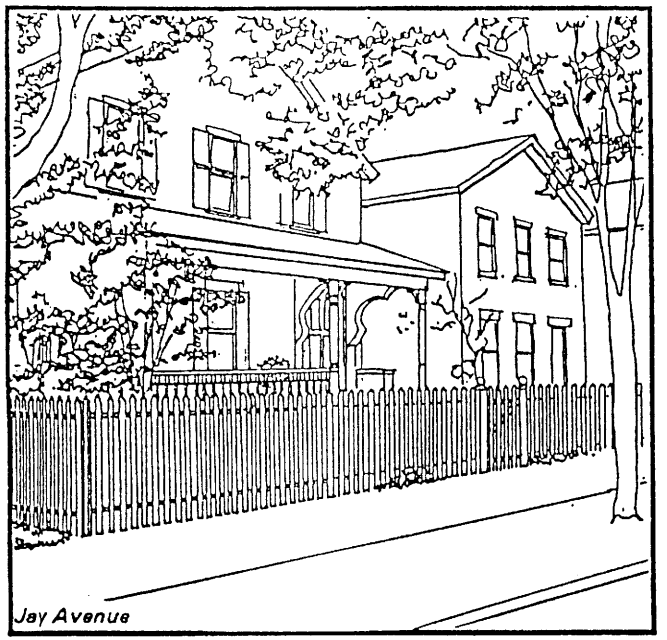
Franklin Circle Historic District

Design Guidelines

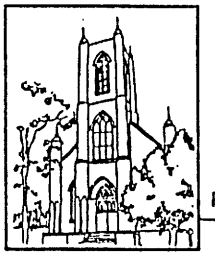


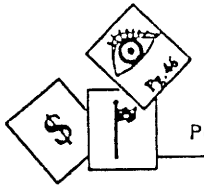
Guidelines for review of renovation, rehabilitation, new construction & demolition proposals in the historic district

Ohio City neighborhood
Cleveland, Ohio

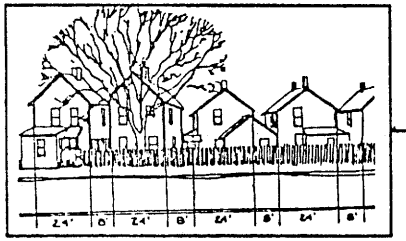
Prepared for the
City of Cleveland
Landmarks Commission
by Urban Conservation & Design
with Foster D. Armstrong

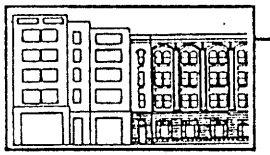
August 1992


Pg.1


Pg.5


Pg.16


Pg.30


Pg.41

Contents

Credits

Project Advisory Committee

The authors of these guidelines wish to thank members of the Franklin Circle Historic District Local Design Review Committee and other citizens or City staff who advised consultants, offered suggestions and provided a valuable "reality check" for guideline drafts:

Charla Billy
Sam Clark
Angie Geller
Joe Lucas
James Malik
Robert Maschke
Roy Pogalies
Barry Smith
Doug Wahl

City staff: Tim Barrett, Nora McNamara

Of considerable help to project consultants were City Councilwoman Helen K. Smith and City staff members Robert Keiser (Cleveland Landmarks Commission) and Timothy Barrett, (Department of Community Development, Neighborhood Revitalization program). Their deep knowledge of the area and of its particular historic preservation issues had a real impact on the content and emphasis of this document. Thanks also go to the Ohio City Development Corporation (OCDC) for providing meeting space.

Project Sponsor

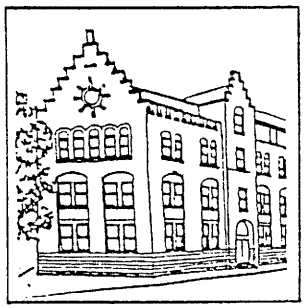
These guidelines were prepared under the sponsorship of the Cleveland Landmarks Commission. The authors thank Commission members for their review and suggestions on the guidelines, and Landmarks Commission staff for assistance throughout the project:

Richard Schanfarber (Chair)
Paul Volpe (Vice Chair)
Judge Lillian Burke
Robert Carter
Robert Gaede
Hunter Morrison
Kenneth Nobilio
Theodore Sande
Shirley Thompson
Councilman Craig E. Willis
Councilwoman Helen K. Smith

Robert D. Keiser, Secretary
Don Petit (Landmarks Staff)
Evelyn Wooden (Landmarks Staff)

Project Funders

The publication of the Franklin Circle Historic District Guidelines has been made possible in part by a grant from the U.S. Department of the Interior's National Park Service, administered by the Ohio Historic Preservation Office of the Ohio Historical Society. The amount of federal funds allocated to this project is $7500, which represents 50 percent of the project's total cost. Judith Krasniewski (Ohio Historic Preservation Office) was able and friendly as grant manager.



Franklin Circle

Cleveland Landmarks Commission
Room 519 City Hall
601 Lakeside Avenue
Cleveland, Oh 44114
(216) 664-2531

Under a contract with the City of Cleveland, the Franklin Circle Historic District Guidelines were written and produced by Genevieve H. Ray, Principal, Urban Conservation & Design, Cleveland Heights, OH. Project subcontractor was Foster D. Armstrong, Kent, OH, who assisted in guideline preparation and writing, and who produced most of the illustrations. The "Brief history of Franklin Circle" section of the guidelines was written by Robert D. Keiser, Cleveland Landmarks Commission.

A brief history of Franklin Circle

by Robert D. Keiser
Cleveland Landmarks Commission

Trees, wildlife and Indians first on site

At first, of course, there was no Circle. The land where Franklin Circle now stands was covered with dense stands of maple and oak -- habitat for deer, wildcats, wolves and bears that wandered down the wooded slopes to the lake or river.

While the Treaty of Greenville, in 1795, settled Indian claims on the east side of the river, Indian claims on the west side of the river were settled in an 1805 treaty. Brooklyn Township, which included much of the west side, was officially established in 1818.

Early religious roots still evident

Cleveland's religious roots are linked to the early development of Brooklyn Township and of the Franklin Circle neighborhood. The earliest settlers were Protestants -- particularly Presbyterians and Congregationalists. Episcopalian representation was also strong, and . Although religious services had been held at scattered locations since 1796, an early attempt at formal organization occurred in 1816, when Episcopalian settlers met at the home of Phineas Shepherd to organize Trinity Parish. The parish, now Trinity Cathedral, moved to the east side in 1826.

An outgrowth of the parish's move to the east side was that several parishoners from the neighborhood left Trinity to form St. John's Episcopal Church (founded in 1834). The Gothic Revival church, designed by master builder Hezekiah Eldredge and erected on Church Street in 1836, is the oldest church in Cleveland.

Ethnic mix marks neighborhood development

As the area west of the Cuyahoga developed, Irish and Germans joined the earliest settlers, many of them initially engaged in canal building and shipbuilding. A mix of ethnic groups has continued to mark the area's development patterns (for example, the building at 2515 Franklin Boulevard, now occupied by Cinecraft Productions, once served as a German beer hall in the early 20th century), and a healthy ethnic mix is still found in the neighborhood.

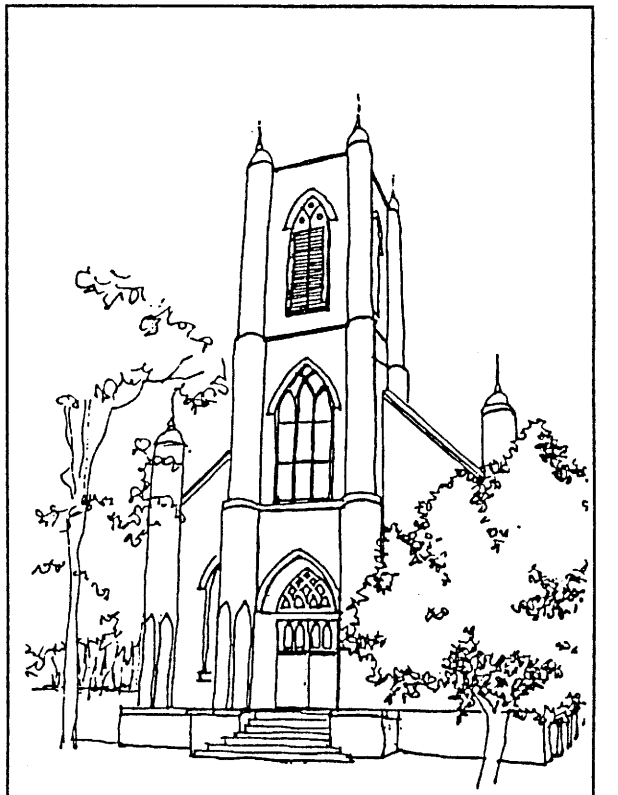
The broadening of the ethnic mix was accompanied by greater religious diversity. St. Patrick's Parish, referred to as the "mother church of the west side," was founded in 1853 as an Irish parish. The present church at 3602 Bridge was begun in 1871 and consecrated in 1931. The German immigrant population on the near west side was served by Trinity Evangelical Lutheran Church congregation founded in 1853 (West 30th Street) and St. Mary of the Assumption (now demolished).

Irish and German immigrants were later joined by Hungarians in the late 19th century, and African-Americans and Hispanics became sizeable communities after World War II.

Franklin Circle laid out in 1836

The Circle was platted in 1836, the same year that both Ohio City and Cleveland were incorporated. The circle was planned on a slight rise in the land. With its Baroque design with a central circle and radiating streets, Franklin Circle became an immediate neighborhood focal point, and remains a rare exception to the city's general pattern of north-south and east-west streets.

Franklin Circle became Ohio City's central green space. Its role was similar to Public Square in Cleveland, Lincoln Park in Tremont, and Miles Park in Newburgh.



St. John's is Cleveland's oldest church. It was built in 1836, the same year that Franklin Circle was platted and the year both Cleveland and Ohio City were incorporated.

Church Avenue

Cleveland, Ohio City grow and compete

While Cleveland grew as a commercial center on the east side of the river, Ohio City grew as a manufacturing center on the west side.

Cleveland and Ohio City became rivals. In 1837, speculators built the Columbus Street Bridge. This resulted in traffic bypassing Ohio City and going directly into Cleveland.

The commercial center of Ohio City, then in the Flats on Center Street, was hurt by the loss of commerce to Cleveland. A bridge war ensued with Ohio City residents attempting to cut away the bridge and later attempting to blow it up. This rivalry was concluded when Cleveland annexed Ohio City in 1854.

Population represents wide economic range

The area was home to a wide range of economic levels from poor to working class to wealthy. Franklin Street (later Franklin Boulevard) attracted west side industrialists in the 1860s.

Daniel P., Robert and James Rhodes (coal and iron industrialists), Marcus Hanna (U.S. Senator) and John Pankhurst (shipbuilding) resided on Franklin in the later 19th century.

Homes still remaining from that era on Franklin Boulevard are the Robert R. Rhodes House, an Italian Villa with Eastlake ornamentation (1874), the Italianate Ball-Wilson House (c. 1865), the eclectic Dempsey House (c. 1890), the Italianate Sanford House (1862), and the Italianate style Pankhurst House (c. 1865), with a later mansard roof addition.

Vernacular houses are strong district feature

The high-style homes noted previously are evidence that business and civic leaders -- persons of wealth and influence -- made their homes in the neighborhood. Equally distinctive of the district, however, are the homes of the less affluent: a collection of Vernacular houses that were the residences of people such as factory workers, merchants, masons, blacksmiths and barbers.

The Beckwith Apartments building once anchored the north side of Franklin Circle. Located between West 28th and Dexter, it was appropriately scaled and detailed for the site. One reason for the creation of the Franklin Circle Historic District was to discourage the continuing demolition of the neighborhood's valuable structures.

Formerly on Franklin Circle (Demolished)

These frame and brick houses are noted for their simple design with either minimal ornamentation found in a gable or no ornamentation at all. They are found throughout the district, with concentrations on Jay, Bridge and Church Avenues. After the Civil War these houses were densely developed throughout this neighborhood, including two houses per building lot and houses with no setbacks built along alleys.

Turn of century brings apartments, terraces

At the turn of the century, several taller apartments and lower-scaled terraces were built in the neighborhood to house the growing population. Apartment structures included the Beckwith, the Heyse (1898), the Townsend (1903), the West Virginia (1904), and the Guernsey (1905). Terraces include 1801-09 Mabel (1905) and 3048-64 Clinton (c. 1895).

Early commercial structures in Franklin Circle were built at major intersections including Fulton and Bridge. The completion of the first high-level bridge over the Cuyahoga (in 1878) had a significant impact on the growth of the west side. Streetcar lines were developed along Pearl (West 25th Street), Detroit and Franklin. Detroit and Pearl became major commercial streets through the near west side.

Commercial, industrial buildings still stand

This district has some noteworthy commercial buildings on both West 25th and Detroit, including the Forest City Bank Building (1905), the Italianate Seymour Block (1880), the Odd Fellows Building (c. 1875), the Cinecraft Building (1898) and the terra cotta Oak Belting Building (1925).

Commercial-residential buildings were scattered along Fulton Road with a minor commercial hub at the intersection of Fulton and Bridge. Industry was also an integral part of the neighborhood. The Federal Knitting Mill (1906), and the Romanesque Imperial Steel Range (1893) are two industrial structures on Detroit. The Burns-Bowe Bakery was located on Vine Court between Franklin and Clinton.

Post-war period brings major changes

The Franklin Circle neighborhood began to experience substantial changes in the post-World War II era. In 1953 a major tornado caused several deaths and major property damage in a path along and to the north of Franklin Boulevard.

In the early 1960s, houses on the hillside between West 25th and the Cuyahoga River were razed (a neighborhood known as Irishtown Bend), and were replaced with the Cuyahoga Metropolitan Housing Authority's Riverview Apartments.

The Lutheran Medical Center, established in 1896, was built in 1922, was expanded several times in the post-World War II era and has become a major property owner in Franklin Circle.

Much of the neighborhood's building stock was lost in this era. An urban renewal plan from this time called for a freeway parallel to West 25th Street and for razing the entire neighborhood.

The rehabilitation and restoration of houses in Ohio City began in the late 1960s. The Franklin Circle local historic district was designated in 1982.

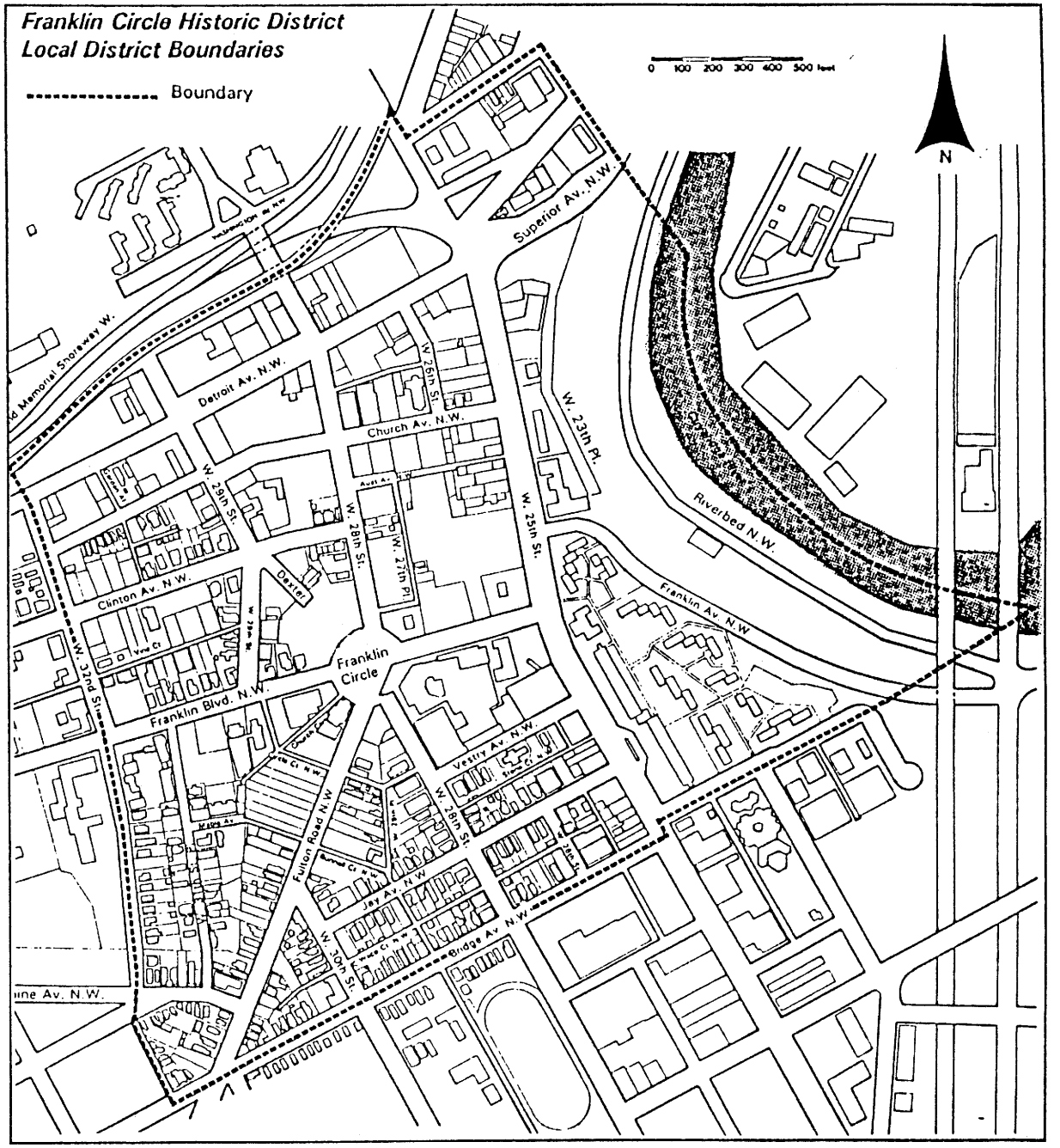
In the second half of the 20th century, enthusiasm grew for rehabilitating and restorating Franklin Circle's homes. One such example is the work at the Italianate style Beverlin-Lynch House.

The Franklin Circle Historic District

To recognize and encourage protection of the area's historic resources, the Ohio City Preservation District was placed on the National Register of Historic Places (listed October 1970, and expanded May 1989).

Since National Register listing alone affords little actual protection to historic properties, it was not until July of 1982, when Cleveland City Council gave local landmark status to the district, that substantive protection was afforded the district's resources.

Local listing assures that proposals for renovation, rehabilitation, demolition and new construction will be reviewed by the Cleveland Landmarks Commission prior to the issuance of a building permit (see more information on Pages 5, 6 and 42-45).



Why are local historic districts designated?

The Franklin Circle Historic District, encompassing about 350 structures, is one of 17 local historic districts in a dozen neighborhoods across the city of Cleveland. Such designations are recommended by the Cleveland Landmarks Commission, which was created by Cleveland City Council in 1971 to:

- safeguard the heritage of the City
- stabilize and improve property values
- strengthen the City's economy, support and stimulate business
- protect and enhance its attractions
- enhance its visual and aesthetic character, diversity and interest
- foster civic pride in the beauty and notable accomplishments of the past;
- promote the use and preservation of historic sites and structures for the education and general welfare of the people of Cleveland

To accomplish these goals, City Council gave the Landmarks Commission authority to identify sites, buildings and districts of importance to the city's history, based on cultural, social, economic, political and architectural merit. After the recommendation of the Commission, City Council makes the final decision to designate Landmarks and Historic Districts.

City Council, wishing to encourage the protection of these resources for future generations, authorized the Commission to review proposed changes to designated historic properties -- exterior renovations, new construction or demolition.

How are historic district guidelines used?

Guidelines can help assure that changes to properties in the Franklin Circle district occur in ways that the valuable historic and architectural qualities of the neighborhood are not destroyed.

The guidelines come into play when exterior renovations, new construction or demolition are reviewed by the Cleveland Landmarks Commission. They give "advance notice" of the kinds of changes likely to be approved by the Landmarks Commission, and the types of considerations taken into account by the Commission as it reviews projects. The guidelines will also be used in preliminary reviews by Landmarks Commission staff and the Franklin Circle Historic District Local Review Committee, which serves as an advisor to the Landmarks Commission.

Franklin Circle's guidelines will assist District property owners, residents and business people who are planning improvements to their properties. They were designed to offer property owners a wide variety of choices, adaptable to a broad range of budgets and personal preference.

The guidelines are also offered as a useful tool for area residents, property owners and business operators who are planning to fix up their properties (whether in or out of the historic district). They include common-sense advice on keeping properties in good repair and tips on how each building can add to a healthier, more attractive neighborhood.

See symbols for added information

The following symbols appear throughout these guidelines. They highlight additional information or references to other sections of the guidelines.

Money-Saving Tips

This symbol appears often throughout the guidelines. It signifies "money-saving tips" -- advice on do-it-yourself techniques, or advice on avoiding rehab methods that will damage the property and result in later, costly repairs.

Red Flag

This symbol appears a few times in these guidelines. It signifies a warning -- of a health hazard, a potential problem that needs your attention, or a potential pitfall that could result in extreme damage to the property or unexpected drains on your pocketbook.

Reference

This symbol directs you to another page of the guidelines or to another source for related or more detailed information.

When do the guidelines come into effect?

The guidelines are used by the Landmarks Commission for review of projects only:

- when the owner responds to City-required Code work
  or
- when the owner chooses to make additional improvements or alterations to the property.

Nothing in these guidelines should be interpreted as a requirement that property owners make improvements or changes to their properties. Under current regulations, the only time owners can be required to do repairs is when the City cites the property for violations of the Fire, Health or Building Codes. In addition, guidelines apply only to those aspects of rehabilitation which the owner is proposing to address.

Example: an owner who plans to build an addition on the rear of the house cannot be required, in the course of the review process, to enlarge the project and renovate the front porch.

Nor can historic guidelines force owners to "bring the house back" to its original appearance. Some alterations may have their own significance: they are evidence of the building's changes over time.

What changes are not reviewed?

None of the following are currently reviewed by the Landmarks Commission:

- changes to the inside of the property that do not affect the outside appearance
- changes not requiring a building permit
- painting, when that is the only activity currently proposed
- roofing, when no old roofing material is removed
- replacement of existing signs with identically-sized signs
- routine maintenance
- any condition existing prior to the adoption of the historic district

  Example: these guidelines say that front porches should not be removed. If your house once had a porch that you or a prior owner removed, do you have to replace the porch? No. Historic districts cannot force owners to make changes or to restore missing building elements.

The City may cite an owner for code violations and insist that the property be fixed, but that happens city-wide, independent of whether the property is in a historic district.

These guidelines are not carved in stone

Providing "common ground" for applicants and reviewers alike, these guidelines are intended to assist renovation, rehabilitation and conservation activities in the historic district. They encourage fair, even-handed review of applicants' proposals.

The guidelines are not absolute, however. The Landmarks Commission always considers the intent of the guidelines within the context of:

- the owner's needs, individual preferences and circumstances;

- the owner's budget: When the Landmarks Commission, in reviewing a project, determines that adhering to the guidelines would make the project cost more than the owner can reasonably afford, the Commission may modify or waive the guideline(s). The Commission seeks to work with applicants to achieve a reasonable, affordable solution.

- any special building or site conditions: as with cost factors, the Commission works with the owner to find a reasonsble solution that meets the spirit, if not the letter, of the guidelines.

- the overriding community goal of assuring that Franklin Circle remains a desirable place to live, work and play -- a vibrant, diverse neighborhood with many types of people of varying income levels.

Guidelines based on 'Secretary's Standards'

These guidelines are based on ten standards called *The Secretary of the Interior's Standards for Rehabilitation*, used nationwide as a basis for review of rehabilitation projects. Included in the "First Things First" section of these guidelines, the "Secretary's Standards" are useful as a starting point for most rehabilitation projects.

Protect the basic building shell

Face it: what's more interesting -- picking wallpaper patterns or mixing mortar? What's more rewarding -- putting labor and love into restoring the fireplace and mantel or fixing the downspouts? Obviously, the excitement of living in old house is in making it yours: making the visible changes that express your own needs and tastes. Similarly, persons starting commercial ventures want to start with those improvements that customers will see: they need to make the building start producing money quickly.

Many enthusiastic owners of historic properties, therefore, put their first emphasis on cosmetic changes or interior improvements. They tend to delay work on the more "boring" aspects of old-building preservation and on improvements that might require hiring contractors to do the work.

But when the leaky roof starts depositing water on beautifully-refinished floors, and when the year-old wallpaper in the foyer starts bubbling and discoloring from moisture seeping in through cracked and deteriorated exterior paint, the now-wiser owner recognizes the dangers of inattention to protecting the building's basic shell.

Give the building a 'complete physical'

A thorough examination of the property should be the first step in rehabilitation. Roofs are high-priority items: look for missing shingles, cracks and tears in the roof covering, sags and rotted or missing pieces in the roof's structural supports, and check flashing for rust, loose connections, holes and missing sections. Be sure that the roof is properly vented.

All systems designed to keep water away from the building -- gutters, downspouts, splashblocks, storm sewer connections -- should be in good repair and positioned and sloped to direct all water away from the structure's foundation.

The foundation itself should be checked for cracks, crumbling masonry or mortar joints, gaps between masonry and mortar, paint deterioration and rot in wooden sills or supports resting on the foundation.

Exterior walls should be checked for peeling paint, crumbling mortar or masonry, siding that is cracked, warped or rotted, and bulging.

This inspection is the first step toward building renovation or rehabilitation.

'Rules of thumb' for planning a project

Among the "rules of thumb" to keep in mind when starting to plan a rehab project, whether major or minor, are these:

- find the problem's cause and correct it first (for example, fix a leaking gutter before repointing the wall beneath it)
- repair rather than replace, wherever possible
- base your improvements on accurate historical research
- make use of existing technical resources
- if you don't have the skills or experience needed for the job, hire professionals
- seek an early, informal review from the Cleveland Landmarks Commission, its staff, or the Commission's Local Design Review Committee for the Franklin Circle historic district (advisor to the Commission)

Pg. 46

Honor Franklin Circle's real history

When planning rehabilitation work in a historic district, it is important to base your project on the real history of your building and of the district, not on an "imagined" history, or history from another time or place.

Keep in mind that the district was designated to honor and protect a slice of Ohio City's development over time. Grand houses such as the high-style Sanford House are only one piece of that history. Modest, simple workers' cottages in frame or brick are profoundly important to our understanding of the area's development. Retaining and respecting the essence of each building type is fundamental to preserving the district's integrity.

While demolition is the greatest enemy of the district, inappropriate rehabilitation can obliterate the area's true history almost as effectively. This process takes two forms. One is "stripping down" the building to remove ornament and stylistic details (usually in the name of cost-cutting or ease of maintenance). The other is "gussying up" the building: for instance, adding ornament or a fancy porch to a simple workers' cottage to make it look "more historic," or altering a larger structure by adding elaborate trim retrieved from a high-style building.

On the next page are listed the ten federal standards used nationwide for review of historic preservation projects (the *Secretary of the Interior's Standards for Rehabilitation Projects*). A reading of the Secretary's Standards underscores that both the "strip-down" and the "gussy-up" approaches to preservation are mistakes.

Pg. 9

Make use of valuable resources

Making use of existing information and technical resources will not only save you time, money and headaches, it will also help assure that your project is in keeping with the real history of Ohio City and the Franklin Circle area. Details on obtaining the books and publications noted below, along with information on other resources, is found in the Appendix to these guidelines.

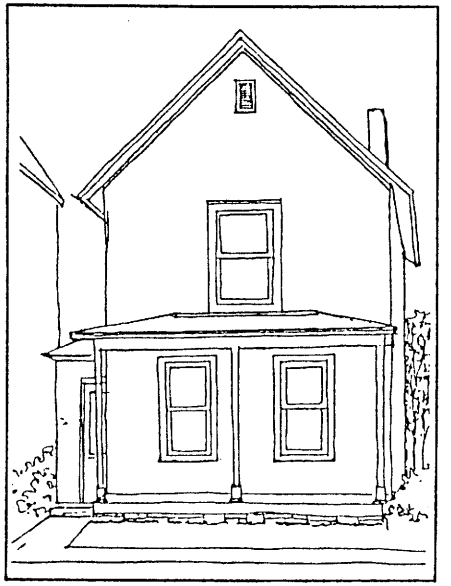
Pg. 47

Old photographs are extremely useful in establishing the changes that have occurred to a building over time, and one of the best local sources for photos is right in the Franklin Circle district, at the Cuyahoga County Archives. Other photo collections are at the Cleveland Public Library, the Cleveland State University's "Cleveland Press Collection" and the Western Reserve Historical Society.

Helpful books on housing rehabilitation include the *Old Building Owner's Manual* and *Cleveland Old House Handbook: A Guide To Maintaining Your House on the Near West Side*. The periodical *Old-House Journal*, published since 1973, is chock-full of valuable "how-to" information, tips on effective products and rehab/restoration methods, and other technical advice gleaned from professionals' and amateurs' experience.

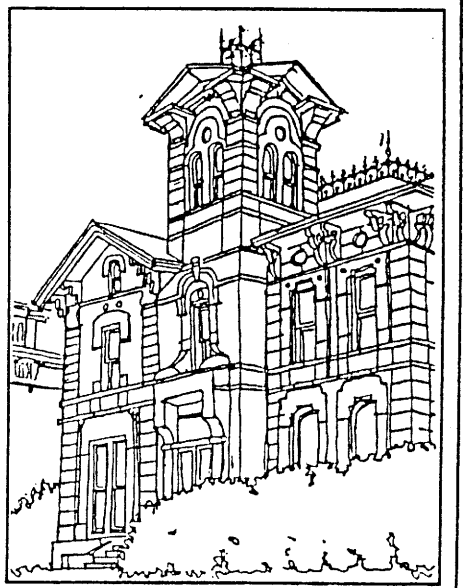
An excellent resource for rehabilitation of commercial storefronts, the *Cleveland Neighborhood Commercial Rehabilitation Manual*, was produced by the City of Cleveland.

Both buildings tell the district's history



Church Avenue

Who made Cleveland great? Only those citizens of power and wealth, presiding over the destiny of the region from their grand homes? Or was it the ordinary people who came home from their jobs in factories, mills and shops to modest, unadorned cottages? Both groups were essential to the area's growth, so retaining the differing characteristics of their homes is a key to our understanding of the area's development.



Franklin Boulevard

Secretary's Standards used nationwide

Used by the National Park Service for review of federally-sponsored projects, the *Secretary of the Interior's Standards for Rehabilitation* also form the basis for many local review guidelines in cities around the country. The ten standards are these:

1
"Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure or site and its environment, or to use a property for its originally intended purpose.

2
"The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3
"All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4
"Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5
"Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity.

6
"Deteriorated architectural features shall be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7
"The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8
"Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

9
"Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

10
"Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired."

'Preservation Briefs' another excellent source of technical advice

Preservation Briefs, also published by the National Park Service (since 1978), are short technical brochures addressing physical preservation and design problems. A full list is provided in the Appendix to these guidelines, but of particular applicability to Franklin Circle structures are the brochures on masonry buildings (cleaning, waterproofing, repointing); aluminum and vinyl siding as a replacement for clapboard; abrasive cleaning methods; roofing; wood window repair; paint problems; new additions to historic buildings; and identifying architectural character.

Take care of your 'first line of defense'

Roofs and their attendant drainage systems (downspouts, gutters, etc.) provide a building's first defense against damage from rain and snow. If these systems are left to fail, problems for the building will accelerate, including the possibility of rotted roof trusses and joists, damp masonry, crumbling plaster on ceilings and walls, or shorted-out electrical systems. Routine inspections and gutter cleaning are essential to the building's continuing structural integrity.

Sometimes what looks like one kind of problem is really the symptom of another problem. For instance, if your brick building has been chemically cleaned, white patches or streaks (called "efflorescence") are likely to appear on the cleaned surfaces. Efflorescence is a normal result of chemical cleaning (salt in the masonry is brought to the surface as water evaporates), and can be brushed off.

If the building has not been chemically cleaned, however, you are seeing a danger signal that the structure may have serious moisture problems. Check for roof leaks, faulty downspouts or gutters, chipped masonry or mortar, or seepage through the ground, and correct the problem.

Guidelines: Roofs, Gutters, Downspouts

1
Match original roofing

In repair of roofs, new work should match the original in materials, texture and color, wherever possible. If it is necessary to remove an original roof, the basic roof shape should not be altered, and all attempts should be made to match the original color, size, and texture of roofing materials.

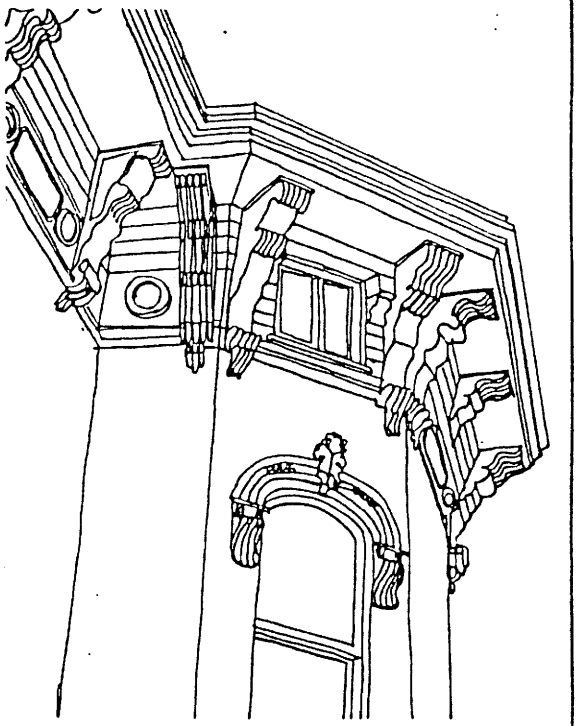
2
Match gutters, downspouts

Where gutters and downspouts need replacement, care should be taken to match the original in material, exposure and profile (e.g., box gutters incorporated into the cornice should not be replaced by separate gutters placed below the cornice line).

3
Retain distinctive roof features

Roofing work should not damage or remove other roof elements, and all reasonable efforts should be made to retain and repair unusual materials or distinctive features (e.g., slate or tile roofing; box gutters incorporated into the cornice; original ridge rolls and cresting; turrets, spires, steeples, dormers and chimneys).

Routine inspections can save key features



Annual inspections of cornices, roofs and gutters help maintain your building's "first line of defense." Whether your cornice is plain or elaborate, your gutters separately attached or "boxed" within the cornice, retaining the roof line's distinctive features is an important aspect of maintaining the building's character. Features such as these support brackets can be fabricated to match, if any of the originals are missing or badly deteriorated. Highly decorative cornice elements or window hoods such as these, however, should not be added to simple Vernacular structures or "workers' cottages." Such pretentions deny the building's own real place in Cleveland's history.

Franklin Boulevard

Consider wood versus synthetic siding

Thoughtful consideration should be given to the relative merits of original wood siding vs. synthetic siding. The Franklin Circle Historic District derives much of its character from its many frame structures, sided with wood clapboard applied horizontally and ending in wide cornerboards. The width of clapboards may vary from building to building, but four inches of exposed width is common. Some buildings have more decorative wood treatment, such as shingled upper gables and shingles in fish-scale patterns. Numerous buildings, however, have newer siding materials, including asbestos, asphalt shingle, aluminum and vinyl.

Pros & cons of synthetic siding

The biggest plus of aluminum or vinyl siding is that these materials require less frequent maintenance than wood siding. If they fade and need painting, this may not happen for 15 years (after that, they must be repainted just as if they were wood).

Most important in the "minus" column is that both vinyl and aluminum can cause hidden deterioration to the structure by sealing in moisture: by the time the problem is discovered, it may prove costly and awkward to repair (siding may have to be removed to get to the problem area).

Other minuses are initial cost (synthetic sidings are considerably more expensive than paint or stain), the fact that they are not "maintenance-free," as some salespersons may claim (aluminum can scratch and dent, and vinyl can shatter in extreme low temperatures). Some homeowners report that artificial sidings tend to rattle and pop when wind hits them: they blame such noises on the installation methods used for sidings. Finally, as noted below, these products lack the historic and architectural value of real wood siding.

Pros & cons of original wood siding

Buildings such as those found on Cleveland's Near West Side are coming back into fashion. In newly-built suburban housing developments and in shopping malls, builders are using aluminum or vinyl siding to mimic older clapboard "Victorian House" or "Main Street Shop" designs. The retention of real wood siding therefore distinguishes Franklin Circle's houses and frame commercial structures as the "genuine thing" instead of mass-produced copies, and adds to the neighborhood's sense of history, roots and value.

The greatest minus of retaining original wood siding is that painting is perceived as a never-ending process, and involves time-consuming preparation (scraping loose or peeling paint, etc.).

A major plus about wood siding is that it can last indefinitely, if properly maintained. Its enemy is rot -- caused by moisture when the surface is not kept painted or stained, or when it is not properly ventilated.

Explore 'repair' option first

Before committing to the expense of new clapboard or synthetic siding, check to see how extensive the damage is. Cracks can be pried apart, glued with waterproof glue and clamped with tack nails while the glue is setting.

Single boards or damaged sections of clapboard can be pried and wedged up, removed with a hacksaw, and replaced with new boards of the same dimensions.

Warped boards can sometimes be eased back into place with screws and gradually tightened (screws along center of board for convex warps, along top and bottom for concave warps). Since warped boards leave spaces through which water can enter to cause rot, they should be repaired or replaced.

A more detailed, technical discussion of original wood siding and artificial sidings can be found in the National Park Service's *Preservation Brief #8 (Aluminum and Vinyl Siding on Historic Buildings)*

Guidelines: Siding

1
Repair of original siding preferred

The repair of original wood siding is strongly recommended. Before deciding that covering the building with synthetic siding is the best solution, examine the condition carefully to determine whether new siding is worth the expense. Only a few boards may be rotted or cracked. Redwood, poplar or treated wood are appropriate to use for replacement boards or for new construction (additions, porches, etc.). Pine should not be used. Pressure-treated wood should be painted or stained after it cures for a season.

2
Synthetic siding may be considered

If original wood siding has rotted or cracked so much that substantial replacement would be required, vinyl or aluminum siding (preferably, vinyl) may be considered as an alternative. This is a least-preferred option, however, and should be considered only if the original wood siding is beyond repair.

3
Match original in appearance

If synthetic sidings are used, care should be taken to retain the character of the structure by matching the width of the original clapboards and cornerboards, and by using new siding only where there were original horizontal clapboards. Artificial wood grain finishes should be avoided. If synthetic siding is used, color, texture, size and proportions will be reviewed to assure compatibility with nearby painted wood structures.

4
Do not -- repeat DO NOT -- blast strip

If stripping paint from clapboards to prepare them for repainting, do not use the "blast strip" method. This process can cause serious deterioration to the structure because huge amounts of water penetrate the wood.

5
Retain (but don't invent) decorative woodwork

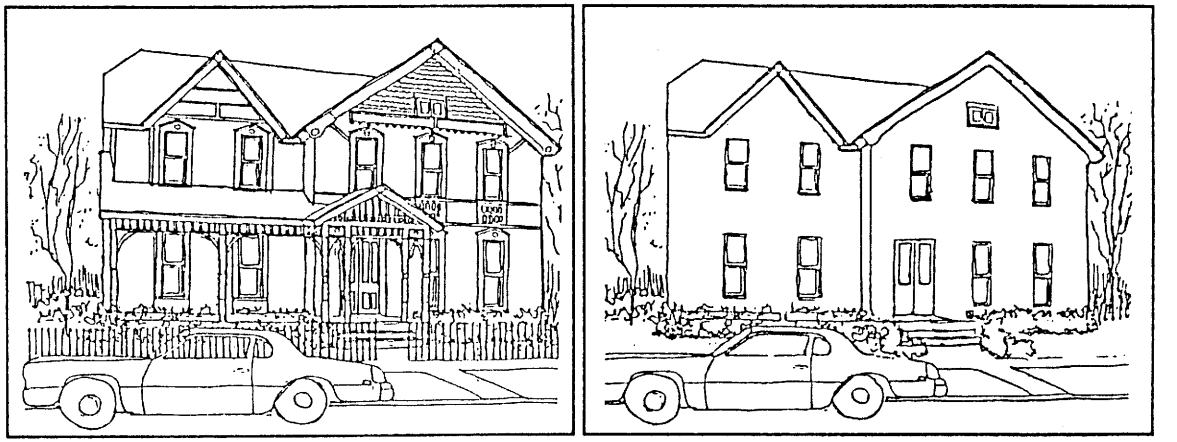
Fish scale or other decorative shingles should not be covered or removed, nor should porch railings, door and window surrounds, or ornamental trim. Conversely, plain structures that are distinguished by their lack of ornament should remain simple and unadorned. Add ornament only where expert analysis or historical research of that particular building show that it had decoration originally.

6
Removal of non-original siding encouraged

Removal of non-original siding, including asphalt, wood shake shingles or imitation brick, is encouraged. Where these products were applied cheaply or improperly in the past, owners may have to replace original siding if the false siding has caused wood rot. Lucky owners will find that the imitation siding has protected original wood siding, which can be repaired.

Asbestos: your decision to leave asbestos shingles in place, to remove them or to cover them must be made carefully. The removal process is hazardous, but leaving the shingles in place may also pose a health hazard to you and your family. Be sure to seek professional advice before you decide what to do.

The "stripped-down" house loses much of its personality



The house on the left gains individuality from its porch and decorative trim. Shown in a stripped-down version on the right, the building appears flat and has lost some of its grace. Such stripping is often done when synthetic siding is applied, but is sometimes carried out with original wood clapboards left in place. In both instances, the removal ofsuch features should be avoided. See also #5 above for "invented" decoration.

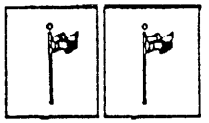
Masonry adds to neighborhood's permanence

In the Franklin Circle Historic District, foundations are made of brick or stone, and some houses and most commercial and instutitional buildings are made of brick. Colors range from the reds and browns to the yellow and buff-colored families. These solid structures add to the sense of Franklin Circle's permanence, and their proper care is important to the area's character and appearance.

Guidelines: Masonry

1
Do not -- repeat DO NOT -- sandblast

Sandblasting brick or stone will be destructive to the building in the long run. This abrasive method may clean the structure, but it also removes the protective skin of brick and stone and exposes the softer cores of those materials.



Sandblasting shortens the life of your building.

Imagine a loaf of French bread: hard and crusty on the outside, soft on the inside. Older bricks made before about 1885 are much like that loaf of bread. The technology then (before gas-fired kilns) was not advanced: kilns could not get hot enough to heat the bricks all the way through, so only the thin, outer "crust" was fired hard. Even for stone and newer bricks, sandblasting is extraordinarily abrasive, and should be avoided.

2
Use gentle cleaning methods

The first step in cleaning a masonry building is to consider not cleaning it. Cleaning a brick or stone building is often not necessary. Just as many bronze statues or copper medallions are left uncleaned to retain their green patina (antique appearance), age and weathering give masonry buildings their own patina and help protect the masonry from moisture.

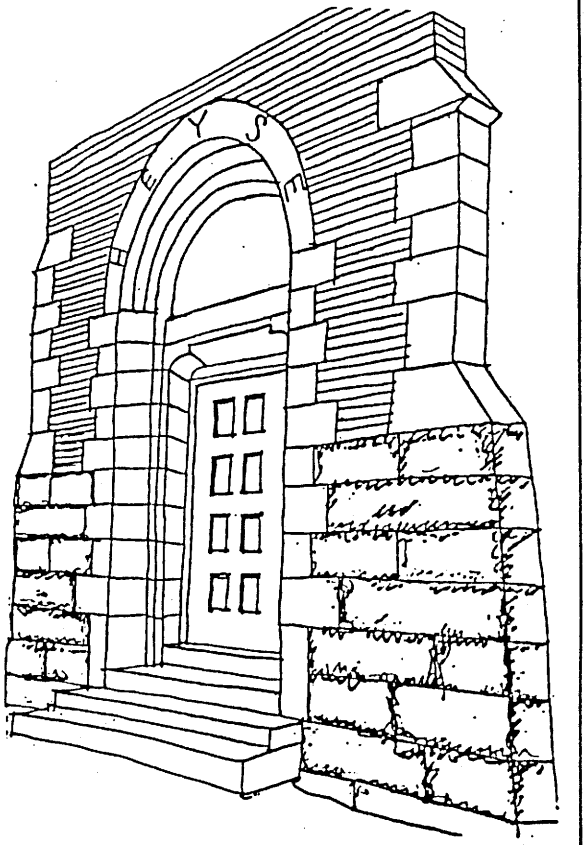
If you decide to clean your building, use methods that will not damage brick or stone. Start with test patches, and start with the gentlest means possible: mild detergent, water, bristle brushes, light-pressure rinsing. If that doesn't work, move up to a low-pressure water wash (at about garden-hose pressure: 50 to 100 pounds per square inch).

When stronger cleaning methods are necessary, they should be employed by a professional. Avoid chemical products that damage masonry, such as muriatic (hydrochloric) acid. Avoid chemicals on softer limestone and sandstone (used in the district for foundations and trim). No chemicals should be left to stand on the masonry.

3
Avoid the use of sealers

Your building needs to breathe, and it can't breathe in the "plastic bag" of most sealants. Any product that completely seals off your building from outside moisture also works the other way: it keeps inside water vapor from getting outside. Be wary of sales pitches for sealers that are able to "breathe."

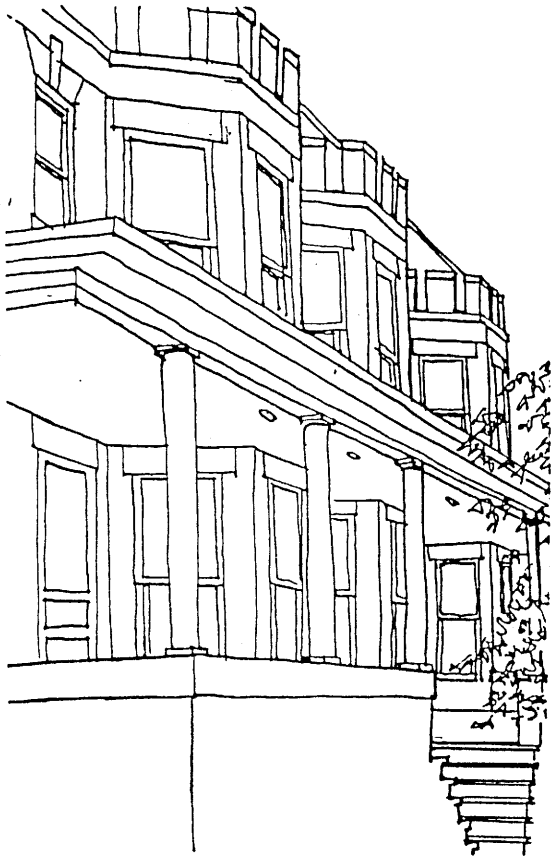
Tough masonry needs gentle treatment



Brick walls, fine brick detailing and ashlar -- rough, rusticated stone at the base and smooth-finished for trim and corner quoins -- are combined to make the Heyse Building an excellent example of masonry construction. High foundation walls are not uncommon in the district: several apartment buildings have stone foundation walls that extend up to the first-floor window sill line. [Pictured: Fulton Road entrance]

4
Match original mortar

If the building needs repointing (replacing worn-out mortar with new mortar) new work should match the original in mortar mix, color, width of joint and tooling. Repointing should be done after cleaning the building. Test patches are a must whether you do the work or hire a contractor.



This type of brick terrace house is found in several locations in the Franklin Circle Historic District, and is common throughout the near west side.

Clinton Avenue

5
Keep water away from foundation walls

If the roof is your building's "first line of defense," your foundation is the second. Be sure downspouts are connected to underground drains or have extensions and splashblocks directing water away from the foundation. If your building has a concrete apron around the foundation wall, it's probably there for a reason. Removing the apron may result in water problems.

6
Keep foundation walls in good repair

Inspect foundation walls and repair cracked or deteriorated mortar. Seek professional advice or help for repairing cracks in individual stones and bricks, or if you find cracks that appear to be widening or shifting.

7
Leave foundation materials natural

Avoid painting masonry foundation walls. They provide a strong literal and visual "footing" for the building, and the natural masonry colors, contrasting with the wall colors above, reinforce this message. If you are repainting a previously-painted foundation, choose a color that matches the original unpainted stone.

8
Keep basement windows intact, operable

Basement windows are important aspects of ventilating the building and keeping water vapors from being trapped. Avoid blocking them up, keep them operable and caulk places where water might seep onto interior foundation walls.

Get the right mortar mix

Avoid future, costly replacement of broken bricks or stones by assuring the right mix of lime, sand and Portland cement for your mortar.

It is worth seeking professional advice on this matter: getting the right mixture of lime is important because modern Portland cement is harder than many older bricks. During freeze/thaw cycles, the Portland cement is less elastic than the original mortar, and can actually cause the bricks to spall, crack or chip.

If doing your own repointing, restrict yourself to a small area (approx. 1 square yard at a time), work when the area is in shade, and never use power tools to remove mortar. Be careful not to damage brick edges. Mix mortar to composition and color of existing mortar. Tool the mortar to match the original joints.

Don't forget: do test patches on relatively hidden parts of the building.

Several of the National Park Service's *Preservation Briefs* address masonry, repointing, cleaning and waterproofing methods, historic concrete, and the use of substitute materials on building exteriors. In the Appendix to these guidelines is a full listing of these technical publications.

Doors & windows greet the street

The front door is the focal point of a structure, and provides your building's "greeting" to the neighborhood. Most front doors in the district are simple wood doors, often with recessed panels or a single large window. More elaborate doors are found on some late 19th and early 20th century houses.

Windows are the "eyes" of your building. Their shape, placement and style are major features of each building's character and appearance. They are important parts of the design of the structure, and are key clues to its age and style. Almost nothing can change or alter an old building quicker than changing the windows.

Style of openings is a 'fit' with building style

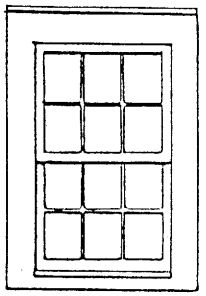
In fabricating a new door or windows, or looking for replacements, it's important to pick a door, window and trim that go with your house style. Sticking a 1930 door on an 1890 house (or vice-versa) is like putting on your Best-Dressed clothes but forgetting to take off your bedroom slippers: they don't go together. Some old-house enthusiasts comb salvage yards looking for old doors, windows, doorway surrounds and window trim, which may or may not fit the style and dimensions of their building.

This "wrecking contractor" approach should be thought of as a last option, not the first, and is most satisfactory when based on solid research of photographs or pattern books. If you don't know how the originals looked, do some research before you go window-and-door-shopping. Prior owners or neighbors may have old family snapshots that show the original openings. Also check area photo collections. Looking at other structures similar to yours may help, or researching old pattern books may tell you what style door and windows fit your building's style.

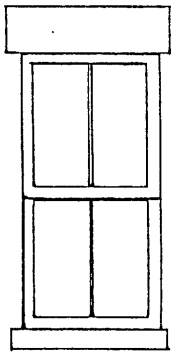
Pg. 47

Window styles go with building styles

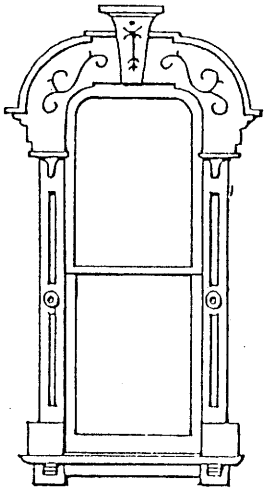
Nearly all windows in the district are double-hung (glass placed into two wooden sash that slide up and down past each other.



Six over Six (6/6) -- Appropriate for Greek Revival, and Federal styles, and for certain mid-19th century Vernacular structures.



Two over Two (2/2) - Appropriate for later 19th century structures. This example, with stone sill and lintel, found on a brick building.



One over One (1/1) -- Appropriate for all types of later 19th century, high-style structures. Strong vertical lines; often elaborately trimmed.

Guidelines: Openings

1

Retain original openings

Retain original doors, windows and surrounds. The removal or alteration of these distinctive architectural features should be avoided when possible. Window sash can be relatively easy and inexpensive to repair.

2

Replace originals compatibly

If a replacement door is required, options are as follows, in order of preference: replication of the original door; fabrication of a new door, contemporary in style but compatible with the building; use of doors salvaged from other properties.

3

Maintain size, proportions of openings

Avoid changing the size of an opening to accommodate a smaller or larger door or windows. A change in size or proportions of openings results in altering the appearance of the entire building.

4

Match new windows to old, but avoid snap-ins

Where windows are beyond repair and new ones are needed, they should match the original in size and style, with frames and sash of the same dimensions as the original. New windows should have the same number and pattern of individual glass panes. Plastic snap-in muntins (the dividers between panes) are not successful in approximating this look, however, and should not be used. A plainer window of one pane over one pane is preferable to false, snap-in muntins.

5

Avoid blocking, covering openings

Blocking up, or permanently covering, windows closes the building to the street, removes the opportunity for casual "neighborhood watch" observation, and may even encourage illegal activities (blocked-up windows assist burglars: once inside a building, they are hidden from view). In rare instances where blocking is necessary, explore unobtrusive ways (e.g. shutters, interior screening) to achieve the same ends.

6

Avoid 'gussying-up' techniques

Not all old buildings had shutters, decorative hoods over the windows, carved wood doors or multi-pane windows. Adding these elements to make the property look older or fancier is not appropriate. Seek the advice of the Landmarks Commission staff or local Design Review Committee, to determine if these additions are appropriate for your particular building.

'Gussying up' techniques: the original house is the middle one

20th century add-ons
'False history'
Inappropriate

19th century house
Not ornamented
Most truly historic

19th century ornament
High-style borrowings
Inappropriate

This drawing illustrates two inappropriate alterations to a plain, Victorian Vernacular house, built about 1870 as inexpensive workers' housing. In both modifications, openings have been altered (front window changed to door; other windows altered). On the left, a new vent has been placed inappropriately in the front gable.

Middle house: The original clapboard house is shown in the middle of the drawing. By its very plainness and modesty, the house gives continuing evidence that in the mid-19th century, Ohio City was "home" to poor and working-class people. This building is most truly "historic" in its original, undecorated form.

Left: here are some of the 20th century's most flagrant examples of "imagined history:" picture window with plastic dividers to mimic tiny panes, "Colonial" coachlight, lacy-looking wrought iron porch rail and supports; a so-called "Dutch" metal storm door; shutters too small for the window they flank.

Right: here, the altered elements are from the right century, but borrowed from a higher-style Vernacular form (gable trim), or from a different style altogether (Italianate door, window trim; Eastlake porch). In this case as well as the 20th-century remodeling, the original house loses its own history and presents a somewhat schizophrenic image or "split personality."

Middle house based on Church Avenue property. Left and right houses imaginary.

7
Maintain ornamental windows

Maintain and repair ornamental windows. They enliven the face of the building and are often rich examples of individual skill and craft.

8
Storm windows aid preservation

Storm windows help make older buildings more energy efficient. Exterior wood storms are appropriate for older buildings and are more energy efficient than aluminum. If you have aluminum storms, paint them to match window and door frames (use aluminum based paint).

If you don't like the appearance of storm windows, interior storm windows are a possibility (even exterior, triple-track storms can be successfully installed on the inside). The advantage is ease of installation and retention of the exterior appearance of the house. The disadvantage of this approach is that the original window actually serves as the storm. To avoid wood rot on the window, open or remove interior storm windows periodically to allow condensation to evaporate, or devise an unobtrusive means of venting them.

9
Place new openings with care

New window openings on the front of a building present a radical change to its appearance. If making the building more usable requires getting more natural light in the room, look for places on the sides or rear of the structure, where a new window will be less noticeable from the street. New windows should relate to existing windows in scale, size, proportion, style, and placement.

10
Place skylights with care

Skylights are often desired to make attic spaces more pleasant for modern use. As with new windows, skylights should be placed to the side or rear of a gable roof, to minimize visibility from the street. To be compatible with the angular design of Ohio City buildings, skylights should be square or rectangular in shape, and should not "bubble" above the overall plane of the roof. Skylights are not appropriate for slate or tile roofs: a non-leak fit is highly unlikely.

11
New small windows: compatible, not copies

Adding new, small decorative windows, while not generally recommended, may be the least intrusive way to get light into an attic or dark recess. This change should be executed with care. Follow the general concept for new construction: be compatible with the existing design, but don't try to copy an old window exactly. Consider designing or etching the glass with your name or initials, and the date you added the window, to leave for future generations a message about the continuing history of the building.

12
Protect views of decorative glass

Stained glass or leaded, patterned glass windows are key features of churches and some high-style residences. Where a protective covering is needed to protect the stained glass from vandals, laminated or tempered glass is recommended.

When mounted, protective coverings over stained or patterned glass should follow the contours of the window, so the patterns and colors are not obscured.

Window coverings should be vented to avoid trapping moisture. The windows will fall apart if moisture deteriorates the lead seams (called "caims") that separate the panes of stained glass. To provide moisture vents in protective coverings, cut two small holes near the top of the covering and three near the bottom.

Acrylic or polycarbon window coverings are not recommended to protect stained glass. They have a tendency to bow, scratch and yellow with age, distorting the beauty of the stained glass from outside views and dulling colors from inside. As an alternative, wire-reinforced glass is also recommended: it is less expensive than plastic and will not yellow. A new generation of lexan protective coverings may be better suited for this purpose, but they have not been in use long enough to evaluate their long-term qualities and effects.

See 'new construction' guidelines

For adding new doors, windows, skylights or decorative windows, see also the "New Construction" information and guidelines on Pages 30-41. The general rule for replacement is to replicate the original, if you know what the original looked like, based on research of your property. If you don't know, or if you are planning totally new construction (adding something that was never there before), it should be designed as compatible with the existing, but obviously "new" -- i.e. of its own time.

Porches enliven the street, promote safety

Porches are key elements of the district. Set about three feet above street level, the raised porch close to the street encourages communication with passers-by and provides a station for surveillance of the neighborhood.

Porches and front stoops serve as transitions in the sequence from public to private space (street and sidewalk are public; front yard is semi-public; porch is semi-private; house is private). In addition, porch and roof shapes result in a lively play of light and shadow along the street.

Wood porches, sawn wood ornament and the Stick-Style features that embellish many houses in the district, are a testament to the craftsmanship that marks the neighborhood's structures.

Guidelines
Porches & Ornamental Woodwork

1
Retain porches as porches

Porches should not be removed or enclosed. They are important to the district's visual cohesiveness. Keep support columns and posts in good repair to avoid the porch roof's collapse.

2
Not every house should have a porch

If your property has no porch, be sure to research the building's history and style before adding a porch. Some houses were intended to have simple stoops, and adding a porch would be "gilding the lily."

3
Maintain original dimensions

When replacing columns or porch posts, replace with new posts matching original dimensions. This will assure that the porch retains its strong, sturdy appearance (i.e., a hefty 6" x 6" column should not be replaced with a flimsy-looking 2" x 4" post or lacy wrought iron). Similar dimensions will also assure that the projecting "box" of the porch is fully outlined and visible, rather than having the porch roof appear to be floating and unsupported.

4
Repair ornamental woodwork

Existing ornamental woodwork should be retained and repaired, where possible. Missing pieces should be fabricated to match existing. Adding these elements just to make the property look older or fancier, however, is not appropriate. Seek the advice of the Landmarks Commission staff or local Design Review Committee: if historical photos or remaining physical evidence indicate that such woodwork was original to the structure, replacement is appropriate.

Open porches give more 'neighborly' message than closed-up porches

When the generous porch of the building on the left is enclosed, as shown on the right, two important benefits of the front porch are lost. Closed off from the street, it no longer provides a gradual transition from public space (the street and sidewalk) to private space (the house itself), and it ceases to perform its safety function as an open, raised platform for "neighborhood watch" surveillance.

West 32nd Street

5

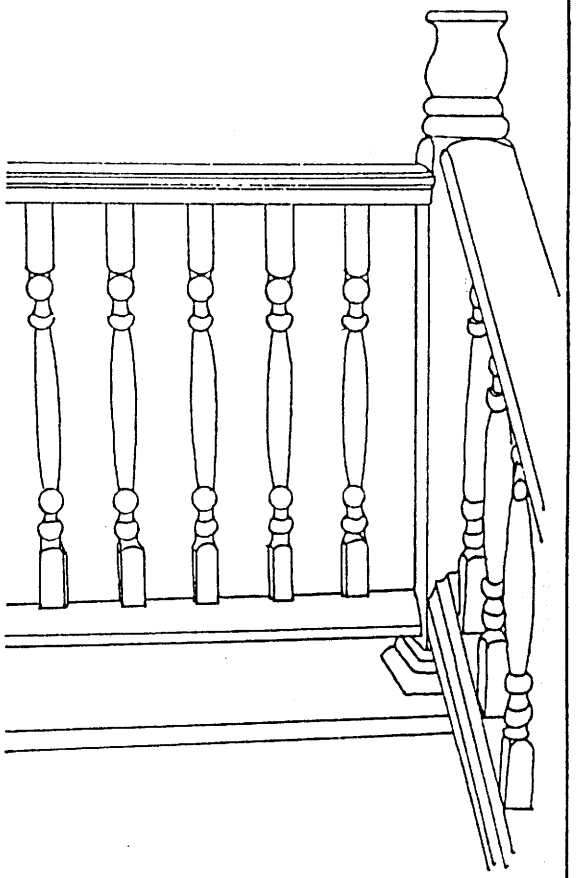
Repair or replicate spindles, railings

Porch railings and the balusters (spindles) that support them should be repaired, rather than replaced, whenever possible. If pieces are missing, they can be replicated. If new railings and balusters are necessary, they must be able to bear a person leaning or sitting on them. The railing should be wide enough to overhang and "cap" the balusters.

Repair of a railing is similar to that of a column. If your balusters are "turned" (shaped in rounded forms, made on a mechanical lathe), it is preferable to replace them with turned balusters. When applying vinyl siding to a house, do not cover porch railings.

Replacement posts and spindles can be made by various methods. If your porch has turned spindles, but a large number are missing, rotted, or beyond repair, and if replacing them with identical spindles would be too expensive, here is an alternate solution: cut plain boards with a jigsaw to produce the same profile or "silhouette" as your turned spindles. From the street, the jigsaw-cut boards will approximate the originals and retain decoration on the front of the house. Another option is to find plain round or rectangular spindles of proportions similar to your original spindles. Install them spaced at the same distance from one another as the originals. This approach may also be applied to porch columns or posts: most important is to find replacements with the same dimensions as the originals.

Retain decorative woodwork



Turned spindles such as these are important features of some porches in the district. Guideline #5 and the box the left offer information on repairing and replacing these features. Redwood, poplar, or treated wood are appropriate types of wood to use for replacement parts. Pine should not be used.

Pg. 12

After pressure-treated wood cures for a season, it should be painted or stained to match other trim. See also Page 12, Guideline #5, for "invented" decoration.

A whole new porch may not be needed

Before going to the expense of removing and replacing your entire porch, take the time to examine it carefully. Double check porch posts and columns to see if the whole post, or only a section, is rotted. You may be able to prop up the porch roof, cut off the rotted section of the post and splice in a new piece. Floor boards on wood porches receive substantial wear. If just a few boards are rotted, they can be replaced with new boards treated with a wood preservative. If most of the boards are badly worn and you're thinking of replacing the entire porch with new boards, check first to see if you can "recycle" the porch decking by simply turning all the boards over so the worn side is down.

Columns, posts, turned spindles and other decorative woodwork like sawn wood ornamentation in the gable (most people call it "gingerbread") or brackets at the cornice line may be repaired by strengthening the wood with epoxy consolidants (available from several companies). This is a two-step process involving saturating the wood with a preservative, then drilling small holes in the rotted area. The epoxy, either in resin or liquid form, is then forced into the holes and allowed to cure. An epoxy patching compound is applied and the area is then sanded and painted. The method is not useful for large expanses of rotted wood.

Pp. 30-41

If it turns out that the porch is beyond repair, plan your new porch in accordance with guidelines for new construction. These will help assure that the new porch is appropriate for your building and compatible with other porches on the street. General guidelines for new construction are on Pages 30-32, and supplemental guidelines for residential areas are on Pages 35-37.

Paint: the great protector

Paint is fine protection from the weather's harsh elements, whether your building is frame or masonry construction. Paint keeps out moisture, keeps heat and sun from drying out wood, and allows the building walls to "breathe" (moisture vapor inside the structure can get out).

If considering stains for clapboard buildings or wood trim, consider long- and short-term cost factors. Stains must be applied to bare wood, so all old paint must be removed. Stains, recently available in many colors, may last about as long as some paints. Opaque, colored stain (rather than clear "natural wood" stain) will help keep the building compatible with its painted neighbors, but heavily-pigmented stain may blister and peel like paint. Generally, paint is preferred for a more original appearance.

Colors add to building and district unity

Color is often of vital importance to the character of historic areas or buildings. In some areas of the country, such as Savannah or Charleston, where intact collections of restored historic houses and shops are key contributors to the tourism industry, original paint colors are painstakingly researched and reproduced.

Similarly, at Shaker Square, one feature that ties all the buildings together is the crisp, white trim outlining the windows and doors. Maintaining this unifying element is important in demonstrating that the Square was developed as part of a single vision and plan.

In the Franklin Circle Historic District, a much greater variety of color choices is appropriate because of the area's variety of structures built over a 70-80 year time span. Nonetheless, paint colors can add to -- or detract from -- the cohesiveness of the district and of a single structure.

For example, imagine a house that is a cream color, with the porch and wooden trim painted green. The whole house fits together as a unit. Then imagine that the porch is removed and a new front porch added. Finally, imagine that the new porch is painted brilliant fire-engine red: the result is that one part of the house (the new porch) appears to be "fighting" with the rest of the house. The building's own style and unity with itself and its neighbors has been affected by the new paint color.

Caution: old paint may contain lead

Paint applied before the 1950s is probably lead-based. If lead gets into your system through your mouth, your skin, or your breathing, it can cause brain damage. If you are pregnant, leave this job for someone else to do. Before starting work, prepare the area for easy, thorough clean-up of paint scrapings. Protect all areas of your skin, wear a breathing mask, and don't eat your sandwich among the paint chips. If you smoke, don't smoke while your're working or until you're cleaned up. Wear separate clothes for paint removal, and wash them separately. It is essential to keep children away from the work area.

Contact the City of Cleveland's Department of Public Health for more information. The phone number of the department's Childhood Lead Poisoning Prevention Program is 664-2175.

What colors are 'historically accurate'?

Several paint companies now have special lines of "historic" or "heritage" colors. These may or may not be accurate for Cleveland, for Ohio City, or for your building. The Landmarks Commission staff or local Design Review Committee can assist you in finding out whether your property was originally painted, and what its original color might have been. Some Near West Side researchers report that because of the air pollution from steel mills in the industrial valley, area properties were painted often and inexpensively, whitewashed or painted grey all over (with no contrasting trim colors). If this is the case, the most accurate historic colors are not those found in manufacturers' special paint lines.

Pp.46,47

If you are interested in some inexpensive, do-it-yourself research to find your building's original color or colors, try using a utility knife to scrape away successive layers of paint. Trim and window sash may have been painted different colors, so do more than one scraping. Minutely thin layers of dirt may mark the dividing line between one paint job and the next: on brick, a layer of dirt next to the brick may indicate that the brick was not originally painted.

This is not a fool-proof method, and remember that the first layer of paint may or may not be a prime coat. Rubbing olive oil on the old paint layers will help revive original colors that have dulled over the years. More accurate research requires spending some money to have paint chips chemically analyzed, a service available from some laboratories.

Better-quality paint lasts longer

People used to find that repainting had to be done every three or four years. Technology in paint production has advanced considerably in recent years, however, and if the surface is properly prepared, paint may be expected to last longer.

As a rule, the better the paint, the longer it will last. The initial expense of high-quality paint will be rewarded by less frequent repainting. Paint companies say top-of-the-line latex paints now carry 15-year warranties (warranties are limited and conditional), but local experience on Cleveland's West Side indicates that 5-7 years may be more likely. Check publications such as *Consumer Reports* and *Old-House Journal* before choosing your paint type and brand. Latex paints are now equal to oil-base paints in lasting power.

Pg.47

Repainting may be needed more often on certain areas of the structure, and depends on such factors as the condition of the wood, its exposure to direct sunlight, water (e.g., window sills), and air pollution.

Guidelines: Paint

1
Paint buildings originally painted

Some owners mistakenly believe that removing paint from their buildings makes them look "more historic" -- but the opposite is often likely to be true. Many properties in the Franklin Circle District were originally painted, including brick structures built before about 1885, and perhaps some after that date.

2
Prime & prepare surfaces

Paint lasts longer if the surface is properly prepared and primed. If there are already too many layers of built-up paint (more than 16 mils, or .016 of an inch), you may have to remove all existing paint and start again.

Masonry structures should be repointed, if necessary, well before painting begins. New siding should be primed and holes and cracks filled.

Remember the "rule of thumb" (Page 7) about fixing problems rather than symptoms, and check and repair sources of moisture (downspouts, gutters, etc.). Caulk any spots where moisture can get in: around windows and doors, at locations where ornamentation, porches, etc., meet the house. Scrape, sand or brush away any loose paint, and clean off the surface (but let it dry thoroughly before painting). Avoid stiff wire brushes on masonry; finish clapboard scraping with sandpaper.

3
Paint colors should enhance building, area

Where projects requiring a building permit also involve painting the structure, the applicant will not be required to research or reproduce the building's original colors, or to conform to a predetermined range of colors.

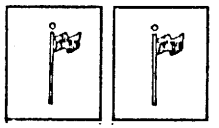
Review of colors will focus instead on whether the selected colors enhance or detract from the significant architectural features of the structure and from the cohesiveness of the neighborhood, and will take into account the importance of the individual's personal taste and preferences.

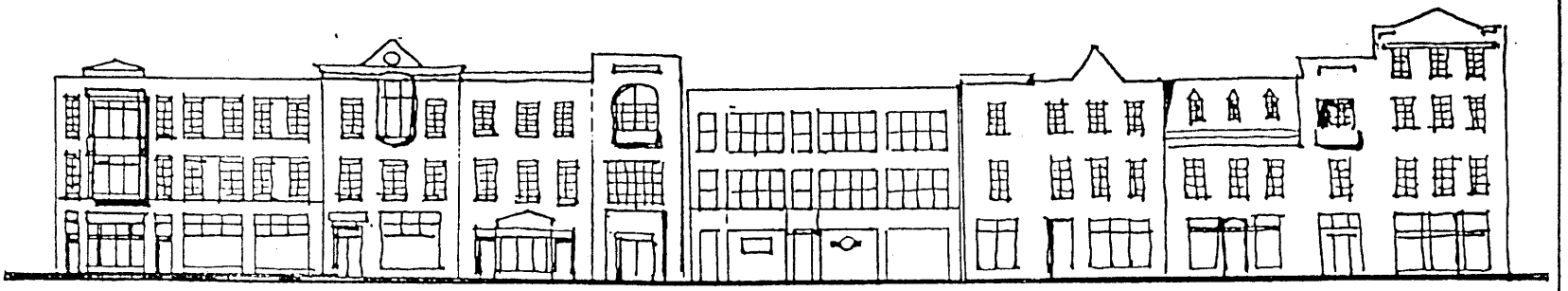
Common painting mistakes can be avoided

Whether painting wood, stucco, masonry or synthetic siding, there are some pitfalls which should be avoided if you want the longest-lasting paint job. The most common error is to be penny-wise and pound-foolish: to buy low-grade, cheap paint. Better grades cost more, but their lasting power is greater and you will save money and effort in the long run. Other common painting mistakes, listed below, will result in paint failure and the need to repaint your building sooner than you would have needed.

If you paint a dirty surface, or paint over a damp first coat, you get paint cracking in patterns that are checkered or look like alligator skin ("checking" or "alligatoring"). If you paint without removing, repairing or ventilating potential sources of moisture, or paint under hot sunlight, the paint blisters. Paint that is too thick gives you alligatoring or checking; paint that is too thin produces chalking.

The best way to <u>never have to paint your building again</u> is to use an open flame torch on clapboard, porches or trim: you are very likely not to have a building to paint after it catches on fire! Also avoid heat irons, since they can char wood. Instead, rent an electric heat gun, which uses hot air and is more controllable than torches or irons: these "glorified blow dryers" can soften paint and make it easier to scrape off. But even this tool can catch the building on fire. Any source of extreme heat requires an equal amount of extreme care.





1
Guidelines in separate publication apply to storefronts

Rehabilitation of commercial-style buildings should follow guidelines contained in the City of Cleveland's *Neighborhood Commercial Rehabilitation Manual,* as should installation of signs and awnings on commercial properties. Those guidelines are incorporated by this reference into the Franklin Circle Historic District guidelines. The storefront manual will be used by the Cleveland Landmarks Commission, its staff and its local Design Review Committee in assessing the appropriateness of proposals for changes to commercial properties within the district.

This publication, a product of the City of Cleveland's Storefront Renovation Program (Department of Community Development), includes extensive and helpful design tips, guidelines and technical information on all aspects of storefront rehabilitation.

Copies of the City of Cleveland's Neighborhood Commercial Rehabilitation Manual can be purchased from the City's Department of Community Development (3rd floor City Hall, phone 664-4044), and are available for reference from the Ohio City Development Corporation (2012 West 25th Street, Suite 916, phone 574-9165) or the Cleveland City Landmarks Commission (5th floor City Hall, phone 664-2531).

Attraction, not clutter, is goal for signs

Signs and other forms of identification attract people to shopping, services and events, and signal a vibrant, active neighborhood.

Although guidelines for storefront signs and awnings are found in the City of Cleveland's *Neighborhood Commercial Rehabilitation Manual* (see previous page), building identification is also important to Franklin Circle's churches, social service institutions and businesses located in buildings lacking traditional storefronts. Awnings, often used on commercial storefronts, are also used increasingly at churches and other institutions to protect against rain and snow.

For these reasons, a few principles to guide the installation of signs and awnings are included in this document.

Where signs are too large, too numerous or too cluttered, however, they result in a visual mishmash that defeats the original purpose: no one reads the message.

Guidelines
Signs and Awnings

1
Guidelines in storefront manual may apply

Where applicable to the property (including non-storefront structures), installation of awnings and signs should follow guidelines contained in the City of Cleveland's *Neighborhood Commercial Rehabilitation Manual.*

2
Citywide sign ordinance must be met

Signs must comply with limitations contained in the citywide sign ordinance adopted in December 1990 by City Council. Copies of the ordinance are available from the Ohio City Development Corporation, the Cleveland City Planning Commission or the Cleveland Landmarks Commission.

This ordinance limits the amount of building-mounted signs for commercial structures, in accordance with the following formula: (width of storefront x 1.5) + 25 (for example, a 20-foot-wide storefront would be permitted 55 square feet of signs). Calculations include exterior wall and projecting signs and interior window signs which are oriented to the outside. For most properties, free-standing signs are limited to 50 square feet in area.

3
Avoid cluttering & damaging structure

Signs and awnings should not obscure significant architectural features, hide ornamental detailing, clutter the building or distract from the facade. Installation should be done with care to avoid damage to the facade (the face of the building).

4
Signs & awnings should respond to building

Materials and colors of signs and awnings should complement the materials and colors of the building. The shape of awnings should respond to building and entry shapes: for instance, a rounded barrel-shaped awning is not appropriate at a rectangular-shaped entrance. Fabric awnings are preferred.

5
Multi-tenant buildings need unified system

When several tenants occupy a single building, the fabric, color and awning shape should remain standard for the entire building. Signs should reflect, and adhere to, an approved, standardized sign system for the building.

6
Signs & awnings need individual touch

Signs and awnings should be designed to reflect the individual use and to complement the individual building. They can reinforce the vitality and diversity of neighborhood shopping and services, and embellish and enliven the street.

7
Signs need professionals' skills

Well-designed and professionally-executed signs and awnings are encouraged to assure legibility, finished lettering and clean design which complements the building's age and style. Professionals should be employed to assure proper installation of signs and awnings.

Site improvements knit district together

Site improvements such as front yard fences are common throughout Franklin Circle. Wrought iron, chain link and wood picket fences are all found in the neighborhood. Solid walls in front yards are rare in the district: here, the boundary line between public and private space is defined in more subtle and neighborly ways.

Increasingly common as site improvements are ramps and exterior-entry elevators to provide barrier-free access. Since older buildings rarely included such features, their addition poses design problems: the task is to avoid awkward-looking or inconveniently-placed structures "tacked on" to the building.

The moderate to deep setback of buildings in Franklin Circle allows for wide tree lawns or generous front yards and garden space. Deciduous trees and other plantings are numerous and mature, providing delight to the eye, welcome shade on hot summer days and literal roots to the neighborhood.

Guidelines

1
Keep fence heights from obscuring views

In residential areas, fence heights should not exceed 4'6" for the front yard, although a height of from 3'6" to 4' is preferable. For side yards, the limit is 6', and rear yards 6'6". For side-yard fences, the transition point from low to high fencing should occur at a point behind the line of the front face of the building. For corner lots, fencing at the corner and extending both ways for 30 feet, cannot exceed 2'6".

2
Commercial area fence heights may vary

Fence heights in commercial and industrial areas of the district should respond to reasonable security needs, adjacent buildings, whether the site is in a heavily-travelled pedestrian zone, and where the fence is to be located on the property. Generally, fences should be lower along the street than on the sides or rear of the property.

3
Wrought iron, picket fences traditional

Wrought iron fences are traditional to the neighborhood, and wood picket is not uncommon. They have the added advantages of being attractive, open in appearance, and "built to last." Existing wrought iron fencing, a valuable legacy from the past, should be repaired and maintained.

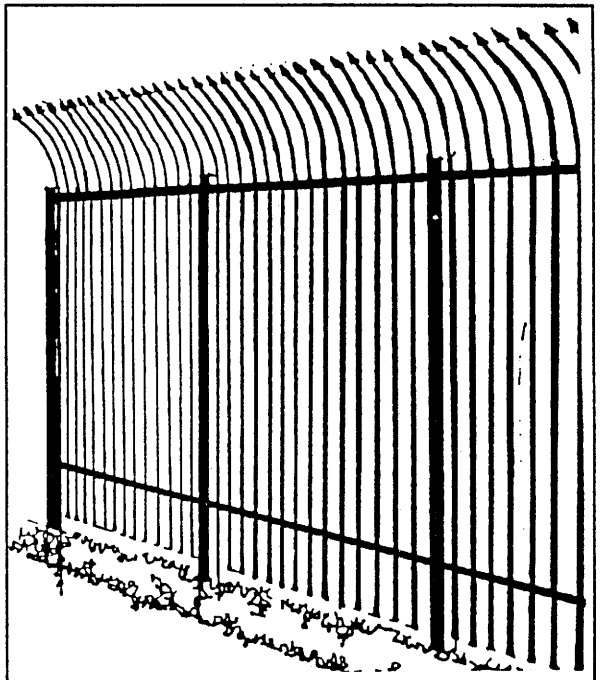
If you like the look of wrought iron fencing, but can't afford it, you may want to investigate metal picket fencing in tubular steel or aluminum. Pointed-end steel pickets should be avoided for fences less than six feet high, however: instead, use fencing with rounded or flat-topped pickets, or one topped with a continuous rail.

4
Plain board fences for privacy

Where high wood privacy fences are used for the back yard, the finished part of the fence should face outward, toward the neighbor. A plain board fence, with boards placed vertically, is in keeping with the simple design of Franklin Circle houses.

5
Chain link discouraged in district

Generally, chain link fencing is more appropriate for back yards and side yards, and has been strongly discouraged for front yards in this district. Even for street frontage at industrial properties, adequate security fencing may be provided by other means. Where chain link exists, black paint or black vinyl coating will make it less visible, and vines can soften its appearance.



This security fence, found enclosing a commercial property in an industrially-zoned part of the district, is a creative alternative to chain link and barbed wire. The black metal fence, about eight feet tall and curved outward at the top, provides a deterrent to potential intruders, but also evokes the wrought iron fencing that is traditional to the Franklin Circle Historic District.

Detroit Avenue

6
Barrier-free access encouraged

Barrier-free access to all structures is desirable, and the guidelines below will be applied on a site-by-site basis, taking each building's particular quirks into consideration. The appearance of a "second-class" entry should be avoided.

7
New accessways are 'new construction'

As with all new construction, new access ramps, exterior elevators and other modifications should avoid damaging or obstructing significant architectural features. As much as possible, barrier-free access should meet "New Construction" guidelines listed elsewhere in this document. These new elements should not be planned to look as if they were part of the original design.

Pp.30-41

8
Maintain tree lawns

Trees and plantings are encouraged throughout the district. Existing tree lawns and front yards should be maintained, and not paved for parking.

9
'Historic' lighting not necessarily historic

Some manufacturers of exterior lighting products offer "historic" lampposts or wall-mounted fixtures. These may be copies of actual fixtures or pure invention, meant to call up images of Paul Revere's lanterns or to evoke "the Gaslight Era." Unless justified by historical documentation, these fixtures are inappropriate. Modern, clean-lined, simple fixtures in a dark color are preferred.

10
Curb cuts discouraged

The district is characterized by few curb cuts: access to rear garages or parking pads is from alleys. The resulting pedestrian-friendly environment is a strength of the district, and curb cuts or driveways from primary streets are strongly discouraged.

11
Landscape & wall parking areas, vacant lots

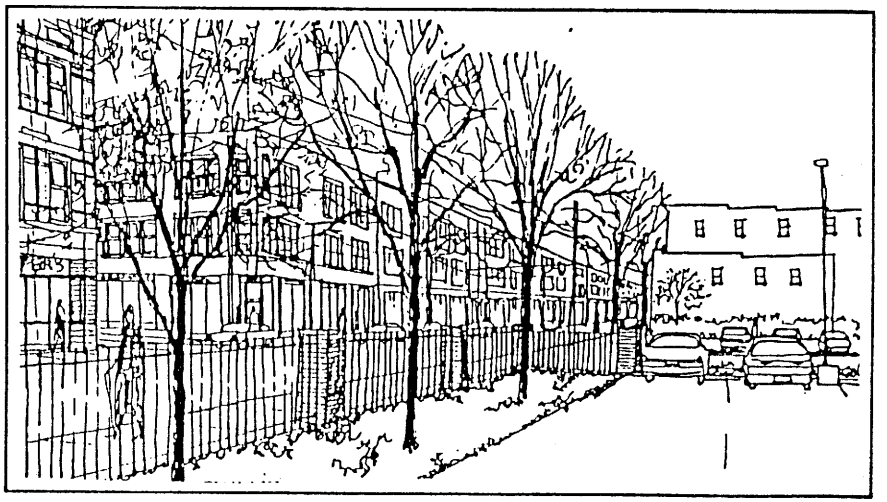
Landscaping is especially encouraged in and around parking lots of any size. Where parking areas are created, they must meet the landscaping and screening standards set by the City's off-street parking regulations.

Landscaping brings beauty, shade, 'edge'

When buildings are razed for parking, it is important to re-establish the "urban wall" destroyed by the demolition. Trees, fences and other landscape elements can help mitigate the loss, as shown in the drawings to the right. Street glare is cut by certain trees, and well-placed landscaping adds beauty to the street and property.

An exhaustive report on historic plant materials in the Ohio City area provides guidance on landscaping materials appropriate to the district. Though geared to residential sites, the report's lists of shrubs, flowers and trees may be useful on business streets as well.

Pg.47



Detroit Avenue

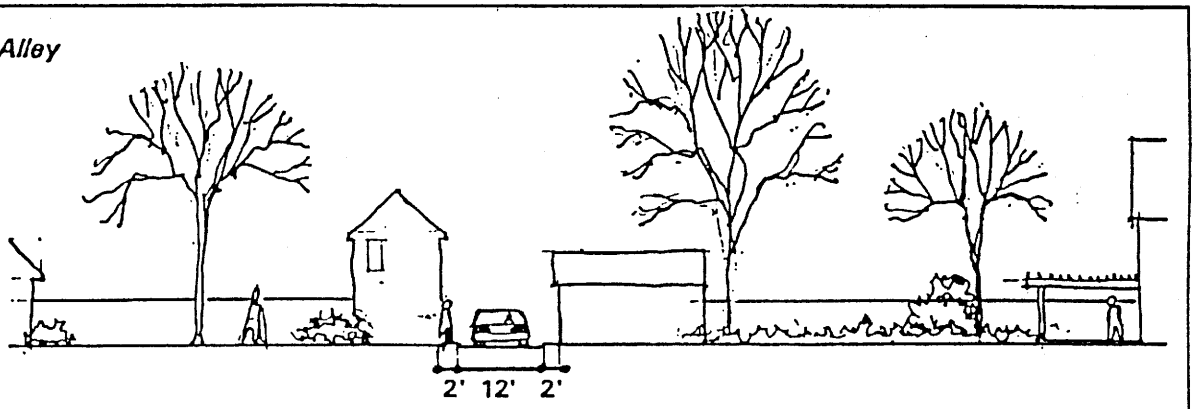
12
Consider larger urban design issues

In planning for site improvements or construction of additions, outbuildings, or new development, the neighborhood's larger "site" characteristics should be respected.

Of particular importance is the width of the district's streets and alleys, and the relationships that buildings and landscaped areas have to these rights-of-way. Together, they form a three-dimensional urban design "envelope" that shapes the larger neighborhood and helps define each individual site.

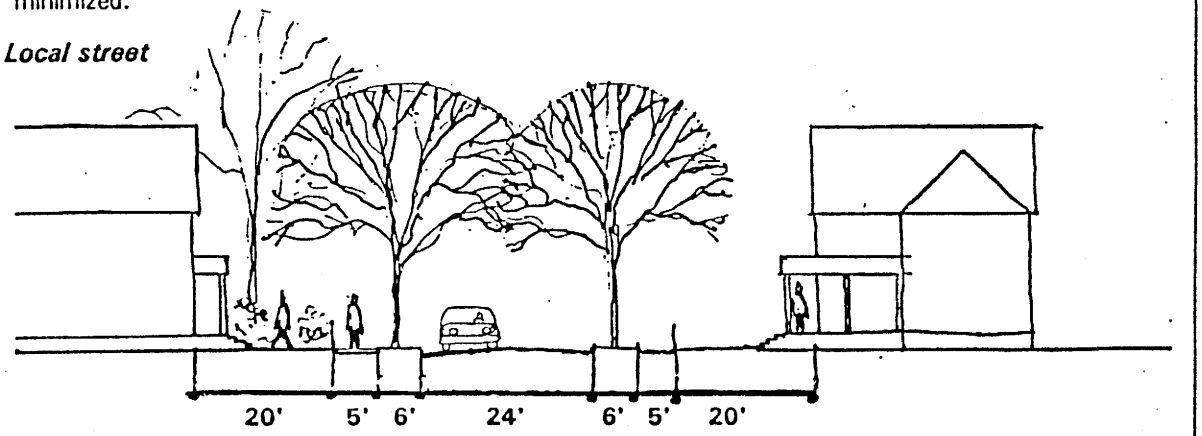
Typical street widths, with typical placement of site improvements and buildings, are shown in the drawings on this page and the next.

Alley



Alleys in the Franklin Circle District are narrow (typically 12'). Many are brick and some are flanked by a narrow sidewalk about 2' wide. Traffic movement is slow, one-way only, and turning movements are difficult because garages and other outbuildings are directly adjacent to the alley right-of-way. The brick texture and small structures of alleyways provide an intimate, human scale to the neighborhood. Because alleys provide access to parking, street front curb cuts and driveways are rare, and pedestrian-auto conflicts on the street are minimized.

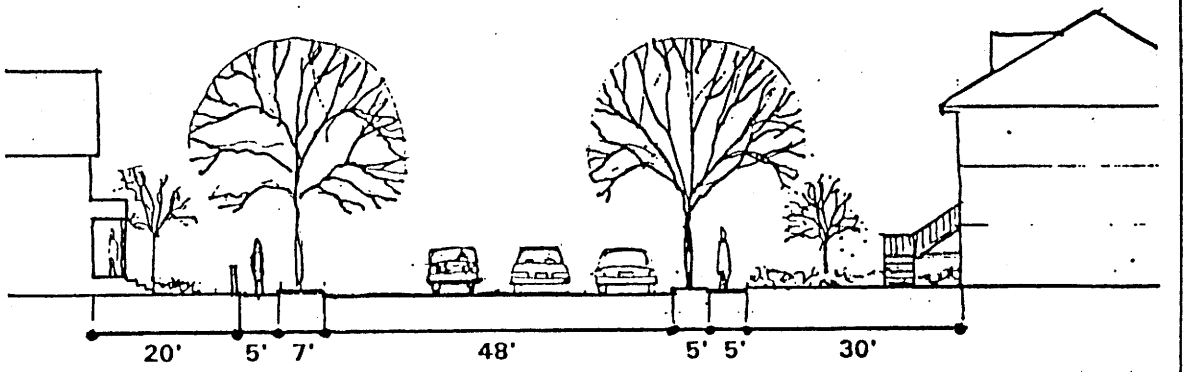
Local street



Local streets are typically just wide enough for two cars to pass (24'). Narrow tree lawns and sidewalks abut the street. When trees are mature, they arch over the street, providing a green canopy that gives shade, absorbs noise and carbon dioxide, and enhances the intimate scale of the neighborhood. Houses along local streets are typically raised 2-1/2' to 3' above ground, and are set back 12' to 20' from the street. This distance provides a sense of privacy, but still allows for easy conversation between people on the front porch and passersby.

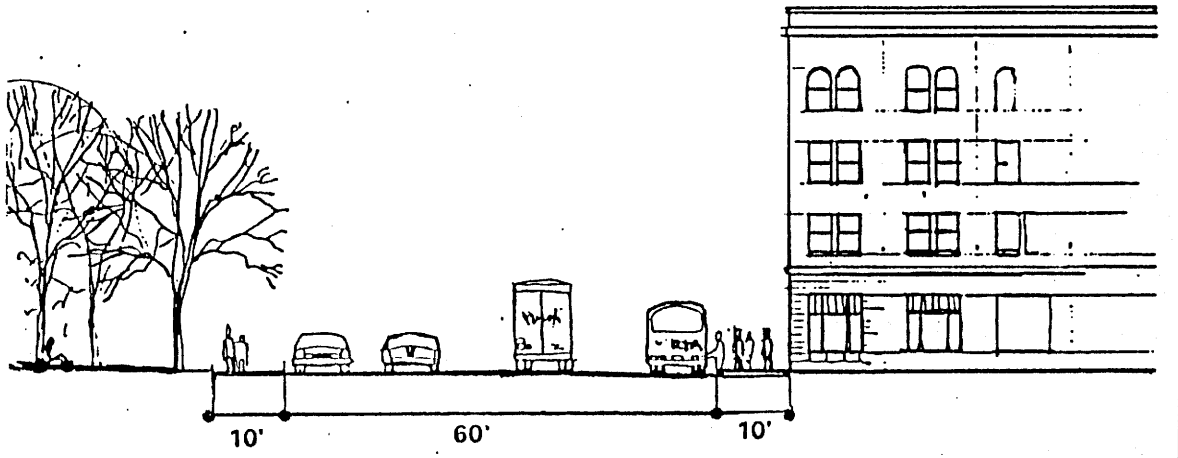
Urban design issues (continued)

Collector street



Collector streets "collect" traffic from local streets and carry it to arterial streets. Because they carry more traffic, they are wider than local residential streets (typically 48'). In addition to single residences, town houses, apartments and local stores are often found along these streets, usually set back 30' to 40' from the street. The fewer curb cuts, the more efficient a street becomes in collecting traffic.

Arterial street



Arterial streets are major routes carrying large volumes of traffic: they require the largest rights of way (typically 60'). Offices and stores serving regional markets are typically found on these streets, and ground-floor residences are rare except when set back deeply from the street. Greater street width is balanced visually by buildings of greater size and height than are found on smaller-scale streets. Sidewalks are also wider (typically 10'). On arterials, buildings are often found with minimal or no setback from the sidewalk.

Garages, outbuildings help define scale

Additions, outbuildings and garages are contributors to the small, human scale found in most parts of the district. Where they exist, they should be retained, and the existing patterns should be respected in areas of new development.

Guidelines
Additions, Garages & Outbuildings

1
Existing outbuildings should be retained

Changes and improvements to existing additions, outbuildings and garages should be carried out in accordance with rehabilitation guidelines for existing structures. Guidelines on Pages 7 through 22 of this document should be followed, as applicable. In general, existing materials, forms, massing, openings, setback and architectural detailing should be retained wherever possible.

Pp.7-22

2
Basic forms should follow nearby patterns

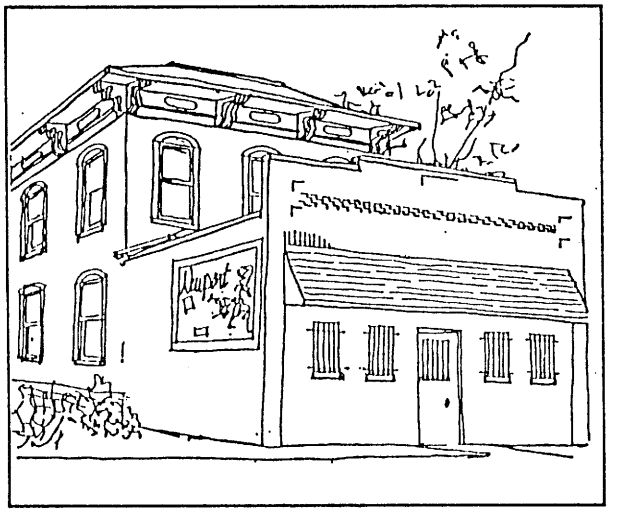
In height, form, shape, massing, orientation, setback and placement, new outbuildings and garages in the district should be compatible with nearby structures of similar type (see illustrations, Pages 26 and 30). Efforts should be made to research the placement and type of outbuildings originally on the site: this research may provide excellent cues and ideas for new construction.

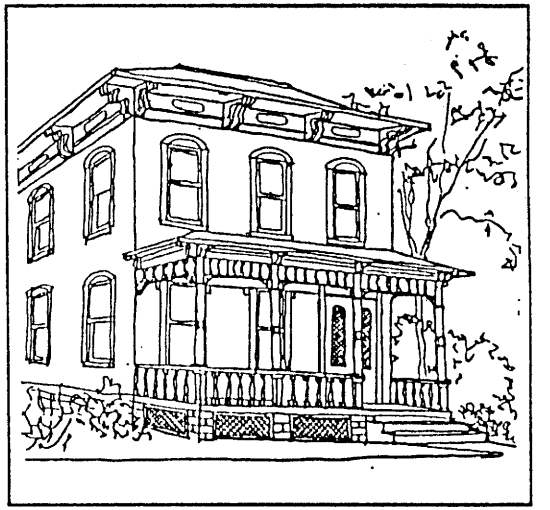
Pp. 26, 30, 47

3
New additions should not overwhelm original

New additions, whether building wings, bays or dormers, should be sized and placed in such a way that the original, primary structure is not overwhelmed and principal views of the primary structure are not obscured. Additions should be set back from the primary plane of the building's front wall. As with garages and other outbuildings (See next page, Guideline #4), they should take a "back seat" to existing structures.

Some additions are 'non-contributing'





The addition on the left meets none of the guidelines for additions (except, perhaps, that is it obviously of later construction). Its placement and setback do not follow street patterns, it overwhelms and obscures the house behind it, its shapes and proportions are totally unlike its "parent" building.

The drawing on the right represents the removal of a non-contributing addition. In this hypothetical case, a sophisticated renovator has found old photos of the house and has re-created the original porch. If photos or other documentation cannot be found, a contemporary, simplified version of this porch would be appropriate.

$

If you wish to remove an addition, consult with the Landmarks Commission before you spend time and money on renovation planning that assumes the removal. Not all later changes should be considered "non-contributing." It is not uncommon for a structure's later additions to have gained significance in their own right: well-designed for their own time and appropriate to the original structure, they help tell the building's continuing history.

4
Outbuildings should take 'back seat'

New garages and outbuildings should be placed as close to the rear of the property as possible, with garages accessed from alleys. All efforts should be made to keep such structures as unobtrusive as possible: height should be kept low, rooflines should be flat, shed or gabled, and design should be simple. In most of the district, garages should be wood, clapboard and painted.

5
New additions should look new

As with construction of new, infill buildings, the new work should reflect the best design of its own time. Although new additions should be compatible with the old, the aim in constructing an addition should not be to make it look like it was part of the original building.

Rather, through such means as setback, change of materials, change of detailing, separation by recesses or other visual or physical breaks, new additions can subtly declare their modernity while respecting the older "parent" structure.

The issue of "new but compatible" is sometimes confusing. It may be helpful to think of matching the idea behind a design, rather than matching the actual design solution. More information can be found in discussion of guidelines for infill housing, in the "New Construction: Subdistricts" section of these guidelines.

Pg.36

6
Dormers should not overwhelm building

New roof dormers should be comparable to existing dormers: held back from the roof eaves, proportioned to the existing structure, with traditional windows sized proportionally to the dormer, and with the same roofing materials as on the main roof. Wherever possible, dormers should be placed to the rear of the house to minimize their impact on the principal facade.

7
Consider skylights as alternative to dormers

If bringing light and ventilation to an attic space is an aim, consider skylights as an alternative to dormers: they entail less change to the original structure and are a simpler construction project. The "Openings" section of these guidelines includes more information on skylights.

Pg.17

8
Garages should be separate

In keeping with established patterns of the district, garage parking in residential areas should be located in separate structures, to the rear of the property. Where site considerations or other needs mandate attached parking, the garage should be placed to the rear of the residential structure, with design treatment befitting a small addition. In all cases, particular effort should be made to provide access to parking from alleys rather than from the street upon which the structure fronts. For compatibility with the rhythm and smaller scale of the district, two-car garages should have two single doors rather than a single two-car door.

Pg.48

Early planning for new construction may be aided by a reading of the National Park Service's *Preservation Brief #14,* which addresses preservation concerns regarding new additions.

General Guidelines
New Construction

New construction should respond to the existing built environment. In the Franklin Circle Historic District, there is no single, dominant building type or urban design character. Some overriding principles, however, apply to all new construction. These general guidelines are on this page and the next. They are applicable district-wide.

In addition, the guidelines suggest four subdistricts to assist planning for appropriate new construction from place to place within the district. For each subdistrict, sample development sites have been identified and supplemental design guidelines have been developed. The discussion of subdistricts begins on Page 32.

Pp.32-41

1
New structures should complement, not copy

The design of new buildings and additions should strike a happy balance between old and new. Design can take advantage of modern materials and technology, and can meet modern needs, functions and tastes, while still remaining compatible with older structures in the district.

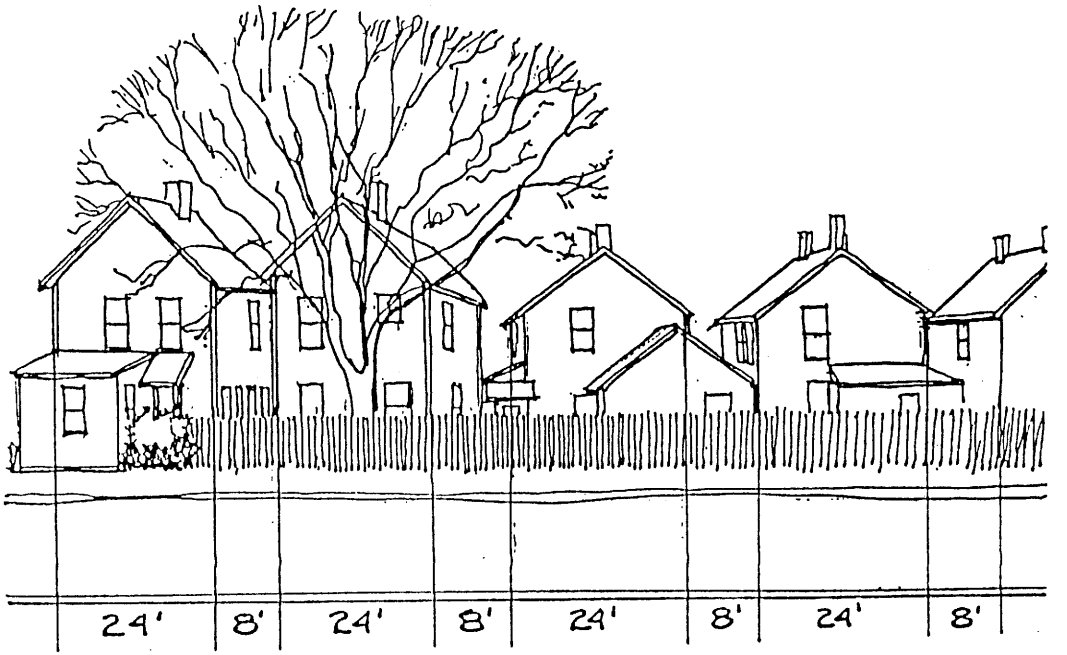
Rather than directly copying the exact features of Franklin Circle's older buildings, designers can find design cues in nearby structures' siting, height, shapes, openings, materials and detailing. In this way, new buildings can represent the best of their own time, while also reflecting the history and spirit of their place. See discussion of infill housing for more information on this subject.

Pg.36

2
Design features should be compatible

The height, form, shape, massing and orientation of new buildings should be compatible with existing adjacent or nearby buildings. Spacing and setback of new infill buildings should follow spacing and rhythm of existing buildings. Building materials should be compatible with those of nearby structures. As a general rule, clapboard or narrow-width vinyl siding are appropriate for new single-family residential construction; brick or frame for multi-family housing; brick for commercial or institutional buildings and for chimneys and foundations. Particular site considerations, however, may suggest exceptions to this general rule.

New buildings should pay attention to nearby buildings and street rhythms



This example of a row of buildings on Church Avenue shows one part of the visual analysis that should precede planning for new, infill houses. Here, homes are about 24 feet wide, spaced about eight feet from the next house. A thorough analysis would also note existing structures of two-and-a-half to three stories tall; gables facing the street; one-story additions with shed or gable roofs; chimneys punctuating roof lines; and tall, narrow windows on all four sides of the houses. To be compatible, new Church Avenue construction should echo this strong, rhythmic pattern. Over the back fence, at the potential development site on Clinton Avenue, new homes might follow the Church Avenue pattern or might draw design cues from the large home (now demolished) that formerly occupied the corner and from other, existing larger-scale structures on Clinton.

3
Openings should be similar to existing

Primary openings (windows and doors) in new buildings or additions should be rectangular in shape and vertical in orientation (longer than they are wide), with proportions of length to width similar to those on nearby structures (or, in the case of an addition, similar to those of the primary building).

4
Apply or adapt relevant rehab guidelines

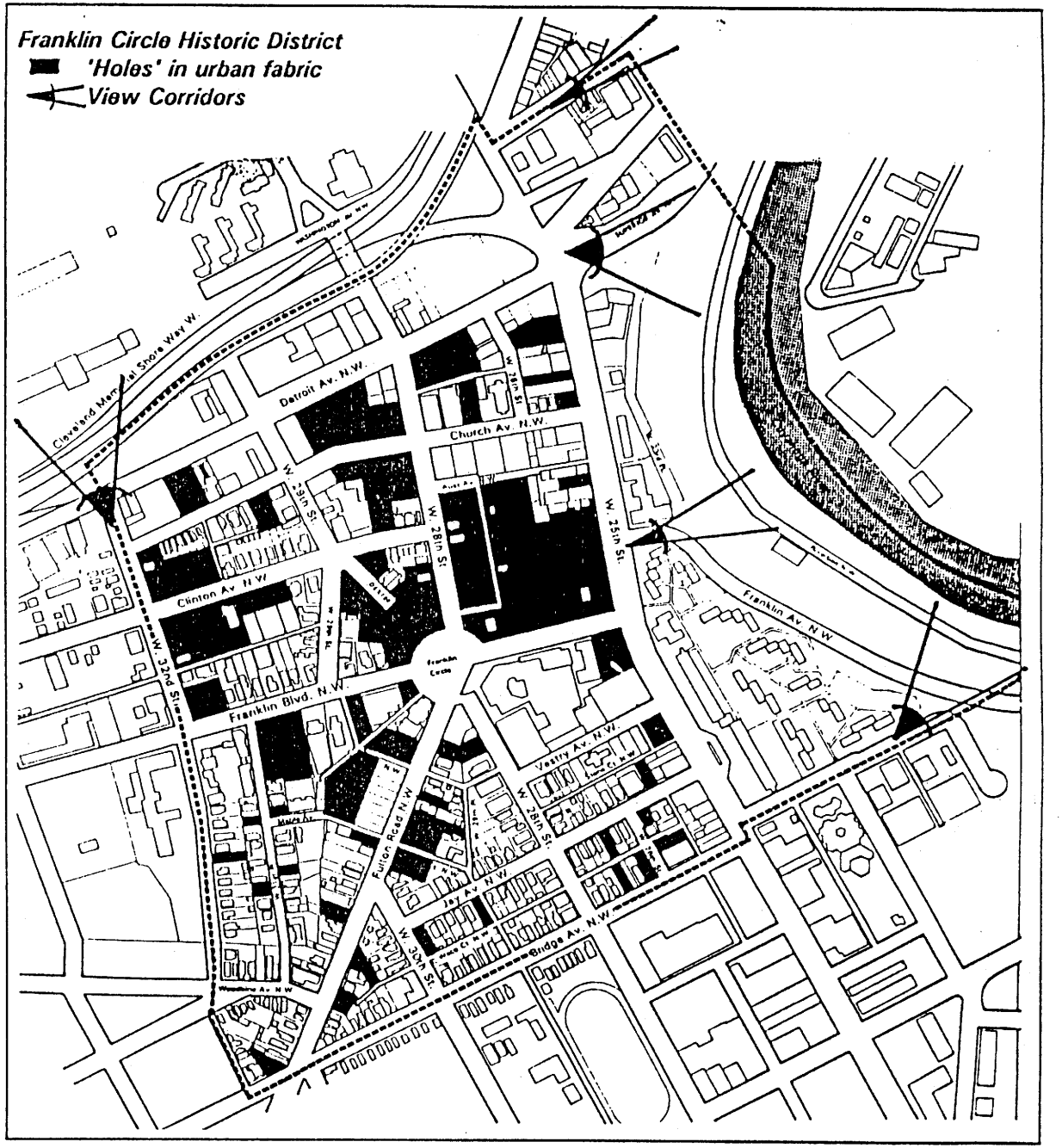
Guidelines covering rehabilitation and other subjects (e.g. site improvements) listed elsewhere in this document should be reviewed and applied or adapted to suit new construction, as appropriate.

5
Use vacant parcels for new development

As a general policy guideline, potential new development will be encouraged in priority locations where new buildings can best reinforce neighborhood strengths, or where they can fill major holes in the urban fabric caused by prior demolitions (see map this page). New development will be encouraged on sites that are vacant or occupied by surface parking. Further demolition of the district's contributing buildings for new development will be strongly discouraged.

6
Respect view corridors

As a general policy guideline, new development should be sited where structures will not block key view corridors to Downtown, Lake Erie or the Cuyahoga River (see map this page).



District has new development opportunities

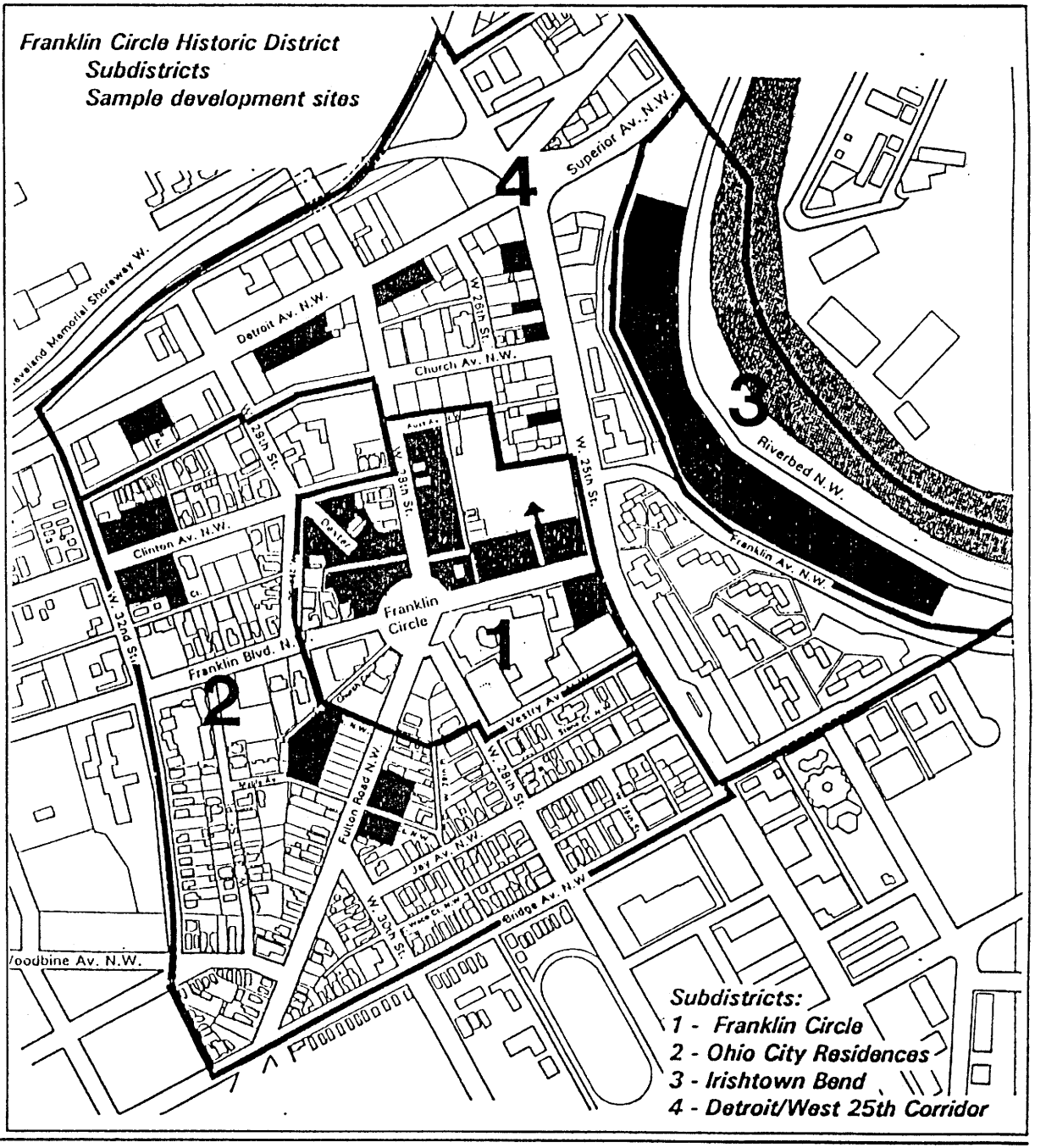
The continuity and cohesiveness of the Franklin Circle Historic District has been weakened over the years by demolition. Some sites are now used for parking, others are derelict vacant lots.

These sites now offer the opportunity for new, infill development that can weave the area's disparate parts back into a whole urban neighborhood fabric. The simple presence of new buildings, however, is not sufficient to regain the district's visual integrity. Appropriate location, orientation, massing, height, materials and design detailing are all important to achieving a quality that reflects and enhances the district's existing strengths.

Subdistricts emerge as way to guide infill

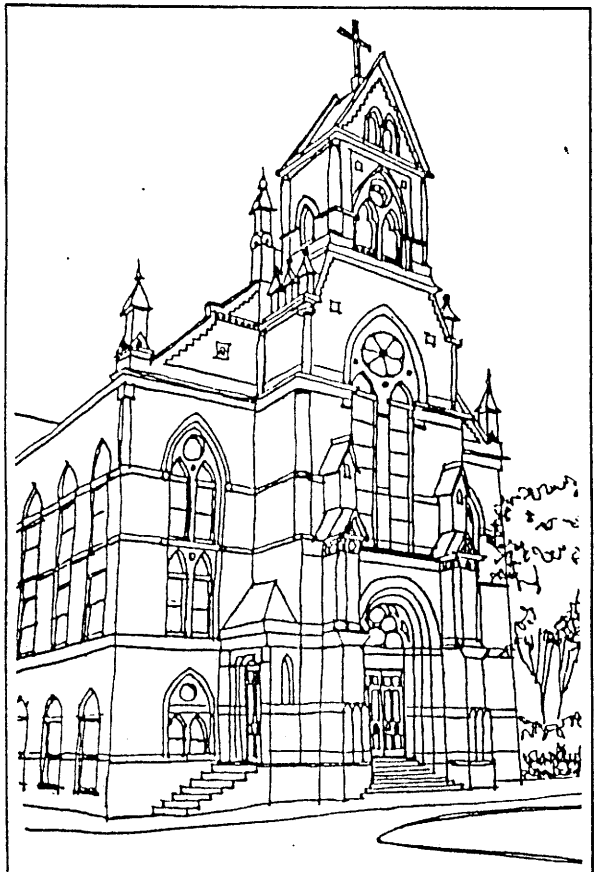
Two kinds of analyses -- one identifying the district's existing land uses and building types, and the other an urban design assessment of the types and scale of development needed to regain district cohesion -- combine to produce several subdistricts that can help guide decisions about new development.

As seen on the map to the right, no subdistrict is totally "pure" in terms of use or building type: for instance, Subdistrict 1 (Franklin Circle) has large institutional structures and a few single-family and row houses as well. For each subdistrict, however, certain uses, types or needs predominate, and subdistrict guidelines can aid in determining the placement, type and character of new infill development.



Subdistrict 1: Franklin Circle

The laying out of Franklin Circle in 1836 created a distinct place, a center for Ohio City and a site for the open-air market. With streets breaking from the standard city grid and radiating out from the Circle, it served in the 19th century as a true hub of the community.



The Gothic-style Franklin Circle Christian Church is well-suited to the truncated triangular site on the southwest side of Franklin Circle. It was designed by Cleveland architects Cudell and Richardson.

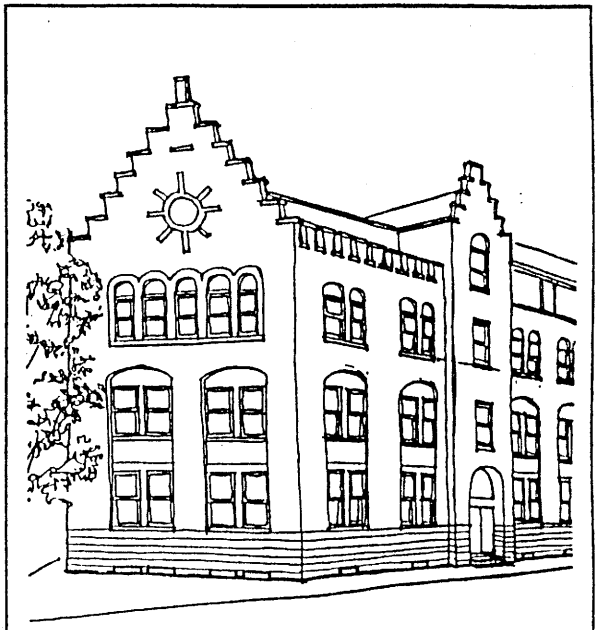
Franklin Circle

This powerful organizer of urban form, after which the Franklin Circle Historic District is named, has been eroded over the years by new uses and demolitions. Franklin Circle has lost is visual identity due to the lack of closure around the Circle. As an urban design element, it now seems more "edge" than "place."

Nor is the proximity of Franklin Circle announced from the heavily-trafficked artery of W. 25th: where Franklin Boulevard meets W. 25th, it is flanked by surface parking rather than by buildings that could serve as gateway or entry portal to the neighborhood's historic center.

The subdistrict is dominated by institutions and their parking. A few commercial uses are located along West 25th Street and Franklin. Residential units in the form of single-family frame houses, brick row houses, and brick walk-up apartments are located toward the northern and western edges of the subdistrict.

In general, the south side of Franklin Circle is built up with large-scale brick structures, and the north side is a parking lot. The buildings on the south side of the Circle have an urban character and form an urban wall that helps define the Circle. The area east of West 28th is strongest in this respect: here are the tallest structures (Lutheran Medical Center is seven stories), and buildings meet the street with minimal setback.



The Heyse Building was originally constructed as an apartment building. It was later converted to office use. Its stepped-gable roof line is an important design feature.

Franklin Circle

West of West 28th Street, the Heyse Building, Franklin Circle Christian Church and Masonic Temple provide an effective transition from the urban character of West 25th to the smaller-scale residential structures to the west and southwest.

Large houses, apartments and a school now used as artists' studios provide a similar transition to the residential area northwest of the Circle, but except for the townhouses facing Clinton Avenue at West 28th Street, the remaining structures (usually single-family houses) are scattered in a sea of parking, and now appear to be misplaced remnants of another era.

Supplemental Guidelines
Subdistrict 1: Franklin Circle

To redefine and regain the historic "place" of Franklin Circle, greater closure is urgently needed. Structures serving the expansion needs of area institutions are encouraged, as is a well-defined portal or gateway to the Circle from West 25th Street. Priority sites to achieve this goal are shown in the map on this page.

Until substantial infill development can occur, any temporary improvements -- walls, gardens, artworks, seating areas, etc. -- should employ strong design elements of sufficient scale and mass to enclose and reinforce the Circle. It is hoped, however, that expansions and new buildings will eventually restore permanent and powerful definition to Franklin Circle.

Some guidelines below, or the principles that underpin them, are applicable elsewhere in the historic district.

Guidelines

1
Sites facing Circle should reinforce it

New construction on sites adjacent to Franklin Circle (such as the sites marked **"A"** in the map on this page) should reinforce the Circle itself. Buildings should be brick, four to six stories high, should face the Circle and should follow, and not encroach upon or overhang, the curve of the Circle. The Heyse building on the south side of the Circle, or the Normandy Apartments (which formerly occupied a Circle-facing parcel) may provide useful study models in planning new development.

2
Provide transitions to residential streets

Moving away from the Circle and toward smaller-scale residential streets (as is the case with sites marked "B" on map), new construction should act as a transition from medium-scale to smaller-scale. For sites such as these, smaller-scale, two- or three-story brick townhouses similar in character to those on Clinton at West 28th, would be an appropriate choice. The design of new construction should respond to nearby styles (for instance, buildings at the Dexter/Clinton intersection should respond to the Italianate and Queen Anne Style buildings adjacent to the west). The principles outlined here are applicable elsewhere in the historic district where vacant sites are found between differing-scale existing buildings).

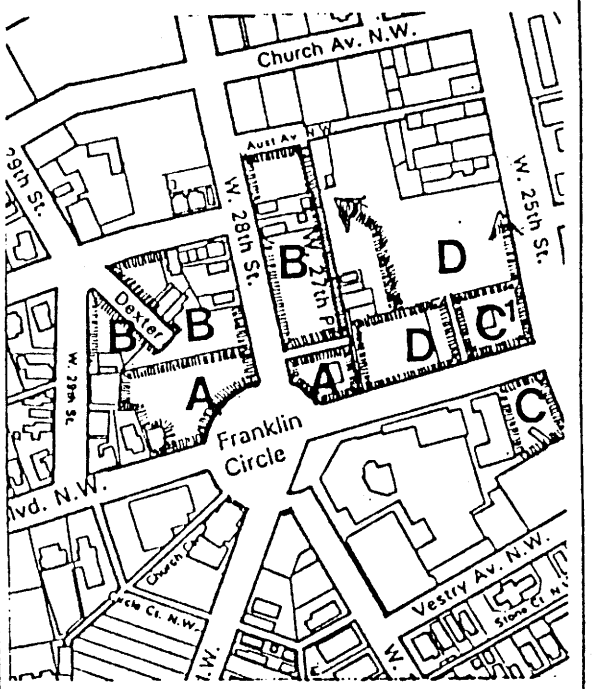
3
Reinforce key entry points to District

Where major streets lead to Franklin Circle, designers of new buildings should take advantage of the opportunity to "frame" such entry portals and direct attention to the Circle (examples are sites marked **"C"** and **"C1"**on the map). Buildings of significant scale -- as high as ten stories -- would be appropriate for this purpose at the Franklin intersection (suitable heights for "entry portal" or tower structures in other district locations depend on specific site characteristics).

Pp.30-31

Guidelines on this page are supplemental to the general guidelines for all new construction in the Franklin Circle historic district.

Priority Infill Sites



Information presented in guidelines on this page is keyed to site letters A, B, C, C1 and D.

4
Provide transitions to commercial streets

In all cases where larger structures serve to mark and reinforce district entry points, care should be taken to provide transitions to existing, smaller-scale commercial structures. For example, a development on the north side of Franklin at W. 25th (see map, C1) might be planned to include a tower at the intersection itself, but a three-to-five story structure immediately north (map, "D") and immediately west of the tower ("D"), to provide a transition to the smaller scale of adjacent buildings facing West 25th, and to further direct views toward Franklin Circle.

Subdistrict 2: Ohio City Residences

Housing dominates this subdistrict. Non-residential uses -- several institutions along Franklin Boulevard and a smattering of commercial uses along Fulton Road between 30th and Bridge -- complement the residential uses and contribute to the rich fabric of the subdistrict.

Most of the district's houses, commonly called "workers' cottages," are modest structures of one-and-a-half to two-and-a-half stories. These types are most evident along Church, Clinton, West 31st, West 32nd, Bridge and Jay. Many of these Vernacular houses are frame with a gabled end facing the street; some are plain brick structures with horizontal lintels over windows and doors.

This tri-gable, L-shaped house is typical of many moderate vernacular residences in the Franklin Circle Historic District. Where new infill housing is planned, street-facing gables are one appropriate design feature to aid compatibility of new with old.

West 32nd Street

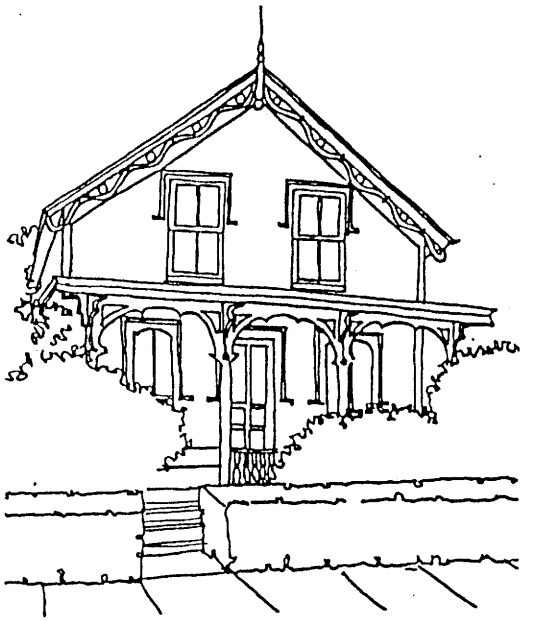
A few houses are found in the Gothic Revival Style and many in the Italianate, Second Empire, Eastlake, Stick and Queen Anne styles. Houses have been altered over time, most often with added porches or bays, but in at least one apparent case with an additional story (the brick building at the southwest corner of West 28th and Jay).

Larger, high-style residential structures, some now converted to non-residential uses, are found along Clinton Avenue and Franklin Boulevard. Pictured elsewhere in these guidelines are the spectacular Nelson Sanford House (2843 Franklin: see roof detail on Page 10), and the Robert Russell Rhodes House, a rare example of the Italian Villa form, and featuring impressive Eastlake detailing (2905 Franklin: see Page 8). Also noteworthy are the Italianate John Beverlin House (2901 Clinton), the Beverlin-Lynch House (2913 Clinton; see picture on Page 3), and the Ball-Wilson House (2902 Franklin).

Pp. 2,8,10

The second floor of the Pankhurst House (3105 Franklin) remains a good example of an Italianate building modified to Second Empire style, but a later , inappropriate modification -- the first floor addition -- has produced a kind of "split personality" for the property.

The size of front and side yards in this subdistrict varies between two and 20 feet, but most are small and fenced, leading to an open stoop or porch close to the street. Porches are key elements of the district, serving as important public-to-private space transitions and providing raised surveillance areas for neighborhood safety.



It is not uncommon in the district to find ornamental elements on modest houses such as this otherwise plain, rectangular structure. Such elements might lend themselves to contemporary reinterpretation in new, infill housing. For a better "fit," new housing should also have front yards and porches.

Vestry Avenue

Within the subdistrict, parking occurs chiefly in two locations, in the street or in garages accessible from an alley. There are, therefore, few curb cuts along the streets. This not only promotes safety (pedestrians are separated from cars), but encourages a more humane and intimate neighborhood: people are more visible than cars.

Parking in garages off the alley also ensures partial enclosure of the rear yard, creating a greater sense of privacy. Privacy is also enhanced by building extensions, solid fences along the side yard line, or outbuildings placed at the side yard line.

Supplemental Guidelines
Subdistrict 2 - Ohio City Residences

People planning construction of new, infill buildings are often confused by historic preservation guidelines that say "new construction should be compatible with existing buildings" and "new construction should look new." Builders' attempts to meet what they see as contradictory guidelines too often result in new buildings that are unsuccessful on both counts.

One such attempt is to interpret the "new should look new guideline" as justification for building the same styles currently being built in new suburban developments. Suburban builders often copy historic design elements, but often in inappropriate ways. Hence, the generic "Colonial," with huge picture windows artificially divided into many small panes, or the "Cape Cod," a basic box with a porch tacked on the front.

Another unsuccessful attempt is to try to replicate old styles in new materials unsuited to those styles. Fish-scale shingles rendered in vinyl, for instance, don't quite look new, because the fish-scale design is too direct a copy of wooden fish-scale shingles. But the vinyl shingles don't fit among older Shingle style buildings, either, because the thin, plastic appearance of vinyl cannot compare to the quality and substance of real wood. The new copy tends to caricature and trivialize the "real thing" found in the existing older building.

Finding the right balance between new and old takes skillful design and thoughtful analysis of the existing built environment. The guidelines or principles that follow, while discussed on these pages in relation to infill housing, are equally applicable in commercial areas.

Guidelines

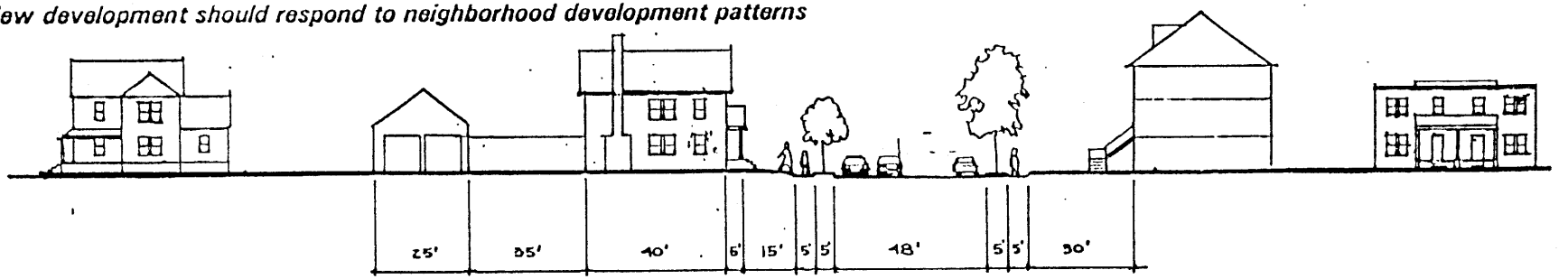
1
Existing styles provide cues, not exact models

Existing houses in this subdistrict reflect a variety of styles: Italianate, Queen Anne, Stick Style, Carpenter Gothic and undecorated Vernacular. While attempts should not be made to replicate existing buildings, any one of these styles can provide a design "vocabulary" for new infill housing, informing choices on such elements as massing, height, orientation, proportions of openings, materials and scale and location of detailing or ornament. In creating contemporary echoes of existing styles, however, designers should not indiscriminately "mix and match" elements from different representative styles.

2
Seek the idea behind a design element

Especially with detailing and decoration, rather than borrowing specific design elements from older styles, designers might explore the idea behind a given feature and its function within the overall building design. For example, Eastlake style porches combine massive support elements (posts, railings) with delicate secondary elements (spindles, latticework) to heighten the building's three-dimensional quality. This idea, rather than its specific execution, might form the basis for designing a new porch without one piece of turned wood. As another example, the idea of decorating an upper gable through the use of contrasting, small-scale elements (shingles) might be executed in modern materials and techniques, without relying on shingles or false shingles.

New development should respond to neighborhood development patterns



The first step in planning infill is analysis of existing structures' height, setback, massing, placement, orientation, shapes, materials and design features.

3
Relate new buildings to specific site

New buildings should respond to the types and placement of existing nearby buildings. On sites such as those marked "A" in the map on this page, for instance, new buildings might be single-family homes or attached town houses in either brick or frame. The same basic building types would be appropriate on sites such as those marked "B" on the map.

The same infill building is not entirely appropriate for the two types of sites, however. To respond to predominant development patterns around each site, "A" site houses would be set back from the street anywhere from 12 to 20 feet, and "B" site houses would be set at the lot line. "A" buildings would be two stories and about 24 feet wide; "B" buildings would be larger -- two-and-a-half to three stories tall and about 26 feet wide.

4
Express individual townhouse units

Where attached townhouses are built, each separate dwelling unit should be expressed individually on the exterior. Efforts should also be made to provide variety in design from unit to unit (e.g. changes in height, projecting planes, etc.). Each unit should have a distinct entry, and entry doors should face the street.

5
Gables face the street

Where gabled houses are built to respond to a street dominated by similar shapes, as at sites marked "A" on the map, the gable on the primary part of the structure should face the street.

6
First floor levels should be raised

The first floors of most residential buildings are raised about three feet above the ground. This pattern should be followed for new buildings.

7
Front facades need openings

Throughout this subdistrict, a minimum of 25 percent of the front facade of each infill unit (whether in single-family or townhouse structures) should be devoted to an entry door and separately-placed windows.

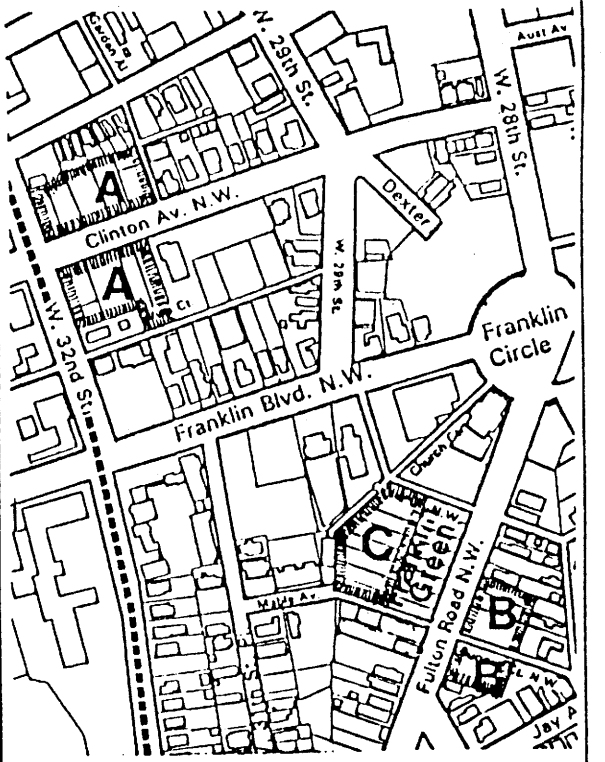
8
Respond to later-period infill

At sites near other new infill structures (such as the site marked "B" and C" on the map), new buildings should attempt to bridge any existing design gaps between old structures and existing infill. For instance, new housing on the "B" sites should respond to the massing and materials of Franklin Green, but should not repeat Franklin Green's front-facade garage openings or high outdoor steps. New housing behind Franklin Green should be compatible with Franklin Green itself, but scaled down to respond to the smaller scale of Mable Avenue and Circle Court.

9
Avoid suburban housing types

Ranch houses, "Cape Cods," split levels, bi-levels and other low-profile, horizontally-oriented homes such as those typically built in suburban housing developments in the mid- to late-20th century, are inappropriate as infill types.

Priority Infill Sites



Information presented in guidelines on this page is keyed to site letters A, B and C.

10
Retain alleys

Integral to the urban form throughout Ohio City, alleys break up larger blocks and contribute to the neighborhood's intimate scale. Where new development sites are planned, as at map sites "B" and "C," small alleys and courts should be retained and used as access to parking. On no-alley sites (e.g.site "A"), consideration should be given to creating an alley for access to rear parking.

Pg. 26

Subdistrict 3: Irishtown Bend

Irishtown Bend, located between Columbus Road and Superior Avenue, east of the Riverview Terrace apartments, is a steeply-sloping hillside site overlooking the Cuyahoga River. At the base of the hillside is Riverbed Street, used chiefly as a truck route for industries on the Flats' west bank.

The hillside has recently been the subject of archaeological studies, since it was home to poor and working-class Irish immigrants from the 1830s and 40s to the first decades of the 20th century. The parishes of St. Patrick's (1853) and St. Malachi's (1867) were established to serve these immigrants.

Irishtown Bend has only one building (an undistinguished concrete-block service structure), and for the most part remains in an untamed state of undergrowth, leafy bushes and trees.

Although the hillside offers unparalleled views of downtown and the Flats, its dense growth and lack of maintenance has so far made it unusable as a park.

Development efforts have been thwarted to date by the difficult topography (it is about an 80-foot drop from the top of the bluff to the River, and the first 40 feet comprise a sheer drop rather than a gentle slope). Engineering studies conducted by private development interests indicate that the hillside is unstable. The site, therefore, has premium costs associated with development.

East of Riverbed Street, between the street and the Cuyahoga, is a narrow strip of land shown as part of a public access/greenway system in the Flats Oxbow Long-Range Development Plan, and proposed by some as a link in a Lake/River bikeway system. The southernmost tip of this green swath is near the site of the original Columbus Street Bridge, the bridge that inspired the Cleveland-Ohio City "Bridge Wars" of 1836-37. Views to the river from Riverbed Street are now blocked by trees.

Potential developers of this site should be aware that it falls within the boundaries of two non-profit local development corporations, the Ohio City Development Corporation and the Flats Oxbow Association. Early consultation with both groups is a wise pre-development step.

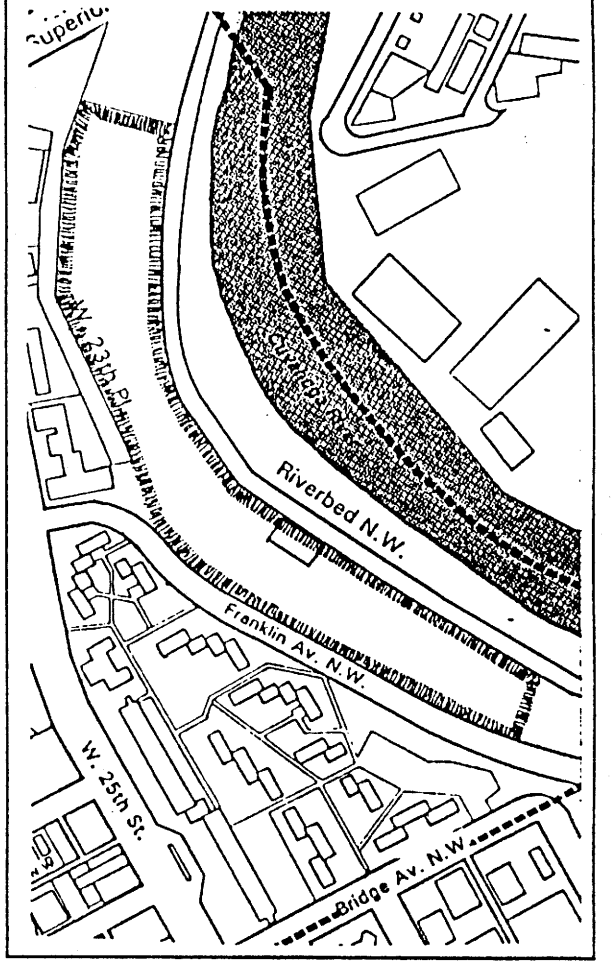
Supplemental Guidelines
Subdistrict 3 - Irishtown Bend

Maintaining views, protecting the fragile hillside and recognizing archaeological resources are key to development of the Irishtown Bend site. Of all the potential infill sites in the district, this one is least constrained in terms of design "cues," since it is removed from the district's older buildings by topography and by the presence of the large-scale, modern structures at Riverview Terrace.

1
Build to maximize and protect views

It is most suited for terraced housing that steps down the hill to take advantage of views of the Cuyahoga, the Flats and the Downtown skyline. At the same time, to protect these views for the general public, structures should be located and designed to avoid blocking sight lines from the crest of the hill and the West 25th Street area.

Priority development site



2
Protect archaeological resources

Construction plans should include measures to investigate and, if possible, incorporate archaeological sites and resources. The site has the potential for an exciting joint venture in historical interpretation and education by a developer working with artists, historians and archaeologists.

Subdistrict 3 - Irishtown Bend (continued)

3
Design should respond to local images

Visually, the site is more related to the Flats than it is to Franklin Circle, so designers have many choices. The design concept could easily draw from the Flats' dark red brick industrial buildings or steel and concrete bridges, or might choose to evoke the frame workers' cottages that once filled the site. Whatever the approach chosen, the design vocabulary should reflect local images rather than those from similar hillside projects in California or in Europe.

4
Fragile hillside should be considered

Care must be taken to insure that structures are designed to respond to the fragile nature of the soils in the area. Extraordinary measures are likely to be needed to assure that new construction does not further weaken an unstable hillside.

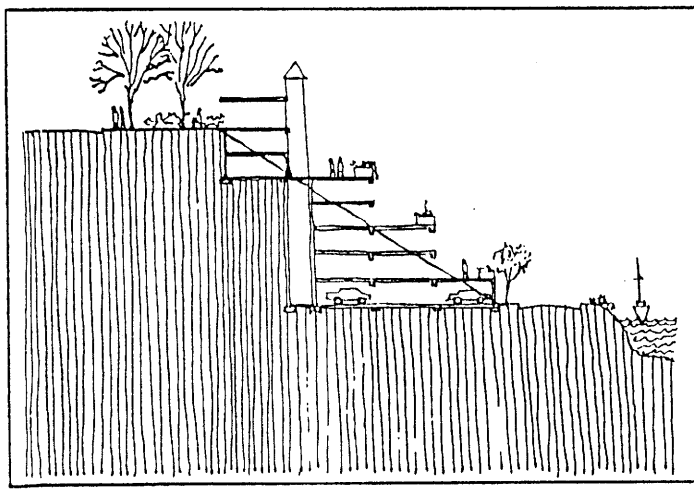
5
Two reviews needed for this site

The Irishtown Bend area falls within the boundaries of two special review districts, the Franklin Circle Historic District and the Flats Oxbow Business Revitalization District. A potential developer of the site should attempt to schedule a joint review with the local design review advisory committees of both review districts. The joint review should occur prior to any presentations to the Landmarks Commission, which has precedence.

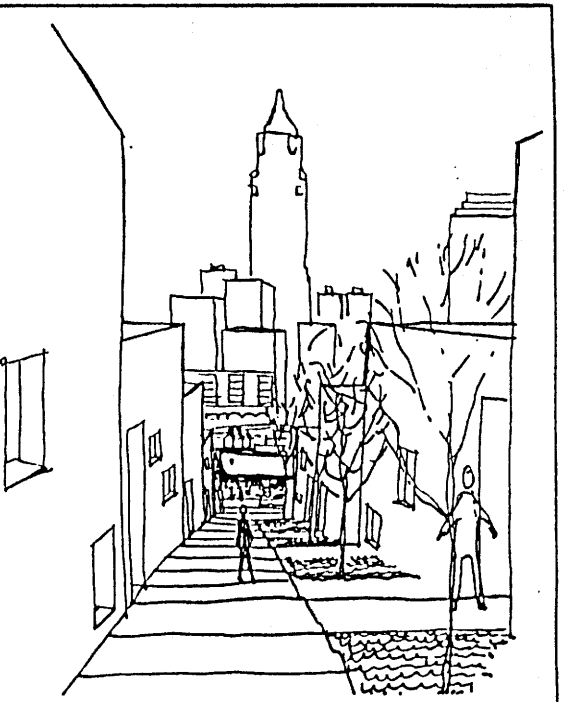
Pg. 46

6
Keep access open

Vehicular access should be provided from the top and the bottom of the hill. At the base of the hill, Riverbed Street should be maintained as a public right-of-way so that as many vehicular routing options as possible remain open in the traffic-clogged Flats.



To respond to the topography of the site and to protect and maximize views, new housing at Irishtown Bend should be terraced.



In addition to terracing new structures at Irishtown Bend, the planning process should include identification of significant view corridors to be kept open as part of project design.

7
Retain greenbelt at river edge

Consistent with the long-range plan for the Flats Oxbow area, the strip of land east of Riverbed should be improved as a continuous greenbelt with significant public access to the water.

Subdistrict 4: Detroit/West 25th Corridor

Many retail, wholesale and light industrial operations that serve either the Ohio City neighborhood or the greater Cleveland region are found in this subdistrict. These companies, most small, provide jobs to area residents and to commuters from elsewhere in the region.

Institutional uses include the Cuyahoga Metropolitan Housing Authority (CMHA), with administrative offices and service facilities located within the subdistrict; St. John's Episcopal Church, the oldest church in the city; St. Malachi's Roman Catholic Church complex (including school and social service center), a prominent landmark located near the intersection of the subdistrict's two major streets.

The corridor includes a variety of housing types, including a few single-family homes and several row houses and town houses, but the majority of residents live in 27 three-story walk-up apartments and two 15-story high-rise structures (the only massive structures in the subdistrict) owned by CMHA. Set back at varying distances from the street, they are somewhat suburban in character. All but one of the buildings on this side of the street were constructed in the last half of the 20th century, and all but one are faced with brick.

The current development pattern for both the north side of Detroit and the east side of West 25th north of Franklin is of "stand-alone" buildings placed (or simply remaining, due to demolitions) as objects in large tracts of open space, either green or paved.

Traffic, parking dominate district's edge

Detroit and West 25th, major traffic arteries, have been impacted severely by increasing demand for parking. Although all of the parking lots facing arterial streets are accessible from collector and local streets, curb cuts have been permitted along the arterial streets, where traffic flows are greater. These increased turning movements make driving more dangerous, they discourage pedestrian activity by producing additional chances for pedestrian-auto conflict, and they serve to erode further the fragile cohesiveness of the historic district's edge.

At the CMHA property, access to parking is provided at a few strategic locations, hidden from public view and under the surveillance of local residents: it serves as a good example of site planning for parking.

It is worth noting, however, that the "hidden" characteristic of parking lots is also true of the low-rise, walk-up housing structures, and the impact on safety is the opposite. Here, smaller housing units are tucked away behind high-rise structures, and the residents' yards cannot be seen from a public street. Safety is more likely where front porches and street-facing houses can serve as "neighborhood watch" posts.

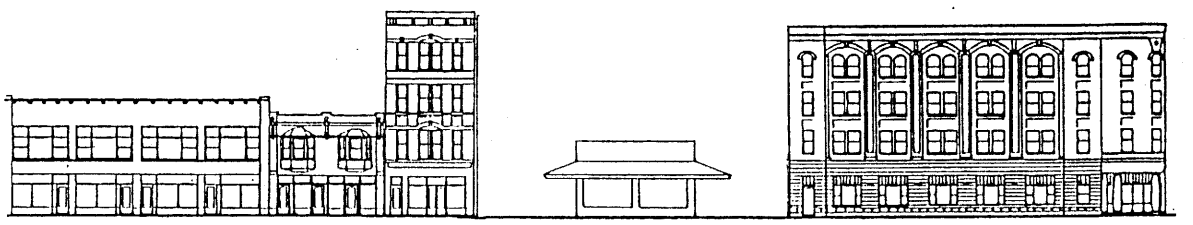
District has remnants of 'urban wall'

As noted earlier, buildings north of Detroit and east of West 25th are now "stand alone" structures, due to demolitions. The older of these structures, together with their counterparts across these streets, were originally part of a continuous urban wall that marked the edge of the Franklin Circle neighborhood.

Dating from the late 19th and early 20th centuries, these brick buildings were primarily commercial or industrial structures. Typically three stories high and placed with no setback at the property line, they marked a clear separation of public and private space, and strengthened the visual spines of major arterial streets. About half of the structures in this former "wall" have been removed to provide off-street parking.

Nonetheless, significant portions of the wall still stand on the south side of Detroit and the west side of West 25th. Open spaces across these streets now afford spectacular views of Lake Erie and the downtown skyline. Even given the regrettable fact that some owners on the south side of Detroit have chosen to wall up their buildings at the ground level, the views from this subdistrict suggest unusual opportunity for creative renovations and infill development.

Some 'infill' fails to fill



Gaps in the former "urban wall" invite new developments that emphasize, rather than close, the gaps.

Supplemental Guidelines
Subdistrict 4 - Detroit/West 25th Corridor

The aim of infill development in the Detroit/West 25th Corridor should be to re-form the "urban wall" enclosing and defining the Franklin Circle district, while maintaining view corridors and overlooks to Lake Erie and the downtown skyline.

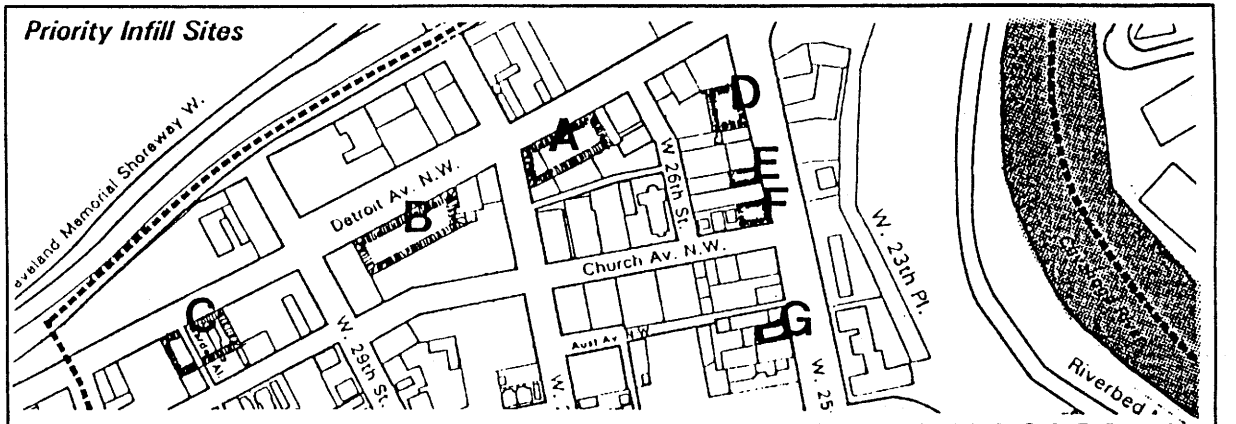
1
Fill holes with view-facing buildings

Along Detroit Avenue, all priority infill sites are on the south side of the street. Along West 25th, all such sites are on the west side of the street.

2
Building heights should reinforce infill goals

For effective infill of the urban wall, buildings should be at least two stories tall, set at the sidewalk (zero setback). To take advantage of views while remaining compatible with existing lower-scale buildings, buildings' maximum height should be six stories.

Priority Infill Sites



Information in guidelines on this page applies to all priority development sites, marked A, B, C, D, E, F and G.

3
Complement existing structures

To complement existing structures, buildings should be faced with brick, maximum bay size should be 26 feet, and no more than three bays' distance without a change in architectural treatment. Buildings should have a major pedestrian entry on the arterial street (Detroit or West 25th). Openings, with views of the street, should occupy 60 percent of the first floor elevation.

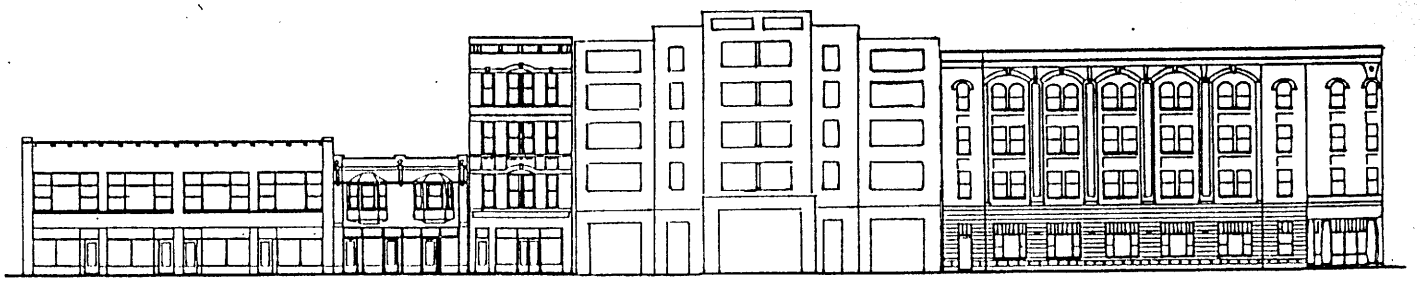
4
Parking, access at rear

Provide parking at the rear of buildings, with no curb cuts from arterial streets. Although rear entry to buildings from parking should be permitted, mid-block pedestrian passages connecting parking and the street are encouraged. Parking lots must meet City ordinances: see Appendix for information on where to get copies.

Pg.46

Infill should close gaps in wall

Inappropriate infill structures like the one-story drive-in shown on the previous page should be avoided. Instead, this example illustrates that the gap in the district's former "urban wall" is more effectively closed by a several-story building that stretches across the gap. The facade is divided into bays that complement the street rhythm set by existing structures.



Demolition rends the urban fabric

Demolition removes the physical evidence of neighborhood history, development patterns, and changing populations and cultures. In addition, demolition removes one more opportunity to solve Cleveland's severe housing needs: rehabilitated buildings as homes and apartments for all income groups.

Guidelines
Demolition

1
Demolition discouraged

Demolition of existing structures shall be strongly discouraged. When a demolition is proposed, the Landmarks Commission may take the following actions:

- approve the demolition
- approve the demolition with conditions (Example: save parts of the building or take photographs prior to demolition)
- table the approval, to give time for the Commission to negotiate with the owner and others in finding ways to save the building from demolition. Delays can be for periods of up to six months. When the first six-month delay period is up, the Commission can extend the delay another six months or less. By law, the total tabling period may not last longer than one year.

2
Factors considered in reviewing permits

The following factors are considered by the Commission in approving, disapproving or tabling requests for demolition:

- whether the building can be reused, and whether a reasonable economic return can be gained from the use of all or part of the building
- whether the building is in such a state of disrepair that rehabilitating it is economically infeasible
- the building's architectural or historic significance, and how severely its demolition would affect the cohesiveness of the neighborhood

3
Razing of extreme hazards can be ordered

Only in conditions where a building is deteriorated or damaged to such an extent that it poses an extreme and immediate hazard to public health and safety, the City Fire Chief and City Building Commissioner are both authorized to issue a demolition permit without prior review by the Landmarks Commission, and without notice to the building owner.

What Are the Steps in the Review Process?

In historic districts, this is the review process:

1
Building permit application

Owner applies for a building permit (Division of Building and Housing)

2
Referral to Landmarks staff

Building/Housing refers the building permit application to the Cleveland Landmarks Commission and to other divisions or departments (Plan Examiner, Zoning, Fire, etc.): these reviews happen during the same time the Landmarks review is taking place. The Building/Housing Division has a maximum of seven days to refer the application to Landmarks.

3
Staff review

Landmarks staff talks with the owner, visits the property and determines whether the application is complete (now that it has gone to the Landmarks Commission, it is an application for a "Certificate of Appropriateness").

4
Staff action or referral

Certain types of projects can be approved at the staff level: siding; minor repairs; correction of code violations, where there is no change in the building's appearance; side and rear yard fencing; roofing. These projects can be approved within a day or two, sometimes on the spot.

5
Local advisory committee review

Most projects are referred to a Local Design Review Committee, which meets at the offices of Ohio City Development Corporation (see Appendix for address and phone). The committee is composed of Ohio City residents, property owners and business people, and includes a registered architect. The Review Committee acts only in an advisory capacity, recommending to the Landmarks Commission. The committee recommends one of three actions on the Certificate of Appropriateness:

- approval of the application as submitted
- approval with conditions or changes
- disapproval of the application

6
Landmarks Commission Review

At the next monthly meeting of the Landmarks Commission, the Commission reviews the project and the recommendations of the local committee, and decides to:

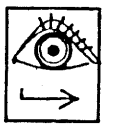
- approve the application as submitted
- approve it with conditions or changes
- disapprove it and impose a waiting period.

Very often, the Commission will discuss with the owner possible changes or conditions, and will ask the staff or a small committee of Commission members to work out a solution with the owner: this way, the project does not have to wait for the next Commission meeting. A long waiting period is normally used only in demolition cases (see previous page).

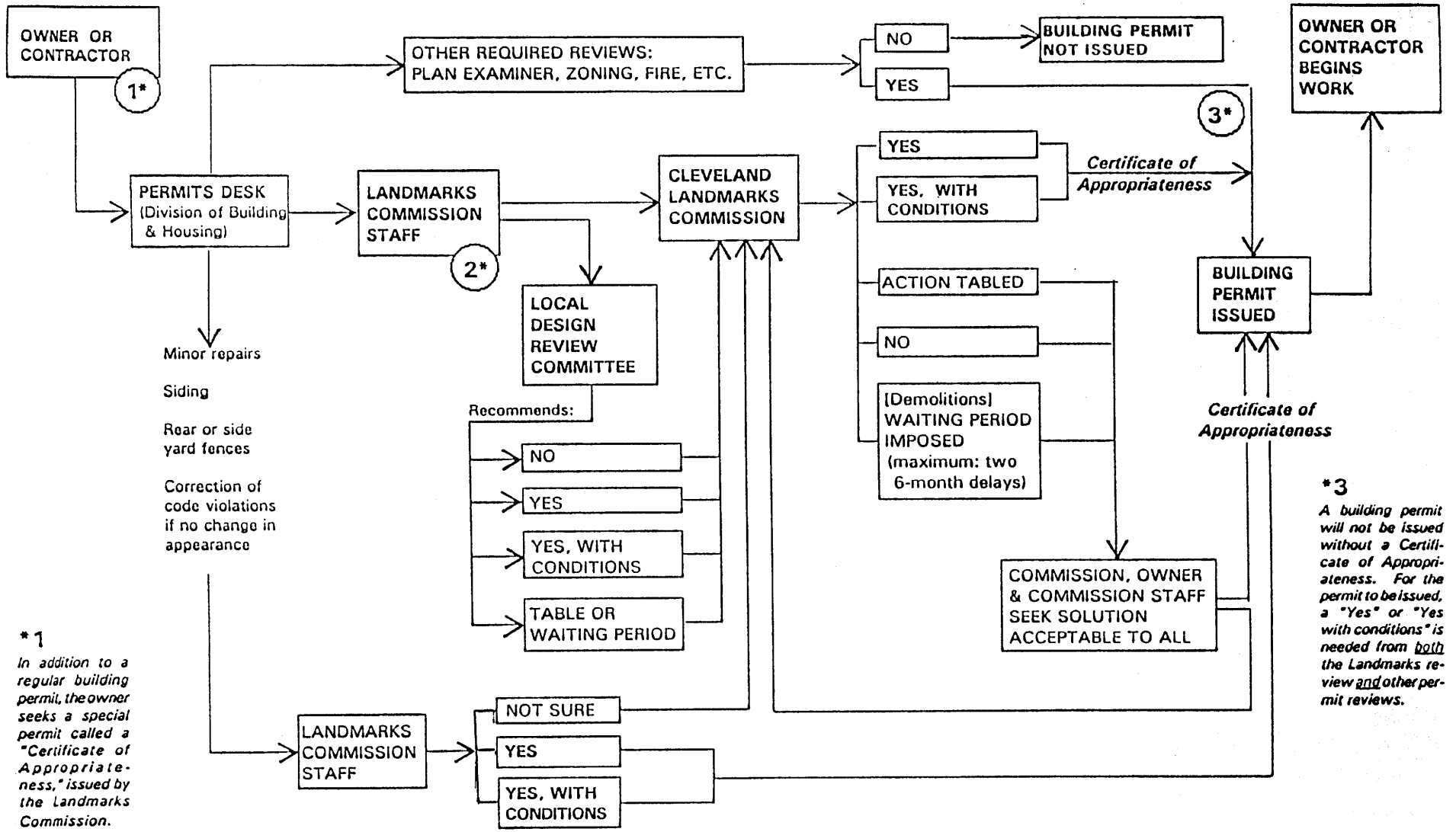
The project cannot be held up forever: the Landmarks Commission must act on a Certificate of Appropriateness application within 45 days of receiving it. Normally, the review process is shorter than 45 days. If the Commission fails to act, the project is considered approved. In cases where waiting periods have been imposed, if the Commission and the owner still don't agree by the end of the waiting period, the Commission must issue the Certificate.

7
Issuance of building permit

If the Certificate of Appropriateness is approved or approved with conditions by the Landmarks Commission, and if other City reviews (Building Code, etc.) are satisfactory, the building permit can be issued. If the plans are turned down at any of these reviews, the building permit cannot be issued.



See flow chart next page



*1 *In addition to a regular building permit, the owner seeks a special permit called a "Certificate of Appropriateness," issued by the Landmarks Commission.*

*3 *A building permit will not be issued without a Certificate of Appropriateness. For the permit to be issued, a "Yes" or "Yes with conditions" is needed from both the Landmarks review and other permit reviews.*

*2 *Before moving a project proposal ahead, staff must determine whether the Certificate of Appropriateness application is complete (see next page for details).*

What is a 'Complete Application'?

The Landmarks Commission does not require owners to hire an architect to prepare plans for review. On big projects like a major rehabilitation or a new building, an architect may be needed (this is a requirement of the Division of Building and Housing, just to get a building permit). Most of the things needed for a complete application -- even the drawings, if you draw accurately and to scale -- you can prepare yourself:

Photos

Color snapshots of the property, including specific shots of where you propose to do the work; photos of the building in its street context (so nearby properties are shown).

Site Plan

The site plan is a "bird's eye view," looking straight down on the property. Show property lines and the location of structures, fences, sidewalks, etc. Assign the plan a scale, such as 1/4 inch equalling one foot. Measure everything and draw them the right proportional size, at the right distance from one another: when you do this, you are "drawing to scale." Write the actual measurements on the plan. Site plans should include types and locations of proposed landscaping, fences, paved areas, etc.

Information on materials

Material samples or illustrations. Pictures from catalogues can be used. Describe materials and finishes to be used. If cleaning a brick or stone building, include specifications of how the work will be done (what chemicals, etc.).

Drawings, Elevations

Drawings of what you propose to do. Show these in plan (bird's eye view) and in "elevation." An elevation drawing shows what you would see if you were standing on the street or in the yard, directly opposite the place where you are proposing to make the change. Draw what's there now, and what it will look like after the change is made. If you are working only on the side of the house, draw only that side. Draw to scale, and show measurements on the drawing.

Graphics

For signs and awnings, a scale drawing showing the materials, message, proposed lettering, graphic design, location, measurements and relationship to the building, detail drawings showing method of installation.

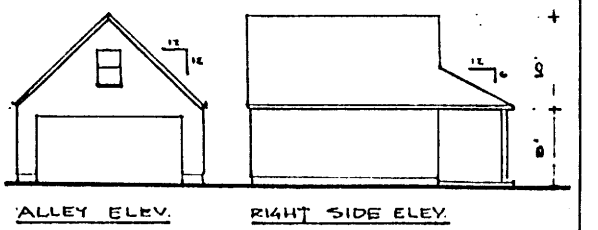
For major work, construction drawings

New construction or major rehabilitation plans should include a complete set of construction drawings, including site plans, facades and other exterior surfaces, landscaping plans and detail drawings. For major work, a design professional should do the plans.

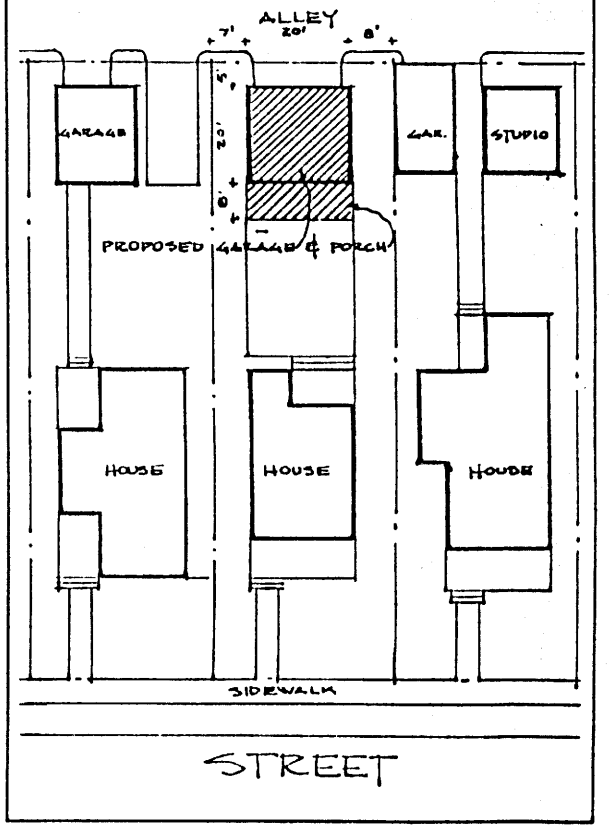
For demolition, future plans for site

For demolition permit applications, include plans for what will replace the structure after it is demolished.

Sample elevation



Sample site plan



Where to find people & agencies

Some references in this document are to agencies or groups that may be helpful to property owners planning a renovation or rehab project. Other references are to specific documents (e.g. ordinances, storefront guidelines). Those agencies, groups and the offices where you can get referenced documents, are listed below and on the next two pages.

Cleveland Landmarks Commission
5th floor City Hall, 601 Lakeside Avenue
Cleveland, OH 44114 / Ph. (216) 664-2531
Secretary: Robert D. Keiser

- further information about these guidelines
- scheduling formal or informal reviews with Landmarks Commission or with Franklin Circle Local Design Review Committee
- technical advice on building styles, ages, significance and appropriate alterations
- leads to technical information
- reference copies of each document listed in the text or Appendix of these guidelines (extra copies available for some documents)

Franklin Circle Local Design Review Committee
c/o Cleveland Landmarks Commission, above

- further information about these guidelines
- formal/informal reviews
- advice on paint color and renovation methods

City Department of Community Development
Division of Building & Housing, Permits Desk
5th floor City Hall / Ph. (216) 664-2927

- information on building permit process
- zoning regulations (handouts are available)

City of Cleveland Planning Department
5th floor City Hall / Ph. (216) 664-2210

- City parking lot ordinance
- City sign ordinance
- (re: Irishtown Bend) information on Flats Oxbow design review process, and to set up joint Landmarks/Flats review meeting
- information on CityWide Plan (land use)
- information on current & proposed zoning

City Department of Community Development
Division of Neighborhood Revitalization
3rd floor City Hall / Ph. (216) 664-4095

- copies of *The Cleveland Neighborhood Commercial Rehabilitation Manual* (call it "storefront rehab manual" for short)
- technical advice on storefronts, signs, awnings, etc. and on building styles, ages, significance and appropriate alterations
- financial assistance for rehab (this division administers loan programs)

Ohio City Development Corporation (OCDC)
2012 West 25th Street, Room 916
Cleveland, OH 44113 / Ph. (216) 574-9165

- assistance in getting loans for home improvements or purchase
- assistance to owners wishing to participate in the City's storefront program (cash rebates are available for rehabilitation)
- assistance in purchasing commercial and industrial properties
- copies of City's parking lot & sign ordinances
- design assistance (especially for interior spaces)
- reference copies of storefront rehab manual and study on historical plant materials/landscape

Housing Resource Center
1820 W. 48th St., Cleveland OH 44102
Ph. (216) 281-4663 (Hotline: 281-4670)

- workshops in home improvements, especially insulation/weatherization
- technical advice via home improvements hotline: staffed parttime (Thurs. 10 am to noon; Wed. & Fri. 2 pm to 5 pm)
- library open to members

Cleveland Restoration Society
1127 Euclid Avenue, Suite 462, Cleveland OH 44115 / Ph. (216) 621-7309

- technical and financial assistance to qualified owners on Franklin Boulevard (target area is from 25th to 73rd, building exteriors only)
- technical assistance, through CRS' Neighborhood Historic Preservation Program; periodic workshops on technical issues.

Ohio Historic Preservation Office (OHPO)
Ohio Historical Center, 1982 Velma Avenue
Columbus, OH 43211-2497 / Ph. (614) 297-2470

- technical assistance or a Building Doctor Clinic in your area
- federal investment tax credit assistance

OHPO Regional Office
Jeffrey Brown, Regional Coordinator
Ohio Historic Preservation Office
Stark County Regional Planning Commission
County Office Building
Canton, OH 44702-2298 / Ph. (216) 438-0404

- nominating properties to the National Register of Historic Places
- technical assistance for rehabilitation of historic properties

National Park Service
Preservation Assistance Division/Technical Preservation Services
P.O. Box 37127, Washington DC 20013-7127

- copies of *Preservation Briefs*
- copies of *The Secretary of the Interior's Standards for Rehabilitation* and copies of technical bulletins called *Interpreting the Secretary of the Interior's Standards for Historic Preservation Projects*

Resources for project planning & research

The following sources, some used in preparing the Franklin Circle Historic District Guidelines, are among many aids to owners' rehabilitation efforts. Except as noted with an asterisk (*) below, all the listed books and periodicals are available at the Cleveland Public Library.

House renovation

Old Building Owner's Manual, Judith L. Kitchen, Ohio Historical Society, 1983. Also available from Ohio Historic Preservation Office.

Caring for Your Old House -- A Guide for Owners and Residents, (*) Judith L. Kitchen, Preservation Press, Washington D.C. 1991.

The Old-House Journal (periodical, 1973 ongoing). Old-House Journal Publishing Corp., 69A 7th Ave., Brooklyn NY 11217)

The Cleveland Old House Handbook: A Guide To Maintaining Your House on the Near West Side, Carol Poh Miller, Cleveland Neighborhood Housing Service, 1979.

Landscaping

Ohio City, Cleveland Ohio: Community Historic Restoration Residential Site Development, prepared Summer 1980 by the Ohio State University Department of Landscape Architecture, through Ohio Community Assistance Service. Authors Anthony J. Colini and Earl L. Witsamen, with faculty advisor Assistant Professor Charlotte E. Kitchell. Copy on file at Ohio City Development Corporation.

Historical photographs

Old photographs can help establish the changes that have occurred to a building over time. Local photo collections can be found at:

- Cleveland Public Library
- Western Reserve Historical Society
- Cleveland State University, "Cleveland Press Collection"
- Cuyahoga County Archives, 2915 Franklin Avenue (tax assessor cards are excellent source for photos of individual houses)
- City of Cleveland Board of Zoning Appeals in Room 516 Cleveland City Hall (photos of buildings and properties at locations where zoning variances have occurred or have been sought).

Commercial storefronts

The Cleveland Neighborhood Commercial Rehabilitation Manual, by Franklin A. Piccirillo and Timothy H. Barrett. City of Cleveland Department of Community Development, Division of Neighborhood Revitalization, 1989 (see Pg. 46 for contacts).

The Buildings of Main Street: A Guide to American Commercial Architecture, Richard Longstreth. Washington, D.C., The Preservation Press, 1986.

Paint colors

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

Religious properties

Common Bond (quarterly newsletter on maintaining and preserving architecturally significant religious buildings), (*) New York Landmarks Conservancy, 141 5th Ave., New York, NY 10010.

General information

The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, U.S. Department of the Interior, National Park Service, Preservation Assistance Division, Washington D.C., U.S. Government Printing Office, 1990. This booklet includes examples of how the Secretary's Standards are applied.

Respectful Rehabilitation - Answers to Your Questions about Old Buildings, (*) Preservation Press, Washington D.C. 1989.

Guidelines from other cities

The two books listed below include useful technical information, but readers should be cautious about applying other cities' guidelines to Ohio City buildings. Landmarks Commission staff can answer specific questions on the appropriateness of particular treatments or techniques.

Cincinnati Old House Handbook, Laura Thayer. Department of City Planning, Historic Conservation Office, Cincinnati OH, April 1984.

German Village Guidelines: Preserving Historic Architecture, (*) Benjamin D. Rickey & Co., German Villiage Commission, German Village Society, Columbus OH, 1989.

Historic Preservation Briefs

These short technical brochures address physical preservation and design problems. They are produced by the National Park Service's Preservation Assistance Division/ Technical Preservation Services.

They are available from any of the following:

- **Cleveland Landmarks Commission**
- **Ohio Historic Preservation Office**
- **National Park Service, Preservation Assistance Division**

#1: Cleaning and Waterproof Coating of Masonry Buildings

#2: Repointing Mortar Joints in Historic Brick 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 Preservation of Historic Glazed Architectural Terra Cotta

#8 Aluminum and Vinyl Siding on Historic Buildings

#9 Repair of Historic Wood Windows

#10 Exterior Paint Problems on Historic Woodwork

#11 Rehabilitating Historic Storefronts

#12 Preservation of Historic Structural Glass

#13 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

#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