

Barberton Design Guidelines

Barberton, Ohio

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Introduction

In the course of its development over a period of 100-plus years, the City of Barberton has attained the status of a historic community. Its remarkable history, particularly its development as a planned industrial community and experimental farm, has provided Barberton with a wealth of historic resources -- ranging from individual landmarks to groups of buildings to important features of engineering. These include churches, schools, government buildings, transportation features, commercial centers, neighborhoods, and farm buildings.

Through the publication of these Barberton Design Guidelines, it is hoped that the variety of Barberton's historic and architectural resources may be protected and enhanced. Many of these resources are specifically identified in the city's comprehensive Historic Preservation Plan. Some of the most important may be designated as Preservation Overlay Districts, enabling their significant character to be enhanced through a process of design review.

The provision within the Barberton Development Code to create Preservation Overlay Districts is an outgrowth of an earlier Historic Preservation District code passed by Barberton City Council in 1990. The Barberton Design Review Board was created at that time as the city's design review agency. With the establishment of design guidelines for downtown Barberton, the Design Review Board is now on its way to designating its first Preservation Overlay District.

The process of design review is one which has economic benefits to the property owner and to the community. The property owner can benefit from the technical advice and information about older buildings which the Design Review Board can provide. Quite often, the solutions that are most appropriate for older buildings are more cost effective than others because they place an emphasis on repairing rather than going to the expense of replacing or covering up. In the long run, the integrity of the building is preserved, enabling it to last a long time into the future. The design review process helps to protect and enhance the overall value of property, as well, by allowing a building to retain its original materials and historic character. Design review is also seen by many as local insurance that their investment in a property will be protected, as other properties in the district will also benefit from design review.

Design review provides benefits for the entire community as well. Investment in buildings is encouraged and guided by the technical advice of the Design Review Board. By retaining and enhancing the city's older architecture, either individually or in historic districts, the community is recognizing the achievements of Barberton's past while making these buildings useful for the future. This, in turn, can be translated into economic growth because of renewed community pride and enthusiasm in the city's character and historical significance.

The design guidelines contained in this publication are written not only for the use of the Barberton Design Review Board, but also for the use of property owners, tenants, building

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managers, property caretakers, architects and builders who may be doing work on an older building or property. They contain general information concerning historic buildings, as well as specific information relating to the first potential district: the Downtown Historic District.

The design guidelines are intended to provide a framework for making sound decisions about rehabilitation and new design. Through recommendations, photographs and drawings, they offer information and advice on how to achieve appropriate design solutions for all types of buildings.

The publication is organized in a system of notebook tabs which identify its various sections. The Guidelines begin with a historical overview which briefly examines Barberton's unique history and development. The next section provides a discussion of the design review process which is established through the city's new Development Code. This discussion outlines the steps that are to be taken when exterior changes are proposed for buildings in any Preservation Overlay District that may be established by Barberton City Council. The next section contains General Guidelines for Preservation and Rehabilitation, which provide technical information and guidance for the various building components -- roofs, foundations, materials, and windows, for example -- that are common to all buildings.

The next section of the Guidelines is written expressly to address the issues and concerns identified for the downtown district of Barberton, as shown on the map on page 42. The history and architectural character of this district is described and illustrated to promote an understanding of the types of buildings which make up the district. This is followed by specific guidelines for commercial buildings, addressing such features as storefronts, upper facades, and signage. These guidelines, in conjunction with the more general guidelines at the front of the publication, will be used to guide design review in a Downtown Barberton Preservation Overlay District.

The format of this publication is designed to provide for expansion as additional Preservation Overlay Districts are established. As future districts are considered for designation, specific guidelines will be written to address the features that may be unique to them. This will allow for an accumulation of useful information about the city's historic resources that can guide the design review process, and ultimately help preserve and protect the city's historic character.

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Historical Overview of Barberton

The City of Barberton was founded in 1891, at the height of Ohio's 19th century industrial development, as a planned industrial community. Its unique origins -- laid out first on paper and then built according to a plan -- set Barberton apart from other Ohio cities. Few Ohio towns were founded in the 1890s and even fewer were planned and developed in the deliberate way that Barberton was. Its founders, specifically O.C. Barber and his Barberton Land and Improvement Company, were inspired to create an ideal factory town, with great access to transportation for industries and an attractive community for workers and their families. They were remarkably successful in reaching this goal, as Barberton soon developed into a thriving industrial city of northeastern Ohio.

The community was platted and developed according to a specific plan that included industrial, commercial and residential development. Situated within easy reach of canal, river and railroad, the new town was located just seven miles southwest of Akron. Utilizing a natural glacial lake as its focal point, Barber and his associates laid out streets and lots for an attractive community of homes, churches, schools, and commercial buildings, and established or attracted the variety of industries which would give the town its economic base. The founders built a locally-operated Belt Line Railroad which encircled the original plat, connecting the town's factories with nearby railroad lines. Almost immediately, a downtown began to develop, homes were constructed for businessmen and factory workers, churches and schools were built, and the city grew to fill in the lots which had been undeveloped farmland only a few years before.

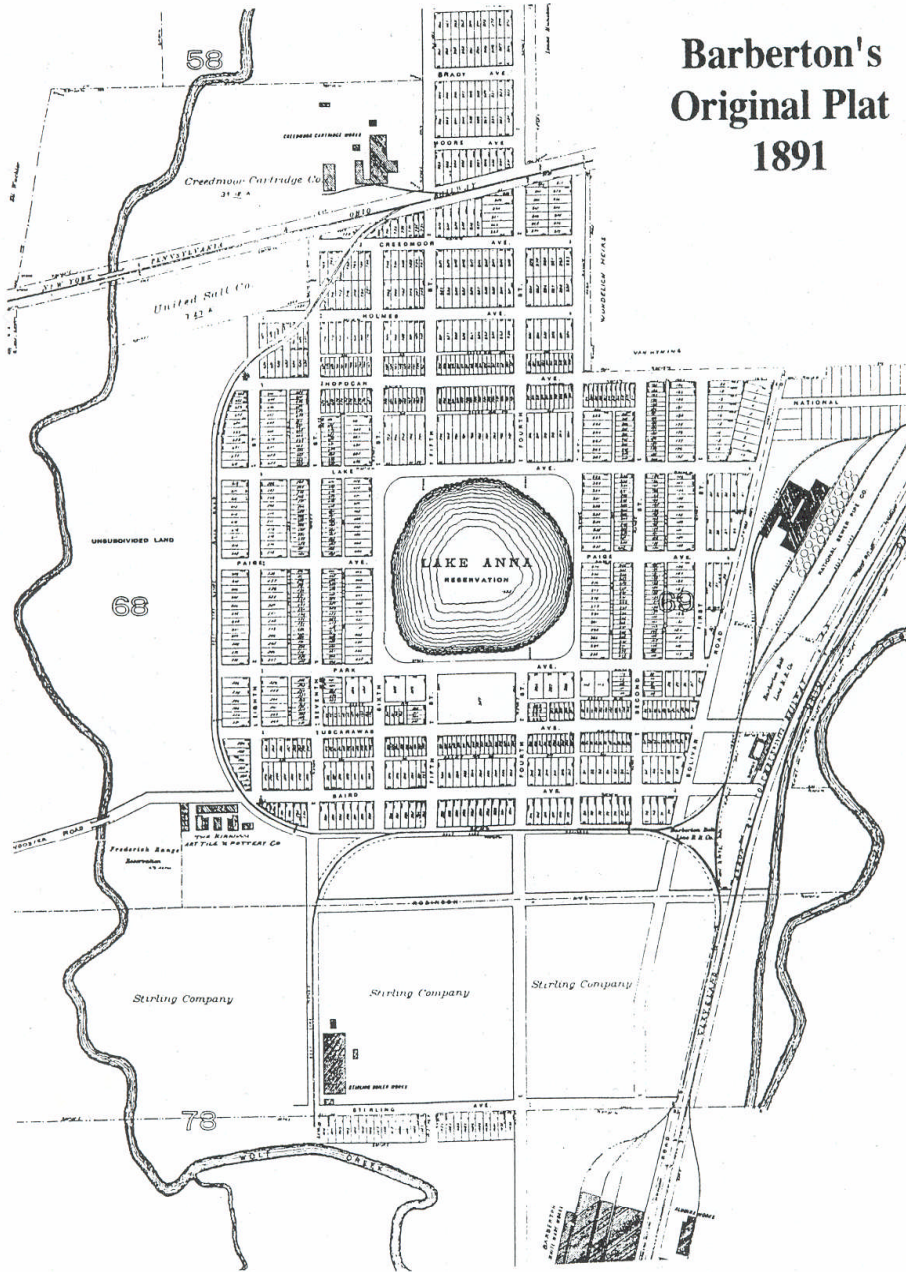
During the 1880s, the area that would soon be transformed into a new town was still predominantly rural, with large tracts of farmland, the pleasant spring-fed lake at its center, the Tuscarawas River and Ohio Canal traversing from north to south, and two important railroad lines running east and west. Only a few short years later, this former farmland was beginning to take on the appearance of a rapidly growing manufacturing town. In 1890, Akron industrialist O.C. Barber, widely known as "America's Match King" for his success with the Diamond Match conglomerate, purchased 550 acres of farmland to the west of the Tuscarawas River with the intention of establishing the new city of Barberton.

Barber had become familiar with the work of M. J. Alexander, a Pennsylvania man who had developed what was called a "magic formula" for turning farm land into thriving industrial communities. Alexander successfully "boomed" towns by establishing industries on the land first, thereby creating a demand for housing and services. Barber and Alexander teamed up with surveyor William Johnston to lay out the town during the Fall and Winter of 1890 and 1891.

Johnston's plan reserved the spring-fed lake (named Lake Anna for Barber's daughter) as a 20-acre park in the center of the town. The surrounding 203 acres were subdivided into

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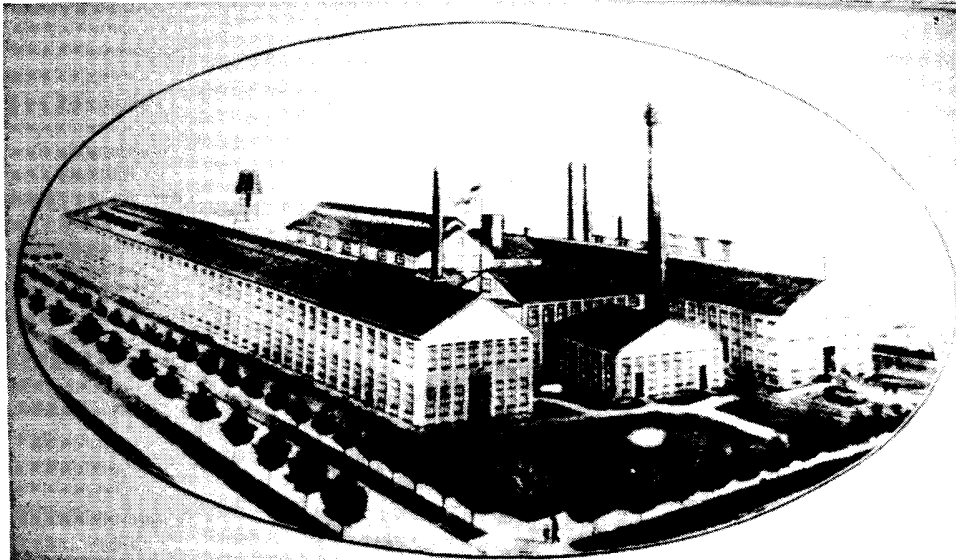
Barberton's Original Plat 1891



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building lots, spreading back evenly from the lake on all sides. The town's residential and business districts were to be located here, within the pleasant environment created by the lake. The streets fronting the lake were residential, while the second tier of streets (Tuscarawas Avenue, Second Street, Hopocan Avenue, and Seventh Street) had smaller lots designed for a more commercial orientation. Encircling this land was the Barberton Belt Line, a rail line designed to provide access to the railroads and canal which bordered Barberton on the north and east. Beyond the Belt Line, were 327 acres reserved for manufacturing sites.



Barberton's history is linked to the Diamond Match Company, which O.C. Barber moved to the community in 1894. The engineering department buildings, shown in this rendering, still stand today.

Even as Johnston was laying out the town, O. C. Barber was beginning to build the industries which would place the community on a solid economic footing. Before a single lot was sold, at least two factories were in production, the Belt Line Railroad was under construction, and Barber had set up a bank. By November of 1891, the town of Barberton was beginning to take shape. Industries were operating, streets were being graded, and homes and businesses were being built. As expected, the functioning industries brought residents to live in the area. As many as 300 new homes had already been built. By 1892, the population stood at 1,800.

While the industries and homes were being built and occupied, an L-shaped commercial

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district began to develop along Tuscarawas Avenue and Second Street, following Johnston's plan. Barberton quickly attracted commercial investment as merchants, bankers, lawyers, and others became interested in setting up shop in the new town. Many of the new buildings were substantial, reflecting their builder's optimism in the success of the new town.

An important event for the community was Barber's decision to move his match company operations here in 1894. As a result, Barberton entered a boom period of development, growing so rapidly that it earned the nickname "the magic city." Workers coming to the still-new town had the option of renting or buying homes built by the Barberton Land Company and other investors, or buying a lot and building their own homes. New buildings and businesses began to fill in the commercial district on Second Street and Tuscarawas Avenue. Churches and schools were constructed to meet the religious and educational needs of the population. Two notable events in 1894 were organization of the town's first newspaper, the Barberton Leader, and establishment of a streetcar line along Wooster Road and through the downtown district. The Barber Public Library was organized in the Whigham & Schubert Block in downtown Barberton in 1898. By the turn of the century, the population had increased dramatically to 4,354.



Downtown Barberton was built up with attractive commercial buildings by the early 20th century. This view shows the Central Savings and Trust Company building at the corner of Tuscarawas Avenue and Third Street, N.W.

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The neighborhood of choice in Barberton during the 1890s and early 1900s was the area surrounding Lake Anna. The beautiful lake and surrounding park provided an ideal location for building attractive turn-of-the-century homes and churches. Many of Barberton's most prominent business and professional leaders built their homes on the streets fronting the lake. On the south side of the lake, Barber and his associates built a grand resort-type hotel, known as the Barberton Inn. Planned to be one of the finest hotels in the Midwest, the Queen Anne style inn opened with great acclaim in 1895. Only 20 years later, however, it was no longer considered successful and was demolished.

By the early 1900s, Barberton had many successful industries, including the Babcock & Wilcox Company, the Diamond Match Company, Pittsburgh Valve & Fittings Company, Columbia Chemical Company, and the American Sewer Pipe Company. Barberton's factories were employing thousands of men and women, who needed affordable homes within an easy walk or streetcar ride to work. Former farms lying outside of the original town boundaries were purchased and developed into residential neighborhoods during the early 1900s. West Barberton provides a good example of this early development. In addition to homes, this neighborhood attracted small commercial nodes housing groceries and saloons which catered to the residents. A few years later, East Barberton was laid out as a residential neighborhood. Areas of North Barberton and South Barberton followed suit with street after street of modest, but attractive single-family homes.



O.C. Barber's Anna Dean Farm was a major architectural achievement in early 20th century Barberton. This historic view was taken from Third Street, S.E., and shows Barn No. 1, today used by the Yoder Company.

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A significant development in Barberton's early history was the development of O. C. Barber's Anna Dean Farm during the early 1900s. As a retirement project, Barber constructed an experimental farm on approximately 3,500 acres located to the southeast of Barberton. His intent was to show that large-scale farming could be successfully conducted in much the same manner as a manufacturing concern. One of his legacies from this experiment was the magnificent brick and concrete, tile-roofed Anna Dean Farm buildings, a small number of which remain standing today. His palatial mansion, where he lived until his death in 1920, was unfortunately demolished in 1964.

The 1910 census recorded Barberton's population as 9,410 and in January of 1911, Barberton became a city by proclamation. Twenty years after its founding, Barberton was a robust industrial community which had grown rapidly, much like its founder and planners had hoped. The transportation and locational advantages of the town had attracted a variety of thriving industries which, in turn, brought a steady working population; businesses were locating in the downtown commercial district, accessible by streetcar and adjacent to residential areas; Lake Anna provided attractive parkland in the heart of the community; and attractive residential areas were being developed in many directions.

During the 1910s and 1920s, Barberton experienced a period of substantial growth and physical expansion. Its development was enhanced by the continued success of its many diversified industries and by the introduction of some important new industrial concerns into the community, such as the Seiberling Rubber Company. Although the Ohio Canal ceased being used for transportation in about 1913, it remained important as a water source for several of Barberton's industries. The community was served by four trunk line railroads, giving it tremendous shipping advantages.

During the ten-year period from 1910 to 1920, Barberton's population increased 100 percent, reaching a total of 18,811 people by 1920. In 1930, the city's population numbered 23,934. Rapid growth led to the construction of additional downtown buildings, churches, schools, public parks and neighborhood commercial centers during this period. The years 1917 and 1918 brought several major annexations to Barberton, as well as a new high school and four elementary schools serving each quadrant of the city. As congregations increased in size, several established churches built substantial new buildings. Many of the newcomers to Barberton arrived from Eastern Europe, part of the vast wave of immigration that occurred during the early 20th century to parts of Ohio. Members of the Hungarian, Polish, Slovenian, Slovakian, and Ruthenian ethnic groups established a community of churches, businesses and social organizations within their neighborhoods. The Great Depression brought factory layoffs and economic failures to Barberton, where half of the city's wage earners were out of work. The city's industrial base was strong enough, however, to emerge from the Depression with most of its industries intact. Although growth was slowed (the city's population increased by only 100 people during the decade of the 1930s), Barberton continued to have some major new construction during this period, such as the Post Office, built in 1932. Private construction also occurred, including such buildings as the Elks Lodge and Lake Theater in downtown

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World War II had a dramatic effect upon the community, as its industries were stimulated by war production. The population again began to increase, from 24,028 in 1940 to 27,820 in 1950. Post-war housing filled in many vacant lots in existing residential neighborhoods. The prosperous decade of the 1950s, when the city's population rose to 33,805, resulted in new community buildings such as the Municipal Building and Barberton City Hospital.

Barberton remains today an industrial community, although some of its long-standing industries no longer operate. It remains a residential community in many respects, with an ongoing conservation program balancing the needs of its older housing stock with the construction of new homes. The downtown area has lost some buildings and businesses over the years, but is also seeing evidence of a renewed spirit of investment. Lake Anna remains a prominent feature of the community, a beautiful piece of parkland surrounded by turn-of-the-century homes.

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Barberton's Process of Design Review

Like many communities, the City of Barberton has established a process of design review for the protection and enhancement of certain designated historic districts and individual buildings in the community. Many of these potential "Preservation Overlay Districts" are identified in the City's comprehensive Historic Preservation Plan published in 1993.

The design review process in Barberton is administered by the City Planning Department and is a responsibility of the Barberton Design Review Board. The Design Review Board is a seven-member board appointed by the Mayor to review and approve exterior architectural changes within the City's Preservation Overlay Districts. The Board is authorized to approve applications for a Certificate of Appropriateness for projects which are found to be compatible with the building's or district's character and consistent with its adopted Design Guidelines. When conflicts arise, the Design Review Board works with the applicant to explore alternatives and work out acceptable solutions.

Owners and occupants of properties that are protected by this process benefit from protection of their investment, enhanced property values, design assistance which builds upon historic character and technical advice from the Design Review Board. The community as a whole benefits from the economic, physical and cultural improvements in historic areas that can be fostered through design review. In particular, the City's Preservation Overlay District legislation is intended to accomplish the following:

- * Protect and enhance the business, cultural, and living environments of the City of Barberton,
- * stimulate appropriate investment in and improvement of historic properties and areas by assuring a controlled environment that encourages such improvement and helps preserve its value,
- * promote business and economic development by preserving the character of buildings and areas that have a special environment that appeals to residents and visitors,
- * recognize the rights and needs of property owners and businesses, and
- * promote a balance between aesthetic considerations and economic requirements and between conservation and change.

When a Certificate of Appropriateness is Required

A Certificate of Appropriateness is required before undertaking any alteration that causes an

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exterior visual change to a property located in a Preservation Overlay District. If an owner or tenant of such a property, whether it is built upon or vacant, is planning to make such a change, he or she must first apply to the Barberton Design Review Board for a Certificate of Appropriateness. This is true whether or not a building permit, demolition permit, or any other city permit is required.

Projects that involve routine maintenance only, or alterations that are required for reasons of public health and safety, may be exempted from this requirement by the City Planning Director or Building Commissioner. Also excluded are alterations made to the interior of a building. In addition, some minor exterior alterations may be approved by the Planning Director without presentation to the Design Review Board. If you are an owner of a property included in a Preservation Overlay District, it is a good idea to check with the Barberton Planning Department to see what type of review your project may require.

Application Procedure

To apply to the Design Review Board, pick up an application from the offices of the City Planning Department, located on the third floor of the Barberton Municipal Building, 576 West Park Avenue. Instructions for completing and submitting the application will be included in the application packet that you receive. If the project involves maintenance and repair or a minor alteration (determined by the Design Review Board) you may receive the go-ahead on the same day.

At an applicant's request, the Design Review Board will hold a pre-filing conference for an informal discussion of the proposed project. This type of conceptual review, at which preliminary plans or ideas could be discussed, is strongly recommended at an early stage in the planning of a project, before plans are finalized. In addition, staff of the Planning Department can provide assistance to applicants in designing a project which meets the Design Review Board's guidelines.

The application for a Certificate of Appropriateness should be accompanied by other materials - - photographs of the building or site, existing and proposed site plans showing the project's location on the lot, architectural drawings showing the proposed design, and manufacturer's information such as brochures or samples. Drawings should be sufficiently detailed to give a clear idea of the final design. Applications for a graphic or sign should include a drawing or rendering showing the design and its proposed location on the building. If masonry cleaning or repainting is proposed, the cleaning procedure should be specified. It is a good idea to discuss the submission requirements for your particular project with the Planning Department staff.

Once an application is received, the Planning Director will schedule it for a public hearing at the next meeting of the Design Review Board. Review Board meetings are held at 5:00 p.m. on the third Tuesday of each month at the Municipal Building. The applicant should be

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prepared to attend the hearing (or send a qualified representative) to discuss the project.

The Design Review Board will review the application, considering its appropriateness to the property and/or district and its consistency with the guidelines adopted for that property or district. The application may be approved as submitted, approved with changes agreed upon at the hearing, tabled or continued pending changes or submission of new information, or denied. An approved application for a Certificate of Appropriateness will be accompanied by a written statement indicating that all of the applicable Approval Criteria have been met. At that point, building permits may be issued or work may begin.

An applicant whose project is denied will have an opportunity to work with the Design Review Board to find a solution which is acceptable to both. During a code-required Negotiation Period, the parties will be required to put forth a good faith effort in arriving at an alternative plan. At any time during this period, the Design Review Board may issue its approval of the Certificate based upon such a plan. The length of the negotiation period may also be extended by mutual agreement in an effort to come up with a satisfactory solution.

General Guidelines for Preservation and Rehabilitation

Introduction

The following guidelines apply to any older building. They are technical in nature and are intended to provide useful, practical information for anyone faced with maintaining or rehabilitating such a building.

The guidelines are organized by building component and are divided into two kinds of recommendations: those for good maintenance practice and those which apply when an owner is considering substantive changes to a building, such as during a rehabilitation project. Rather than providing a rigid framework of do's and don'ts the guidelines suggest techniques and treatments that are appropriate for the kinds of buildings found in Barberton. All of the guidelines include explanations of why particular treatments are either recommended or discouraged. Careful consideration of these guidelines should enable a building owner to undertake maintenance and rehabilitation projects with a basic understanding of the preservation technology of older buildings.

Foundations

Foundations generally are difficult to see but are essential to the structural stability of a building. By carrying the load of the building down into the soil, where the load is spread out in a way that does not exceed the soil's "bearing capacity," foundations provide a firm footing for the structure above.

Foundations usually cannot be seen because they are below ground level; sometimes they extend just a little above ground level, high enough to create a space known as a "raised basement." Foundations may be composed of poured concrete, cut or rubble stone, brick, or concrete block. Functional and utilitarian in nature, foundation walls usually have no architectural trim or ornamentation.

Maintenance and Repair

Foundations generally do not require much attention, but it is important to watch for signs of foundation damage and for situations or conditions where deterioration could occur. Cracking, settling, or shifting of foundation walls are the most common signs that there may be a problem. Often these conditions are carried up into the building walls above, where they may appear as cracks or open joints in exterior masonry, cracked plaster, tilted or skewed window and door frames, or doors and windows that bind when opened.

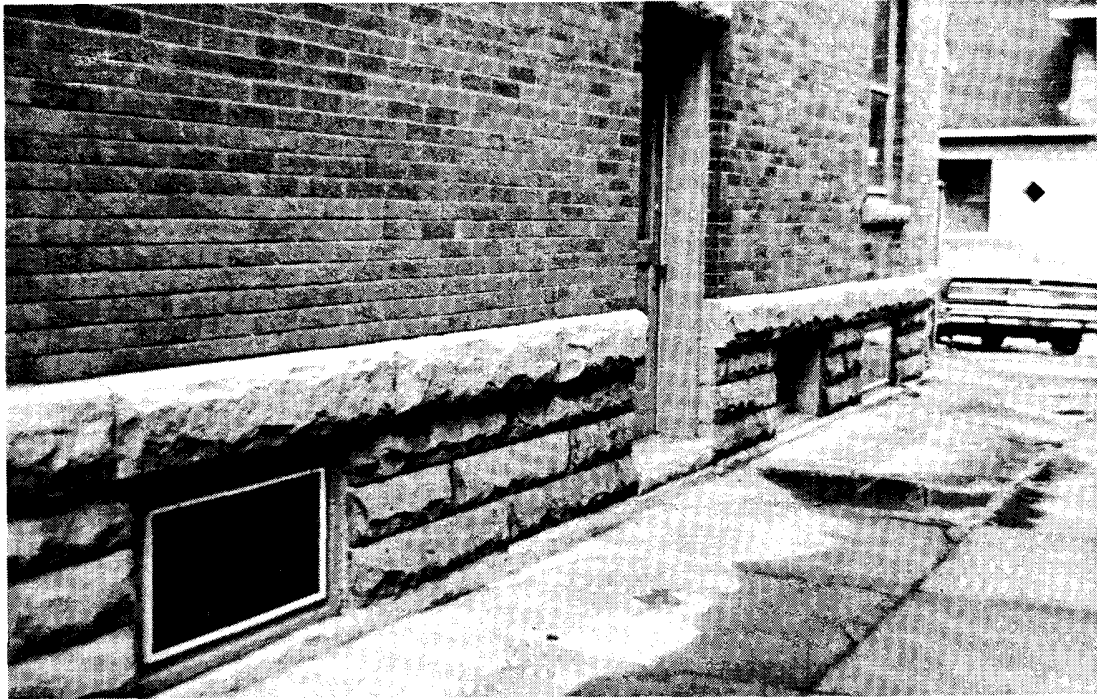


Most building foundations are either invisible or can barely be seen, as in this downtown Barberton example. The roughly-finished stone is a typical foundation material.

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Good maintenance practices include the following:

1. Keep plantings and vines off foundation walls, because they retain moisture and can keep damp walls from drying out. Keep shrubs and trees trimmed back so air can circulate around the foundation wall, and don't pile up leaves, firewood or mulch against the foundation.
2. Be sure soil slopes down and away from the foundation, so water will drain away. Water soaking down into the soil along the foundation can cause settling and damp basements. Be sure gutters and downspouts are draining properly and are not letting water flow into or splash against the foundation wall.
3. If the foundation wall has ventilation openings, be sure these are kept clear so air can circulate and dry out any unwanted moisture.



Residential buildings often had raised foundations which became important components of their architectural design. This Barberton house has a rock-faced ashlar stone raised foundation, with a wide water table above, which gives the building a solid, substantial feel.

Substantive Change

Avoid any changes to foundations or foundation walls that might compromise their ability to carry the structural load of the building above. Particularly watch out for the following:

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1. Avoid cutting new openings into the foundation, such as basement doors or windows. If such openings must be created, consult a qualified structural engineer to be sure that proper structural support is installed when the openings are made.
2. Avoid filling in or blocking up basement windows or foundation ventilator openings. Use security grilles or mesh screens to solve security problems or problems with animals and pests. It is important that proper ventilation be maintained.



The Post Office building has a high stone foundation typical of those found on many public and institutional buildings. The smooth-faced stone is structural, but it also is ornamental, providing bases for the facade's pilasters and helping to accentuate the recessed wall areas.

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Masonry

Masonry may consist of brick, stone, concrete block, stucco, or terra cotta (a fired clay material made to look like carved stone). In Barberton, brick and concrete block are the most common types of masonry; stone and terra cotta can be found as trim elements or decorative features.



Terra cotta was a popular masonry material in the early 20th century, and Barberton has some excellent examples. As the Elks building shows, terra cotta was a fired clay material that could be formed in many shapes, textures, and colors.

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Maintenance, alteration, and cleaning of masonry can dramatically affect both the appearance and the long-term physical preservation of a building. Durable as they may seem, masonry materials can be hard to repair if damaged, and their useful lives can be significantly shortened if they are abused or improperly cared for.

There are three masonry treatments that should be avoided because of the problems or damage they can cause:

1. *Sandblasting or similar abrasive cleaning.* Especially in the case of brick, this can cause actual erosion of the surface; alteration of the shapes of the bricks; loss of the hard outer surface; and increased weathering, moisture absorption, and dirt accumulation.
2. *Coating or waterproofing of masonry.* In addition to being fairly expensive and often not very long-lasting, these treatments can trap liquid moisture within the masonry. This can cause damaged interior plaster, spalling or breaking of masonry units, and the growth of both mildew and dry rot as well as of chemical salts known as *efflorescence* on the masonry surface.
3. *Removing paint from already-painted masonry.* This has often been done with the expectation of improving the masonry's appearance, but masonry buildings often were painted for a variety of good reasons: fire damage, color variations in the masonry units, or scars from earlier alterations. While paint can be removed fairly well with special chemicals, it is usually better to leave a masonry building painted or to re-paint it if the paint has faded or peeled.

CONCRETE BLOCK

Maintenance and Repair

Concrete block is generally considered a modern material, but in fact it was available in various forms fairly early in the 20th century. Often early block was made to look like trimmed, finished, or rough-faced stone (similar concrete block can be obtained today). It usually was intended to be used in its natural color, but sometimes it was painted to give it a more finished look. O.C. Barber had a concrete block company in Barberton to produce the concrete elements used in his Anna Dean Farm buildings.

1. As with other masonry, painted concrete block should remain painted or should be re-painted if the paint is failing.
2. Keep mortar joints in good condition. If mortar has come loose or has fallen out, replace it with a mortar of similar color and physical composition. Avoid filling mortar joints too full, and be sure that joint tooling (finishing) matches the surrounding tooling.

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This Barberton house is built of a distinctive rock-faced concrete block that gives it a solid feel and a highly textured surface. Note the different block used to define the corners.

Substantive Change

1. Avoid painting concrete block that has never been painted. While painting generally does not cause problems, it can form a barrier that could prevent a block wall from drying out if it gets wet.
2. If a concrete block wall has been covered with stucco, the stucco should be left in place. It is difficult to remove entirely, and it may conceal alterations or damage to the underlying wall that you may not want to expose.

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Brick is the most common masonry material in Barberton, and this example shows brick's simplicity and flexibility. The flat common-bond wall is topped by several projecting brick courses which form an ornamental treatment. Brick is used also in the chimney and the window arches.

BRICK

Like other masonry, brick may seem hard, durable, and permanent, but it can deteriorate rapidly if inappropriate alterations or maintenance treatments are undertaken.

Maintenance and Repair

1. Think about not cleaning your building. The darkened, weathered appearance that brick attains over time is part of the building's history -- a patina of age that shows the building has existed for a long time.
2. If you do clean brick masonry, begin with the least aggressive technique. Plain water, sprayed under pressure (but no higher than 300 pounds per square inch) can remove a surprising amount of dirt and dust. If water alone is not enough, there are commercial detergents and chemical cleaners, but these should be applied only by qualified contractors with plenty of past experience. Always ask to see other completed cleaning jobs, and be sure the contractor does an inconspicuous test patch on your building to be sure the cleaning method is effective and does not do damage such as staining, surface erosion, or dissolution of

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the mortar. If possible, let the test area stand several weeks before proceeding with the cleaning, to be sure that efflorescence does not form. Avoid any cleaning methods that use muriatic (hydrochloric) acid because it stains masonry. And finally, don't try to get a building "like-new" clean; a little residual dirt and weathering is acceptable. Buildings that have been cleaned too aggressively often have an artificial pink "glow."

3. Re-point brick masonry only when it truly needs re-pointing. If mortar joints are merely weathered but are still sound otherwise, re-pointing usually is not necessary. Likewise, complete re-pointing of an entire building usually is not called for; a good mason can do a partial re-pointing that is not visually obvious.

Re-pointing should be done only when mortar has actually failed: it is loose or missing or has lost its binding power and is powdering away. When re-pointing is necessary, joints should be hand-raked (avoid power tools to cut out old mortar) to at least a one-inch depth; new mortar should match the old in color, texture, and physical composition (proportions of lime, sand, and cement); and mortar joint width, fullness, and finish should match the existing.

Re-pointing mortar for older masonry buildings, especially those built of soft 19th century brick, should be low in Portland cement. Too much cement can result in a mortar so hard it does not "give" enough and brick damage results. A good starting point for mortar for older masonry is to use one part of lime (by volume), three to five parts of sand, and one-quarter part cement. The sand volume should be varied to match the texture of the original mortar, and the sand itself should be varied to match the color and particle size of the original. Very small amounts of additional cement can be added to strengthen the mortar if necessary, but the total cement volume should be below one-half part.

Substantive Change

1. Avoid enlarging or downsizing existing door or window openings in a brick wall. This work requires considerable effort to repair the altered masonry, and it can be difficult to match the appearance of the adjacent masonry.
2. Don't apply waterproofing treatments to mortar joints. The mortar joints are an important avenue by which a masonry wall dries out after it gets wet, and you should not interfere with this process. Similarly, brick that has never been painted should not be painted. Apart from the visual impact of such a treatment, painting brick can interfere with its ability to dry out after getting wet.
3. Avoid removing stucco from brick surfaces that have been stuccoed. Often stucco was applied to cover signs of alteration to a wall, or to cover up fire damage or to help preserve a brick wall that withstood weather poorly. In addition, brick walls were often chipped with a hammer or chisel so they would hold the stucco better, and removing stucco can expose these unsightly marks, which then tend to weather and collect dirt quickly.

Wood Siding and Trim

Wood is a traditional and common architectural element in Barberton. From the bulkheads beneath commercial storefront display windows, to residential window sash and trim, to siding and decorative elements, wood was used widely in late 19th and early 20th century buildings.



Beveled siding, as in this Barberton example, is the most common type of wood siding. Note also how wood has been used in all of the decorative elements, worked into several different complex shapes.

Because they can weather rapidly from the effects of water, wind, and especially sun, wood architectural elements almost universally were painted in order to protect and preserve them. Paint provided an opaque, waterproof surface that helped avoid the degradation of wood's

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physical structure, which ultraviolet light from the sun can cause very quickly. For this reason, stains or varnishes were not widely used on exterior wood elements, because these treatments themselves did not last well in the elements, and they did not provide the protection that paint could. Some elements, such as residential doors and recessed storefront elements, did have stained or varnished surfaces, but usually only when they were located so that they were protected from the weather and sun.

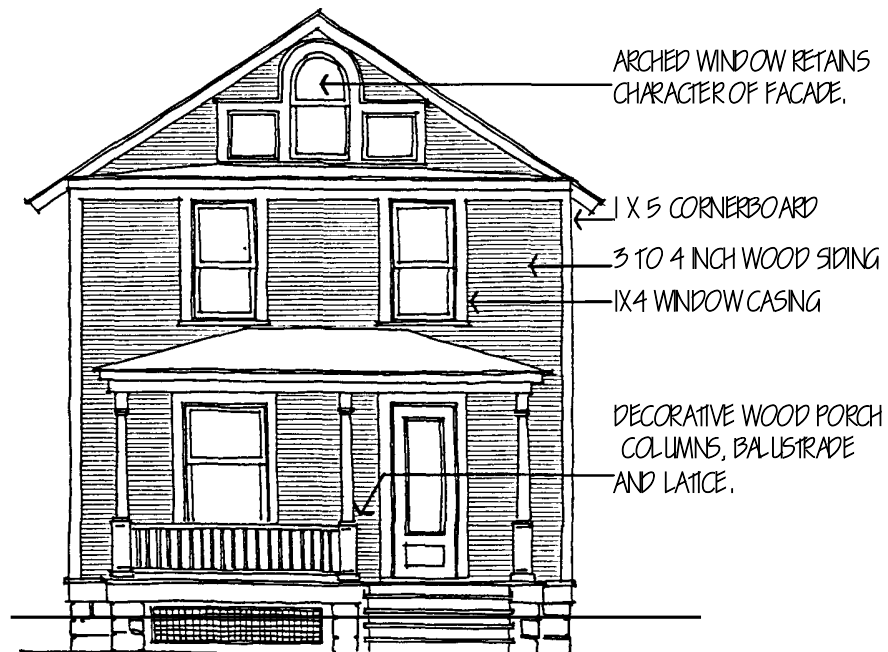


Wood siding also took the form of shingles, which sometimes were treated ornamentally as they have been on this Barberton home. Note also the use of beveled siding and wood trim and details. Properly maintained, wood is a flexible and durable exterior material.

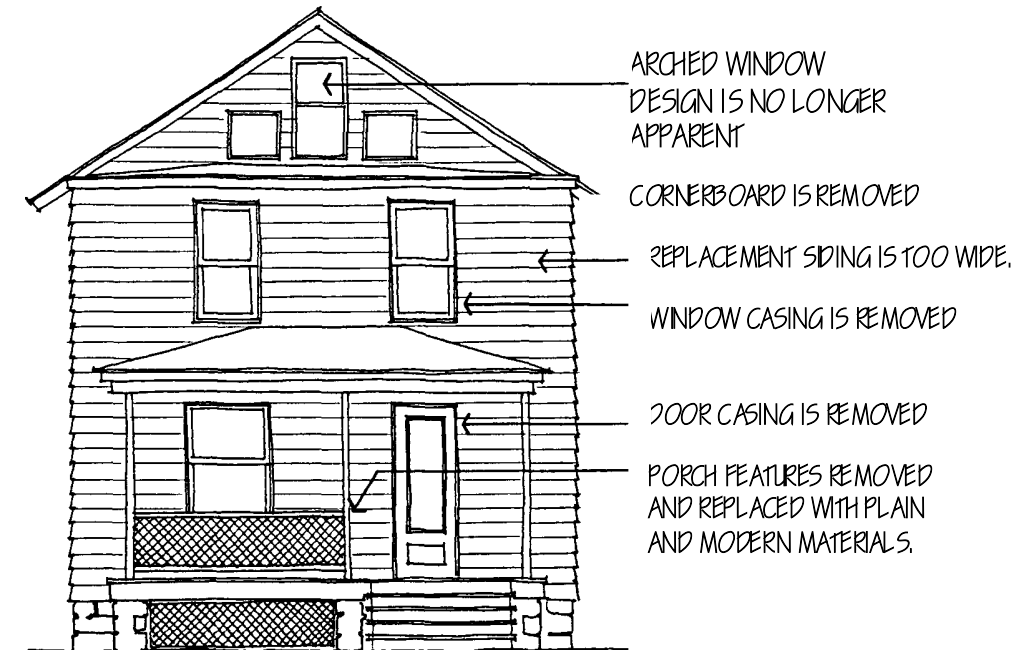
Maintenance and Repair

1. Keep painted wood elements well painted; they can weather rapidly once the paint coating fails.
2. Watch out for conditions that can cause wood elements to deteriorate. Water can be particularly damaging, especially if it is allowed to accumulate and does not dry out for long periods. This can lead to the fungus condition known as "dry rot," which actually occurs in damp conditions, when the moisture level in wood exceeds about 20%. Conditions to watch for include leaking gutters or downspouts that permit water to soak into wood siding, trim, windows, eaves, or similar elements; awnings, canopies, or gutterless roofs that let water splash on the ground and soak into basement windows, wood siding, or storefront bulkheads; and piles of soil, trash, debris, or scrap wood that can encourage moisture retention and can

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APPROPRIATE SIDING AND WOOD TRIM



INAPPROPRIATE SIDING AND TRIM REPLACEMENT

Appropriate and Inappropriate Siding Practice

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also harbor pests such as termites, carpenter ants, or wood-consuming beetles.

3. Wood elements that have become grey and weathered do not necessarily have to be replaced. If they are sound and have not rotted, they probably only need a good coat of paint; avoid replacing wood elements that still have a useful life if they get a little maintenance. When deteriorated wood elements must be replaced, replacement should be in-kind: they should be made of wood and should be the same thickness, size, shape, and profile as the elements being replaced. Avoid materials such as artificial siding or panels that simply cover up deteriorated wood without finding and correcting the source of deterioration.

Substantive Change

1. Avoid removing original wood elements from a building. Elements such as wood siding, storefront bulkheads, window sash and framing, doors, trim, and decorative pieces are important components of a building's character. Even in masonry buildings, wood often was used to create detail or decorative elements, and the wood's shapes, forms, and texture were consciously incorporated into the building's design.

2. Avoid replacing damaged or deteriorated wood elements with artificial materials such as aluminum or vinyl. Wood does require some maintenance, but so do artificial materials. Their use can significantly alter the integrity and character of a building when they are used to cover or replace original wood elements.

3. Painted wood should not be stripped and then stained or varnished. Historically, stained and varnished wood was used sparingly, and then primarily in locations sheltered from sun and weather. If the paint on wood elements has failed, be sure you have found and corrected any causes of the failure (was it caused by splashing rainwater, ground moisture, or has the paint simply reached the end of its useful life?), then re-paint with a good quality exterior-grade paint. Carefully researched original paint colors, or colors appropriate to the period of the building, should be used when re-painting.

Roofs, Gutters, and Downspouts

A building's roof, gutters, and downspouts constitute a complete system whose job is to collect, transport, and remove precipitation from the building as quickly as possible. Neglect of or damage to any one of the components can keep this water-removal system from working properly, and serious water damage to walls, ceilings, foundations, and floors can result.

One of the best ways to be sure that your building's roof, gutters, and downspouts are working properly is to observe them during a rainstorm. Most roofs in Barberton are sloped and are



This Barberton commercial building has a very simple roof, gutter, and downspout system that is easy to install and maintain. It is important that gutters and downspouts be properly sized to *carry away the water typically shed by the roof.*

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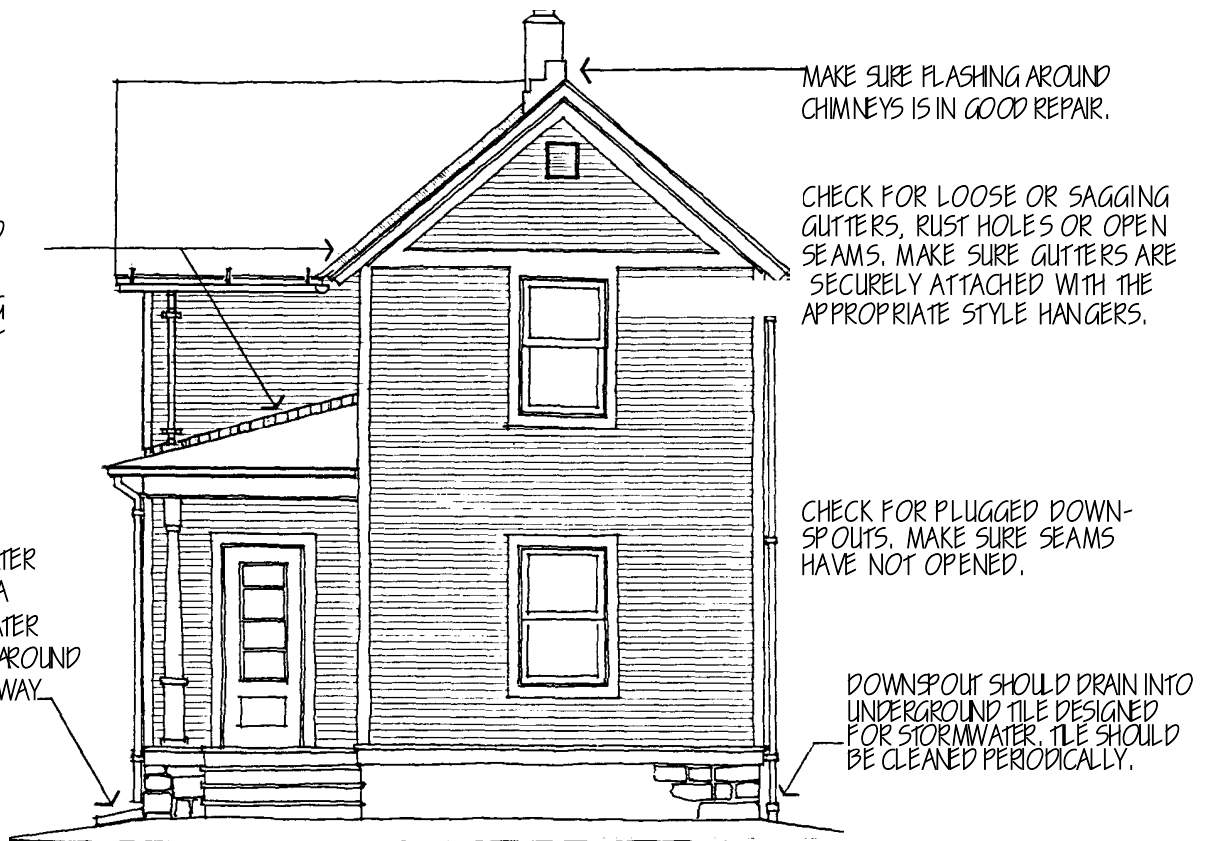
easy to see. If your building has a flat or slightly sloped roof, try to look at your building's roof from another building, and watch for signs of trouble. Look to be sure the rainwater is steadily pouring off the roof and into the gutter without over- or under-shooting the gutter.

The gutter should not be leaking; watch for rust holes, open seams, or sagging areas that might permit water to pour down the building's walls or splash against the foundation. Be sure downspouts are draining properly and that they have not become plugged with leaves or debris. If they have been blocked in this way during winter weather, check to see that the seams have not split open from the freezing and expansion of the leaves or debris.



Residential roofs, gutters, and downspouts often are intended to be part of the overall architectural design. This house is an example, where the roofing material is an important visual element and the gutters and downspouts create strong vertical and horizontal lines.

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Keeping Your Building Watertight

Barberton Design Guidelines

Maintenance and Repair

1. As is noted above, watching for early signs of problems with your building's roof, gutters, or downspouts is the best way to avoid problems -- catch them and correct them early. But if you do find problems, don't put off repair. Leakage from components of the water-removal system is more destructive than almost any other problem in a building.
2. At ground level, downspouts should either drain into an underground drain system or should empty out onto a splash block that slopes down and away from the building. If your building has neither (concrete splash blocks are readily available at building-supply stores), then at the very least the ground where the downspouts drain should slope downward and away from the building so water does not soak into the soil around the foundation.
3. If gutters or downspouts are deteriorated and must be replaced, the new ones should match the old in profile, size, and location.

Substantive Change

1. Avoid alterations that could keep your building's water removal system from doing its job: removal of gutters or downspouts; changes in roof pitch that could increase the rate of runoff; downsizing the dimensions of gutters or downspouts.
2. Watch out that any additions to your building do not change roof drainage patterns in a way that significantly increases the amount of water that has to be drained away.

Windows

Windows in older Barberton buildings are of many types: double-hung, casement, storm sash, fixed-in-place, and industrial steel sash. In every case, the type of window employed in a building represents a conscious decision by the building's designer, and the windows all are important elements of the architectural design. In Barberton, double-hung windows are by far the most common. This type of window consists of an upper and a lower sash, both of which slide up and down, forming a weather joint at the "meeting rail" when they are both in the closed position. A window where one of these sash is fixed (usually the upper one) is called a single-hung window.



The most common residential window type in Barberton is the double-hung one-over-one sash, which was used throughout the late 19th and early 20th centuries. In this house, both single and clustered windows provide variety in the architectural design.

During maintenance, repair, or rehabilitation of older buildings, replacement of existing windows is often one of the first things a building owner considers doing. However, such replacement should be undertaken only after careful thought and analysis. Often, existing windows, whether wood or metal, have only surface deterioration and are basically sound. Energy efficiency can be addressed through the use of interior or exterior storm windows, or through re-glazing existing sash with insulated glass.

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To add architectural interest and visual variety, some house designs employed somewhat more decorative windows. This enclosed porch has single-sash rectangular windows with arched transoms. Note also the single arched window at the left.

Maintenance and Repair

1. Windows can be subject to a good deal of weathering, so it is important that they be protected from the elements as much as possible. If your building has awnings, use them to provide weather protection for the windows. Windows should be kept well painted, which is the primary means of protecting them from weathering.
2. Storm windows are an appropriate means of protecting windows from the weather, in addition to their energy-conserving function. If you decide to install storm windows, be sure their major visual divisions match the same divisions on the windows being covered. Exterior storm windows provide the most protection for the historic windows, but interior storms can also provide good energy conservation and can be designed to look attractive.

Historically, wood storm windows were common and would be appropriate today, since they can be repaired easily and can be painted to match building colors. Wood storm windows usually are put up in the fall and removed in the spring. For permanently-installed storm windows, aluminum is an appropriate material. Such windows are available in a wide variety of factory-applied colors and can even be painted in colors to match existing building trim. Metallic-surface brushed aluminum storm windows are not appropriate for older buildings.

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Older commercial buildings often employed residential-style windows on their upper floors. This Barberton building is a good example, where six-over-one double-hung sash windows set in pairs give the building a distinctive look.



These one-over-one double-hung sash windows, clustered in groups of three, represent typical late 19th century practice. The window proportions, weight of sash members, and glazing patterns all were consciously chosen by the architect as part of the design and should not be altered during repair or rehabilitation.

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3. Your first choice always should be to repair rather than replace existing windows. Sometimes what appear to be rotted windows are only extensively weathered, and a good coat of paint, if the wood is sound, will improve their appearance considerably. If there is rot or other deterioration, often it is confined only to the lower rail of the lower sash, which is easily replaced by a competent carpenter.

Substantive Change

1. Think carefully before deciding to replace existing windows. What are your real reasons for doing so? If it is to increase energy efficiency, maybe this can be done with storm windows or re-glazing with insulated glass. If it for cost reasons, you may find that repair of existing windows costs much less -- study the costs carefully. If it is because you want to avoid having to maintain windows, remember that no windows are maintenance-free, even new ones.

2. If windows are replaced, wood is the most appropriate material for the new windows, since that is what was used historically (there are exceptions such as steel industrial sash and metal casement windows). Aluminum or vinyl-clad replacements are acceptable, but these should be used cautiously: they should not replace original windows that could be repaired; and they should be used primarily on upper floors and on non-principal facades where they are less visible. The new windows should fit the openings exactly.

3. Avoid enlarging or, especially, downsizing of window openings to accommodate replacement windows. The new windows should fit the existing opening exactly.

4. Resist the temptation to use snap-in or applied muntins to make a window look old or historic. In most cases, multi-paned windows were not typical of Barberton buildings, and the fake muntins are not very persuasive anyway -- they still look fake.

Handicapped Accessibility

The Americans with Disabilities Act (ADA) is a civil rights act with wide-ranging implications for both new and older buildings. In part, the intent of the act is to ensure that disabled people enjoy, to the maximum extent possible, the same access to buildings as people without disabilities. Both existing buildings and new structures are required to comply with ADA by removing architectural barriers to disabled people. Titles II and III of the act address physical accessibility requirements of publicly-owned facilities (such as schools or a city hall) and privately-owned facilities which are open to the public (such as stores, restaurants, and some offices).

Title V, Section 4.1.7 of the act specifically addresses "Accessible Buildings: Historic Preservation." It provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building in question.

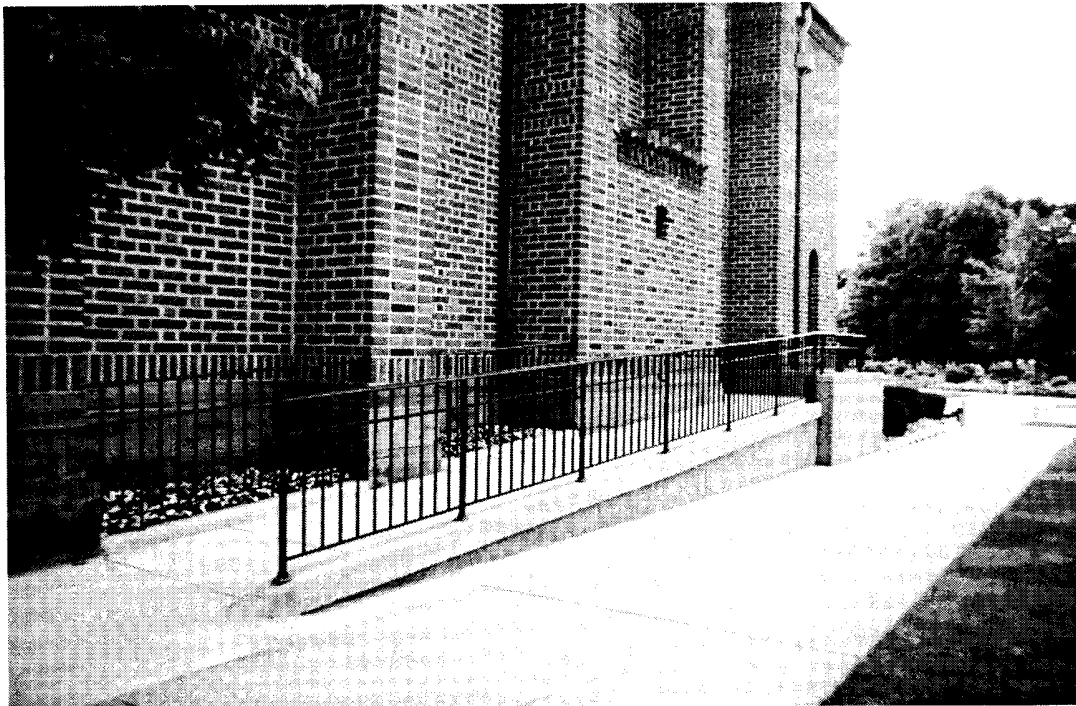
Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If you have doubts about the applicability of ADA to your building, or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.



Barberton Design Guidelines

Recommendations

1. Because ramps and lifts to provide the disabled with access to buildings can have a significant visual impact, location, design, and materials are important. In general, these elements should be located at side entrances to minimize their impact on the main facade. The designs of ramps and their handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood; also, solid masonry walls, which can make a ramp much more visually prominent than it needs to be, should be avoided.
2. If providing access to a building's front entrance is only a matter of overcoming a few inches' difference between sidewalk and entrance, consider re-doing a portion of the sidewalk so that it is "warped" upward to overcome the height difference. In such a case, a handrail may not even be necessary.



Ramping is one way of achieving accessibility to a building whose entrance is above sidewalk level. As in this Barberton example, ramps should be simple and plain, with a simple handrail. A location along the side is preferable to one along the main elevation.

Considerations for Demolition

Demolition of a building has a significant and permanent impact upon all the properties surrounding it. In any historic district or neighborhood, the character of which has grown slowly over time, the loss of even a single structure can have a devastating negative impact. For these reasons, demolition should be a carefully-considered action that is taken only after a thorough review of the reasons for demolition and the likely impact of it.

Often the demolition of a building is controversial, with one portion of the community in favor, another opposed, and yet another indifferent to the whole issue. The various sides become polarized easily, and the actual reasons for demolition get overlooked or drowned out in the heat of controversy.

Part of the reason for this is that usually a community has no organized process for evaluating a demolition proposal and for balancing the interests of the property owner against the interests of the larger community. As a starting point, the following questions should be addressed in an organized, non-confrontational way, to ensure that all sides can have their say and to help ensure an objective decision.

1. Significance of the building. Is the building very significant to the whole historic district; very significant to its specific streetscape; somewhat significant; or not significant? What are the specific elements of its significance; why is it important?
2. What is the building's condition? Excellent; good; somewhat deteriorated; very deteriorated; not repairable? These questions have to be answered by a qualified person with no stake in the outcome of the decision, since it sometimes is easy to depict a building as being in worse shape than it really is.
3. What are the specific reasons the owner wants to demolish the building?
4. Does the owner claim economic hardship? If so, has the hardship been proven? Be sure that any hardships arise from the circumstances of the building itself and have not been created by the owner's actions or lack of action. For example, an owner who is financially capable of maintaining a building but chooses not to cannot claim an economic hardship if the building is in bad shape and will cost a lot to repair.
5. What is the owner planning for the site? Are the proposed use and the architectural design appropriate for the site and the district?
6. What alternatives have been studied that could retain the building?
7. Could the desired use for the site be accommodated in a way that would retain all or a

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reasonable portion of the building?

8. Could the building be saved through a zoning variance which would permit a non-conforming use?

9. Could the building be moved to another site?

10. Is the threatened building of sufficient importance that acquisition of it through eminent domain is appropriate? Ohio law permits communities to condemn and acquire property and then re-sell it for preservation purposes.

11. Would a public hearing be an appropriate means of airing all the issues?

12. If demolition appears to be the only reasonable alternative, have the reasons for this decision been explained to other property owners in the district?

13. If demolition is to occur, the applicant is required to provide plans to the Design Review Board, at the time the request for demolition is made, that show what is to be built on the site. Has the applicant provided evidence of necessary financing to ensure that the new structure will be built? For sites of critical importance, where leaving a vacant lot would have an especially negative impact, has the owner been required to post a performance bond payable to the city if the new building is not built within a specified time?

Downtown Design Guidelines

Introduction

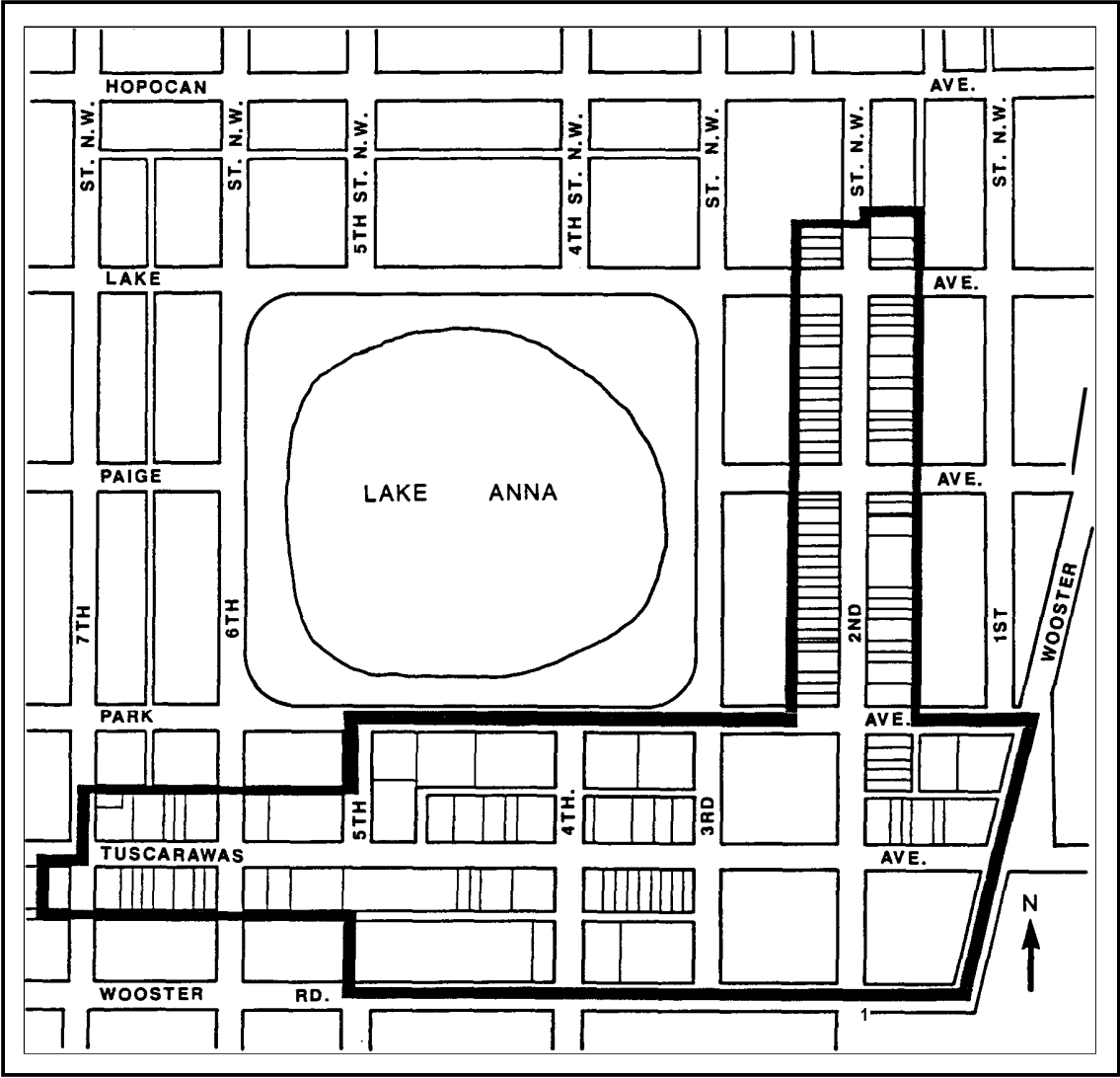
Downtown Barberton contains the most significant collection of historic commercial buildings in the city. Within the boundaries shown on the accompanying map are approximately 100 buildings constructed over a 70-year period of time, with the oldest dating back to Barberton's founding in 1891. The buildings, both individually and as part of a streetscape, present an architectural character and image which cannot be duplicated elsewhere in the community. Through materials, form, style and function, these buildings tell us a great deal about the critical role which downtown played in Barberton's history of growth and development.

More recently, as the community has recognized its historical importance and acknowledged its architectural character, the downtown has emerged as a priority for revitalization and preservation. Experiences in other communities have shown that successful downtown revitalization often hinges on making creative use of the built-in historic character that an older downtown exhibits. Through a program of design review and sensitive rehabilitation efforts, Barberton can also experience a renewal of downtown's character and image, making it a better place to work, shop, conduct business or visit.

The design guidelines which follow are written to provide guidance for maintenance and repair, rehabilitation, and new construction projects which may be undertaken in downtown Barberton. They are intended to be used in conjunction with the *General Guidelines for Preservation and Rehabilitation* in this notebook. The guidelines should be used by building owners, building managers, and businesspeople who may be interested in something as simple as erecting a new sign, or as complex as rehabilitating or constructing an entire building. Importantly, the guidelines will also be used by the city's Design Review Board in reviewing any application for a project within a designated downtown district in Barberton (see *Design Review Process*).

The Downtown Design Guidelines are based upon a survey of downtown Barberton's existing physical characteristics and historic character. This survey included research into the area's history, analysis of its historic and current appearance, and evaluation of distinctive features as well as common architectural treatments. A synopsis of these findings follows.

Barberton Design Guidelines



Proposed Downtown Barberton Historic District

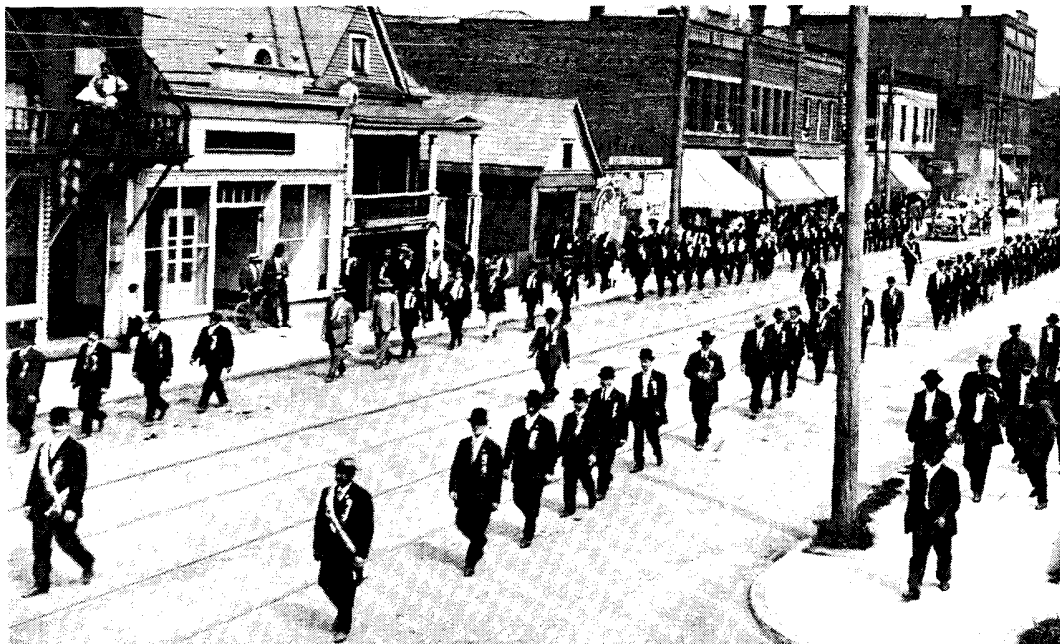
Barberton, Ohio

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History and Character of the Downtown

Barberton's unique history as a late 19th century planned industrial community is seen today in the layout of its downtown commercial district. As the layout for the new town was contemplated back in 1890, the location of a commercial district was given a top priority. The natural glacial lake, to be called Lake Anna, was chosen as the centerpiece of the town, with residential lots on all sides. The downtown district, considered so crucial to the young community, was located just one street back from the lake, on two sides. Tuscarawas Avenue and Second Street, located south and east of Lake Anna respectively, were set aside for the commercial development that was to come with the first sale of lots in the new community. It was not long before the streets were graded, sidewalks were built, and the first brick buildings were under construction.

The earliest of these buildings were built in scattered locations in the L-shaped district, with corner locations most favored. Among the first to build was Benjamin F. Tracy, a buyer for one of O.C. Barber's factories, who completed the three-story Tracy Block on Tuscarawas Avenue in 1891. The Tracy Block was built facing the lot reserved by town founder O.C. Barber for the Barberton Inn, an expansive resort hotel planned for the south side of Lake Anna. Other buildings constructed by November of 1891, when the community was brand new, were the three-story Moore & St. John Block on Tuscarawas Avenue (demolished), and six two-story brick commercial buildings, most of which were on Second Street.

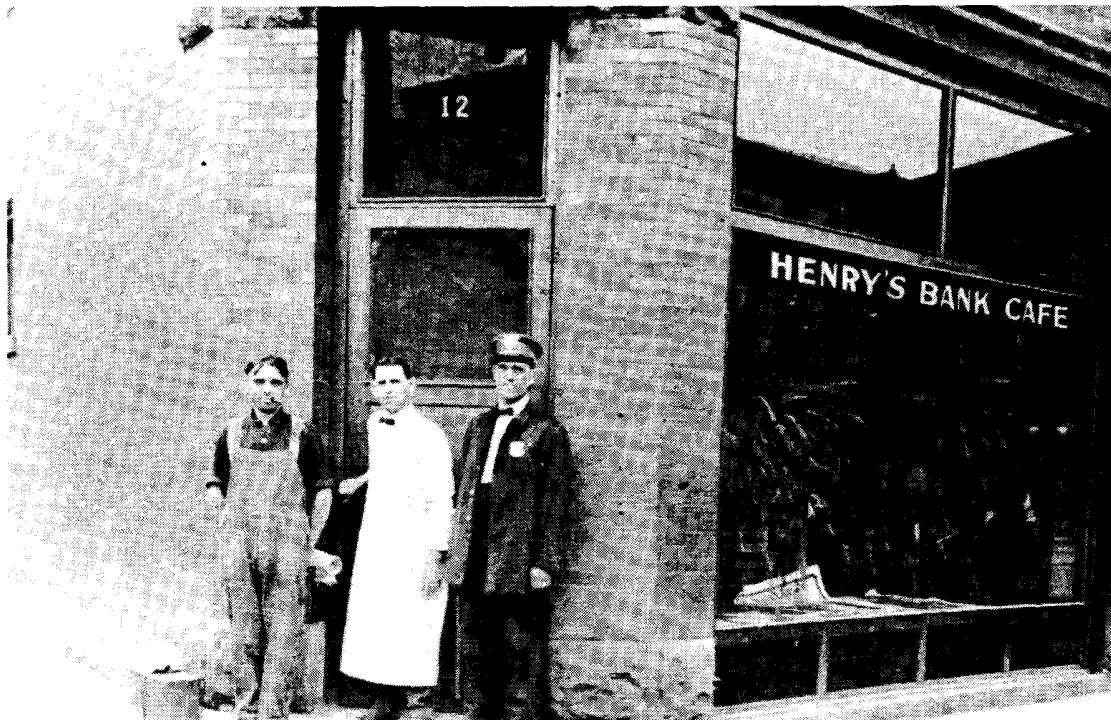


Looking north on Second Street from Paige Avenue about 1910. Interspersed among the commercial buildings were a few residences.

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These first business blocks were substantial; constructed of brick and two or three stories in height, they provide an illustration of their builder's confidence in the future of the new town (as opposed to traditional "boom town" buildings which were constructed quickly to capture fleeting business). Designed in a similar vein to the industrial buildings of the period, these business blocks typically featured simple facades with decorative corbelled brickwork at the roofline. They exhibited elements of the *Vernacular Italianate* style through their overall vertical orientation and tall and narrow windows. Two notable examples in addition to the Tracy Block are the buildings on the north corners of Second Street and Lake Avenue, built in 1891 to house a tailor (219 Second St.) and druggist (220 Second St.).

During the late 1890s and early 1900s, both Tuscarawas Avenue and Second Street were built up with two-and three-story commercial buildings. These predominantly brick buildings employed traditional commercial forms, combining lower story storefronts with upper floors containing apartments, offices or meeting halls. They were generally restrained in upper facade ornamentation, with simple window trim, brick corbels or panels at the cornice, and sometimes a decorative name or date plate. Typical two-story buildings of this period can be found at 190 Second Street and 642 West Tuscarawas Avenue. Three-story buildings include the Whigham-Schubert Building, the Weigand Building (next to the Tracy Block), and Henry's Bank Cafe (now Barleys).



Henry's Bank Cafe was a downtown landmark for many years during the early 1900s. The building today has a new life as Barleys Restaurant.

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Although it had been quite popular during the 1890s and early 1900s, the Barberton Inn began to experience financial difficulties and was eventually torn down in 1915. With its demolition, this central block of downtown real estate became available for development. Subdivided as the Alexander Square allotment, this land presented attractive opportunities for commercial development in Barberton in 1915. Other lots on both Second and Tuscarawas began to be filled in as well.

By 1920, the downtown district consisted of one-, two- and three-story commercial buildings of both masonry and frame construction. Tuscarawas Avenue had emerged as the primary business street, with many substantial brick buildings, while Second Street generally housed smaller concerns and contained a variety of brick, frame and concrete block buildings. For many years, a number of residential buildings were mixed in among the Second Street businesses. The typical commercial building of this period was two or three stories, built of brick, with decorative corbelled cornices and simple upper floor designs. Many of these fall in the general architectural category of *Early 20th Century Commercial Vernacular*. An example today is Al's Quality Market, built on Tuscarawas Avenue in 1917.



This historic view of Tuscarawas Avenue, looking west from Third Street, shows how features such as awnings, fixtures such as streetlights, and the buildings themselves all contribute to the streetscape.

During the late teens, 1920s and 1930s, several important non-retail buildings were constructed in downtown Barberton, many of which remain landmark buildings today. These structures often made use of different materials and stylistic elements than the commercial

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buildings of the period. Several of these buildings exhibit a *Classical Revival* style. A good example is the Central Savings and Trust Company building, built in 1918 in a monumental Neo-Classical Revival style designed by the noted Cleveland architectural firm of Walker and Weeks. The stone facade and columns express the important character of this banking institution. The Park Theater (1919) and Pastime Theater (1922) both make use of decorative glazed terra cotta in classical designs in their upper facades. Another example is the Campfield-Hickman Funeral Home, built in 1925 on Park Avenue. The residential character of this building is highlighted by its classical cornice and front porch. The Barberton Post Office, built in 1932, is another outstanding example of a Classical Revival style.

Some of the downtown's largest commercial buildings were constructed during the 1920s, as some of Barberton's pioneer businesses were able to expand into modern facilities. The Weisberger Company, begun in 1900 as dry goods store, built Barberton's first department store in 1928 at the corner of Tuscarawas and Fourth Street. Also expanding into this same block of Tuscarawas Avenue was the Weigand Furniture Company, which built its three-story building (now the Senior Center) in 1929. While continuing the traditional building composition of storefront/upper floors/cornice, these buildings have large amounts of window area, as compared to wall surface, in their upper floor facades. The parapet rooflines continue to be simply detailed.

Also during the late 1920s, the automobile was making its impact felt upon the community's development. Buildings housing auto-related businesses were located on the fringes of downtown, including the building housing the Crown Auto Livery, built in 1925 near the Tuscarawas Avenue viaduct, and the pair of Starinki Motor Sales buildings, built in 1928-29 on West Tuscarawas Avenue.

Following the demolition of the Barberton Inn, traditional downtown commercial buildings were constructed facing Tuscarawas Avenue, but not facing Lake Anna. Fronting the lake, new buildings from the mid-1920s and 1930s provided an important transition from the commercial downtown to the residential and institutional setting of the lake. In addition to the Classical Revival funeral home, Park Avenue was the setting for a new Masonic Temple, completed in 1925 in a *Second Renaissance Revival* style.

Turning away from classical motifs during the 1930s were two buildings constructed in an Art Deco/Modernistic style. The Elks Lodge was built on Park Avenue in 1934, using an *Art Deco* design with geometric tile forms in its semi-circular porch. This was followed by construction of the *Modernistic* Lake Theater in 1938, which used sandstone panels on its main facade.

During the 1950s, the Barberton Municipal Building was completed, occupying a prominent location fronting the lake on Park Avenue. It is representative of the post-World War II period, when designs and materials became plainer. Also built during this time were some one-story concrete block buildings on Second Street which also have a simple treatment. The Great Northern Bank at the corner of Park Avenue and Third Street is a good example of

Barberton Design Guidelines

circa 1960 modern construction.

The character of downtown Barberton today is defined by its collection of buildings constructed over approximately 70 years' time, from 1891 to about 1960. Tuscarawas Avenue presents a relatively uniform treatment, with nearly continuous building facades in its two primary commercial blocks. Second Street presents a more varied mix of building materials and sizes, with some vacant lots remaining from building demolitions over the years. Although the connection between the two streets has been disrupted through demolition in recent years, the L-shape of the downtown district is still quite important to its form, function and character.

Park Avenue presents a different, less commercial image through the use of free-standing buildings that have more of a setback from the street. This corresponds well with its frontage on Lake Anna, providing an important transition from commercial to residential and institutional uses. Similarly, the Post Office building on Wooster Road was constructed with a setback that reflects its location off of the main downtown street.

Downtown Architectural Styles



Vernacular Italianate

Originally built to house a tailor shop in 1891, this building is located at the northeast corner of Second Street and Lake Avenue.



Early 20th Century Vernacular

These three buildings, built about 1904 on West Tuscarawas Avenue, illustrate the upper facade treatments that are so common in Barberton's early 20th century commercial buildings.

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Second Renaissance Revival

The Masonic Temple on Park Avenue was built in 1925 with elements of the Second Renaissance Revival style, such as the round-arch windows and second story pilasters.



Classical Revival

Barberton's Post Office on Wooster Road is a good example of this style, with classical features that include a projecting cornice, raised parapet, and fluted pilasters between window openings.

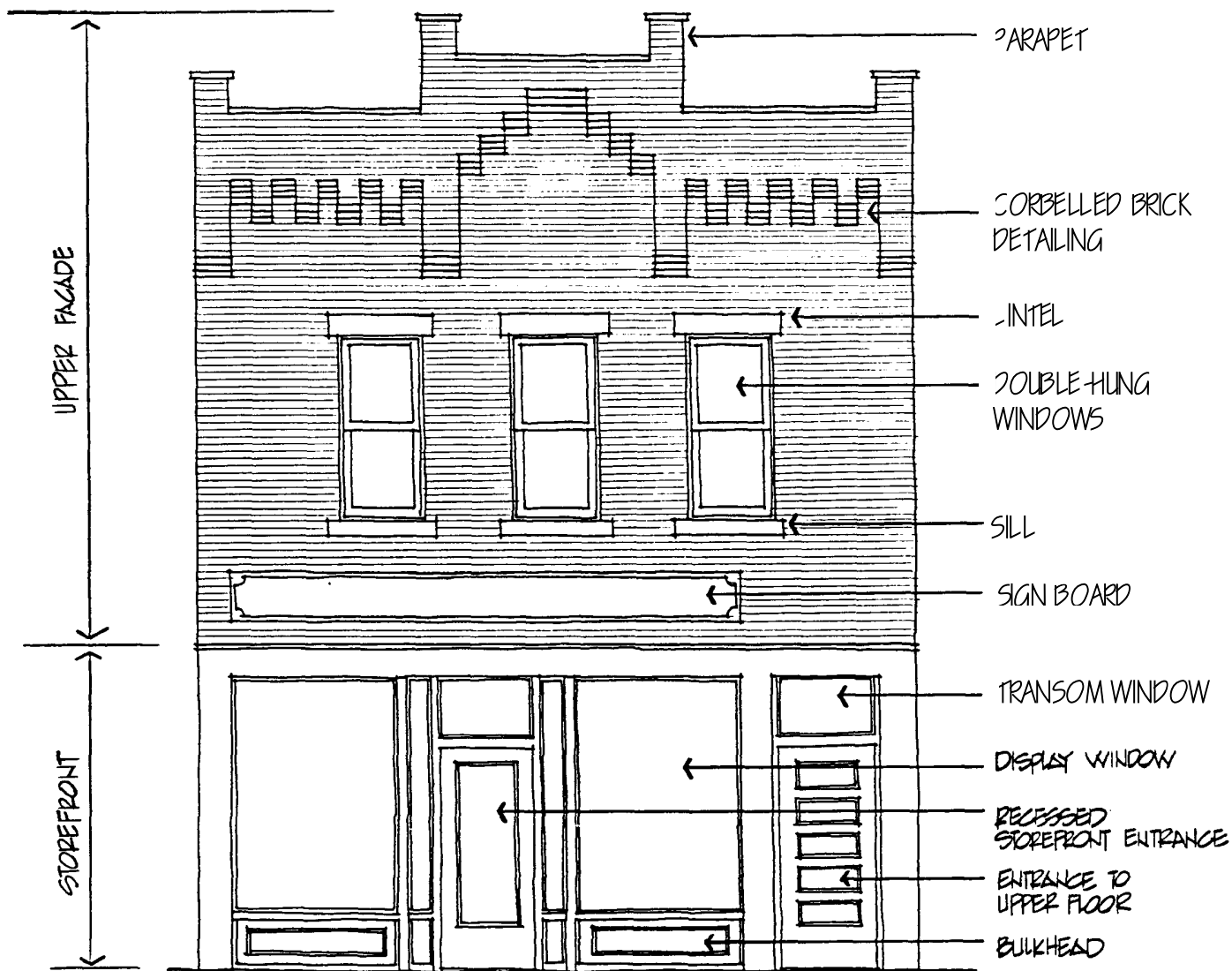
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Art Deco/Modernistic

The Elks Lodge, built in 1934 on Park Avenue, has a streamlined and geometric form. Its monumental front porch is accented by glazed tile set in geometric patterns.

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Parts of a Commercial Building

Barberton, Ohio

Storefronts

The storefront is one of the most important components of an older commercial building. Historically, it was valued for its commercial appeal, for its ability to draw customers into the building. It was designed to work in harmony with the upper facade of the building to form a cohesive whole. Often, however, the storefront is the part of the building that is changed the most. In downtown Barberton, there are several examples of late 19th and early 20th century storefronts which have had minor or no changes made. Some examples have had parts of the storefront either removed or covered up. Other downtown storefronts have been removed entirely and replaced with modern materials.

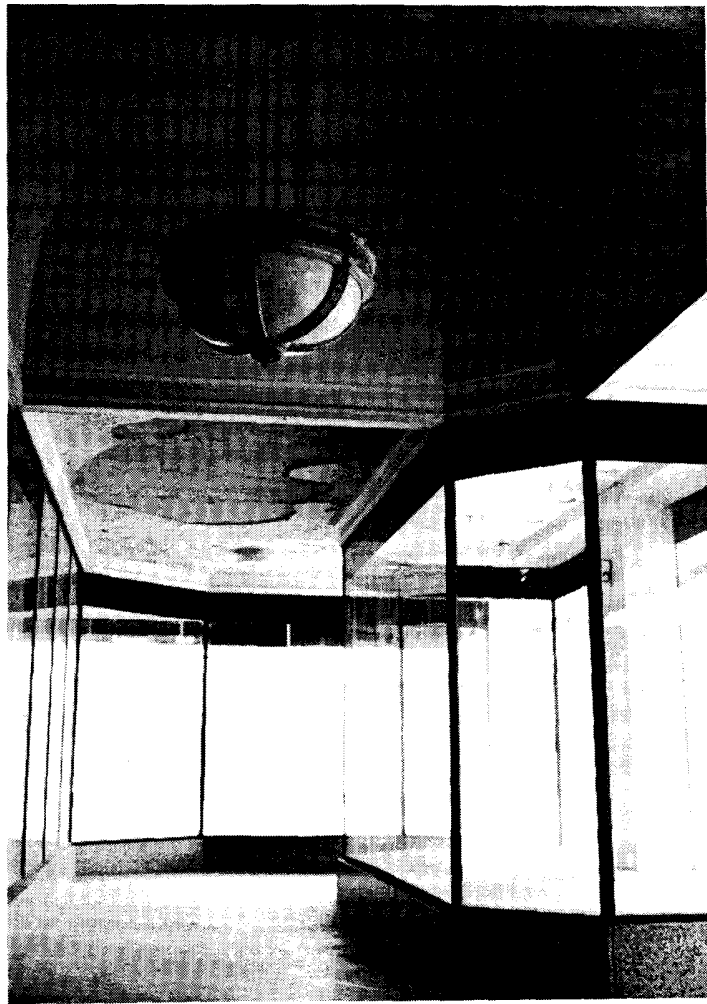
While each storefront is different, there are typical storefront treatments that characterized Barberton's historic commercial buildings. These same rules should guide storefront design and rehabilitation today.



This historic view of a downtown Barberton business illustrates all the classic elements of the late 19th and early 20th century storefront: wood-paneled bulkhead just above sidewalk level; large plate glass display windows; and fixed glass transoms above the display windows, in this case used for commercial signage painted on the glass. The double-door entrance also is typical, as is the transom above it, which could be opened for ventilation.

Barberton Design Guidelines

1. *An emphasis on transparency.* Large expanses of display windows and transoms are used to admit lots of light into a typically windowless commercial space.
2. *A feeling of containment.* The storefront is contained within the space intended for it. The opening is usually framed by a horizontal beam above and piers at each end.
3. *An entrance which draws you in.* Entry doors in the storefront may be flush, but are often recessed to provide more display window area. Often a separate entry door is used to gain access to upper floors.

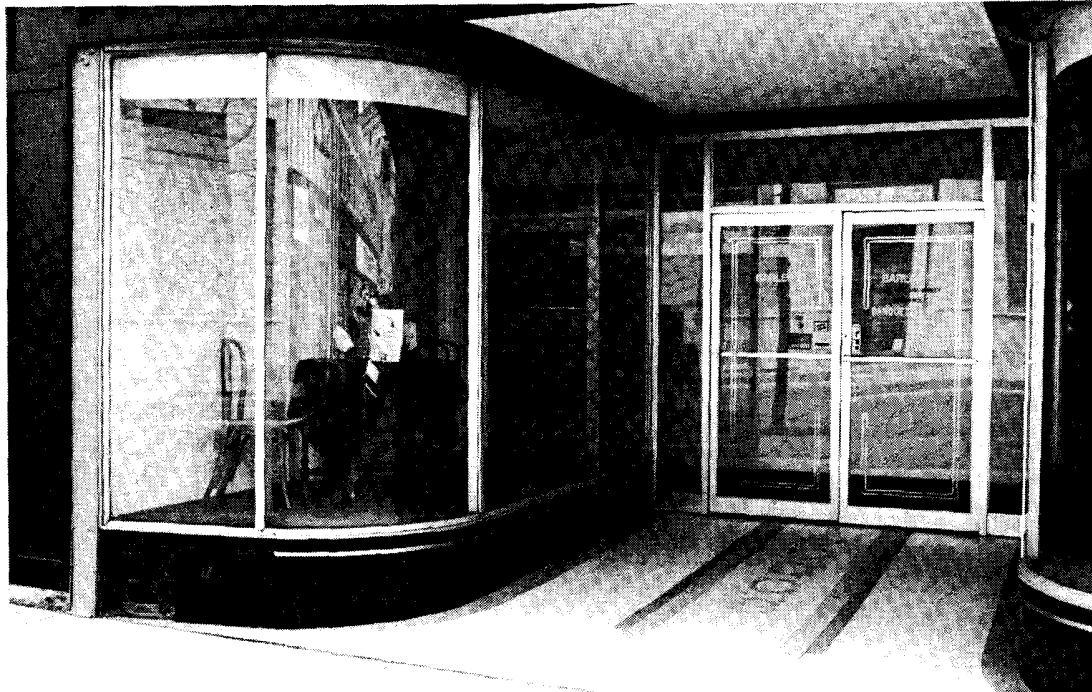


Early 20th century storefronts sometimes were deeply recessed and designed to maximize display window space, as in this downtown Barberton example. All the major historic storefront elements are intact and could be rehabilitated.

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4. *An emphasis on simplicity.* Since the majority of Barberton's commercial buildings are post-1900, their storefronts have a simple character which is compatible with the building's architectural style.

Storefront design underwent some changes between the time that downtown Barberton's first commercial buildings were built in 1891 and about 1940. Typical features of the downtown's 19th century storefronts might have included large display windows flanking a recessed single or double door, with stone or cast iron columns providing support. The display windows were raised off of the ground by wood or metal panels known as bulkheads. A transom window often existed above the door. The horizontal lintel over the storefront usually contained the store's sign. Wood was the most frequently used storefront material. The historic view of the Barberton Hardware store in the Tracy Block is a good local example of a 19th century storefront.



Reflecting design tastes and technology of the 1920s and 1930s, this Barberton storefront is a good example of the Art Deco/Modernistic period. Spare, geometric forms, a streamlined look, and use of modern materials such as aluminum and curved plate glass contributed to the storefront's modern, up-to-date look.

After the turn of the century, storefronts typically employed large transom windows across the entire front. Bronze framing and trim began to be used in the display windows, giving the storefront a light and airy feel. During the 1920s and 1930s, new innovations in storefront design included the use of curved glass, deeply-recessed entries, floating display islands, aluminum framing and ceramic tile in bulkheads or other parts of the storefront. Downtown

Barberton Design Guidelines

Barberton contains examples of each of these treatments, sometimes in storefronts that were added to earlier buildings.

Maintenance and Repair

1. First, identify whether there are any pieces of an original or early storefront intact. Peel away coverings that have been added, if necessary, to find out what's hiding underneath.
2. Make every effort to repair and preserve historic storefront materials -- bulkhead panels, transoms, plate glass windows, recessed entries, tile — even if the storefront is not complete.
3. Make any needed repairs to existing metal, wood and masonry elements of the storefront, replacing to match if too deteriorated to repair. Old photographs may provide guidance for replacing any storefront parts that are missing. Some new materials can be substituted to save on costs.
4. Keep wood storefronts painted. Varnished wood was not traditionally used on Barberton's downtown commercial buildings.
5. If the original storefront has been completely removed and replaced with a modern front, consider leaving the modern front in place and enhancing it with simple treatments such as new signage, paint, or canvas awnings. Sometimes, inexpensive treatments such as these are all that is needed to give new life to a plain, modern storefront.

Substantive Change

1. If materials have been added to the storefront over the years, consider removing them to bring the building closer to its original character. Examples of inappropriate storefront additions include mansard canopies, vinyl or aluminum siding, and blocked transoms and display windows. Similarly, avoid adding elements to the storefront that would not have been there historically, including brick storefronts, diagonal wood siding, board and batten siding, varnished wood, stained glass, or wood shingled mansards.
2. Avoid any attempt to "dress up" a building by adopting a "theme" restoration (such as Victorian, Tiffany or Swiss Chalet). If a theme is part of your business, let signage and interior display help you relay that message.
3. Keep your storefront as transparent as possible by keeping display windows and transoms intact. Avoid any temptation to make the storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds to provide privacy for an office. If no original storefront elements remain and a new storefront is to be designed, consider a) restoring the appearance of the original storefront, or b) creating a new modern storefront that is compatible with the building.

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4. For a restoration, you will need historic photos that clearly show the original design. Check the local history room of the Barberton Public Library. Once you have the photos in hand, look for physical evidence in the building itself that would indicate the exact location of doors and windows.
5. If no historic photos or physical evidence exists, consider installing a compatible new storefront. Keep the design of the new storefront simple, respecting the architectural character of the rest of the building.



This is an example in Barberton of sensitive new storefront design for a historic building. This storefront draws its inspiration from traditional designs but is contemporary in character and does not try to duplicate the look of historic storefronts.

6. Design a new storefront to fit in the original storefront opening defined by end piers and horizontal members. Leave the piers exposed, rather than covering them with new materials.
7. Recess a new storefront slightly from the face of the building (about 6" to 1'), unless physical evidence or photographs suggest that it was deeply recessed at one time.
8. Make use of display windows, transoms, and full-light doors that make the storefront as transparent as possible. Glass may be tempered for strength, but should be clear in color.
9. Choose appropriate construction materials for a new storefront, such as painted wood or metal. Masonry should be avoided because it can appear too massive.

Doors and Entrance Features

Commercial buildings in downtown Barberton typically contain a primary storefront entrance, along with one or more secondary entries that may be located on the front, side or rear elevations. Storefront entries are often, but not always, recessed from the face of the building, providing more space for display windows. Some entries were located at corners to gain maximum exposure. Secondary doors could be either recessed or flush with the face of the building.



These paired doors with a transom above are typical of commercial buildings from the late 19th and early 20th centuries. Note the simplicity of the overall design of the entrance. The recessed doors provided weather protection.

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Traditional storefronts in Barberton used tall wood doors with full glazing, either individually or in pairs. Often, the door had a glass transom above it. Secondary doors were typically simple in design, most often used to provide access to the upper floor(s) or rear of the building. A typical door had a full or half-light window or solid wood panels. If a secondary door is part of a front elevation, it becomes an important part of the storefront design.



A single door serving a commercial storefront is common practice. This example has no transom but instead has glazing covering nearly the entire door, both to admit light and to permit customers to see into the store.

Doors and entrances are important design features of non-retail buildings in downtown Barberton. These include the area's fraternal and government buildings (Elks, Masons, Post Office, City Hall) along with properties such as theaters and funeral homes. Entrance features for these building types often include decorative wood or metal doors, ornamental door surrounds, and steps with railings.

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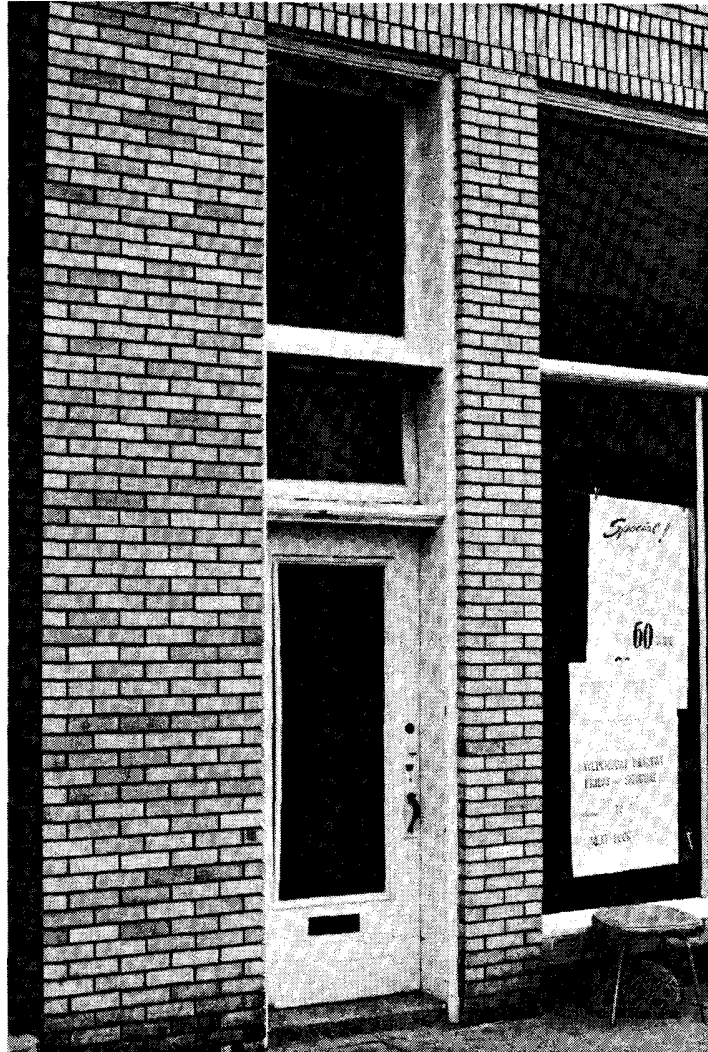
Doors and entrance features are major design elements of Barberton's institutional and other non-retail buildings. This fairly elaborate entrance to the Masonic Temple contributes strongly to the building's imposing character and presence along the street.

Maintenance and Repair

1. Maintain in good working order any surviving older or original wood or metal doors and their hardware. Make repairs to materials as needed, replacing any deteriorated elements to match the existing as closely as possible.
2. Keep wood doors painted, rather than removing paint and adding varnish. A varnished finish would have been very uncommon historically.
3. Maintain the locations of existing recessed or corner entries, as they often reflect an original or significant configuration.

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4. Retain important entrance features, such as steps, railings, ornamental door surrounds, and lighting fixtures. Explore ways of using alternative entrances for ADA compliance (*see Handicapped Accessibility*).
5. If an entrance will no longer be used, leave the door and its features in place rather than removing and filling in with glass or other material.



It is important not to overlook a historic building's secondary entrances, which may be placed on the main facade or along a rear or side wall. As this doorway illustrates, these entrances often received nearly as much attention to detail as the main entrances. In this example, an additional tall transom provides natural light for an interior stairway.

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Substantive Change

1. Look to the building for clues about the location of original entrances. For example, ceiling treatments or an upper story window pattern may indicate where a door was placed. To meet current codes, out-swinging doors generally must be recessed.
2. If a storefront is being returned to a more traditional appearance, a painted wood door with a full glass panel would be the most appropriate.
3. Where a modern front has been substituted, a standard aluminum and glass door may be compatible. Use dark anodized or painted aluminum rather than a brushed metallic color.
4. On main or side facades, keep secondary entrance doors compatible with the main storefront entry. A full-light or half-light glass door is recommended.
5. Choose a rear entry door which reflects the purpose of the rear entrance. A glass door will be more inviting to customers than a solid door. A simple cast iron grille could be added for security.
6. Keep doors simple in design, unless historical evidence indicates otherwise. Avoid adding false "historic" elements to a door, such as crossbuck doors, wooden pediments, ornate grilles, or novelty windows and moldings.
7. If possible, use historic photographs to determine original entrance design. If historic photos are not available, the best approach is to select a simple door that is compatible with the overall character of the building.

Upper Facades and Parapets

Much of the architectural streetscape in downtown Barberton is defined by the upper facades of its buildings. The upper facades provide rhythm and character to the street through their setback, fenestration (window openings), ornamentation, and roofline treatments. The material most commonly used in upper facades in downtown Barberton is brick, although examples of frame, glazed terra cotta, brick tile, and sandstone facing also exist.

By far the most common distinguishing characteristic of downtown Barberton's upper facades is the decorative brickwork or stonework found at building parapets. The parapet is the portion of the upper facade wall that rises above the roofline; it often caps the building with decoration. In downtown Barberton, this brickwork is generally built out from the face of the building by several courses in a process known as corbelling. Brickwork in the parapet or upper facade can also be indented in saw tooth or zigzag patterns or laid in various bond patterns. Stone or concrete may be used in a pattern or as a cap for the parapet. Sometimes, glazed brick tile in a different color is used to provide an accent. Several downtown buildings display the building's name or date (or both) in the parapet area.



Late 19th century brick buildings often had upper facades with ornamental brickwork, as can be seen here. Wall surfaces tended to be very plain, sometimes divided into panels by projecting pilasters. Cornices and parapets usually were ornamented at least to some extent, and often quite extensively as on this building.

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These are two excellent examples of parapets, which illustrate the variety and richness in design that can be achieved with a simple material such as brick. Parapets were used by architects to give buildings greater apparent height and also to improve the *visual* proportions of facades. Today parapets make it easy to conceal rooftop equipment during building rehabilitation.

Some downtown buildings, particularly non-retail structures such as the Elks Lodge, Masonic Temple, Park Theater, Central Trust Bank, or Campfield-Hickman Funeral Home, make use of decorative features that represent a particular architectural style. In these buildings, the upper facades display columns, pilasters, balconies, and stylized materials that are not found on other downtown buildings.

Historically, downtown Barberton buildings all contained windows on the upper floors. Most common was the use of simple double-hung windows in plain, lightly decorated walls. These windows were generally one-over-one wood frame sash in either rectangular or arched openings. Some buildings from the 1920s and 1930s used casement windows or groups of double-hung windows in openings that were larger than those of earlier buildings. Window openings were generally plain, with simple stone lintels and sills.

Common alterations to window openings in downtown include covering them with plywood, filling them in with brick or glass block, placing fake shutters over them, or installing windows which are the wrong size for the opening or wrong style for the building. A small number of upper facades have been completely obscured by a covering.

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Maintenance and Repair

1. Preserve and maintain all decorative brickwork, stone treatments, and wood or metal cornices that exist on downtown buildings. Make repairs as needed to ensure tight joints and attachments.
2. If a masonry upper facade is to be cleaned, be sure to use the gentlest means possible to clean the brick, tile or stone. Follow the general guidelines recommended in the section on *Masonry*.
3. Generally, brick facades which have never been painted should remain unpainted. However if damage to the brick has resulted in a mottled appearance, or if a brick facade is already painted, consider painting the brick. Colors should be appropriate to the character of the building and the streetscape (see *Color*). Stone and ceramic tile should not be painted.
4. Maintain original window openings and repair original wood or metal windows, replacing any missing sash to match. Maintain existing stone or concrete lintels and sills, or replace in-kind.



The parapet of this Barberton building is executed in stone like the facade below it. The balustrade is classical in design and thus is tied visually and thematically to the classical columns in the facade. Parapets such as these are integral parts of a building's design and should be preserved intact.

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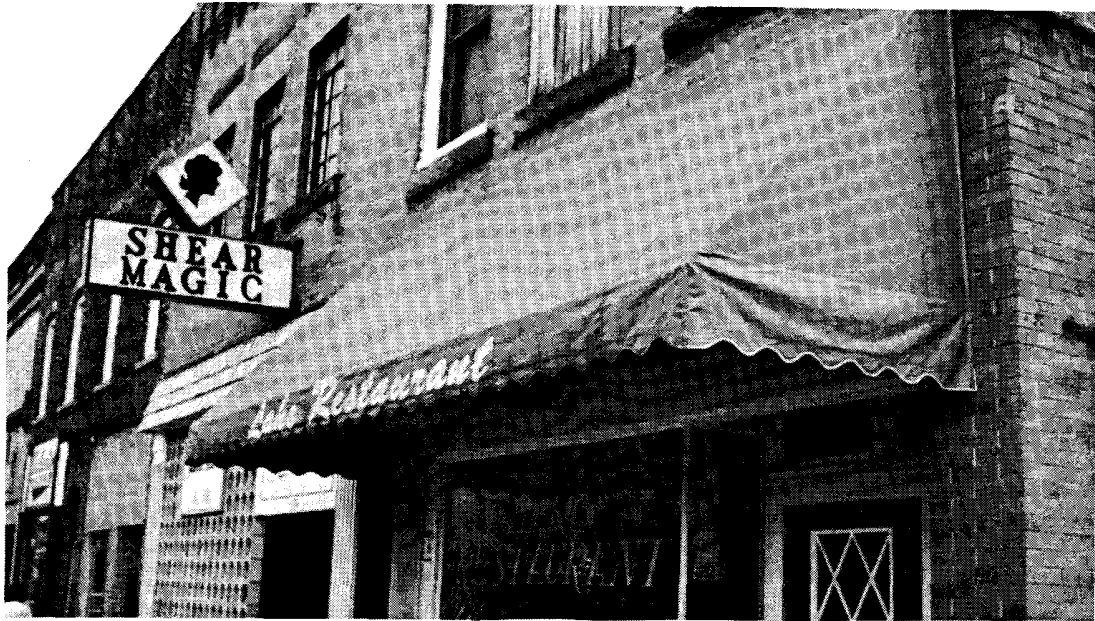
Substantive Change

1. Decorative building parapets should not be removed. If a parapet appears to be deteriorated, first evaluate what steps may be taken to secure and preserve it. Its removal would not only damage the building's architectural character, but could also pose serious problems for the roof's drainage system.
2. If an upper facade has been covered over, consider removing the covering to expose the original architecture underneath. Damage which may have been done to the upper facade should be repaired to the greatest possible extent.
3. If window openings or window sash have been changed, consider returning them to their original appearance (historic photographs can help). Most appropriate for double-hung window openings in downtown Barberton is one-over-one wood sash.
4. Avoid placing materials such as plywood, glass block, metal, or false shutters in upper facade window openings. Make sure that any new windows being installed are appropriately sized so that they fill the opening completely.
5. Avoid adding cornices, brackets, hoodmolds, balconies, or bay windows to buildings which never had them. Efforts to make these buildings look older than they are should be avoided. Barberton's downtown buildings are traditionally very simple and understated in style. Any attempt to distinguish a plain facade would need to be very subtle and clearly a modern-day interpretation.

Awnings and Canopies

Awnings and canopies are features that are frequently added to storefronts in older downtown areas. While they may not be appropriate for every building, awnings and canopies can serve a number of purposes. They can create a pleasant space in front of the building, providing shade and shelter for pedestrians. Awnings which are retractable can be used very effectively for climate control, regulating the amount of sunlight which penetrates the store windows. This may be particularly important for buildings facing south. Awnings and canopies can also be used to add color and visual interest to an individual building as well as to the streetscape.

Downtown Barberton was built during a period when the use of fabric awnings, in particular, was in vogue. Historic photographs illustrate the types of awnings that were typically used. Made of canvas, these awnings typically sloped downward at a sharp angle with loose valances (front edges) and either triangular end pieces or open ends. Both stripes and solid colors were used. Not as common were fixed canopies of metal or wood. Two notable examples are the Lake Theater marquee and the Marshall's Department Store Building canopy, both on Tuscarawas Avenue. In recent years, metal awnings and fixed wood shingle canopies have been added to some downtown buildings. These materials are not as appropriate or compatible with the area's historic character.



Traditional fabric awnings looked much like this modern-day Barberton awning. Older awnings typically were of a flat, sloping design and had a valance that hung below the metal pipe frame. The triangular end panels were either left open or, as in this case, were enclosed. Signage often was painted on the valance but usually not on the end panel or the sloped surface.

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This contemporary Barberton awning is similar to some that were used historically. More ornamental and colorful than solid-color awnings, these had stripes in various colors and patterns; sometimes the stripes extended down into the valance, except when it was used for signage.

Maintenance and Repair

1. Repair and reuse retractable awning hardware, if possible. New hardware that works in a similar manner can also be found. Most awning hardware either folds or rolls up the awning, either manually or by an electric motor.
2. Maintain fabric awnings on an annual basis. Awnings should not be stored when wet, small tears should be repaired before they grow larger, and the awning should be washed once a year.
3. Retain and repair existing historic canopies, making sure that supporting mechanisms are adequately attached.

Substantive Change

1. If you are thinking about adding an awning to your building, carefully consider how it will appear in relation to your facade and to the streetscape as a whole. In particular, pay attention to the following: *materials, shape, color and pattern, placement and size, number, and signage.*

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Permanent fixed canopies were less common on downtown buildings than fabric awnings, and canopies generally were part of the architectural design, not just an added element like an awning. A good example is the Lake Theater, whose marquee is integral to its design.

2. *Materials:* Most appropriate for older downtown buildings are canvas awnings that have been weather-treated prior to installation. Acrylic or vinyl can sometimes be used effectively for a single awning, but it should not be overused. Aluminum and plastic should be avoided altogether as awning materials.

3. *Shape:* The traditional triangular awning with either open or closed ends is strongly recommended for downtown storefronts. Simple edges should be kept loose rather than made rigid by interior piping. Rounded or bull nose awnings should be avoided as these do not complement historic character very well.

4. *Color and pattern:* Color and pattern reflect personal preferences, but also should be guided by the character of the building itself. A plain building with minimal architectural detail may be enhanced by a stronger accent color and pattern in the awning; while a more decorative facade will require a more subtle shade and minimal pattern (or no pattern at all). The color of brick or stone in the building should always serve as a guide in choosing colors.

5. *Placement and size:* The design of the storefront should dictate the placement and size of the awning. In a traditional storefront, awnings were sometimes placed above the transom area, and sometimes just below. The awning should be located within the storefront or door opening itself, so that it does not obscure other architectural details. Awnings that are the

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wrong size or width for the storefront should not be used. Be careful that a too-large awning does not overwhelm a small building.

6. *Number:* The number of awnings should also be determined by the design of the building. A single storefront, without divisions, will usually require a single awning. Other properties may need two or three awnings to correspond with existing divisions between windows and doors.

7. *Signage and lighting:* Awnings can be effectively used as signage as long as the design and message are kept as simple as possible and directed toward identification. Illuminated or backlit awnings are not appropriate in downtown Barberton.

8. Generally speaking, fixed canopies should not be added to older downtown buildings unless historic photos or physical evidence indicates that a canopy was used historically. If a canopy is to be added, it should be a flat projecting canopy of simple wood or metal design. Its installation should not cause damage to or removal of historic building materials. Wood shingled mansard-type canopies should be avoided.

Signage

Signage is a form of business advertising, and thus plays an important role in a commercial area such as downtown Barberton. The sign is used to alert customers to a business's purpose and location. Sometimes overlooked, however, is the image that the sign conveys about a particular business and the downtown as a whole. In an effort to attract attention, signage is too often inappropriately sized and placed on downtown buildings. Signs which work well for strip highway development, where customers speed by in cars, may be inappropriate for the slower traffic flow and scale of buildings in the downtown.



Signboards physically attached to a building are among the earliest types of signage and still are popular today. Sometimes such signs were detailed with ornate shapes and border elements, as in this example; others were very plain and without ornamentation. Sign lettering sometimes was painted on and sometimes consisted of raised letters. Colors usually were chosen for compatibility with the colors of the building where the sign was mounted.

Fortunately, historic commercial buildings often provide clues as to the form and location an appropriate sign should take. During the 1890s and early years of the 20th century, signage was frequently integrated into the design of the storefront or building. Space above the storefront was often reserved for a sign board or for an attachment for a projecting sign that hangs perpendicular to the storefront; display windows were sometimes used for painted window signs; and fabric awnings frequently provided a location for signage. Signs such as these might contain letters (painted or applied individual letters) or symbols which give a quick graphic reference to the business inside. These signs are successful because they reflect

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Symbol signs were another early kind of sign, originally used to provide information to people who could not read and as a way of distinguishing a particular business from others. Sometimes symbol signs used three-dimensional objects, such as an apothecary's mortar and pestle, or a chair outside a woodworker's shop. Others were simply painted images as in this example.

appropriate treatments for a downtown sign: use of quality materials and design, pedestrian scale, proportional size, and appropriate location.

During the 1920s, 30s and 40s, electricity and the growing influence of the automobile resulted in some new types of signage downtown. These included the use of neon and electrified signs that were used to draw the attention of people traveling by in automobiles. These types of signs, while brighter, still maintained respect for the human scale presented by the downtown shopping environment. During the 1950s and 1960s, as downtown merchants struggled to compete with emerging shopping centers, signage increasingly became bigger and brighter, overwhelming the storefront and often the building itself. Rather than competing with the shopping center, downtown businesses found themselves competing with each other and presenting a confusing image to the customer.

The key to creating a pleasant system of downtown signage in Barberton is to pay special attention to a sign's design, materials, size and placement. As signage changes with changes in building use, the opportunity is presented to evaluate existing signage and appropriately guide any changes that are made. Appropriate signage in the downtown historic district will take its cues from the historic character of the building and the street, and still effectively communicate the image and the message of the business.

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Barberton's Development Code contains Signage Regulations which outline the city's requirements for erecting a building or business sign. Regulations pertain to signage dimensions (height and area), location and placement, illumination, standards of construction, and maintenance and repair. All signs in the downtown area must conform to the basic requirements set out by the Development Code. However, a sign that meets all of the requirements of the Development Code still may not be appropriate in the city's downtown historic district. The signage guidelines presented here are appropriately more restrictive than the city's general signage code. This is because signage in the downtown needs to be in harmony with the historic character of the individual building and the district as a whole.



Signs painted directly on display windows have been used since the 19th century and remain popular today. They allow considerable flexibility and the opportunity for creativity but must be handled carefully to avoid becoming gaudy or overdone. These signs are particularly helpful for pedestrians and often are used with other signage oriented toward people in cars.

Maintenance and Repair

1. Where possible, maintain historic signage that has been painted on building walls. These signs are part of the history and character of the commercial district.
2. Maintain the appearance and structural integrity of your sign. Clean or repaint signs and their supporting structures, and make other repairs as needed to prevent deterioration.

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3. When a sign is removed, any mounting or electrical holes that will not be reused should be filled or concealed. Discolorations that exist on the facade from previous signage should be removed.

Substantive Change

1. In choosing a sign, take into consideration how the sign will appear in relation to the entire facade of your building. The sign should not dominate the facade; its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the storefront or upper facade.

2. Flush-mounted wall signs, window signs, projecting signs, and awning signs are most appropriate for commercial buildings like those found on Tuscarawas Avenue and Second Street. Ground signs should be limited to buildings which are set back at least 25 feet from the public right-of-way. Roof signs shall not be used in the downtown district.

3. New signage in downtown Barberton should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street.

4. Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront which provides an ideal location for signage that is mounted flush on the facade. Historic photographs can often show you how signage was used on your building in the past.

5. Consider using an awning or an existing canopy for signage. Tasteful signs can be painted or silk-screened onto the valance or face of the awning. A canopy edge could be used for raised letters or a sign board. Always scale the sign proportionately with the fabric or canopy area.

6. Window signs are appropriate for downtown buildings, including both storefront display and upper floor windows. Lettering can be painted, gold-leafed or etched.

7. Choose sign materials that complement the architectural character of the district. A variety exists: wood can be painted or carved; metal can be shaped, painted or polished; canvas can be used for awnings; and neon signs can be custom-made. Wood signs should be painted; the use of natural wood in signage downtown should be avoided as it is not appropriate to the area's architectural character. Plastic is also discouraged as a downtown signage material as it can clash with the historic materials on the building.

8. Good quality designs with simple graphics and simple messages are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval, are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Use of one letter size and one type style is best for downtown buildings. Symbols are especially

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appropriate for hanging signs in downtown.

9. Supports for projecting signs or ground signs should be considered part of the overall sign design. A simple metal bracket would be most appropriate for projecting signs. Ground signs may have poles or other bases made of brick, wood, stone, or metal.

10. Encourage businesses to be efficient in their use of signage. A maximum of two signs per building lot is mandated by the City's Development Code for retail uses. A building which occupies several lots, but is used for a single business, should be encouraged to use fewer signs than may be allowed by code.

11. Sign and graphic colors should take cues from the building and its trim. Bright, primary colors are best used as accents, while more subdued colors should dominate. "Fluorescent" colors are among those which should not be used at all, as they clash with the more traditional colors that exist on downtown buildings.

12. Signage color schemes should be simple, with a maximum of four colors used on an individual sign. If more than one sign is used in the business, their colors should be compatible, if not the same.

13. Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited.

14. If signs are to be illuminated, lighting should be provided externally. Internally-lit signs are not appropriate for the downtown district. Light fixtures should be simple in design and placed in a location which does not obscure other features of the storefront.

Paint Color

Color can be introduced in downtown areas in a variety of ways -- through the building material itself (for example, red or yellow brick, white glazed terra cotta, grey stone); through paint colors added to storefronts, window trim and doors; and through attachments to buildings such as awnings and signage.

Choice of color is very often a matter of personal preference. In the case of historic buildings and districts, however, certain types of colors may be more appropriate than others. The buildings themselves often provide a built-in color scheme through the natural color of their materials. Colors that are added to buildings should complement the character of the individual building as well as the downtown area as a whole. Colors selected for new buildings, as well, should blend with the overall color character of the district.

Downtown Barberton is comprised primarily of masonry buildings, most of which remain unpainted, and the colors of these materials dominate the streetscape. Masonry colors range from red and dark brown brick to lighter blond or yellow brick, from cool grey stone or concrete block to warmer brown stone. A few of the masonry buildings have been painted, but most have not. Other colors are introduced through painted storefronts and trim, through awnings and through signage.

Historically, different styles of architecture and periods of building favored certain hues and combinations of trim colors. Barberton's downtown was developed during the last decade of the 19th century and the first half of the 20th century. As a result, its buildings were influenced to a degree by the following architectural styles: Vernacular Italianate, Classical Revival, Early 20th Century Commercial Vernacular, Art Deco and Modernistic (see *History and Character of Downtown*).

The following color guidelines may be used to assist with overall color selection for trim colors on downtown buildings.

Vernacular Italianate (1890-1910): During the late Victorian period, Italianate-influenced buildings often used colors that were dark and rich, with greens, dark reds, browns, oranges, and olives. Because of the simple character of Barberton's downtown buildings, color combinations would have been quite simple.

Classical Revival (1895-1935): Colors used on buildings that reflect a more classical orientation made a return to lighter, more subdued colors such as cream, yellow and white.

Early 20th Century Commercial Vernacular (1900-1940): Colors on vernacular commercial buildings of the early 20th century (most Barberton downtown buildings fall in this category)

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covered a broad range that included dark greens, reds and rusts, as well as lighter colors such as grey and white. During the 1930s, some downtown storefronts were remodeled with architectural glass panels or tile in a variety of colors, such as black, deep red or blue.

Art Deco and Modernistic Style (1925-1950): Buildings falling in this stylistic category typically used colors that were light and subdued. Light-colored stone, brick or architectural terra cotta were sometimes used in these buildings, and other colors were chosen to complement the natural color of these materials.

Recommendations

1. In selecting paint colors, consider returning your building to its original colors. Look for old photographs or postcards which can give you a clue about an earlier paint scheme. If historical accuracy is desired, a paint color analysis could be conducted on the building.
2. Always choose colors that blend well with the natural color of your building's unpainted brick or stone. If the building is frame, or is already painted, colors should be selected that will blend with the overall colors that already exist downtown.
3. Avoid painting buildings or surfaces that have never been painted. Stone, in particular, should be left unpainted so that its unique texture and appearance is maintained. Historic brick should generally be left unpainted, unless it is being used to hide unsightly alterations.
4. Sometimes paint can be used to soften the appearance of modern treatments such as brick veneers, permastone, or aluminum coverings.
5. Limit the use of contrasting colors on downtown Barberton buildings. Color schemes should be kept simple, with no more than two trim colors used on a given building. Often, a single trim color will be sufficient to highlight the architectural features of a small commercial building.
6. The chosen color scheme should help to tie all of the parts of the building together. Typically, the color that is used in the storefront should be repeated in the upper story windows or cornice area.
7. Avoid choosing colors that would not have been used sometime in the past. Bright primary colors, including shades such as purple or turquoise, are strongly discouraged in the downtown district.

Streetscape Considerations

The concept of "streetscape" in downtown areas refers to the various elements that work together to create a particular environment or a sense of place. The streetscape is a collection of objects -- streets, buildings, sidewalks, trees, open space, landscaping, parking lots, lighting fixtures, and street furniture such as benches and trash receptacles. Depending upon when and how the elements of a streetscape were assembled, the resulting appearance might be pleasant, unpleasant, or somewhere in between.



Traditional streetscape elements can be seen in this view in downtown Barberton: street trees with grates at their bases, street lighting, sidewalks and curbs, and planting areas.

Downtown Barberton's streetscape evolved over a period of time in response to changing needs in the community. As the L-shaped commercial district was being laid out by Barberton's planners, plans were undoubtedly also being made by the Land Company to pave its streets, to build sidewalks, and possibly even to install streetlamps. These basic elements were needed to attract the investors and merchants who would construct buildings in the area.

The main downtown streets (Tuscarawas Avenue and Second Street) were built up with one to four-story commercial buildings over a period of about 70 years. As buildings filled in each block, the commercial storefronts added to the streetscape through their store windows and displays. Merchants sometimes provided benches, awnings for shade and rain protection, and trash receptacles. The combination of these streetscape elements created a commercial

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Cast iron tree grates help provide a smooth walking surface but also admit rainwater for the tree. The trunk hole can be enlarged as the tree grows.

environment that was of human scale and friendly to the pedestrian. Historic photographs show attractive early 20th century streetlamps in downtown Barberton that were approximately 10 to 12 feet in height.

Beyond the main downtown streets, Park Avenue and Wooster Road evolved with a different type of streetscape that used greater building setbacks, walks, steps, and landscaping. On these streets, free-standing buildings were constructed to house government functions (the Post Office, Fire Station, City Hall) and fraternal organizations (Masonic Temple, Elks Lodge), among other uses. Forming the north and south edges of the downtown, these streets helped to make a transition from the business district to other more residential parts of the city.

Barberton Design Guidelines

Streetscape elements that contribute to the pedestrian's enjoyment of downtown Barberton today include street trees, benches, trash receptacles, and brick paving areas at intersections along Tuscarawas Avenue and Second Street. As the emphasis changed from pedestrians to cars during the 1940s and 1950s, the pedestrian-scale streetlamps were replaced with the tall, highway-type lights that exist today. Recently, historically appropriate lights have been added along 5th Street. The buildings on Park Avenue retain landscaping treatments and some notable streetscape features such as the entrance piers at the Campfield Hickman Funeral Home.



Essential in any downtown area, trash receptacles are a prominent part of any streetscape. They should be simple and contemporary design and should be made of the most durable materials possible. They should also be designed for easy emptying and cleaning.

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Maintenance and Repair

1. Keep existing streetscape features in good repair so that they may contribute to the safety and enjoyment of downtown visitors, employees and customers. Keep benches stained or painted, keep tree guards in good repair and trees pruned, maintain the appearance of trash receptacles.
2. Sidewalks and intersection pavers also need to be kept in good repair. Any replacement of sidewalks should be done in poured concrete as this material is very appropriate for downtown Barberton's period of development.
3. Maintain historic streetscape elements that exist on Park Avenue and Wooster Road, such as the green space associated with building setbacks, retaining walls, and free-standing entrance or lighting fixtures.

Substantive Change

1. If any change is desired in existing street furniture, or if new elements are proposed (such as streetlamps), select features that are simple in design and compatible with downtown Barberton's early 20th century character. Avoid excessively ornate designs that would seem to create a Victorian character.
2. Choose materials such as cast iron and wood over stark modern materials such as aluminum and plastic. Varnished or stained wood is appropriate for benches, but wood should be painted when used elsewhere.
3. If streetlamps are proposed, select fixtures with human scale in mind. Light fixtures with a maximum height of 36" should be mounted on poles about eight to 12 feet above the sidewalk. Historic photographs of downtown can provide guidance in selecting styles.
4. Parking lots shall be screened where possible using natural materials or possibly low retaining walls or fences. Screening should continue in the plane of existing building fronts to help maintain an unbroken street facade. If possible, large parking lot development should include an interior landscaping plan to break up the expanse of parking.
5. Taller fences and walls (six foot maximum) should be restricted to rear lots, if they are used at all in downtown. Where fences or walls are required along the main street, they should incorporate landscaping and be kept as low as possible. Avoid creating long, high, blank walls along the sidewalk.
6. Satellite dishes and other out-of-scale antennae are strongly discouraged in the downtown as they are inappropriate to its character. To be considered within the historic district, a satellite dish must not be visible from the public right-of-way, and this can be difficult to

Barberton Design Guidelines

accomplish. Any method proposed to screen such a fixture also must be reviewed. Appropriate screening does not include the construction of a rooftop enclosure or a new "building" to hold the satellite.

7. Maintain existing landscaped areas on Park Avenue opposite Lake Anna and at the Post Office on Wooster Road. Take advantage of community-sponsored beautification efforts to temporarily enhance vacant lots in downtown. The addition of painted wooden flower boxes along some storefronts would also be appropriate in downtown. In all cases, maintenance would need to be a critical part of the plan.



Traditional streetscape elements such as street signs should be compatible in scale, color, and materials with the areas in which they are used. Signs in a traditional form such as this are useful and functional, but they also help to establish an appropriate setting for Barberton's downtown.

Additions to Existing Buildings

If lot size, zoning regulations, finances, and other factors permit, adding onto an existing building can solve a need for more space. Because of the strong impact additions can have on historic buildings, however, it is important that additions be done sensitively so the original building's character is not adversely affected. Even for non-historic or recent buildings, careful thought should go into the design of additions.

Recommendations

1. It's generally better to build outward rather than up — consider putting an addition on the side or rear of a building rather than adding a floor. For historic buildings, this avoids adverse effects to the original design, character, and detailing; and no matter what the age of the original building, it avoids completely the sometimes tricky issue of structural strength and ability to carry another floor.
2. Additions should be constructed in materials compatible with those used in the original building. This does not mean that you have to use the same materials -- stuccoed or frame additions can be added to brick buildings successfully, or frame additions with beveled siding can be added to stuccoed buildings. For additions to older buildings, it is generally best to use traditional materials such as brick, stucco, or wood siding, but avoid diagonal planks and other non-traditional uses of wood. The addition should be visually differentiated from the original building so that it is clear that it is an addition and not part of the original construction.
3. Additions should be subordinate to the main building. It should be clear to someone looking at them which is the original main building and which part was added. Usually this can be done by making the addition smaller in scale than the main building -- keep the roofline or parapet below that of the main building, or make the windows somewhat smaller.
4. Whenever possible, an addition should be placed at the rear of the main building. Additions built on the side of a building should be placed as far back *as* possible. If the facade of an addition must be even with the facade of the main building, provide a "break" or reveal between the two so they can still be seen as separate structures.
5. An addition should not try to duplicate the architecture and design of the main building. It should pick up overall design "cues" from the main building, such as window proportions, overall massing and form, and type of ornamentation. However, the addition should have a simplified contemporary design of its own.

New Buildings

In downtown Barberton, as elsewhere, buildings are placed within a setting composed of the land and its contours; the pattern of streets and alleys; the vegetative cover or landscaping (planned and unplanned); and "street furniture" and other detail elements such as utility poles and lines, mailboxes, fire hydrants, street signs, and sidewalks. Taken together, all these components comprise the streetscape, the physical environment of the city, the face it presents to the public as they pass through by car or on foot.

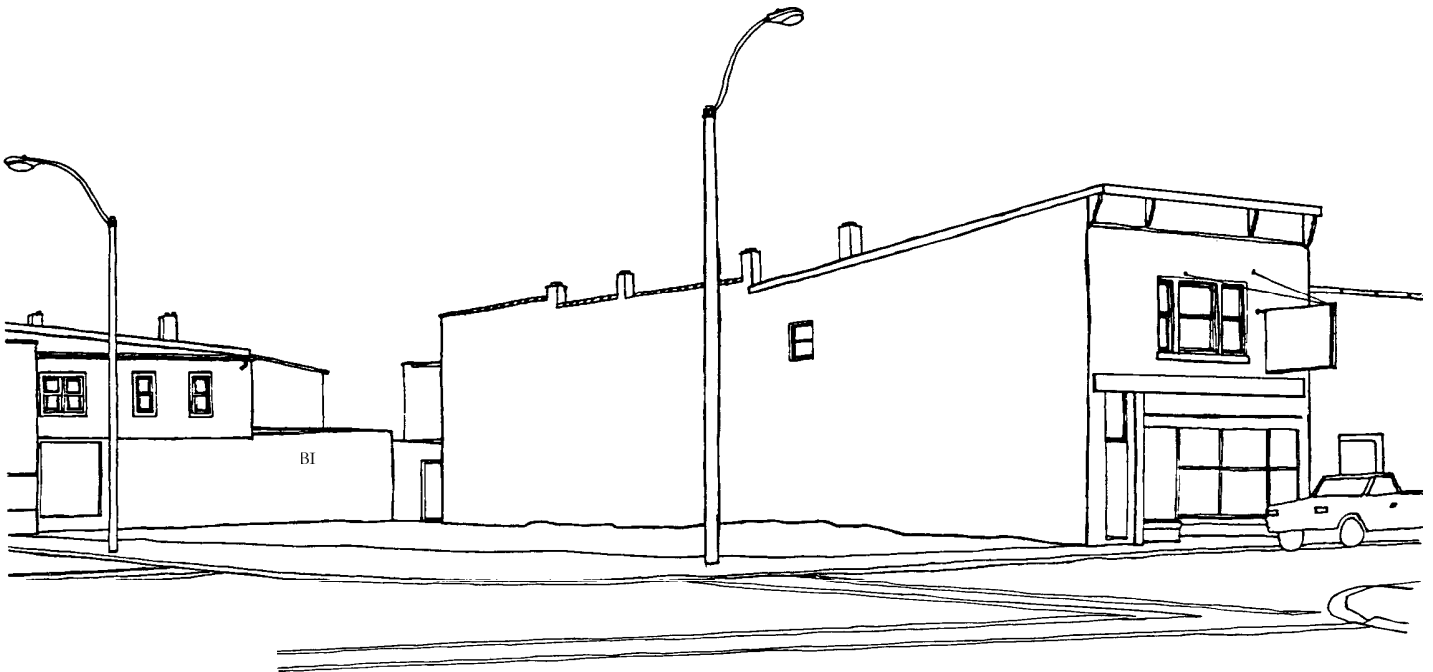
Building form is probably the most important component of the streetscape: buildings are the largest elements, and they tend to command our attention most strongly. "Form" refers to the shape or mass of a building. Historic downtown commercial buildings, for example, tend to have a form that is boxy (rectangular), tall in proportion, and long or deep.

In planning new construction in downtown Barberton there are no "right" or "wrong" designs, but building form and streetscape elements should be carefully considered. Some components of the streetscape tend to reinforce the area's attractiveness, helping to make it a desirable area to live or do business; these might include a regular setback of building facades, which provides an unbroken view along the street; close placement of buildings without large intervening open spaces, which provides a sense of density and activity; and well-maintained landscaping features, which impart a sense that property owners and businesses care about the area. Before working out the design of the new building itself, it is important to think about such overall design features.

Recommendations

1. New structures should be similar in form, scale, and height to those typical of or traditional in downtown Barberton. You should observe the traditional or typical setback of the street. Try to build on empty lots, close to adjacent structures, and try to fill in some of the blank spots along the streets.
2. Avoid blank, windowless walls along the street in the downtown district. A large part of the attractiveness of older commercial areas is their continuous glass "wall" along the street, the series of storefront windows that invite people to stop and look. Even though your business may not require display windows for merchandise, consider using large windows to enhance this traditional design feature.
3. Avoid "historical" designs for new structures; resist the temptation to "early up" a building to make it look old. Well thought out contemporary designs are more likely to fit in successfully, and they probably will be less expensive to build, too.

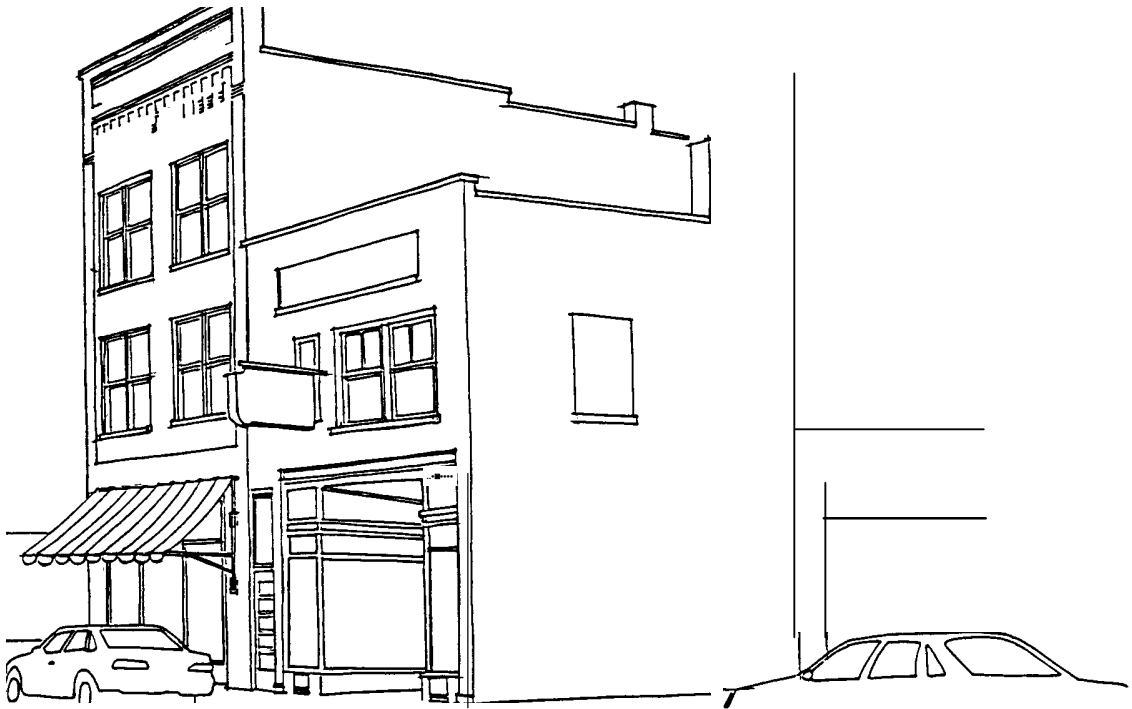
Barberton Design Guidelines



Corner Infill Design

Barberton, Ohio

Barberton Design Guidelines



Streetscape Infill Design

Barberton, Ohio

Barberton Design Guidelines

4. Consider placing parking lots at the rear of the lot, locating the building along the sidewalk. If possible, access to the parking lot should be from a side street to lessen the number of curb cuts along the main streets.

5. Consider the following factors in developing a new building design:
 - a. Overall character:* New buildings should not be copies of old ones; they should be contemporary and have their own character. At the same time, they can look to buildings of the past for ideas for elements such as windows and their proportions, cornices and parapets, storefronts, and ornamentation.

 - b. Height.* Observe typical traditional building heights; try not to exceed these in your new design. Sudden height variations can disrupt the streetscape. Some cities have actually mandated that new building height can vary by no more than 10% of the average height of area buildings.

 - c. Placement and orientation on the lot.* Note how downtown Barberton buildings have traditionally been set on the land they occupy. How close are they to lot lines (zoning and building codes may influence this); what is the orientation of each building's main axis? The design for your new structure should use similar placement and orientation.

 - d. Massing* This refers to how the basic shapes of buildings are fit together. In most downtown Barberton buildings, the massing is fairly simple, generally consisting of plain rectangular shapes. In designing a new structure, try to use massing similar to that in adjacent and nearby buildings.

 - e. Proportion:* Proportion is the relationship between a building facade's width and its height. This varies throughout Barberton. In your new building design, use proportions similar to those of adjacent and nearby buildings.

 - f. Scale:* This refers to the size of a building in relation to that of a person, and it may range from intimate or pedestrian to massive or monumental. In Barberton nearly every building has a pedestrian scale that is inviting to people. Try for this same effect in designing any new construction.

 - g. Setback* Consider using the setback typical of downtown Barberton, at the edge of the sidewalk.

 - h. Roof shapes:* Sloping flat roofs are very common in Barberton commercial buildings. Your new structure should use this roof shape; avoid non-traditional residential roof shapes such as mansard, arched, or gambrel.

Barberton Design Guidelines

i. Materials, textures, and colors: New designs should reflect predominant materials, textures, and colors in Barberton. Materials include wood, brick, stucco, stone, concrete, and terra cotta; textures include smooth painted wood, smooth brick, rough brick, smooth stucco, rough and smooth concrete and stone trim, and shaped terra cotta; colors range from painted wood siding in various colors, through unpainted deep red brick, golden brick, painted brick, and stucco of various colors, to unpainted gray stone and concrete and white or tan terra cotta. In designing your new building, consider using traditional materials letting their varying textures become part of the design. Avoid non-traditional materials such as sheet metal, plastics, artificial siding, or rough-sawn wood.

6. As development options are considered for the vacant land in Block 7, the following considerations should be kept in mind to help ensure that new construction here is compatible with the rest of the downtown area:

- a. There should be a continuous streetscape along the sidewalk, with no further setback. Buildings should be oriented toward the street, not turned inward, and their street elevations should employ traditional large glass display windows regardless of building use.
- b. Buildings in this block should be oriented to the traditional street grid of downtown Barberton; they should not be skewed or oriented at angles to the grid just for the sake of looking different. The goal should be to help this new block blend in with the existing city.
- c. Remember that the block has four visible sides, all of which are important to the downtown area. There is no "back" side. Services such as delivery or trash removal should be handled from alleys that pass through the middle of the block and cross in the center.
- d. Above all, avoid a suburban-type development that gives priority to parking and places the buildings on an isolated island surrounded by cars. If parking is needed in the block, it should be placed in the center, surrounded and concealed by the new buildings which are built solidly up to the edge of the sidewalk.

Secondary Property

The City of Barberton's proposed Development Code makes provision for Primary and Secondary Property in a Preservation Overlay District. Secondary properties are generally buildings which were constructed too recently to be included in the district's period of significance or buildings which have been altered so dramatically as to have no original or historic features remaining. Because these buildings do not have the basic elements of historic commercial building construction, including storefront, upper facade, and cornice or parapet, design review of these buildings should take this into account. The following general guidelines are provided to help guide decision-making as it affects these buildings.

1. Consider the impact of changes to a secondary property on the historic district as a whole. Carefully consider the placement of new additions, for example, or the addition of bright colors which will take away from the character of the whole.
2. Allow newer buildings to retain their modern look, rather than trying to make them look older by adding "historic" character. Encourage the use of contemporary materials and design that is compatible with the existing structure and that complements the historic district as a whole.
3. If an older building has been seriously altered, encourage the retention of any historic features that remain. Especially encourage the removal of added materials to determine whether original character can be restored.
4. Consider making minimal changes to enhance and give further definition to a secondary property. For example, some buildings can be modified through modest changes to openings or the addition of paint, giving the building a new life.

Barberton Design Guidelines

Appendix

Where to Find More Information

Several excellent publications -- books, magazines, and pamphlets -- are available to assist you in understanding the technology of older buildings and in learning about appropriate repair and rehabilitation treatments and techniques. These include the following:

1. *The Secretary of the Interior's Standards for Rehabilitation* (annotated).

The *Standards*, which were developed by the National Park Service for nationwide use in preservation projects, establish a framework of basic, sound principles to guide rehabilitation efforts.

2. *Preservation Briefs*.

Now numbering about 30, these are technical pamphlets, published by the National Park Service, which address specific subjects. Individual *Briefs*, for example, cover masonry pointing and cleaning, window repair, wood siding repair, storefront rehabilitation, and roof repair and maintenance.

3. *The Old-Building Owner's Manual; Caring Au- Your Old House; Century of Color; Respectful Rehabilitation*.

These all provide useful guidance for planning repairs, restoration, or rehabilitation of older buildings. Techniques and principles can be applied to both commercial and residential structures.

4. *The Old-House Journal*.
P.O. Box 50214
Boulder, CO 80321-0214
(800) 234-3797

This is a monthly magazine oriented toward the do-it-yourself owner of an old building. Each issue contains several hands-on articles about appropriate repair, restoration, and rehabilitation techniques for buildings of all historical eras. Though oriented primarily toward residential buildings, the information can be applied to structures of all types.

Samples of some of these publications, and ordering and subscription information for all of them, can be obtained from the Ohio Historic Preservation Office at the address and phone number listed elsewhere in this appendix.

Barberton Design Guidelines

Glossary of Terms

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

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

Bargeboard: A board, often decoratively carved or cut out, which hangs from the projecting edge of a roof at the gable.

Bay: 1) A spatial structural unit of a building facade; 2) A structure protruding out from a wall.

Bulkhead: In commercial buildings, the area below the display windows, at the sidewalk level.

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

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

Clapboard: Large wood boards which taper slightly (they are a type of **beveled siding**) so they overlap and lie flat; applied horizontally on buildings of frame construction.

Column: A post found on storefronts, porches, and balconies; may be fluted or smooth.

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

Cornerboard: A board used to cover the exposed ends of wood siding to give a finished appearance and make the building watertight.

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

Cresting: Highly ornamental trim, usually cast and/or wrought iron, which is attached to a roof ridge, a wall, or a canopy.

Dentil: One of a row of small blocks used as part of a decoration in a frieze or cornice.

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

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Double-hung: A window with two balanced sashes, with one sliding over the other vertically to open.

Drip Edge: A projection at the lower edge of a vertical surface with an undercut edge to drip rainwater away from the building.

Dry Rot: A fungus infection which destroys the structural strength of wood. Contrary to its name, excessive moisture creates the right conditions for its growth.

Eaves: The lower portion of the sloping surface of a roof, especially the part that overhangs the building's wall.

Facade: The "face" of the building; usually refers to the main side of the building, though it can be applied to all sides.

Fanlight: A semi-elliptical design used over doors and in gables as a window, or for ventilation (when it is louvered), or as decoration. If there is no window it called a "fan."

Fascia: A flat horizontal wooden member used as a facing at the ends of roof rafters or in the cornice area.

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

Frieze: Long narrow panel on a wall, used chiefly for decoration, found just below the point where the wall surface meets the building's roof.

Gable: The "end" as opposed to the "side" of a building. The most common gable is triangular in shape, consisting of the area of wall defined by the sloping roof. A gambrel or double-pitch roof forms a non-triangular gable.

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

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

Lintel: Horizontal structural element at the top of a window or door; in masonry walls, may be of wood, stone or metal.

Modillion: A horizontal bracket or scroll which appears at the porch or building cornice. Known as a block modillion when in the form of a flat block, sometimes confused with dentils.

Barberton Design Guidelines

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

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

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

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

Pilaster: A flat pier which is attached to the surface of the wall and has a slight projection; the pier may be given a base and cap, and may be smooth or fluted.

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

Prism Glass: Small panes of glass, usually set in a wood or metal framework in the transom over a storefront or entrance; the glass is molded in a special pattern such that small prisms project daylight into the interior of the building.

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

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

Segmental Arch: A type of circular arch which does not extend on the sides to a full half circle; often found at the tops of windows.

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

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

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

Terra Cotta: Molded and fired clay used for ornamental work in a brick or stone building wall.

Barberton Design Guidelines

Terrazzo: A smooth flooring material composed of concrete and stone chips, and then polished.

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

Turret: Projecting corner bay or tower, usually, round, often with a conical roof.

Vernacular: Architecture that draws more on traditional forms and functionalism, rather than on design principles or ornamentation of high-style architecture.

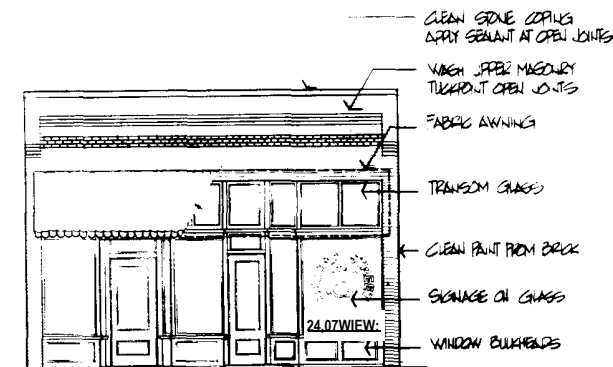
Barberton Design Guidelines

Economic Incentives for Downtown Development

Historic Rehabilitation Tax Credit

As part of the Tax Reform Act of 1986, a 20% Historic Tax Credit (HTC) was established to encourage the rehabilitation of older historic buildings. In order to qualify for the credit, a building must be listed in the National Register of Historic Places, either individually or as a contributing building within a historic district; the building must be income-producing and may be used for industrial, commercial or residential rental purposes; the rehabilitation must be "substantial," that is, the rehabilitation costs must exceed the greater of either \$5,000 or the adjusted basis of the property; and the rehabilitation work must be done in accordance with the Secretary of the Interior's *Standards for Rehabilitation*. For further information, contact the Ohio Historic Preservation Office at the address and phone number listed elsewhere in this appendix.

The National Trust for Historic Preservation publishes a booklet entitled *A Guide to Tax-Advantaged Rehabilitation* that is available for a small fee by contacting the Trust at the address and phone number listed elsewhere in this appendix.



Barberton Commercial Facade Program

The City of Barberton promotes the rehabilitation of older commercial buildings by offering design and financial assistance to property owners for exterior building improvements. The Commercial Facade Program offers low-interest loans (1/2 of prime rate) to pay for the costs

Barberton, Ohio

of labor and materials associated with the following improvements: rehabilitation of building facades (front, side, rear); roof repair or replacement; signage; and site improvements. The City provides the services of an architect free of charge. Each project is reviewed by the Barberton Design Review Board for its appropriateness. For information, contact the Barberton Planning Department at the address and phone number below.

Organizations to Contact for Further Information

Ohio Historic Preservation Office
Ohio Historical Center
1982 Velma Avenue
Columbus, Ohio 43211-2497
(614) 297-2470

Ohio Historic Preservation Office
Northeast Regional Coordinator
Stark County Regional Planning Commission
201 Third Street NE
Canton, Ohio 44702
(216) 438-0404

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 673-4000

Ohio Preservation Affiance
65 Jefferson Avenue
Columbus, Ohio 43215
(614) 221-0227

Barberton Planning Department
City of Barberton
576 West Park Avenue
Barberton, Ohio 44203
(216) 848-6729