

Historic Design Standards

City of Springboro, Ohio

Celebrating Our Past Through Preservation

Historic Design Standards
City of Springboro, Ohio

Celebrating Our Past Through Preservation

June 1, 2000 Edition

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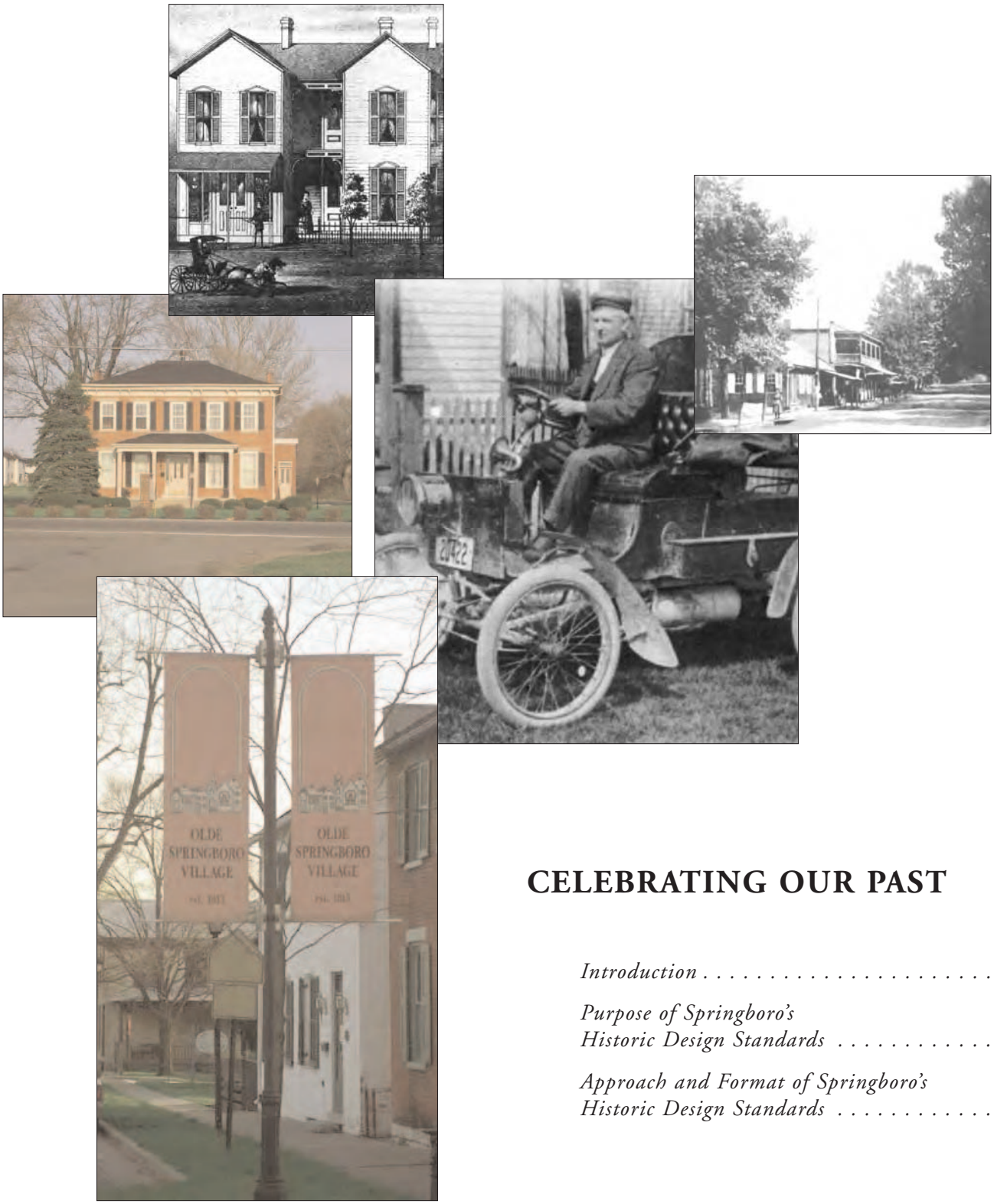
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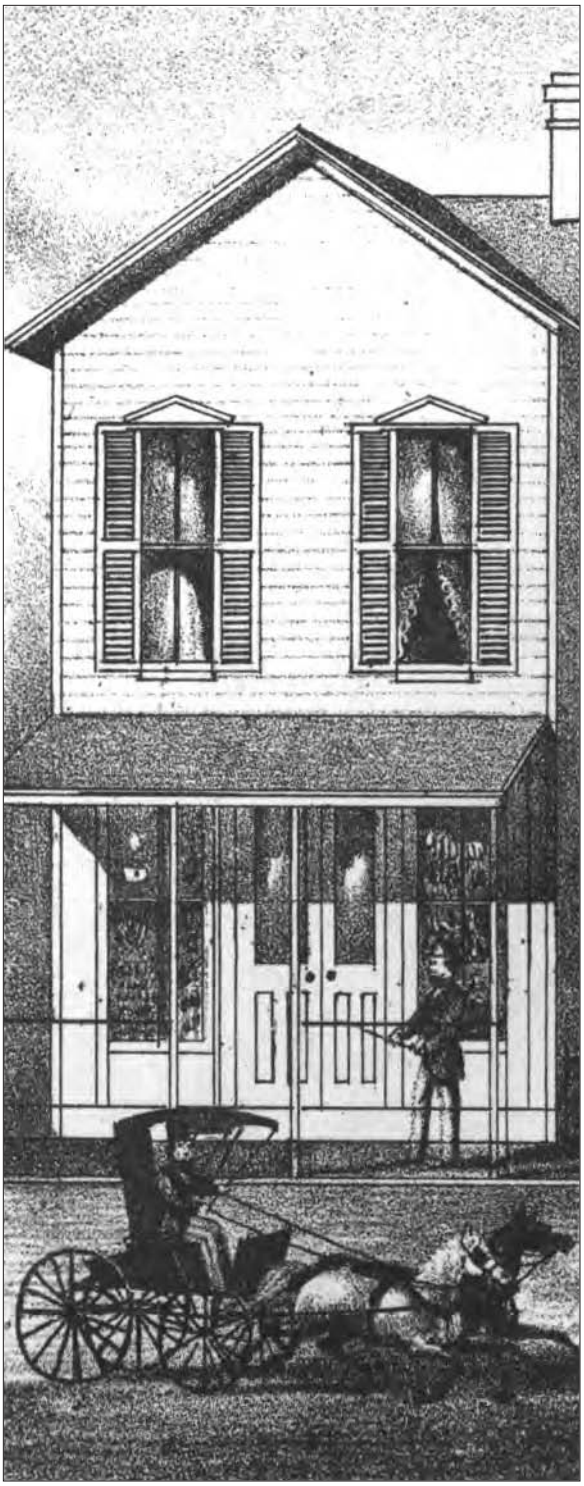


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Historic preservation reminds us of our common heritage by helping us focus on where we are, where we have been, and where we are going. The intriguing architecture of our Downtown Historic Preservation District physically links us to our past. In addition to increasing our community's economic assets, its simple grandeur enhances our quality of life. Springboro's historic resources and clear preservation objectives are signs of this community's life and vitality.

The forethought of our Architectural Review Board and the Springboro Area Historical Society have made historic preservation a cornerstone in this community's revitalization efforts. By describing Springboro's historic preservation efforts, this book invites city residents to celebrate our past through preservation.

Purposes of Springboro's *Historic Design Standards*

- To promote development sensitive to the historic character of Springboro's Historic Preservation District and local Landmark structures by establishing uniform standards and guidelines.
- To foster the city's economic development by preserving the historic character of its unique downtown to attract new businesses.
- To provide an easy-to-follow guide that assists businesses and residents in our Downtown Historic Preservation District or Landmark buildings to plan the appropriate repair, rehabilitation or restoration of their historic structures.
- To create a climate for reinvestment in the historic district by publicizing the various tax incentives available to those who rehab historic structures.
- To ensure a synergy and compatibility of property uses and development throughout the community by complementing existing zoning ordinances and land use regulations.

APPROACH AND FORMAT OF SPRINGBORO'S HISTORIC DESIGN STANDARDS



Historic Design Standards begins at the beginning—10,000 B.C.—and outlines Springboro's history into the nineteenth and twentieth centuries. In addition to its early leaders and history, this section introduces the city's crown jewels—its historic architecture. throughout the book, photos of historic buildings are frequent reminders that we do have something to preserve. We hope this introduction will whet your interest to learn more about Springboro's history; the books listed on page 17 are a good place to start.

The remaining three-quarters of *Historic Design Standards* contains information to help property owners preserve our Downtown Historic Preservation District in the twenty-first century. In addition to their tenants, building managers, architects, and builders will find this information useful when planning repairs and maintenance. These design standards are guidelines for appropriate rehabilitation work and new construction; they also indicate the type of work that is not appropriate in a historic district. Frequent recommendations and examples offer appropriate design solutions for rehabilitating various historic buildings, structures and properties in Springboro. These recommendations are based on the U.S. Secretary of the Interior's Standards of Rehabilitation on page 27.

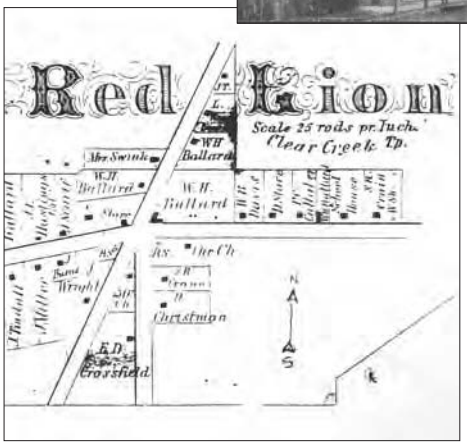
While discussing the rehabilitation of existing buildings and their associated details, materials, and overall plans, we use terms such as *repair*, *maintain*, and *protect* because repairing and maintaining original architectural features and materials is our first choice. Realistically —but only as a last resort—we also discuss the appropriate replacement of materials and details as well as the demolition of historic structures. Preserving the overall character of the properties in the historic district, however, must be a coordinated community effort, not simply a set of design standards.

Two other terms we use often in this book are *appropriate* and *inappropriate*. Before beginning any rehabilitation work, the owner of a historic building must receive the approval of the Architectural Review Board. When a property owner follows the meaning and intent of these design standards in plans to preserve a historic building, the board determines that the work is appropriate and issues a certificate signifying the owner may begin work. If an applicant presents plans that ignore these design guidelines, the board terms the work inappropriate and does not give that property owner permission to begin work. A description of the approval process can be found in Appendix A that accompanies this book.

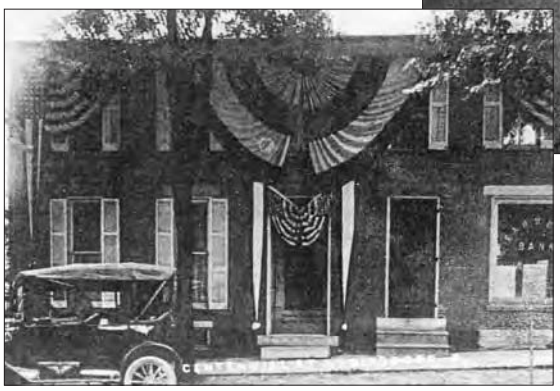
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Jonathan Wright, a miller and surveyor from Pennsylvania, came to Ohio and founded Springborough in 1815. Wright was the son of Joel Wright, the Warren County surveyor who platted the cities of Columbus and Dayton, Ohio.

The younger Wright purchased several hundred acres in the Clear Creek Valley midway between the Great and Little Miami Rivers. This property was on an important east-west transportation corridor that we now call Route 73. Wright laid out the village on a corner of his land and named it Springborough due to the abundance of springs in the area.

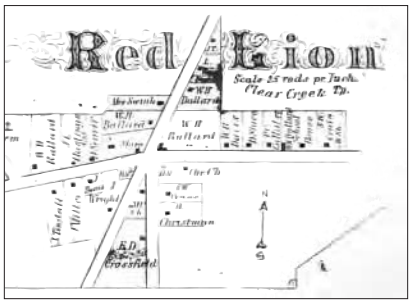
A devout Quaker, Wright included a provision in his original deeds that the purchasers could not sell or manufacture alcoholic beverages for a period of 20 years. Many of the early purchasers of lots were Quakers who had traveled to southwestern Ohio from northeastern states in search of either suitable farmland or a place to establish a business. Quakers also came from the southeastern states in search of an an area where they could live and worship and where slavery was not an accepted way of life.

Because of its location and its sizable Quaker population, Springboro soon became a safe haven for runaway slaves seeking freedom in northern cities and Canada. The number of area property owners who sheltered slaves documents our community's Underground Railroad heritage.

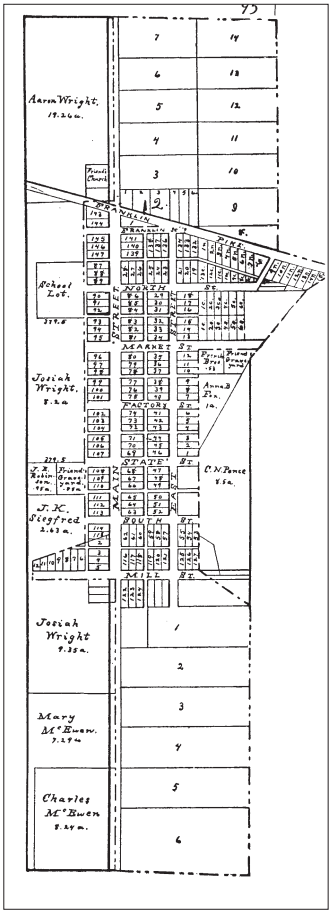
Most of Springboro's growth in the nineteenth century occurred prior to the Civil War. Due to its location on an important travel route, the village became a center for blacksmithing and carriage and harness making. Later bypassed by the canals and railroads that spurred the development of nearby Waynesville and Franklin, Springboro did not experience significant growth again until after World War II. Though lamented at the time, this twist of fate resulted in the survival of the significant concentration of pre-Civil War architecture that we celebrate today.

Springboro remained a rural crossroads village until the 1950s when increased mobility and a demand for suburban lifestyles led to the construction of the community's first subdivisions. Springboro became an incorporated city in 1987 and has experienced tremendous growth during the last 30 years.

This brief section does not do justice to all the events and personalities that have helped to shape the community. Further reading will help you learn more about Springboro and its people. In addition to the publications of the Springboro Area Historical Society on page 17, see *The History of Warren County, Ohio* by W. H. Beers (Evansville, IN: 1971).



Map of Red Lion



Map of Springboro

10,000-1,000 B.C.	Nomadic Paleo and Archaic Indians occupied portions of Clear Creek Township.
100 BC to A.D. 600	The Hopewell Indians occupied portions of Warren County.
A.D. 1200	The Fort Ancient Indians reoccupied the Hopewell sites.
July 4, 1776	The Declaration of Independence is signed and became the symbolic beginning of the Revolutionary War.
October 19, 1781	The British surrender to the United States at Yorktown ended the Revolutionary War.
1795	The Treaty of Greenville was signed; it partially ended hostilities between the settlers and Indians who received land in the northwest third of the state.
1795-96	The Red Lion area was settled. It was first called Westfield.
1798	Christian and Charles Null built a log house overlooking Clear Creek.
March 1, 1803	Ohio joined the Union as the 17th state. The state's constitution was the first in the Union to forbid slavery by law.
1803	Warren County was one of Ohio's original 17 counties. It was named after General Joseph Warren who was killed at Bunker Hill.
February, 1812	Joel Wright, a land surveyor and father of Jonathan Wright, was assigned to lay out Ohio's new state capitol, Columbus.



The "Brass Pig" today



"Old Springboro" streetscape



Old White Mill circa 1831

July 27, 1815	Jonathan Wright platted the original 86 lots of the village of Springborough.
1815	Jonathan Wright built his homestead.
1817	Springboro's intense Underground Railroad activity began and lasted almost 50 years. By using more than 27 area sites, residents helped about 4,000 slaves attain their freedom.
April 28, 1818	Lots 87 – 147, as well as North Outlots 1-14 and South Outlots, were platted by Jonathan Wright.
August 25, 1819	Jacob Carr established an additional plat known as "Carr's Addition".
1830-1850	Springboro's population increased by more than 50 percent each decade.
1832	The Springboro Library Association was organized.
1837	Jonathan Wright contracted for a large general store to be built at the corner of State and Main streets (now The Brass Pig). In a back corner of the building was Springboro's first post office.
1837	Springboro had a pottery shop, five wagon and carriage shops, four blacksmiths, a starch factory, four pump factories, four pork houses, and two slaughter houses. There were also five shoe shops, three furniture factories, three flour mills, three saw mills, a woolen mill, two tanyards, two saddle shops, three groceries, four general stores, three tailor shops, two candle and soap factories, four taverns, a hotel, two tin shops, two gristmills and a tobacco factory.



Miami Valley College



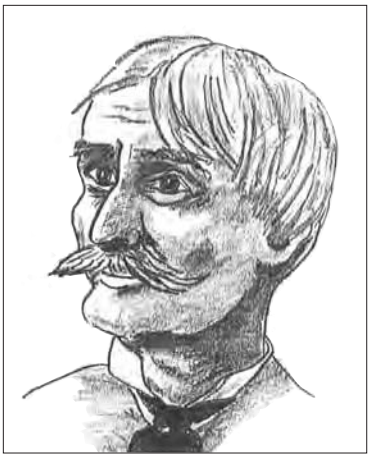
Springboro Centennial

April 3, 1838	Micajah Johnson established an additional 12 lots.
1844	Railroad lines were built along the flat land in Carlisle and Waynesville, to the dismay of Springboro's merchants who wanted a better way to transport goods to Dayton and Cincinnati.
1855	Jonathan Wright died.
1857	The Dr. Aron Wright House was built.
April 15, 1861	President Lincoln declared an insurrection after the Battle at Fort Sumpter thus signifying the start of the Civil War.
January 1, 1863	President Lincoln signed the Emancipation Proclamation.
1864	A new method of producing white flour made Springboro's stone burr mills obsolete.
April 9, 1865	General Robert E. Lee surrendered at Appomattox Courthouse.
April 15, 1865	President Abraham Lincoln was assassinated at Ford's Theater.
August 20, 1866	President Andrew Johnson officially declared the end of the Civil War.
1868	A new patent for combining wool and cotton caused the local wool mill and factory to close.
1870	The Quakers funded and opened the Miami Valley College.
1872	Dr. Edward Orton, a former teacher at the Miami Valley College, became the first president of the Ohio Agricultural and Mechanical College in Columbus, today known as The Ohio State University.

1883	The Miami Valley College closed.
December 17, 1903	Orville and Wilbur Wright performed the first manned heavier-than-air flight at Kittyhawk, N.C. The Wright Brothers were distant relatives of Jonathan Wright.
1915	Springboro Centennial celebration.
1915	John Stanton's column for the *Franklin News* stated "The bustling little town of Springboro was considered for a long time, the most intelligent small town in the state."
1941-1945	Several sons of Springboro lost their lives in World War II.
1959	Plans for the first significant subdivision, Royal Oaks, are announced.
1965	Local high school boys basketball team was the state runner-up.
1978	Local high school girls basketball team was the state runner-up.
July 1, 1987	The City of Springboro was incorporated.
1992	The Springboro Area Historical Society was established.
October 6, 1994	Ordinance No. 9448 was passed establishing the Historical Commission.
August 21, 1997	Ordinance No. 9755 was passed establishing the Architectural Review Board.
2005	Architectural Review Board and Historical Commission merged.



Rebecca Ellis



Coates Kinney

Commodore Ainsworth	Left Springborough for the West, where he became a shipping magnate. A statue of him is on the banks of the Columbia River.
Warner Bateman	Served as a U.S. District Judge
Marmaduke Crockett	Cousin of Davy Crockett
Seth Ellis	Pioneer in the promotion of Ohio and national agriculture; organized the State Grange of Ohio; two time U.S. presidential candidate.
Rebecca Ellis	An early voice for gender equality; she succeeded in obtaining women's right to vote in the National Grange Organization.
Francis Glass	Author of *The Life of Washington.*
Perry Gregg	Civil War hero; Colonel Gregg's men reportedly captured ten men for every one he had in the saddle.
M.E. Gustin	Lawyer who served as Mayor of Lebanon, Ohio and editor of the *Western Star.*
Napoleon Johnson	Plasterer and freed black slave.
Edward Keever	Author of *My Life in the Tanks.*
Martin Keever	Frontiersman and Revolutionary War veteran.
Coates Kinney	Known as "Ohio's Poet", he wrote the Ohio Centennial Ode and "Rain on the Roof"; Kinney also served as a Civil War colonel and a state legislator.
L.K. Langdon	Speaker of the Ohio House of Representatives in 1909, he also served as assistant attorney general of Ohio and on the state's Public Utility Commission.



John P. MacLean

Amos Lupton	Invented the spike threshing machine.
Charity Haskett Lynch	The model for the main character in Altra Heiser's book, *The Quaker Lady.*
John P. McLean	Congressman, judge of the Supreme Court of Ohio, U.S. postmaster-general, Appointed U.S. supreme court justice by President Jackson; cast one of two dissenting votes in the Dred Scott decision.
Mordecai Millard	Invented an improved waterwheel.
Thomas Miller	Quaker minister; appointed by President Ulysses S. Grant to serve as the Indian agent to Kansas.
Tommy Miller	Invented the wagon jack and the oil can holder.
Christian and Charles Null	Revolutionary War veterans and the builders of the oldest on-site structure currently in Warren County.
Edward Orton	The first president of the Ohio Agricultural and Mechanical College, later known as The Ohio State University; faculty member at Springboro's Miami Valley College.
Achilles Pugh	Newspaper editor and publisher who organized the Ohio Anti-Slavery Society and published *The Philanthropist* in Springboro.
Henry Stansell	Frontiersman and friend of Daniel Boone.
Dr. Joseph Stanton	Model for the main character in Zane Grey's novel *The Vanishing American.*
G.W. Stokes	Served as an Ohio Senator.



Dr. Aaron Wright

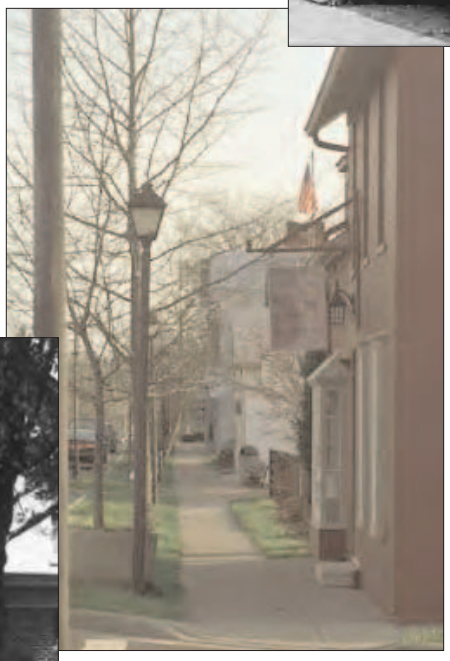
Alf Thomas	One of Springboro's first librarians, he was chosen by the President to select a delegation to go to China to establish trade relations.
William Venable	Author of 22 works of poetry, fiction, and non-fiction.
Jesse Wilson	Warren County fruit farming pioneer.
Lydia Wood	Aunt of painter Grant Wood, known for his work "American Gothic." Wood raised orphan Nathaniel Walker, who became the private secretary to Booker T. Washington, founder of Tuskegee Institute.
Aaron Wright	Physician, first president of Miami Valley College.
Jonathan Wright	Quaker businessman who founded and established the Village of Springborough.
Joel Wright	Surveyor hired to plat the new state capitol, Columbus; he also platted Dayton, Ohio and Louisville, Kentucky. His son was Jonathan Wright.
Mahlon Wright	Served as a state legislator.

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Architectural Review Board

The Architectural Review Board has seven members appointed by City Council. This board is responsible for protecting and preserving historical structures and resources in Springboro. Thus the board has developed and enforces the architectural standards in these guidelines. The Architectural Review Board is also:

- Developing and modifying design review criteria for the Old Springboro Historic Preservation Districts.
- Establishing procedures for evaluating applications for Certificates of Appropriateness.
- Approving, denying, or hearing appeals, and making recommendations concerning Certificates of Appropriateness.
- Approving or denying the razing or demolition of any Landmark, any structure, or site in any Historic Preservation District.
- Issuing Certificates of Appropriateness.
- Approving signage in the Downtown Historic Preservation District.
- Overseeing a continuing survey of historical and cultural resources in the community.
- Reviewing National Register nominations.
- Maintaining an inventory of historic properties.
- Making reports and updates to the Planning Commission and City Council.
- Acting as city liaison to individuals and organizations concerned with preservation.



In early 2005 the Historical Commission was merged with the Architectural Review Board. As part of the merger, the Architectural Review Board expanded its responsibilities to educate and inform residents of the community on the heritage of the area and to achieve full utilization of the historic sites assigned to it.

Springboro Area Historical Society

Membership in the Historical Society is open to the public; current membership is over 240. Established in 1992, the Springboro Area Historical Society is a not-for-profit organization that promotes celebration of various historic events within the community. Although it is not under the auspices of the city, the Historical Society works with the city on special projects and promotions. Some society members serve on the Architectural Review Board.

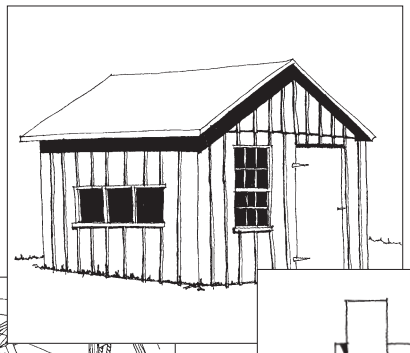
The Historical Society maintains the Null House and the Historical Museum, both owned by the city. The society also sponsors the Freedom Festivals and the Old Springboro Holiday Festival as well as tours of Underground Railroad sites throughout the area. In addition, the Historical Society has published:

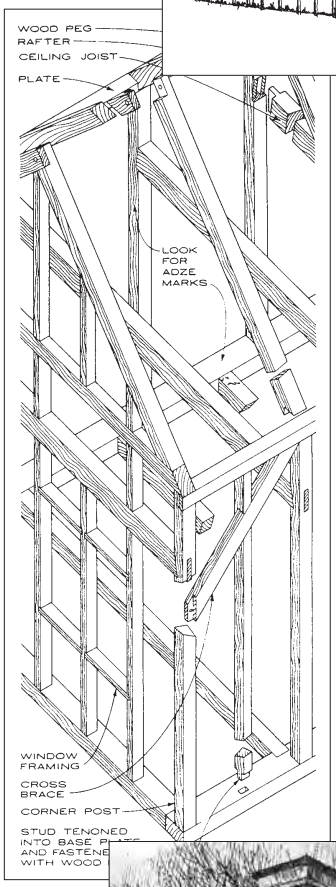
- ***27 Stations to Libertyville, Springboro and the Underground Railroad*** by Don Ross, 1995.
- ***Scions, Sages, Saints, and Soldiers, Significant Pioneers in Springboro and Clearcreek Township*** by Don Ross, 1995.
- ***Indelible ... Springboro Memories*** *1830-1950* by Don Ross, 1995.
- ***Paths through the Wilderness, Stories from the Springboro Area*** Don Ross, 1996.

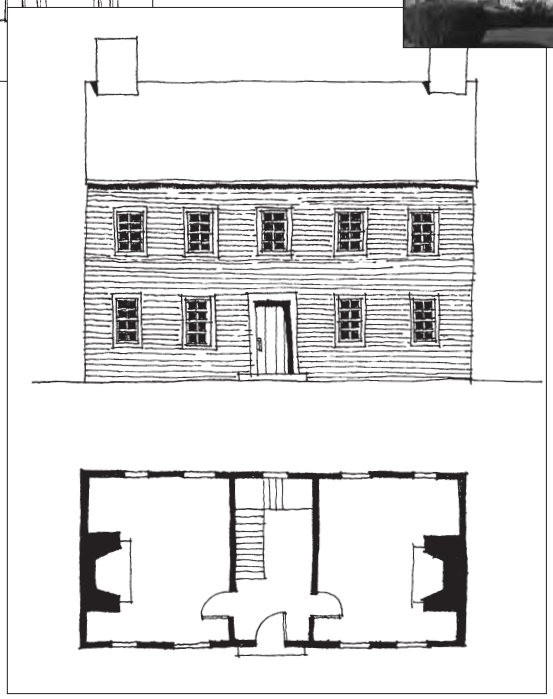


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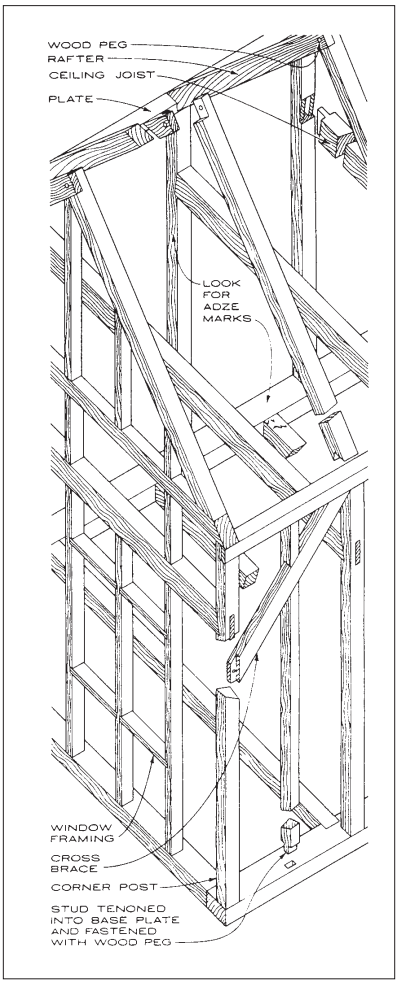
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Heavy timber section



One-room cottage:
Spring House

Early Springboro architecture and its associated building techniques and methods reflect the Quaker influence of its original settlers. During the late 1700s and into the early 1800s, buildings were constructed of heavy timber and masonry. Ornamentation was rare and mostly relegated to brick arches over doors and windows. This simple method of construction produced an elegance that needed no ornamentation or embellishment.

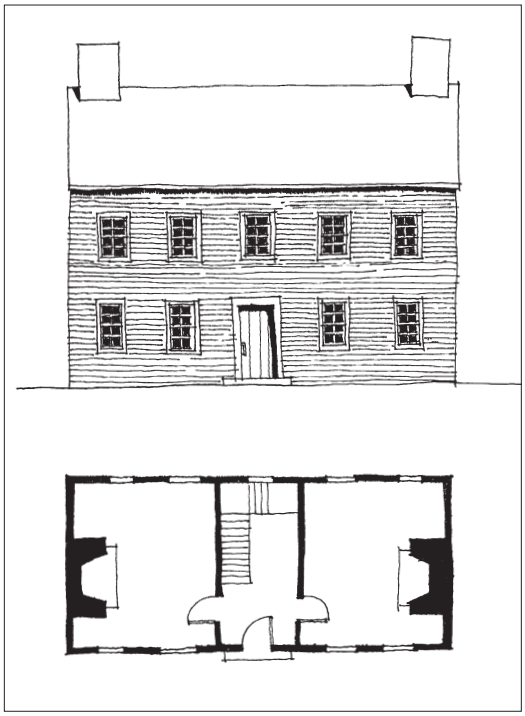
During the middle to late 1800s, a new construction technique emerged. In 1830, an Chicago engineer by training and a lumber dealer and contractor by vocation, invented wood light frame construction. George Washington Snow's critics promptly derisively labeled it the balloon frame. Although it seemed so thin and insubstantial, Snow's invention was a building system framed solely with small, closely spaced wooden members: joists, studs and rafters. It was said of this invention that "A man and a boy can now attain the same results, with ease, that twenty men could on an old fashion frame. The Balloon frame can be put up for forty per cent less money than mortise and tenon frame." This new construction technique coupled with a waning Quaker influence made way for more flexibility and complexity in building forms here. Thus, in the late 1800s to early 1900s, more ornamental — or worldly — styles of architecture appeared on the Springboro landscape.

Building Types and the Influence of Architectural Style

Simple Building Plans

The simple building plans of the Quaker settlers established Springboro's earliest building types. The Quakers more than likely were influenced by German settlers in Pennsylvania. Originally constructed of logs and later a masonry and timber frame, the simplest house form was the one-room cottage. A natural progression of this building type was the two story one-over-one house with a by-product being the one-over-one with addition to accommodate a kitchen. These house forms, although simple in plan, often were unbalanced in appearance. The front elevations were asymmetrical with the door of the home being to one side. See these examples:

- The Spring House, 240 South Main Street
- The Griffy Griffis House, 110 South Main Street
- The Trotter-Potts House, 45 South Main Street



Two-over-two:
Elevation and floor plan

The Federal and Greek Revival architectural styles influenced the two-over-two house plan that emerged toward the middle to late 1700s. These house types were also known as the Pennsylvania I or Virginia I. People found this house plan well-suited to the shop/residences that predominated the Springboro area. A shopkeeper could live in part of the first floor and all of the second floor while he ran his business in either all or part of the first floor.

The two-room cottage, as well as the two-over-two house plan, was also well suited for this need. In addition, Springboro residents built four-over-four houses. See these examples:

- The Dabney House, 115 South Main Street
- The Elizabeth Cowman House, 210 South Main Street
- The Hiram Gregg Stansel House, 40 North Main Street
- The Stanton House, 135-137 South Main Street
- The Dearth House, 205 South Main Street

Builders often modified these simple house forms with either T- or L-shaped rear additions to accommodate both growing family and business needs. Visual inspections today reveal traces of additions that were common along the sides of these buildings.

Inside, the fireplace played an integral role not only aesthetically but also in the function of these simple house forms. Usually located at one or both ends of the home, the fireplace and associated brick chimneys helped to anchor these simple house plans.

Complex Building Plans



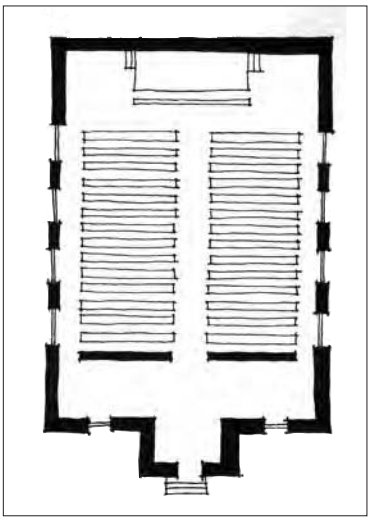
Complex building plan

During the middle to late 1800s, Springboro housing types changed. Instead of resembling simple rectangles, houses often had irregular shapes incorporating several rooms. The exterior façade treatments also were more complex, often incorporating increased architectural detailing. Victorian stylistic influence such as Carpenter Gothic, Italianate and Queen Anne made their way into Springboro. With these style influences came more complex house plans. See these notable examples:

- The Pence-Bradstreet House, 225 South Main Street
- The Dr. Aron Wright House, 155 West Central Avenue
- The John Ford House, 200 East Street
- The William Gregg House, 525 East Street
- The Corwin House, 125 South Main Street



Jonathan Wright house



Basilican floor plan



Basilican plan church

Wealthy property owners added Victorian porches or roof dormers or even room additions to simple Quaker buildings when they needed more space. Some owners also added ornamentation to gable ends or even as adornment to window hoods and door frames. See these examples of such additions:

- The Joseph Penrose House, 660 South Main Street
- The Easton Farm, 605 North Main Street
- The Antram House, 40 West Mill Street
- The Jonathan Wright Homestead, 80 West State Street

Churches

The earliest houses of prayer in Springboro were Quaker meeting houses. The Quaker influence waned in the town as people of other religious beliefs moved into the area and built churches. Often these denominations asked their headquarters for assistance in planning and constructing new buildings to meet their needs. Some denominations' headquarters may have used church pattern books to assist local congregations in finding a church type. The prevailing church type of the 1800s was the Basilican Plan Church.

The Basilican Plan Church can trace the origin of its linear form to the Roman basilicas, places of public assembly and the administration of justice. This plan either took the form of a Latin cross, where one axis is longer than the other, or in the shape of a simple rectangle, as found in the Springboro churches listed below. Running parallel to the nave, aisles directed movement toward the altar. Another common characteristic of this plan that is found in Springboro is the simple gable front with a center tower or cupola.

The Greek Revival and Gothic Revival styles influenced Springboro's churches. See these historic churches:

- Methodist Episcopal Church
  Presently known as The Lighthouse Baptist Temple
  135 East Street
  Greek Revival, circa 1849
- German Reformed Church of Springboro
  Presently known as The Springboro United Church of Christ
  605 South Main Street
  Greek Revival, circa 1862
- Centennial Chapel of the United Brethren Church
  Presently known as The First United Methodist Church
  60 East North Street
  Gothic Revival, circa 1874
- Springboro Universalist Church
  Presently known as The South Dayton Church of Christ
  300 South Main Street
  Late Gothic Revival, circa 1895

Outbuildings

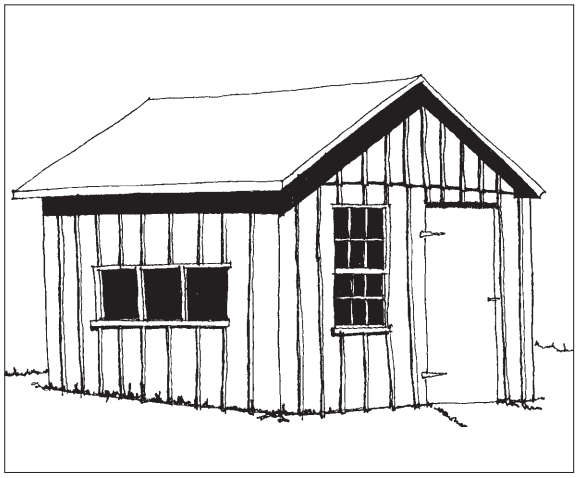
Most of Springboro's outbuildings are well hidden and modest in appearance. At first glance, these service or utility buildings do not have great architectural significance. Upon closer examination, however, these buildings can be unique and have subtle architectural embellishments, such as slate roofing, gable end windows, dormers and cupolas.

These modest buildings were relatively inexpensive to build, which might explain why so few of them still exist in Springboro. Clearly functional, these accessory structures may be less significant than the homes that they serve but their preservation can enhance the overall character of a historic property and streetscape. See these building types:

- The old hatchery on the Jesse Hopkins Property, 120 East Central Avenue
- The Sawmill Lot Building, 500 East Street
- The Blacksmith Shop, 300 East Street

Another unique building type in Springboro is the urban barn. These outbuildings, usually located in the service alleys, initially stored the horses and carriages families needed for transportation. Owners stored the hay, feed and related equipment for the horse in the loft area . As the horse and carriage gave way to the automobile, owners often modified these outbuildings for their new use.





Historic Springboro outbuildings

Further Reading:

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory.* Columbus: Ohio Historic Preservation Office, 1992.

McAlester, Virginia and Lee McAlester. *A Field Guide to American Houses.* New York: Alfred A. Knopf, 1984.

Noble, Allen G. *Houses,* vol. 1 of *Wood, Brick, and Stone: The North American Settlement Landscape.* Amherst: The University of Massachusetts Press, 1984.

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American Home.* Woodstock, NY. : The Overlook Press, 1997.

Williams, Judith B. *City of Springboro Historic Property Survey.* Springboro, Ohio: The City of Springboro, 1997.

Notes



FEDERAL STANDARDS FOR REHABILITATION

The U.S. Secretary of the Interior's Standards for Rehabilitation 26

The United States Secretary of the Interior's Standards for Rehabilitation.

The Secretary of the Interior has established standards for all national preservation programs under the Interior Department's authority. The secretary also advises federal agencies on the preservation of historic properties either listed on, or eligible for, the National Register of Historic Places.

The Interior Secretary's Standards for the Treatment of Historic Properties were originally published in 1977 and revised in 1990. These standards apply to historic buildings of all materials, construction types, sizes, and occupancy; they encompass the exterior and the interior of historic buildings. The standards also apply to related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

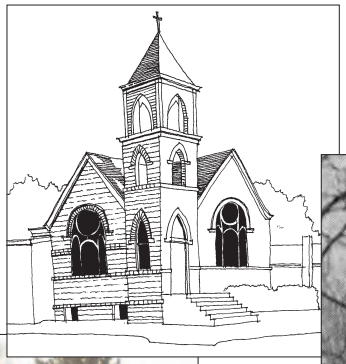
The standards cover these four distinct, but interrelated, approaches to the treatment of historic properties:

1. *Preservation* focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (The Null House in Springboro is a good example of this treatment.)
2. *Restoration* focuses on depicting a property at a particular period in history, by removing evidence of other periods and reconstructing missing features (The Wright Brothers' Bicycle Shop in Dayton, Ohio is a good example of this treatment).
3. *Reconstruction* re-creates vanished or non-surviving features or details of a property to replicate its appearance at a specific time. (The Governor's Mansion in Williamsburg, Virginia is a good example of this treatment).
4. *Rehabilitation* acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character (These guidelines are based upon this treatment).

The Secretary of the Interior's Standards for Rehabilitation represent the most prevalent preservation treatment today. The following ten standards are applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility:

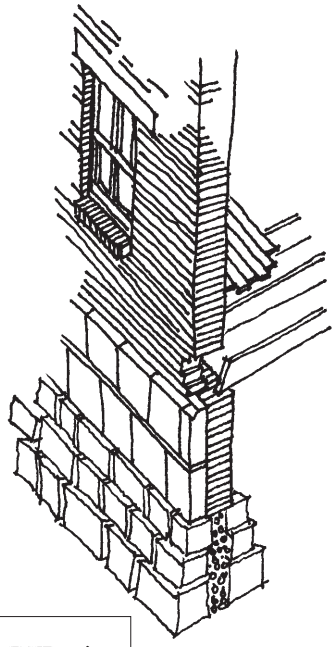
1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration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

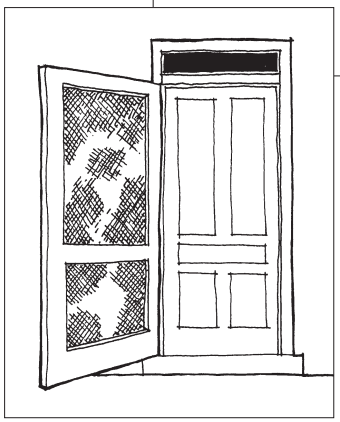
Notes











DESIGN STANDARDS FOR PRESERVATION AND REHABILITATION

Introduction 30
Foundations 31
Exterior Walls 33
Roofs and Roofing Materials 39
Chimneys and Flues 42
Shutters 44
Windows and Doors 45
Awnings 49
Porches 51
Ornamentation 54
Gutters and Downspouts 57
Paint and Paint Colors 59
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Like with any well-constructed building, Springboro's design standards are based upon a solid foundation— the preceding federal standards. These guidelines complement the federal standards by more specifically addressing Springboro's needs.

Like any building project, however, the structure does not stop at the foundation; Springboro's design standards safeguard the overall economic value of all historic properties, much like a well-built house protects its inhabitants. These standards also:

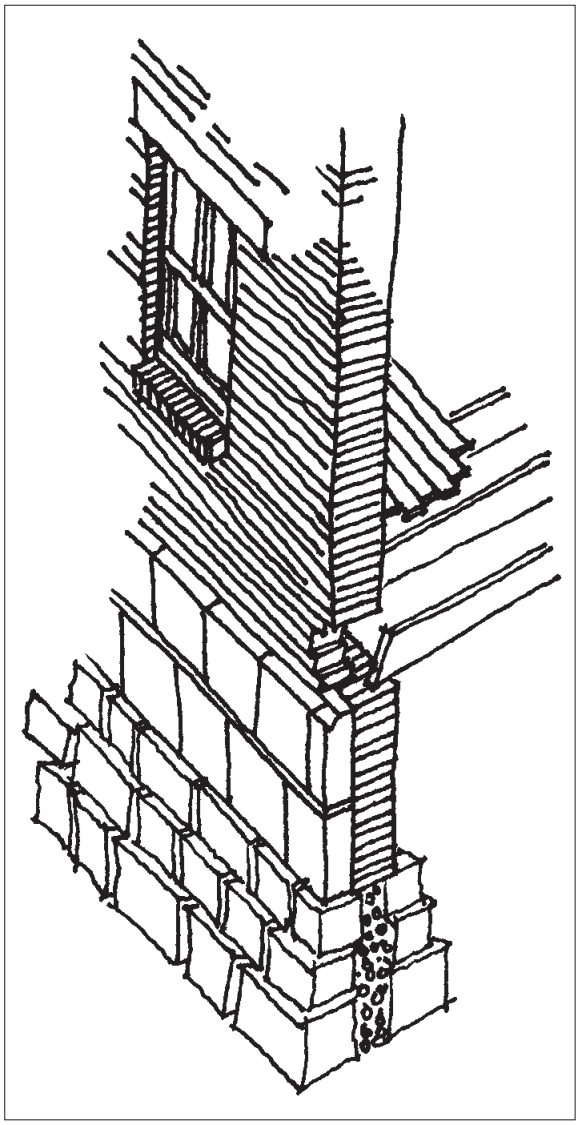
- Act as a primer for rehabilitation and preservation work.
- Offer guidelines for sensible and appropriate rehabilitation techniques for residential and non-residential structures.
- Ensure that improvements are compatible with the goals and desires of the city as well as the property owners within the historic district.
- Protect all property owners from any adverse impact resulting from the actions of another.
- Provide information on how to maintain the historic character of single site Landmark structures.

Definitions

Foundation *- The entire masonry substructure below the first floor or frame of a building, including the footing upon which the building rests. The foundation may represent only a small portion of the cost of a project, but it must provide a stable base for the entire structure.*

Sill *- The horizontal member supported by a foundation wall or piers, and which in turn bears the upright members of a frame.*

Water Table *- A stone band between the top of the foundation and the bottom of the exterior masonry wall that directs water away from the building's foundation.*



Foundation components

Background

Early construction - Early Springboro buildings have foundations of field or rubble stone or rocks either from the site of the building to be constructed or from nearby streams. The stones were placed randomly to a height of about one foot to prevent frame building members from rotting.

Mid-1800s - Local building trades progressed enough to use quarried limestone or soft baked brick. Some stone foundations were later stuccoed to conceal the underlying building material.

Late 1800s - As basements replaced cellars and crawl spaces, windows replaced small grilled openings that provided light and ventilation. Basement construction required more uniformly sized limestone and raised the height of the foundation, making it a more important design feature of the house.

Early 1900s- Poured concrete replaced limestone as the common foundation material because it was easier to work and did not require repointing.

Problems

- Cracks between stones and masonry.
- Cracks in concrete foundations.
- Cracking, crumbling and loss of mortar.
- Rotted or deteriorated sills or mudsills.
- Vertical cracks in the foundation.
- Destruction of all or part of the foundation.

Appropriate Maintenance

- Keep plantings about 3 feet away from the foundation walls. Roots and stems can damage masonry joints and retain moisture, causing deterioration.
- Slope the ground next to the foundation so that it moves water away from the building.



Foundation for wood frame



Foundation for masonry

- Maintain the stone water table to ensure that the water does not run down the foundation wall or get trapped along it.
- Keep gutters and downspouts free of obstructions. Downspouts should be connected to an underground drain or extension that channels water away from the house. Splash blocks beneath downspouts also keep water from pouring into the ground next to the foundation. Regularly inspect your gutter and downspout system.

Appropriate Repairs

- Consult a professional engineer or registered architect for major repairs.
- Repointing masonry
- Replacing rotted sills and mudsills
- Adding a parget (plaster) coat, but only over concrete.

Appropriate Replacement

- Consult a registered design professional before replacing stone or masonry in parts or all of the foundation. Be sure to replace foundation materials with matching materials.

Inappropriate Maintenance or Repairs

- Painting or stuccoing foundations because both actions can trap moisture. The natural color of limestone, sandstone, and brick are basic parts of an old building's historic character.
- Sandblasting anything anywhere anytime.
- Replacing original deteriorated foundation materials with substitute materials when the original materials are readily available.

Further Reading

London, Mark. *Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone.* Washington D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

Mack, Robert C., A.I.A. *Preservation Brief 2 – Repointing Mortar Joints on Historic Brick Buildings.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.



Wood siding on exterior wall

Definitions

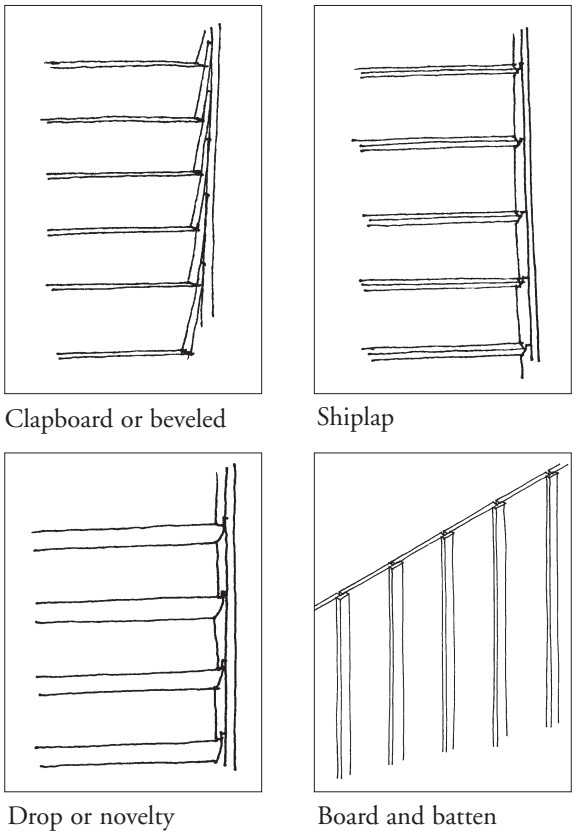
Coping *- A protective cap, often of stone, terra cotta, glazed tile or metal, placed along the top of a masonry parapet to protect the masonry from water damage.*

Façade *- The face of the building; usually refers to the street side of the building, though it can be applied to all sides.*

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

Wall *- A vertical structural member that encloses, divides, supports or protects a building or room.*

Give much careful attention to the sympathetic maintenance and rehabilitation of exterior walls because they are the most visible elements of your building. Along with their applied ornamentation, walls make the most lasting impression on viewers. In Springboro's Downtown Historic Preservation District, most buildings are of masonry; their simple exterior walls lack abundant ornamentation.



Types of siding

Rehabilitation of Wood

Wood Siding

- Clapboard or Beveled
- Board and Batten
- Drop or Novelty
- Shiplap
- Shingle

Background

Early American - Simple hand-sawn planks were applied horizontally.

Early 1800s - Clapboards were usually lapped for better weatherization.

Mid-1800s - Wood was used as a decorative material; board and batten siding was popular at this time.

Late 1800s / early 1900s - Differing widths of wood were laid horizontally, vertically and diagonally. Builders also introduced decorative shingles and color.



Wood siding with ornamentation

Problem

Rot resulting from either exposure to weather due to insufficient protection or excessive water from broken gutters and downspouts.

Appropriate Maintenance

- Keep siding painted to prevent moisture penetration and potential damage.
- Read *Paint and Paint Colors* on page 59 before buying paint.
- Prepare unpainted surfaces with an appropriate primer.
- Keep gutters and downspouts free of obstructions. Downspouts should be connected to an underground drain or extensions that channels water away from the house. Splash blocks beneath downspouts also keep water from pouring into the ground next to the foundation. Regularly inspect the gutter and downspout system.

Appropriate Cleaning

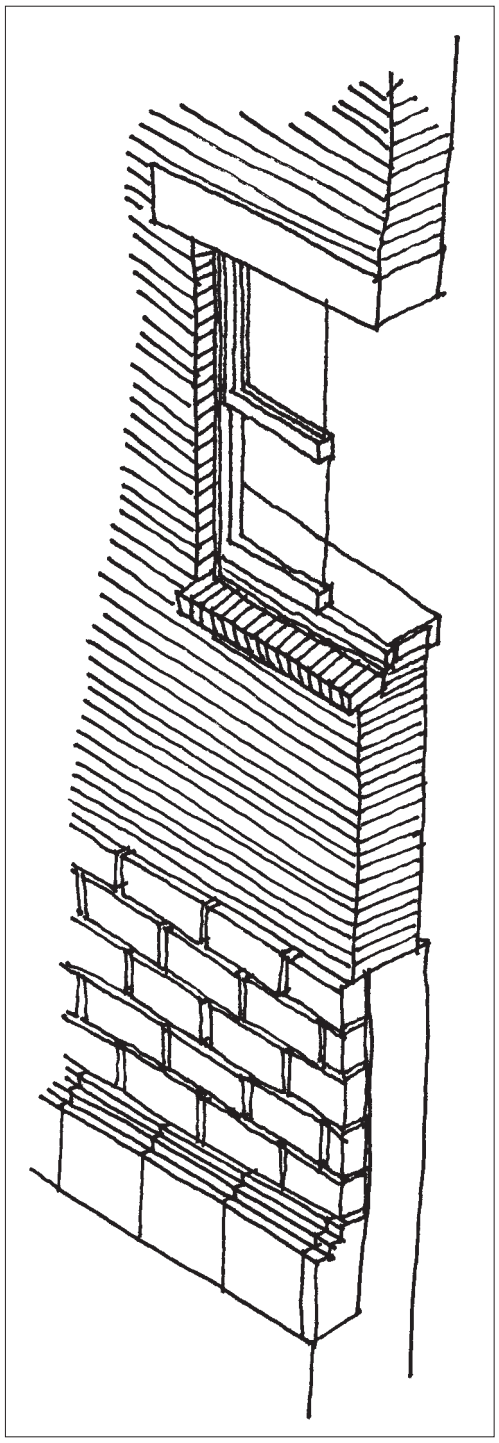
- Use a brush with a solution of a nonrinse soap powder and a low pressure wash.

Appropriate Replacement

- Replace a deteriorated section of siding by pulling the nails from and removing the siding.
- Match the replacement siding to the original in style, shape and width. Prime all new siding boards, including the back edges, prior to installation and painting.
- Replace entire sections of siding by aligning the new siding and fitting it into the original siding. If new siding is a little smaller in width, caulk the horizontal joints and sand and caulk the vertical joints.
- Maintain all architectural details and ornamentation; for example, bargeboard, dentils and brackets.
- Replace artificial siding with aluminum or vinyl siding wherever wood siding has been covered. Be sure the new siding matches the style, shape, and width of the artificial siding.

Inappropriate Cleaning and Replacement

- Using a high-pressure water wash exceeding 300 pounds per square inch (psi).
- Replacing wood siding or decorative shingles with other than like materials.
- Adding replacement siding to multiple siding layers.



Masonry detail

- Replacing siding with reverse board and batten siding, commonly referred to as T1-11 siding; hardboard sheets; plywood sheets; or diagonal planks.
- Using batten strips to cover a seam where wood patches or additions occur.

Further Reading

Weeks, Kay D. and David W. Look. *Preservation Brief 10 – Exterior Paint Problems on Historic Woodwork*. Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Rehabilitation of Masonry

Definition

Repointing *- Filling in cut-out or defective mortar joints in old masonry construction with fresh mortar.*

Background

Early American - Masonry walls were initially several layers thick with interior and exterior walls sharing the building load. Builders made primitive bricks in wood frames at or near the construction site. They baked the outside of each brick to form a hard shell while the inside remained relatively soft and eventually turned to powder. Early builders used multiple thickness to compensate for fluctuations and inconsistencies in individual bricks made in this way. They also used rows of headers (bricks set so the ends were showing instead of the sides).

Mid to late 1800s - Manufactured bricks were the standard. Uniform in size and consistency, nineteenth-century brick are often characterized as soft brick. Soft bricks are particularly subject to the ravages of weathering not to mention improper cleaning techniques.

Improved technology also accounted for the development of pressed brick that was used on the street façade while the rest of the walls were constructed in less expensive brick.

Mortars were no harder than the bricks to which they were applied due to a high lime content. Soft and porous high lime mortars are less subject to temperature fluctuations.

Early 1900s - The new century saw brick used as a veneer covering the underlying structure. New technologies increased the variety of brick colors and textures. Because twentieth-century mortars contain higher levels of Portland Cement, they can be extremely hard, resistant to water, and subject to shrinkage.



Brick masonry exterior façade



Brick masonry exterior façade

Problems

- Poor building maintenance, such as leaky roofs, clogged gutters and downspouts, and the capillary action resulting in a process known as rising damp.
- Cracking, crumbling and loss of mortar.
- Damage of soft brick due to weathering.
- Well-intentioned but misguided attempts to clean and repair masonry, such as washing with high pressure water, or repointing with mortar containing high levels of Portland Cement

Appropriate Maintenance

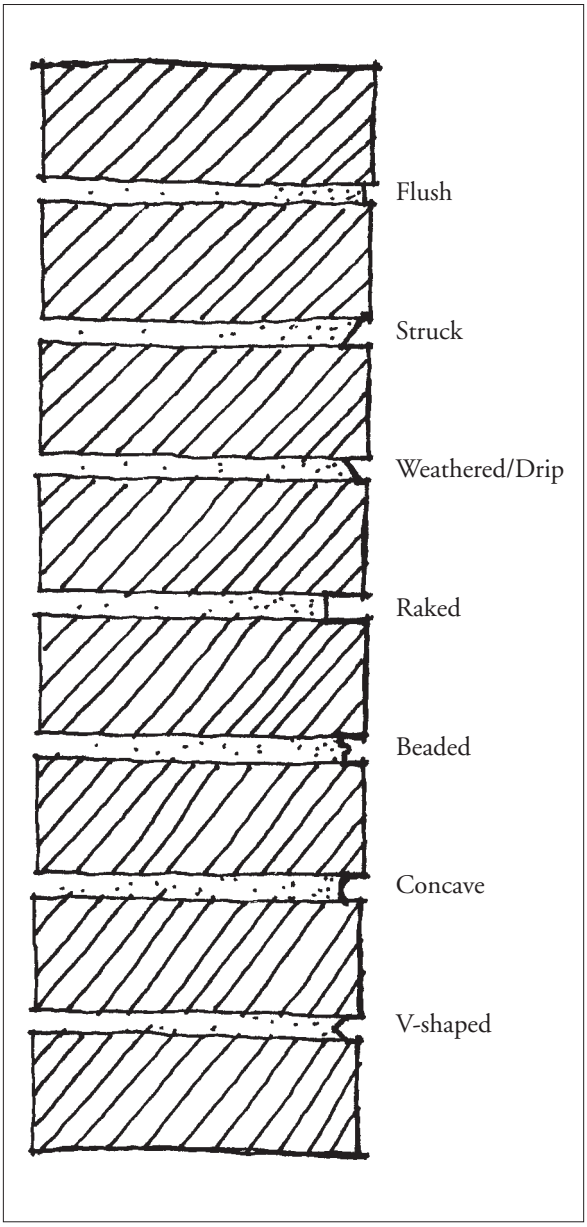
- Keep masonry surfaces free of ivy because it retains moisture against the masonry. Ivy also secretes enzymes that attack the strength of the lime used in structures built before 1920. It can penetrate the masonry surface causing the brick to spall and possibly dislodge.
- Remove ivy growing on a wall by cutting it off at the base, then allowing the branches to wither completely before gently pulling them off the wall.
- Keep painted masonry painted, but leave unpainted masonry unpainted. Lintels, sills, and /or other stone trim should not be painted under any circumstances.

Appropriate Cleaning

- Use the gentlest means possible. Test several cleaning methods before selecting one . Begin by hand-scrubbing with a natural bristle brush and plain water before using potentially harmful detergents and chemicals.
- Read cleaning specifications carefully before using detergents and chemicals. Test cleaners on an inconspicuous section of wall for effectiveness and to ensure that they do not damage to stone or mortar.
- Ensure that a contractor has experience with historic buildings and masonry cleaning rechniques before allowing the firm to clean your building's masonry surface, wither with detergents or chemicals or with low-pressure washing.

Appropriate Repointing

- Be sure that the new mortar matches the old in color, texture and detailing before repointing. New mortar should be softer than the brick and as soft or softer than the remaining original mortar.



Mortar joint profiles

- Repoint with mortar that contains only lime and sand. Start with one part lime to two parts sand. You can substitute white Portland Cement can be substituted for up to 20 percent of the lime; that's one part Portland Cement to four parts lime. Do not use a higher Portland Cement content because it may become so hard that it causes the masonry to crack and spall.
- Recreate the original mortar joint size and profile. Practice repointing on an inconspicuous area of the wall. Avoid packing repointing joints with so much mortar that they smear onto the masonry surface.

Appropriate Replacement

- Match the existing masonry walls in color, texture, composition, and application when replacing or repairing them. Salvaged bricks are a good source for masonry patches.
- Remove a single masonry unit with a damaged face, reverse it, and reset into the same opening.

Inappropriate Cleaning and Maintenance

- Sandblasting of masonry.
- Wire brushing, using abrasive chemicals and detergents, and using high pressure washes or rinses exceeding 300 pounds per square inch (psi).
- Placing stucco or similar coatings over masonry where such materials did not previously exist.
- Using masonry sealants, such as silicone, to keep out water. These sealants keep out water but not water vapor. Once the water vapor penetrates the masonry, it can condense into liquid form and be trapped by the sealant, During freeze/thaw cycles, the water vapor can expand and contract, causing the masonry to crack or spall.

Further Reading

Grimmer, Anne E. *Preservation Brief 6 – Dangers of Abrasive Cleaning to Historic Building.* Washington D.C.: Superintendent of Documents, U.S. Government Printing Office.

London, Mark. *Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone.* Washington D.C.: National Trust for Historic Preservation, The Preservation Press, 1988

Mack, Robert C., A.I.A. *Preservation Brief 1 – The Cleaning and Waterproof Coating of Masonry Buildings.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Mack, Robert C., A.I.A. *Preservation Brief 2 – Repointing Mortar Joints on Historic Brick Buildings.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Rehabilitation of Stone

Background

Although builders historically used both limestone and sandstone as wall materials, they used limestone more commonly in the foundation or as a trim.



Stone church

Appropriate Cleaning

- Use the gentlest means possible. Test several cleaning methods before selecting one . Hand scrub with a natural bristle brush and plain water before using potentially harmful detergents and chemicals.
- Read cleaning specifications carefully before using detergents and chemicals. Test cleaners in an inconspicuous section of wall for effectiveness to ensure that they do not damage to stone or mortar.
- Keep lintels, sills and/or other stone trim painted if they were previously painted.

Appropriate Repairs

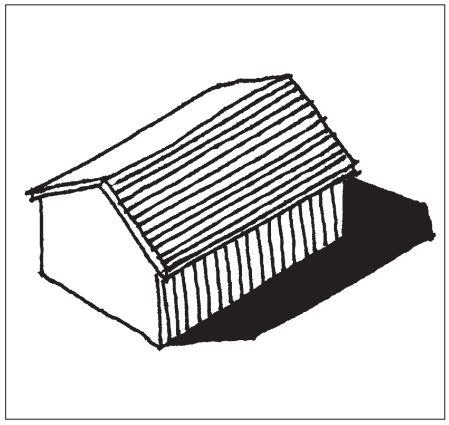
- Follow the recommendations for repairing brick on pages 36 and 37 when repairing limestone and sandstone.
- Replace a damaged piece of limestone by removing it and turning it before replacing it. Limestone is an extremely dense substance and can withstand weather changes and impact without deteriorating.
- Treat sandstone very carefully. Replacement sandstone is difficult to obtain due to its relative rarity as a building material.

Inappropriate Cleaning or Repair

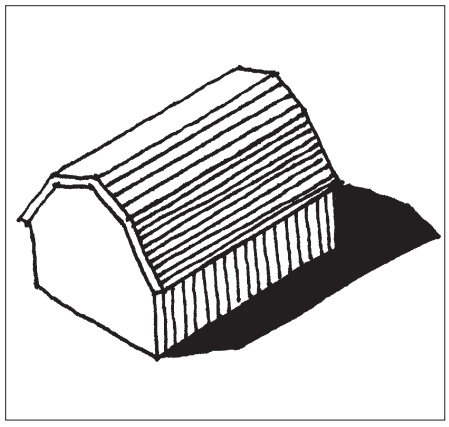
- Using high-pressure washes or rinses exceeding 300 pounds per square inch (psi).
- Painting lintels, sills and/or other stone trim previously not painted.
- Installing artificial stones when repairing original or earlier wall surfaces.

Further Reading

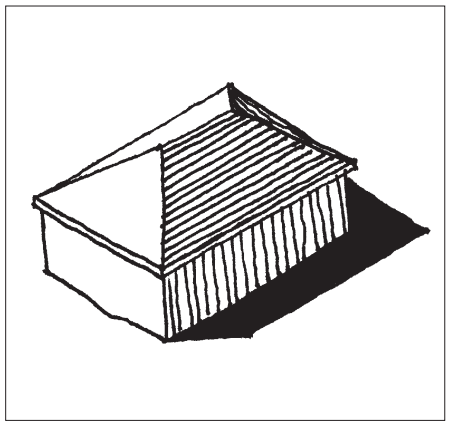
London, Mark. *Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone.* Washington D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.



Gable roof



Gambrel roof



Hip roof

Roofs

- Gable
- Gambrel
- Hip
- Mansard
- Shed
- Dormer

Roofing Material

- Asbestos shingles
- Asphalt shingles
- Clay tile
- Metal
- Slate
- Wood shingles

Background

Early American - Early buildings had simple roofs with no valleys or low areas where water would concentrate. Wood shingles were the prevalent roofing material.

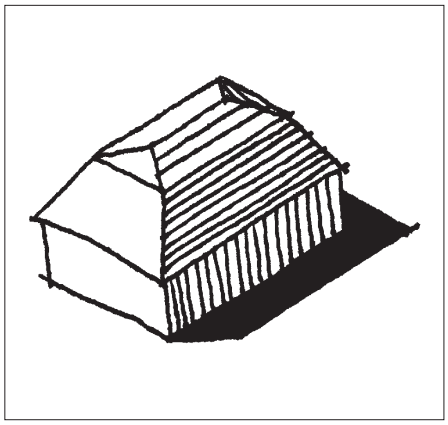
Mid to late 1800s - Buildings still had simple roof forms but featured additional ornamentation and roof elements, such as metal ridge ornamentation, finials, widow's walks, domes. Slate and sheet metal replaced wood shingles.

Late 1800s - Builders introduced skylights and used slate applied in a variety of shapes and patterns.

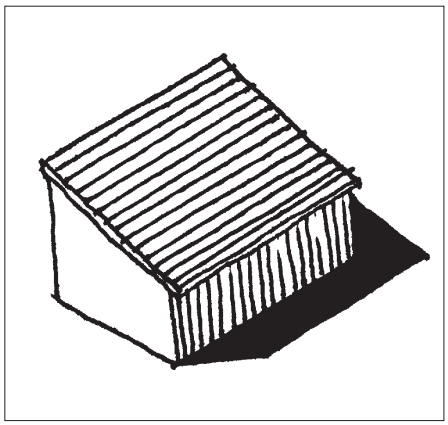
Early 1900s - Simple roof forms were again the norm. and roofing materials included clay tile and some asphalt and asbestos shingles.

Problems

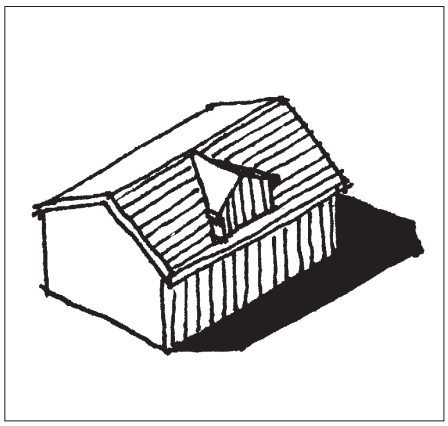
- Deteriorated or improperly installed flashing.
- Roofing material that has exceeded its useful life.
- Rusting or deteriorating fasteners that allow the roofing tiles or shingles to detach from the structure.
- Ice damming due to inadequate or improper installation of a roof venting system.



Mansard roof



Shed roof



Dormer roof

Appropriate Maintenance

- Inspect the entire roof, including flashing (metal covering a roof joint), gutters, and downspouts at least twice a year.
- Pay special attention to critical roof areas near the intersection of the roof planes, such as valleys and hips, and where the roof meets the walls.
- Paint metal ornamentation, such as ridge caps, cresting or roof finials, with a metal preserving paint.
- Paint metal roofs to prevent rust and deterioration. Red or silver are appropriate colors for metal roofs. Also paint ridge caps, cresting, or finials should be painted to match and/or compliment roof colors.
- Maintain original roof dormers.

Appropriate Repairs

- Repair decorative fascia or soffit rather than replacing them.

Appropriate Replacement

- Count the layers of asphalt or wood shingles on your roof before adding another. The building code permits no more than two layers on a roof.
- Match original roofing materials in size, shape, color and texture when replacing a roof.
- Choose appropriate replacement materials when the original roofing material cannot be replaced in-kind. Such materials include asphalt, simulated asphalt or fiberglass shakes, and simulated slate or wood shingles. Three-in-one tab or French lock shingles also may be appropriate replacement materials.
- Choose replacement shingles that are medium to dark shades of brown, gray or black. Select red and green roofing material only if you own a late-nineteenth or early-twentieth-century building.
- Select unadorned fascia and soffits that match the existing materials when you must replace fascia and soffits. Use continuous aluminum coil stock in colors matching or complementing the house colors or perpendicular or ridged aluminum. Remember that flush seams on replacement materials should run parallel to the house.
- Place skylights in new construction in inconspicuous areas not visible from the street.
- Place vents, decks and rooftop utilities in inconspicuous areas not visible from the street.

Inappropriate Maintenance or Replacement

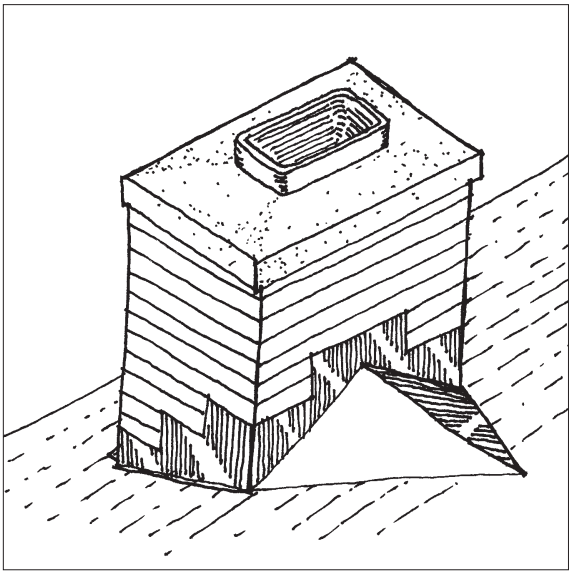
- Removing decorative fascia or soffits. Or, permanently removing ornamental ridge caps, cresting or roof finials when replacing roofing materials.
- Choosing white or light gray replacement roof materials.
- Placing vents, decks and rooftop utilities on the front of the roof or where they are visible from the street.

Further Reading

Grimmer, Anne E. and Paul K. Williams. *Preservation Brief 30 – The Preservation of Historic Clay Tile Roofs.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Levine, Jeffrey S. *Preservation Brief 29 – The Repair, Replacement, and Maintenance of Historic Slate Roofs.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Sweetser, Sarah M. *Preservation Brief 4 – Roofing for Historic Buildings.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.



Chimney detail

Definition

Chimney *- A structure containing one or more flues, approximately vertical, for conducting the smoke and gases of combustion from above a fire to outside air.*

Flue *- An enclosed passageway for carrying off smoke, gases or air.*

Flue lining *- A smooth masonry or tile unit used for the inner lining of masonry chimneys.*

Problems

- Deteriorated mortar, or loose and eroding bricks may lead to water infiltration.
- A deteriorated chimney cap or flashing may be a source of roof leaks.
- Inoperable chimneys may be a source of heat loss.
- Deteriorated or cracked chimney flue lining.
- Severe crumbling, leaning or structurally unsound chimneys.

Appropriate Maintenance

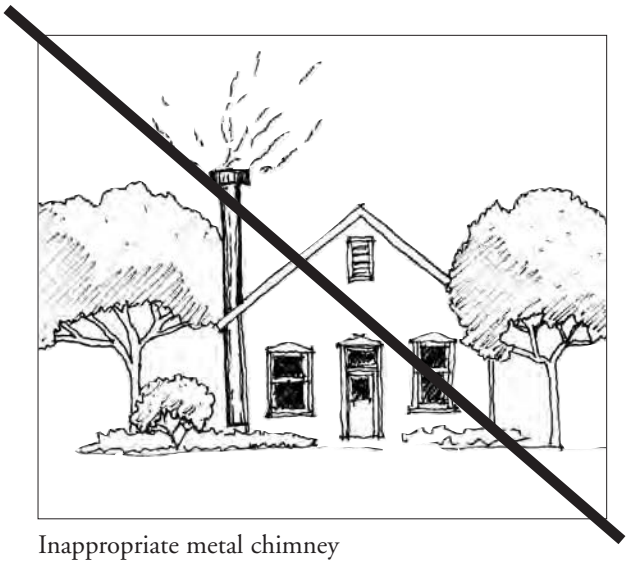
- Clean the exterior of a chimney by following the suggestions for cleaning exterior walls on page 36.
- Clean chimneys serving operating fireplaces regularly.
- Have chimney flues inspected annually to be sure they are not blocked or lined with residue.
- Inspect the flashing around a chimney on a regular basis and reapply it if it comes loose.



Chimney detail

Appropriate Repairs

- Refer to the *Exterior Walls – Masonry* section on page 36 before repairing deteriorated mortar and crumbling bricks. Remember that generally stronger mortars were used for chimneys due to heat exposure.
- Repair and cap unused chimneys. This eliminates heat loss while maintaining the chimney as a decorative feature or design element. Retaining the chimney also permits future use.
- Have unused chimney flues inspected before resuming operation. Flue linings may be cracked or even so deteriorated that the lining no longer protects the chimney brick from excessive heat. Metal or ceramic pipe flue lining inserts are available in a variety of diameters.



Inappropriate metal chimney

Appropriate Replacement

- Reconstruct any chimney that is crumbling or leaning severely if it contributes to the architectural integrity of the building. If it does not, the chimney may be removed with ARB approval.
- Match the original chimney's materials, design details and proportions. If chimney pots were used, repair or replace them in-kind.
- Select metal or ceramic pipe flue lining inserts that are available in a variety of diameters.

Inappropriate Repair or Replacement

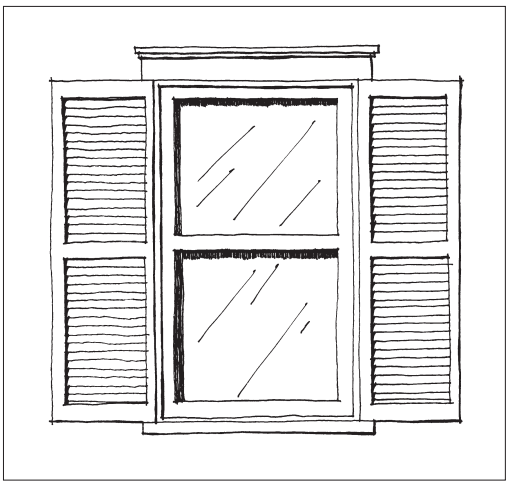
- Placing unsheathed stovepipes or metal chimneys on visible façades. When used, paint them a dark color that corresponds to the roof color.
- Using stainless or galvanized exposed metal pipe.
- Using imitation stone or brick, artificial siding, or metal formed to imitate stone or brick as siding material for chimneys.

Further Reading

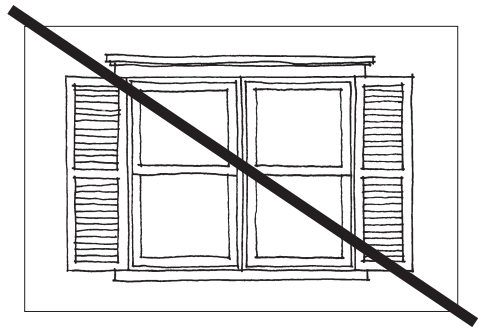
London, Mark. *Respectful Rehabilitation, Masonry: How to Care for Old and Historic Brick and Stone.* Washington D.C.: National Trust for Historic Preservation, The Preservation Press, 1988.

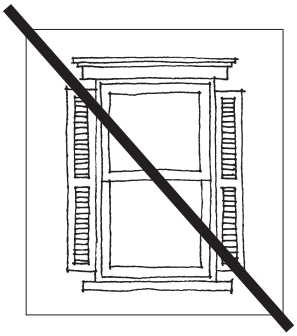


Historic example of shutters



Shutter detail





Inappropriate narrow shutters

Background

Shutters were an important style element on many buildings erected between 1830 and 1890. Exterior wood shutters not only served a decorative purpose but also had several functional purposes:

- Shielded interiors from intense sunlight, heat or rain.
- Reduced heat loss during the cold months, and curbed drafts that would have penetrated unprotected windows.
- Directed air flow and soft light to interiors during warm weather through their operable louvers.

Problems

- Rot or decay of unfinished wood.
- Missing or deteriorated shutter parts.
- Loose or non-functioning louvers and hinges.

Appropriate Repairs

- Dismantle shutters for repair or replacement of broken louvers, yoke pins, or rotted louver pegs.
- Replace loose hinges that cause shutters to sag and not close properly. Using larger screws should eliminate the problem.

Appropriate Replacement

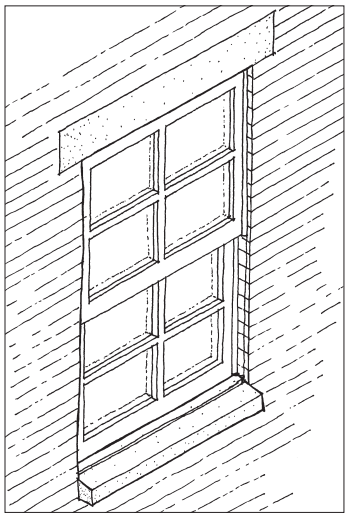
- Check window casings to learn if your building had shutters originally. Look for remaining hinge pins or notches in the wood where mountings could have been.
- Replace original shutters in-kind. Hang shutters either on hinges mounted to the window casing or by securing them to the wall with a one-inch spacer between the wall and the shutter.

Inappropriate Repairs and Replacement

- Installing vinyl or aluminum shutters.
- Installing replacement shutters that are larger or smaller than window openings or inoperable shutters that are too narrow to cover the window when closed.

Introduction

Because windows and doors greatly affect the appearance of any structure, they are important design elements of historic buildings. Much care should be taken to repair these elements when possible in lieu of replacement.



Double hung window detail

Definitions

Fenestration *- The arrangement and proportion of windows and doors in the wall of a building.*

Hoodmold *- The projecting molding located above a door or window.*

Lunette *- A semicircular window or opening*

Mullion *- A vertical bar between the panes of a window or glass panel in a door.*

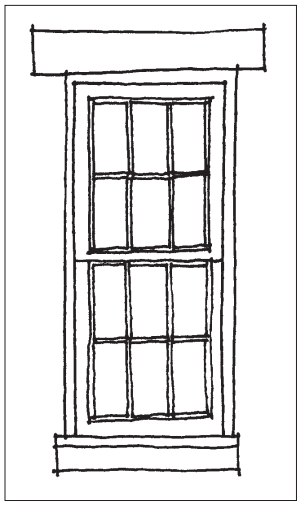
Muntin *- A secondary horizontal or vertical member separating panes of glass in a window or glass panel in a door.*

Oculus *- A small circular panel, window, or opening.*

Sash *- The framework that holds the glass in a window.*

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

Transom *- A glass panel, either fixed or moveable, that is placed over a door or window to provide additional natural light to the interior of the building.*



Early 1800s: six-over-six

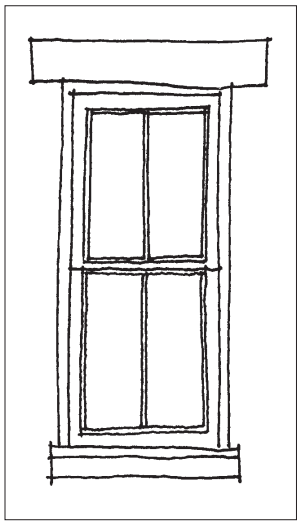
WINDOWS

Background

Early 1800s - Builders frequently used windows with small panes of glass, such as six over six windows, mostly because of the glass making technology at that time.

Mid-1800s - Glassmakers developed the technology to produce larger sheet glass.

Late 1800s to early 1900s - Window making became an art because of the technological advancements in glassmaking and production, as well as new trends in architecture, mainly Victorian architecture. This era saw large single-pane windows without mullions, windows of various sizes and shapes, and even multi-color panes of glass. Commercial buildings also benefited from glassmaking advancements because storefronts made of sheet glass allowed merchants to display their wares.



Mid 1800s: two-over-two

Problems

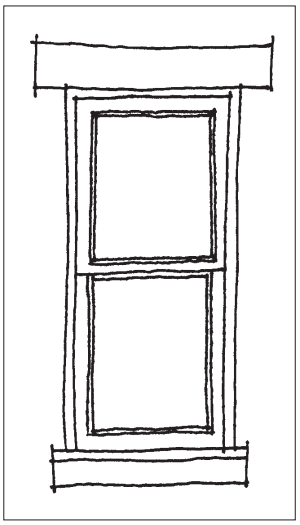
- Peeling paint on sashes.
- Excess paint buildup on the exterior and the interior.
- Broken sash cords in double hung windows making the window sashes inoperable.
- Rotted sashes, frames, and sills.
- Rusted metal windows.
- Missing or broken hardware.

Appropriate Maintenance

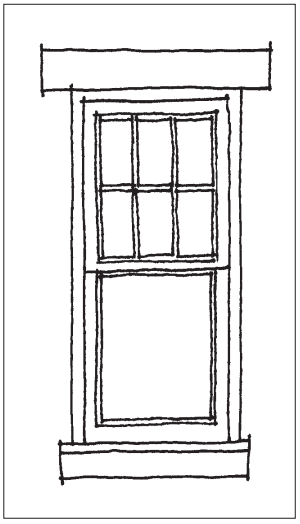
- Preserve and maintain original or existing windows whenever possible.
- Keep window sashes and frames painted. Before painting windows, remove loose paint with the gentlest method possible. Clean wood sash and frames with a nonabrasive soap and water mixture. Apply an oil base primer to bare wood before painting.
- Keep metal windows free from rust and decay. Once you have removed the rust, apply a rust preventative paint.
- Inspect all sash cords annually to determine whether they need to be replaced.
- Maintain window hardware in good working condition.

Appropriate Replacement

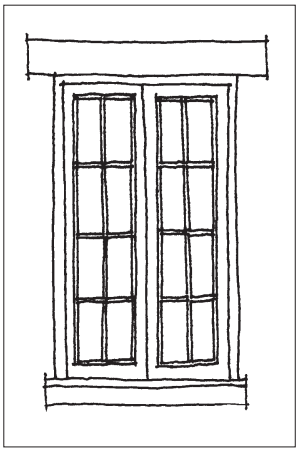
- Replace a sash or frame in-kind; for example, wood window sashes and frames should be replaced with wood of the same size and configuration.
- Replace wood windows that cannot be repaired with vinyl or aluminum clad wood windows that are the same size and configuration as the existing windows.
- Install storm windows to improve energy efficiency. Whether aluminum, vinyl or wood, paint storm windows a color that matches the trim color. Choose storm windows with the same dimensions as the windows being covered. Cover double hung sash with two-part storms divided at the window's meeting rail (where the sash meet).
- Replace basement windows in-kind if possible. When it is not possible, glass block may be installed as a replacement but only on non-street facing façades.



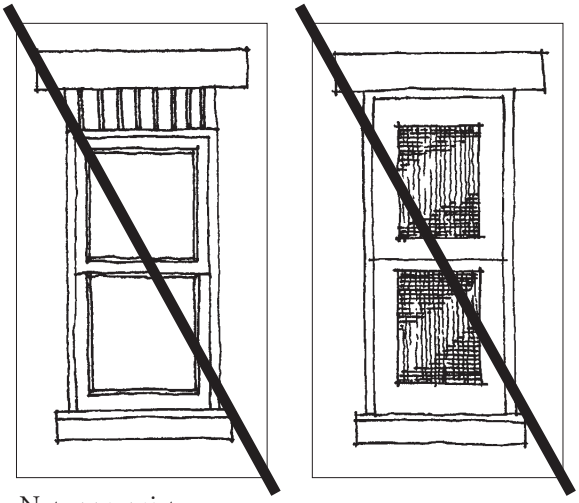
Late 1800s: one-over-one



Early 1900s: six-over-one



Mid 1900s: Casement



Not appropriate
(left) Opening decreased to fit replacement window
(right) Screen decreases the opening size

Inappropriate Replacement

- Enlarging or reducing a window opening to fit a replacement window.
- Installing vinyl or aluminum windows.
- Installing windows with sandwich muntins, instead of windows with individual panes of glass.
- Replacing broken glass with tinted or mirrored glass.
- Using glass block to replace a window on a street façades.
- Adding exterior-mounted wrought iron security bars.
- Installing, but not painting, aluminum storm windows.

Further Reading

Myers, John H. *Preservation Brief 9 – The Repair of Historic Wooden Windows.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Park, Sharon C., A.I.A. *Preservation Brief 13 – The Repair and Thermal Upgrading of Historic Steel Windows.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Smith, Baird M., A.I.A. *Preservation Brief 3– Conserving Energy in Historic Buildings.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

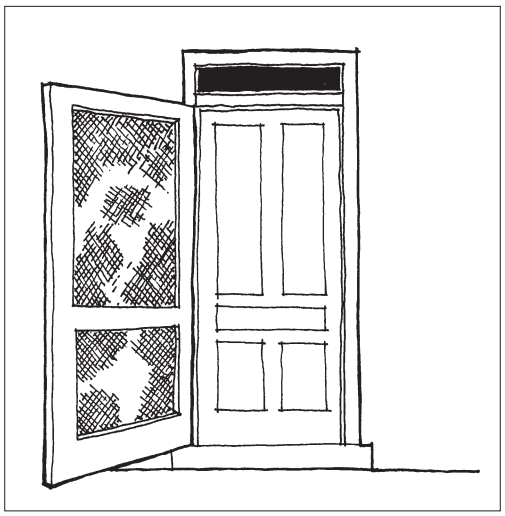
Vogel, Neal A. and Achilles, Rolf *Preservation Brief 33 – The Preservation and Repair of Historic Stained and Leaded Glass.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

DOORS

Background

When Springboro was primarily a Quaker settlement, doors were simple – four panels and no windows. This was not only because of the Quaker emphasis on simplicity but also because of their functional nature.

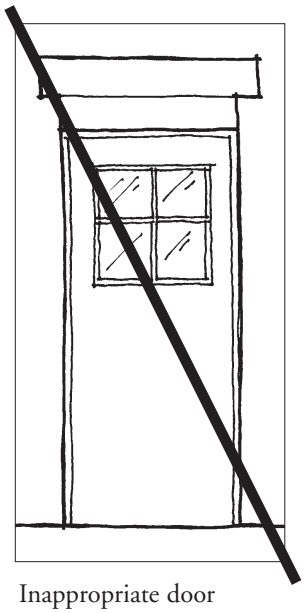
As the Victorian Era began, doors and entrances became elaborate and ornate; such entryways were the transition between the exterior ornamentation and the interior celebration of space.



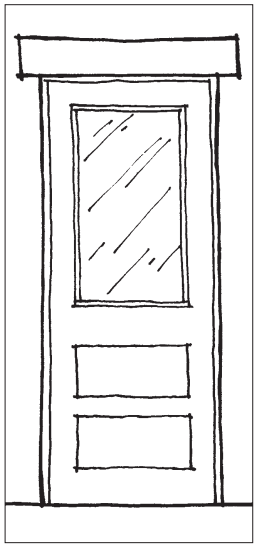
Exterior door with screen door

Problems

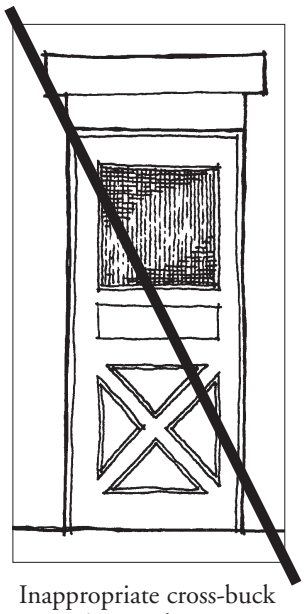
- Peeling paint on the exterior wood.
- Excess paint build-up on the exterior and the interior.
- Rotted frames, and/or sills.
- Missing or broken hardware.



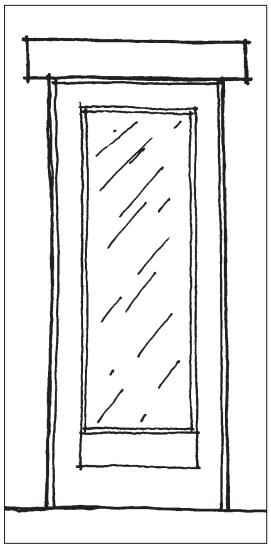
Inappropriate door



Appropriate door



Inappropriate cross-buck screen/storm door



Appropriate full-light screen/storm door

Appropriate Maintenance

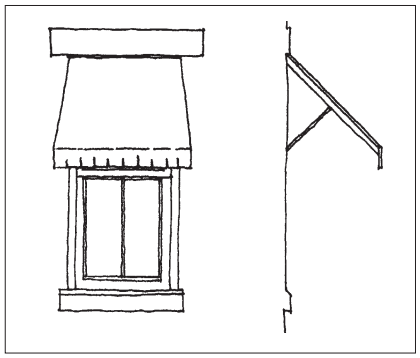
- Preserve and maintain older or original door and entrance features.
- Keep doors painted or stained as they were originally, so they can withstand the weather conditions. Painting is preferable to staining especially in earlier buildings.
- Maintain door hardware so it is in good working condition.

Appropriate Replacement

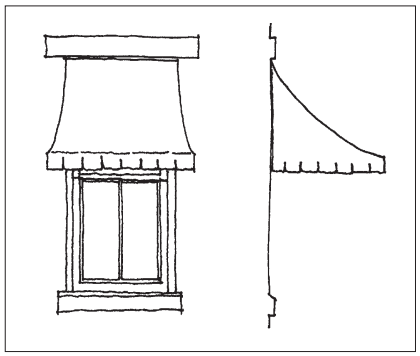
- Replace a wood door that cannot be repaired in-kind with a wood door of the same size and configuration.
- Take care that your replacement door matches the period of your building. Remember that heavily ornate and carved doors were relatively unusual for Springboro in the 1800s.
- Install storm doors to improve energy efficiency. Choose a storm door that is simple in design with full-light glazing that permits a full view of the main door. Paint aluminum or wood storm doors to match the existing trim color.
- Replace broken door glass with clear glass unless you have physical, photographic, or written evidence that leaded, stained, or beveled glass actually was used.
- Make reversible modifications. For an entrance that is no longer needed, keep the door in place and fix it shut. Remember that any modification you make to the interior should be reversible so that the doorway can be used if future owners so choose.

Inappropriate Replacement

- Enlarging or reducing a door opening to fit a replacement door.
- Using flush metal or steel doors.
- Installing exterior wrought iron security doors.
- Installing aluminum storm doors but not painting them.
- Choosing half-view, cross-buck, or scalloped edge storm doors.
- Selecting multiple- or diamond-paned, or sircular glass doors that are not in-kind replacements.



Diagonal



Concave

Appropriate awning types

Definitions

Awning *- A roof-like shelter extending over a doorway, window, porch, or stoop that provides protection from the sun or rain.*

Canopy *- An ornamental rooflike covering supported by posts or suspended from a wall.*

Background

Historically, canvas was the material of choice for awnings for two reasons: This soft yet durable material added a colorful, textural component to façades and yet it was easy to remove. During the summer months awnings reduced heat and eliminated fading damage to drapes, rugs and furniture

Awnings over doorways came in a variety of shapes and colors; they frequently served as canopies covering both the entryway and stairs. Window and door awnings were umbrella shaped, diagonal or concave. Scalloped or straight edges with or without piping were common. Both residential and commercial awnings could be retracted.

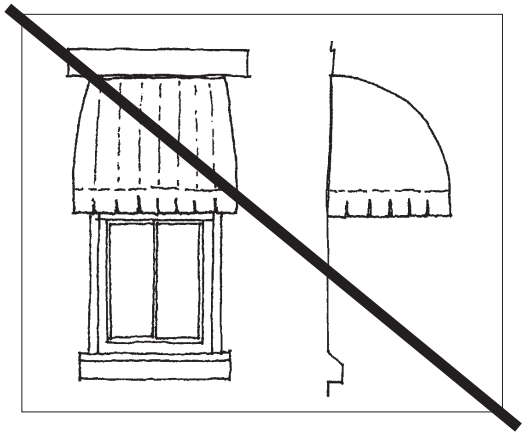
Storefront awnings extended out from commercial buildings to cover a portion of the sidewalk. Thus they sheltered the open air uses of the sidewalk such as farmers markets or other outside vending.

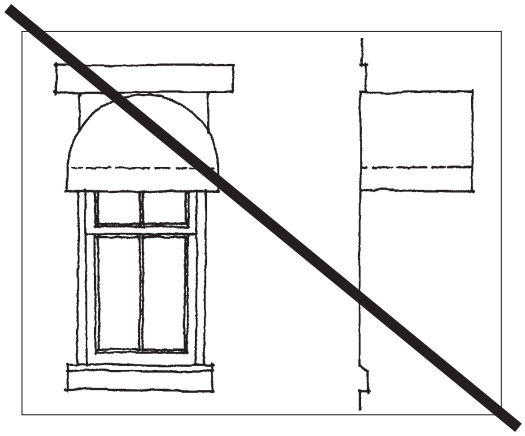
Problems

- Fading canvas color.
- Lack of proper maintenance for canvas and awning support.
- Deterioration or wear and tear to the canvas material.
- Rust or damage to the supports.

Appropriate Maintenance

- Stored canvas awnings indoors during the winter months.
- Rub canvas awning material annually with a rejuvenating and sealing liquid that keeps the canvas from becoming brittle and waterproofs the material.
- Keep supports free of rust and oxidation that could damage the supports and/or discolor the canvas material.





Not appropriate

Appropriate Repairs

- Stitch together any canvas material that separates at the seams.
- Leave rips or tears as they are; no patching is necessary.

Appropriate Replacement

- Match the original awnings in style, shape and color when installing replacement awnings.
- Replace damaged supports that are visible with supports that match the material and color of the original.
- Choose simple stripe patterns or solid colors for new awnings.

Inappropriate Repairs and Replacement

- Installing aluminum or steel awnings to replace canvas awnings.
- Installing plastic and/or backlit awnings.
- Installing half round awnings.



Jonathan Wright house before porch addition



Jonathan Wright house with porch addition

Definitions

Baluster *- An upright railing support.*

Balustrade *- The railing and its balusters.*

Pergola *- A covered garden walk, usually a colonnade with the latticed roof built to support climbing vines.*

Porch *- A roofed structure providing shelter at the entrance of a building.*

Porte-cochere *- A shelter for vehicles outside an entrance doorway*

Portico *- A roofed open space before the door or other entrance to any building, fronted with columns.*

Veranda *- An open porch, usually roofed, that is attached to the exterior and extends along the outside of a building. Commonly called a porch.*

Background

Pre-1800s - The roots of today's porch stretches back to the classic Greek portico that defined the entrance to a structure. Greek porticos often included columns, pediments, and monumental stairs as the main focal point of the structure.

Early to mid-1800s - Builders reintroduced porches as a defining element of entry and style that related to romanticism in building design.

Late 1800s - Creativity flourished in porch design through architectural embellishments such as turned columns, brackets, scrollwork, and spindles. The Victorian veranda featured wicker and folding canvas furniture, plants, straw mats, and canvas awnings or blinds. Porch swings became a common feature.

Early 1900s - Builders began using materials other than wood in porch construction; for example,they used poured concrete for porch floors. They also used heavily decorated cast iron work for porch supports and railings and introduced stone column bases.

Problems

- Floor boards receive substantial wear and tear through years of use.
- Concrete floors are susceptible to cracks due to settlement, as well as flaking and spalling due to wear and weathering.
- Deteriorated or rotted columns, joists or rafters.
- Missing balusters in railings.
- Deteriorated or rusted cast iron supports or railings.
- Damaged or deteriorated stairs due to poor drainage.
- Damaged latticework.



Veranda

Appropriate Maintenance

- Preserve and maintain original porches and stoops. Inspect porch foundations, flooring, railing, roofs and other structural components on a regular basis for signs of deterioration.
- Paint surfaces that require painting. For wood or concrete porch floors choose one of the original colors: gray, beige, brown or dark green. Paint cast iron pieces either black or dark green.

Appropriate Repairs

- Turn over wood floorboards if their top sides are worn and reuse them.
- Turn over worn treads on steps and reuse them.
- Duplicate any section of a damaged or deteriorated wood column and graft it into the original.
- Repair of a railing or parts of a railing by adding duplicated parts to the whole.
- Duplicated or reweld cast iron pieces.
- Restore distinguishing architectural features of wood, iron, cast iron, or stone that may be damaged. Duplicate any features that cannot be restored.



Victorian porch

Appropriate Replacement

- Replace rotted floor boards with new boards the same size and dimensions of the original boards.
- Replace rotted wood columns with columns of the same size, shape, and proportions as the original column.
- Replace deteriorated cast iron supports and railings with pieces the same size, shape, design and color as the original piece.
- Treat replacement wood for the exterior structure, including wood stairs, either naturally or with a wood preservative that prolongs the life of the material and discourages rot and deterioration. Treated also deters the infestation of termites and similar insects.
- Purchase matching replacement lattice from a lumberyard or construct it. Be sure to frame lattice before installing it as a porch skirting.
- Plan to build a new porch only if you have physical evidence, such as ghosting, or other documentation, such as pictures, to verify that your building originally had a porch. When planning a replacement, carefully preserve the historic form of the original porch. Remember that later porch additions and alterations may have become significant and, if so, should be maintained.



Victorian porch

Inappropriate Repairs and Maintenance

- Removing distinguishing architectural features.
- Installing modern materials such as lightweight aluminum (a.k.a. ornamental iron), unnatural floor coverings (indoor-outdoor carpeting), and precast concrete stairs.
- Adding aluminum and vinyl porch covers and enclosures or using these materials as port-cocheres.
- Using lattice as a privacy screen when you have no evidence the porch originally had a lattice screen.



Bracket



Cornice and dentil

Definitions

Arch *- A basic architectural structure built over an opening, made of wedge-shaped blocks that keep one another in position and transfer the vertical pressure of the superimposed load into components transmitted laterally to the adjoining abutments.*

Architrave *- The lowest of the three divisions of a classical entablature, the main beam spanning from column to column, resting directly on the capitals. (See order detail illustration.)*

Bargeboard *- A trim board used on the edge of gables where the roof extends over the wall; it either covers the rafter or occupies the place of a rafter, originally ornately carved.*

Bracket *- A projection from a vertical surface providing structural or visual support under cornices, balconies, windows, or any other overhanging member.*

Capital *- The upper member of a column, pillar, pier or pilaster. It is usually decorated. It may carry an architrave, arcade or impost block. In classical architecture the orders each have their respective capitals, which differ significantly from one another. In later periods they are endlessly diversified.(See order detail illustration.)*

Corbel *- In masonry construction, a row of brick projected further outward as it rises to support a cornice.*

Cornice *- A projecting shelf along the top of a wall supported by ornamental brackets or a series of consoles.*

Cresting *- A decorative ridge for a roof, usually as a continuous series of finials.*

Dentil *- An ornamental block resembling teeth, used as moldings often in continuous bands just below the cornice.*

Entablature *- The superstructure which lies above the columns in the architrave, frieze, and cornice. (See order detail illustration.)*

Finial *- An ornament at the top of a spire, pinnacle or gable which acts as a terminal.*

Fishscales *- Wooden or slate shingles in a fishscale shape arranged in rows.*

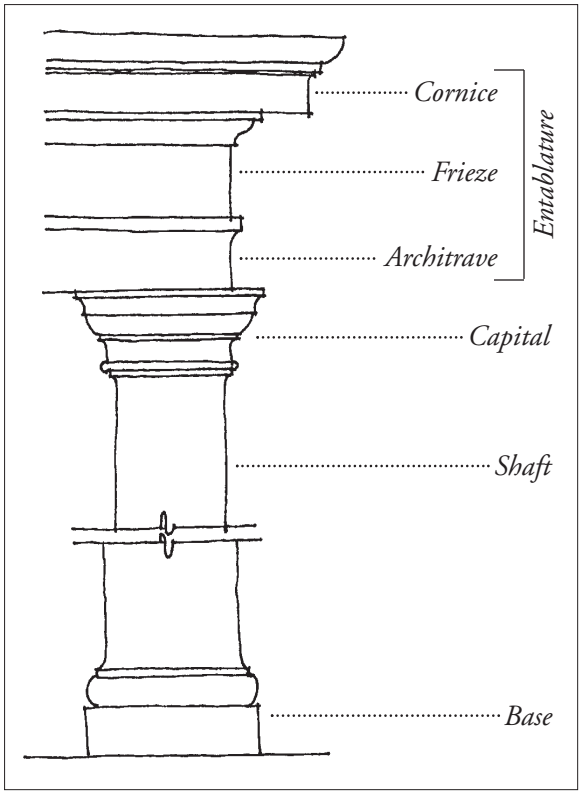
Fretwork *- Decoration produced by cutting away the background of a pattern in stone or wood leaving the rest as grating.*

Frieze *- An elevated horizontal continuous band or panel, usually located below the cornice.*

Pediment *- A low pitched triangular gable above a façade, or a smaller version over porticos above the door or window.*

Pendant *- A hanging or suspended ornamental feature.*

Pilaster *- A partial pier or column, often with a base and capital that is embedded in a flat wall and projects slightly.*



Order detail



Victorian house

Quoin *- One of a series of stones or bricks used to mark the exterior corners of a building often through a contrast of size, shape, color or material.*

Shaft *- The main body of a column, pilaster, or pier between the capital and the base, or a thin vertical member attached to a wall or pier, often supporting an arch or vaulted rib. (See order detail illustration.)*

Sunburst *- Carving frequently set in a pediment consisting of a hemisphere with radials.*

Terra cotta *- Molded and fired clay used for ornamental work in a brick or stone building wall.*

Tracery *- An architectural term applied to any delicate ornamental work consisting of interlacing lines such as the decorative designs carved on panels or screens. Also, the intersecting of ribs and bars, as in rose windows, and the upper part of Gothic windows.*

Background

Pre-1800s - Ornamentation was sparse and relegated to entryways and windows.

Early 1800s - Artisans hand-crafted ornamentation with wood that included bargeboards, brackets, balusters, capitals, columns, cornices, dentils, finials, pilasters, and wood shingle designs such as fishscales. For masonry ornamentation, artisans used different masonry patterns and corbeling that provided interesting shadow effects. They used stone for columns, capitals, pediments, entablatures, arches and quoins.

Mid- to late-1800s - The machine age brought ornamental elements processed by machines and unlimited possibilities. Builders began using metal and plaster for decoration. Metal could be formed, bent, shaped and stamped into trim, cornices, arches and pediments. Plaster could be molded to create a variety of ornamental shapes and uses.


Ornamental cornice

Problems

- Damaged or deteriorated wood ornamentation.
- Metal trim damage caused by rust or dents.
- Masonry damage due to water and weathering.

Appropriate Maintenance

- Paint all surfaces that were painted to provide a sealant against rot, rust and decay.
- Use the gentlest means possible when cleaning metals or removing paint or rust. Sand rusted metal before painting it with a metal primer and a rust inhibiting paint. Take care when sanding to avoid permanently damaging the metal surface.

Appropriate Repair

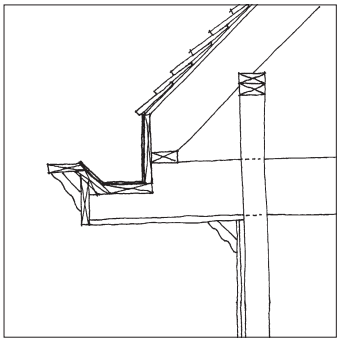
- Preserve and repair significant original features such as brackets, hood molds and sawn or turned details. Where ornamentation has been lost, document the original feature with historic photographs or physical evidence.
- Reattach, seal and paint broken wood sections. Fill in cracks in wood with flexible caulking that will expand and contract as wood does due to weather variations.
- Patch holes in metal with fiberglass or metal filler; pull or pop dents in metal.
- See the *Exterior Walls – Masonry* section on pages 36-37 for repair of masonry ornamentation.

Appropriate Replacement

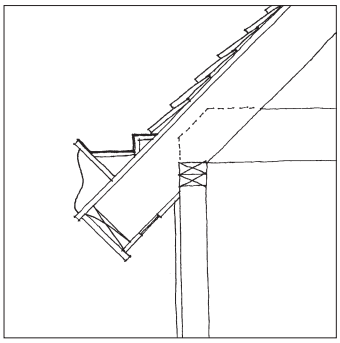
- Replace significant original features with features that match the original in size, shape and design.
- Try reproducing wood and plaster parts that are relatively easy to reproduce before replacing the entire feature.
- Hire a stone mason to replicate detailing on stone ornamentation because of stone's weight and the skill needed to duplicate the design.

Inappropriate Maintenance and Replacement

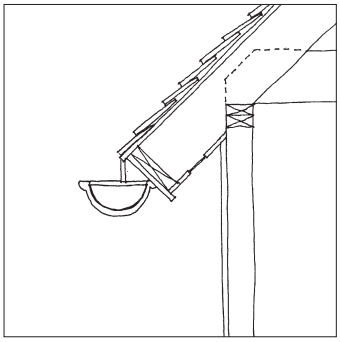
- Removing, altering, or destroying original ornamentation.
- Using replacement materials that do not match the original in size, shape, and design.
- Painting previously unpainted stone lintels, sills, water tables, or other stone details.
- Adding ornamentation where none previously existed.



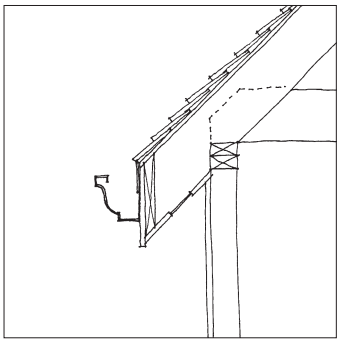
Box gutter



Stop gutter



Half-round gutter



Ogee gutter

Definitions

Cistern *- An artificial reservoir or tank, often underground, for storing rain water collected off a roof.*

Downspout *- A vertical pipe that carries water from the roof gutters to the ground or cistern.*

Gutter *- A shallow channel of metal or wood at the edge of a roof eave that catches and drains water into a downspout.*

Splash Block *- A solid concrete masonry unit that carries roof drainage away from the building.*

Background

Early gutter types included built-in or box gutters, hung metal gutters of tin and copper, and hung wood gutters. Custom made on site, these early types often were fabricated to complement complex roof forms, such as towers and turrets.

Problems

- Lack of systematic inspection and maintenance to gutter and downspout system may cause various problems from foundation deterioration, to water infiltration into interior walls, and even wet basements and cellars.
- Box gutters that develop leaks may cause severe damage to an underlying wood structure.
- Metal linings coated with roofing tar deteriorate because water penetrates the coating and causes rust; also, some coatings corrode the metal.
- Wood gutters coated with roofing tar deteriorate because these materials do not expand and contract at the same rate in response to weather conditions. After penetrating the tar coating, water becomes entrapped and rots the wood gutter.

Appropriate Maintenance

- Inspect gutters and downspouts of historic structures and clean out all obstructions on a frequent basis.
- Look for seam splits and separation if you have metal-lined gutters.
- Paint gutter liners made of tin and galvanized or terne metal.
- Paint the inside of wood gutters every three years, using two coats of asphalt roof paint thinned to a brushing consistency (one part thinner to four parts paint).



Replacement gutter example



Not appropriate

Appropriate Repair

- Check and seal gutters and downspout seams. Securely fasten sagging and loose gutters and downspouts.

Appropriate Replacement

- Replace original gutters and downspouts with new ones that match the original in shape and materials.
- Use aluminum gutters and downspouts whenever original materials are missing or beyond repair. Nail new gutters directly to the fascia or incorporate them into existing cornice or gutter systems.
- Place downspouts at corners or along the side of rear walls.
- Install a replacement gutter system that includes a drip edge to direct water into the gutter and away from the roof edge.
- Ensure proper drainage by sloping replacement hanging gutters shall slope one inch in every sixteen feet of length.
- Connect downspouts to either an underground drain or an extension that channels water away. Splash blocks beneath the downspouts also funnel water away from the building.

Inappropriate Replacement

- Installing gutters and downspouts that divide, destroy, or interfere with architectural details. (See the illustration.)
- Installing vinyl or plastic gutters and downspouts.

Background

Early to mid-1800s - Buildings were painted in simple light earth tones (grays, yellows, tans) along with reds, browns and standard white.

Late 1800s - Ornamentation on buildings increased as complex building forms and advancements in paint technology made way for a lively and imaginative use of color. The color selections were darker and more somber such as brick red, dark terra cotta or olive green.

Early 1900s - A return to simple building forms brought back simple, lighter colors such as cream, yellow and white.

The color schemes in Springboro's historic district should be fairly simple to reflect its simple architecture. Because color has such a significant visual impact, you'll want to use colors appropriate to your building's age and style. Selecting and applying an appropriate color gives the greatest visual impact to your building. An appropriate color brings life to a building and complements the neighboring buildings along the streetscape. An inappropriate color makes the building a nuisance that detracts from the neighborhood.

Problems

- Lead-based paint was applied to historic buildings.
- Paint doesn't adhere well to damaged surfaces.
- The deterioration of substandard paints and primers.

Appropriate Painting

- Research the original paint colors of your house as a starting point when selecting the color. Most historic color schemes were relatively simple.
- Prepare the surface properly to ensure good adhesion and appearance.
- Scrape off loose paint and sand the surface so it is even; then clean all sanded surfaces thoroughly.
- Paint bare wood, including sanded surfaces, with a quality primer.
- Avoid the wholesale removal of paint from a historic building. For cleaning, touch-up and preparation for new paint, light scraping and hand sanding are generally all that is necessary. If you must remove large amounts of paint, use the gentlest means possible to remove the paint down to the next sound layer .

Inappropriate Painting

- Sandblasting or rotary wire strippers may irreversibly damage or scar the surface of the building.
- Painting building surfaces, such as stone and brick, that were not previously painted.

Further Reading

Moss, Roger. *Century of Color, Exterior Decoration for American Buildings 1820-1920.* Watkins Glen, NY: The American Life Foundation, Box 349 (14891).

Weeks, Kay D. and David W. Look. *Preservation Brief 10 – Exterior Paint Problems on Historic Woodwork.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Appropriate Systems

- Deadbolt locks.
- Electric alarm system.
- Window locks.
- Wood shutters with locks.
- Motion sensor lighting.
- General exterior lighting.
- Glass block in basement windows on nonstreet façades.
- Interior roll-down security gates.

These types of security measures are appropriate because they are virtually unnoticeable from the outside and provide a considerable degree of protection.

In appropriate locations, exterior lighting mounted on the building or in the landscaping not only provides a level of security but also adds to any building aesthetically. Be sure to choose appropriate fixtures that complement the overall appearance of your building.

Install glass block in existing basement window openings only on façades not facing the street.

Inappropriate Systems

- Iron bars on windows or doors.
- Wrought iron security doors.
- Exterior roll-down security gates.

These security measures are inappropriate for several reasons: First they are not historically accurate. Second, their appearance does not contribute to the aesthetic quality of any building. Third, these systems create firetraps because they keep occupants from quickly escaping a burning building and firefighters from gaining access to a burning building.

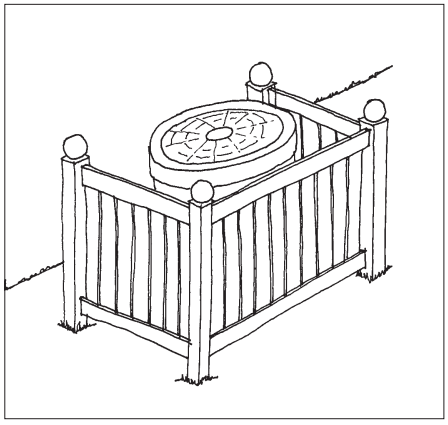
Background

Mechanical systems control the conveniences of modern living — electricity, plumbing and heating, ventilation and air conditioning (HVAC). Plan to make interior modifications of mechanical systems in the least obtrusive manner possible. Have these systems evaluated by professionals early in the rehabilitation of your building.

Old electrical systems may need to be upgraded or even replaced. You can maintain a knob and tube wiring system if you take care not to overload the system or cover any exposed wiring in the basement. Consult an electrician who specializes in historic rehabilitation or existing renovation.

Old plumbing systems consisting of lead and galvanized pipe may have to be replaced with copper and plastic piping. Remember that mixing galvanized , lead and copper pipe is not advisable. Consult a plumber who specializes in historic rehabilitation or renovation.

When replacing the HVAC system, install equipment and ductwork in and through nonsignificant spaces. in and through non-significant spaces. Take care if the existing ductwork is lined with an asbestos wrap. Consult a mechanical contractor who specializes in historic rehabilitation or renovation.



Mechanical system enclosure

Appropriate Exterior Installations

- Locate electric meters and boxes on nonstreet facing façades.
- Locate electric, telephone and cable wires either underground or, if overhead, at the rear of the property, .
- Place antennas and satellite dishes in either the rear yard or on a façade not facing the street. If your building has a flat roof, place the satellite antenna on the roof as long the parapet screens it from view or its location is not visible from the street.
- Locate air conditioning condenser units either in the rear yard or in the side yard behind a screen that is at least 6 inches higher than the unit itself. The screen can either be natural shrubs or a building material that is appropriate to the building or landscaping.
- Place window air conditioning units on façades that do not face the street.
- Locate solar panels where they are not visible from the street.
- Paint all ventilation covers and pipes extending from the building the color of the wall or a color that complements the character of the building.

Inappropriate Exterior Installations

- Placing utilities of any type on the building's front façade, roof face, or any elevation visible to the street.
- Reconfiguring windows or cutting openings into building walls to accommodate window air conditioning units.

Further Reading

Park, Sharon C., A.I.A. *Preservation Brief 24 – Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Notes



DESIGN STANDARDS FOR COMMERCIAL REUSE

Introductions 66

Store Fronts 67

Accessibility for those with Disabilities 69

The commercial district along Main Street is the heart of Springboro, both past and present. In the early nineteenth century the baker, the blacksmith, the shoemaker, and the tailor spent their lives here — most often within the same buildings. Some business owners had their shops on the first floor and their homes on the second floor. Others lived in single-story structures with homes in the rear of the building and their shops would be out front.

During the mid to late 1800s, some communities experienced rapid growth. Their downtown commercial districts were rebuilt closer to canals, and later rail lines, to help merchants and farmers ship their wares and receive new goods as quickly as possible. Springboro, however, did not undergo such a rebuilding because neither trains nor canal boats stopped here.

As a result, Springboro has few traditional storefront buildings; only a few buildings date to the late 1800s. Still, the district retains a certain charm that is characterized by its many shop/house buildings. Therefore, rehabilitation and even new development must be sympathetic to Springboro's inherent character.



Springboro storefront



Storefront

Background

Traditional storefronts allowed merchants to advertise their businesses. Whether they sold bread, dry goods or shoes, shop owners placed merchandise in their storefront windows to entice customers into their shops. Through the years, as ownership changed, new owners altered storefronts to meet their needs. These changes also reflected the architectural styles in vogue at various times. To keep up with the other businesses in town, some shop/home owners added traditional storefronts to their shop/home buildings.

Appropriate Rehabilitation

- Begin with the least intrusive method of rehabilitation possible. Although some original storefronts have remained intact, they may have been poorly maintained or even be in disrepair. Removing old paint and simple maintenance is the best start. Repairing a storefront is always better than replacing it.
- Keep a storefront that has been modernized as it is instead of attempting a complete restoration. To make a plain or unattractive storefronts more appealing, paint it and add new signage or awnings.
- Begin assembling historic documentation (photos, drawings, and/or other physical evidence) for a storefront you want to restore. Before removing a modern storefront that has not obtained significance in its own right you must thoroughly document the historic storefront.
- Take care to retain as much of the original character of the storefront as possible when adapting it to other than a retail or commercial use. Be sure that interior changes do not deter from its retail or commercial character that is visible from the street. For instance, if you desire a smaller window area, add interior blinds or appropriate curtains rather than altering the size of the window.

Inappropriate Rehabilitation

- Removing a historic storefront and its associated parts to modernize the storefront. Every effort should be made to repair historic storefronts.
- Enclosing the storefront with brick or other material.
- Using wood shingled mansards (illustrated on page 40), rigid aluminum or plastic awnings, or exterior insulation finishing systems.
- Using neon lights.

- Creating a false historic image for a commercial building by using inappropriate materials and treatments to make the structure appear older or mimic a certain architectural style
- Installing security doors or bars in windows.

Further Reading

Jandl, H. Ward. *Preservation Brief 11 – Rehabilitating Historic Storefronts.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Background

Most buildings and landscapes were not originally designed to be readily accessible for people with disabilities. The buildings in Springboro's historic district are no exception. In recent years, however, emphasis has been placed on preserving historically significant properties, and on making these properties more accessible to people with disabilities. With the passage of the Americans with Disabilities Act (ADA) in 1990, access to properties open to the public is now a civil right.

Historic properties are distinguished by features, materials, spaces, and spatial relationships that contribute to their historic character. Often these elements, such as a steep terrain, monumental steps, narrow or heavy doors, or narrow pathways and corridors, pose barriers to persons with disabilities, particularly to wheelchair users.

The following three-step approach can help you identify and implement accessibility modifications that protect the integrity and character of your historic property:

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

Owners of historic properties can implement many of the following accessibility solutions easily and inexpensively without destroying the significance of their properties. Although it may not be possible to undertake all the following modifications, each change improves accessibility.

Making Sites and Entrances Accessible

- Create a designated parking space for drivers with disabilities.
- Install ramps into your building.
- Make curb cuts.

Making Interiors Accessible

- Reposition shelves.
- Rearrange tables, displays and furniture.
- Reposition telephones
- Add raised markings on elevator control buttons
- Install flashing alarm lights
- Install offset hinges to widen doorways.
- Install or add accessible door hardware.
- Add an accessible water fountain or provide a paper cup dispenser at an inaccessible water fountain.

Making Restrooms Accessible

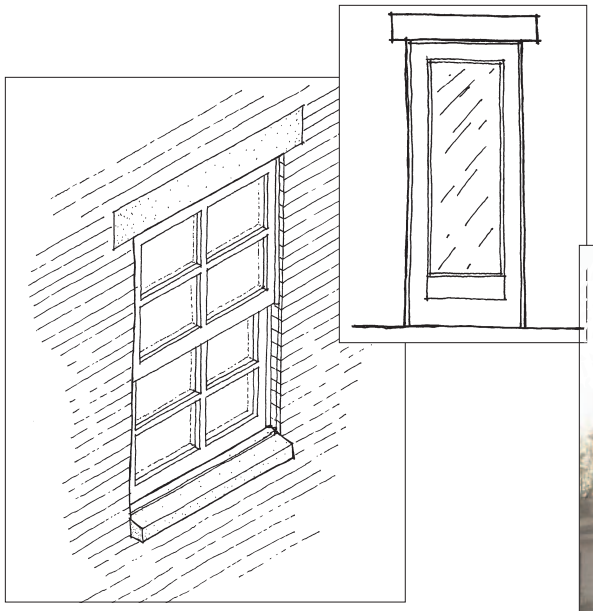
- Install grab bars in toilet stalls
- Rearrange toilet partitions to increase maneuvering space.
- Insulate lavatory pipes under sinks to prevent burns.
- Install higher toilet seats.
- Install a full-length bathroom mirror.
- Reposition the toilet paper and paper towel dispensers.

Before undertaking any accessibility project for a historic structure, consult a design professional familiar with accessibility and historic properties. be consulted. A design professional's knowledge and expertise can help you to determine the best possible solution for the least amount of money. The Ohio Historic Preservation Office can also provide you with ADA provisions as they apply to historic buildings.

Further Reading

Park, Sharon C., A.I.A., and Thomas C. Jester. *Preservation Brief 32 – Making Historic Properties Accessible.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Preserving the Past and Making it Accessible for People with Disabilities. Washington, D.C.: U.S. Department of the Interior, National Park Service, Cultural Resources, Heritage Preservation Service, Revised August 1996.







DESIGN STANDARDS FOR NEW CONSTRUCTION

Introduction 72

Building Composition 73

Construction Materials and Elements

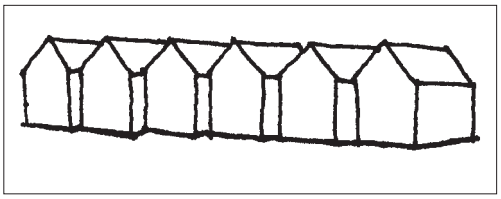
Foundations. 75
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Roofing 80
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Accessory Structures 82

One of the most striking characteristics of a successful historic preservation district is the integrity of its streetscape. Frequently, such integrity happens gradually as holes caused by the demolition of structures are filled with either new buildings or additions to existing buildings. Obviously, both types of infill construction must maintain the composition of the streetscape. Scale, proportion, height, size, and setback, as well as façade rhythm, balance and order are major considerations when filling a hole in the streetscape.

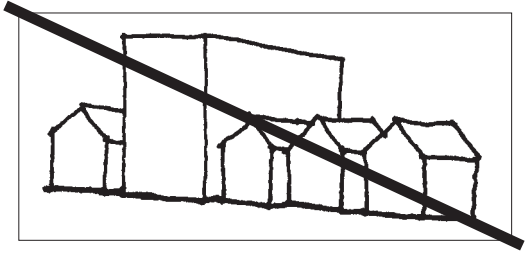
Another common characteristic of most historic districts is that the buildings sit close to the street. Like those in Springboro, most historic lots were narrow and relatively deep. To maintain the unity and integrity of the neighborhood, infill construction must reflect the setback pattern established by adjoining properties on the street. This is why the city's zoning regulations establish the required setback of proposed construction within the district.

Though rarely visible from the street, accessory structures add character to the district by creating a backdoor alleyscape. Urban barns, garages and sheds, whether original or new, help to create an ambiance unique to a historic district.

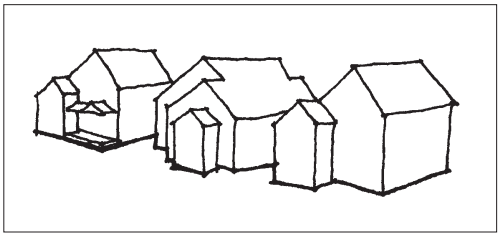
The process of inserting principal and accessory new structures into a historic district requires owners to ask: How will my new structure interact with other buildings — not only in the immediate vicinity but also within the district as a whole? When property owners understand and are sympathetic to a streetscape's composition, the entire district is much richer.



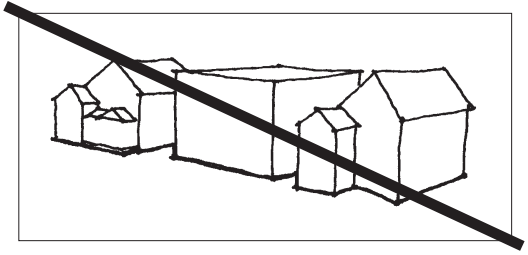
Height: Appropriate



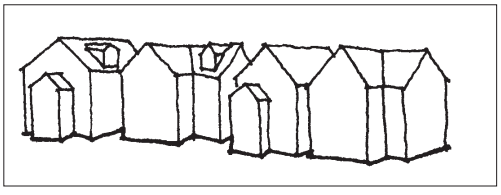
Height: Inappropriate



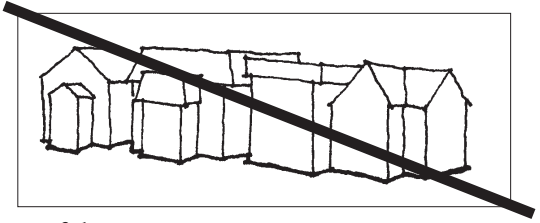
Mass: Appropriate



Mass: Inappropriate



Roof shapes: Appropriate



Roof shapes: Inappropriate

Definitions

Balance *- Indicates a harmonizing or satisfying arrangement, or proportion of parts or elements, as in a design or composition; the state of equipoise between different elements.*

Height *- Overall distance from top to bottom as defined by the Zoning Ordinance.*

Mass *- The physical volume or bulk of a solid body, or a grouping of individual parts or elements that compose a unified body of unspecified size.*

Order *- A logical and regular arrangement among the separate components or elements of a group; a unity of idea, feeling and form.*

Orientation *- The placement of a structure on a site with regard to local conditions of sunlight, wind, drainage, adjacent structures and vistas.*

Ornamentation *- Any adjunct or detail used to adorn, decorate, or embellish the appearance or add to the general aesthetic effect.*

Proportion *- The ratio of one part to another, or its relationship to the whole; a comparative part as to size.*

Rhythm *- Any kind of movement characterized by the regular occurrence of elements, lines, shapes and forms; the flow of movement which is shown by light and heavy accents, similar to recurring musical beats.*

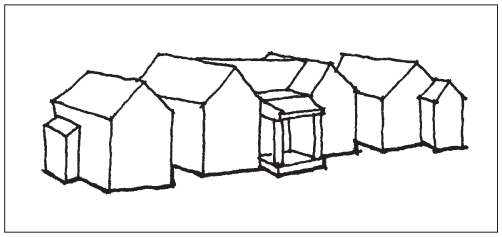
Scale *- The relationship of one part or the whole of an object to an outside measure, such as the human body.*

Setback *- the distance of a building to its adjoining property lines as established by the Zoning Ordinance.*

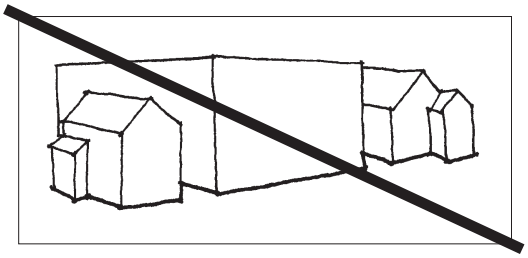
Symmetry *- The exact correspondence of form on opposite sides of a dividing line or plane about the center line or axis.*

Appropriate New Buildings

- Choose a well-conceived contemporary design — one that does not look historical. Make every attempt to design structures that are harmonious in style and materials to existing buildings in the area.
- Make sure that your new structure is similar in form, scale, and height to existing buildings along the streetscape.
- Be sure that your new structure follows the typical setback of the street.
- Follow the design criteria for parking for new buildings in the Zoning Ordinance and the *Streetscape Elements* section on pages 83-90.



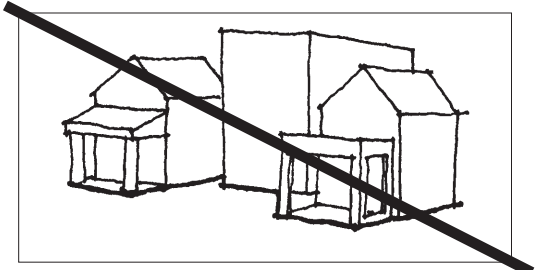
Scale: Appropriate



Scale: Inappropriate



Setback: Appropriate



Setback: Inappropriate

- Consider the following factors in developing the design of a new building :

Overall character	Proportion
Height	Scale
Orientation	Setback
Façade Rhythm	Roof shapes
Mass	Materials and colors

Appropriate Additions

- Consider placing an addition on the side or rear of the building rather than adding a floor or adding to the street façade. This avoids adverse effects to the original design, character and detailing of historic buildings. It also avoids the sometimes tricky issue of the building's structural strength and ability to carry another floor.
- Select a simplified contemporary design for the addition. Avoid replicating the original building, but pick up design cues from it, such as window proportions, overall massing and form, and type of ornamentation.
- Choose materials for your addition that are compatible with those on the original building, not the same materials . By visually differentiating the addition, you indicate it clearly is not part of the original building.

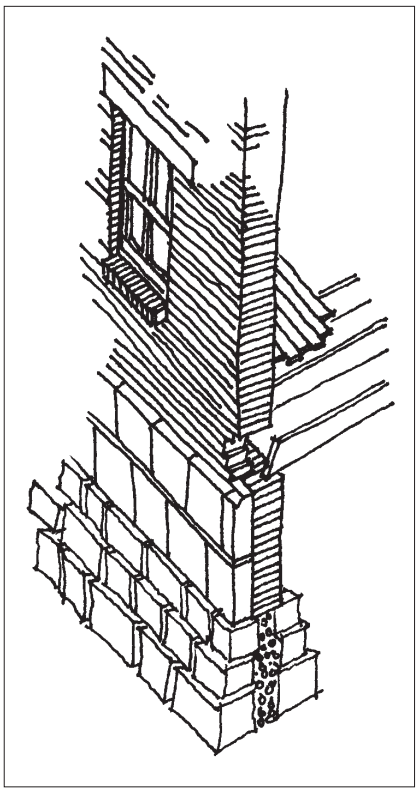
Inappropriate Design

- Placing blank or windowless walls on the façade facing the street.

Further Reading

Nelson, Lee H. *Preservation Brief 17 - Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Weeks, Kay D. *Preservation Brief 14 - New Exterior Additions to Historic Buildings: Preservation Concerns.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.



Masonry foundation

Appropriate Foundation Materials

- Match the addition's foundation material to the main building's foundation material. New foundation materials should closely match the texture of the existing foundation. For example, use limestone veneer or split-faced concrete block on additions when the existing foundation is exposed stone.
- Use smooth-faced concrete block faced with limestone veneer above ground.
- Use rough faced (split-faced) concrete block above ground.
- Use stucco finish over smooth-faced concrete block.
- Use concrete.

Inappropriate Foundation Materials

- Using smooth-faced concrete block with an exposure of more than eight (8) inches above ground.



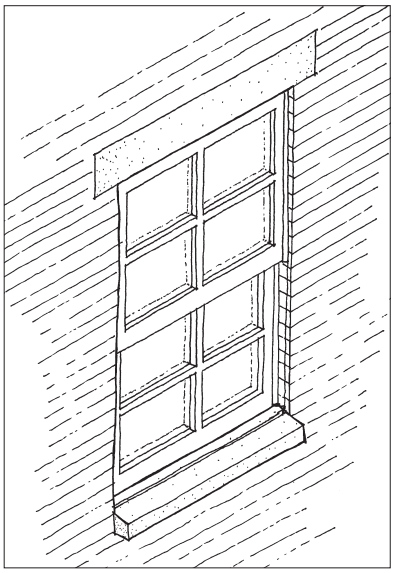
Exterior wood siding

Appropriate Exterior Wall Materials

- Use wood siding.
- Install a wood siding derivative to closely replicate the appearance of historic wood siding.
- Select brick.
- Choose vinyl siding for new buildings and additions only. Use wood trim that replicates the appearance of historic trim on vinyl siding — not vinyl trim.
- Select a complementary material for additions to new structures, such as a wood siding shed addition to a brick structure.

Inappropriate Exterior Wall Materials

- Using concrete block as a face material.
- Installing artificial siding with artificial trim material instead of wood trim.
- Using salt and pepper brick.



Appropriate wood window

Background

A few of Springboro's historic buildings retain their nineteenth-century multiple-paned sashes. In the early twentieth century, improved glass-making technology forever altered the windows of historic houses. Today the most common window is the one-over-one double hung sash; thus it is the most appropriate window for new construction and additions.

Appropriate Windows

- Install wood windows.
- Choose vinyl- or aluminum-clad wood windows.
- Select and paint aluminum storm window.
- Install vinyl-clad storm windows.

Inappropriate Windows

- Choosing vinyl or aluminum windows.
- Selecting casement windows.
- Installing jalousie windows.
- Selecting awning windows.
- Installing raw (unpainted) aluminum storm windows.
- Choosing large horizontal expanses of windows.
- Using tinted or mirrored glass to replace clear glass.



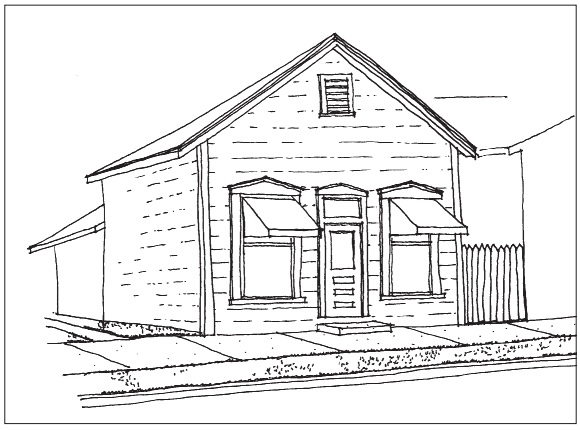
Appropriate metal panel door

Appropriate New Doors

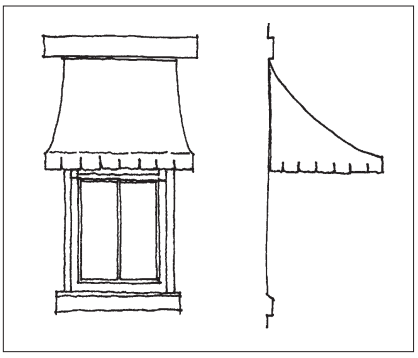
- Install wood or metal panel doors.
- Install and paint wood or aluminum storm doors.
- Match the proportions of doors on neighboring buildings when selecting doors for new buildings or additions.
- Install a more elaborate main entrance with less elaborate secondary entrances that complement the main entrance.
- Paint a wood exterior door with a protective coating or install a screen door.
- Match the style of a wood or aluminum storm door to the door it is protecting. Most often a storm door with full light glass and screen panels is your best choice.

Inappropriate New Doors

- Installing flush wood or metal doors.
- Choosing doors with sidelights.
- Selecting doors with large expanses of glass.
- Using contemporary doors with or without nontraditional glass panels.
- Choosing security doors.
- Selecting storm doors that have half-height, flush or cross-buck glass and screen panels.
- Installing unpainted aluminum storm doors.
- Installing cross-buck storm doors.



Appropriate awnings



Awning example.

Appropriate Awnings

- Select diagonal, concave, or umbrella-shaped awnings.
- Choose canvas or a canvas-like material.
- Select simple stripe patterns or solid colors.
- Paint any visible supporting framework a dark color corresponding to either the awning or the awning's building.

Inappropriate Awnings

- Selecting rigid awnings of plastic or metal.
- Choosing back-lit awnings.

Appropriate Roofing

- Select roofing for additions that is consistent with the main building's roof.
- Select three-in-one, dimensional, or French lock asphalt shingles.
- Choose slate or imitation slate.
- Install wood or fiberglass shakes.
- Select a metal roof.
- Choose medium to dark shingle colors. Consider red or green shingles only for a late-nineteenth and early-twentieth century buildings.

Inappropriate Roofing

- Installing aluminum roofing.
- Choosing plastic roofing.
- Selecting rolled roofing.
- Installing white or light color roofing.
- Installing a skylight that is visible from the street.



Appropriate new porch and railing

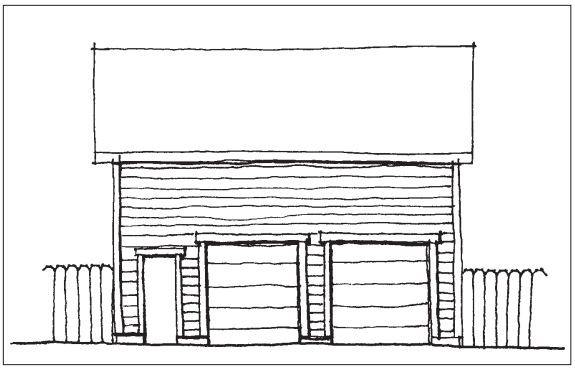
Appropriate Porches

- Match the size, scale, roof line and materials of a new porch so that it is consistent with the porches in the neighborhood. Also be sure that your new porch is architecturally compatible with its building.
- Install a screened or glass-enclosed rear porch that is made of wood and architecturally compatible to the structure on which it is located.

Inappropriate Porches

- Installing metal or aluminum porches, patio covers or enclosures.
- Enclosing front porches.
- Copying an existing historic porch in the neighborhood. Remember that new porches should complement, not copy.

For the components of new porches, use the design standards on page 52.

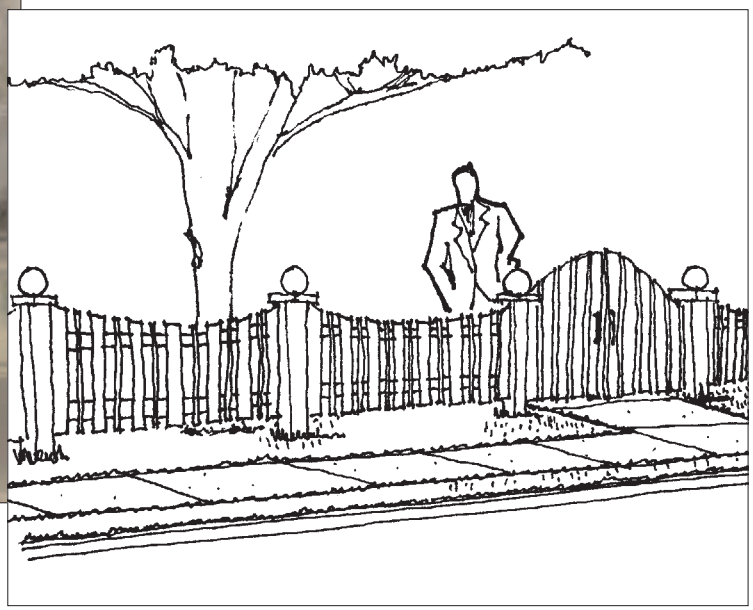


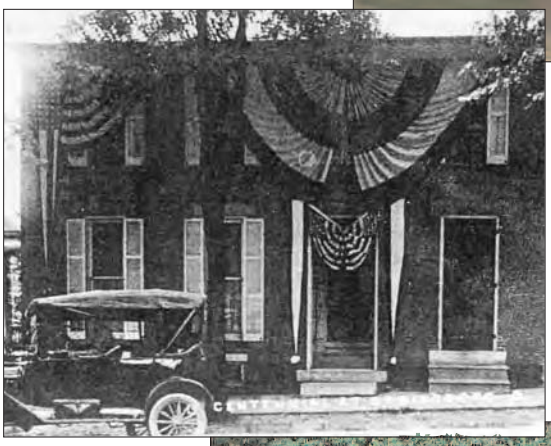
Appropriate accessory building

Appropriate Accessory Structures

- Design an accessory buildings to complement the principle structure on your site. Echo the detailing of the main building by making it simpler on the accessory building.
- Use the same design standards for construction materials and elements as for the primary building.
- Select only materials recommended for existing and new construction for accessory structures. (See page 76.)









DESIGN STANDARDS FOR STREETSCAPE ELEMENTS

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Landscaping 85

Lighting and Street Furniture 86

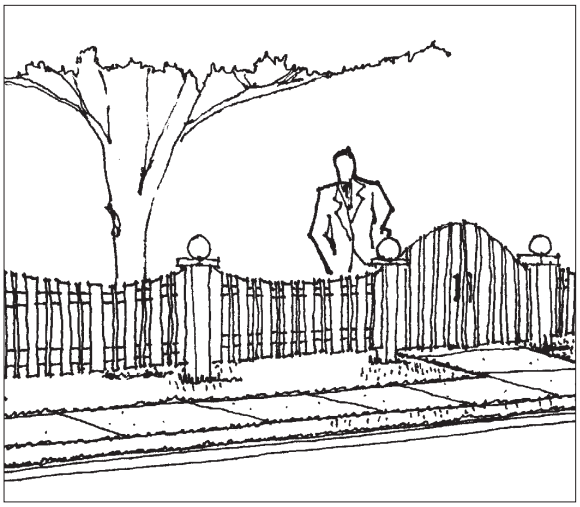
Fences and Gates 87

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For a historic streetscape or neighborhood to retain its unique quality, its architecture must be combined with site elements that include landscaping, lighting, fencing and paving. Thus, building rehabilitation is only part of the Old Springboro Historic Preservation District's total character. Springboro's historic district becomes a more unique and attractive place when these elements complement the buildings.

When planning changes to your site or streetscape, consider what effect those changes may have on the surrounding properties. Because you are following the same design standards that your neighbors follow, all changes should complement and even enhance the streetscape, neighborhood and district as a whole.



Appropriate wood fence

Background

Historic neighborhoods have shallow setbacks and relatively narrow lots with small front and rear yards. Traditionally, flower and vegetable gardens, occasional street furniture and other decorative objects — urns, statues, and arbors — enhanced the small yards. Small urban barns, sheds, privies, and other outbuildings occupied rear spaces.

Property owners established boundaries by putting up wood, wrought and cast iron, and wire fencing. Some chose fences and gates that also served as decorative elements.

Tree lawns provided space for mature trees and grass; the adjoining sidewalks, often made of limestone or sandstone, were sufficiently wide to provide a place for socializing and playing.

Springboro's tree ordinance is supervised by the Tree Authority. When in doubt, consult the city's tree manual before planting, trimming or removing trees. Tree manuals are available at Springboro City Hall.

Appropriate Landscaping

- Design new landscaping compatible with the scale and design of the district and neighborhoods. Use historically authentic planting and ornamentation.
- Plant trees, shrubs, ivy, and other plant material at least three feet from building foundations. Tree roots can damage foundations, while dense plant material can shade foundations and cause them to retain moisture that contributes significantly to damp cellars or basements.
- Plant tree lawns with grass, trees, shrubs, or appropriate ground cover suggested by the Architectural Review Board.
- Retain stone sidewalks that are level and unbroken.
- Remember to accommodate wheelchair users when replacing sidewalks by installing curb cuts and ramps at intersections.

Inappropriate Landscaping Materials

- Using gravel or decorative crushed stone as a landscape material.
- Placing gravel, decorative crushed stone or paving materials in the tree lawn.
- Planting climbing and vining plants such as English Ivy and Virginia Creeper that can damage masonry and mortar.



Appropriate street lighting

Background

Yard and area lighting, as well as street furniture — benches, planters, hitching posts and trash receptacles — help to add to the overall character of the streetscape. When these items are placed appropriately, they provide a visual balance and harmony consistent with the neighborhood. When these items are misplaced or when they have styles or scales incompatible with their surroundings, visual chaos results.

Appropriate Rehabilitation and Additions

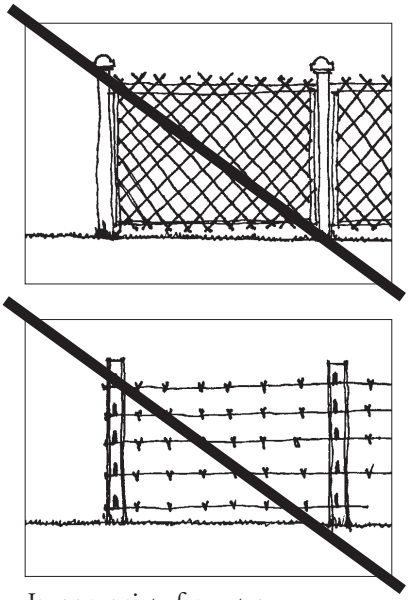
- Repair and maintain original lighting or street furniture such as mounting blocks and hitching posts.
- Mount small flood or spotlights near the eaves or in the gable end of the house for area or security lighting. Position lights carefully so they do not cause a glare or disturb neighboring properties.
- Keep lighting devices and street furniture simple in design and modest in size. They should be appropriate to those used historically and not have excessive decoration. Before adding street furniture or planters, verify their scale is appropriate for the district or building they serve.
- Be sure to complement the streetscape when adding lighting, street furniture and accessories such as hitching posts and planters.

Inappropriate Additions

- Installing large, ornate light fixtures or so-called period fixtures.
- Placing pools, fountains, and gazebos in the front yard.



Historic wrought iron fence



Inappropriate fence types

Background

In the late 1800s and early 1900s, wrought or cast iron, wood picket, simple wood board, and wire fencing graced Springboro's historic district. Owners typically painted their wrought or cast iron fences black and whitewashed or stained wood fences.

For regulations on permitted fences in the Downtown Historic Preservation District, refer to Section 1270.47 of the Springboro Zoning Ordinance. While most of its inclusions are mentioned here, you can obtain further information from the Building and Zoning Department.

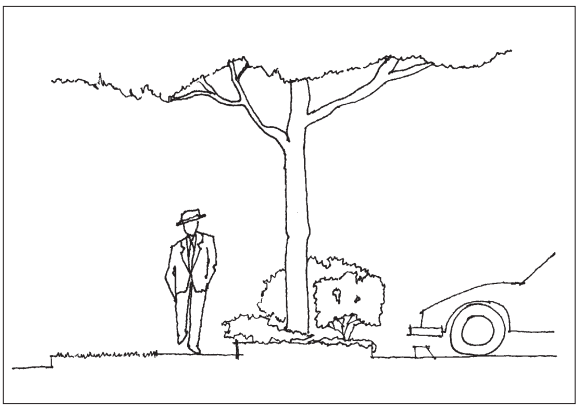
Appropriate Rehabilitation

- Repair and maintain historic fences and gates.
- Match the size, shape, texture and material of the original when replacing a fence.
- Paint or stain wood fences with an opaque stain compatible with your house colors.
- Place the side of a wood fence with the structural members, such as posts and stringers, on the inside facing your property.
- Finish wrought iron and steel in a dark color, such as black, brown or dark green.
- Build masonry retaining walls.
- Adhere to the city code's height requirements when installing wood picket fences in your front, side or rear yards.
- Adhere to the city code's height requirements when installing wrought iron and appropriate steel tube fencing in your front, side or rear yards.
- Adhere to the city code's height requirements when installing dog-eared, stockade, split rail, vinyl, or other decorative fencing. These are permitted only in rear yards.

Inappropriate Rehabilitation*

- Erecting masonry block walls for screening purposes.
- Allowing unfinished wood fences to remain unpainted.
- Putting up barbed or razor wire, basket weave, and other contemporary fences.

** These fences and wall structures are inappropriate only in the Downtown Historic Preservation District. For rural landmark sites, these fence and wall types may be appropriate. Check with the Building and Zoning Department.*



Appropriate parking screening

Background

In the early 1900s, most people parked their autos right on Springboro's Main Street, just as they had left their carriages on the street. For a while this worked just fine; then cars became more affordable and the town grew into a city. Today the sheer volume of cars has created a need for off-street parking lots.

On-Street Parking

Springboro's Downtown Historic Preservation District encourages on-street parking within the district and its neighborhoods. Although those spaces may not always provide enough parking for individual businesses under the zoning code, they still help to alleviate the need for large parking lots.

Off-Street Parking

Off-street parking, or parking lots, provide a convenience and a service to business patrons. Even so, we must develop parking lots carefully so they do not overpower the streetscape, disrupt its character, or interfere with pedestrian activity.

The placement of parking lots should be consistent with the general layout of the historic district. For instance, parking lots cannot be created in front of any building along the streetscape. Businesspeople may consider sharing parking lots to minimize the number of breaks in the block face.

For regulations on parking requirements, refer to Section 1270.06 of the Springboro Zoning Ordinance. While most of its inclusions are mentioned here, further information can be obtained from the Building and Zoning Department located in Springboro City Hall.

Appropriate Off-Street Parking

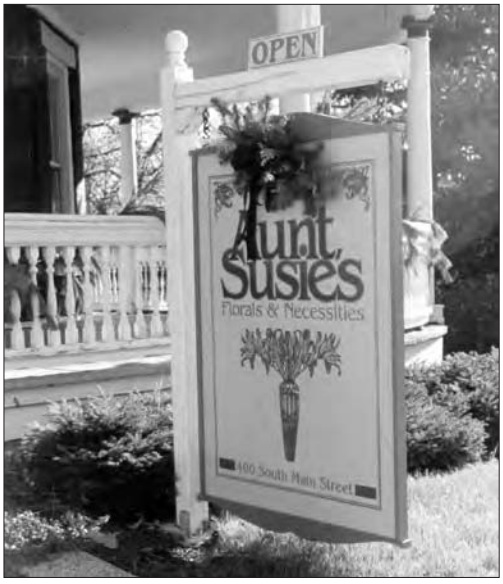
- Comply with the Springboro Zoning Ordinance when planning off-street parking.
- Create a shared parking lot with other businesspersons whenever possible.

Inappropriate Off-Street Parking

- Demolishing a historic building to create a parking lot.
- Placing a parking lots in front of any building within the historic preservation district.



Appropriate projecting sign



Appropriate ground sign



Appropriate projecting sign

Background

Signs in the commercial district not only identify the businesses on which they are located but also contribute to the overall character and continuity of the streetscape and neighborhood. In addition, signs reflect the businesses and the business owner's personalities and tastes.

Historic signs may be significant because of their use of detail, color and motion and/or their reference to particular people, shops or events. Some signs may be landmarks in themselves, separate from the buildings they grace. Also signs reflect trends in architecture and technology.

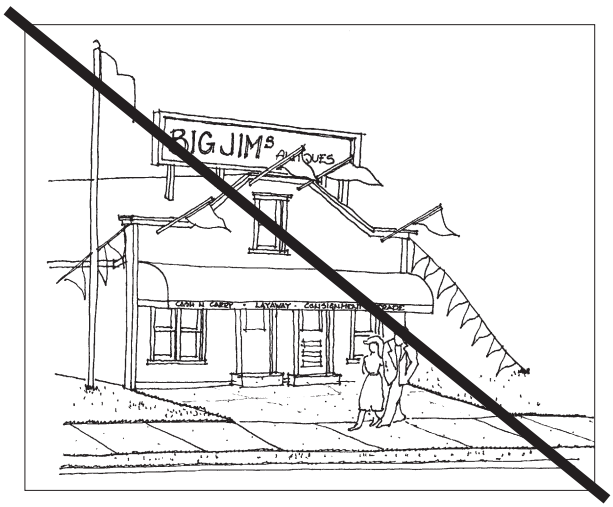
Historic sign types include

- Fascia signs
- Wall signs
- Hanging or projecting signs
- Window signs
- Posters or mural signs
- Awning signs
- Menu boards

With the advent of the automobile, signs increased in size and scale. The faster people traveled, the larger the signs needed to be for visibility. As shop owners competed to catch the eye of the fast-moving public, visual clutter arose in the commercial districts of the 1950s and 1960s.

To reduce this visual chaos, many communities today have adopted sign ordinances to control the number, size and type of sign erected for a given business. These ordinances, however, should not restrict the various architectural styles and tastes that may be unique to each business and business owner.

For regulations on signs, refer to Section 826.10 of the Springboro Zoning Ordinance. Although most of its provisions are mentioned here, you can obtain further information from the Building and Zoning Department, or at the Springboro City Administration Building.



Prohibited signage



Appropriate historic bunting

Appropriate Rehabilitation of Signs

- Preserve, repair and reuse historic signs whenever possible.
- Make a new sign compatible in size, scale, material and design with its building and the immediately surrounding neighborhood.
- Design a sign with pedestrians in mind, not drivers.
- Attach new signs carefully to the building to prevent damage to building material and to ensure pedestrian safety.
- Use an exterior light source, either mounted to the building or on the ground, to illuminate a new sign.
- Make new sign graphics simple in design by stating the name and function of the business. Be sure that the color of the graphic complements your building.

Inappropriate Signage

- Illuminating signs internally.
- Erecting back lit awning signs.
- Putting up wall murals, large advertising and roof mounted signs.
- Installing wall-mounted signs projecting above the parapet or eave of a sloped roof.
- Erecting neon lights and signs, or animated signs.

Further Reading

Auer, Michael J. *Preservation Brief 25 - The Preservation of Historic Signs.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.

Jandl, H. Ward. *Preservation Brief 11 - Rehabilitating Historic Storefronts,* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.









HISTORIC INTERIORS

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Rehabilitation 93

A building's exterior façades and their treatments form its most prominent visible aspect. When people evaluate the rehabilitation of a property, they judge the exterior. Historic interiors, however, can be even more important in conveying the building's history and development over time. This is where people lived, worked and played. This is where we learn about the personality of those who resided in that space.

Virtually all rehabilitation of historic buildings involves some degree of interior alteration. That alteration may involve preserving existing features or reconfiguring spaces. Whatever the reason for making alterations, the same care taken with the exterior of the building must be taken with the interior.

Unlike the preceding design standards, this section provides information about the rehabilitation of historic interiors. It does not provide the design standards the Architectural Review Board requires for approval.



Historic interior



Historic interior

- Retain and preserve floor plans and interior spaces important in defining the overall historic character of the building, including size, configuration, proportion, the relationship of rooms and corridors, the relationship of features to spaces, and spaces themselves. Service functions required by the building's new use shall be placed in secondary spaces.
- Avoid subdividing spaces characteristic of a building type or style or those directly associated with specific persons or patterns of events. If rooms have already been subdivided through an earlier insensitive renovation, consider removing the partitions and restoring the room to its original proportions and size.
- Avoid making new cuts in floors and ceilings where such cuts would change character-defining spaces and the historic configuration of such spaces.
- Avoid installing dropped ceilings below ornamental ceilings or in rooms where high ceilings are part of the building's character. If dropped ceilings are installed in buildings that lack character-defining spaces, they should be well set back from the windows so they are not visible from the exterior.
- Retain and preserve interior features and finishes that are important in defining the overall character of the building such as:

  Columns

  Doors

  Baseboards

  Fireplaces and mantels

  Hardware

  Flooring

  Plaster

  Moulding
- Retain stairs in their historic configuration and location. If a secondary means of egress is required, consider constructing the new stairs in secondary spaces.
- Retain and preserve visible features of early mechanical systems important in defining the overall historic character of the building. When you install new heating, air conditioning, lighting and plumbing systems, they must not destroy character-defining spaces, features and finishes.
- Avoid furring out — that is, adding brick, metal, or wood strips to — perimeter walls for insulation purposes. Consider alternative means of improving thermal performance, such as installing insulation in the attic and basement and adding storm windows.

- Avoid removing paint from traditionally finished surfaces to expose masonry or wood. Conversely, do not paint previously unpainted millwork or woodwork.
- Repair deteriorated plasterwork. When the plaster is too deteriorated to save, and the walls and ceilings are not highly ornamented, gypsum board may be an acceptable replacement material. Use paint colors appropriate to the period of the building's construction.
- Avoid using destructive methods, such as propane and butane torches or sandblasting, to remove paint or other coatings from historic features. Avoid harsh cleaning agents that can change the appearance of wood.

Further Reading

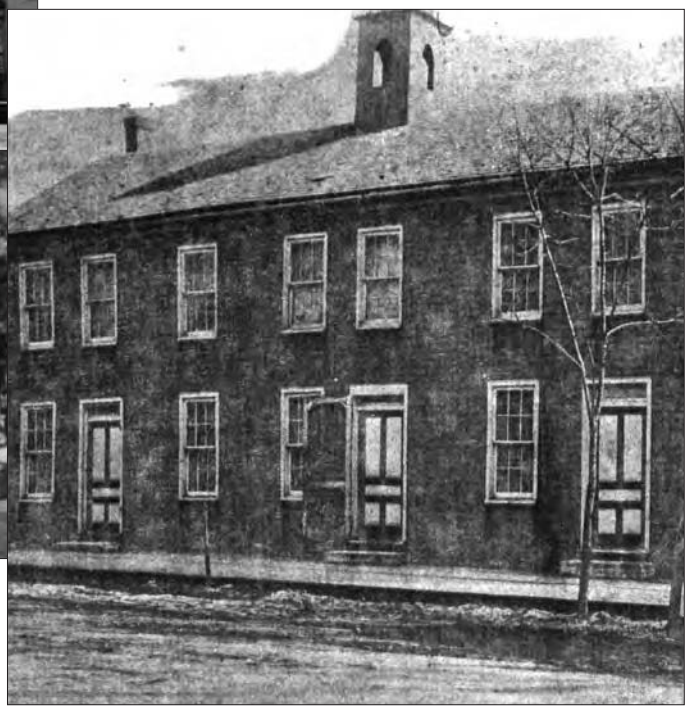
Ames, Kenneth L. *Death in the Dining Room and Other Tales of Victorian Culture.* Philadelphia, PA: Temple University Press, 1992.

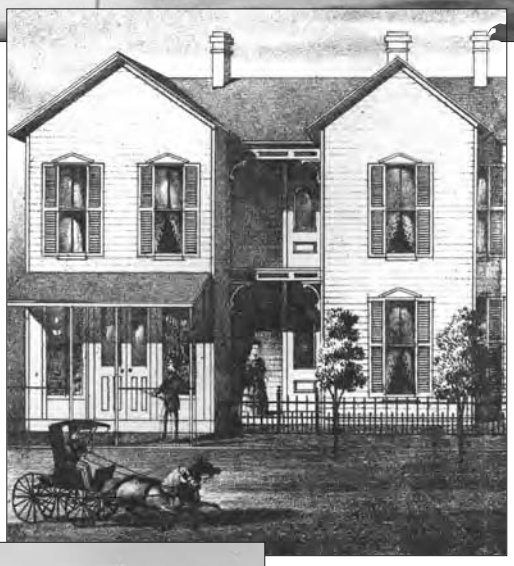
Jandl, H. Ward. *Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements.* Washington, D.C.: Superintendent of Documents, U.S. Government Printing Office.













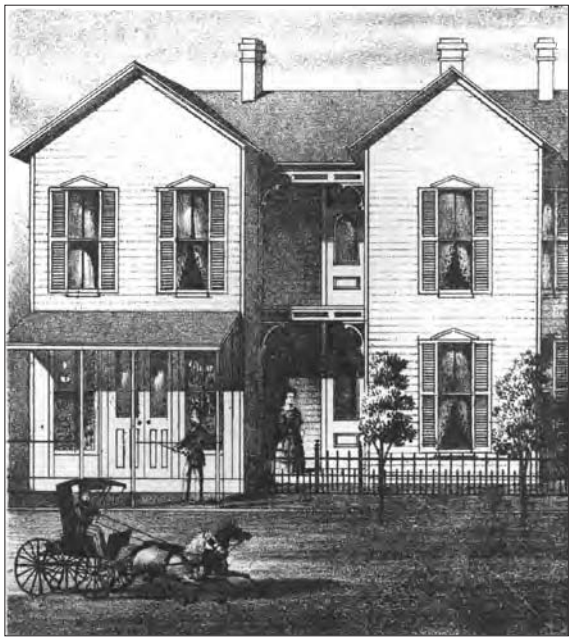
PRESERVATION TOOLS

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Sources of Assistance 100

Most property owners in historic districts throughout the country benefit from contacting local, state, and national organizations and programs that can assist them in preserving their properties. The following programs provide additional information about appropriate rehabilitation efforts in Springboro. A couple of the federal programs provide financial assistance, too.



153 South Main Street lithograph



153 South Main Street (currently)

Historical research of an old building often includes oral history, written or document history, and physical evidence.

Oral History

Oral history is comprised of people's stories about the community's past. Individuals still living in the community who remember earlier people, places and events are a wealth of information. Their remembrance of stories and community traditions give life to the historic fabric of a community. For example, oral history often explains how buildings were used and who used them. Oral history may even tell of buildings long since demolished but once a vital part of everyday life in the community.

Written / Document History

Written or document history usually include letters, legal transactions, account books, insurance policies, institutional papers, deed records, diaries, and local and county histories. Other forms of document history are drawings, maps, plats, paintings, and photographs. The Springboro community has a wealth of documents and pamphlets available for historical reference. These include the historical society's

- *Paths Through the Wilderness: Stories from the Springboro Area*
- *Indelible … Springboro Memories 1830 – 1950*
- *Scions, Sages, Saints and Soldiers: Significant Pioneers in Springboro and Clearcreek Township*
- *27 Stations to Libertyville: Springboro and the Underground Railroad*

These publications, as well as others, can be used to jump-start further research into the history of a particular building or neighborhood. For copies, contact the Springboro Historical Society, Springboro's Public Library, or the Warren County Historical Society.

Physical Evidence

Physical evidence includes ghosting that reveals the outline of a porch or a decorative feature on a building. Such physical evidence can be revealed when artificial siding is removed from a building. In addition, shutter hardware still on a building is physical evidence of this previous feature.



A less reliable source of physical evidence may be neighboring buildings of the same style and age. For example, when an element such as a porch is missing from your building, a neighboring building may reveal the style and shape of your building's original porch. Or it may not, so be careful when using this approach. Remember that you need evidence, such as ghosting or photographs, to prove that the neighboring building was of identical construction.

The National Register of Historic Places

The National Register of Historic Places is the list of properties the federal government recognizes as worthy of preservation for their local, state or national significance to American history, architecture, archaeology, engineering or culture. Although the National Register is a program of the National Park Service, it is administered at the state level.

State and Federal Assistance

Investment Tax Credits



The rehabilitation Investment Tax Credit program is one of the government's most successful and cost-effective community revitalization programs. Tax incentives reward private investment in rehabilitating historic properties such as multi-family residences or offices, and for other commercial uses.

Since 1976, the National Park Service has administered the program in partnership with the Internal Revenue Service and the each state's historic preservation office. The Tax Reform Act of 1986 established our current tax incentives for preservation:

- A 20 percent tax credit for the approved rehabilitation of certified historic structures. Income producing properties individually listed on the National Register or contributing properties in a National Register district are eligible.
- A 10 percent tax credit for the rehabilitation of nonhistoric, nonresidential buildings before 1936.

In both cases, the rehabilitation must be substantial and involve a depreciable building as determined by the reviewing authority.

A tax credit differs from an income tax deduction that lowers the amount of income subject to taxation. A tax credit lowers the amount of tax owed. Generally, a dollar of tax credit reduces the amount of income tax owed by one dollar.



For more information on the rehabilitation Investment Tax Credit program or an application, contact the Ohio Historic Preservation Office at (614) 297-2470. You may also consult an accountant, tax attorney, the National Park Service or the Internal Revenue Service for help in determining the tax and other financial implications.

Internal Revenue Service
Attn: E: REHAB/LIHC
Compliance Unit
1111 Constitution Avenue, N.W.
Room 5109
Washington, D.C. 20224

www.irs.ustreas.gov

National Park Service
Preservation Tax Incentives
Historic Preservation Services
1849 C Street, N.W. NC200
Washington D.C. 20240

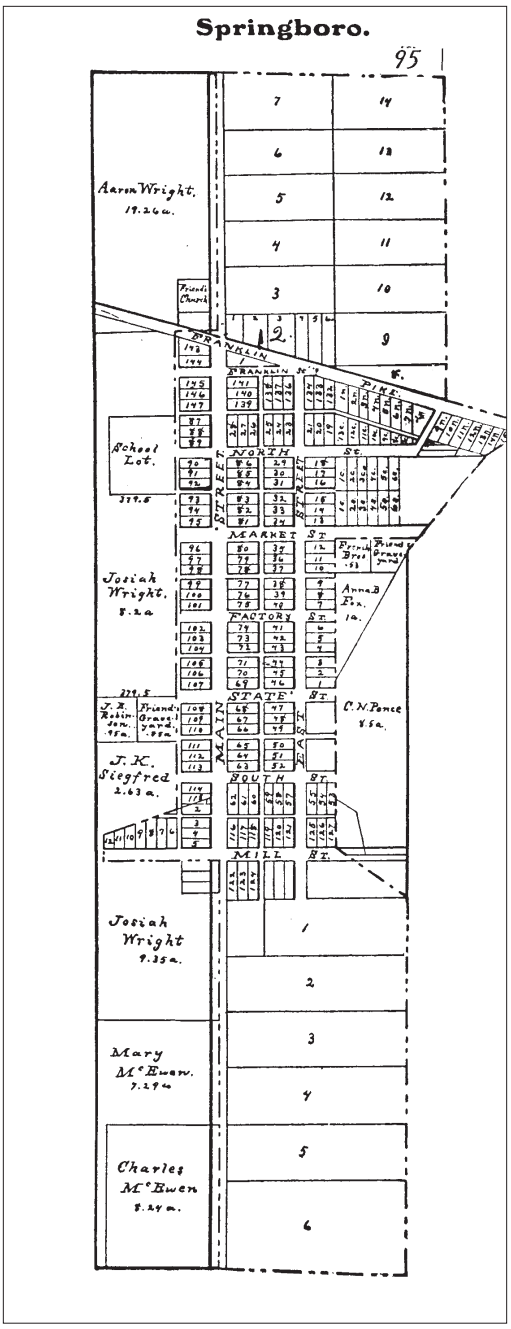
(202) 343-9578

hps-info@nps.gov

www.cr.nps.gov

Façade Easements

A façade easement is a voluntary legal agreement that protects a significant historic resource. An easement provides that the façade's intrinsic value will be preserved through subsequent ownership. In return the owner may receive substantial tax benefits. Under the terms of the easement, a property owner grants interest in the property rights (of the façade) to an organization whose mission includes historic preservation. Once recorded, an easement becomes part of the property's chain of title and usually runs with the land in perpetuity. Thus, it binds not only the owner who grants the easement but also all future owners. The owner who grants the easement benefits because this is a charitable donation under the current tax code.



Original plat, 1815

The City of Springboro's Building and Zoning Department

As the owner of a historic property, you'll want to begin your rehabilitation project in Springboro's Municipal Building at the Building and Zoning Department. In addition to giving you information about local plans and projects, this department has updates on assistance programs for preservation and rehabilitation projects. Such programs to reward property owners for appropriate preservation are constantly evolving, so check with the Building and Zoning Department.

Springboro's Building and Zoning Department also reviews plans, issues building permits, and inspects work in progress. Sometimes its personnel find projects in violation of the Ohio Basic Building Code, Ohio Building Official Residential Code or the city's Zoning Ordinance. This includes Chapter 1229 that establishes design review and preservation protection.

Before being able to issue a building permit, this department must have a copy of your Certificate of Appropriateness from the Architectural Review Board. This department also processes all requests for zoning variances, change of use, conditional uses, and lot splits. For further information, contact:

Building and Zoning Department
City of Springboro, Ohio
220 East Mill Street
Springboro, Ohio 45066
(513) 748-9791

City Ordinance

The City of Springboro has incorporated specific historic preservation provisions into its Code of Ordinances. these regulations and guidelines specifically for historic properties protect them from:

- Unrestricted development that would allow incompatible uses of buildings in the same district, area or neighborhood. For example, without zoning it would be possible to build an industrial factory next to a single family home.
- Unregulated construction that may decrease the property values of neighboring structures.
- Excessive noise, pollution, commercial traffic, and land use density, therefore maintaining healthy and safe residential neighborhoods.
- Demolition of historic properties and other destructive forces.



Building Code

You will find the building code helpful in planning and implementing your historic preservation project. Springboro's two building codes are:

- The Council of American Building Officials (CABO) One and Two Family Dwelling Code, and
- The Ohio Base Building Code (OBBC) for commercial buildings.

For commercial buildings, Chapter 34 of the OBBC has special provisions:

> intended to maintain or increase the current degree of public safety, health and general welfare in existing buildings while permitting repair, alteration, addition and change of occupancy without requiring full compliance with Chapter 2 through 33

In other words, an existing building is not reviewed the same as a new building; therefore, it does not have to meet all the new building requirements. Before attempting to use the provisions in this section of the code, consult the Building and Zoning Department and/or a competent design professional familiar with these code provisions.

If your building is either locally listed as a historic structure or included on the National Register of Historic Properties, you are in luck. Under Chapter 34, the local building official may waive certain requirements of the code, if without those requirements, the structure is judged to be safe and in the interest of public health, safety and welfare.

The Ohio Historic Preservation Office

Ohio's preservation agency

- Carries out survey and inventory work to identify historic properties.
- Administers the National Register of Historic Places program in Ohio.
- Reviews and assists with design matters for projects using the rehabilitation Investment Tax Credit.
- Provides educational and technical assistance on preservation matters throughout the state.

Ohio Historic Preservation Office
567 East Hudson Street
Columbus, Ohio 43211

(614) 297-2470

www.ohiohistory.org/resource/histpres/

Field Office
Ohio Historic Preservation Office
Wright State University
Department of History
Millett Hall
Dayton, Ohio 45435

(937) 775-2815

The National Trust for Historic Preservation

Established in 1949, this private, non-profit organization promotes historic preservation nationwide. The National Trust has developed many important programs, such as the Main Street program that promotes the economic development of downtown areas through historic preservation. Other efforts of the National Trust include:

- Owning and managing significant historic properties.
- Holding workshops and educational seminars, including its annual meeting that provides various informational and training opportunities.
- The Preservation Press and bookstore.

National Trust for Historic Preservation
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Further Reading

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Applicant *- Any owner, owners, person, persons, association, partnership, or corporation that applies for a Certificate of Appropriateness to undertake any change on property subject to chapter 1229 of the City of Springboro Zoning Ordinance.*

Arch *- A basic architectural structure built over an opening, made of wedge-shaped blocks, keeping one another in position, and transferring the vertical pressure of the superimposed load into components transmitted laterally to the adjoining abutments.*

Architectural Significance *- Being exemplary of one or more periods or styles of architecture typical of one or more eras in the city's history, or being part of an assemblage of structures important to the city's history.*

Architrave *- The lowest of the three divisions of a classical entablature, the main beam spanning from column to column, resting directly on the capitals.*

Awning *- A rooflike shelter extending over a doorway, window, or porch which provides protection from the sun or rain.*

Balance *- Indicates a harmonizing or satisfying arrangement, or proportion of parts or elements, as in a design or composition; the state of equipoise between different elements.*

Baluster *- An upright railing support.*

Balustrade *- The railing and its balusters.*

Bargeboard *- A trim board used on the edge of gables where the roof extends over the wall; it either covers the rafter or occupies the place of a rafter, originally ornately carved.*

Bracket *- A projection from a vertical surface providing structural or visual support under cornices, balconies, windows, or any other overhanging member.*

Canopy *- An ornamental rooflike covering supported by posts or suspended from a wall.*

Capital *- The upper member of a column, pillar, pier, or pilaster. It is usually decorated. It may carry an architrave, arcade or impost block. In classical architecture the orders each have their respective capitals, which differ significantly from one another. In later periods they are endlessly diversified.*

Certificate of Appropriateness *- A certificate issued by the Architectural Review Board indicating that a proposed Change affecting a Protected Property is in compliance with the provision of Chapter 1229 of the City of Springboro Zoning Ordinance.*

Change *- Any restoration, new exterior construction, demolition, removal, protection, or preservation work, visibly affecting the exterior of a building or structure, or the grounds of , a Protected Property, but not including landscaping.*

Chimney *- A structure containing one or more flues, approximately vertical, for conducting the smoke and gases of combustion from above a fire to outside air.*

Cistern *- An artificial reservoir or tank, often underground, for the storing of rainwater collected off a roof.*

Contributing Structure or Site *- Any structure or site within a Historic Preservation District which has been identified by Ordinance or Resolution of the City Council as having significant value in enhancing, identifying, or defining a District. All other structures or sites within a Historic Preservation District are noncontributing.*

Coping *- A protective cap — often of stone, terra cotta, glazed tile or metal — placed along the top of a masonry parapet to protect the masonry from water damage.*

Corbel *- In masonry construction, a row of brick projected further outward as it rises to support a cornice.*

Cornice *- A projecting shelf along the top of a wall supported by ornamental brackets or a series of consoles.*

Cresting *- A decorative ridge for a roof, usually as a continuous series of finials.*

Demolition *- The substantial deterioration or complete removal or substantial removal or destruction of any Contributing Structure or Site, located within a Historic Preservation District, or of any Landmark.*

Dentil *- An ornamental block resembling teeth, used as moldings often in continuous bands just below the cornice.*

Downspout *- A vertical pipe that carries water from the roof gutters to the ground or cistern.*

Entablature *- The superstructure that lies above the columns in the architrave (immediately above the column), frieze (central part), and cornice (upper projecting moldings).*

Environmental Change *- Any material alteration, removal, construction, or addition of private or public improvements to a Historic Structure or within a Historic Preservation District, or upon any Landmark, if subject to public view, is subject to the provisions of Chapter 1229 of the Springboro Zoning Ordinance.*

Façade *- The face of the building; usually refers to the main side of the building, though it can be applied to all sides.*

Fenestration *- The arrangement and proportion of windows and doors in the wall of a building.*

Finial *- An ornament at the top of a spire, pinnacle or gable that acts as a terminal.*

Fishscales *- Wooden or slate shingles in a fishscale shape arranged in rows.*

Flashing *- Sheet metal, copper, lead, or tin used to cover open joints of exterior construction such as roof-valley joints or roof-parapet joints to make them waterproof.*

Flue *- An enclosed passageway for carrying off smoke, gases or air.*

Flue lining *- A smooth masonry or tile unit used for the inner lining of masonry chimneys.*

Foundation *- The entire masonry substructure below the first floor or frame of a building, including the footing upon which the building rests. The foundation may represent only a small portion of the cost of a project, but it must provide a stable base for the entire structure.*

Fretwork *- Decoration produced by cutting away the background of a pattern in stone or wood leaving the rest as grating.*

Frieze *- An elevated horizontal continuous band or panel, usually located below the cornice.*

Gutter *- A shallow channel of metal or wood at the edge of a roof eave to catch and drain water into a downspout.*

Height *- Overall distance from top to bottom as defined by the Zoning Ordinance.*

Historic Preservation District *- an area which 1) includes structures having historic or architectural significance; and 2) is an identifiable area; and 3) has been designated as a Historic Preservation District by official action of the City Council.*

Historic Significance *-The attributes of a Historic Preservation District, Landmark, or Contributing Structure that possess integrity of location, design, setting, materials, workmanship, feelings, and association, and 1) are associated with events that have made a significant contribution to the broad patterns of our history, or 2) are associated with the lives of persons significant in our past, or 3) embody the distinctive characteristics of a type, period, or method of construction, or that represent a significant and distinguishable entity whose components may lack individual distinction, or 4) have yielded or may be likely to yield information important in history or prehistory.*

Historic Site *- The real property on which a structure having historic significance is located, or on which there is no structure but which is of itself of historical significance.*

Historic Structure *- Any improvement to real property which has historic significance.*

Hoodmold *- The projecting molding located above a door or window.*

Landmark *- A structure or site with historical or architectural significance, not within or contiguous to a designated Historic Preservation District, which has been designated a Landmark by official action of the City Council.*

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

Lunette *- A semicircular window or opening.*

Mass *- The physical volume or bulk of a solid body, or a grouping of individual parts or elements that compose a unified body of unspecified size.*

Mullion *- A vertical bar between the panes of a window or glass panel in a door.*

Muntin *- A secondary horizontal or vertical member separating panes of glass in a window or glass panel in a door.*

Oculus *- A small circular panel, window, or opening.*

Order *- A logical and regular arrangement among the separate components or elements of a group; a unity of idea, feeling, and form.*

Orientation *- The placement of a structure on a site with regard to local conditions of sunlight, wind, drainage, adjacent structures, and vistas.*

Ornamentation *- Any adjunct or detail used to adorn, decorate, or embellish the appearance or add to the general aesthetic effect.*

Owner *- The owner or owners of record of real property.*

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

Pediment *- A low pitched triangular gable above a façade, or a smaller version over porticos above the door or window.*

Pendant *- A hanging or suspended ornamental feature.*

Pergola *- A covered garden walk, usually a colonnade with the latticed roof built to support climbing vines.*

Pilaster *- A partial pier or column, often with a base and capital that is embedded in a flat wall and projects slightly.*

Porch *- A roofed structure providing shelter at the entrance of a building.*

Porte-cochere *- A shelter for vehicles outside an entrance doorway.*

Portico *- A roofed open space before the door or other entrance to any building, fronted with columns.*

Protected Property*- Any Contributing Structure or Site within a Historic Preservation District, and any Landmark, is a property protected by Chapter 1229 of the Springboro Zoning Ordinance, and subject to its regulations. All vacant lots within a Historic Preservation District are Protected Properties. If a noncontributing structure in a Historic Preservation District is damaged in excess of 50% of its then-current market value, or is to be enlarged by more than 50% of its floor area, such structure shall become a Protected Property for the purposes of Chapter 1229 of the Springboro Zoning Ordinance.*

Proportion *- The ratio of one part to another, or its relationship to the whole; a comparative part as to size.*

Quoin *- One of a series of stones or bricks used to mark the exterior corners of a building often through a contrast of size, shape color or material.*

Repoint *- The filing in with fresh mortar of cut-out or defective mortar joints in old masonry.*

Reveal *- The side of a door or window opening.*

Rhythm *- Any kind of movement characterized by the regular occurrence of elements, lines, shapes, and forms; the flow of movement which is shown by light and heavy accents, similar to recurring musical beats.*

Sash *- The framework that holds the glass in a window.*

Scale *- The relationship of one part or the whole of an object to an outside measure, such as the human body.*

Setback *- The distance of a building to its adjoining property lines as established by the Zoning Ordinance.*

Shaft *- The main body of a column, pilaster, or pier between the capital and the base, or a thin vertical member attached to a wall or pier, often supporting an arch or vaulted rib.*

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

Sill *- 1.The horizontal member supported by a foundation wall or piers, and which in turn bears the upright members of a frame. 2. Horizontal structural element at the base of a window or door, often of stone.*

Site *- One or more lots, parcels, or tracts of land which are historically, architecturally, functionally, or esthetically cohesive.*

Splash block *- A solid concrete masonry unit laid with its top close to the ground surface to receive and carry roof drainage away from the building.*

Sunburst *- Carving frequently set in a pediment consisting of a hemisphere with radials.*

Symmetry *- The exact correspondence of form on opposite sides of a dividing line or plane about the center line or axis.*

Terra cotta *- Molded and fired clay used for ornamental work in a brick or stone building walls.*

Tracery *- An architectural term applied to any delicate ornamental work consisting of interlacing lines such as the decorative designs carved on panels or screens. Also, the intersecting of ribs and bars, as in rose windows, and the upper part of Gothic windows.*

Transom *- A glass panel, either fixed or moveable, that is placed over a door or window to provide additional natural light to the interior of the building.*

Tree Lawn *- The area, usually in the public right-of-way, between the street and the sidewalk.*

Veranda *- An open portico, sometimes two storied, usually roofed, that is attached to the exterior and extending the length of a building. Commonly called a porch.*

Wall *- A vertical structural member that encloses, divides, supports or protects a building or room.*

Water Table *- A stone band between the top of the foundation and the bottom of the exterior masonry wall that directs water away from the building's foundation.*

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- *Preserving Historic Ornamental Plaster*
- *Heating, Ventilating, and Cooling Historic Buildings*
- *The Preservation of Historic Signs*
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- *The Maintenance and Repair of Architectural Cast Iron*
- *Painting Historic Interiors*
- *The Repair, Replacement, and Maintenance of Historic Slate Roofs*
- *The Preservation and Repair of Historic Clay Tile Roofs*
- *Mothballing Historic Buildings*
- *Making Historic Buildings Accessible*
- *The Preservation and Repair of Stained and Leaded Glass*
- *Applied Decoration for Historic Interiors: Preserving Composition Ornaments*
- *Understanding Old Buildings: The Process of Architectural Investigation*
- *Protecting Cultural Landscapes*
- *Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing*
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