



Butternut Ridge Historic District

DESIGN GUIDELINES



Adopted November 11, 2019

QUICK REFERENCE

What are Design Guidelines?

These Design Guidelines are a tool for use by residents and Landmarks Commission members. They provide information about the history and significance, as well as architectural styles and types of houses within the Butternut Ridge Historic District. The Historic District was designated by City Council in 1986 and encompasses the buildings and Cemetery along Butternut Ridge Road. A map of the District is available from the City.

The collection of historic resources within the Butternut Ridge Historic District has created a unique community identity, neighborhood environment and sense of place that cannot be replicated. Design review protects the important character-defining features of the District. Property owners within the District are required to submit an application for a Certificate of Appropriateness to the Landmarks Commission before beginning work on alterations, additions, new construction or demolition. These Guidelines expand upon the design criteria used during the Landmarks Commission process of reviewing a Certificate of Appropriateness. The Guidelines reflect the Commission’s philosophy of encouraging the preservation and careful treatment of the buildings, while recognizing the need for continuing adaptation, improvement and owner accommodation.

FOR MORE INFORMATION on the following topics, please refer to:

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1. HISTORY & SIGNIFICANCE

1.1 HISTORY OF BUTTERNUT RIDGE

The Treaty of Greenville in 1795 secured the area known as the Connecticut Western Reserve in the northeastern region of Ohio for settlement. Named Lenox Township in 1823, Township 6, Range 15 of the Connecticut Western Reserve was surveyed for sale to investors by the Connecticut Land Company beginning in 1796. One of the largest shareholders of this parcel was Aaron Olmsted, who died before seeing the property. His holdings included much of the northern portion of the township. His heirs sold parcels of the land to settlers and in 1829 offered the township a 500-volume library in exchange for renaming the township Olmsted. The Oxcart Library, named for its means of transportation west, became the first free lending library in the Western Reserve.

Butternut Ridge Road was developed from a Native American trail forming a route from the Rocky River leading westward. Butternut Ridge is one of a series of geological ridge formations in northern Ohio created by prehistoric lakes which resulted from retreating glaciers. As millennia passed, the forms of the Great Lakes changed several times, leaving ridges along the former shorelines. The sandy geological ridges provided a dry path through the swampy land left by the lakes. Native Americans first established trails along these formations.

Early settlers took advantage of the higher ground of the ridges, establishing homesteads in the area and improving the trails into roadways. In 1816, a year after arriving from Vermont, the first permanent settler in the township, David Johnson Stearns, widened the ancient trail that became Butternut Ridge Road with the help of a neighboring settler, James Greer. Butternut Ridge Road was the first east-west road in Olmsted Township, named for the numerous Butternut trees along its path. Early settlers established farmsteads on Butternut Ridge, Lorain and Mastick Roads. The earliest pioneers to the area came from New England of primarily English or Scotch-Irish descent. Congregationalists, Universalists, Methodists and Presbyterians established the earliest churches in the area.

ARCHITECTURE TIMELINE

Greek Revival ca.1835-1860

Italianate ca.1850-1880

Stick & Eastlake ca.1860-1890

Folk Victorian ca.1870-1910

Queen Anne ca.1880-1905

Colonial Revival ca.1895-1960

Craftsman ca.1900-1920

Tudor Revival ca.1910-1940

Mediterranean ca.1915-1940

Cape Cod ca.1925-1950

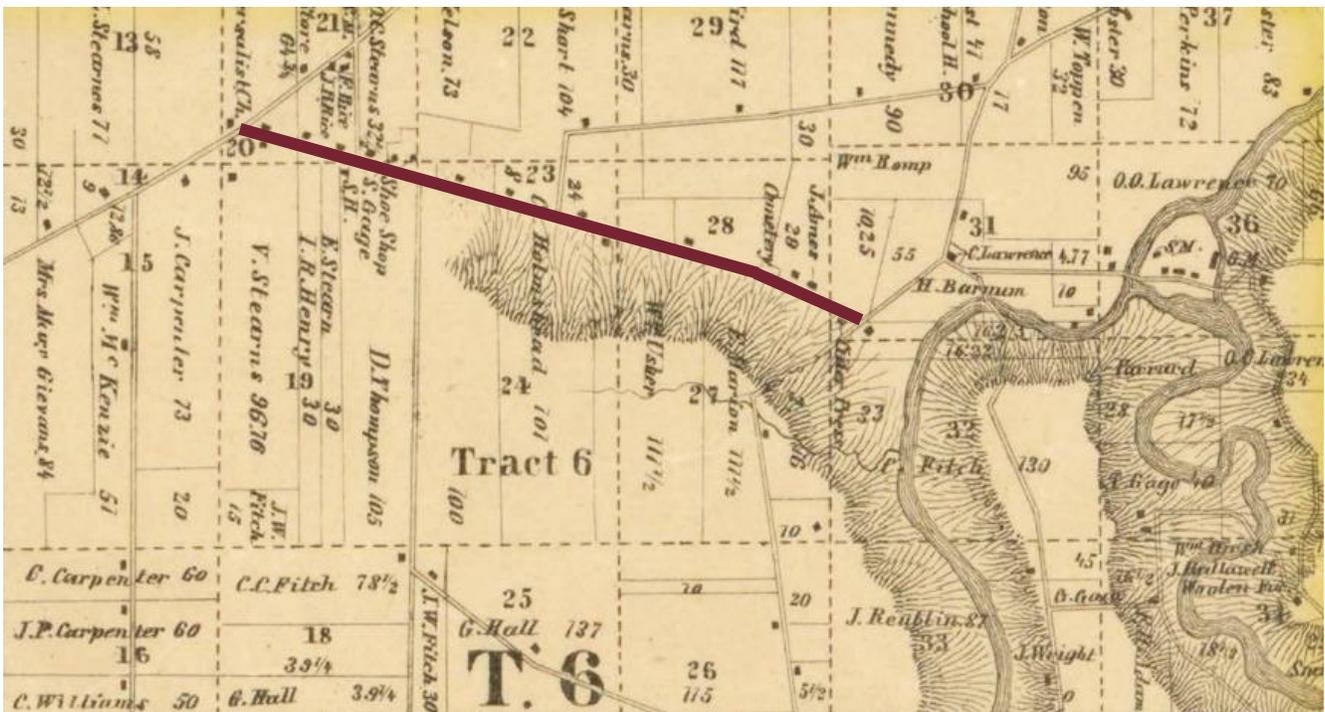
Minimal Traditional ca.1935-1960

Ranch ca.1940-1970

Split Level ca.1950-1980

Gristmills and sawmills were constructed near the Rocky River. The later part of the nineteenth century saw the arrival of German, Irish and Bohemian immigrants. Farming remained the dominant occupation into the twentieth century. The Butternut Ridge Cemetery had its first burial in 1821. It was deeded by Charles Olmsted to the Township as a public burial ground in 1835. The earliest houses representative of the settlement era are predominantly Greek Revival style, with alterations over time to meet the needs of owners.

Railroads arrived in the center of the township in 1853 passing through the Village of Olmsted Falls and resulting in considerable growth. The northern portion of the township where the City of North Olmsted is located remained somewhat undeveloped. The Cuyahoga County Map of 1858 shows the geological Butternut Ridge with four buildings on the south side of the road and eleven on the north side, along with the Butternut Ridge Cemetery.



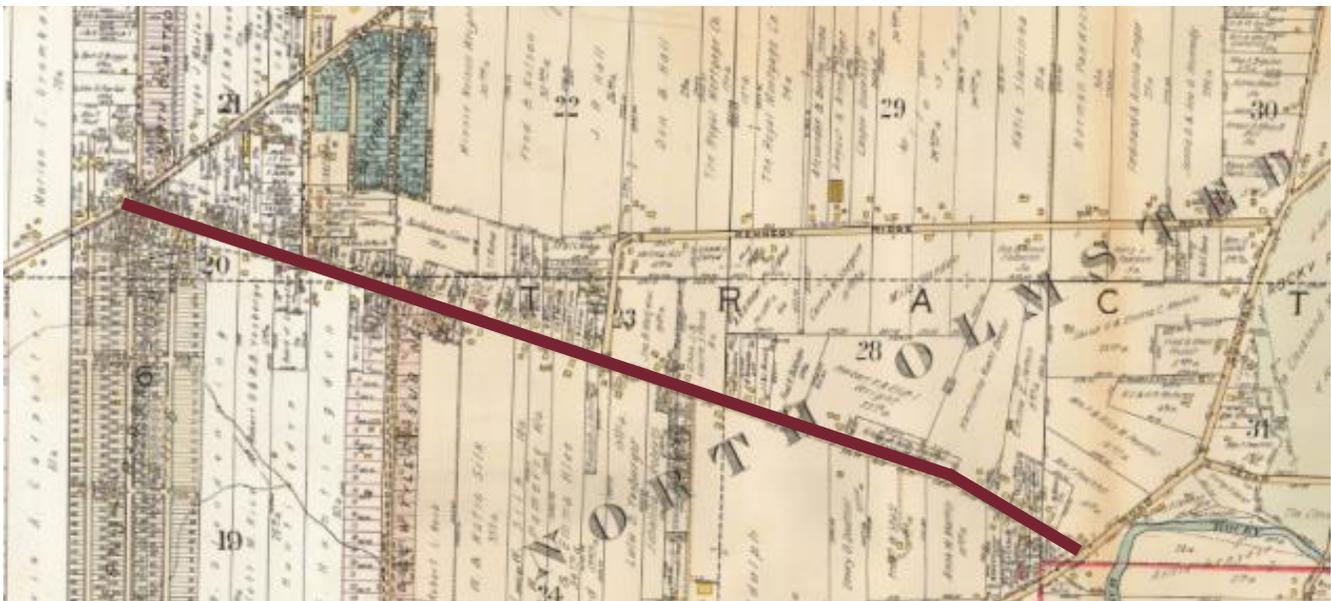
Butternut Ridge Rd. indicated in red running along a geological ridge
1858 Map of Cuyahoga County, G.M. Hopkins and S.H. Mathews, Philadelphia, Library of Congress

The North Olmsted area saw little change during the Civil War. Enlistments for the township exceeded quotas and residents were active in the anti-slavery movement. Local cemeteries hold the graves of more than 80 men that served in the Civil War. By 1874, 17 buildings dotted larger parcels of farmland along Butternut Ridge Road with 19 buildings by 1892. These later farmhouse examples are representative of the time period between 1850-1905 and include Italianate, Stick, Eastlake, Folk Victorian and Queen Anne styles.

City of North Olmsted Design Guidelines

The interurban railway was established in 1895 and connected North Olmsted to neighboring communities, such as Elyria and Oberlin, in addition to Cleveland Public Square. The railway paralleled Lorain Road, with a stop at Lorain and Butternut Ridge Road at the five-point intersection with Porter Road creating a small commercial node. The interurban connected the township with larger markets for products and meant a greater variety of employment opportunities, transitioning the area into a more semi-rural environment.

The Village of North Olmsted was officially established during the Progressive years in 1909, incorporating the northern portion of the township with an estimated population of 1,030 people. The agricultural economy grew during World War I with 15 houses constructed between 1900-1920, and 24 additional houses by 1930. Architectural styles in the District near the turn of the century and first two decades of the twentieth century include Late Queen Anne, Colonial Revival, Craftsman, Tudor Revival and introduction of the Mediterranean style. Farmland was subdivided and developed into new housing during the 1920s while the population more than doubled to 2,624 people. House construction stalled with the economic downturn of the Great Depression in the 1930s with a few Craftsman or Cape Cod style houses reflecting the economy of the Depression era.

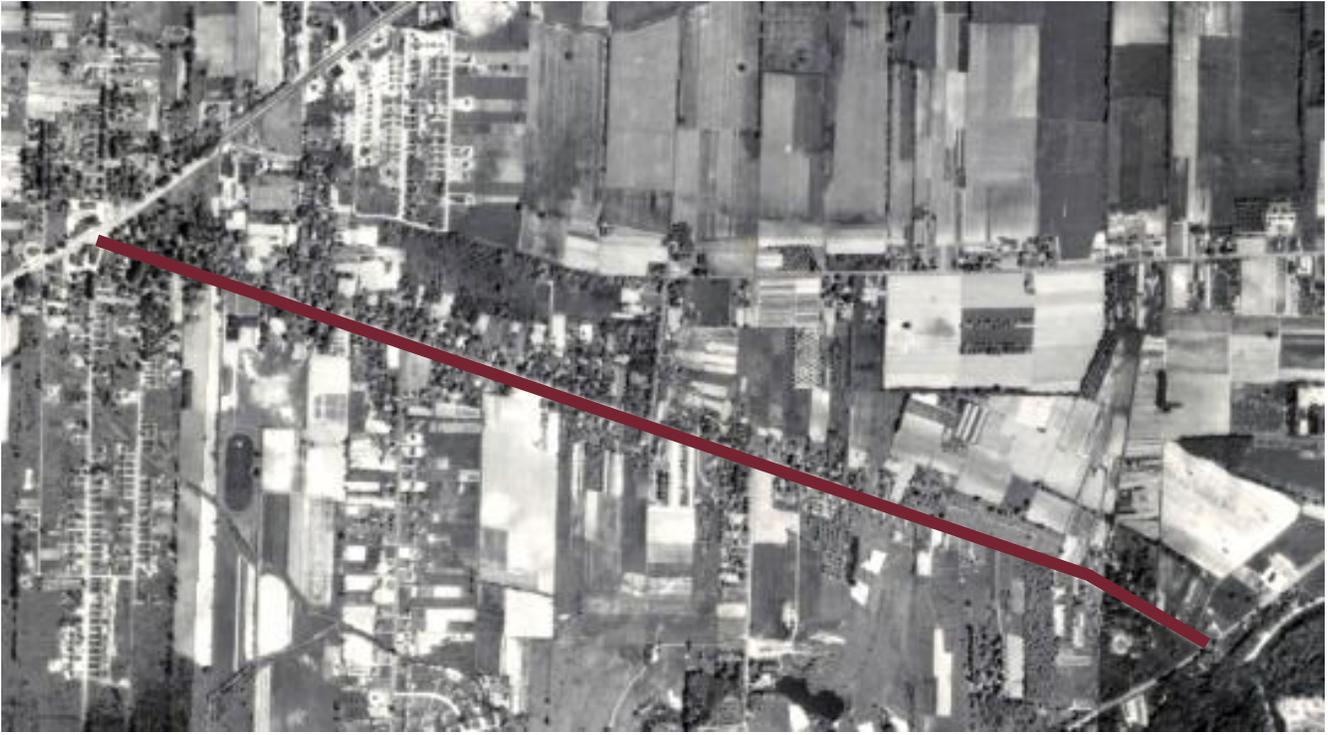


Butternut Ridge Rd. indicated in red

1927-37 Map of Cuyahoga County, G. M. Hopkins

After World War II, the Village saw a shift away from a rural lifestyle towards a more suburban form of land use while experiencing its greatest period of growth. Easy access via highway to the City of Cleveland and other neighboring communities led to interest in North Olmsted. The expansion of nearby Cleveland Hopkins International Airport also added to development pressure. Soon farms gave way to suburban housing subdivisions and shopping centers. North Olmsted became a city in 1951 with a population of 6,604 people and Great Northern Shopping Center opened in 1958. The population jumped to 16,290 in 1960 and 34,861 people in 1970. Vacant lots along Butternut Ridge Road became

occupied by the popular architectural styles of the era including Minimal Traditional, Ranch and Split Level.



Butternut Ridge Rd. indicated in red

1951 Aerial Map, Cuyahoga County

Today, Butternut Ridge Historic District is an active tree-lined two-lane residential street connecting Lorain Road with Columbia Road. Within the District, historic homes are intermingled with a cemetery, school district offices, high school-middle school campus and the North Olmsted Branch Library. The residential make-up displays a wide range of architectural style and vernacular interpretations representing historical periods from the first settlement to today and is a source of pride for residents of the neighborhood and the community at large.



Butternut Ridge Rd.

Photo 2019, Naylor Wellman

1.2 STATEMENT OF SIGNIFICANCE

The Butternut Ridge Historic District is significant because it represents the settlement and development of the Western Reserve and North Olmsted as it transitioned from an early nineteenth century rural community into a twentieth century suburban city. The central spine of the Butternut Ridge Historic District is the prehistoric ridge, left by receding Lake Erie, used by Native Americans as a trail west and adapted over time to changing transportation needs. Representative architecture spans from the agriculturally based economy of the early nineteenth century settlement years of Olmsted Township with gradual growth following upon arrival of the railroad and interurban. Expansive twentieth century and post-World War II affordable suburban housing growth continued through the 1960s with adaptation of the automobile as the primary mode of transportation. The earliest known building in the District is the 1825 Greek Revival style house at 27040 Butternut Ridge Road.

BUTTERNUT RIDGE HISTORIC DISTRICT LANDMARK DESIGNATION

Pursuant to the 1986 Butternut Ridge Historic District Landmark Designation, the District is significant as follows:

- The first east-west road in Olmsted surveyed in 1815.
- Follows a Native American trail from its beginning; the trail continues to the next county.
- Settled in stages representing a completely agricultural way of life to the semi-rural times when interurban transportation provided a link with the more populated area to the east and up to today when it represents modern suburban living.
- Education and the desire for learning is represented by three schools and the remaining 153 volumes of the 1829 Oxcart library, first circulating library in the Western Reserve. There has been a school on Butternut Ridge Road since the 1850s.
- Most of the pre-1955 homes have retained a significant amount of integrity to serve as an architectural guide to building styles and methods of the entire area.
- The largest concentration of pre-1920 buildings in the present city of North Olmsted.
- The site of the historic Butternut Ridge Cemetery with the first burial in 1821.

2. ARCHITECTURE

2.1 BUTTERNUT RIDGE HISTORIC DISTRICT ARCHITECTURAL STYLES

ARCHITECTURAL STYLE

Architectural style is defined by the academic shape, proportion, materials, ornament and motif of a building. A building is characterized as being “High Style” when it displays all common elements of a particular academic style. Architectural styles are often thought of as occurring during distinct periods of time with specific architectural features and elements. However, a range of architectural styles can occur over time and even within a specific building. An architectural style can vary within geographic regions due to relative awareness, local context, trends and influences, and local materials and craftsman, often referred to as vernacular architecture.

VERNACULAR

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



Vernacular
26031 Butternut Ridge Rd.
Photo 2005, City of North Olmsted

Architectural styles within the Butternut Ridge Historic District are presented in the pages that follow and include a recommended traditional historic color palette. Many houses within the District exhibit overlapping styles resulting from owner updates over time or transitional periods between styles and historical eras.

GREEK REVIVAL

ca. 1835-1860

The Greek Revival style is largely inspired by archeological findings and documentation of ancient Greek temples, attempting to recreate and reflect the earliest democracy. Greek Revival style houses are often constructed in the Side Hallway and I-House plans; other house types include New England One and a Half, and Upright and Wing. There are six principle subtypes which are based on the porch and roof configurations. The Greek Revival style has bold features with classical elements that make it heavier than the Federal style with less detail. Ornamentation and decorative elements are found at the cornice lines, doorways, porch supports and windows.



**27040 Butternut Ridge Rd.
New England One and a Half
Date: 1825**

COMMON EXTERIOR ELEMENTS

1. Low-pitched gabled or hipped roof.
2. Broad cornices with cornice returns and heavy entablatures.
3. Attic frieze level fenestration.
4. Outsized scale and ornamentation.
5. Classic columns or pilasters, often Doric or Ionic orders.
6. Trabeated entrances with paneled doors.
7. Multi-light window sash, often elongated with shutters; 9/6 or 6/6.
8. Flat stone lintels and sills, usually sandstone.
9. Anthemion or honeysuckle motif.

RECOMMENDED COLOR PALETTE

Greek Revival houses traditionally are painted natural stone colors, often white, white-washed or creams with shutters painted dark green or black. Trim is white or cream or sometimes the same color as the body. The first “color card” published in the U.S. (1842) included three shades of gray and three of fawn. Paint colors continued to develop and expand.

Traditional Color Schemes include:

1830s: Orange, Pea-Green, Red and Slate

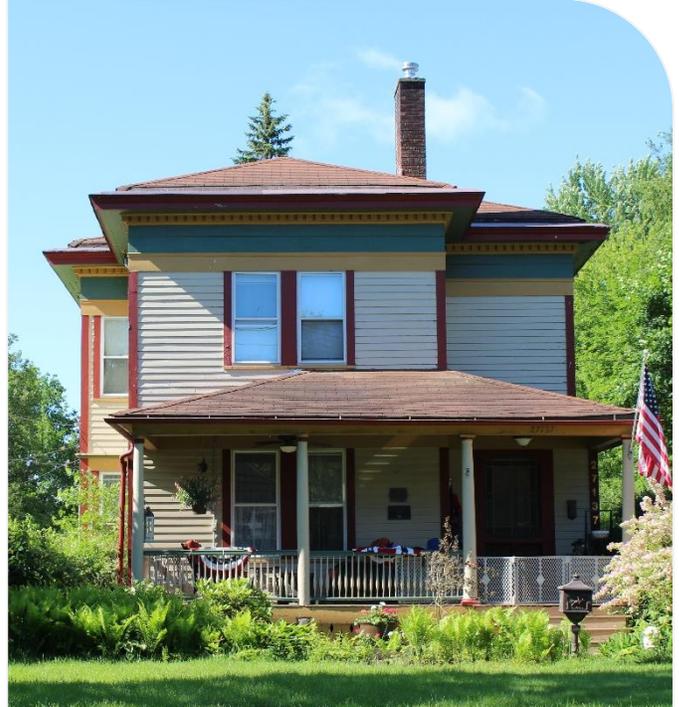
1860s: Grays, Pale Blue Gray, Gray Brown, Tan, Ochre and Yellow

TIP: The most common (almost standard) color scheme in the Western Reserve was white or off-white body, green doors and shutters, and black sash.

ITALIANATE

ca. 1850-1880

The Italianate style is a part of the mid-nineteenth century Picturesque and Romantic Movement in architecture, modeled after the medieval farmhouses of the Italian countryside. These farmhouses are irregularly shaped and seemed to fit naturally into their rustic settings, an important objective of the Romantic Movement. The Italianate style is adopted for all building types. The Renaissance Revival and Italian Villa styles are subtypes of the style. Renaissance Revival is based on the palazzo in which the buildings are cubic with symmetrical façades, often with projecting central pavilions. The Italian Villa, sometimes referred to as the Tuscan Villa, is characterized by an irregular plan with complex massing and a central or offset square tower.



27137 Butternut Ridge Rd.

Date: 1875

COMMON EXTERIOR ELEMENTS

1. Tall, narrow fenestration of large glass panes; 2/2 or 4/4, frieze fenestration and multi-paned fenestration.
2. Elaborate window crowns, often arched or with hoodmolds.
3. Tall, heavily molded woodwork and paneled doors.
4. Cupola or square tower with bracketed cornice.
5. Wooden porches, either full-width or entry porticos with scrolled brackets and posts.
6. Low-pitched roof, often hipped.
7. Cornice with decorative brackets with wide overhanging eaves.

RECOMMENDED COLOR PALETTE

Italianate houses are traditionally stone and earth colors, soft and naturalistic to blend in with surroundings. Trim is never painted white and is often a darker shade of the body color, or vice-versa if the body was dark. Sometimes body, trim and sash were painted in three increasingly darker shades of the same color. Sash is often the same color as the trim.

TIP: Paint projecting elements in lighter shades and recessed elements in darker shades to use natural lighting effects to create shadow. Employ darker colors at the bottom and lighter colors at the top avoid a top-heavy appearance.

STICK & EASTLAKE ca. 1860-1890

The Eastlake style is more sophisticated than the Stick style resulting from the advancement in woodworking machinery technology, particularly scroll saws, chisels and lathes. The Eastlake movement was started by and named after architect, furniture designer and writer, Charles Eastlake (1836–1906). The spindle, resembling a table leg, is the distinctive characteristic of the style and often extends into knob-like bead features as decorative elements. Structural framing and roof elements are highlighted by ornamentation, with applied woodwork and carved details.



26944 Butternut Ridge Rd.
Date: 1880s

COMMON EXTERIOR ELEMENTS

1. Employed on both masonry and wood-frame buildings.
2. Three-dimensional ornamentation.
3. Ornamentation of turned spindles and carved brackets.
4. Decorative incised or carved ornamental motifs.
5. Bull's-eye motifs.
6. Colored small-paned windows.
7. Porch posts and balustrades of turned spindles, often with lattice work and knob-like beads.

RECOMMENDED COLOR PALETTE

Stick & Eastlake style houses' ornamental details are often highlighted with contrasting hues in a polychromatic paint scheme, with a minimum of three colors. Paint colors are heavily influenced by exotic places and the Orient. Darker neutral shades were applied to the main body to hide industrial soot. Walls are painted or stained one color while trim, decorative elements and woodwork are complementing colors to enhance the details.

Traditional Color Schemes Include:

Neutral Shades: Grays, Browns, Tans, Olives

Primary Hues: Red, Blue, Yellow and other colors of the prism

TIP: Paint highlights light colors, shadows dark, and grooves with carving relief with beads a contrasting or harmonizing color.

FOLK VICTORIAN ca. 1870-1910

The Folk Victorian is a folk house with Queen Anne and Second Empire style decorative details and trimmings. Builders were able to apply inexpensive Victorian detailing that became readily available as the growing railroads brought the required heavy machinery into towns where they were produced by local mills. Local builders could simply graft pieces of the newly available trim onto the existing Folk houses in the area. House types typical to the style include Gabled Ell and Shotgun. These houses are often termed vernacular because they carried local design tastes and styles reflecting local builders' unique panache.



26747 Butternut Ridge Rd.
Date: ca. 1900

COMMON EXTERIOR ELEMENTS

1. Varying shapes and house types unique to a particular region.
2. Typically small, simple in design and almost always symmetrical, except for the Cross-Gabled variety.
3. Windows were trimmed simply and only occasionally contained a simple pediment above.
4. Wood siding of either clapboard or shingle.
5. Decorative detailing on the porches and cornice line.
6. Porch supports are usually turned spindles or square beams with chamfered (beveled) corners.
7. Porch details are often lace-like spandrels or unique jigsaw cut balustrades.
8. Decorative gable-end detailing borrowed lightly from the Gothic Revival style were common.

RECOMMENDED COLOR PALETTE

The Folk Victorian color palette was extensive due to the mass-produced and mass-marketed paint in resealable cans. Strong contrasts were favored. The wider range of colors included both new pastels (rose, peach, terracotta and olive) as well as deeper and more saturated colors. The choice of colors was now guided by color theory instead of personal preference. The basis of color theory was the color wheel, which enabled two versions of color harmony.

Harmony by analogy used adjacent colors on the wheel: Red/Orange, Orange/Purple, Blue/Green, Yellow/Green, Green/Orange

Harmony by contrast used opposite or complementary colors on the wheel: Red/Green, Blue/Orange, Yellow/Purple

TIP: Three-color schemes for the exterior became the norm: one color for the body; a second for the trim; the third, always the darkest, for the sash, doors and shutters.

QUEEN ANNE

ca. 1880-1905

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



26487 Butternut Ridge Rd.
Date: 1880

COMMON EXTERIOR ELEMENTS

1. Asymmetrical massing and irregular floor plans.
2. Bay and oriel windows, leaded and stained-glass multi-paned windows.
3. Textured and patterned exterior finishes, often including fish-scale wood shingles and undulating clapboard siding, including half-timbering.
4. Abundance of decorative elements and trim.
5. Round, square or polygonal towers and turrets.
6. Prominent chimneys, often with exaggerated decorative treatments.
7. Full-width or wraparound porches with turned spindles, often with lattice work.
8. Steeply pitched roofs, imbricated slate roofs, numerous gables and overhangs.

RECOMMENDED COLOR PALETTE

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

Traditional Color Schemes Include:

Earth Tones: Greens, Oranges, Reds, Maroons

Neutral Shades: Grays, Browns, Tans, Olives

Vivid Pastels: Lavender, Yellows, Pinks, Blues

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

COLONIAL REVIVAL ca. 1895- 1960

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



**26548 & 26550 Butternut Ridge Rd.
Duplex
Date: 1914**

COMMON EXTERIOR ELEMENTS

1. Rectilinear form, often articulated boxes with façade symmetry.
2. Pedimented doors and windows with sidelights and fanlights along with bay and Palladian windows.
3. Wood shutters, often incised with motifs or patterns.
4. Column porch, porte cocheres, rear terraces or portico, often with classic columns or pilasters.
5. Gabled or hipped roofs, often with balustrades and decorated with modillions and dentiled cornice.

RECOMMENDED COLOR PALETTE

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

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

CRAFTSMAN

ca. 1900-1920

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



26840 Butternut Ridge Rd.
Date: 1927



26515 Butternut Ridge Rd.
Date: 1935

COMMON EXTERIOR ELEMENTS

1. Low-pitched gabled or hipped roofs with exaggerated overhanging eaves with exposed rafters or braces.
2. Multi-paned or casement fenestration, numerous window types, some with stained or leaded glass.
3. Wood, brick, stone or stucco siding with varying textured wall treatments including clapboard, shingles, board and batten, half-timbering and tapestry brick.
4. Full or partial porches with squat columns, battered (tapered) columns or stone porch supports.
5. Enormous stone or brick chimneys.
6. Freestanding pergola or lattice work.

RECOMMENDED COLOR PALETTE

The Craftsman color palette historically has been complementary earth tones. Often incorporating natural materials—such as fieldstone chimneys, foundations and porch piers—the Craftsman exterior deserves a paint scheme that calls out their ample architectural assets. The autumn color palette was extremely popular as a source of color inspiration for the Arts and Crafts era. The main entry door or front door was often stained. Most Craftsman style eaves were painted the trim color to help outline the building.

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

TUDOR REVIVAL ca. 1910-1940

The Tudor Revival style is largely inspired by the sixteenth century English vernacular architecture promoted by Richard Norman Shaw during the 1880s. Architects' and builders' manuals popularized the style in the U.S. It is generally identified by its steeply pitched and usually side-gabled slate roofs, tall chimneys and decorative half-timbered wall surfaces. Most versions are a combination of brick, rubble stone or stucco and half-timbering. From the 1930s on, many Tudor Revival cottages incorporated Colonial Revival motifs.



25800 Butternut Ridge Rd.
Date: 1940

COMMON EXTERIOR ELEMENTS

1. Asymmetrical in plan.
2. Decorative rough-sawn half-timbering with stucco.
3. Native stone trim, brick is Flemish or English bond.
4. Narrow, multipaned, casement windows, some with leaded glass or diamond shape pattern.
5. Tudor arches and ogee arched doorways.
6. Steep, front-facing peaked gables extend over entrances.
7. Slate roofs or false thatched roofs with rolled edges often with one or more cross gables.
8. Copper gutters and downspouts with ornamental heads.

RECOMMENDED COLOR PALETTE

Tudor Revival accents are very important. Doors, trim and half-timbering members are accented through the use of a dark brown, black or dark green paint color.

Greens and gray blues are favorite trim colors, though certain deep reds can accent the doors and trim as well. Stucco walls use lighter tones such as white, yellow or cream.

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

MEDITERRANEAN

ca. 1915-1940

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



27082 Butternut Ridge Rd.
Date: ca. 1920

COMMON EXTERIOR ELEMENTS

1. Sprawling, symmetrical façades.
2. Stucco exteriors, often in pastel hues.
3. Arched windows and doorways, casement windows, deep window and door reveals.
4. Wrought iron balconies and window grilles.
5. Porches and pergolas on side elevations.
6. European-style gardens or courtyards and verandas on the upper level.
7. Low-pitched, hipped roofs, with either reddish-orange or green terracotta or tile.

RECOMMENDED COLOR PALETTE

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

Traditional Color Schemes Include:

Neutral Colors: Range from lighter shades of straw to Sandy Beige and Dark Brown

Warm Colors: Muted Red and rich Yellow hues and include Brick Red, Terracotta, Peach and Ochre

Cool Colors: All shades of Blue that emulate the sea and sky of the Mediterranean region

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

CAPE COD ca. 1925-1950

A Cape Cod, or Cape, was a style common to the eastern seaboard. This house design is symmetrical and simple with a dominant, angled roofline, dormer windows, clapboard siding and double-hung windows flanked by shutters. The Cape Cod is the most common form of single or one-and-one-half-story Colonial Revival house built post-World War II. The small scale and simplicity, as well as its picturesque associations with the Colonial past, made it especially popular. Regionally, the homes express vernacular language unique to the builder or the subdivision in which they reside. The Cape Cod Cottage has many variations including dormer windows, small additions and connections to a detached garage through an open or closed breezeway.



25269 Butternut Ridge Rd.
Date: 1938



26533 Butternut Ridge Rd.
Date: 1938

COMMON EXTERIOR ELEMENTS

1. Symmetrical three or five bay façade.
2. Frame construction with wood, shingle, aluminum cladding or brick or stone veneer.
3. Windows trimmed simply and only occasionally contain a simple pediment above.
4. Porch and stoop details are often small with pediment supported by columns.
5. Decorative gable-end detailing that borrowed lightly from the Gothic Revival style were common.
6. Steeply pitched side gabled roof with or without dormers.
7. Appendages such as garages as breezeways are common.

RECOMMENDED COLOR PALETTE

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

Neutral Shades: Creams, Grays, Browns, Tans

Traditional: Off-White and Brick Red – colors that reflected natural materials, such as Leafy Green, Cloudy Gray

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

MINIMAL TRADITIONAL ca. 1935-1960

The mid-century modern Minimal Traditional reflects the economic impact of the Great Depression displayed through the compromised style and lack of decorative detailing. Most residential construction ceased from 1930 through 1945 due in part to the lack of funds during the Depression and lack of materials during World War II. The suburban small homes of the mid-century post-war era came to represent the “American Dream.” The style is a simplified version of the Tudor Revival, with a dominant front gable and large chimney lacking the steep roofline. The Ranch further evolved from this style with a greater emphasis on the horizontal elements.



26374 Butternut Ridge Rd.
Date: 1954



25491 Butternut Ridge Rd.
Date: 1954

COMMON EXTERIOR ELEMENTS

1. Small (under 1,000 square feet), one-story with an attic.
2. Asymmetrical, rectangular plan.
3. Irregular shaped windows and shed-roof elements at entryways.
4. Lack decorative detail but may have loosely based Colonial Revival motifs.
5. Shutters, porch-roof supports and awnings inspired by energy conservation efforts.
6. Contrasting wall materials and textures.
7. Chimney not prominent.
8. Low-pitched roofs with cross gables.

RECOMMENDED COLOR PALETTE

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

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

RANCH

ca. 1940-1970

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



25760 Butternut Ridge Rd.
Date: 1956



27537 Butternut Ridge Rd.
Date: 1959

COMMON EXTERIOR ELEMENTS

1. Asymmetrical rectangular, L-shaped or U-shaped design with simple, open floor plans with emphasis on the horizontal.
2. Mixed material exteriors of stucco, brick, stone, wood or aluminum siding.
3. Large rectangular or picture windows, sometimes decorated with non-functional shutters.
4. Low chimneys and minimal front porch with sliding glass doors, decks or patios at the rear.
5. Cross-gabled, side-gabled or hip roof, deep overhanging eaves.

RECOMMENDED COLOR PALETTE

Ranches, in general, vary by style of home, depending on whether it is a traditional ranch or a modernist home. Exterior cladding, whether it is masonry, wood or aluminum, are less contrasting in color. There are three color categories.

Eichler colors: based on California builder Joseph Eichler. Muddy colors from nature such as Putty, Gray, Green, Brown. Examples: Avocado, Harvest Gold and Copper

Neutral Shades: Cream, Gray, Brown, Tan body with bold accent colors

Traditional: Off-White and Brick Red – colors that reflected natural materials, such as flagstone or brick

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

SPLIT LEVEL

ca. 1950-1980

The mid-century Split level or Tri-level evolved from the Ranch style as a popular post-war suburban house type. Divided into two or more levels, a typical Split level house has a landing inside the front door with several steps up to the living room, dining room and kitchen at one end of the house with bedrooms a one-half-story higher and a family or recreational room one-half story below. The interior plan grew out of a theory that families needed three types of living spaces: quiet living, noisy living and service areas, with the various levels providing separation. Part of the appeal of the Split level was that it was so adaptable to different sites, materials and roof configurations: full gable, cross-gabled, hip or paired hips.



26587 Butternut Ridge Rd.
Date: 1968



25780 Butternut Ridge Rd.
Date: 1968

COMMON EXTERIOR ELEMENTS

1. Horizontal lines and low-pitched roof with overhanging eaves.
2. Large rectangular or picture windows.
3. Low chimneys and minimal front porch with sliding glass doors decks or patios at the rear.
4. Asymmetrical rectangular, L-shaped or U-shaped design with simple, open floor plans.
5. Windows with a large glass area, sometimes decorated with non-functional shutters.
6. Mixed material exteriors of brick, stone wood or aluminum siding.
7. Garage is typically attached, adjacent to the kitchen or under the bedrooms or at the grade level of the family room.

RECOMMENDED COLOR PALETTE

Similar to the Ranch style in color, the Split level allowed for a contrasting material and color at the upper level. Shutters often are bold in color.

Eichler colors: based on California builder Joseph Eichler. Muddy colors from nature such as Putty, Gray, Green, Brown. Examples: Avocado, Harvest Gold and Copper

Neutral Shades: Cream, Gray, Brown, Tan

Traditional: Off-White and Brick Red – colors that reflected natural materials, such as flagstone or brick

TIP: Paint color for the shutters is the easiest way to freshen this house style using bold color complementary to the main body.

2.2 BUTTERNUT RIDGE HISTORIC DISTRICT ARCHITECTURAL TYPES

Architectural type is defined by a building's floor plan, shape, height, chimney location, roof configuration and window and door arrangement. Building types may be commonly associated with one or more architectural styles, but type is not indicative of style since it does not pertain to architectural features or ornamentation. A variety of architectural types are demonstrated in residential buildings within Butternut Ridge Historic District including the New England One and a Half, Upright and Wing, Gabled Ell, American Foursquare and Bungalow.

New England One and a Half (ca. 1830-1865)

The New England One and a Half is a side-gabled building, usually wood frame with a rear ell or wing. The façade is three to five bays in width and at least two bays at side elevations. The façade may have a blind half-story under the eaves or small rectangular frieze windows. As a subtype of the Greek Revival style, pilasters, cornice returns and wide entablature panels are common.



**27040 Butternut Ridge Rd.
Photo 2019, Naylor Wellman**

Upright and Wing (ca. 1830-1890)

The Upright and Wing house has two units; the taller unit is either a one and one-half or two story upright and the shorter unit a one or one and one-half story wing. The gable end of the wing is under the roof eaves, perpendicular to the upright. Earlier examples have a door in the upright.



**25746 Butternut Ridge Rd.
Photo 1959, Cuyahoga County Archives**

Gabled Ell (ca. 1865-1885)

The Gabled Ell was a popular post-Civil War house type. Generally, balloon frame or brick bearing wall construction, the Ell is one or two stories with an L-Plan or T-Plan, intersecting gable roof and asymmetrical fenestration. Unlike the Upright and Wing, gable roof lines are at the same level. The long wing usually faces the road and typically exhibits a decorative porch or porches.



**26863 Butternut Ridge Rd.
Photo ca. 1959, Cuyahoga County Archives**

American Foursquare (ca. 1900-1925)

The American Foursquare has two to two and one-half stories, a square floor plan and blocky shape topped by a low pyramidal hipped roof. Basements are slightly raised, requiring a flight of steps to the full-width front porch. Central and often side and rear elevation dormers echo the hip form of the main roof.



**27170 Butternut Ridge Rd.
Photo ca. 1959, Cuyahoga County Archives**

Bungalow (ca. 1905-1930)

The bungalow emphasized informal living, natural materials and a low horizontal design. The typical frame or masonry bungalow has one, one and one-half or two stories. Bungalows have long sweeping gable roofs, overhanging eaves, tapered porch posts and exposed rafters with beams commonly added under the gables. Wall surfaces combine material such as wire cut brick, cobblestone, stucco, clapboard and split shake shingles. Wall gables occasionally are substantial enough to cover a porch. Two common subtypes are dormer-front and gable-front Bungalows.



**26970 Butternut Ridge Rd.
Photo ca. 1959, Cuyahoga County Archives**

3. DESIGN GUIDELINES & HISTORIC PRESERVATION

3.1 PURPOSE & PHILOSOPHY

The purpose of Design Guidelines is to assist residents, applicants and the Landmarks Commission throughout the design review process by further explaining and interpreting Landmarks Commission design criteria. The Guidelines provide historical context for the Butternut Ridge Historic District including representative historic residential architectural styles and character-defining elements. The Guidelines reflect the Commission’s philosophy of encouraging the preservation and careful treatment of the buildings, while recognizing the need for continuing adaptation, improvement and owner accommodation. These Design Guidelines are based on the Secretary of Interior’s Standards for Rehabilitation, creating a basis for fair decisions and consistency in design review. In addition, these Guidelines provide for the protection of historic resources, create incentives for property investment and support the overall purpose of the Landmarks Commission.

3.2 LANDMARKS COMMISSION

Members of the Landmarks Commission are appointed volunteers committed to supporting historic preservation. Each member has a demonstrated special interest, experience or knowledge of history, architecture or related disciplines.

PURPOSE OF THE LANDMARKS COMMISSION

- Designate, preserve, protect, enhance and perpetuate those structures and districts which reflect outstanding elements of the City’s heritage;
- Foster civic pride in the beauty and accomplishments of the past;
- Stabilize or improve the aesthetic and economic values of such structures and districts;
- Protect and enhance the City’s attraction to visitors;
- Promote the use of outstanding historical or architectural structures or districts for the education, stimulation and welfare of the people of the City;
- Promote good urban design and perpetuation of related private open spaces; and
- Promote and encourage continued private ownership and utilization of such buildings and other structures to the extent that the objectives listed above can be attained under such a policy.

3.3 CERTIFIED LOCAL GOVERNMENT

Designation as a Certified Local Government (CLG) in 2009 aligns the community of North Olmsted with State and Federal standards for historic design review and designation of Landmark properties. The CLG program is a federal-state-local partnership that enables communities to conduct historic preservation activities in cooperation with the Ohio State Historic Preservation Office (SHPO) and the U.S. Department of the Interior. In addition, CLG designation qualifies the City to apply for matching grants for historic preservation activities and provides the City with opportunities for guidance and technical support through the SHPO.

3.4 BENEFITS OF DESIGN REVIEW

DESIGN REVIEW REINFORCES COMMUNITY IDENTITY

The collection of historic buildings, sites and settings within the Butternut Ridge Historic District has created a unique community identity, neighborhood environment and sense of place that cannot be replicated. Design review protects the important character-defining features of the District.

DESIGN REVIEW ENHANCES AND PROTECTS PROPERTY VALUES

Design review protects and enhances private and public investments by providing predictability and stability. The value of real estate is not confined to property boundaries, but is interrelated with the buildings, public improvements and other buildings surrounding it.

DESIGN REVIEW DEMONSTRATES COMMITMENT

Design review demonstrates commitment to the Butternut Ridge Historic District through historic preservation. It assures property owners that their investment will be protected by ensuring that historic character will be maintained.

DESIGN REVIEW PROMOTES ENERGY CONSERVATION

Design review encourages wise use of resources. Preservation, rehabilitation, restoration and reconstruction of historic buildings promotes conservation of the natural environment and preservation of open space by recycling the built environment. Reuse of historic buildings and materials conserves the energy required to extract, process and transport discarded building materials, thereby reducing landfill refuse.

3.5 APPROACHES TO HISTORIC PRESERVATION

The Secretary of the Interior has outlined four basic approaches to historic preservation practice. Determining the appropriate treatment requires consideration of historical significance, the existing physical condition of a building, its proposed use and intended interpretation.

PRESERVATION – The primary emphasis is on retention of all historic fabric through maintenance, stabilization and conservation. The focus is to maintain and repair existing historic materials and to retain of a property’s form as it has evolved over time.

REHABILITATION – The repair of an existing building bringing it to good condition with minimal change to the building fabric. The return of a property to a state of utility through repair or alteration making an efficient contemporary use possible while preserving historically significant portions or features of the building.

RESTORATION – The depiction of a property at a particular time in its history, typically during the period of greatest historical significance, while removing evidence of other periods.

RECONSTRUCTION – The duplication of original materials, form and appearance of a vanished building at a particular historic moment based on historical research using traditional or modern construction methods.

4. CERTIFICATE OF APPROPRIATENESS

4.1 CERTIFICATE OF APPROPRIATENESS REQUIRED

A Certificate of Appropriateness is a document certifying that a project meets state and local standards.

A Certificate of Appropriateness from the Landmarks Commission is required when Butternut Ridge Historic District property owners:

- ➡ Replace windows, entrances, siding or roofs
- ➡ Paint the building exterior a different color
- ➡ Install skylights, solar panels or mechanical units
- ➡ Alter a porch or add a deck
- ➡ Construct an addition to an existing building
- ➡ Construct a new building, including accessory structures
- ➡ Demolish a building

Minor Changes limited in scope and scale may be considered for expedited design review. Minor changes include construction or placement of accessory buildings or structures located in the rear yard visible from the public right-of-way; roofs so long as the texture, color and existing architectural style of the roof is not changed; and driveways.

Maintenance and Repair are defined as the process of conserving and fixing a building over time to prevent deterioration and do not involve a change in the exterior design, material or outer appearance of a property. Maintenance and repair are encouraged but do not require a Certificate of Appropriateness.

Contact the City for assistance in determining if a Certificate of Appropriateness is required and for completion of an Application.

4.2 CERTIFICATE OF APPROPRIATENESS PROCESS

Informal discussions with City staff or at a regularly scheduled Landmarks Commission meetings about a proposed alteration, addition or new building are encouraged, before a formal Certificate of Appropriateness application is submitted.

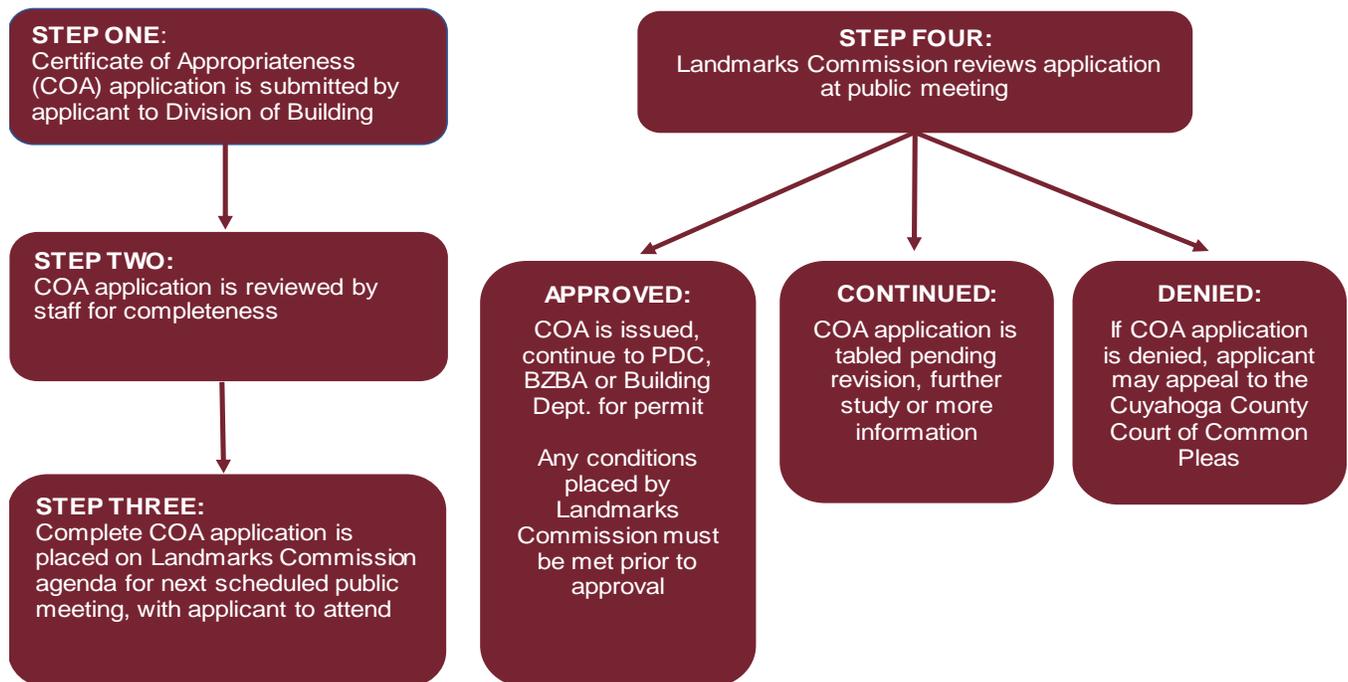
A Certificate of Appropriateness application and supplemental materials are submitted to the Division of Building of the City of North Olmsted and approved prior to the commencement of work. A **Certificate of Appropriateness Application with Guide** is available at <https://www.north-olmsted.com/>.

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

The applicant is required to attend the Landmarks Commission meeting.

When reviewing a Certificate of Appropriateness, the Landmarks Commission uses specific criteria set forth in Chapter 165 of the City of North Olmsted Codified Ordinances which include the Secretary of the Interior’s Standards for Rehabilitation (APPENDIX A) which are further explained in these Design Guidelines.

CERTIFICATE OF APPROPRIATENESS (COA) REVIEW PROCESS



DESIGN REVIEW

5. CHARACTER & INTEGRITY

5.1 EVALUATING HISTORIC CHARACTER

Character-defining elements of the District include the architectural style and type of the buildings that make up the District along with their relationship to each other and the surrounding environment, including natural and man-made elements.

Character-defining elements of buildings within the District include the overall shape, symmetry, materials, roofline, window and doors, trim, craftsmanship, decorative details and setting. These architectural features convey not only the architectural style or type, but the accumulation of these elements give the building its character.

Identifying the elements that create the visual character of a historic building and the Butternut Ridge Historic District is the basis of design review.

CHARACTER-DEFINING FEATURES OF BUTTERNUT RIDGE HISTORIC DISTRICT

Townships of the Western Reserve were surveyed and laid out on a north-south and east-west grid pattern. Butternut Ridge Road developed organically along the geological ridge line positioned at a diagonal. Lots along the diagonal Butternut Ridge Road therefore became irregularly shaped or triangular and sometimes comprised both sides of the road. As farmsteads were subdivided, lots formed following the north-south lines of the original survey with houses oriented to the road.

Butternut Ridge Road was named as early as 1850 for the surrounding Butternut trees, with a mature tree canopy characteristically lining portions of the road. The Butternut Ridge Cemetery is situated at the northeast portion of the District. Secondary streets are generally located as connecting north-south arteries leading to subdivisions with uniform lots platted beginning in the 1920s. Remnants of a small commercial area remain at the former interurban and bus stop at the intersection of Lorain, Porter and Butternut Ridge Roads. The primarily residential District is buffered from commercial development along Lorain Road and Great Northern Boulevard.

Houses within the District are consistently set back and primarily situated parallel to the road or oriented north-south on adjacent lots creating a suburban environment. Houses are smaller scale, one to two stories in height, located on deep one to five acre lots with attached and detached garages to accommodate increased automobile dependence and the transition away from rural activity.

City of North Olmsted Design Guidelines

Interstate-480 was constructed in the 1970s to meet the demands of automobile usage. The highway bisects below the Butternut Ridge Road bridge creating a discontinuous District. The original school and library have been replaced with new buildings built outside the period of significance.

The architectural styles of buildings span from the settlement years of the Western Reserve and North Olmsted in the early nineteenth century and continue with gradual growth following arrival of the railroad and interurban in the nineteenth century. The variety of styles are evidence of individual homeowners purchasing lots as farms were subdivided and building in the popular style of the time, creating the unique appearance of the District as represented in the photographs below. Expansive twentieth century and post-World War II affordable suburban housing growth continued through the 1960s with the adaptation of the automobile as the primary mode of transportation.



25896 Butternut Ridge Rd.



26515 Butternut Ridge Rd.



25269 Butternut Ridge Rd.



25897 Butternut Ridge Rd.



26478 Butternut Ridge Rd.



25170 Butternut Ridge Rd.

Photos 2019, Naylor Wellman

BUILDINGS - IDENTIFYING CHARACTER-DEFINING FEATURES



Example:

Ralph & Lucy Biddulph House
26903 Butternut Ridge Rd.

Architectural Style: Craftsman

Subtype: Cross-gabled Roof

Construction Date: 1924

Character-defining Features:

1. Full-width front gabled masonry porch
2. Short battered (tapered) porch piers
3. Flared corner returns at gable ends
4. Craftsman style multi-paned wood door
5. Multi-paned upper sash over single paned lower sash - 6/1 double-hung
6. Paired second floor 6/1 windows
7. Cross-gabled roof with projecting eaves
8. Shed roof paired window bay at side elevation



Photo ca. 1959, Cuyahoga County Archives



Bing Maps

5.2 EVALUATING INTEGRITY

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

LOCATION

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

DESIGN

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

SETTING

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

MATERIALS

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

WORKMANSHIP

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

FEELING

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

ASSOCIATION

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

5.3 PRESERVING HISTORIC SIGNIFICANCE & INTEGRITY

RECOMMENDED for Preserving Historic Significance & Integrity

- Identify and retain character-defining features of individual historic buildings such as decorative millwork, windows and doors, shutters, siding types, trim, frieze bands, cornices, arches, brackets, porch elements and foundation walls.
- The original historic shape, form, height, materials and exterior details of a building should be retained whenever possible.
- Defining elements of surrounding historic architecture, settings and spatial relationships of an area should be identified and respected when designing alterations, additions or new construction.
- The traditional relationship with surrounding properties and setting should be retained.



26610 Butternut Ridge Rd.

Photo 2019, Naylor Wellman

6. BUILDING FEATURES

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

6.1 FOUNDATIONS & EXTERIOR WALL MATERIALS

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

RECOMMENDED for Foundations & Exterior Wall Materials

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

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

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

onto masonry or over wood or metal lath to a wood frame structure. Metal siding as an affordable mass-produced material became a popular siding for Post-World War II houses.

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

Aluminum and vinyl siding over existing historic materials is not recommended. Engineered wood siding may be a more economical alternative to real wood siding and an acceptable alternative to wood only if the existing siding is so deteriorated or damaged that it cannot be repaired; and, the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building.¹



Photo ca. 1959, Cuyahoga County Archives



**27060 Butternut Ridge Rd.
Historic Materials Maintained**

Photo 2017, Google Maps

¹ Preservation Brief 8 - *Aluminum and Vinyl Siding in Historic Buildings*, Preservation Brief 16- *The Use of Substitute Materials on Historic Building Exteriors* National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

6.2 FENESTRATION, WINDOWS, SHUTTERS, AWNINGS & ENTRANCES

FENESTRATION

Fenestration is the arrangement and pattern of windows and doors on a building façade. It is one of the most important character-defining elements of a building and should be preserved.

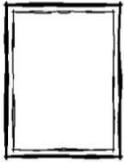
Windows on primary elevations within public view are particularly important. The replacement of historic window components should be carefully considered and only as a last resort if the fabric of the window is beyond repair.

The energy efficiency of old windows can be improved. A comprehensive energy audit is recommended to identify overall areas for improved energy efficiency. Air sealing, additional wall and ceiling insulation and the adjustment of mechanical systems is generally more effective than focusing only on the repair and replacement of windows. Retrofitting historic windows will improve energy efficiency. Typically, a window retrofit preserves most of the historic wood, glass or metal components and includes insulating weight pockets and weather stripping of the sash and frames. Window retrofits may also include installation of storm windows and insulating shades to achieve energy savings at a much lower cost than window replacement. Interior storm windows reduce potential exposure to lead based paint, while exterior storm windows help extend the useful life of historic windows by offering protection from the elements. The highest performing retrofits include combining weather stripping and insulating shades with interior or exterior storm windows.

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

WINDOWS

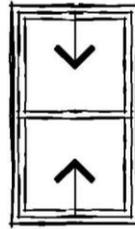
WINDOWS TYPES & CONFIGURATIONS



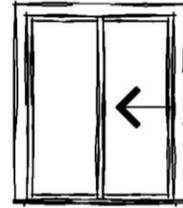
Fixed
Non-operable
framed glazing



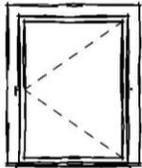
Single Hung
Fixed upper sash,
rising lower sash



Double Hung
Lowering upper sash,
rising lower sash



Sliding
Horizontally sliding
sashes



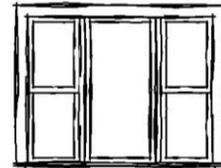
Casement
Hinged on one side,
swinging in or out



Awning
Hinged at top,
swinging out



Hopper
Hinged at bottom,
swinging in



Picture
Double hung at sides
fixed at center



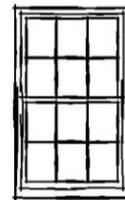
1/1 Window



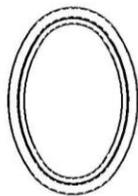
4/1 Window



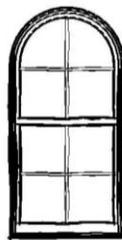
4/1 Window



6/6 Window

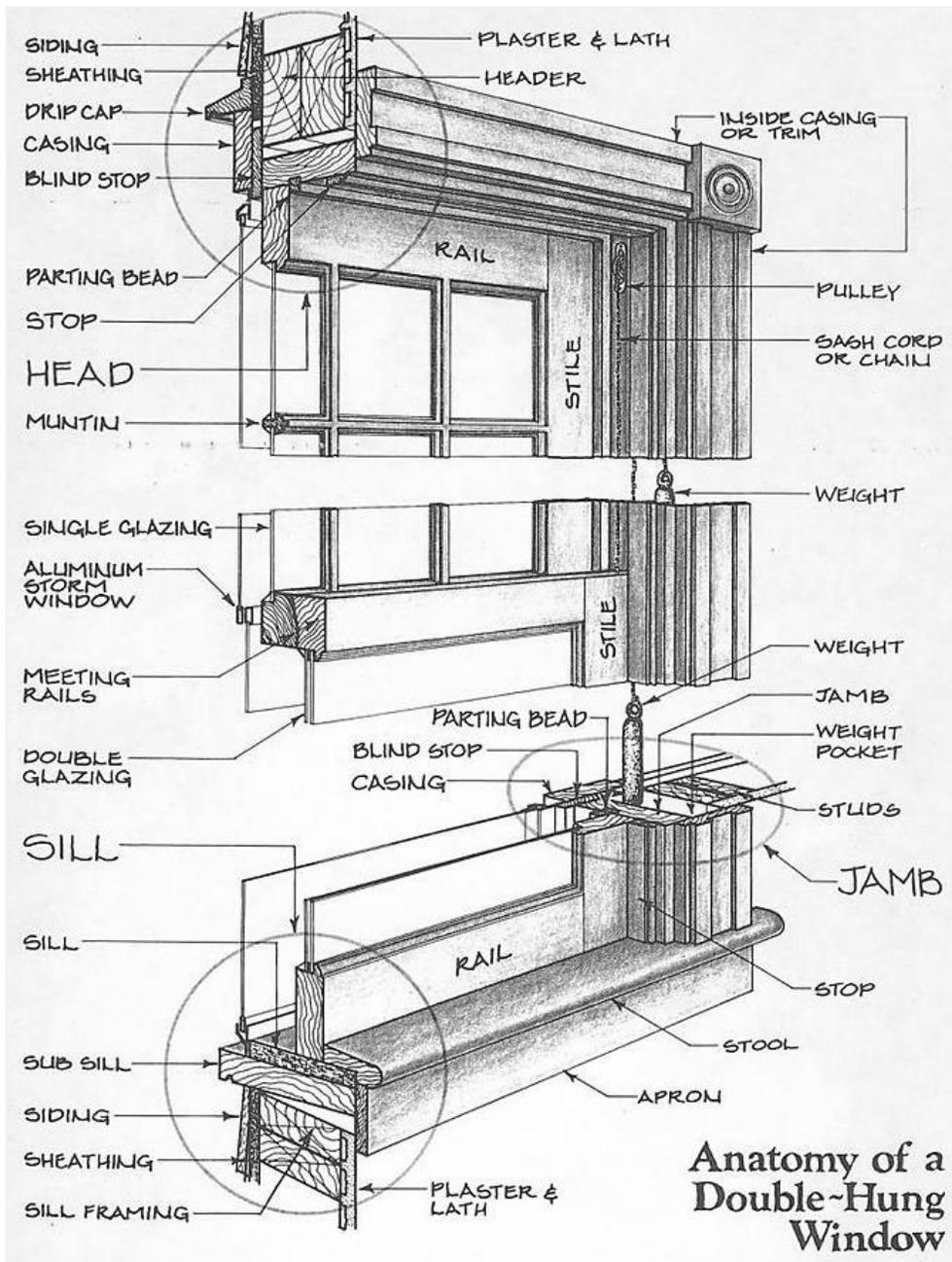


Oval Fixed
Non-operable oval



4/4 Arch Window

WINDOW ANATOMY ²



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

Frame - A wood or metal frame that holds the window sash in place and is set into a wall opening.

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

² Poore, Jonathan. Anatomy of a Double Hung Window, *Old House Journal*, March 1982.

WINDOW OPTIONS

Repair or Replacement of Existing Components: Deteriorated sills, sash and muntins are repairable by craftsmen with wood consolidant or replacement parts, retaining original historic material and function. Replacement sash components and sills can be custom made to replace deteriorated elements. Interior or exterior storm windows can improve energy loss and should be installed so as not to damage or obscure existing historic windows.

Benefits:

- Original building material and historic character remain
- Historic profiles, dimensions and proportions can be retained and matched
- Repairs can be completed by local carpenters
- Timber used in historic windows can last substantially longer than replacement units

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

Considerations:

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

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

Considerations:

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

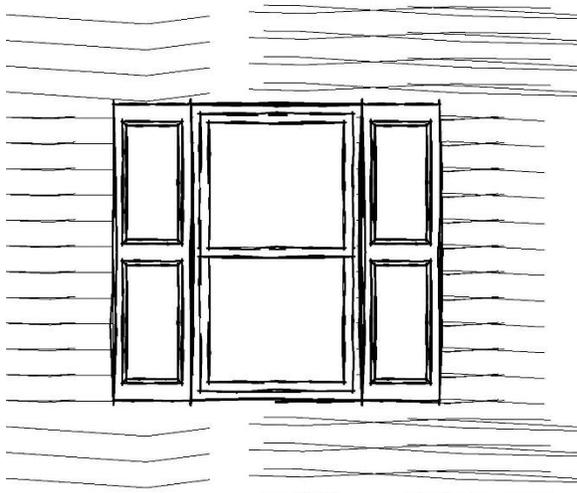
Window Replacement Installation: It is important to maintain the historic location of the window within the wall plane. A historic window tends to be set back deeper into a wall when compared to the exterior wall face with the window casing, frame and sash receding back from the wall plan and providing shadow lines between components. Ghost lines at the jamb may provide guidance.

Special attention should be given to window trim and finishing details. Many replacement windows do not come with a factory installed casing or sill, requiring field installation. Appropriate casing and sill should be installed related to architectural style and construction type.

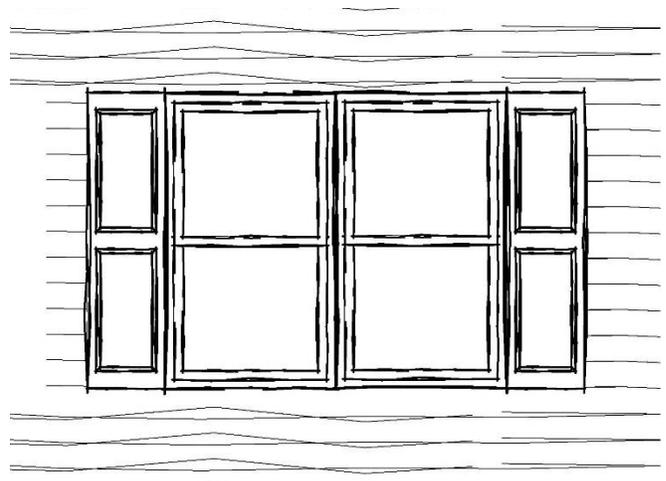
SHUTTERS

Shutters should be sized to fit window openings. The height of the shutter should match the height of the window opening. Each shutter should match half the width of the window opening. It is not appropriate to introduce shutters where no evidence shutters were historically used on the building.

Recommended



Not Recommended



AWNINGS

Awnings were a familiar image in earlier residential American life. Homeowners employed fabric awnings as early as the late 1800s to reduce glare and conserve energy by controlling sunlight entering windows. Historic colors, patterns and valance shapes varied, some dyed a solid color, with shades of slate, tan and green especially popular, while others were boldly striped. Earlier awning covers included canvas duck which was highly flammable and tended to stretch, fade and mildew. During the 1950s, aluminum awnings became popular and vinyl plastic coatings decreased fading and increased water resistance. By the 1960s, vinyl resins, acrylic fibers and polyester materials were used to provide a longer lasting awning cover.³

Where there is historic precedent, the use of weather resistant non-shiny acrylic fabric or appropriate metal approximating the look of canvas is preferred. Awnings should be installed with care not to damage historic fabric or visually impair distinctive architectural features. Clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or masonry surfaces. If new backboards or rollers are installed, care needs to be taken not to damage cornices, transoms or surrounding historic material. Awning material, placement, size and shape must be compatible with the historic character of the building.



26840 Butternut Ridge Rd.

Photo ca. 1959, Cuyahoga County Archives

³ Preservation Brief 44 - The Use of Awnings on Historic Buildings: Repair, Replacement and New Design. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

ENTRANCES

Building entrances within public view are important character-defining elements of a building. An entrance is defined by the front door, details of the door, door surround and placement. The replacement of historic entrance materials should be carefully considered and sympathetic when accommodating accessibility requirements. For Accessibility Solutions related to doors, see Design Guidelines, Section 13.3.



27570 Butternut Ridge Rd.

Photo 2019, Naylor Wellman

RECOMMENDED for Windows and Entrances

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

6.3 PORCHES & DECKS

Porches are a primary feature of historic buildings and contribute significantly to the overall architectural character of a building and neighborhood setting, providing scale and detail. They invite neighborhood interaction and socialization. However, due to direct exposure to the weather, they are often the first features to deteriorate on historic buildings. One of the most drastic alterations to a historic building, causing potential loss of historic integrity, is the removal of the front porch. In contrast, decks are modern expressions of porches and are not found on historic buildings constructed prior to 1950.⁴

RECOMMENDED for Porches & Decks

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

⁴ Preservation Brief 45 - Preserving Historic Wooden Porches. National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

6.4 ROOFS, DORMERS, GUTTERS, SKYLIGHTS, SOLAR PANELS & MECHANICAL UNITS

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



26561 Butternut Ridge Rd.

Photo 2019, Naylor Wellman

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



Eye-brow Dormer
26550-552 Butternut Ridge Rd.

Photo 2019, Naylor Wellman

Gutters should be installed with care towards minimizing the impact on character-defining elements. Skylights and solar panels should not detract from the historic roof line. Mechanical units and other roof top equipment should not be visible from public sight lines.⁵

⁵ Preservation Brief 4 - Roofing for Historic Buildings. National Park Service Technical Preservation Services U.S. Department of the Interior. *Technical Preservation Services, Preservation Briefs*. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>; *Installing Solar Panels and Meeting Secretary of Interior's Standards*. National Park Service Technical Preservation Services. Available at <https://www.nps.gov/tps/sustainability/new-technology/solar-on-historic.htm>

RECOMMENDED for Roofs, Dormers, Gutters, Skylights, Solar Panels & Mechanical Units

- Retain and preserve the original roof form of a historic building in slope, height, depth of overhang at the eaves and orientation to the street.
- Alterations to the roof should be compatible with the form, pitch, plate height and massing of the historic roof.
- Attempt to preserve the type, unit scale and texture of original roofing.
- Repair and retain roof detailing such as brackets, cornices, parapets and bargeboards.
- Existing dormer windows should be retained and maintained and not enlarged or altered to change their secondary relationship to the main roof.
- Locate rooftop mechanical equipment on non-character-defining roof areas or inconspicuously on rear slopes, not within public view.
- Skylights installed on a historic roof should be unobtrusive. A flat skylight that blends into the roof is preferred over a sculpted or bubble type skylight.
- Minimize the impact of solar collectors so as not to alter the historic profile of the roof. They should be flush mounted on rear facing roofs or on the ground in an inconspicuous location.
- Gutters and downspouts should be installed to minimize the impact on historic elements, blending in color with historic materials.

6.5 PAINT & PAINT COLOR

The primary purpose for painting wood or any other building material is to prevent moisture penetration, which is one of the main causes of deterioration. Paint helps protect the exterior siding, decorative features and ultimately the underlying structural members of a historic building from deterioration. Paint also defines and accents architectural features and improves appearance. Brick and stone were most often not historically painted except for wood trim elements around doors or windows and at gable ends. Painted masonry is likely the result of covering up incompatible building materials, building additions, patches or damage and can cause future maintenance problems by trapping water.

Removing paint from historic buildings - with the exception of cleaning, light scraping and hand sanding as part of routine maintenance - should be avoided unless absolutely essential. Once conditions warrant removal, paint should be removed to the next sound layer with the gentlest means possible without damaging historic material.

When selecting a paint color, consider using the original color scheme. The original paint can often be discovered through analysis of samples of original materials. If it is not possible to identify the original colors, a color scheme should be based on historic precedent within the area.

Recommended architectural style color palettes are presented in Design Guidelines, Section 2.1 Butternut Ridge Historic District Architectural Styles.

Historically, paint colors were more muted tones than those used today because of a limited source of pigments. It is suggested that the color scheme be applied to a sample section of the building before making a final selection. Most paint companies offer historic paint palettes, with a few companies providing digital sampling by uploading a photograph of the building and historic paint selections.⁶

⁶ Preservation Brief 6 - Dangers of Abrasive Cleaning to Historic Buildings, Preservation Brief 10- Exterior Paint Problems on Historic Woodwork. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

7. ALTERATIONS

An alteration is defined under the Code as “any change to the external features of any building or structure,” including restoration, reconstruction, construction of additions and demolition. An alteration is different from replacement in-kind. An alteration modifies a building feature, such as widening a door to allow for ADA accessibility or adding a new window opening.



Photo 2019, Naylor Wellman

Example:
25314 Butternut Ridge Rd.

Alteration of Historic Materials

- ◆ Rafter Tails removed/covered
- ◆ Shingle Siding covered
- ◆ Main Door altered
- ◆ Windows altered



Photo ca. 1959, Cuyahoga County Archives

An alteration should preserve and complement historic character while using a simple design and contemporary materials. It should be distinguishable from the historic elements and features without detracting from the overall architectural character of the existing building or structure. Primary consideration is given to views from public sight lines.

An alteration is different from maintenance and repair, which is defined as the process of conserving and fixing a building or structure over time to prevent deterioration. Maintenance and repair is strongly encouraged, but not subject to design review. Maintenance and repair are extensively covered in Preservation Technical Briefs published by the National Park Service, U.S. Secretary of Interior available at <http://www.nps.gov/tps/how-to-preserve/briefs.htm>. See Design Guidelines, Maintenance & Repair, Section 14.

8. ADDITIONS

Additions to historic buildings solve the need for additional space. Additions should be carefully considered because of their potential to negatively impact the historic character of a building and destroy significant materials, features and spatial relationships.

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

8.1 PROTECTION OF HISTORIC BUILDINGS

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

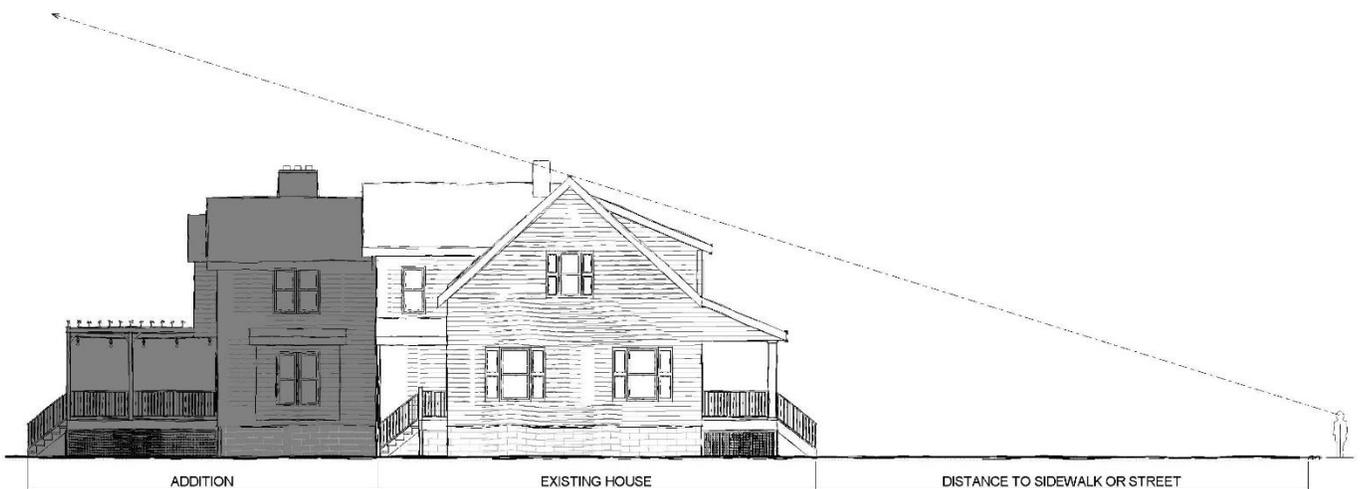
8.2 DIFFERENTIATION

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

8.3 ADDITIONS: VISUAL COMPATIBILITY

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

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



Sight line study showing addition not within view of public sidewalk or street

9. NEW CONSTRUCTION

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

The Butternut Ridge Historic District is representative of a collection of buildings with varying historic architectural styles. New buildings are representative of contemporary architecture and should be a product of their own time while remaining sensitive to the surrounding historic character.

9.1 OVERALL DESIGN CONSIDERATIONS & VISUAL COMPATIBILITY

The goal of new construction is visual compatibility. Site design for new construction should take into consideration the alignment, orientation, spacing, massing, scale and proportion relative to the framework of surrounding buildings, street and sidewalk pattern, landscaping, private and public spaces which combine to create context. New construction should conform to Design Guidelines, Site Design, Section 10.

Character refers to the visual aspects and physical features that comprise the appearance of every historic building. Identifying the elements that create the visual character of surrounding historic buildings provides design cues for new and contemporary construction. Character-defining elements include the overall shape of the building, symmetry, materials, roofline, window and doors, trim, craftsmanship, decorative details and setting. Character-defining elements are further discussed in Design Guidelines, Character & Integrity, Section 5.

9.2 NEW CONSTRUCTION: VISUAL COMPATIBILITY

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

Alignment, Orientation & Spacing	The alignment, orientation, setback and spacing of a new building(s) in relationship to the immediate surroundings and to the public street.
Massing	The overall bulk of a new building(s), relationship to overall footprint, nearby buildings and immediate surroundings.
Scale & Proportion	The height, width and proportion of a new building(s) in relationship to immediate surroundings, and the human figure.
Fenestration & Rhythm	The placement, style and materials of windows and doors in relationship to immediate surroundings and level of transparency.
Materials	Appropriate materials compatible with nearby buildings.
Character & Context	The overall relationship of the new construction to its surroundings.

10. SITE DESIGN

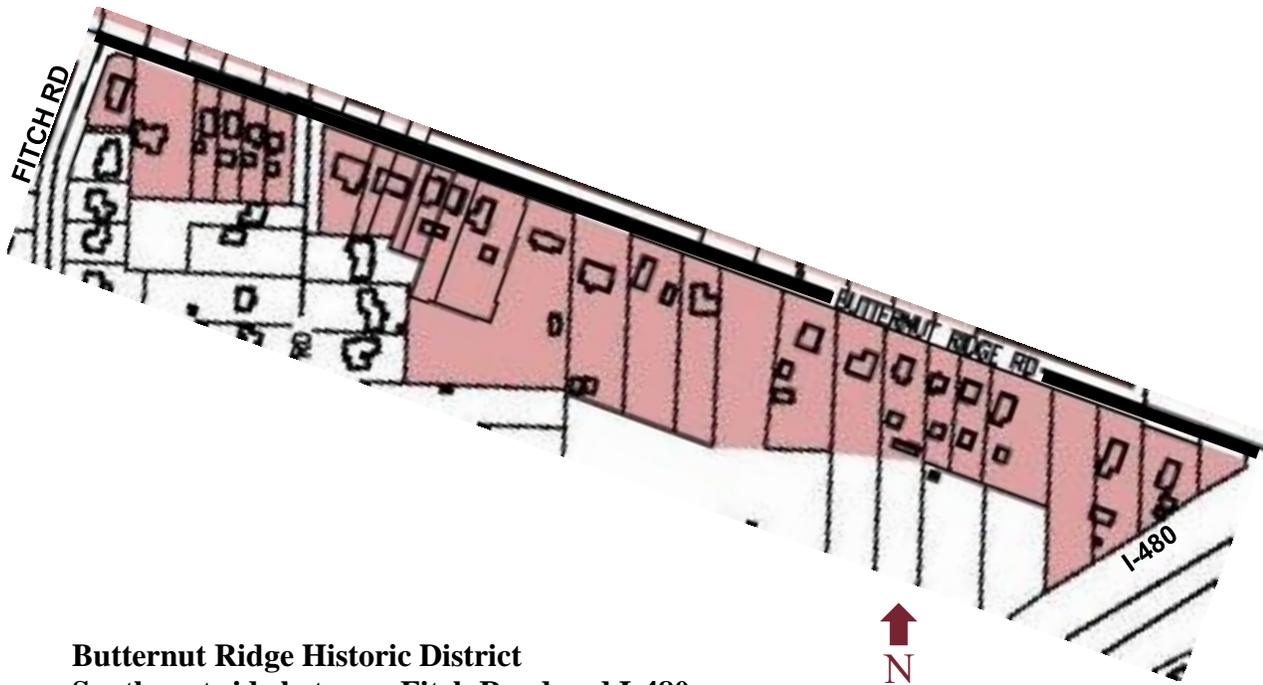
Site design takes into consideration the alignment, orientation, spacing, massing, scale and proportion of an individual building relative to the framework of surrounding buildings, street and sidewalk patterns, landscaping, private and public spaces which combine to create context. Site design most often arises with additions and new construction.

10.1 ALIGNMENT, ORIENTATION & SPACING

Setbacks at the front, side and rear of the property are an important defining element of site design. The traditional residential neighborhood area is most often a grid pattern of streets with uniform setbacks. The tree lawn and sidewalk act as buffers and transitional space between a house and the street. The primary building entrance is oriented towards the street, with some sheltered by a one-story porch which acts as a further transitional space.

Houses along Butternut Ridge Road developed organically. Older nineteenth century farmhouses were constructed on large lots with façades situated parallel to the road. As these large lots became subdivided, smaller elongated and irregular parcels forced north-south or tilted orientations due to lot configuration, width and setback constraints. The result is a juxtaposition of house placement along Butternut Ridge Road, instead of a traditional grid pattern with houses lining up at uniform setbacks and orientation from the street. Traditional influences along Butternut Ridge Road include front yard setbacks providing transitional space between the house and street, along with primary building entrances oriented towards the street, some with front porches acting as a further transitional space. Garages are detached located to the rear and later became attached at the front elevation with increased automobile dependence.

When taken together with the neighborhood area as a whole, these characteristics and the introduction of subdivision streets beginning in the 1920s demonstrate the evolution of North Olmsted from its Western Reserve rural agricultural settlement to semi-rural to suburban community.



Butternut Ridge Historic District
Southwest side between Fitch Road and I-480
Showing house orientation parallel to the road and to north-south

10.2 MASSING

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

Houses along Butternut Ridge Road demonstrate a wide range of massing representative of their architectural styles and updates over time. In general, a building should have the dominant mass fronting the street, with subordinate forms varying in height to the rear and sides.

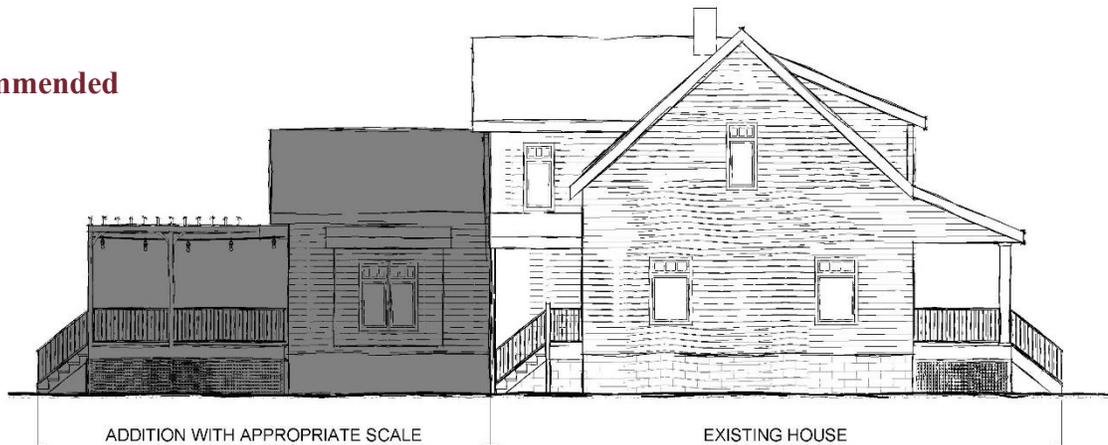
10.3 SCALE & PROPORTION

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

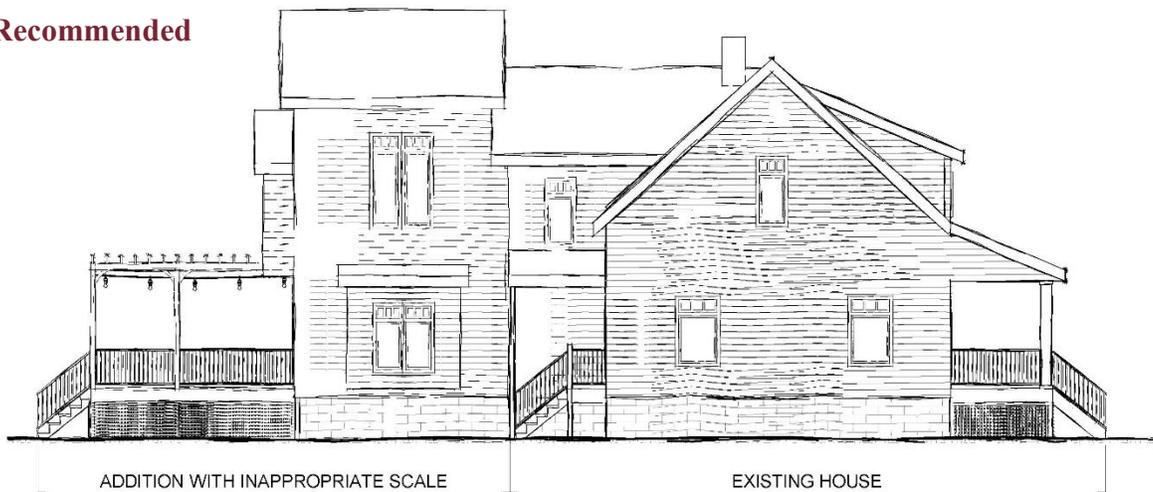
Smaller scale is created when buildings and their elements create spaces and openings that are smaller than the human size normally dictates: doorways require people to duck, narrow spaces between buildings, smaller doorknobs, windows set below the normal line of sight, all of which create a feeling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

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

Recommended



Not Recommended



RECOMMENDED for Site Design

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

11. ENHANCEMENTS

11.1 LANDSCAPING

Landscape features form a significant part of the historic character of an area. Lawns and low plantings define open spaces between the street and houses. Traditional landscape designs help visually unify a street or the District, with few landscaping materials or fences obscuring the view of a building.



**Privacy Hedge on Corner Lot
26432 Butternut Ridge Rd.**

Photo 2019, Naylor Wellman

RECOMMENDED for Landscaping

- Retain and maintain landscaping and landscape features that contribute to the site and its surroundings. Incorporate existing trees and other significant landscape elements into plans for new construction and additions.
- Avoid landscaping that has the potential for damaging a historic structure such as climbing ivy or any trees, bushes or flowers planted too close to the building. New landscaping and landscape features should be compatible in scale and density with the site and its surroundings.
- Avoid replacing sod with concrete or a hard surface; edge areas with natural materials, such as stone; locate planting beds in traditional areas along foundations or sidewalks.
- Where existing retaining walls are important to the character of the site, they should be retained and incorporated into new landscape features.
- Retain and preserve historic fence elements and details where possible. Wood picket and wrought iron fencing or privacy hedges are encouraged, while vinyl or chain link fencing are discouraged.

11.2 LIGHTING

Traditionally, site lighting was limited in residential districts. Today, security may dictate the need for more lighting and higher levels of illumination, however both building and site lighting should respect the quantity of lighting that characterize a residential historic district. The impact of site lighting on adjacent properties is an important consideration.

RECOMMENDED for Lighting

- Retain and preserve historic exterior light fixtures.
- New exterior lighting and light fixtures should be compatible with the building style and surrounding environment and assessed in terms of design, material, color, use, size, scale and intensity.
- Architectural lighting fixtures should be discreet and not cause damage to historic features and elements.
- Locate utilitarian security lights inside or in rear yards and use a motion detector for activation.

12. ACCESSORY BUILDINGS

Accessory buildings contribute to the architectural and historic character of the community. Historic accessory buildings include barns, sheds, carriage houses and garages. These accessory structures were historically used for storage of equipment, animals, carriages or automobiles. The siting and relationship of these secondary buildings to the main building with which they are associated is important. They are subordinate in size and detailing compared to the primary building and often located to the rear of lots. Garages became attached to houses as automobile dependence increased. Associated parking is best suited for location to the rear of a building or where least disruptive to traditional land use patterns.



26621 Butternut Ridge Rd.
Photos 2019, Naylor Wellman



26515 Butternut Ridge Rd.

RECOMMENDED for Accessory Buildings

- Retain historic outbuildings with special attention to maintenance and repair.
- Retain architectural features that are character-defining elements of outbuildings, including foundations, siding, masonry, roofing materials and wood trim whenever possible.
- New garages and outbuildings should be simple in design and should not detract from the historic character of the primary building or create a false sense of history.
- Locate new outbuildings in rear yards and ensure they are subordinate in relationship to the main building in terms of size and massing.
- A traditionally landscaped portion of a site should not be covered with large paved areas for parking which would drastically alter the character of the site

13. ACCESSIBILITY SOLUTIONS

Solutions can be developed once required levels of accessibility are established and the property's significant character-defining materials and features are identified. If adapted use of the primary entrance is not possible without permanent damage to historic character-defining features, a secondary entrance is an option.⁷

A **Three Step Approach** is recommended to identify and implement accessibility modifications:

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

Designs should be simple and unobtrusive with ramps or lifts located at side or rear entrances to minimize impact to the building façade. Materials should be similar to those used on the building. Avoid unpainted treated wood. Typical accessibility solutions include ramps, both interior and exterior, installing wheelchair lifts, creating new entrances and modifying doors, hardware and thresholds.

13.1 RAMPS

Ramps are a common solution and should be located at secondary entrances while minimizing the loss of historic fabric at connection points such as railings, steps and windows. Ramps can be faced with a variety of material, including wood, brick and stone to blend with the main building. Unpainted pressure treated wood should not be used to construct ramps due to the temporary appearance which is not visually compatible with most historic properties. Railings should be simple in design. Ramps should usually be 5 feet wide to allow wheelchair access, and the top landing should be even with the level of the door threshold.

⁷ Preservation Brief 32- Making Historic Properties Accessible. National Park Service Technical Preservation Services U.S. Department of the Interior. Technical Preservation Services, Preservation Briefs. Available at: <http://www.nps.gov/tps/how-to-preserve/briefs.htm>.

13.2 WHEELCHAIR LIFTS

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

13.3 RETROFITTING DOORS AND ADAPTING DOOR HARDWARE

Historic doors are character-defining elements of a building and should generally not be replaced, nor should frames on the primary elevation be widened. If a building's historic doors are already removed, there may be greater latitude in designing a compatible new entrance. Most accessibility standards require at least a 36-inch clear opening with manageable door opening pressures. Altering door hardware by replacing standard hinges with offset hinges may increase the size of the door width if the door opening is close to meeting standards.

13.4 CONSIDERING A NEW ENTRANCE OR ELEVATOR ADDITION

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

14. MAINTENANCE & REPAIR

Maintenance and repair of historic buildings is strongly encouraged. A semi-annual inspection of historic buildings conducted by the homeowner during summer and winter is recommended as part of a regular maintenance program. Identifying problems early avoids further damage or deterioration and saves money. A Homeowner's Inspection Checklist as recommended by the Ohio State Historic Preservation Office is attached as APPENDIX B. A building assessment is available from a licensed historic preservation architect or professional; a list of professionals is available through the **Ohio State Historic Preservation Office** at:

<https://www.ohiohistory.org/preserve/state-historic-preservation-office/hpforms/consultants>

Means and methods of maintenance and repair should be determined in consultation with a licensed professional or tradesman specializing in historic buildings. Guidelines for Maintenance and Repair of historic buildings can be found through the **U.S. Department of the Interior** under the **National Park Service (NPS) Technical Preservation Services**: <https://www.nps.gov/tps/how-to-preserve/briefs.htm>

The following is a numbered list of relevant NPS Technical Preservation Brief topics:

1. *Cleaning and Water-Repellant Treatments* for Historic Masonry Buildings
2. *Repointing Mortar Joints* in Historic Masonry Buildings
3. *Improving Energy Efficiency* in Historic Buildings
4. *Roofing* in Historic Buildings
6. *Dangers of Abrasive Cleaning* to Historic Buildings
8. *Aluminum and Vinyl Siding* in Historic Buildings
9. The Repair of Historic *Wooden Windows*
10. Exterior *Paint Problems* on Historic Woodwork
13. The Repair and Thermal Upgrading of Historic *Steel Windows*
14. New *Exterior Additions* to Historic Buildings: Preservation Concerns
15. Preservation of Historic *Concrete*
16. The Use of *Substitute Materials* on Historic Building Exteriors
17. *Architectural Character*- Identifying the Visual Aspects of Historic Buildings – Identifying Character-Defining Elements
18. Rehabilitating *Interiors* of Historic Buildings-Identifying Character-Defining Elements
19. The Repair and Replacement of Historic *Wooden Shingle Roofs*
20. The Preservation of Historic *Barns*
21. Repairing Historic *Flat Plaster*- Walls and Ceilings

22. The Preservation and Repair of Historic *Stucco*
23. Preserving Historic *Ornamental Plaster*
24. *Heating, Ventilating, and Cooling* Historic Buildings: Problems and Recommended Approaches
27. The Maintenance and Repair of Architectural *Cast Iron*
28. *Painting* Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic *Slate Roofs*
31. *Mothballing* Historic Buildings
32. Making Historic Properties *Accessible*
33. The Preservation and Repair of Historic *Stained and Leaded Glass*
34. Applied Decoration for Historic Interiors: Preserving Historic *Composition Ornament*
35. Understanding Old Buildings: The Process of *Architectural Investigation*
36. Protecting *Cultural Landscapes*: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods of Reducing *Lead-Paint Hazards* in Historic Housing
38. *Removing Graffiti* from Historic Masonry
39. Holding the Line: *Controlling Unwanted Moisture* in Historic Buildings
40. Preserving Historic *Ceramic Tile Floors*
41. The Maintenance, Repair and Replacement of Historic *Cast Stone*
42. The Maintenance, Repair and Replacement of Historic *Cast Stone*
43. The Preparation and use of Historic *Structure Reports*
44. The Use of *Awnings* on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic *Wooden Porches*
47. *Maintaining the Exterior* of Small and Medium Size Historic Buildings

RESOURCES, APPENDICES & BIBLIOGRAPHY

RESOURCES

Cuyahoga County Archives

<http://publicworks.cuyahogacounty.us/en-US/Archives.aspx>

Heritage Home Program, Cleveland Restoration Society Technical Support

<https://www.clevelandrestoration.org/for-homeowners>

Heritage Ohio Education & Programming

<http://www.heritageohio.org/>

National Park Service (NPS), U.S. Department of Interior, Technical Preservation Services

<http://www.nps.gov/tps/>

National Trust for Historic Preservation Education & Programming

<http://www.preservationnation.org/>

Ohio State Historic Preservation Office of the Ohio History Connection (SHPO)

<https://www.ohiohistory.org/preserve/state-historic-preservation-office>

Olmsted Historical Society, Frostville Museum

<http://www.olmstedhistoricalsociety.org/>

Western Reserve Historical Society - Research & Collections

<https://www.wrhs.org/research/>

Architectural Resources:

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APPENDICES

APPENDIX A SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of Interior's Standards for Rehabilitation (Dept. of Interior Regulations, 36 CFR 67) are to be applied to specific rehabilitation projects in a reasonable manner taking into consideration economic and technical feasibility.

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

APPENDIX B HOMEOWNER'S INSPECTION CHECKLIST

A semi-annual Homeowner Inspection is recommended by the Ohio State Historic Preservation Office with review of the following historic building components.⁸

ROOF AND ATTIC



Roof

- Examine the condition of roofing, looking for separations, bulges, cracks or bare spots.
- Check chimneys, valleys and eaves for loose, improperly applied or nonexistent flashing.
- Flashing should be large enough to completely waterproof the joint or angle between materials. It should extend beneath and be secured by surrounding roofing.



Gutters and Downspouts

- Inspect and clean gutters and downspouts to remove debris and maintain water flow.
- Check for gutter and downspout leaks during a heavy rainstorm.
- Look for leakage below grade and for moss, efflorescence (white deposits) or stains on walls and foundation.
- Check that water flows freely from the roof and downspouts and is directed away from the building or into a properly functioning drainage system.



Attic

- Look for leaks in attic spaces around roof chimneys, vent pipes, valleys and eaves.
- Investigate roof sheathing, looking for water stains and probing with a knife for rotted or damaged wood.
- Look for insulation either between floor joists or roof rafters. Note the type of insulation and whether there is a plastic or foil vapor barrier towards the heated side of the insulation.

WALLS



Masonry and Mortar

- Search for damaged, loose or missing bricks or stones and for cracks or missing mortar.
- Sight along the wall to detect bulges. Frequently recheck cracks and bulges for changes. Patching plaster placed across a crack can be used to monitor shifting or widening of a gap.
- Look for efflorescence or other stains, particularly under the eaves and windows and around downspouts.
- Check for walls that remain wet long after a rainstorm.

⁸ Kitchen, Judith. "The Building and Inspection Guide," *Old-Building Owner's Manual*. Columbus: Ohio Historical Society, 1983.



Siding and Sheathing

- Siding should provide effective weather-resistant protection for the building's structural frame, while serving as one of the building's most important visual elements. Look for loose or missing boards.
- Note any areas of paint failure.
- Use a knife to probe wood siding and studs, particularly near the foundation, under window sills and around downspouts to note any dry rot, insect damage or gaps between boards. Gaps smaller than a quarter-inch will help to ventilate the wall, while larger gaps may admit rain water.
- Note changes in siding patterns and sizes which are physical cues of alterations made over years. Try to determine if the insulation has been blown or injected into walls. Round plugs in the siding are a clue to the presence of blown in insulation.



Windows and Doors

- Examine windows and doors at points where frames meet wood and masonry openings, looking for uncaulked gaps. Gaps may admit water into wall cavities of frame buildings or into the masonry of bearing wall buildings.
- Inspect window sashes which are too loose within the frame, have loose glass or deteriorated wood or metal. Be sure door openings and window sashes are properly weather stripped at the sides, top and bottom.
- Note whether there are storm windows or doors.



Paint

- Examine paint on all surfaces for signs of peeling, cracking and alligating.
- Look for clues to original painting techniques and colors.
- Check the condition of paint on window sash, door frames and at the eaves.



Architectural Features

- Assess the physical condition of all exterior features, particularly those of architectural and historic significance such as porches, brackets and decorative trim.

SITE, FOUNDATION AND BASEMENT



Site Drainage

- Look for water at or near the building foundation, on basement walls or on the basement floor, which indicates the site has drainage problems.
- Note if the ground around the building slopes away from or towards the foundation.
- Note trees or shrubs planted close to the foundation and any climbing vegetation on foundation or walls to be removed.



Foundation and Basement

- Feel basement and foundation walls to determine dampness.
- Look for mold on joists and walls.
- A musty odor indicates a high moisture level in the basement. Check for proper ventilation and dehumidification of the basement and crawlspaces. Be certain that air circulates freely through these spaces and is not blocked by boxes or other material stored against a wall.
- Examine the foundation and basement for cracks and slippage.
- Evaluate the condition of the masonry and mortar, both exterior and interior.



Structural System

- For all buildings, there will be a point at the top of the foundation where the wood or metal structural members of the floor rest on the foundation.
- Check all wood structural members carefully.
- Look for the presence of beetle bore dust or residue. If the wood crumbles or powders or if there are holes or channels inside a sound appearing outer surface of the wood, then fungal (dry rot) or insect damage may have occurred.
- Inspect the wood for signs of dampness or mold.
- Check the joists and beams at various points, particularly at masonry walls and around the perimeter of the building.
- Look for popped up nails or rust around nails and water stains.
- Check for structural damage, such as large section of joists removed to accommodate furnace ducts or damage from fire.
- Note any added support under particularly heavy first-floor furniture, such as a refrigerator or freezer or serving as additional support on a long beam or upper floor wall.
- Check for deformation or bowing of wood or metal beams or joists.

INTERIOR



Plaster & Drywall

- Note any damage to plaster or drywall, particularly in ceilings and under windows.
- Check for moisture damage on walls, evidenced by peeling wallpaper, blistering paint, or damp plaster. Push gently on plaster walls to check for looseness.
- Determine whether the moisture is due to a leaking roof, missing mortar, poorly caulked window or door openings, or plumbing leaks, which can go undetected.



Architectural Features

- Assess the physical condition of all interior features, especially those that are historically and architecturally significant such as window and door frames and trim, millwork, hardware, staircases, fireplaces, mantels, fixtures and partitions. Note whether fireplaces have dampers and if chimney flues are lined.

ELECTRICAL AND MECHANICAL SYSTEMS



Electrical

- Look in the basement for knob-and-tube wiring.
- Check electrical boxes, noting the presence of a fuse system or circuit breakers.



Plumbing & Gas

- Inspect the water supply and waste pipes for leaks and rust.
- Have the local gas company test gas plumbing for leaks.



HVAC

- Note which types of heating, ventilating and air conditioning system are in the building and locations of the furnace, ducts, register or radiators.
- Look for any obvious signs of deterioration or damage such as stains, rust or dry rot.

APPENDIX C ARCHITECTURAL DEFINITIONS

A

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

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

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

B

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

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

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

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

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

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

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

C

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

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

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

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

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

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

Corbel A stepped portion of a masonry wall.

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

Cornice The projecting moldings forming the top band of an entablature, wall or other element.

Cornice return The extension of a cornice in a new direction, especially where the raked cornice of a gable end returns horizontally a short distance.

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

Cupola A small structure projecting above a roof that provides ventilation or is used as a look-out,

especially with a hemispherical roof on a circular or polygonal drum.

D

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

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

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

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

E

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

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

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

F

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

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

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

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

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

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

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

G

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

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

H

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

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

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

I

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

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

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

J

Jack Arch See **Flat Arch**.

L

Light/Lite A pane of glass.

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

Lunette A semicircular window.

M

Motif A principal repeated element in an ornamental design.

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

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

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

O

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

P

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

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

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

Pediment The triangular gable end of a classical building.

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

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

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

Portico A columned porch.

Q

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

R

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

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

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

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

S

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

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

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

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

Soffit The exposed underside of a relatively narrow surface.

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

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

Stringcourse See **Belt course**.

T

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

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

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

V

Vergeboard See **Bargeboard**.

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