary expression of the architectural style. The massing of this elevation is typically divided into three parts derived from the classical column composed of a base, shaft, and capital. The first level storefronts define the base; the floors above create the shaft; the cornice at the roof line represents the capital. A continuous facade streetscape is created by these structures positioned adjacent to one another and built to the property line. During the second half of the 19th century, a growing concern for fire safety in urban areas prompted the use of masonry instead of timber construction. This was a significant concern in Medina during the late 19th century due to previous fires that had run through the commercial district. Medina's Historic District is characterized by the architectural styles listed below.

Early 19th Century Styles

(1825-1860) Greek Revival (few examples extant and unmodified)
(1840-1885) Italianate

Late 19th Century Styles

(1855-1885) Second Empire
(1870-1890) Eastlake
(1880-1910) Queen Anne
(1880-1900) Romanesque Revival

Early 20th Century Style

(1900-1940) 20th Century Commercial

II. Character and Context

Residential Styles

Residential structures are typically more diverse in architectural styles than commercial buildings because they are more readily adaptable to the current trends in styles. Residences often exhibit a mixture of styles indicating a transition from one style to the next or due to later additions and renovations made to the structure in the fashion of that time. The architectural style of a residence is expressed through the structure's form which 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. Medina's residential architecture is characterized by the architectural styles listed below.

Early 19th Century Style
(1825-1860) Greek Revival

Mid 19th Century Style
(1840-1885) Italianate

Late 19th Century Styles
(1855-1885) Second Empire
(1870-1890) Eastlake
(1880-1910) Queen Ann
(1880-1900) Shingle

Early 20th Century Styles
(1890-1940) Tudor Revival
(1905-1930) Craftsman
(1880-1955) Colonial Revival

(post World War II) Minimal Traditional type

Early 19th century Greek Revival style

Architectural Styles

Mid 19th century Italianate style

Late 19th century Shingle style

Early 20th century Tudor Revival style bungalow

II. Character and Context

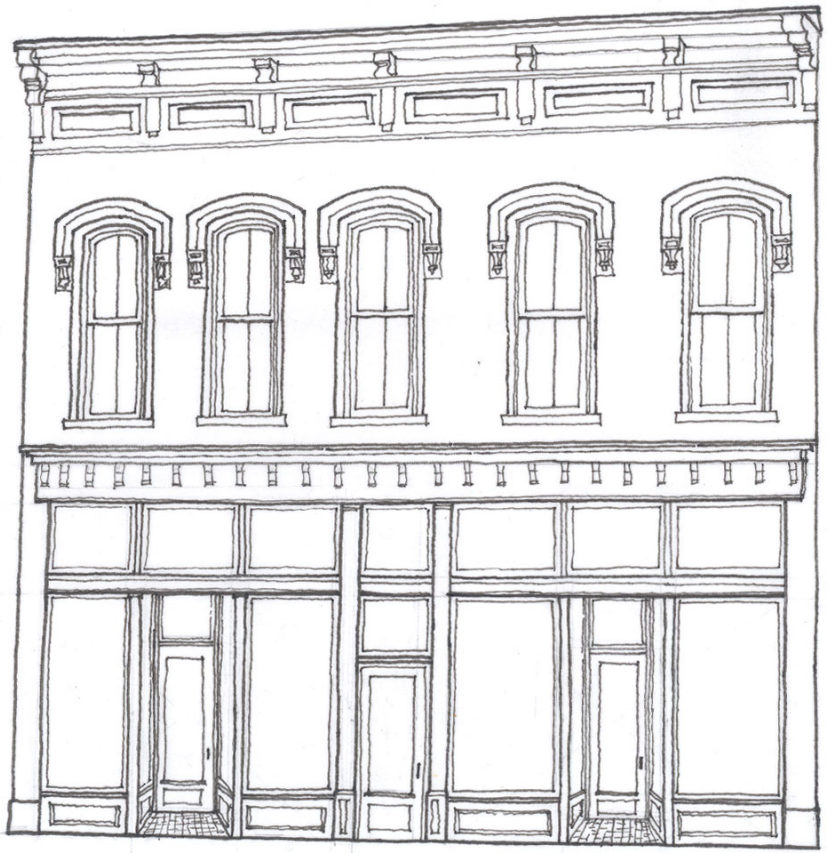
Architectural Styles

The Italianate style was introduced in America by English pattern books based on the latest fashion overseas. England was influenced by the informal design of Italian farmhouses and developed the Italianate style as part of the Picturesque movement. This movement deviated from the formal classical design in search of a style more free in its expression. In America, the style was adapted and embellished, making it unique to the country. American pattern books by Andrew Jackson Downing defined and promoted the Italianate style in America.

Identifying Features

- Wide, overhanging eaves
- Single or paired brackets at cornice
- Cornice band embellished with panels or moldings
- Tall, narrow windows commonly arched or curved
- Ornate crowns over windows, often U-shaped and with brackets
- One or two pane glass window sashes
- Projecting cornice supported by brackets above storefronts
- Cast iron columns and facades
- Storefronts with recessed entrances and bays separated by columns

Italianate style (1840-1885)



Second Empire style (1855-1885)

II. Character and Context

Architectural Styles

The Second Empire style is named after Napoleon III's reign over France (1852-1870). During his reign, advancements in design and fashion made Paris the world's center for art and architecture. The Second Empire style was considered to be a modern design and reached America by way of England. The most notable defining feature of this style, the mansard roof, was named after the architect Francois Mansart because of his widespread use of this roof type in his designs. This style also was popular for remodeling buildings because the mansard roof provided a full-story attic space.

Identifying Features

- Mansard roof with dormer windows and ornate window surrounds
- Roof slope may be straight, concave, or convex
- Cast iron cresting at rooftop
- Molded cornices at eaves and top of roof called "French curbs"
- Brackets below eaves
- Cupola covered by mansard roof
- Patterned roof slates or tinplates
- Two or three clusters of windows
- Elaboration of Italianate arched windows and window crowns
- Projecting central bay
- Quoins
- Combination of material textures and colors

II. Character and Context

Architectural Styles

The Eastlake style is named after Charles Eastlake, an English architect who influenced building design through the publication of his book *Hints on Household Taste* (published in 1868). This book deviates from the curvilinear French styles in favor of angular, notched, and carved elements influenced by Medieval designs. The geometric embellishments became popular with the invention of the scroll saw. Eastlake style ornament was applied to other Victorian buildings, primarily designed in the Queen Anne and Stick styles.

Identifying Features

- Large, scrolled brackets supporting protruding cornice
- Geometric ornamentation
- Carved wood panels
- Oversized elements such as balusters and pendants
- Angular, notched, and chamfered elements
- Asymmetrical design
- Contrasting material textures and colors

Eastlake style (1870-1890)

Queen Anne style (1880-1910)

II. Character and Context

Architectural Styles

The Queen Anne style originated in England with a group of architects under the leadership of Richard Norman Shaw, who also introduced the style in America during the Philadelphia Centennial Exhibition of 1876. Pattern books detailing the design encouraged the advancement of this style across America. Popularity of the Queen Anne style grew because the defining decorative elements could be pre-cut and transported by the railroad. A boom in the economy during the time this style was popular resulted in many structures built in the Queen Anne style.

Identifying Features

- Roof cresting
- Rich decoration
- Heavy use of carved and turned ornament including starburst and sunflower motifs
- Application of pendants and finials
- Three-dimensional wall surfaces
- Projecting bays
- Adaptation of Palladian window
- Upper window sash more shallow than lower sash and divided into small panes of glass
- Asymmetrical design
- Colorful, patterned textures in a variety of materials

II. Character and Context

Architectural Styles

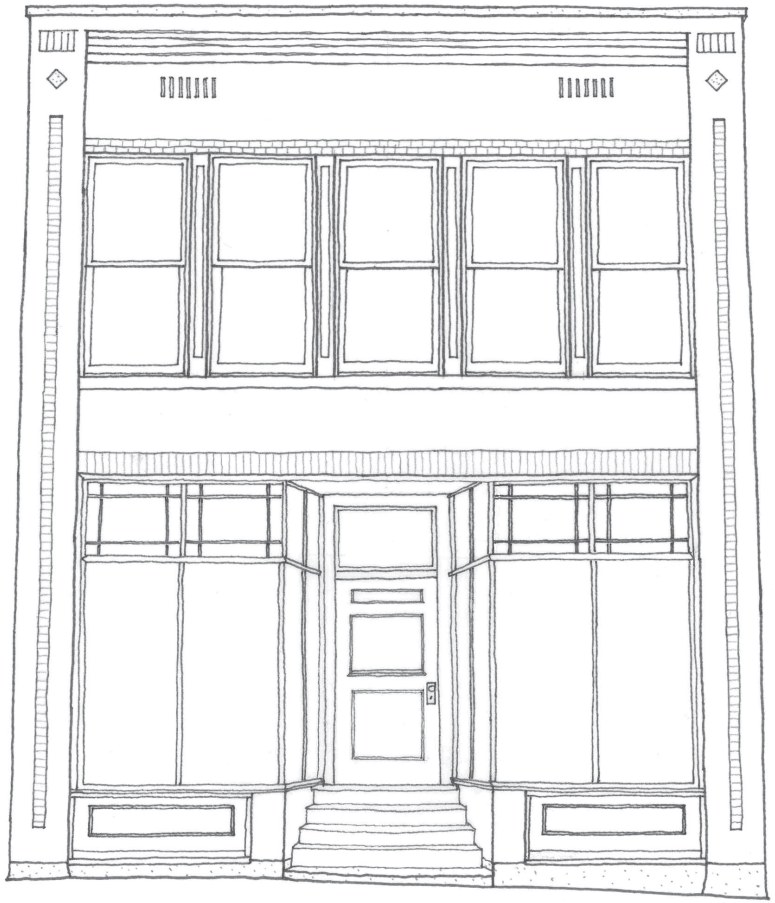
Architect Henry Hobson Richardson designed in the fashionable styles of the second half of the 19th century, including Second Empire, Queen Anne, and Stick. He later adapted these styles creating a new style that became known as Richardsonian Romanesque. This style creates the appearance of a massive and solid structure, causing it to became popular for large public buildings of that time. Romanesque Revival was less common in residential design in Ohio because its solid masonry construction was expensive.

Identifying Features

- Round-topped arches over windows, porch supports, or entrance
- Arches often rest on squat columns, massive piers, or are incorporated into the wall
- Deeply recessed windows with single pane sashes
- Groupings of three or more windows
- Round tower with a conical roof
- Typically asymmetrical facade
- Rough-faced masonry walls, often of squared (ashlar) stone
- Often a combination of colors or textures of stone or brick

Romanesque Revival style (1880-1900)

20th Century Commercial style (1900-1940)



II. Character and Context

Architectural Styles

The early 20th century introduced a style of architecture that would respond 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.

Identifying Features

- Flat or slightly pitched roof
- Extended central parapet
- Corbelled cornice
- Typically one to five stories
- Constructed of steel and brown or blond brick
- Clear expression of the horizontal and vertical relationships of steel construction
- Decorative tapestry brickwork
- Very little ornamentation
- Large, simply framed plate glass

II. Character and Context

Replica of a late 19th century gazebo, located at the center of Medina's Public Square

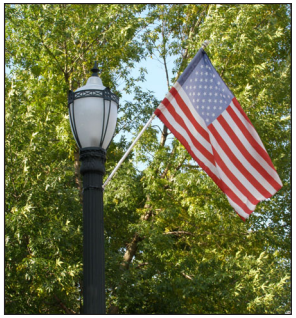
Old Town Cemetery, located at the northeast corner of the Medina Public Square Historic District

Environmental Features

In addition to architectural style, the interaction between the buildings and the natural environment contributes to the atmosphere of the Medina Public Square Historic District. The most distinctive feature is the Square itself. The initial design of the Village of Medina was planned around this central green space, typical of the Western Reserve. This open space within the commercial center of the city creates a more relaxed urban environment that does not feel constricted by the surrounding buildings. Due to its location, the Square has become the social center of the city, hosting band concerts, festivals, and art shows. The Square features a replica of a late 19th century gazebo (constructed in 1975) and an abundance of mature trees. Old Town Cemetery, dating back to 1818, is another area of green space located within the Historic District. Although it serves a much different purpose than the Public Square, the cemetery also provides a buffer between buildings, creating a more varied and interesting environment. A uniform grid of streets helps prevent visitors from feeling confused and lost. Historic stone meridian markers are pleasant discoveries for anyone exploring the area.

Buildings Outside the Medina Public Square Historic District

The inviting atmosphere created by the architecture and environment in the Medina Public Square Historic District flows outside of its boundaries. Numerous historic homes and select commercial and industrial buildings located in Medina were designed in the same architectural styles as the commercial structures of the Historic District. These design guidelines can be utilized by property owners throughout Medina when beginning a project.



Lamp posts adorned with American flags and meridian markers contribute to the character of Hisorict District.

III. General Maintenance and Repairs

General

Regular maintenance of a structure often prevents the need for costly repairs in the future. Proper treatment of historic materials is required for property owners applying for federal tax credits. Guidelines in this section are for reference purposes and are intended to assist owners of historic properties in the maintenance of historic materials. Refer to the City of Medina Maintenance Code for specific requirements as applicable to all properties.

Process for repairs is 1) Identify the problem (location and extent); 2) Determine the cause of the problem; 3) Select 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 of an area it encompasses.

DETERMINE THE CAUSE OF THE PROBLEM An unsightly or deteriorated area may only be an indicator of a more serious issue occurring in the structure that may not be clearly visible. Therefore, determining the cause is usually more difficult than identifying the problem and requires more active investigation. The cause of the problem must be resolved before the damage can be repaired; otherwise, it will soon reoccur.

Primary Causes:

1. Another underlying problem (for example, insect infestation in moist wood caused by a leaking roof)
2. Inappropriate or inferior original materials
3. Poor workmanship or installation

TREATMENT 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. If the condition is worsening or the structure has been compromised, repairs must be made to prevent further damage to the building.

Fully evaluate the situation before rushing to the local store for materials that may only provide a patch and not a remedy. When repairs are necessary, note the following requirements:

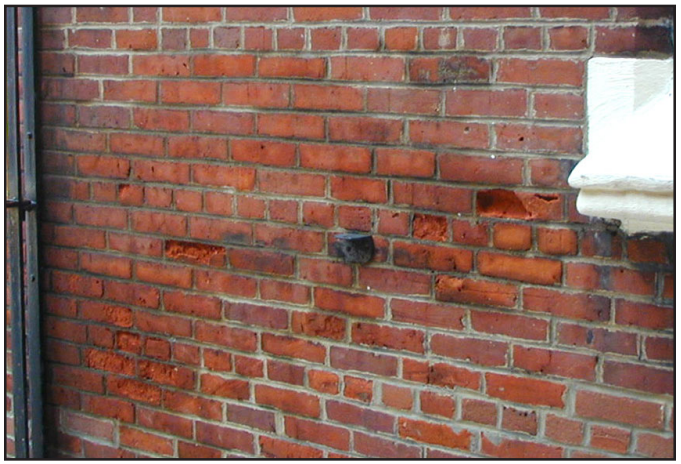
- Work performed on a historic structure should be carried out using the least intrusive and least destructive methods that will obtain the desired result.
- Damaged elements should be repaired rather than replaced.
- Where elements must be replaced, do so using materials and methods that match the appearance 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.
- 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.

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 (Refer to *Appendix C*).

III. General Maintenance and Repairs

Conditions

Displacement of brick caused by movement in the parapet wall



Deterioration of brick caused by moisture is marked by discoloration.

Masonry

The guidelines for masonry focus mainly on brick and stone because the majority of the commercial structures in the Medina Historic District are constructed or faced with brick and have stone accents, window sills, and foundations. Brick and stone are two of the most durable historic building materials, but they are very susceptible to damage caused by inappropriate repairs and cleaning methods. Reference *Preservation Briefs 1, 2, 6, 7, 38,* and *42.*

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. Dirt or stains

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, a weak foundation, 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.

Moisture can travel up walls through capillary action, 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.

Masonry (continued)

Dirt and Stains are primarily an aesthetic concern and rarely cause damage to masonry. Exceptions may include years of accumulated carbon deposits from industrial pollution and some forms of biological growth.

- Dirt is mainly pollutants in the air, also called grime. Stains 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 these repairs in one project for the sake of time and money. Prioritize the order of repairs according to the following list.

Order of Repairs:

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

Cleaning

It is important to determine if cleaning is absolutely necessary because 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, the first step is to identify what kind of dirt and staining is to be removed in order to select an appropriate cleaner. Then conduct a variety of sample tests to determine the gentlest method of cleaning that will 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 hard, smooth, or glazed outer surface of the brick, permanently damaging the brick aesthetically and physically, making the brick more susceptible to deterioration.**

III. General Maintenance and Repairs

Conditions

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

Damage to brick caused by sandblasting

III. General Maintenance and Repairs

Conditions

Disintegrating mortar and open mortar joints in masonry wall

Loose brick falling out of wall due to poor condition of mortar joints

Mortar

Repointing is most often necessary where masonry repairs are required. Mortar joints provide level bedding for masonry units to sit and absorb stresses occurring 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*.

IDENTIFY THE PROBLEM

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

1. Disintegrating mortar
2. Cracks in mortar
3. Loose masonry units
4. Damp walls
5. Damaged plasterwork on interior

DETERMINE THE CAUSE OF THE PROBLEM

Similar to masonry, problems in mortar joints are often caused by movement or moisture which must be repaired prior to repointing.

TREATMENT FOR THE PROBLEM

The first step of beginning a repointing project is to analyze the historic mortar to determine its physical and visual characteristics. A sample of unweathered, original mortar establishes the parameters for the new repointing mortar as defined here.

Repointing mortar:

- should match original in color, texture, and tooling. (Sand defines the color and texture.)
- must have greater vapor permeability than the masonry.
- must be softer (in compressive strength) than the masonry.
- must be at least as vapor permeable and soft as the original mortar.

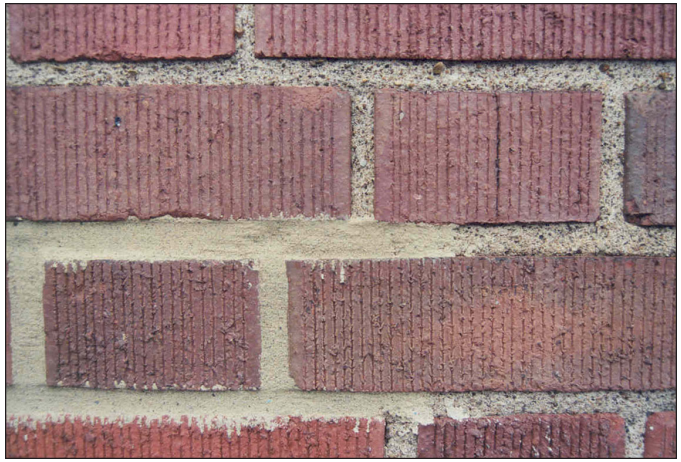
Mortar (continued)

Visual examination along with a mortar analysis by a qualified laboratory will assist with satisfying each of these parameters. Matching the appearance of the original mortar joint is essential to maintaining the aesthetic quality of the structure. A mortar analysis is particularly helpful in identifying the sand by gradation and color. Greater vapor permeability is required to prevent excessive moisture absorption in the brick which can show up as unattractive efflorescence on the surface or subflorescence below the surface which can damage the masonry causing it to spall or delaminate. A mortar that is softer in compressive strength then the masonry allows for flexibility in the masonry system so that stresses on the building do not crack or break the masonry units. Repointing mortars typically should be custom mixed in order to match the characteristics of the original mortar.

Traditional mortar was composed of water, lime putty, and sand. 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. The majority of the buildings in the Medina Public Square Historic District were constructed prior to the 20th century; therefore, modern mortars which are high in Portland cement are inappropriate and should not be used for repointing these historic buildings. 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 successful repointing.

III. General Maintenance and Repairs

Conditions



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

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

III. General Maintenance and Repairs

Conditions

Paint failure on the underside of a wood canopy

Rot caused by fungi feasting on wood window lintel

Wood

Wood was the most common building material in the New World because it was abundant in the wilderness of the frontier. In response to rising concerns about fire safety by the end of the 19th century, wood was typically limited to window frames and sashes, storefronts, ornament such as cornice details, 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 in tension and compression, and is easy to use. Wood is most susceptible to moisture-related deterioration; insect and biological attacks; cracking and weathering; and fire. Reference *Preservation Briefs 9* and *10.*

IDENTIFY THE PROBLEM

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

1. Paint failure
2. Decay/Rot (soft, crumbly, or cracked wood)
3. Insects (small holes and/or boredust)

DETERMINE THE CAUSE OF THE PROBLEM

Excessive moisture is the primary cause of deterioration in wood. Moisture can cause paint failure and facilitate fungi that cause decay and rot. This makes wood susceptible to insects which feed on wet or rotting wood.

Paint Failure occurs when water that has infiltrated the wood cannot escape from the wood because the paint coating has created an impenetrable vapor barrier. The water continues to try to escape until the coating fails, allowing the moisture to be released.

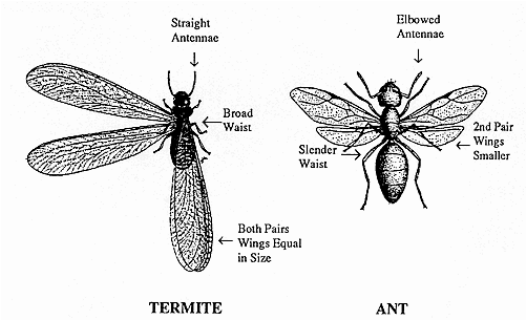
Decay, also known as rot, is caused by fungi that feast on wood. Signs of decay include areas of soft, spongy, crumbling, and cracked wood. Decay may be identified by poking questionable areas with an ice pick or an awl and lifting up. If the wood is decayed, it will come up in short, irregular pieces. Long, fibrous splinters typically indicate the wood is sound.

Wood (continued)

Fungi requires three conditions. If any one of the three is not present, decay can not survive.

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

Insects also are attracted to moist wood because it is softer and easier to ingest or bore through. Wood used in the northeastern United States is primarily attacked by beetles, termites, and carpenter ants. Much of the damage is done while the insects remain hidden from view, but they can be identified by the evidence they leave behind.



Signs of insect infestation:

- subsurface galleries or tunnels
- wood boredust, excreta, and other debris found in or around tunnels or galleries
- exit holes 1/16 to 1/4 inch in diameter and circular or elliptical in shape
- fragments of deceased insects

TREATMENT FOR THE PROBLEM

If there is any reason to believe that insects are present, consult a professional entomologist 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. This type of repair is even stronger than wood and can be shaped and 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.

III. General Maintenance and Repairs

Conditions

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

Steps for Wood Repair:

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

Some species of wood are naturally resistant to decay. Teak and mahogany are highly resistant to decay. Cypress, redwood, walnut, white oak, and locust are relatively resistant. Spruce, red oak, birch, and poplar are more susceptible to decay and should not remain exposed. It is also recommended to purchase new wood from tree farms and not from the world's endangered forests.

III. General Maintenance and Repairs

Conditions

Mildew on painted exterior siding

Peeling paint on interior wall

Alligatoring paint on exterior siding

Exterior Paint

The exterior 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, UV rays from the sun, and wind. It requires maintenance and renewal to ensure a building's long-term preservation, and reapplication is necessary about every 5-8 years. Paint also enables the owner of a historic building to enhance the architectural style with original or appropriate period colors that can be applied for a relatively modest cost. Reference *Preservation Briefs 10* and *37*.

IDENTIFY THE PROBLEM

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

1. Soiling, mildew, staining, 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 (UV rays from the sun, rain, and wind), 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.

TREATMENT FOR THE PROBLEM

It is important that a building be repainted before its paint fails and allows moisture to penetrate to the substrate causing paint to deteriorate at an accelerated rate. Good surface preparation is key to a long-lasting finish; however, it is not always necessary to remove paint to bare substrate before repainting. Removing all of the paint negates the ability to conduct analysis of historic colors as well as other information about the history of the property.

Exterior Paint (continued)

Soiling, *staining*, *mildew,* and *chalking* generally do not require paint removal and can be treated by thorough surface cleaning and preparation prior to repainting. In most cases these conditions can be treated with the application of a mild non-ionic detergent and scrubbing with clean water and natural-bristle brushes. Areas with mildew also should be treated with a bleach and water solution. After cleaning, rinse with low-pressure water (garden hose pressure – do not use high pressure) and allow the surface to thoroughly dry. If rust stains are present, remove rust from suspect metal surfaces and coat with rust-inhibiting primer. Countersink exposed nailheads and fill with high quality wood filler.

Crazing and *blistering*, in most cases, can be treated with limited paint removal. Scraping and light sanding (hand or mechanical) to a sound surface and properly repainting 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 flake, it will need to be removed by scraping, sanding, heat guns, or chemical strippers depending on the type of substrate and the particular area involved. Bare wood should be primed within 48 hours and then repainted.

Open flame "blow torches," sandblasting, or waterblasting should never be used to prepare a surface for repainting. Chemical methods may be used after testing trials prove to be successful and do not cause damage to substrates or adjacent materials. Care should be taken to rinse chemical residue from the surface prior to repainting or the paint will not properly adhere. It is important to note that 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, and always use the gentlest means possible.

III. General Maintenance and Repairs

Conditions

Improper preparation before applying paint results in a poor finish.

Based on the assumption that the exterior of the building has been painted with oil paint in the past, it is recommended that a high quality oil-based primer be applied first. After the primer has thoroughly dried, apply finish coats of either oil-based or 100% acrylic latex paint.

Regardless of the types of paint ultimately used, some basic rules should be followed when repainting:

1. Substrates should be sound and properly prepared.
2. Substrates should be thoroughly dry.
3. Latex finish coats cannot be painted over 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 manufacturer's recommendations.

III. General Maintenance and Repairs

Conditions

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

Galvanic corrosion resulting from a reaction between two dissimilar metals

Architectural Metals

Metal is found in the decorative columns, cornices, and brackets of late 19th and early 20th century storefronts. Of these metals, iron and steel are by far the most common, followed by aluminum, copper and copper alloys, zinc, lead, and nickel. Metal architectural features, such as columns, capitals, window hoods, cornices, and storefronts should be identified, retained, and preserved along with their finishes. Reference *Preservation Briefs 13* and *27.*

IDENTIFY THE PROBLEM

Prior to starting any work, it is necessary to identify each metal element, the type of metal it is, 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. Corrosion/Rust (oxidation or galvanic)
2. Impact damage
3. Failed joints or seams; damage to connections; fatigue and creep
4. Loss of anchorage to backup materials and structural failure
5. Missing elements

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 rapidly when metals are exposed to moisture and air and it is exacerbated with the presence of high concentrations of airborne salts, sulfur, and other acid 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

Architectural Metals (continued)

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 or unsatisfactory design details.

TREATMENT FOR THE PROBLEM

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

Cleaning and Maintenance: Clean metals 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 is inappropriate 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 the gentlest cleaning methods, such as mild chemical treatments for cast iron, wrought iron, and steel (hard metals) in order to remove paint buildup and corrosion. If hand tools are ineffective, low-pressure blasting with dry grit may be used on hard metals 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.

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

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

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

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

Architectural Metals (continued)

- Apply an appropriate and compatible finish system after applying primer (except on metals meant to be exposed, like stainless steel, copper, or bronze).
- Repaint architectural metals with historically appropriate colors.
- To prevent water penetration at seams, joints, and connections, replace deteriorated or missing caulk with a high-quality architectural-grade sealant.

Repair: 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.
- Some damage may require patching or mending with another piece of metal. To prevent galvanic corrosion, the patch materials should be a very close match to the original material. Fasteners and hardware, including solder and welding material, should also be compatible with the material that they contact.
- Repairs may include limited replacement in kind or with approved substitute material. Use surviving prototypes of the original features as guides (i.e. cornices, balusters, or column capitals).

Replacement: 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 is 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.

IV. Design Guidelines

Preservation Philosophy

The Preservation Philosophy that these design guidelines aim to uphold is based on the Secretary of the Interior's Standards for Rehabilitation philosophy to retain original or historic building materials to the greatest extent possible and to avoid creating a false historic appearance when elements must be replaced. Replacement materials should match the originals in size, color, and texture. Substitute materials such as vinyl for wood should be avoided. New additions and new construction shall be distinguishable from the historic while being compatible with the existing structure or surrounding structures. Additions and new construction shall be reversible, so if removed, it will not impair the historic structure's form or integrity.

Preservation Principles

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

Design Principles

BUILDING TYPOLOGY

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. 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

Fabric Buildings and Object Buildings

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

Fabric buildings make up the sense of place. They define the general character and set 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 the case of the Medina Square, they include all of the commercial buildings built after the fire of 1870. They 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. These buildings have a symbolic presence. Object Buildings include churches, town halls, courthouses, and other civic or cultural institutions. These buildings have a variety of forms and visual organization.

ELEMENTS

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. Material/Color/Texture
6. Details

IV. Design Guidelines

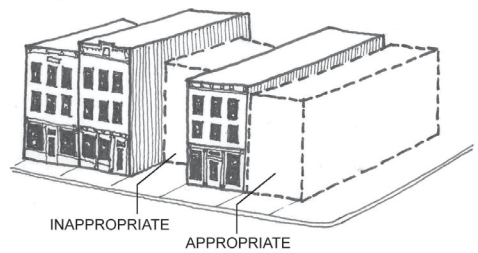
Elements

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.

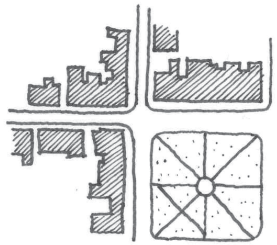
Form
Whenever possible, the existing building form of the historic context should be respected including the volume of the form in relation to its site. Building height, proportion, and lot coverage should be compatible with the dominant form on the street. Orientation of the form to the street also 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.

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.

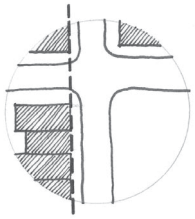
General Design Principles (continued)



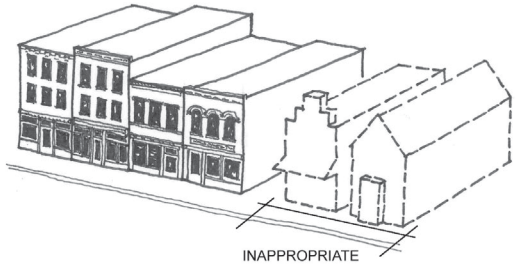
Building Placement

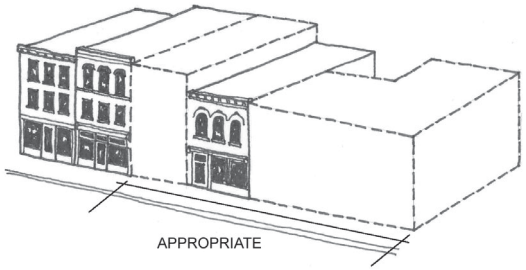


Continuity of Streetscape



"build-to" line or building setback





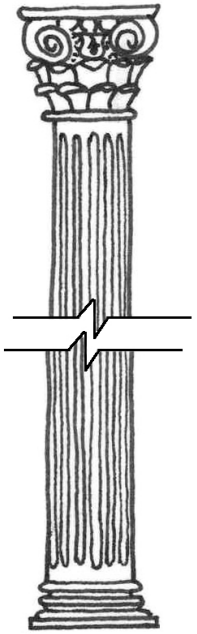
INAPPROPRIATE SOLID/ VOID
RELATIONSHIP TO EXISTING STRUCTURES

General Design Principles (continued)

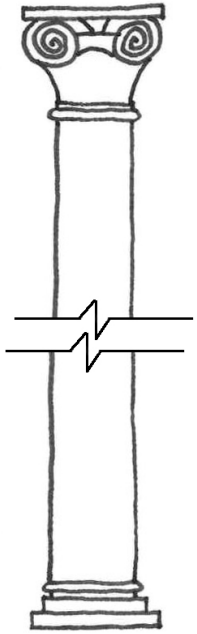
VERTICAL

HORIZONTAL

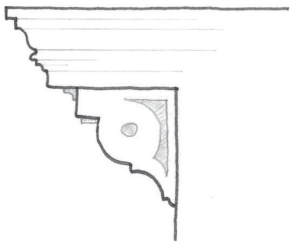
INAPPROPRIATE



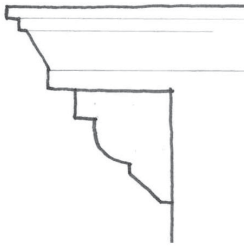
HISTORIC COLUMN



SIMPLIFIED COLUMN



HISTORIC CORNICE BRACKET



SIMPLIFIED CORNICE BRACKET

IV. Design Guidelines

Elements

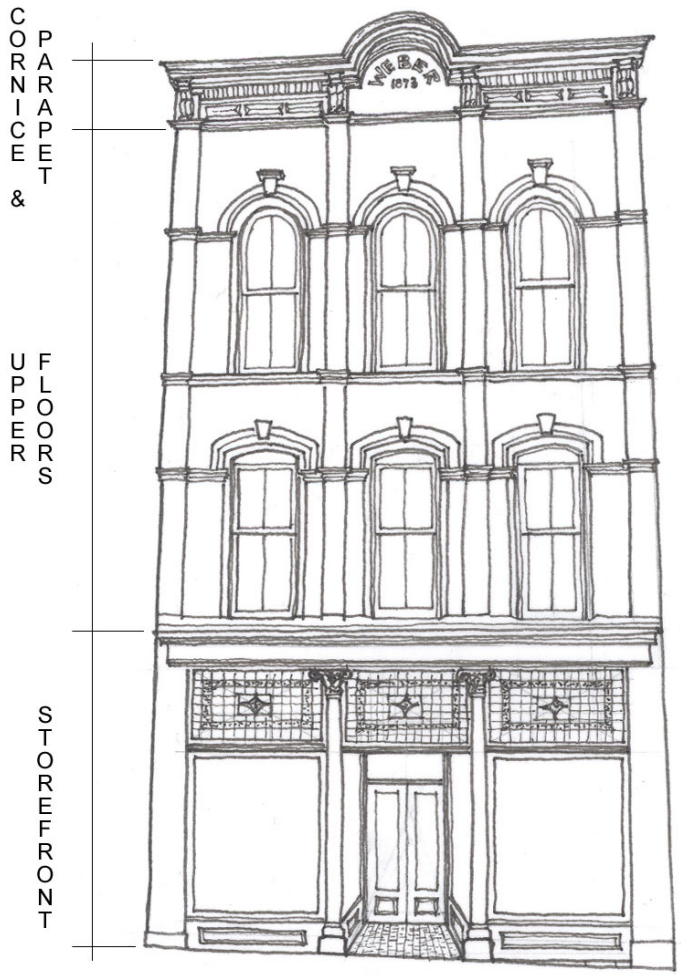
Facade Organization
Horizontal versus vertical facade organization of architectural elements is usually similar within a given context. Some buildings have prominent horizontal elements such as belt courses, continuous sills or lintels, or projecting cornices or entablatures. Other buildings exhibit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

Materials/ Color/ Texture
Selecting materials that are compatible in color and texture with adjacent structures help to create a unified design within the district.

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.

V. Preservation/Rehabilitation/ Renovation

Commercial



General Recommendations

The commercial structures in the Medina Public Square Historic District are typical of the commercial design in the late 19th and early 20th centuries. The ground floor contains retail storefronts and the second floor provides units for offices or apartments. When there is a third floor, it commonly served as a social space containing a large hall.

Following the principal behind the design of the classical column, the facade of multi-story commercial structures is typically divided horizontally into three parts: base, shaft, and capital. Each part is distinguished by the building elements it contains and the treatment of materials. These features contribute to the character of the building and of the historic district.

General Recommendations

- Inspect and maintain building elements on a regular basis.
- Repair before replace. Replacement is an option only after all other possibilities have been considered.
- Replacement of any element should match the original in material and design as closely as possible.
- If the appearance of a missing original element is unknown, a simple understated design should be considered for the replacement.
- Avoid adding elements to a building that were not originally present.

Storefront

A *Main Entrance* provides access to the retail space. Typically, this entrance has double doors and is recessed, creating an alcove that protects customers from the weather and offers additional display surfaces. This design also provides clearance to open the door without infringing on the sidewalk and highlights the entrance so it is easy to find.

A *Secondary Entrance* provides access to a stair that ascends to the upper stories of the building; the common location for offices or apartments. Typically, this entrance has a single door and may be in the same plane as the facade.

Display Windows are generous in size in order to maximize the space available for advertising merchandise. The glazing extends from the top sill of the bulkhead to a transom or cornice topping the storefront.

Bulkhead is the lower portion of the storefront that supports the display window. A sill at the top of the bulkhead provides a watershed for the display window, while a sill at the bottom acts as a foundation supporting the storefront. Most were originally constructed of wood containing recessed panels. Many have been replaced with brick.

Piers are vertical members that support or conceal steel supports of the upper stories. Piers frame the width of the building and create a rhythm to the storefront with placement between display windows and entrances. They may be designed as a pilaster or a flat or round column.

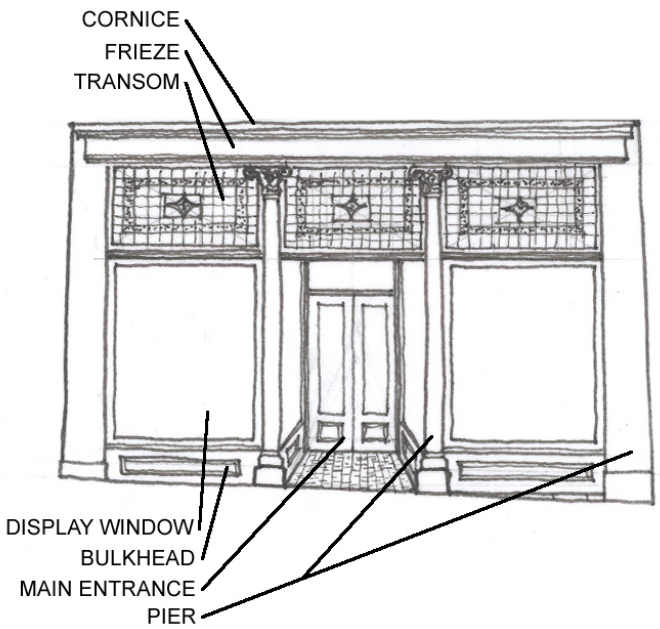
The *Transom* is a window or a series of windows that run horizontally above the display windows and/or doors. Transoms supply light and ventilation into the store and provide a convenient place to display signage.

V. Preservation/Rehabilitation/ Renovation

Commercial

A *Frieze* is a wide horizontal band located between the cornice and the transom. The frieze was often designed to accommodate signage, but at times was reduced to a simple brick pattern.

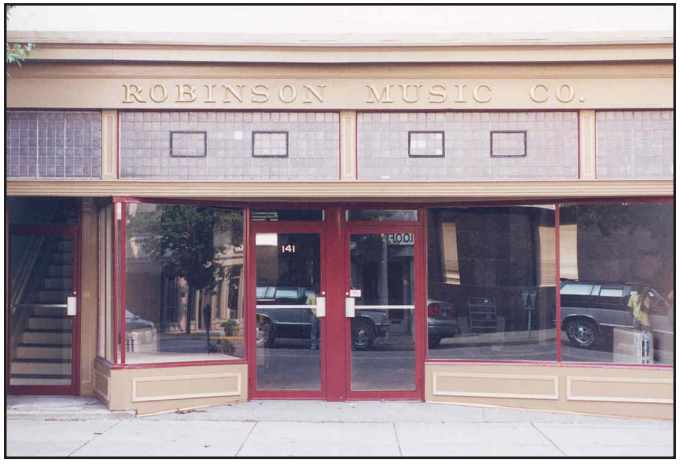
A *Cornice* is a horizontal band located at the top of the storefront. This cornice serves as an ornamental element, as well as a separating element to divide the base of the building from the shaft. (A cornice may also be seen at the top of the building.)



V. Preservation/Rehabilitation/ Renovation

Commercial

Storefront had been altered from its original appearance.



Storefront was restored. Missing and/or deteriorated elements were uncovered or reproduced.

Recommendations

Missing Element

- Replace or reconstruct the missing element using materials that match the original as closely as possible.
- If no evidence can be found to document the element's original appearance, replacement should be consistent with the building's size, scale, and materials. The replacement should be simplified in order to avoid creating an elaborate 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 Element

- Repair of deteriorated historic elements should not alter the appearance of the storefront. 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, matching 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 1920s storefront on an 1870s commercial building).
- If the element is considered inappropriate for the building, replace the element with one that is acceptable.

Reference *Preservation Brief 9, 11,* and *13.*

Upper Floors

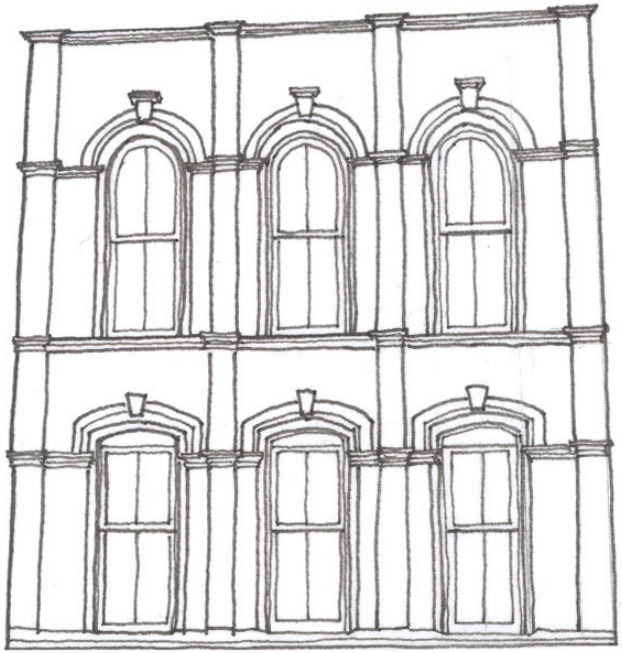
The upper floors of commercial structures are designed with a rhythmic pattern of windows and may utilize projections such as towers, oriels, or balconies to create a more three-dimensional appearance.

Windows

Windows on the facade of the upper floors are often embellished with ornament that is characteristic of the building's architectural style. The size, spacing, and proportions of the windows were determined according to the overall composition of the building and its storefront. These windows were typically double-hung and contain clear glass panes. The number of window panes relates to the style of the design. By the late 19th century, one-over-one window sashes were most common. Window sashes and frames were typically constructed of wood, but some were made of metal.

Recommendations

- Avoid infilling original window openings.
- Window openings should not be enlarged or reduced from their original size.
- Retain historic windows rather than replacing. Appropriate replacement windows are often more expensive than restoring the original windows. Historic "wavy" glass is unique, and replication of this type of glass is expensive.
- Install storm windows so that existing windows remain visible and install weather stripping to existing windows for improved energy conservation. Interior storms are convenient because they eliminate the need to access the upper stories from the exterior of the building for installation and removal.
- When replacement is the only feasible option, new windows should match the originals in material, size, design, profile, and construction methods.
- Do not add window accessories (i.e. shutters or ornament) where there is no evidence to show such accessories originally existed on the building.
- For windows on unoccupied floors, consider appropriate window treatments on the interior to discourage vandalism and an abandoned appearance.



Bay windows/ Oriel

Tower

Balcony

Upper Floors (continued)

Projections

Some architectural styles feature towers, oriels, or balconies. The Queen Anne style fully utilized towers and oriels as a way of breaking up flat wall surfaces. When these features are applied to commercial structures, they typically are designed for the upper floors because the first floor has a predetermined design according to the storefront composition.

Towers are especially prominent on commercial structures because they extend above the typical straight roof line.

Bay Windows/ Oriel are the most common projections found on commercial buildings in the late 19th century because they provided light and ventilation and increased the floor plan to be leased.

Balconies typically were enclosed by iron railings and served more of an aesthetic purpose than a functional one.

Recommendations

- All intact architectural projections should remain and be maintained.
- If evidence found on the building or in historic documents shows an original feature has been removed, consider reproducing the missing feature to match the original in materials and design.
- If architectural projections exist but are hidden or damaged by inappropriate modifications to the building, consider uncovering and restoring these elements.

Cornice and Parapet

The *Cornice* is a projecting horizontal band at the top of the facade. Commercial structures often have an additional cornice located at the top of the storefront.

The *Parapet* is a low wall that extends above the roof. This wall often has decorative detailing and is frequently combined with the cornice to produce a cohesive crown on the building's facade.

The combined elements are typically a more elaborate design of the cornice and frieze located at the top of the storefront. Ornamentation, including the style of trim and use of brackets to support the cornice, is distinct to a specific architectural style.

Recommendations

- Address cornice and parapet repair immediately. If repairs must be delayed, take measures to keep the public safe from debris that may fall from above.
- Do not cover the cornice or parapet with non-original or incompatible materials.
- Avoid waterproofing treatments to the parapet because they can prevent it from drying out after getting wet and cause more damage.

Roof, Gutters, and Downspouts

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

The roof of a commercial structure is typically flat and sloped towards the back of the building to assist with water drainage. An exception is the slate-clad mansard roof, the defining feature of the Second Empire Style. Reference *Preservation Briefs 4, 29* and *30.*

V. Preservation/Rehabilitation/ Renovation

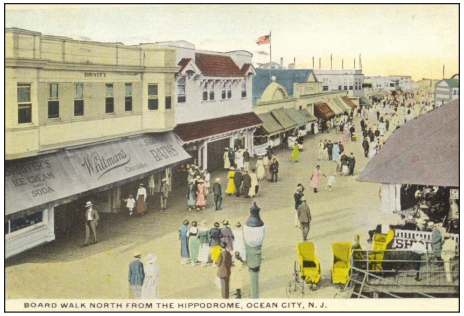
Commercial

Recommendations (Roof, Gutters, and Downspouts)

- When a flat roof is replaced, consider installing contemporary materials that are more durable than traditional flat roofing materials.
- Clean and maintain gutters, downspouts, and flashings on a regular basis so that water and debris do not collect, impeding water drainage.
- Make sure that water exiting the downspouts is properly drained into underground drainpipes leading to the sewer or street. Water should not discharge onto the sidewalk.

V. Preservation/Rehabilitation/ Renovation

Commercial



Historic photo of early 20th century commercial structures

Awnings

Canopy

Awnings and Canopies

Awnings and canopies are used on commercial buildings to shade sunlight and provide protection from inclement weather.

Awnings are made of flexible material and are suspended over an upper floor window or a storefront.

Canopies are typically made of more rigid material and a more substantial framework supported by columns. A canopy often spans the width of the sidewalk.

Recommendations

- Do not use a canopy in place of an awning, unless evidence shows a canopy was original to the building.
- Adding awnings to a building where there originally were none may be appropriate if it is in an acceptable location on the facade and the awning uses the same materials and design of a historic example.
- Awnings and canopies should not interfere with the building's style or character or obscure architectural features.
- Use separate awnings rather than one continuous awning across a storefront that is divided into bays by piers or multiple display windows.

Reference *Preservation Brief 44*.

Signage

Signage is used to locate a business and to advertise what products or services that business offers to the public. When designing a sign, it is important to consider the building it is representing. A sign that complements the building makes the business and the entire district more attractive to visitors. Signage should enhance the facade and not distract from it. Reference *Preservation Brief 25*.

Regulations on signage are covered in Chapter 1147 of the City Ordinance. Section 1147.13 and 1147.19 specifically address signs in historic districts. These design guidelines are in addition to the requirements laid out in Chapter 145 of the Ordinance.

Recommendations

- Historic signage should be retained and restored when it is suitable to the current business.
- New signage should be designed and constructed using materials and methods that are consistent with the building's architectural style.
- The size of the sign should be relative to the location in which it will be placed on the building (i.e. fit within a frieze or in a window or transom).
- Limit the size of the sign to the least amount necessary to reach the public.
- The color and lettering of the sign should complement the building.
- Attach signage in a way that it will not damage historic materials (i.e. on masonry structures, attach only in mortar joints).
- Small signs may be placed at secondary entrances that are accessible to the public in order to identify the business and should also comply with these recommendations.

Projecting sign

Window sign

Wall sign placed in the storefront frieze

V. Preservation/Rehabilitation/ Renovation

Commercial

A residential structure adapted for commercial use in the Medina Historic District.

A residential structure adapted for commercial use across the street from the Medina Historic District.

Commercial Use of Residential Structures

The heavy concentration of businesses in the Medina Public Square Historic District has resulted in the adaptive re-use of some residential structures to accommodate an expanding commercial district. When re-using a house to serve a different function than its original intent, the re-use should remain true to the building's original design and architectural style. Residences should not be significantly altered to accommodate a commercial purpose. If the basic layout and square footage of the structure is not sufficient, adaptive re-use for that particular function may not be appropriate. The size of the structure contributes to the scale of the historic district with taller, more massive buildings in the center and smaller buildings located towards the edges of the district and therefore, should not be greatly enlarged when adapted to a new use.

Private Residences

At the time of publication of this document, only the Medina Public Square is a designated historic district in which the Ordinance is applicable. Therefore, the primary focus of this document is on commercial buildings, with some consideration for residential buildings adapted for commercial use. It should be recognized however, that individual property owners, as well as neighborhood districts may apply for designation under the procedures outlined in Chapter 145 of the codified Ordinances.

A brief overview of residential buildings is included in anticipation of future application by residential property owners. Consideration should be given to expanding these guidelines further to address the important architectural character of those building types at the time of designation.

General Recommendations

The residential structures located in the Medina Public Square Historic District are simplified versions of the architectural styles featured in these design guidelines. The styles are expressed primarily in form and have minimal detailing. The original construction of residences in the historic district primarily consists of masonry foundations, wood siding, and slate roofs. The application of aluminum or vinyl siding and sheet metal over trim are common inappropriate treatments of historic residential structures. Preservation and restoration of traditional materials will enhance the historic district and most likely increase the value of the properties.

Foundations

- Ensure that the soil or paving adjacent to the foundation slopes away from the structure to provide proper water drainage.
- Remove vegetation from foundation walls. Do not place plantings, mulch, or other materials that can retain water against the foundation. (Provide room for roots and vegetation growth so that it will not touch or interfere with the structure.)
- Do not apply paint, stucco, or other finishes to the exterior of the foundation unless it already has a finish and the finish is not causing damage to the foundation material.

Exterior Siding

- Ensure exterior siding is in good condition and properly finished to prevent deterioration.
- Consider removing non-traditional siding materials and repairing original materials or replacing to match as closely as possible.
- If original material is missing, replace with traditional materials determined appropriate.
- Refer to *Preservation Brief 16* and the National Park Service for their position on the use of contemporary materials made to look like traditional materials.

Windows and Doors

- Major alteration, removal, or installation of new window or door openings that were not originally present is discouraged.
- Restore original windows and doors. Restore non-original windows and doors that are unique and contribute to the building's character. Restoration should include repairs made to match original materials and retention of historic glass.

V. Preservation/Rehabilitation/ Renovation

Residential

Windows and Doors (continued)

- Only replace extensively deteriorated windows and doors. Replacement of deteriorated windows does not justify the replacement of all windows if some can be repaired.
- Replacement windows and doors should match the existing in design and construction including size, profiles, materials, and number of panes.
- Interior or exterior storm windows will provide energy efficiency. Storm windows should be wood or metal with a thin profile and painted to match the windows. The storm window meeting rail should align with the window meeting rail.
- Do not add ornament or elements around doors and windows that change the intended character or style of the opening.

Residential structures located in the Medina Public Square Historic District

V. Preservation/Rehabilitation/ Renovation

Residential

Example of an appropriate new outbuilding

Outbuildings

- Garages, sheds, and other outbuildings should be retained and repaired. They are unique elements that contribute to the character of the Medina Public Square Historic District.
- A new outbuilding should be compatible in size, design, and materials with others in the area and with the structure that it serves.

General Recommendations (continued)

Porches

- Maintain original porch structure and porch elements including railings, posts, steps, and ornament.
- If an element must be replaced, duplicate it using the same materials and design.
- Enclosing a porch is an extreme change to a significant feature and should be avoided.
- If constructing a new porch to replace a missing porch, base the design on archival or physical evidence to the greatest extent possible. If neither exists, refer to examples of historic porches on comparable structures and keep the design simple.
- Avoid adding a porch where one previously did not exist.

Roof, Gutters, and Downspouts

- Maintain the existing slope or form of the roof.
- Replace roofing materials to match original materials. When economically infeasible as it relates to the market value of the property, replace with contemporary materials that will not negatively affect the aesthetic or physical performance of the roof.
- Historic ridge caps are often ornamental and should be retained. If replacement is necessary, match the materials, design, and profile as closely as possible.
- Maintain flashing so that it continues to protect the structure from water infiltration.
- Ensure gutters and downspouts are free of debris and provide sufficient water drainage.
- When replacing gutters and downspouts, the new elements should match historic profiles.
- Make certain that water is drained away from the structure after it exits the downspouts.

Chimneys, Skylights, and Dormers

- Original chimneys should be maintained, and removal of chimneys should be avoided.
- Existing chimneys may be used for mechanical chases as long as the equipment is not visible from outside the structure.
- Skylights may be added only if they cannot be seen from the public street.
- Reconstruction of a missing dormer should be consistent with the original in scale, style, and materials.
- Adding a dormer in a non-original location is discouraged as it may change the original form of the roof.

Interiors

While the Ordinance does not require a Certificate of Appropriateness for work done to a building's interior, retention of the historic interior is important. Consistency of image and character from outside to inside adds to the richness of a historic place. Conversely, a drastic change in character from outside to inside makes the exterior appear to be a "false front," something without real depth. Creating a new, false, "old" interior should also be avoided. In order to retain the character of the building on the inside, as well as the outside, alterations or additions should be carefully considered and should respect the historic design. Furthermore, loss of historic interiors can jeopardize the potential for financial incentives such as rehabilitation tax credits. Reference *Preservation Brief 18, 24,* and *34.*

Recommendations

- Retain floor plans and elements of the historic interior that help define the character of the building including size and configuration of rooms.
- Service areas and new stairs should be located in secondary spaces.
- Avoid altering spaces that are significant to the building's character including subdividing spaces or cutting new holes in floors and ceilings.
- Consider removing inappropriate partitions dividing a space.
- Avoid covering historic features including the installation of drop ceilings that will cover ornamental ceilings or interfere with the tops of windows and window trim.
- Retain character-defining features and finishes such as columns, baseboards, fireplaces and mantels, and plaster.
- Avoid the removal, relocation, or alteration of historic stairs from their original configuration and location.
- New mechanical systems should be designed and installed in a way that will not destroy character-defining spaces, features, or finishes.
- Do not paint millwork or woodwork that has not already been painted. Do not remove paint from traditionally finished surfaces.

V. Preservation/Rehabilitation/ Renovation

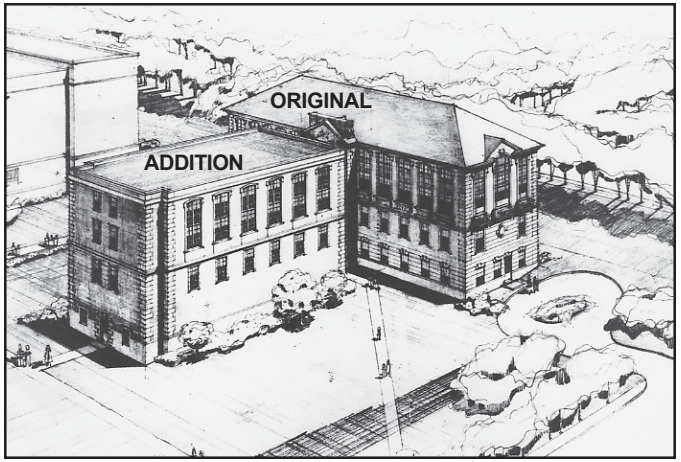
Illustrations

Historic photo of an early 20th century commercial structure interior

Historic photo of an early 20th century commercial structure interior

VI. Additions and New Construction

Illustrations



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

Example of a poorly designed roof addition to an existing structure

Additions

Additions to existing and historic structures and construction of new structures are necessary for Medina's 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.*

The primary guidelines for additions, established by the Secretary of the Interior's Standards for Rehabilitation, are listed here. Additions to historic properties should abide by all three criteria.

1. **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, window patterns, entrances, roof shapes, cornices, decorative molding, or glazing.
2. **Preserve the historic character.** The historic character of a building is revealed through its shape, materials, features, craftsmanship, window arrangements, color, setting, and interior. An addition should respect and relate to these characteristics, paying particular attention to proportion and mass to avoid overpowering the structure it is being added to. Alterations to primary elevations which distinguish the building should be avoided.
3. **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 design it using the same form, materials, features, and detailing 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 design characteristics. The new addition should complement the existing structure through simplified design and detailing so that it does not overpower the original structure. The use of pseudo-historic details and elements should be avoided.

New Construction

There may be limited opportunities for new construction in the historic districts because development is restricted by the amount of land available. A new structure is classified as either an infill building or a freestanding building. An infill building is any new building 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. Demolition of an existing structure to accommodate new construction should be a last resort and must be approved by the City of Medina before any demolition work begins.

Recommendations

- Retain an existing addition if it contributes to the character and historic integrity of the structure.
- Quality design, materials, and craftsmanship should be incorporated in additions and new construction.
- An addition or new structure should fit within the context and be compatible with the existing building (for an addition) and its surroundings (for both an addition and a new structure). Compatibility can be achieved by relating to scale, form, massing, and the building elements discussed in the Design Principals section of the Design Guidelines.
- Setbacks from the street should remain consistent with what has already been established. Most commercial facades are located at the edge of the sidewalk creating a single plane facing Public Square. Residential structures also maintain a common setback that provides a small lawn in front.
- When designing an addition or new structure, retain the interaction between pedestrians and the public space in a manner consistent to the character of the historic district.

VI. Additions and New Construction

Illustrations

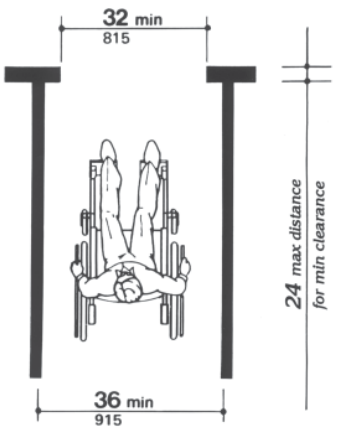
Example of an infill that poorly relates to adjacent existing structures

Contextual Elements:
Scale is a proportional measurement which refers to the perceived size of a building in relationship to the typical size of a person and the surrounding structures.

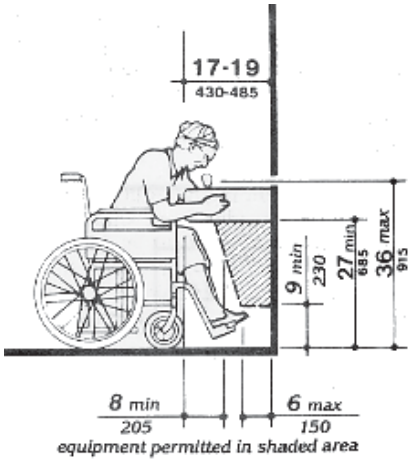
Form is defined by the external shape and configuration of the structure.

Mass is the combination of forms and is associated with a perceived weight of the building.

VII. Miscellaneous Guidelines



ADAAG Figure 1: Clear width for single wheelchair



ADAAG Figure 27a: Drinking fountain clearances

Access for People with Disabilities

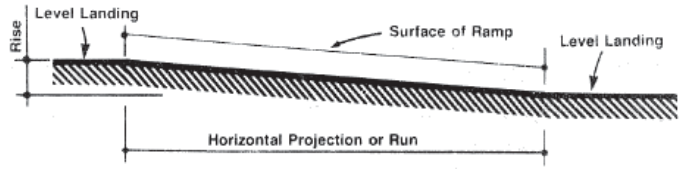
When carrying out work on an existing building or constructing a new building, accommodations must be made for people with disabilities in accordance with established regulations. The Americans with Disabilities Act (ADA) is a civil rights act intended to offer people with disabilities the same opportunities 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)
2. State and local building codes

Note: The stricter requirements take precedence.
Code requirements allow for some exceptions for historic properties.

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



	Maximum Rise		Maximum Horizontal Projection	
Slope	in	mm	ft	m
1:12 to < 1:16	30	760	30	9
1:16 to < 1:20	30	760	40	12

ADAAG Figure 16: Single ramp dimensions

Building Color

Color is a distinctive element of the building design, largely impacting the character of the structure. Color is directly associated with the historic architectural style and the concurrent advancements in technology. New methods for making paint and pigments expanded the range of colors available during the transitions in styles. While paint analysis to reveal original colors is available, such analysis is not always necessary.

Considerations for color:

1. Architectural style
2. How colors work together

The treatment of commercial structures is slightly different than residential because the majority of Medina's commercial buildings are constructed of brick. The expression of color is primarily in the storefronts, windows, cornices, and ornament, while the body of the building is typically shades of red or brown from the exposed masonry.

Recommendations

1. A general guideline for color is to consider the building in three parts: the main body, the trim, and the sash and doors. The architectural style is a basis for which elements are different colors and which are the same.
2. When it is appropriate to use multiple colors for the main body, changes in color generally occur where different materials are used.
3. Painting of brick is not recommended.
4. Some architectural styles are distinct because of the use of accent colors. Consider the building as a whole and be selective when choosing what to accent.
5. The key to the selection and application of colors is consistency across the facade. For example, all window sashes should be the same color.

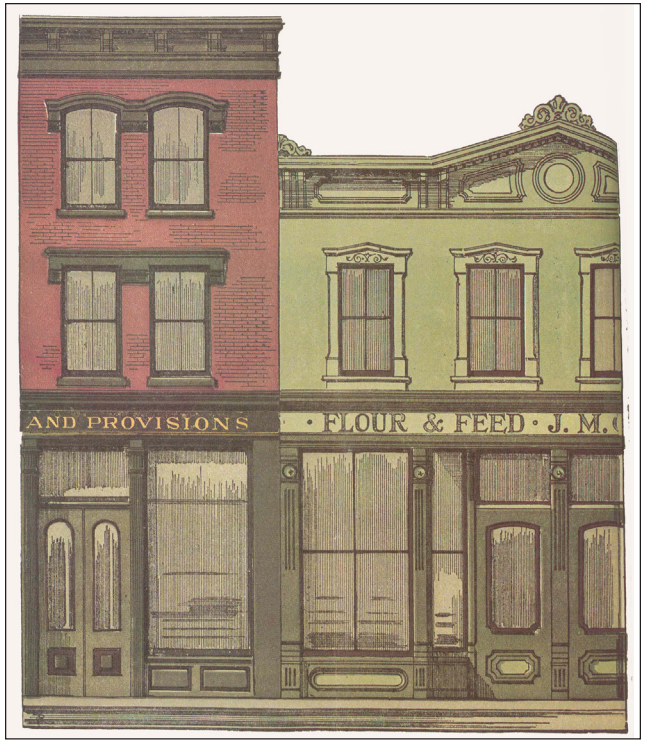


Illustration from the book Century of Color *by Roger Moss*

Options for repainting in Medina's historic districts.

1. Repaint using the same colors that are already on the building and in the same color scheme.
2. The owner may propose a well researched color palette to the Historic Preservation Board for approval.

VII. Miscellaneous Guidelines

Trees, plantings, and signage contribute to the streetscape.

DECKS AND SATELLITE DISHES

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

Site Considerations

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 the Public Square 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. Many recommendations for streetscape and parking have been successfully utilized in the Medina Public Square Historic District.

STREETSCAPE

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

Recommendations

- Incorporate street trees and flowers into the wide sidewalks of the commercial district.
- Place containers at storefronts to feature additional plantings.
- Provide benches and waste cans to accommodate shoppers and businesspeople.
- Locate streetlights near businesses for illumination and safety.
- Light fixtures placed on the facade provide additional light and illuminate business signs.

PARKING

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

Recommendations

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

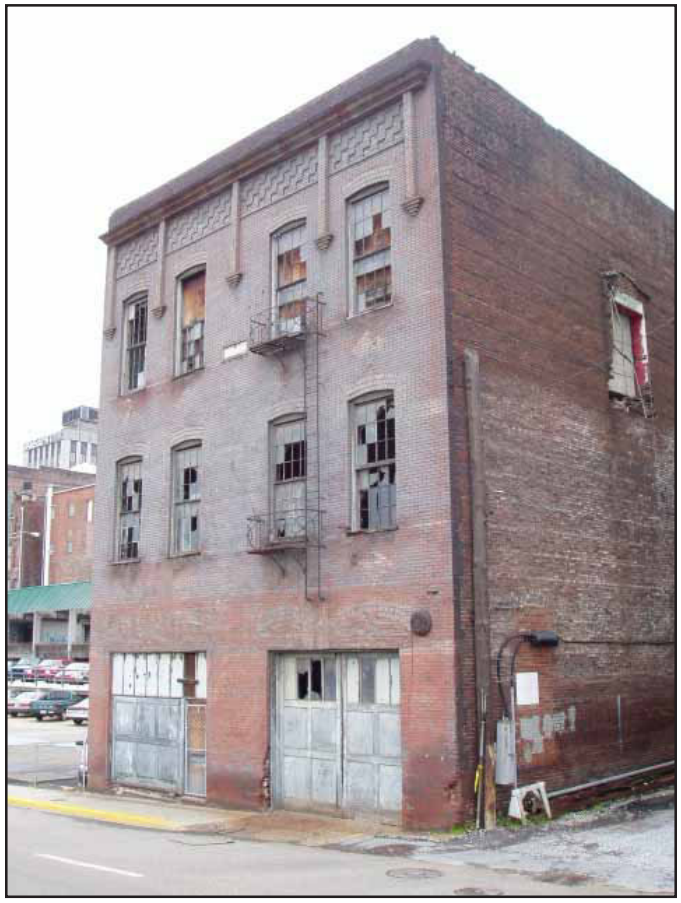
Demolition and Moving Considerations

Demolition of individual buildings can have a detrimental effect on the continued historic architectural character of the area. Demolition is irreversible and should be considered only after every other option has been explored. Financial tools such as conservation easements or rehabilitation tax credits may provide alternatives to demolition. Consideration should be given to alternatives in keeping with the intent and purposes of the Ordinance.

A review period, as defined by the Ordinance, is required. During this period, consideration shall be given to alternative uses for the building or structure, condition of the building, potential return on investment by rehabilitation and use of the building on the existing site, and the efforts by current owners to secure profitable new owners or lessees for the building. Also taken into account is the impact that demolition or removal has on adjoining structures and the integrity of the area as a whole, including proposed new structures on the vacated site. For required data, refer to the Ordinance 145 Procedural Manual, Certificate of Appropriateness.

Demolition by Neglect is defined as the destruction of a structure through abandonment or lack of maintenance. The City of Medina's goal is to avoid demolition by neglect. 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, and exterior paint. Refer to the City of Medina Maintenance Code for regulations.

Moving is considered the last resort to saving a structure because its connection with the original site is a primary defining feature of the structure's character; although, moving is preferred over demolition. If the Historic Preservation Board permits the relocation of a structure, it should be placed on a site that resembles the original and oriented on the new site the same as it was on the original. Refer to Ordinance 145 for regulations.



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

APPENDIX A

DEFINITIONS

APPENDIX A

DEFINITIONS

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

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, 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.

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

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

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

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

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

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

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.

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.

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; usually refers to the main side of the building, though it can be applied to all sides.

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

APPENDIX A

DEFINITIONS (continued)

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

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

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

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

Gable: 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.

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

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.

Jamb: The side of a doorway or window opening.

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.

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

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

Meeting Rail: A horizontal member of upper or lower double-hung window sash at their junction.

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.

Oriel Window: See **Bay Window**.

Orientation: The juxtaposition of components and elements to each other as well as the juxtaposition of the image as a whole to its environment.

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

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.

APPENDIX A

DEFINITIONS (continued)

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

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

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

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

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

Quion: 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.

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.

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 used in conjunction with a transom.

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

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

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.

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.

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.

Wythe: A continuous vertical section of masonry one unit in thickness. A wythe may be independent of, or interlocked with, the adjoining wythe(s).

APPENDIX B

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

APPENDIX B

The Secretary of the Interior's Standards for Rehabilitation

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.cr.nps.gov/hps/TPS/tax/rhb/stand.htm* for greater explanation of each Standard.

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 alteration 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 archeological 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.

APPENDIX C

RESOURCES

APPENDIX C

Resources

Sources of Information and Assistance:

Ohio Historic Preservation Office
567 East Hudson Street
Columbus, Ohio 43211-1030
www.ohiohistory.org
(614) 298-2000

Local History Resources:

- **Medina County Historical Society**
  www.medinahistorical.com
  (330) 722-1341
- **Community Design Committee (CDC)**
  (330) 725-7516

Websites:

The Ohio Historical Society, Ohio Historic Preservation Office *www.ohiohistory.org/resource/histpres* This website includes information about the Ohio Historic Preservation Office, the National Register program, and a list of National Register properties in Ohio. By clicking on "Preservation Toolbox" 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.

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

National Park Service, U.S. Department of the Interior *www.cr.nps.gov* This site is about the Heritage Preservation Services offered by the National Park Service including information about programs such as the Investment Tax Credit for the Rehabilitation of Historic Buildings, training and conferences, preservation legislation, and a preservation bookstore. It also has an interactive class on the use of the *Secretary of the Interior's Standards for Rehabilitation of Historic Buildings* designed for use by historic building owners, architects, contractors, developers, and members of design review boards.

www.cr.nps.gov/hps/freepubs.htm This National Park Service site provides a list of free Heritage Preservation Services publications that can be ordered on-line.

Several other profit and nonprofit resources are available for additional information.

APPENDIX C

Preservation Briefs

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

Index of Preservation Briefs

1 Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2 Repointing Mortar Joints in Historic Masonry Buildings
3 Conserving Energy in Historic Buildings
4 Roofing for Historic Buildings
5 Preservation of Historic Adobe Buildings
6 Dangers of Abrasive Cleaning to Historic Buildings
7 The Preservation of Historic Glazed Architectural Terra-Cotta
8 Aluminum and Vinyl Siding 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 Problems and General Approaches
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 and Preserving 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
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 & 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 Keeping Preservation in the Forefront
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

APPENDIX C

Resources (continued)

Overview of the Historic Rehabilitation Tax Credit

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" – used for industrial, commercial, office, or residential rental purposes; the rehabilitation must be "substantial" – must cost at least as much as the adjusted basis in the property or $5,000, whichever is greater; and 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. Because the tax credit is a dollar-for-dollar reduction of tax liability, the effect of the tax credit is the same as a 20% discount on the cost of rehabilitation. The acquisition cost of the building cannot be counted as part of the amount on which the credit is taken, nor may the cost of additions or enlargements to the building. When rehabilitation is complete, the depreciable basis of the property must be reduced by the amount of the credit.

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

Overview of the National Register of Historic Places

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

In general, properties eligible for the National Register, should be at least 50 years old, retain their historic integrity, and meet at least one of the four National Register criteria. Benefits of listing in the National Register include recognition of its significance, which can lead to greater awareness of 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, some funding programs use the National Register listing as a prerequisite for funding.

The National Register does not prevent the owner of the listed 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.

APPENDIX D

SAMPLES

APPENDIX D

Samples

Application to the:

Planning Commission
Board of Zoning Appeals
Historic Preservation Board

City of Medina
132 North Elmwood Ave., Medina, Ohio 44256
Telephone 330-722-9023 Fax 330-722-9045

APPLICATION
BOARDS AND COMMISSIONS

BRDS./COMM.
Application - Page 1 of 3

Case No. _____

Property Owner's Name _____

Address _____ City _____

State ____ Zip _____ Phone No. _____

Fax No. _____ **E-mail** _____

Applicant's Name _____
(If different from owner's name)

Address _____ City_____

State ____ Zip _____ Phone No. _____

Fax No. _____ **E-mail** _____

Address for which this application is made: _____

City Lot No._____ P.P.N. _____ Present Zoning ____ Requested Zoning _____

Sections Of Zoning Code under which this application is being made: _____

All correspondence sent by the City regarding this applicant is to be sent to:

Name _____

Address _____ City _____

State ____ Zip _____ Phone No. _____

Fax No. _____ **E-mail** _____

_____ (Owner signature) _____ (Applicant signature)

_____ Date _____ Date

***This application will not be accepted until ALL Required Data specified on pages 2 & 3 is completed and submitted herewith.**

Application for:

_____Rezoning
_____Variance
_____Final Plat
_____Preliminary Plan
_____Replatting Request
_____Site Plan Approval
_____Preliminary Discussion
_____Conditional Sign Permit
_____Conditional Zoning Certificate
_____Certificate of Appropriateness

OFFICIAL USE ONLY

Approved: _____ Denied: _____

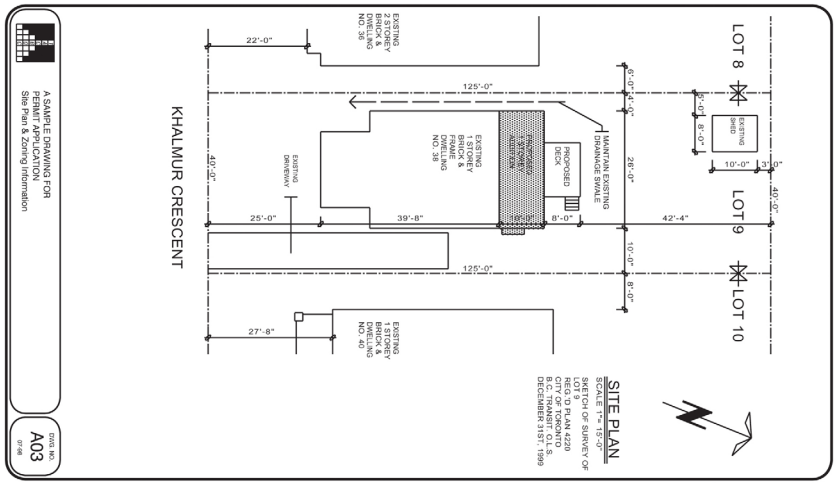
Date: _____

_____
Planning Director

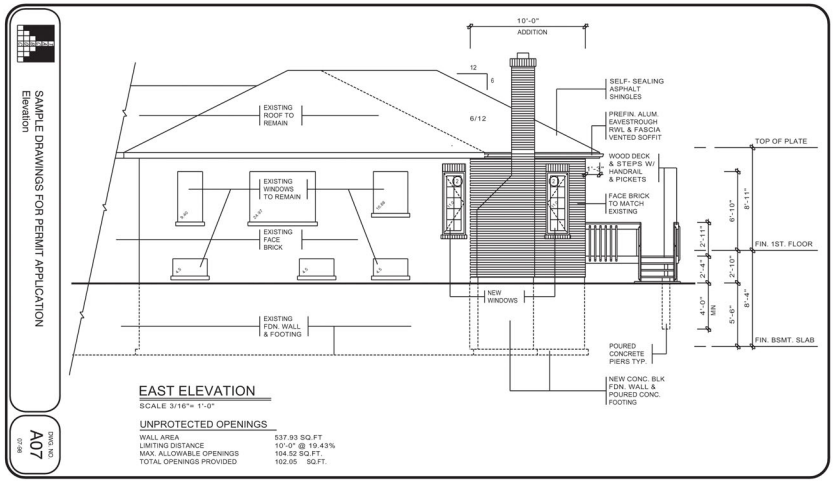
_____
Chairman

Revised 3-30-05

Application for a Certificate of Appropriateness



Example Site Plan required for the application



Example Elevation required for the application

APPENDIX E

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APPENDIX E

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