

Brookfield Township Design Guidelines



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Brookfield Township Historic Commission
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Introduction

Purpose of the Guidelines

These guidelines will assist Brookfield Township's homeowners, commercial building owners, and business owners when they renovate their houses, commercial buildings, or storefronts. The guidelines are intended to be a source of information both for these owners and for the Brookfield Township Historic Commission as it reviews proposed exterior work on older buildings in Brookfield and across the township.

Brookfield Township is a historic community with roots in the Western Reserve region once owned by the state of Connecticut and settled in the late 18th and early 19th centuries by New England emigrants. The village of Brookfield has examples of some of Ohio's earliest architecture, as well as later 19th century styles, and also some traditionally-designed 20th century commercial buildings. As many other communities have discovered, preserving historic architecture can be an important step in maintaining the village's and the township's attractive appearance as a desirable place to live and work.



A view across the green in Brookfield shows the well-kept lawns, plantings, trees, and historic architecture that give the community its unique character.

This is not a set of rigid rules. The guidelines in this publication suggest appropriate ways to rehabilitate historic buildings while preserving their character, but the goal is still to allow flexibility in solving problems so buildings can be made safe, efficient, and functional.

Rehabilitation Standards

The rehabilitation recommendations in these guidelines are consistent with the following ten standards adopted by the Secretary of the Interior, through the National Park Service, to guide preservation projects nationwide. The Standards pertain to historic buildings of all materials and construction types. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are a useful general guide for anyone considering rehabilitation of an older building. Their goal is two-fold: preservation and continued use of the maximum amount of historic building materials; and avoiding the creation of a false "historic" appearance.

The Brookfield Township Design Guidelines build on the framework established by the Standards, providing specific guidance tailored to the age, style, and type of buildings typical of Brookfield Township.

The Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



Rehabilitation standards seek to preserve traditional design features such as stone steps, original doors, ornamented entries, and landscape features such as painted wood fences.

Using the Brookfield Township Design Guidelines

Brookfield Township is fortunate to have the village of Brookfield at its center. The village's physical form reflects the strong New England influence of the Connecticut Western Reserve, with the community's commercial, residential, and institutional buildings arranged around a central public green. In the Midwest, this 200-year-old form of town planning is unique to the northeastern Ohio region, and Brookfield has one of the best-preserved examples.

The community wants to encourage orderly growth in the township while protecting the characteristics that make Brookfield attractive and livable. To aid this effort, the Brookfield Township Trustees produced these design guidelines to help building owners and the township's Historic Commission as planning for building renovation and new construction go forward.

The guidelines are primarily educational. They define the characteristics that make Brookfield's architecture significant and suggest appropriate ways to maintain, repair, rehabilitate, and enlarge existing buildings while protecting important historical and design characteristics. They also suggest how newly-built structures can be designed to fit appropriately into the context of existing historic buildings. The focus is on the village of Brookfield, but the guidelines can help property owners anywhere in the township find good information about current preservation practices.

Anyone proposing work on a building designated as historic by the Brookfield Township Historic Commission must submit an application form to the Commission, along with photos, drawings and other documentation about the building and the proposed work. The guidelines should be consulted early on by anyone considering renovation of a designated building, construction of an addition to such a building, or construction of a new building in the Brookfield Historic District.

Working with the Brookfield Township Historic Commission

By action of the Brookfield Township Trustees, the Brookfield Township Historic Commission is empowered to designate as historic various buildings that meet the criteria of significance established in the township resolution that created the Commission. A copy of the Brookfield Township Historic District Resolution may be obtained from the Township Clerk's office. When exterior work is planned for a designated building, the person proposing the work must submit an application for a Certificate of Appropriateness, along with photos, drawings, or other materials that clearly lay out the work to be done.

See the Appendix for a copy of the Application for Certificate of Appropriateness and a glossary of architectural terms found in these guidelines.

Applicants are encouraged to begin the application process well in advance so the Commission has enough time to do its review before the work goes forward. Applicants should consider an informal "concept review" meeting with the Commission, which can be done during early project planning. This provides an opportunity to identify possible issues before the applicant gets into detailed planning or ordering of materials.

The Brookfield Township Historic Commission can be contacted through the Brookfield Township Clerk, Township of Brookfield, 6844 Strimbu Drive, Brookfield, Ohio 44403, telephone 330-448-4500.

Certificate of Appropriateness Application Procedure

Is the Property Designated?

The first step in this process is to determine whether a property is designated as a Historic Property or is located in a Designated Historic District. The Township Clerk can provide this information.

If the property does not have either designation, then review by the Brookfield Township Historic Commission is not required; the property owner may apply for a building permit if one is required for the proposed work.

If the property has been designated individually or as part of a historic district, then before work proceeds, and before a needed building permit can be issued, the Historic Commission must be given the opportunity to review the proposed work.

Initial Informal Review is Suggested

While it is not required, it is a good idea for the property owner to seek an informal review of the proposed project. He/she should prepare a general description of what work is proposed for the project; any work that will alter, demolish, or remove a building, or that will build an addition or a new structure should be described and should be accompanied by photos of the building and of the areas where work will be done.

Based on this material, Township staff will indicate whether the work appears to meet the Brookfield Township Design Guidelines or, if it does not, what portions of the work appear to be problematic and how the design could be changed to make the work more appropriate for the building.

It is important to remember that this informal meeting will not result in either approval or denial of a Certificate of Appropriateness. The meeting is intended only to provide guidance for the property owner and may save time later during the formal application process.

Certificate of Appropriateness Application

The next step is for the owner to apply for a Certificate of Appropriateness. A complete application includes the application form, photos, work descriptions, architectural drawings, manufacturers' data for products and treatments, and any additional information to aid in the Historic Commission's review.

If the proposed work will require a building permit is needed, the owner may apply for one at same time as he/she applies for the Certificate of Appropriateness.

Once it is submitted, the application for a Certificate of Appropriateness will be reviewed by Township staff. If the proposed work meets the Exclusion Requirements spelled out in

the Brookfield Township Design Guidelines, then the Township Clerk will issue the Certificate of Appropriateness. The property owner must remember that the application for a building permit is a completely separate process, and issuance of a Certificate of Appropriateness does not guarantee issuance of a building permit. If a permit is required, work may proceed only after the permit is issued.

If the proposed work does not meet the Exclusion Requirements spelled out in the Brookfield Township Design Guidelines, then the application must be scheduled for a full review at a meeting of the Historic Commission.

If the Historic Commission reviews the project and determines that the proposed work meets the Brookfield Township Design Guidelines, then the Township Clerk will issue a Certificate of Appropriateness. As noted above, the property owner must remember that the application for a building permit is a completely separate process, and issuance of a Certificate of Appropriateness does not guarantee issuance of a building permit. If a permit is required, work may proceed only after the permit is issued.

If the Commission reviews the project and determines that that the proposed work does not meet the Brookfield Township Design Guidelines, a Certificate of Appropriateness and a building permit will not be issued. The Commission may impose a waiting period of three months.

For an application seeking approval of work that will alter a designated property, the Commission and the applicant must work together during the waiting period, to try to find a mutually agreeable way to bring the proposed work into compliance with the design guidelines. If agreement cannot be reached after three months, the applicant may appeal to the Brookfield Township Trustees. The Trustees may either approve or deny the application; or they may refer the matter back to the Historic Commission for an additional three-month period for continued negotiation.

For an application seeking approval of a demolition, removal, or construction of a property, the Commission may impose a waiting period of between three and six months. During that time, the applicant and the Commission must confer, to try to find a way of preserving the designated property. The Trustees may grant further extension of the waiting period.

If the Commission and the applicant work in good faith but do not agree on a means of preserving the property during the waiting period and any extensions of it, the Commission will give approval for the proposed demolition, removal, or construction. This approval must be given to the applicant by the Commission in writing.

Exclusions

The Brookfield Township Historic Commission wants to encourage renovation of existing older buildings as well as construction of additions and new buildings. To help avoid delays when reviewing proposed work on buildings designated as historic, the Commission has excluded from detailed review by the full Commission any work that is

considered regular maintenance or in-kind replacement. Such work can be reviewed and approved by the Township's staff.

As long as the work truly is just regular maintenance, and replacement materials are truly "in-kind," resulting in no change in the appearance of the building, then the work is excluded from detailed review. Anyone doing either maintenance work or in-kind replacement still must apply to the Commission for approval, but approval can be granted at the staff level, without requiring detailed review by the full Commission. This can save considerable time.

"Regular maintenance" is defined as work needed to keep a building in good condition that does not involve removal or replacement of existing materials or a change in the appearance of the building. Examples include the following:

- Re-painting in the same color
- Cleaning a building's exterior with plain water; if a power washer is used, pressure must not exceed 300 pounds per square inch.
- Removing and re-applying flexible caulking around windows, doors, and other locations
- Re-attaching or caulking roof ridgescaps or flashing in valleys or at chimneys
- Re-nailing or attaching loose trim, siding, or decorative architectural elements

"In-kind replacement" means replacing damaged, deteriorated, or missing building parts with new parts made of the same material and having the same dimensions and design as the missing or damaged ones. Examples include:

- Wood siding
- Wood shingles used as siding
- Porch trim, posts, railings, or balusters (spindles)
- Roof slates
- Asphalt shingles
- Trim and decoration at windows and doors

A Brief History of Brookfield Township

Brookfield Township lies near the southeast corner of Trumbull County, with the Pennsylvania state line along the township's eastern side. Trumbull became one of the several Ohio counties created from land in the Connecticut Western Reserve, the land retained by that state after it ceded its colonial-era land claims to the federal government. Connecticut retained the Western Reserve for sale to settlers moving west from New England, with the western portion of its claim, the Firelands, intended as compensation for Connecticut residents who had suffered economic loss during the Revolutionary War.

People from other states eventually acquired Western Reserve land, among them Samuel Hinckley of Northampton, Massachusetts. His land was in what would become

Brookfield Township, and he had it surveyed in 1806. In 1810 the township was established in its current form, and in 1823 Hinckley deeded property to the township trustees for the cemetery and the town green in Brookfield Center. No doubt inspired by the form of town greens or "commons" typical of New England communities, the green in Brookfield is long and rectangular, with a north-south orientation. As in New England, over time a mix of houses, commercial buildings, and institutional structures such as churches grew around the edge of the green, forming the community's heart. The village of Mesopotamia has the only other rectangular green in Trumbull County, and they are joined by only a few others in the former Western Reserve with similar greens, including Hudson, Canfield, and Chardon.



The green in Brookfield Center, with its abundant shade trees, flower beds, memorials, and gazebo, marks the heart of Brookfield Township.

Brookfield Center was platted and settled near the geographic center of the township, connected to other parts of the township, county, and state by Youngstown-Conneaut Road (today's State Route 7), and Sharon-Warren Road (now bypassed on the south by State Route 82). Railroads never served Brookfield Center but did provide important transportation routes for the township's coal traffic in the second half of the 19th century and the first decades of the 20th.

The presence of coal deposits in the southern part of Brookfield Township resulted in different development patterns there in comparison to the northern portion. Northern development was less intense, with the land remaining primarily agricultural, while commercial and industrial development was much more prevalent in the southern portion of the township.

Through it all, Brookfield Center remained the small community it always had been, the center of the township, easily recognizable as a Western Reserve community with strong New England roots. Having survived largely intact, the village green and most of the buildings around it have been listed in the National Register of Historic Places.

Character-Defining Features of Brookfield Buildings

What Are Character-Defining Features?

Over more than two centuries, Americans have built millions of buildings of widely varying styles and types. While many of these have shared design features -- gable roofs, for example, are common to several different architectural styles -- each style or building type has specific characteristics that define it and give it a unique character.

When planning a rehabilitation project, it is important that the character-defining features of a building be retained, because each building makes a significant contribution to the community's overall historic character. The following guide to the character-defining features of typical residential, commercial, and institutional buildings in Brookfield will help to protect the community's historic character as planning for a project goes forward.

Residential Building Character-Defining Features

Even in cases where they are no longer used as homes, many Brookfield houses share several character-defining features:

- A boxy, rectangular form or shape
- A gabled (pitched) roof shape
- Original slate roofs
- Placement parallel to the street or road
- Front and side porches
- Window openings with vertical proportions, usually about twice as tall as they are wide
- Original wood windows
- Original wood doors
- Original entryways or door surrounds with features such as wood trim and sidelights
- Original wood trim and decorative elements such as soffits, gable returns, and gable-end roof trim

During rehabilitation work, property owners should repair and keep any of these elements. If they are extensively deteriorated, they should be replaced in kind, using the same materials and designs as in the original elements.

A boxy form, gable roof, vertically-proportioned windows, and beveled wood siding are among typical character-defining features in Brookfield.



The Greek Revival style architecture common in the Western Reserve region often featured classically-inspired design and trim elements, even on small, modest houses such as this one. The trim forming the gable shape, the eave returns, and the corner pilasters all are character-defining features.



This Brookfield house's original character-defining features include the boxy form, gable roof, vertically-proportioned windows, and an entry with sidelights next to the main door. With the passage of time, early 20th century alterations, including the gabled porch and the clustered windows on the first floor, have become character-defining.





There are many well-kept character-defining features on this Brookfield home. The front porch, which has brick supporting piers and wood columns and trim, is one; others include the roof dormer, the side porch canopy, and original paired windows. Note also the high quality of the paving and landscaping.

Commercial and Institutional Building Features

In Brookfield, commercial and institutional buildings (churches, schools, and similar structures) often share many character-defining features with the community's residential buildings. These may include the following:

- A boxy, rectangular form or shape
- A gabled (pitched) roof shape
- Original slate roofs
- Placement parallel to the street or road
- Window openings with vertical proportions, usually about twice as tall as they are wide
- Original wood windows
- Original wood doors and entries
- Original wood trim and decorative elements such as soffits, gable returns, and gable-end roof trim

Other character-defining features are usually found only on commercial or institutional buildings:

- Original commercial storefronts
- Nameboards or built-in signs; original or older attached signs

During rehabilitation work, property owners should repair and keep any of these elements. If they are extensively deteriorated, they should be replaced in kind, using the same materials and designs as in the original elements.

Even though some of Brookfield's commercial buildings have been altered from their original designs (this building, for example, was once a school from the 1870s), they still may retain character-defining features such as a rectangular, boxy form, gable roof, vertically-proportioned windows, entry detail, and architectural trim.



A combination weathervane and lightning rod is a small feature that adds a distinctive character both to the building where it is mounted and to the entire community.



Brookfield's churches are distinctive buildings with many character-defining features: a rectangular form; gable roof with original slates; patterned brick or beveled wood exteriors; and features such as a name panel, bell tower, and a side entry and porch. All of these elements contribute to the buildings' character and should be preserved.





This photo, taken prior to a recent renovation, shows how the character-defining storefront of this commercial building had been downplayed and covered up.



After renovation, the storefront, which is the most important feature of the building, is much more prominent. Other important features include the gable roof form, vertically-proportioned windows, and brick walls with distinctive mortar joint tooling.

Color

It may not seem apparent at first, but color is a major design element that strongly affects a building's appearance and character. The appropriateness of different colors or color combinations will vary with the dates and designs of buildings. The Historic Commission does not dictate the use of specific colors and wants to allow flexibility in regard to color. At the same time, property owners should use colors appropriate to the age, character, and style of a given building. This section is a general guide to color use in the 19th and 20th centuries that applies to residential, commercial, and institutional buildings.

Early- and mid-19th century houses often were painted white, but fairly bright colors such as red, blue, yellow, and dark green were used, sometimes as body colors and sometimes as trim. In Brookfield, most colors appear to have been toward the lighter shades such as white and yellow. In the period following the Civil War, typical colors included greens, reds, and olives that were fairly dark and rich. The body color usually was lighter, with trim painted in darker compatible colors; but sometimes just the opposite was true. Color patterns were simple, usually with only two different colors used for body and trim. Up to around 1880, muted rather than bright colors were most common.

Between about 1880 and 1900, designs became more complex and ornamental, and color

did, too. Three colors on a single building became more common, and there was a re-introduction of lighter colors such as pale yellow or light green that had seen less use in the 1860 to 1880 period. When combined with darker colors, this created a more varied effect that complemented the complex building designs. Blues and grays were used as trim colors but generally were not used as body colors.

After about 1900, the heavy, ornate compositions of the late 19th century fell out of style. Architects used simpler, plainer designs and turned to classical forms and ornamentation of the past. In the Colonial Revival and other styles of this period, colors tended to be lighter and cooler, including creams, grays, yellows, and whites.

This trend generally continues today. People often prefer lighter rather than darker colors for both body and trim, and often the brighter colors used in the past don't fit with today's tastes. Even on older buildings that might have had brighter colors in the past, lighter color schemes can be appropriate.

In the case of brick buildings, usually the color of the unpainted brick walls forms the base or body color, and trim colors should be selected for compatibility with that body color. For buildings with dark red brick walls, darker trim colors such as maroon or dark green are appropriate. For lighter tan or buff-colored brick, and for stone of similar color, yellow, cream, or white trim colors work best.

Recommendations

1. Before re-painting, research original paint colors. You can chip, scrape, or sand down through older paint layers to expose earlier colors. Remember, though, that old paint may contain lead and should be considered hazardous, especially if it is dry and powdery. Always observe safety precautions and use safety eyewear and protective breathing apparatus. It is best to employ a qualified painting contractor with experience on old paint layers for this work.
2. If you plan to re-paint in historic colors, match color chips for color selection. Most paint manufacturers have historic paint palettes for older buildings, available for free at paint stores. If you cannot determine original colors or find them unacceptable, choose colors according to the guidelines above or from one of the historic palettes.
3. Paint only surfaces that have been painted before. Most masonry such as brick and stone was not painted. However, sometimes these buildings were painted to hide fire damage or to improve the weather resistance of poor quality brick or stone. Don't try to remove paint from an already-painted building. It is easy to damage the underlying masonry is high, and cleaning may not remove all of the adhered paint. The simplest and least expensive option is to re-paint an already-painted building.
4. Avoid using too many colors. Late 19th century buildings should have a maximum of three different colors (the body color and two trim colors). Earlier and later periods should have no more than two colors. Consider using lighter and darker shades of the same color when choosing body and trim colors.

Guidelines for Residential Buildings

Brookfield has a typical New England town plan, with a mix of residential, institutional, and commercial buildings arrayed around a central green. In the village and out in the township, residential buildings have many common design elements that differ from those of commercial and institutional buildings. For this reason, these guidelines have separate sections for each.

The guidelines for residential buildings focus on keeping buildings in good condition, preserving the maximum possible amount of historic building materials, and recommending ways to make improvements while protecting a building's historic character.

Exterior Materials: Masonry, Wood, and Replacement Siding

Brookfield's residential buildings all are of frame construction, most of them with beveled wood siding and other wood trim. Brookfield itself has no brick houses, such buildings are included here to provide guidelines for any brick homes in the township that might be designated in the future.

Treatment of exterior materials during maintenance or rehabilitation work can affect both the appearance and the long-term preservation of a building. For historic masonry and wood, there are practices that should be followed, and others that should be avoided.

Recommendations

Masonry

1. Cleaning of masonry, especially 19th century brick and relatively "soft" stone such as sandstone or limestone, should be done carefully, without harsh cleaning products. Avoid muriatic or hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergents; if those are not effective, then consider chemical cleaners. In any case, avoid using a wash water pressure of more than 300 pounds per square inch, and always test a cleaning technique in an unobtrusive location to be sure it works and does not cause damage. Avoid trying to get a building too clean; it is hard to remove all signs of dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods because they damage the surface of the masonry.

2. Re-point masonry (that is, put new mortar in an existing masonry wall) only when mortar is missing, loose, or is eroding away. Often a building can be spot-pointed rather than completely re-pointed. Be sure your mason understands older masonry and uses a re-pointing mortar formulated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar, to avoid making the mortar too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.

3. Painted masonry buildings should be kept painted. Masonry buildings were sometimes painted in the past to achieve certain color combinations, hide unsightly masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. It is better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, just wet the masonry by sprinkling with a garden hose and hand-scrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any paint that is flaking off. Before washing, be certain that the wall is watertight, with sound masonry joints, and that all door and window openings are covered. Allow sufficient time (usually several weeks) for the masonry to dry before painting.

4. Unpainted masonry should not be painted. Its color and its weathered surface are part of a building's history and should be left alone. Remember that painting can sometimes trap moisture that you don't know is in the wall and cause masonry damage and deterioration.

5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to accelerated weathering; also, these surfaces may have a very unattractive appearance. If a stucco surface is to be refinished, match the texture and finish of the original wall.

Wood

1. Original wood siding and other wood elements should be retained and repaired as much as possible. Extensively deteriorated wood siding should be replaced with new matching wood siding; other wood elements such as cornerboards, jig-sawn trim, and similar ornamentation should be replaced in kind if they are beyond repair. Do not use panel siding and rough-sawn "rustic" siding, since they would not have been original to any existing Brookfield buildings.



Original wood siding has an appearance and texture that gives historic buildings a significant part of their character. During any building rehabilitation, preservation of historic wood siding should be a primary goal.

2. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. In Brookfield, painting is the appropriate finish for all types of wood exterior elements on houses. Homeowners should watch for signs of deterioration or paint loss that might indicate a problem with excessive moisture. A leaking gutter, for example, or a downspout with an open seam could permit large amounts of water to soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Correct any such problems before repairing or re-painting wood elements.



This wood siding, an example of traditional beveled siding, was installed in a way that accentuated the overlap of the boards when viewed from the corner. This was done purposely by the builder as part of the design, to add depth and texture to the building's surface. Especially in cases like this, but on any building that has retained its original siding, replacement siding should be avoided so that such original design effects are not lost.

Replacement Siding

1. Preserving wood siding always is preferred, but aluminum or vinyl replacement siding may be used in place of deteriorated wood siding. The new siding should be carefully designed to duplicate the appearance of the original siding, matching its width and profile as closely as possible. If you are proposing to install replacement siding on your building, be prepared to submit a detailed proposal which gives a clear indication of how the siding will be installed, following recommendations 2 through 5 below. Work with a siding installer sensitive to these considerations and able to do high-quality work.

2. Only the actual horizontal siding itself should be replaced. The new siding should have the dimensions and profile of the original siding. The surface texture of the new siding should be smooth, not wood-grained.

3. Decorative wood elements such as window and door trim, and ornamental materials such as shaped wood shingles, carved brackets or porch elements should be left in place and not covered by new siding. When new siding is installed over old siding, the J-channel required to accept the new siding often reduces the profile and projection of any adjacent wood trim. Even so, it is best to leave this trim in place, which makes it possible to someday reverse the work and restore the appearance of the original siding. Paint the J-channel the same color as the body of the house to make it less noticeable. For simple corner board trim, it may be acceptable to remove the original trim and replace it with a new wood trim board over the joints of the new siding; or to use a thicker corner board which then accepts the J-channel for the new siding.

4. Installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing siding, you should check to find the source of any moisture problems -- leaking gutters or downspouts; leaking pipes or drains inside a wall; or roof leaks. Ignoring these can lead to serious dry rot damage later on.

5. Remember that replacement siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

Roofs, Gutters, and Downspouts

A house's roof, gutters, and downspouts form a complete system whose job is to gather water and carry it away from the building as fast as possible. A failure of one component of the system could make the whole system unable to do its job, with significant water damage as a possible result.

The roof, including flashing around chimneys, in valleys, and along parapets, provides an impervious surface where water drains away by gravity. The steeper the roof, the faster water will drain. Gutters collect the runoff from the roof and are sloped to carry the water to the downspouts. The gutters must be properly sized to hold typical roof runoff without overflowing, and their slope must be correct so the water doesn't drain too slowly or too quickly toward the downspouts. The downspouts, too, must be sized correctly and must provide a straight path to the ground. There should be enough downspouts to handle the water so the gutters do not overflow. The downspouts should drain into underground drain lines, or onto splashblocks sloping down and away from the building.

Try going outside during a heavy rain (but not during a lightning storm) to see if your roof, gutters, and downspouts are doing their job. Watch for dips or hollows in the roof surface that might allow water to seep between shingles; look for low spots in the gutters where water might be spilling out; watch for leaks in downspouts (if leaves and other debris

collect and then freeze during the winter, the seams can be forced open). Be sure water is draining away through underground drains; if it is bubbling up and spilling onto the ground, these lines may be plugged.



The roof is the first line of defense in the battle to keep water out of a building. This original slate roof has many years of service life left, but it must be cared for properly. The most important things to do are to replace or re-install any missing or dislodged slates; and to avoid walking directly on the roof surface while doing work.



Gutters and downspouts have the critical job of catching water from the roof and carrying it down to the ground. Curved connectors like this one often have to be installed on a building, but they can easily plug up with debris and must be watched carefully and cleaned out right away when they stop working.

In addition to its principal function, the roof on a residential building is an important element of the building's design. Typical roof types include flat, gable, and hip roofs. The low-pitched hip and steeper gable roof are the most common types on 19th and early 20th century buildings. Roof material is important too, particularly for roofs that retain their original slate or standing seam metal.

Recommendations

1. Do regular roof inspection and maintenance. Watch the roof for blisters, tears, or holes. Loose flashing or open flashing joints can quickly lead to trouble; these can often be inspected from the ground with a good pair of binoculars. Watch interior ceilings and walls for signs of dampness, and during a rain listen in the attic or shine a flashlight and look for any sign of dripping water that could indicate a roof leak.
2. Retain original roof, gutter, and downspout elements as much as possible. Deteriorated ones should be replaced with new ones of the same design. Historic slate and metal roofs, in particular, contribute to a house's character and should be repaired rather than replaced. There are many Ohio firms capable of doing cost-effective slate repair. If a slate roof is so deteriorated that it must be replaced, the new roof should be similar to the old in color, texture, and shingle shape. Avoid rough "shake" roofs or staggered-butt shingles that seek to create a false "historic" look.



Connecting downspouts to underground drains is a good way to carry water away from a building, but they must be checked regularly to be sure they are not blocked. Watch for water backing up through the drain line, and clear the line of debris as soon as possible. An alternative to an underground drain line is a splashblock, which can be relied upon to carry water away from a building's foundation. However, it can easily be dislodged, permitting water to flow onto the ground close to the foundation. Inspect splashblocks regularly to be sure they are properly positioned.

Windows

Windows are important elements in the overall design of a residential building. Window type, size, and placement have a significant effect upon the image and character of a house. Wood windows with both multiple- and single-paned sash are the most common in Brookfield. Single-paned windows (called "one-over-one") are fairly common, often resulting from the replacement of older windows long ago. Older houses often have six-over-six or similar windows, and some houses combine different kinds of windows.

Older wood window sash had muntins, the thin wood bars that supported the glass when the sash had more than one large pane. Many modern replacement windows use either applied ("stick-on") or sandwiched simulated muntins that don't actually support the glass and are used primarily to give the sash a "historic" look. These are generally not appropriate for use on older buildings because they don't have the thickness, shadow line, or profile of real muntins.



Brookfield is fortunate to have several buildings with original historic wood windows. This is an example of the classic "two-over-two double-hung sash." This means that the upper and lower sash have two glass panes each, and that both sash move independently up and down in slots. In such windows, the upper sash is always offset outside the path of the lower sash.

Recommendations

1. Window openings should be kept their original size; with no filling in or downsizing. Also avoid creating new window openings, since this usually disrupts the pattern of openings that is part of the house's original design. If new openings must be cut, they

should be similar in size and proportion to other windows and should have simple one-over-one sash.

2. Retain and repair original window sash. Most sash are made of wood, which can deteriorate from exposure to sun and rain, as well as from dry rot. An experienced carpenter usually can repair a window at much less than the cost of a replacement. Many sash are thick enough that they can be re-glazed with insulated glass units to improve energy efficiency.



This Brookfield house has double-hung sash windows that combine a single-pane lower sash and multiple-pane upper sash. This was a common window type used when early 9th century homes were renovated in the early 20th century. Note also the traditional wood storm windows, hung from hooks just above the window, with a tight fit in the window opening to cut down on cold air infiltration.

3. If windows are so deteriorated they must be replaced, the new windows should duplicate the appearance of the original windows. Wood is the preferred and most appropriate material. Replacement windows should also have the same number of glass panes as the originals; window sash pieces should have the same dimensions and profiles as the old sash.

4. Vinyl or aluminum clad wood windows may be permissible as a substitute material for wood. In order to obtain Commission approval of such windows, they should match the appearance of the original windows as closely as possible, with the same dimensions and profile of the original sash and frames. Avoid the temptation to use "stick-on" or sandwiched muntins, which give the building a false "historic" look. Some window companies now offer sash with interior and exterior muntins and a spacer between the glass panes. These sash successfully simulate true divided-light windows that have several small glass panes.

5. If energy efficiency is a concern, consider adding interior or exterior storm windows to existing windows. Some window manufacturers also provide interior energy panels that have a minimal effect on the appearance of a window. Aluminum storm windows today come in a variety of colors that can be matched to the color of the window trim; they can also be painted. Brushed or metallic aluminum storms are not recommended because their color is not historically appropriate. Also, the storm window should fit the window exactly (that is, meeting rails at the center of the window should line up with the horizontal division of the storm window).



These windows are original to the early 20th century house where they are installed. They are "three-over-one" double hung sash windows. They have modern storm windows that have a minimal visual impact, with a dividing bar directly in front of the meeting rail of the window sash.

6. Original wood window shutters should be kept in good repair and replaced with matching shutters if they are extensively deteriorated. However, many houses never were intended to have shutters, and application of shutters to a house that has never had them is not recommended. To see whether your house may have had shutters in the past, look for signs such as old hinges, shutter dogs (these held the shutters open), or marks on the house where such hardware may once have been installed.

7. Shutters may be installed if they existed on the house historically. Their size, design, and placement on the building are important considerations. Shutters must be sized and placed so that they will fill the window opening exactly if closed (even though they may be non-operable). The traditional wood-slat shutter design is most appropriate, although some 20th century homes sometimes used shutters with flat panels. Wood shutters are greatly preferred over metal ones.

Entrances and Doors

On many houses, the doors and entrances (entrances include the door and any surrounding sidelights, transoms, or trim) are important design features that help give the house a distinct character. Some kinds of doors and entrances are associated with particular architectural styles -- for example, the four- or six-panel doors with sidelights and transom found on Federal style homes. Regardless of their style, however, entrances and doors important design features on any house.



The six-panel door, sidelights, and surrounding trim, along with the large stone steps, make an elegant and distinguished entry to this Brookfield home. A close view of the door of this home reveals that it is of considerable age and likely is original. Because of the high quality of the old-growth wood available when buildings such as this were built, careful maintenance of original features can make them last indefinitely.

Recommendations

1. To the greatest extent possible, retain and repair original doors and replacement doors that have become significant as part of a building. Proper maintenance can keep older doors in good shape and aid their energy efficiency. Planing or sanding of the edges, or adjustments to hinges, can help solve problems with sticking doors. Weatherstripping or a storm door can improve energy efficiency. Wood strips added to the sides or top and bottom can help an older door fit its opening better, further enhancing energy efficiency.
2. Retain original door and entrance locations and sizes. Downsizing or covering over doors and entrances are not recommended because they can have a very adverse effect on a building by unbalancing the architectural design. If addition of a new doorway is approved, use a door type and entrance details appropriate to the design and period of the house.

3. Avoid replacing historic doors with incompatible new ones. Repair of existing doors is always preferable and is not necessarily complicated or expensive. Sometimes only a rotted lower rail or other piece needs to be replaced, which is generally much less expensive than a new door. If a door is so deteriorated that replacement is necessary, match the design of the original door as closely as possible in the number of panels, size and placement of glazing, decorative elements, and hardware.

4. If the original design for a door is unknown, choose a door compatible with the architectural style or character of the house. For example, six-panel doors are appropriate for Federal-era homes (early 1800s to around 1840); four-panel doors are suitable for Italianate and vernacular 19th century residences (around 1840 to the 1870s); and half-light or full-light doors may be used in late 19th century styles such as Queen Anne and in early 20th century styles.

5. Wood is the preferred material for residential doors, rather than metal. Doors should be painted rather than varnished, as this would have been the treatment historically, although front entrance doors were sometimes varnished on Queen Anne style homes and on some 20th century buildings. Metal doors desired for security reasons should be located on the side or rear of the house.

6. Storm doors may be wood or metal. If metal is used, choose a finish that matches the color of the door or the trim on the house as closely as possible. Metallic or brushed aluminum is not recommended. Keep the storm door simple, preferably in a full-light design that shows the door behind it. Avoid storm doors with a cross-buck design.



Sometimes original doors have been replaced by newer ones, and often the new ones are compatible with the building's original design. In this example (left), an early 20th century door has replaced the original door of an early 19th century building. Though the design of the door is not typical of the early 19th century, it is made of wood, and its paneled design and small windows are appropriate for the building. **Traditional wood storm doors are very effective at protecting a door from rain and snow (right). Sometimes the window panel can be removed and replaced by a screen panel in warm weather.**

Porches

Porches are an important part of the design of many homes. Intended to provide shelter from the weather, shade from the sun, and extended living space during good weather, porches are integral to residential building design, employing elements and ornamentation intended to fit into the building's overall design. Because porches often extend out from the house and are subject to weathering and deterioration, they sometimes require extra maintenance; wood floors and columns are especially vulnerable to deterioration.

Recommendations

1. Inspect porches regularly for signs of deterioration and excessive moisture -- mildew, moss, soft "punky" wood showing signs of dry rot. Keep painted surfaces well painted, and be sure that the area under the porch deck has enough ventilation that it can dry out easily if moisture gets in.
2. Retain porch elements such as columns, railings, and ornamentation. If these are deteriorated, first try to repair them. If they are beyond repair, replacement elements should be of the same material as the original and should duplicate the original appearance as closely as possible. Selective replacement of deteriorated parts is better and less expensive than replacing an entire porch.
3. Avoid using ornamental metal porch posts, rough-sawn or rustic-looking elements, and other treatments that are out of character with your house and that would not have been used historically.
4. If parts of an older porch are missing, look for evidence of their original appearance so you can duplicate the original feature as closely as possible. Old photographs are helpful, and you can also look for physical evidence on the porch itself, such as paint shadows. If no evidence exists, the best approach is to keep the design simple and compatible with the architectural style of the house.
5. Avoid permanently enclosing any porches, particularly those toward the front of the house. Be sure to check any zoning and building codes that may govern porch enclosures. If a porch must be enclosed, try to select one near the rear of the house and not on the front. Maintain the original porch support posts and decorative elements by placing the enclosure inside the line created by the support posts. Maintain a feeling of transparency by using windows as much as possible. The enclosure should be reversible; that is, you should be able to remove it in the future without any permanent damage to the original porch.



The design and detailing of this porch (left) are an important part of the overall character of the house to which the porch is attached. None of these elements should be removed, covered, or altered during renovation work. Although added long after the house was built (right), this Brookfield entry porch provides weather protection while still respecting the design and such

Architectural Trim and Details

Architectural trim makes buildings more visually appealing and distinguishes them from other structures. Early 19th century houses did not have much trim, but as the mid-century came and went, the amount and complexity of trim increased. It tended to be confined to edges -- door and window trim, the edges of roofs, and cornices with brackets and frieze panels, reaching a high point in the heavy Victorian compositions of the late 19th century. Trim and detail elements then became less pronounced and simpler in the early 20th century. By the 1930s ornamentation was disappearing almost entirely from homes, a trend continued into later designs such as ranch houses and post-World War II cottages.

Recommendations

1. Take a detailed look at Brookfield's architecture and note how the kinds and amounts of ornamentation employed on various building styles and periods help to define their character and give them visual interest and variety.
2. Retain historic trim and details on your building, repairing them as required or replacing them in kind if they are beyond repair. Avoid adding trim and details where they were not present on the building in the past.
3. Use compatible materials if you have to replace trim or detail elements. Frame houses should have wood trim, although there are some good products on the market that use substitute materials such as fiberglass. Brick buildings sometimes had wood

ornamentation, and substitute materials can be used to resemble the stone or metal trim that also was used on brick buildings. Whether using the same material as the original or a substitute material, replacements should match the original in dimensions, profile, and finished appearance.



Traditional trim elements on houses built in the early 19th century in northeastern Ohio often included eave returns in the gable; a wide, plain frieze; a projecting cornice; and cornerboards. All these elements are visible in this view of a Brookfield house (left) . The fanlight, which could appear both in the gable and on the main facade of a house, was common early 19th century decorative feature. This Brookfield example (right) is set in a gable that is sided with flush rather than beveled siding. Details such as these are important to preserve because they add so much

Additions

Construction of an addition can solve the need for more space, if permitted by the zoning code and by lot size and shape. Because an addition can have a significant impact upon the character and appearance of an existing building, the design must be developed carefully and should take account of the following considerations.

Recommendations

1. Materials for additions should be compatible with the materials of the original building. It's not necessary to use exactly the same materials -- a frame addition is appropriate for a brick building, for example -- but avoid finish materials that would not have been used during the 19th and early 20th centuries, such as concrete block, rough-sawn siding, or logs. Brick, stucco, or beveled siding all may be appropriate, depending upon the original building material. For example, a masonry building could have either a masonry addition, such as brick or stucco, or a frame addition. For an original wood frame building, on the other hand, a frame addition would be appropriate, while a brick or stucco addition most likely would not, because this typically was not done in the past.
2. For additions, follow these suggestions about appropriate materials: new brick should match the original as closely as possible; stucco should be painted and smooth, never textured; and siding should be horizontal beveled siding or shingles, either

painted wood or smooth-surfaced vinyl or aluminum siding. Although stone was a common historic building material, it typically was not used for additions.

3. An addition should be subordinate to the original building. It should be readily apparent to someone looking at both which is the original and which is the addition. One simple way to do this is to keep the addition smaller in scale -- its height and roofline should be below those of the original building, and the windows should be somewhat smaller than the original's windows.

4. An addition should be located toward the rear of the original building, so the appearance of the original is as unchanged as possible. If space needs or lot conditions dictate that the addition must be placed farther forward, along the side of the building, keep the facade of the addition back from the original building's facade. Provide a break or reveal between the original building and the addition so it is apparent that they are two separate structures.

5. Avoid trying to duplicate the original building's architecture and design in the addition. The addition should take its major design cues -- form, massing, roof shape, window proportions and spacing, door types, and level and kind of ornamentation -- from the original building. However, the addition should be a simplified contemporary structure that does not try to create a false historic look.

6. Roofline additions (dormers, skylights, penthouses) should be carefully designed to have minimal impact upon the character of the original building, and they should be avoided if at all possible. They should be kept small and located toward the back of the building to minimize their visibility. Skylights should be flat and placed in non-visible locations.



Another example of an appropriate addition shows how its scale is modest, its materials blend well with the materials in the original building, and it is set well back from the building's main facade.



3.



This Brookfield home has an appropriately-designed addition, a one-story wing added at the rear. This is a successful addition not only because it is placed at the rear of the main building. It also is small in scale and uses compatible materials.

New Construction

New buildings are always placed in an existing context: the streets, building lots, and architecture that already exist. The most successful designs for new buildings take account of this context, respect it, and try to fit in visually. This does not mean that new buildings should try to look old or "historic," or that there is no room for creative contemporary design. Successful new building design in an existing context in fact requires a great deal of creativity, and the most successful designs are contemporary in character. However, they take important design cues from what exists around them.

Think about the following when developing a new building design.

Recommendations

1. Placement and orientation on the lot: Note how nearby buildings have been located traditionally. How close are they to lot lines (zoning and building codes may influence this)? What is the orientation of each building's main axis? The design for your new structure should use similar placement and orientation. Consider using the setback typical of the area where you are going to build.

2. Scale and proportion: Scale refers to the size of a building in relation to that of a person, and it may range from intimate or pedestrian to massive or monumental. In Brookfield, nearly every building has a pedestrian scale that is inviting to people. Try for this same effect in designing any new construction. Proportion is the relationship between a building facade's width and its height. This varies in the community and between commercial and residential buildings. In your new building design, use proportions similar to those of adjacent and nearby historic buildings. Observe typical traditional building heights; try not to exceed these in your new design.

3. Materials, textures, and colors: New designs should reflect the traditional materials, textures, and colors of Brookfield buildings. Materials include brick, stone, and wood. Textures include smooth brick, rough brick, rough and smooth concrete block (in foundations), various kinds of stone or metal trim, and smooth painted wood. Colors range from none on unpainted brick to painted brick and wood in traditional colors. In designing your new building, consider using traditional materials, letting their varying textures become part of the design. In new buildings, some non-traditional materials such as vinyl or aluminum siding are appropriate, but avoid others such as patterned stucco, sheet metal, plastic panels, or rough-sawn wood.

4. Massing and roof shapes: Massing refers to how the basic shapes of buildings are fit together. In most commercial buildings, the massing is fairly simple, generally consisting of plain rectangular shapes. In residential buildings, massing is often more complex. In some cases additions have altered the original massing. In designing a new structure, try to use massing similar to that in adjacent and nearby buildings. Roof shapes commonly include sloping flat roofs in the commercial areas, though some structures have gable roofs. In the residential areas, gable roofs are the most common, but there are many hip roofs as well. Your new structure should use roof shapes typical of nearby buildings.

5. Rhythm of openings: Note how the door and window openings in houses have certain patterns. The spacing of these openings in the building wall is known as rhythm. It can vary somewhat with architectural style and can be either symmetrical or asymmetrical, depending on the style. Within examples of a given style or even a particular time period, rhythm but tends to be fairly consistent. New building designs should a rhythm of openings similar to examples from the past.

Fences, Decks, Patios, and Satellite Dishes

Fences, decks, and patios are site elements added to homes to make them more functional, and to provide privacy. Because they can be substantial in appearance, they can have a significant impact on the character of a house and even an entire neighborhood. Satellite dishes are often a technological necessity but must be handled carefully because of their potential for significant negative impact upon historic neighborhoods. Keep the following considerations in mind when planning to add any of these elements to your property.

Recommendations

1. Fences and walls are traditionally used as boundary markers and security features. To help them fit into Brookfield's historic setting, use traditional types of fences and walls. These may include low masonry walls, picket fences, board fences (with straight or "dog-eared" top edges), iron fences, and even rows of trees and shrubs. Avoid non-traditional materials such as concrete or "cyclone" fencing and avoid non-traditional wood fencing designs like basket-weave, shadow-box or stockade fences. Always use paint or an opaque stain on wood fencing, rather than leaving it natural. If pressure-

treated lumber is used in a fence, wait six months to a year before painting or staining. Fences in front of a building should be limited to 30" in height. Avoid fences more than four feet high in side and rear yards.



These traditional picket fences have two different designs that add to the visual quality of Brookfield. They are built of appropriate materials and have the correct height, scale, and level of detail to be compatible with traditions in Brookfield.

2. Decks and patios should be limited to the rear of buildings. Wood decks should be kept low to the ground and covered with either paint or an opaque stain compatible with the color of the house or its trim. Patios may be constructed of concrete or brick, but only the surface should use these materials. Avoid walls or seating areas made of these materials; wood is more appropriate.

3. Satellite dishes and other large antennas are strongly discouraged because they are inappropriate to Brookfield's historic character. If such an installation is truly necessary, it should be screened so it is not visible from the right-of-way and from neighboring properties. Any method proposed to screen such a structure should also be compatible in design and materials.

Appropriate screening does not include the construction of a rooftop enclosure or a new building or shed to hold the satellite dish. Plantings can be used to hide these elements, and some dishes can be placed at the rear of a property or in the angle of a wing of a house. Be creative in finding ways to minimize the installation's visibility.

Guidelines for Commercial and Institutional Buildings

Exterior Materials: Masonry, Wood, and Replacement Siding

Brookfield's commercial and institutional buildings (such as schools and churches) are typical of the solid, well-designed architecture of the 19th and early 20th centuries and have a variety of designs achieved with a limited range of materials. The most common

historic materials are masonry, typically brick and stone, and wood materials such as beveled siding and cut or carved ornamental elements.

Treatment of exterior materials during maintenance or rehabilitation work can affect the appearance and long-term preservation of a building. For historic masonry, there are certain practices to avoid. Abrasive cleaning such as sandblasting, for example, can be very destructive to soft 19th century brick and is prohibited. Also, re-pointing mortar with too high a proportion of cement can damage masonry because the mortar is too rigid and unyielding.

Likewise, how you treat wood building materials can have a strong effect on older buildings. Replacement siding, which is intended to resemble original siding materials, can be used successfully but can harm a building's character if not used carefully. The most common problem with this siding is the removal or covering over of original wood decorative elements.



The very simple architecture of the 1876 Brookfield Christian Church is enhanced by its historic wood siding, which gives the building a distinctive look and texture.

Masonry

1. Cleaning of masonry, especially 19th century brick and soft stone such as sandstone or limestone, should be done using the least aggressive method. Do not use muriatic/hydrochloric acid cleaners, which can stain or dissolve brick and some stone. First try plain water, which often can be a very effective cleaner. Next, consider mild detergent cleaners and, if those are not effective, then consider chemical cleaners. Always test a cleaning technique in an unobtrusive location to be sure it is effective and does not cause staining or other damage to the masonry. Make sure that the wash water pressure is no more than 300 pounds per square inch, so that the force of the water does not do damage. Avoid trying to get a building completely clean; it is very hard to remove all of

the dirt, and too much trying can give a building an artificial "scrubbed" look. Never use sandblasting or other abrasive cleaning methods because they permanently damage masonry.

2. Re-point masonry that has missing or loose mortar. Often a building can be spot-pointed rather than completely re-pointed. Be sure your mason understands older masonry and uses a re-pointing mortar formulated for your particular masonry. In general, no more than 1/4 to 1/2 part of cement (by volume) should be used in re-pointing mortar to avoid making it too hard. Mortar color, texture and joint tooling should match that elsewhere on the building.



This Brookfield commercial building has a brick exterior with "raked" mortar joints. The mortar is recessed close to half an inch to accentuate the shape and pattern of the bricks. This was done on purpose as part of the overall design; any future re-pointing should keep the raked mortar joints. Raked joints accentuate the shows made by the bricks in a wall, giving the wall strong texture and a distinct look.



Painted wood elements and unusual brick patterning give the Methodist Church a distinctive look inspired in part by picturesque traditional English architecture.

3. Painted masonry buildings should be kept painted. Masonry buildings were sometimes painted in the past, to achieve certain color combinations, hide unsightly damaged masonry or prevent excessive weathering. It is very difficult to remove paint completely from masonry, and often the masonry is damaged when paint removal efforts are too aggressive. It's better to leave painted masonry painted, and to re-paint it as necessary when the paint weathers or peels. To prepare a painted masonry surface for repainting, hand-scrub the surface with a natural bristle, nylon or fiber brush to remove surface dirt and any loose paint. Paint scrapers may be necessary if brushing does not do the job, but be very careful not to scratch or score soft brick. Since exterior paint may contain lead, work like this is usually best left to professionals familiar with protection and disposal requirements.

4. Unpainted masonry, on the other hand, should not be painted. Its color and weathered surface are part of a building's history and should be left intact. In addition, painting can sometimes trap moisture and cause masonry deterioration.

5. Avoid removing stucco from masonry surfaces. The underlying masonry often was chipped and scarred in order to hold the stucco, and re-exposing such a surface to the weather can lead to rapid weathering of the brick. If a stucco surface is to be refinished, remember that the only appropriate surface finish for stucco on Brookfield buildings is smooth.

Wood

1. Because wood exterior elements were subject to rapid weathering, they typically were painted rather than stained and varnished. Painting is the appropriate finish for all types of wood exterior elements on commercial buildings in Brookfield. Watch for signs of deterioration or paint loss that might indicate a problem with excessive moisture. Loose flashing, or a leaking gutter or downspout, could let water soak into wood building elements. Left unattended, this could lead to the destructive fungus condition known as dry rot. Be sure to correct any such problems before repairing or re-painting wood elements.

2. Avoid removing original wood elements from your building. Storefront bulkheads, window sash and framing, doors, trim and decorative pieces, for example, are important parts of a building's character. Wood elements that have become gray and weathered do not necessarily have to be replaced. If the wood is sound, it probably just needs a good coat of paint. When extensively deteriorated wood elements must be replaced, they should be replaced in-kind: the new pieces should be made of wood and should be the same thickness, size, shape, and profile as the item being replaced. Contemporary materials, such as aluminum, vinyl, or rough-sawn wood should not be used to replace original wood trim elements on a building.

Replacement Siding

1. While repair of historic wood siding is always preferred, replacement siding (aluminum or vinyl) may be permitted to replace wood siding that is beyond repair, as long as it is carefully designed to duplicate the appearance of the original siding, matching its width and profile as closely as possible. If you are planning to use replacement siding on your building, be prepared to submit justification for doing so and a detailed proposal giving a clear indication of how the siding will be installed. It is important to select a siding installer sensitive to these considerations and able to do high-quality work.

Only the actual horizontal siding itself should be replaced. The appearance of the new siding should match the original in style and dimension, with the same width and profile as the original. The surface texture of the replacement siding should be smooth, not wood-grained.

3. Decorative wood elements such as window and door trim should be left in place and not covered or removed when installing new siding.

4. It is preferable to leave original cornerboards in place, but in cases where simple cornerboards are badly deteriorated, it may be acceptable to remove the original trim and replace it with a new wood trim board positioned over the joints of the new siding. Another option is to use a thicker cornerboard that fits against the J-channel for the siding.

5. Remember that installation of siding should not be a way of hiding or ignoring possible problems. Paint usually peels on wood siding because of moisture. Before re-painting, re-siding, or installing replacement siding, check to find the source of any moisture problems -- leaking gutters or downspouts, leaking pipes or drains inside a wall, roof leaks -- and make any necessary repairs.

6. Existing wood soffits should not be covered with or replaced by vinyl or aluminum replacements. Doing so has a negative visual impact and can conceal moisture problems for so long that structural damage can occur.

7. Remember that replacement siding is not entirely "maintenance-free." It can collect dirt and dust; fade or change color; and get dented or broken. Some effort must be put into cleaning and maintaining any kind of siding.

Commercial Storefronts

Storefront display windows are the "front doors" of a community's commercial buildings. They invite residents and visitors to see what the village's businesses have to offer, displaying the items for sale in a store. They also are very important to how people experience a community. Well-lighted commercial storefronts with interesting displays connect the street with the interior of each commercial establishment. If they are well done and maintained, they make a walk through the area interesting and enjoyable. If

storefront windows are blocked up, if the glass and display space are dusty and ill-kept, the effect is much less enjoyable.

Traditional storefronts were almost all designed in a three-part composition: a fairly low bulkhead, or base, beneath the display windows; large plate glass windows to provide display space and to light the interior of the store; and transom windows above the display windows to provide additional natural light for the interior.



This building (left) has been through extensive design changes over the years but today incorporates elements of traditional commercial storefront design. The permanent canopy and false front might look like features from the Old West, but in fact were quite common in Ohio commercial buildings for many years. The large storefront windows and clearly visible entrance doors are traditional elements. This Brookfield commercial building's commercial storefront has been recently renovated to enhance its traditional design: a low bulkhead below large display windows; a fully-glazed entrance door; and transom windows made of leaded prism glass and located above the display windows and the door. It is an excellent early 20th century storefront that has survived largely intact.

Recommendations

1. Surviving historic storefront elements -- bulkheads, wood or metal trim or window hardware, transom windows -- should be retained because they make so much contribution to a building's character.
2. Any new storefronts or renovations of existing ones should observe the sizes and proportions of elements typical of the area's older storefronts. They should, for example, have bulkheads, display windows, and transoms similar to those commonly used in the past. Make sure that the storefront fits within the original storefront opening that is defined by end piers or columns and horizontal members. Leave the piers or columns exposed rather than covering them with new materials.

3. Display windows should not be covered up, removed, or downsized. Avoid making a storefront look like a residence or office through the use of small or multi-paned windows. If necessary, screen large display windows with interior blinds if privacy is desired for an office use.

4. Traditional materials should be used when storefronts are rehabilitated or reconstructed in older buildings. For example, bulkheads should be of paneled wood for 19th century buildings. In this period, brick and stucco were not typically used in the bulkhead area. Display windows usually were supported by fairly light wood or metal framing systems, leaving a maximum of glass area. Heavy wood framing or masonry were not typically used in the display windows. Transom windows were commonly framed in wood or metal. The glass was usually clear, to transmit maximum natural light into the store.



Prism glass transom windows were intended to gather natural light and project it into the store's interior. Note the different prism patterns. Many commercial tenants install lowered ceilings that conceal the transoms; fortunately, that is not the case in this Brookfield building.

Windows and Doors

Commercial building entrances usually were incorporated into the storefronts. They generally blended with the storefronts rather than standing out as distinctive features. This was true both of the entrances into the commercial spaces and of entrances to stairways leading to upper floors. Sometimes these entrances were placed symmetrically and sometimes not; upper-floor entrances often were placed toward the end of the storefront, but sometimes they were centered in the facade, between two separate storefronts, or were located along one side of the building

Entrance doors sometimes had glazing and sometimes did not. Doors into store spaces usually were glazed, often for nearly their full height as a means of providing still more

natural light on the store's interior. entrances to upper floors often did not have glazing but were simple paneled wood doors that provided privacy for those using the stairs; sometimes they did have both glazing and a transom to light the stairway. Doors were usually painted rather than stained and varnished; painted finishes tended to last longer.

Doors on institutional buildings such as churches and schools often were placed in easily visible entrances with some level of trim or ornamentation. The doors frequently were larger than those in commercial storefronts, designed to accommodate large numbers of people.

The upper floors of commercial buildings -- and of many institutional buildings -- were designed to be visually compatible with the street-level floors, even though they looked different and served a different function. While the first floors of commercial buildings spaces served as retail spaces, upper floors served as office, residential, or fraternal lodge spaces. Upper-floor commercial building windows usually were residential in size and proportion, and their spacing usually matched that of major storefront elements on the first floor. Window openings sometimes were simple rectangles, but often they had ornamental elements. Windows in institutional buildings typically were much larger than those on commercial buildings.

Upper-floor windows usually had multiple-paned sash in early 19th century buildings and one-over-one sash in later buildings. In Brookfield some windows have been altered -- filled in, downsized, or their sash replaced with contemporary windows -- but most upper floors remain largely original.

Recommendations

1. Older commercial and institutional building doors should be retained, and repaired if necessary. Often all that is needed is a good coat of paint, but a qualified carpenter should be able to replace deteriorated elements without having to throw out the entire door. If a door is extensively deteriorated and must be replaced, the new door should duplicate the design and materials of the original as closely as possible.

2. Wood doors are most appropriate for the traditional storefronts or Brookfield's institutional buildings. In cases where a modern aluminum-and-glass storefront or entry has been substituted, a standard aluminum-and-glass door may be quite compatible and the best choice. Choose a dark paint color rather than a brushed metallic finish. For doors to upper floors, metal doors may be acceptable, although real wood is always the preferred option.

3. Keep painted doors painted; avoid the temptation to remove paint and apply a stained or varnished finish. Stained and varnished doors usually were found only on early 20th century buildings, most often in recessed doorways where the effects of sun and weather were less.

4. Historic commercial building storefront doors usually had large glazed areas, sometimes nearly the full height of the door. Glazed areas in existing doors should be kept their full size, and new or replacement doors should have glazing similar to the original. If you have no original to go by, the glazing should cover at least the upper half to two-thirds of the door. Doors leading to upper floors from the street often were unglazed, though they usually had transom windows. Keep any existing transoms over doors to upper floors; they should be kept glazed to provide natural light for the hall or stairway inside.

5. Keep doors very simple in design, unless historical evidence indicates a more decorative design is appropriate. Storefront doors should have half- to full glazing. Doors to upper floors may have two, four or six panels; flush doors are generally not recommended. Avoid adding false "historic" elements to a door, such as cross-buck bars, wood pediments, ornate grilles, or novelty windows and moldings.

6. Repair and retain original institutional windows and those on the upper floors of commercial buildings; they are important to your building's overall architectural design. If older windows are so deteriorated that they must be replaced, the replacements should duplicate the design and materials of the originals as closely as possible. Window manufacturers can produce high-quality windows with true through-the-glass muntins at reasonable prices, and there are some designs with excellent simulations of real muntins. Avoid "stick-on" or simulated muntins. More often than not, a simple one-over-one design is the most appropriate and the least expensive.



Brookfield's churches are examples of institutional buildings. The historic church door (left) is typical of the paneled and windowless doors usually found on 19th century churches. The elaborate trim around the two doors of the church marks the main entries; the trim complements each door and is an integral part of the entry's design. The church doors (right), with their heavy wood construction, strap-iron hinges, and wrought iron handles, were designed to reflect the English-inspired character of the church. Even small details like this should be preserved because they contribute to the character and visual quality of the building.



Some historic commercial building doors opened into secondary or upper floor spaces and did not always have windows, though the main door into the primary store almost always had glazing, often full-height. This example (left) of a secondary door has a traditional wood screen door in a design appropriate for commercial buildings in Brookfield Commercial building windows generally are fairly plain in design and detailing. This is the case in Brookfield (right), where a window such as this is typical. It is a simple one-over-one double-hung window, of recent date, with an added lower screen.



This church window is a triple-hung wood window, with three separate sash each in its own track. The window's great height required this design, which is fairly common for churches and other buildings with high interior spaces. Well-cared-for historic windows such as these add greatly to the authenticity and visual quality of landmark buildings. A close-up view of the triple-hung wood church window shows the three tracks for the sash and gives a sense of the quality of materials and workmanship inherent in old wood windows. They are worth extra efforts to preserve them

Awnings and Canopies

Older commercial buildings controlled summer heat by means of fabric awnings, both on storefronts and on upper-floor windows. Storefront awnings usually were mounted on retractable metal pipe frames, enabling the merchant to raise and lower the awning as needed. Upper-floor awnings typically were fixed in place and were removed during winter months. They usually could be drawn up during bad weather to avoid wind damage.

Storefront awnings also provided a sheltered area on the sidewalk so shoppers could get out of the rain or avoid the hot sun. The fabric coverings often were in a striped pattern and usually were finished in colors compatible with those of the building. The front edges of the awnings often were scalloped. Upper-floor awnings usually were similar to the awnings used on the storefront.

On both storefronts and upper floors, awnings typically were flat and sloped downward from an attachment point between the display and the transom windows or, on upper floors, at the very top of the window. Some had triangular end panels and others did not. Rounded awnings saw some use, but usually only in round-arched window and door openings.

The lower edges of the storefront awning, just above the sidewalk, sometimes contained the name or street number of a business. Such information, however, usually was not put on the flat, sloping surface of the awning.

Fixed metal awnings or canopies, usually made of lightweight aluminum, are a fairly recent development and were not typical of Brookfield buildings.

Recommendations

1. Retain and repair any surviving historic awning hardware such as retractable frames. These often only need lubrication and adjustment in order to work properly. New hardware that works in a similar manner is readily available.
2. Maintain fabric awnings on a regular basis. Small tears should be repaired before they grow larger; the awning should not be stored when wet; and the awning should be washed once a year.
3. If your building has non-historic fixed metal awnings or canopies, consider replacing them with fabric awnings that would be more compatible with Brookfield's historic character.
4. If you are thinking about adding an awning to your building, carefully consider how it will appear in relation to the facade and to the streetscape as a whole. In particular, pay attention to materials, color, striping or patterns, shape, placement, and size.

5. Traditional awnings were made heavy canvas. Modern materials include man-made fabrics that duplicate the appearance of canvas but avoid or slow down the process of staining, mildewing, fading, and rotting. Your awnings should use fabrics with an appearance like canvas; avoid materials with a glossy or shiny surface. The fabric should not be painted, since the paint usually will not hold up well due to the bending and flexing of the fabric.

6. Select awning patterns and colors compatible with the colors of your building. Avoid awning patterns that are too "busy" and that have too many colors. A solid-color awning, or one with two colors in alternating stripes, was typical of historic practice.

7. The traditional triangular awning with either open or closed ends is strongly recommended for Brookfield. The awning edge (or "valance") should be kept loose rather than made rigid by interior piping. Rounded or "bullnose" awnings generally should be avoided except in round-arched openings.

8. The design of the storefront should dictate the placement and size of the awning. In a traditional storefront, awnings were sometimes placed above the transom area and sometimes just below. The awning should be located within the storefront window or door opening itself, so that it does not obscure other architectural details. Awnings that are the wrong size or width for the storefront should not be used. Be careful that an awning is not so large that it overwhelms a building.

9. The number of awnings should be determined by the design of the building. A single storefront usually requires a single awning. Larger buildings may need two or three awnings to correspond with existing divisions between storefront windows and doors.

10. Awnings should be a minimum of seven feet above the sidewalk, and the bottom of any valance should be a minimum of six feet, nine inches above the sidewalk. The angle of the awning should be close to 45 degrees, which will help to give the awning an appropriate and historically-correct amount of projection from the face of the building.

11. Illuminated or backlit awnings are not appropriate. Awnings can be used effectively for signage as long as the design and message are kept as simple as possible. The valance rather than the sloping surface of the awning is the preferred location for any signage.

Commercial Signs

Signage is a form of business advertising and is used to alert customers to a business's purpose and location. Sometimes overlooked, however, is the image that the sign conveys about a particular business and the community as a whole. In an effort to attract attention, signage can sometimes be inappropriately designed, sized, and placed on buildings, resulting in a negative visual effect. Business owners should keep in mind that the design and appearance of signage sends a strong message about the quality and character of a business.

The key to creating successful signage is to encourage diversity and creativity while maintaining visual harmony through careful use of sign design, materials, size, color, and placement. As signage changes with changes in building use, the opportunity is presented to evaluate existing signage and guide any changes that are made. Appropriate signage will take its cues from the historic character of the buildings and the streets, and still effectively communicate the image and the message of the particular business. Simple signs that avoid ornate lettering and graphics usually work best and are the most appropriate.

Sign Types

The following types of permanent signs, and methods of employing them, are appropriate for Brookfield:

Wall signs: These signs are among the oldest type of signage, the earliest examples of which were painted directly on building walls. They were also made as separate panels, usually entirely of wood, which were mounted flush against the building wall. Both types remain popular today.

- Projecting signs. Traditionally used in a pedestrian-oriented environment, projecting nameplate signs are intended to make business identification easy for people walking along the sidewalk. Usually mounted perpendicular to the sidewalk, these signs generally consist of a mounting bracket and a signboard hanging from a bracket. For best visibility, projecting signs should be hung above head height, but no higher than eight or nine feet above the sidewalk. The signs and supporting brackets should be simple in design.
- Window signs. Another early form of signage that remains popular, the window sign is applied directly to glass, usually as individual letters. The sign is applied on the inside, to protect it from weathering and damage. The most popular window signs are painted on or applied as decals; opaque wood signboards or other types of signs that obscure the window are not appropriate. Window signs usually are done in light colors -- white and gold are typical -- in order to have enough contrast to stand out against the glass.
- Awning signs. These are painted directly onto the fabric awnings that shelter many storefronts, on the hanging valance at the awning's edge. This type of signage works best when it is done in a single light color -- usually white -- that stands out against the color of the awning fabric, and when designs and lettering are kept simple and plain.
- Ground signs. This type of sign is supported by a frame, bracket or posts set permanently in the ground, with the sign itself at or just above ground level. Easily seen by both pedestrians and drivers, ground signs usually are used in front of buildings that are set back from the edge of the sidewalk. Ground signs should respect the scale and character of the surrounding environment and should

support the pedestrian environment. Brackets or posts should complement the building's architectural style and color scheme. The signboard should be a simple geometric shape such as square or rectangular. Ornate supports and signboards should generally be avoided.

- Joint identification signs. When several businesses or tenants occupy a single commercial structure, often joint signage is an appropriate way to identify each business. This is particularly true if the businesses share a common entrance. Joint identification signage usually clearly states the name and/or address of the building, then lists the businesses there, all in a single sign or in a cluster of smaller signs. This avoids the clutter that can result if each business has its own sign. Consistency of sign design, color, and lettering style is important to the success of this kind of sign.
- Sandwich board signs. Usually hinged at the top, these self-supporting two-panel signs are placed on the sidewalk to draw attention to a business. They generally are used only when the business is open and are taken in at closing time. Most such signs are painted wood; some are made in a "chalkboard" design that permits changing of sign text.



Although it is not a commercial sign, this name panel on the Brookfield Christian Church (left) is an example of a traditional type of signage that has been used for a long time -- a wall sign mounted flush with the exterior surface of the building. **The projecting or suspended sign (right), mounted at an angle (usually 90 degrees) to the building wall, is another traditional sign type appropriate for use in Brookfield.**

Recommendations

1. Be efficient in how you use signs. Brookfield generally does not have commercial areas with high-speed traffic, so large signs intended to attract drivers' attention typically are not necessary. Try to use as few and as small signs as are necessary to get the business message across.
2. Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront that provides an ideal location for signage that is mounted flush on the facade. Historic photographs can often show you how signage was used in the past.
3. Good quality designs with simple graphics and a simple message are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval, are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Avoid using more than one or two typefaces.
4. Choose traditional sign materials. Wood can be painted or carved; metal can be shaped, painted or polished; canvas can be used for awnings; and neon signs can be custom-made. Wood signs should be painted; the use of natural wood in signage can be acceptable, but a painted surface is more typical of historical practice. Plastic signs are discouraged because it is so different from the traditional wood and masonry materials typical of older commercial buildings.
5. In choosing a sign, take into consideration how it will appear in relation to the entire building facade. The sign should not dominate the facade; its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the storefront or upper facade.
6. Signage should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street and is intended for viewing by people who are walking rather than driving.
7. Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited.
8. Projecting signs are usually attached to the building in the space above the storefront. These signs should be no larger than four square feet and the sign should project no more than three feet from the face of the building. The bottom of the sign should be a minimum of eight feet above the sidewalk.
9. An existing awning canopy may be used for commercial building signage. Tasteful signs can be painted or silk-screened onto the valance of the awning.

10. Window signs are appropriate for both storefront display and upper floor windows. Lettering can be painted, applied, gold-leafed or etched. The window sign should cover no more than 25% of the glass area.

11. Ground signs should be limited to buildings that are set back from the public right-of-way. These signs should be pedestrian in scale and designed to complement the architectural character of the building.

12. Roof-mounted signs should not be used.

Architectural Trim and Details

Architectural trim makes buildings more visually appealing and distinguishes them from other structures. Take a detailed look at Brookfield's commercial and institutional buildings and note how the kinds and amounts of ornamentation employed on various building styles and periods help to define their character and give them visual interest and variety.



Although it is not a typical commercial or institutional building and is of recent date, the Brookfield bandstand/gazebo (left) has traditional design that fits well in the community. The trim and details are much like what would have been found on historic structures like this. Roofs are not typically thought of as part of the decoration or trim of a building. Particularly in the case of slate roofs (right), however, the roof often was an important design element.

In this Brookfield example, the slates have been shaped in a decorative pattern of concave cut-offs at the lower corners. Compare them to the rectangular replacement slates at the lower edge of the photo.



A close-up view shows the craftsmanship and level of detail that builders of the past put into their creations. Even covered in successive layers of paint, this cornice above a doorway shows the attention to detail and the durability of the work these people did. Preserving and caring for details like this should be a high priority for any building owner. Even on buildings that have been extensively renovated, historic trim and detail elements can remain in place. This Brookfield commercial building (right) still has an old louvered ventilator, wood soffits and fascia, and roof edge trim. Keeping elements like these helps to link a building to past times and give it a sense of age and permanence.

Recommendations

1. Retain historic trim and details on your building, repairing it as required or replacing it in kind. Resist the temptation to add trim and details where they were not used in the past.
2. Use compatible materials if you have to replace trim or detail elements. Frame buildings should have wood trim, although there are some good products on the market that use substitute materials such as fiberglass. Brick buildings usually had wood ornamentation, but substitute materials can be used to resemble the stone or metal trim often found on these buildings.

Color

For information on exterior colors that are appropriate for Brookfield's commercial and institutional buildings, refer to the color guidelines in the section on residential buildings.

Additions

Construction of an addition can solve the need for more space, if permitted by the zoning code and by lot size and shape. Because an addition can have a significant impact upon the character and appearance of an existing building, the design must be developed carefully and should take account of the following considerations.

Recommendations

1. Materials for additions should be compatible with the materials of the original building. It's not necessary to use exactly the same materials -- a frame addition is appropriate for a brick building, for example -- but avoid exterior finish materials that would not have been used during the 19th and early 20th centuries, such as concrete block, rough-sawn siding, or logs. Brick, stucco, or beveled siding all may be appropriate, depending upon the original building material. For example, a masonry building could have either a masonry addition, such as brick or stucco, or a frame addition. For an original wood frame building, on the other hand, a frame addition would be appropriate, while a brick or stucco addition most likely would not, because this typically was not done in the past.
2. An addition should be subordinate to the original building. It should be readily apparent to someone looking at both which is the original and which is the addition. One simple way to do this is to keep the addition smaller in scale -- its height and roofline should be below those of the original building, and the windows should be somewhat smaller than the original's windows.
3. An addition should be located toward the rear of the original building, so the appearance of the original is as unchanged as possible. If space needs or lot conditions dictate that the addition must be placed farther forward, along the side of the building, keep the facade of the addition back from the original building's facade. Provide a break or reveal between the original building and the addition so it is apparent that they are two separate structures.
4. Avoid trying to duplicate the original building's architecture and design in the addition. The addition should take its major design cues -- form, massing, roof shape, window proportions and spacing, door types, and level and kind of ornamentation -- from the original building. However, the addition should be a simplified contemporary structure that does not try to create a false historic look.
5. Roofline additions (dormers, skylights, penthouses) should be carefully designed to have minimal impact upon the character of the original building, and they should be avoided if at all possible. If they are built, they should be kept small and located toward the back of the building and placed in non-visible locations.

New Construction

New buildings must fit into an existing context: the streets, building lots, and the architecture that already exist. The most successful designs for new buildings are the ones that take account of this context and that make an effort to respect it and fit in visually. This does not mean that new buildings should try to look old or "historic," and it does not mean that there is no room for contemporary design or creativity. Indeed, successful new building design in an existing context requires a great deal of creativity, and the most successful designs are contemporary in character. However, they take important design cues from what exists around them.

Consider the following factors when developing a new building design.

Recommendations

1. Placement and orientation on the lot: Note how nearby buildings have traditionally been set on the land they occupy. How close are they to lot lines (zoning and building codes may influence this); what is the orientation of each building's main axis? The design for your new structure should use similar placement and orientation. Consider using the setback typical of the area where you are going to build.

2. Scale and proportion: Scale refers to the size of a building in relation to that of a person, and it may range from intimate or pedestrian to massive or monumental. In Brookfield, nearly every building has a pedestrian scale that is inviting to people. Try for this same effect in designing any new construction. Proportion is the relationship between a building facade's width and its height. This varies throughout the township and varies between commercial and residential buildings. In your new building design, use proportions similar to those of adjacent and nearby historic buildings. Observe typical traditional building heights; try not to exceed these in your new design.

3. Materials, textures, and colors: New designs should reflect the traditional materials, textures, and colors of Brookfield buildings. Materials include brick, stone, and wood. Textures include smooth brick, rough brick, rough and smooth concrete block (in foundations); stone or metal trim, and painted wood. Colors range from unpainted brick to painted brick and wood in traditional colors. In designing your new building, consider using traditional materials, letting their varying textures become part of the design. In new buildings, some non-traditional materials such as vinyl or aluminum siding are appropriate, but avoid others such as textured stucco, sheet metal, plastic panels, or rough-sawn wood.

4. Massing and roof shapes: Massing refers to how the basic shapes of buildings are fit together. In most commercial buildings, the massing is fairly simple, generally consisting of plain rectangular shapes. In residential buildings, massing is often more complex. In some cases additions have altered the original massing. In designing a new structure, try to use massing similar to that in adjacent and nearby buildings. Roof shapes commonly include sloping flat roofs in the commercial areas, though some structures have gable

roofs. In the residential areas, gable roofs are the most common, but there are many hip roofs as well. Your new structure should use roof shapes typical of nearby buildings.

5. Rhythm of openings: Note how the door and window openings in houses have certain patterns. The spacing of these openings in the building wall is known as rhythm. It can vary somewhat with architectural style and can be either symmetrical or asymmetrical, depending on the style. Within examples of a given style or even a particular time period, rhythm but tends to be fairly consistent. New building designs should a rhythm of openings similar to examples from the past.

Access for People with Disabilities

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

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

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

Recommendations

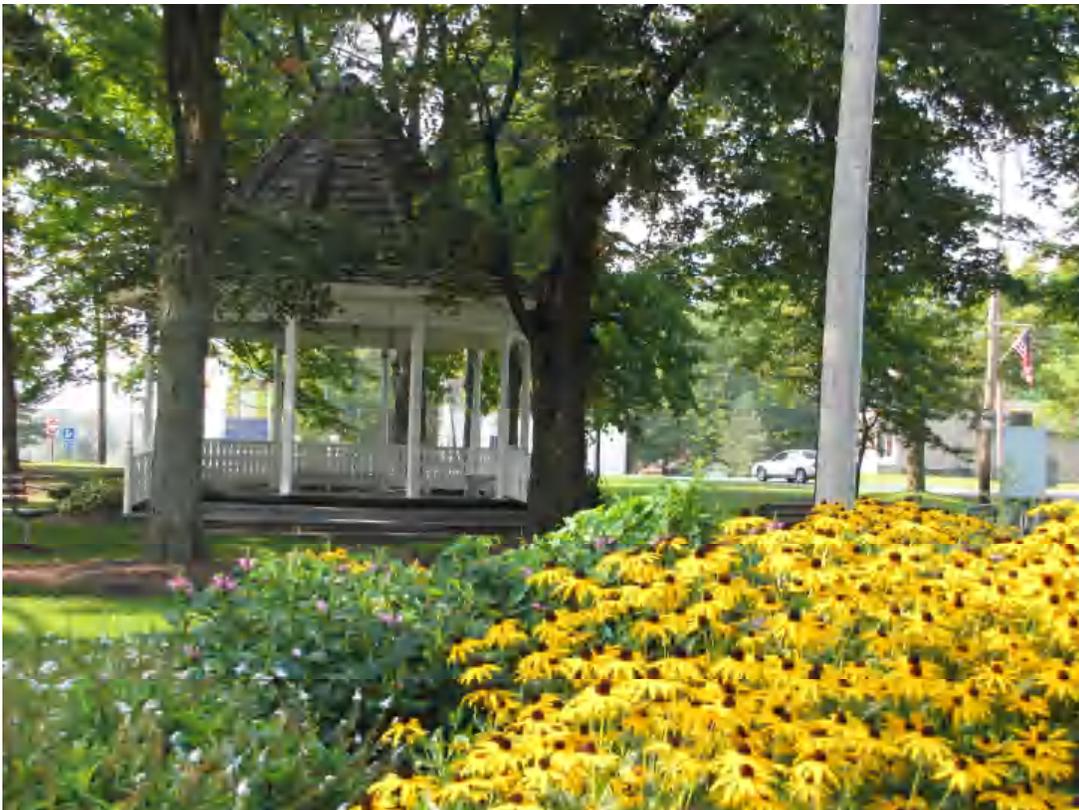
1. Because the ramps and lifts sometimes needed to provide the disabled with access to buildings can have a significant visual impact, their location, design, and materials are important. Whenever possible, these elements should be located at side entrances to minimize their impact on the main facade. The design of ramps and handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood. Also avoid solid masonry walls, which can make a ramp much more visible than it needs to be.

2. If providing access to a building's front entrance is only a matter of overcoming a few inches' difference between sidewalk and entrance, consider re-doing a portion of the

sidewalk so that it slopes upward to overcome the height difference. A handrail may not even be necessary.

3. Consider use of a lift rather than a ramp, in some cases. Experience has shown that when the height to be overcome exceeds about three to three-and-a-half feet, ramps and lifts tend to cost about the same. A lift can be especially useful when space for a ramp is limited, or when the visual impact of a ramp would be too great.

Appendix



**Brookfield Township Trustees
Trumbull County, Ohio
Brookfield Township Historic Commission
Application for Certificate of Appropriateness**

Applicant Name _____

Address _____

Daytime Telephone _____ Cell Phone _____

E-mail _____ Alternate Phone _____

Common name of property, if any, where work is proposed _____

Address of Property _____

Summary description of work to be done (detailed description also required -- see checklist below)

Problems or conditions to be corrected/repared by proposed work _____

Proposed start date of work _____ Completion date _____

Estimated cost _____

Certification: I certify that I have the authority to apply for approval of work to be done on the above property and that the information I have provided is, to the best of my knowledge, true and correct.

_____ Date _____

Checklist - Please be sure this application is accompanied by the following:

1. Detailed description of all work items summarized above
2. Overall photos of all sides of building; detail photos of areas where work will be done
3. Drawings, when required for construction, showing proposed work
4. Manufacturer's specifications, data sheets, brochures or other supporting information
5. Anything else you feel will help the Commission understand the proposed work

Please mail or deliver the completed application package to Township Clerk, Township of Brookfield, 6844 Strinbu Drive, Brookfield, Ohio 44403. Telephone 33-448-4500, fax 330-448-4267.

Glossary of Terms

The following glossary includes terms commonly used in discussing features of older buildings. Some of these terms are used extensively in the design guidelines for Brookfield Township; others may not be found in the guidelines but still can be useful when discussing design and construction issues with architects and builders.

Architrave: In classical architecture, a horizontal element resting on columns or piers; in current usage, the trim elements around window and door openings.

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

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

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

Beveled siding: Tapered wood siding that overlaps for weather protection. It is applied horizontally to buildings of frame construction.

Board and Batten: A type of wood siding that consists of wide vertical boards with narrow strips (battens) concealing the joints between the boards.

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

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

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

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

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

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

Dormer: A structural extension of a building's roof, intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face. A roof dormer is set back from the plane of the building wall, while a wall dormer is an upward extension of the wall.

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

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

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

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

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

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

Flush Siding: A type of horizontal wood siding where the individual boards are fitted closely together, which creates a flat appearance with a barely visible joint between the boards.

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

Glazing: Glass fitted into windows or doors.

Hipped Roofline: A roof formed by four angled roof surfaces.

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

Mullion: A vertical element that divides window sash, doors or panels set close together in a series. Sometimes confused with muntin (see next entry).

Muntin: The wooden pieces that make up the small subdivisions in a multiple-paned glass window. Sometime incorrectly called "mutton bars."

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

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

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

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

Rock-faced: A rough-cut finish on a piece of stone or a manufactured product such as concrete block or ceramic tile.

Sash: The framework of the window that supports the glass. The same word is used in the singular and the plural. Sash may be fixed, sliding, hinged or pivoted.

Sill: The framing member that forms the lower part of a window or door opening.

Setback: The distance between the front of a land parcel and the facade of a building.

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

Shiplap Siding: Horizontal wood siding that has both top and bottom edges finished to form a close-fitting joint and the appearance of a narrow recessed band between two flat boards.

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

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

Splashblock: A piece of stone or clay material with a channel in it, which when placed on the ground under a downspout carries water away from the foundation.

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

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

Sources of Information

Books

The following books provide detailed information about American residential architectural styles and building types, including identification of major character-defining features:

A Field Guide to American Houses. Virginia and Lee McAlester.

House Styles in America. James Massey and Shirley Maxwell.

Old House Dictionary, An Illustrated Guide to American Domestic Architecture 1600-1940. Steven J. Phillips.

What Style Is It? A Guide to American Architecture. John C. Poppeliers, S. Allen Chambers, Jr. Nancy B. Schwartz.

Organizations

For assistance on historic preservation matters generally, you may contact Ohio's official state preservation agency, which is a division of the Ohio Historical Society:

Ohio Historic Preservation Office
Ohio Historical Society
1982 Velma Avenue
Columbus, Ohio 43211
(614) 298-2000
www.ohiohistory.org

At the national level, the National Trust for Historic Preservation is a non-profit preservation organization that conducts conferences and has published numerous books and pamphlets about preservation issues. The National Trust has been paying particular attention to community-wide problems such as dealing with development pressures in older communities. The Trust's publications on tax incentives and the economic aspects of preserving old buildings are especially helpful:

National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, D.C. 20036-2117
(202) 588-6000; 800-944-6847

National Trust for Historic Preservation
Midwest Regional Office
53 West Jackson Boulevard
Chicago, IL 60604-3684
(312) 939-5547
www.preservationnation.org

For information about downtown and commercial district revitalization, Heritage Ohio manages Ohio's Main Street program, offers educational and training programs for those involved with downtown revitalization and provides technical assistance to communities as they plan for the future:

Heritage Ohio
846 ½ East Main Street
Columbus, Ohio 43215
(614) 258-6200
www.heritageohio.org

Ohio's oldest non-profit preservation organization, is involved in downtown revitalization planning, hosting America's most visited statewide preservation and revitalization online magazine, heritage tourism, providing technical advice and advocating for local historic resources.

Preservation Ohio
PO Box 82163
Columbus, Ohio 43202-2163
(567) 876-1914
www.preservationohio.org

Websites

www.ohiohistory.org/resource/histpres/ This Website includes information about the Ohio Historic Preservation Office, the National Register program and a searchable database of National Register properties in Ohio.

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

Publications on Preservation Technology

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

Caring for Your Old House: A Guide for Owners and Residents by Judith Kitchen

For ordering information contact:

Preservation Press, John Wiley & Sons, Inc.
Professional, Reference and Trade Group
605 Third Avenue
New York, NY 10158

Old Building Owners Manual by Judith Kitchen

Available for purchase:

Ohio Historical Center
Ohio History Store
1982 Velma Avenue
Columbus, Ohio 43211
(614) 297-2357

The following publications offer useful guidance for planning repairs, restoration, or rehabilitation of older buildings. Techniques and principles can be applied to both commercial and residential structures:

The Old-House Journal
www.oldhousejournal.com
(800) 826-3893

This is a monthly magazine oriented toward the do-it-yourself owner of an old building. Each issue contains several hands-on articles about appropriate repair, restoration, and rehabilitation techniques for buildings of all historical eras.

Traditional Building
45 Main Street
Suite 705
Brooklyn, NY 11201
(718) 636-0788

Originally published by the founder of *The Old-House Journal* this periodical is technically oriented and is a great help in finding suppliers and specialists in the field of old building preservation.

Historic Preservation Briefs are technical pamphlets produced by the National Park Service. They provide good guidance on preservation of buildings and their component materials and can apply to recent as well as older residential, commercial, and institutional buildings. New titles are added periodically.

The briefs are available online at www.nps.gov/history/hps/tps, then click on "Publications." The Ohio Historic Preservation Office also has a list of available Briefs and how to obtain them; call the preservation office at (614) 298-2000. The currently available Preservation Briefs are listed below:

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. The Preservation of Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta

8. Aluminum and Vinyl Siding on Historic Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings
19. The Repair and Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster - Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating and Cooling Historic Buildings
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass Windows
34. Applied Decoration for Interiors: Preservation of Historic Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holing the Line: Controlling Unwanted Moisture in Historic Buildings
40. Preserving Historic Ceramic Tile Floors
41. Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42. Maintenance, Repair and Replacement of Historic Cast Stone
43. The Preparation and Use of Historic Structure Reports
44. The use of Awnings on Historic Buildings: Repair, Replacement and New Design
45. Preserving Historic Wooden Porches
46. The Preservation and Reuse of Historic Gas Stations
47. Maintaining the Exterior of Small and Medium Size Historic Buildings