

HISTORIC LANCASTER DESIGN GUIDELINES

REVISED AUGUST 2008



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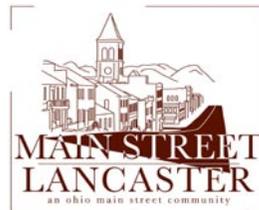


TABLE OF CONTENTS

I. INTRODUCTION

- 1 Background
- 3 Purpose of the Guidelines
- 3 Organization of the Guidelines
- 4 Using the Guidelines
- 5 Property Owner and Commission Responsibilities

II. PROCEDURES

- 8 Historic Lancaster Commission
- 9 When a Certificate of Appropriateness is Not Required
- 9 Administrative Approvals
- 10 Economic Hardship or Unusual and Compelling Circumstances
- 10 Denial of a Certificate of Appropriateness
- 10 Enforcement
- 11 Obtaining a Certificate of Appropriateness
- 12 Historic Lancaster District and Map

III. LANCASTER HISTORY AND ARCHITECTURE

- 14 History
- 17 Architectural Styles
- 31 Building Types

IV. DESIGN GUIDELINES FOR REHABILITATION

- 38 The Secretary of the Interior's Standards for Rehabilitation
- 39 General Rehabilitation Advice
- 40 Using Substitute Materials
- 41 Foundations
- 43 Masonry
- 48 Wood Siding and Trim
- 51 Roofs
- 55 Gutters and Downspouts
- 57 Windows
- 63 Doors and Entrances
- 68 Porches and Stoops
- 71 Storefronts
- 74 Signage
- 77 Awnings
- 79 Commercial Cornices, Parapets and Upper Facades
- 81 Adaptive Use
- 82 Access for the Disabled
- 84 Color
- 87 Historic Garages and Outbuildings
- 89 Historic Landscape Features

V. DESIGN GUIDELINES FOR NEW CONSTRUCTION

- 93 New Buildings and Additions
- 95 Other Garage Considerations
- 96 Other Addition Considerations
- 98 New Site Considerations
- 99 Fencing Considerations
- 100 Lighting Considerations
- 101 Parking Considerations

APPENDIX

- 103 Glossary of Terms
- 106 Bibliography
- 107 Street Address Ranges
- 109 Sources of Assistance
- 111 National Register Fact Sheet
- 113 National Register Historic District Map
- 114 Incentive Program Discussion
- 115 Tax Credit Fact Sheet
- 117 Applications
- 117 Tax Abatement Application
- 118 Certificate of Appropriateness Application

I. INTRODUCTION



INTRODUCTION

Welcome to the historic preservation community

– you are part of a community of people from all over Lancaster who are dedicated to preserving our city’s historic buildings and neighborhoods. Ownership of a building in Historic Lancaster makes you a steward of Lancaster’s history.

The Historic Lancaster Design Guidelines is your handbook for maintaining, rehabilitating and enhancing the character of your property so that it continues to contribute in a positive way to the historic character of the community.

BACKGROUND

The long-term preservation and enhancement of Lancaster’s historic properties is a local goal that has been established through years of planning and implementation of programs that promote revitalization. Revitalization of historic areas and buildings preserves a sense of place, as well as increases the city’s tax base and promotes economic development.

The Historic Lancaster Commission was originally created in 1977 by Lancaster Codified Ordinances Chapter 1327 to ensure that the character of the city’s historic properties is taken into account in rehabilitation, remodeling, or new construction work. The Commission accomplishes this by reviewing applications for a Certificate of Appropriateness for exterior work that occurs within city-designated Design Review Districts or Listed Properties. *The only Design Review District at this time is the Historic Lancaster District, designated in 1977. The boundaries of this district remain unchanged and are shown on the map on page 12.*

In 1995, the City of Lancaster became a Certified Local Government (CLG). CLG status qualifies the city to participate in a local-state-federal partnership (in cooperation with the Ohio Historic Preservation Office and the U.S. Department of the Interior) to conduct a wide range of preservation activities. These include surveys of historic resources and nominations of properties to the National Register of Historic Places. CLG communities are eligible to apply for Certified Local Government matching grants to further their work in planning, documentation, registration, and preservation education at the local level. Recent ordinance revisions and revision of the Historic Lancaster Design Guidelines were funded by a CLG grant.

“The Historic Lancaster Design Guidelines is your handbook for maintaining, rehabilitating and enhancing the character of your property so that it continues to contribute in a positive way to the historic character of the community.”

INTRODUCTION

The Lancaster community has adopted programs in recent years that help facilitate revitalization efforts for the commercial area of Lancaster. In 2003, a Downtown Lancaster Special Improvement District or SID was created to assist property and business owners with marketing, business recruitment and maintenance. Then in 2005, Main Street Lancaster was formed when the city was designated a Main Street Community by Heritage Ohio, providing access to resources and assistance for downtown.

PURPOSE OF THE GUIDELINES

These design guidelines are written to assist both the property owner or applicant and the Historic Lancaster Commission in making appropriate decisions regarding the appearance and character of Historic Lancaster's buildings and sites. If your property is located within the boundaries of a Design Review District or is a Listed Property designated by city ordinance, then any exterior architectural change that you wish to make will require a Certificate of Appropriateness from the Commission. See Procedures starting on page 7.

The guidelines help protect the overall character of Lancaster by emphasizing preservation of architectural styles, details and streetscape elements that make up the community's unique historic character. They provide background information and recommendations to help guide appropriate rehabilitation work and alterations of existing buildings. For additions, new construction and site work, they emphasize compatibility of new buildings or features with the area's historic character. While they are intended for use in the city's historic areas, these guidelines offer information and advice that can be useful to anyone who is interested in maintaining and preserving an older or historic property in Lancaster.

ORGANIZATION OF THE GUIDELINES

The Historic Lancaster Design Guidelines are organized according to the Table of Contents found on page ii. Following this Introduction, Section II outlines the procedures for applying for and obtaining a Certificate of Appropriateness from the Historic Lancaster Commission. This section outlines the steps to take in that process and includes a flow chart for ease of understanding.

Section III provides background on the history of Lancaster and a "snapshot" of the historic architectural styles and building types that exist in Historic Lancaster. Included here are photographs showing examples of buildings that illustrate the community's rich architectural legacy.

The design guidelines found in Section IV focus on preservation and rehabilitation of existing buildings. Based on the Secretary of the Interior's

INTRODUCTION

Standards for Rehabilitation, the guidelines recommend appropriate treatments for historic buildings, ranging from their foundations and roofs, to masonry walls or siding, to windows and doors, to special features such as porches. They include guidance for Lancaster's historic commercial buildings, including recommendations for storefronts, signage, and upper floors. Special situations, such as where to provide access for the disabled or how to approach an adaptive reuse project, are also given guidance.

Finally, historic garages and outbuildings and Lancaster's distinctive historic landscape features are addressed. Section V looks at new construction including additions to existing buildings; new buildings; site features such as fencing, walls, decks and patios; and issues surrounding parking and streetscape.

The final section of the guidelines, the Appendix, includes a glossary of guidelines terminology, sources to contact for information and assistance, and information about programs and financial incentives that currently exist for Historic Lancaster.

Also located in the Appendix, page 113, is a map showing Lancaster's listings on the National Register of Historic Places. These include the significant Square 13 Historic District (listed 1972), the West Main Street Historic District (listed 1979), and the Lancaster Historic District (listed 1983, also incorporates the first two districts within its boundaries). A number of individual properties are listed on the National Register as well. *Please note that the boundaries of the National Register Lancaster Historic District are different from the locally-designated Historic Lancaster District that is subject to design review.*

USING THE GUIDELINES

The underlying premise of the guidelines is preservation: retaining and stabilizing the significant buildings and features that define the historic building or the streetscape. That is why terms such as repair, retain, maintain and preserve are used throughout the guidelines. Repairing, retaining, maintaining and preserving original or historic architectural features is preferred to replacing them. For that reason, the rehabilitation guidelines always begin with the most conservative treatment – repair – and then move toward other treatments that may be warranted.

Beyond preservation, the intent of the guidelines is to encourage quality new design of additions and new buildings, compatible environmental treatments, and appropriate use of elements such as signage, awnings and lighting within the historic district. The guidelines are based on the Secretary of the Interior's ten Standards for Rehabilitation, which can be found on page 38.

INTRODUCTION

Other terms used in the guidelines are should and should not, or recommended and not-recommended. The use of these terms signifies that the Historic Lancaster Commission expects property owners to follow the meaning and intent of a guideline as written, and gives an indication of whether or not a particular approach will be approved. Each project, however, is reviewed on an individual, case-by-case basis, and there are times when more flexibility or creative solutions are needed in applying the guidelines. When those situations occur, it will be important for the Commission to be clear in stating the reasons for its decision.

The guidelines are intended for use by both members of the Historic Lancaster Commission and applicants for a Certificate of Appropriateness. Following these guidelines will enable the applicant and the Commission to be “on the same page” when determining if a treatment is appropriate for Historic Lancaster, helping to ensure a smooth process of design review.

DON'T RELY ON PRECEDENT

As you begin planning your project, don't rely on precedent as a guide. There are some non-historic or incompatible treatments of buildings and sites in Historic Lancaster that would not be approved by the Commission today. The Historic Lancaster Commission will consider each project that is presented to them independent of projects that may have been done in the past.

Some of those non-historic or incompatible treatments include artificial siding material, altered storefronts, enclosed or altered porch designs, and decreased window sizes. While these treatments may remain through their useful life, any significant change will need to be brought up to the standards of these guidelines.

PROPERTY OWNER AND COMMISSION RESPONSIBILITIES

Property owners in Historic Lancaster have an important role to play in maintaining the significance and character of the District or Listed Property. By following these guidelines and the procedures for obtaining a Certificate of Appropriateness, property owners can contribute to the long-term stability and enhancement of their immediate neighborhood. As we know, properties in any area are affected by the actions of their neighbors, as the decisions of one property owner can have an impact on the investment and property values of another.

It is the property owner's responsibility to make contact with the Historic Lancaster Commission and apply for a Certificate of Appropriateness whenever an exterior architectural change (exterior alteration, addition, new

INTRODUCTION

construction, or demolition) is proposed. Make sure that you are familiar with the process outlined in Section II, become familiar with the city's history and architecture in Section III, and follow recommendations contained in Sections IV and V of these guidelines.

It is the responsibility of the Historic Lancaster Commission to work with local property owners to provide advice, to review applications for Certificates of Appropriateness in a timely fashion, and to use its adopted guidelines and standards in conducting that review. In addition, the Commission has a responsibility to undertake other activities for the community, raising awareness of local history and contributing to preservation and revitalization efforts. Please see the Appendix for contact information for the Historic Lancaster Commission.

II. PROCEDURES



HISTORIC LANCASTER COMMISSION

The Historic Lancaster Commission (referred to here as the Commission) is authorized by Chapter 1327 of the City of Lancaster Codified Ordinances to protect the unique historic and architectural character of the City's Design Review Districts or Listed Properties through a process of design review. The Commission consists of five members, representing a wide range of expertise. The membership includes resident property owners and business owners within a district, as well as individuals who have a special interest in or knowledge of historic preservation or experience in the fields of architecture, design, historic preservation, planning or related disciplines such as construction or real estate. Commissioners are encouraged to participate in training periodically with respect to their duties and these guidelines. Four of the members are appointed by the Mayor to three-year terms and serve without compensation. One member is a member of City Council.

The Commission carries out its responsibilities primarily through the architectural review process. Regular meetings for the purpose of reviewing applications for a Certificate of Appropriateness from the Commission are held on scheduled dates that are posted at Lancaster City Hall and at the City's web site, www.ci.lancaster.oh.us. All meetings are open to the public.

The Historic Lancaster Commission is assisted in its work by the Lancaster Certified Building Department and the City's Chief Building Official, located at 121 East Chestnut Street, first floor, Lancaster, Ohio 43130. This office maintains maps and lists of designated properties, receives completed applications for Certificates of Appropriateness, conducts reviews and issues Administrative Approvals, schedules applications for Commission Review, and issues Certificates of Appropriateness. The process for obtaining a Certificate of Appropriateness is outlined on page 11.

HISTORIC LANCASTER DISTRICT

The Historic Lancaster District, with boundaries shown on the map on page 12, was designated the city's first Design Review District in 1977. The district contains the city's largest concentration of historic and architecturally significant properties. If your property is located within these boundaries, any exterior architectural change that you wish to make must be approved by the Historic Lancaster Commission through issuance of a Certificate of Appropriateness. These changes include exterior construction, alteration, demolition or removal of a building,

PROCEDURES

structure, site or object (or part thereof). A Certificate of Appropriateness is issued when an application is made and the proposed exterior work is found to be consistent with these guidelines by the Historic Lancaster Commission.

LISTED PROPERTIES

Chapter 1327 of the City's codified ordinances provides a process for designating individual properties as "Listed Properties" for the purposes of conducting design review. There are currently no individual Listed Properties outside of the Historic Lancaster District boundaries. Check with the Chief Building Official for up-to-date information.

WHEN A CERTIFICATE OF APPROPRIATENESS IS NOT REQUIRED

As defined by Chapter 1327, the following activities do not require a Certificate of Appropriateness. Check with the City's Chief Building Official if you are unsure if the work you want to do fits these exceptions.

- Interior work on any building or structure (no exterior architectural change).
- Ordinary maintenance and repair that is for the limited purpose of correcting decay, deterioration or damage to an architectural feature and that does not involve a change in material, design, texture or exterior appearance.
- Repairs that are required for public safety reasons by order of the Building Department, Fire Department or Code Enforcement. However, these will be considered temporary emergency repairs. The owner must seek a Certificate of Appropriateness for permanent work within 30 days after the emergency repairs are made.
- General maintenance and/or planting of organic material.
- Installation of private radio or television reception antennae, however the size, configuration, location and placement of such objects will be subject to review and approval.

KEEP IN MIND THAT BUILDING PERMITS AND/OR ZONING PERMITS MAY BE REQUIRED FOR INTERIOR WORK. CONTACT THE BUILDING DEPARTMENT TO VERIFY IF THEY ARE NEEDED.

ADMINISTRATIVE APPROVALS

Chapter 1327 provides for Administrative Approvals of certain application requests that are identified by resolution of the Historic Lancaster Commission. These requests may include such items as paint colors, roof shingles, masonry cleaning or repair, storm windows and storm doors, and awning types and styles. The Commission will authorize the City's

PROCEDURES

Chief Building Official to issue a Certificate of Appropriateness for certain requests when, in the judgment of the Building Official, the proposal is in compliance with the Commission's resolution and these guidelines. Generally, administrative approvals will be limited to minor work applications; more extensive rehabilitation or new construction projects will need to come before the full Commission. The Chief Building Official will also have the option of referring any application to the Commission for its full consideration.

ECONOMIC HARDSHIP OR UNUSUAL OR COMPELLING CIRCUMSTANCES

Chapter 1327 provides for issuance of a Certificate of Appropriateness in situations where the Commission finds that an applicant has an unusual or compelling circumstance, or that failure to issue a Certificate of Appropriateness will result in a substantial economic hardship to the applicant. In these cases, the Commission will review information presented by the applicant to determine if a Certificate of Appropriateness may be issued without substantial detriment to the public welfare or deviation from the intent and purpose of the ordinance or these guidelines. The criteria the Commission will use in making these determinations are spelled out in Sections 13 and 14 of Chapter 1327.

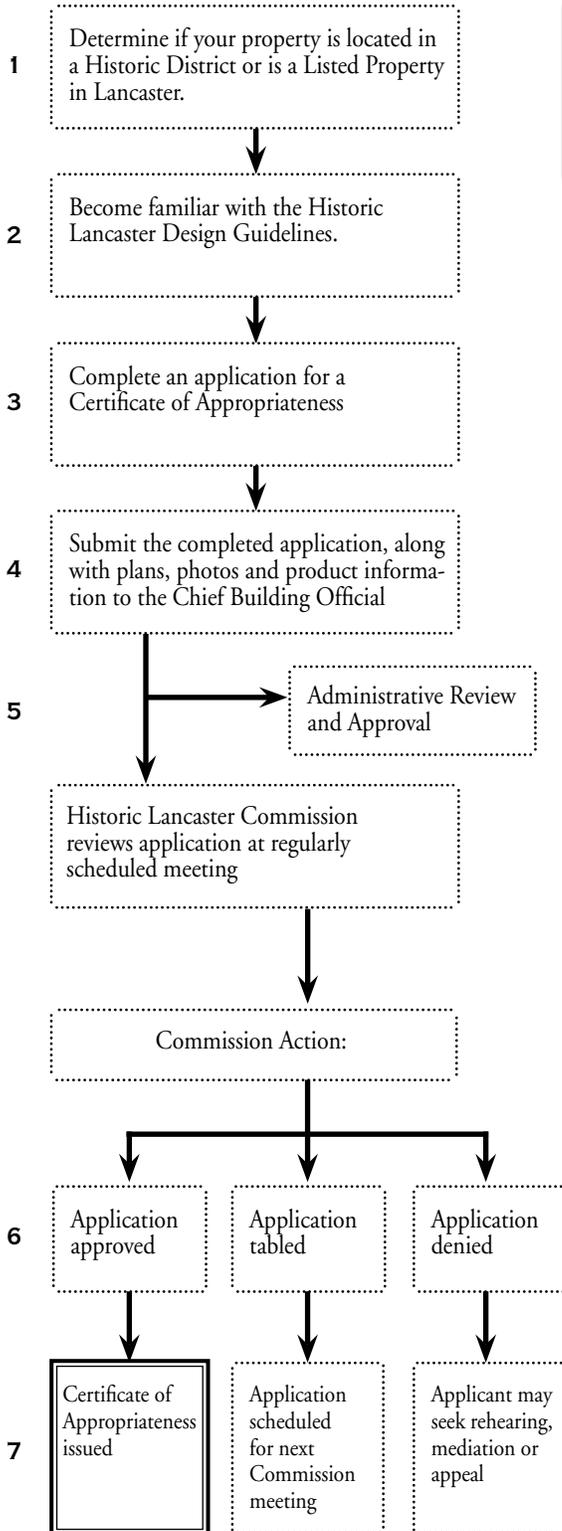
DENIAL OF A CERTIFICATE OF APPROPRIATENESS

All projects brought before the Historic Lancaster Commission will be met with careful consideration and will be reviewed according to the standards and guidelines adopted by the Commission. Typically the Commission and the applicant work together, sometimes at more than one meeting, to arrive at a project design that is satisfactory to both. If the Commission determines that a proposed exterior architectural change is inappropriate, the Commission may deny a Certificate of Appropriateness for that change. In these cases, the applicant may apply to the Commission for a rehearing, may apply for mediation or may appeal the Commission's decision to the City's Board of Zoning Appeals. Processes for each of these options are outlined in Section 12 of Chapter 1327.

ENFORCEMENT

Exterior construction, alteration, demolition or removal of a building, structure, site or object (or part thereof) in a Design Review District or Listed Property of Lancaster requires a Certificate of Appropriateness. Chapter 1327 of the City of Lancaster Codified Ordinances provides for enforcement of its provisions through a Stop Work Order and Notice of Violation that may be issued by the City Code Enforcement Official for work undertaken in violation of the ordinance.

OBTAINING A CERTIFICATE OF APPROPRIATENESS FROM THE HISTORIC LANCASTER COMMISSION



If your property is located within a Historic District or Listed Property in Lancaster, you will need a Certificate of Appropriateness before you make any exterior architectural change, including new construction, alteration, demolition or removal of all or any part of a building, structure, site or object. Follow the flow chart and these steps. See Chapter 1327 of the Lancaster Codified Ordinances for further information.

STEP 1

Check the map of the Historic Lancaster District on page 12 to see if your property is located within the boundaries. For Listed Properties, check with the city's Chief Building Official at the address below.

STEP 2

Become familiar with these guidelines while planning your project. Gather together the information that you will need to describe the work, including photographs, plans, and product information. Contact the City's Chief Building Official or the Chairman of the Historic Lancaster Commission if you have questions about what may be required.

STEP 3

Complete the application for a Certificate of Appropriateness. You can download an application from the City of Lancaster web site, www.ci.lancaster.oh.us/historic, or pick one up at the City of Lancaster Building Department, 121 East Chestnut Street, first floor, Lancaster, Ohio 43130.

STEP 4

Submit the completed application to the Certified Building Department at 121 East Chestnut Street (first floor), Lancaster, Ohio 43130 at least 10 days before a scheduled Commission meeting. Include photographs of the property, plans and drawings, and product information that describe your project. See www.ci.lancaster.oh.us/historic for the meeting schedule.

STEP 5

The Chief Building Official will determine if the application can be treated as an Administrative Approval, reserved for those minor requests that have been pre-approved by resolution of the Historic Lancaster Commission. Other projects will be reviewed at the next Historic Lancaster Commission meeting. The Commission uses the Standards in City Codified Ordinance Chapter 1327 and the Historic Lancaster Design Guidelines to determine the appropriateness of the proposed architectural change. The owner, applicant or a representative should attend the Commission meeting to discuss the proposal and answer questions if needed.

STEP 6

After reviewing the application, the Commission will take one of the following actions:
 1) The application is approved as submitted, or approved with changes or conditions and Certificate of Appropriateness is issued. 2) The application is tabled to the next meeting for further discussion or to address unresolved issues. 3) The application is denied.

STEP 7

1) If the application is approved by the Commission, then the Certificate of Appropriateness is issued. 2) If the application is continued by the Commission, the applicant can provide additional information at the next meeting. 3) If the application is denied by the Commission, the applicant may proceed to a rehearing, mediation or appeal.

Questions?
 Contact the City of Lancaster's Chief Building Official at 121 East Chestnut Street, Lancaster, Ohio 43130 (740) 687-6649 • www.ci.lancaster.oh.us/historic

PROCEDURES

HISTORIC LANCASTER DISTRICT HISTORIC LANCASTER COMMISSION DESIGN REVIEW AREA



Historic District Boundary

Data source(s): Ohio Historic Preservation Office, National Park Service, Fairfield County Auditor's Office

 Historic Lancaster District

III. LANCASTER HISTORY AND ARCHITECTURE



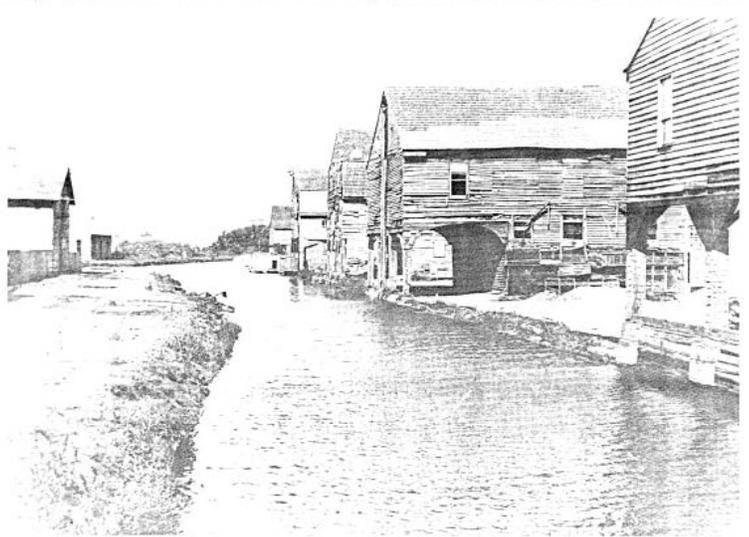
LANCASTER HISTORY

Lancaster, located at the crossing of the Hocking River and Zane's Trace, was originally laid out in 1800 by the Zane family on Congress Lands received in payment for work on blazing the trace. This new settlement immediately became the county seat and it shared a common government with the county until 1831 when Lancaster was awarded village status.

Although primitive, Zane's Trace was the first public pass through the Northwest Territory and the main route west of the Appalachians and across Ohio until the National Road was completed in the 1830s. Being situated at the half-way point of the trace contributed to Lancaster's economic growth. The town served as a support community for the rich agricultural lands surrounding it. Its population doubled in just five years from 400 in 1810 to over 800 in 1815. Newcomers were arriving from the surrounding areas at both ends of Zane's Trace. As a result, the architectural character of Lancaster was influenced by a mixture of Southern, Philadelphian and New England styles brought in to the area by these settlers. The name Lancaster came from the large number of pioneers who came from Lancaster, Pennsylvania and named it New Lancaster. The "New" in the name was dropped by 1805.

When first laid out, the four corner lots of the main intersection of the town at Main and Broad Streets were set aside as a public square. Formerly the site of the first courthouse and a market building, Zane Square is now comprised of the City Hall and three landscaped lots.

In 1830 Lancaster was the sixth largest community in Ohio with 1,530 people. Lancaster achieved a peak of prosperity from the 1830s to the 1860s with the arrival of improved transportation. An 1836 connector to the Ohio and Erie Canal, called the Lancaster Lateral, and a later extension to Athens in 1840, allowed Lancaster to participate in inland Ohio's growing export trade. (This canal bed later became what is Memorial Drive today, following the contour of the river on the west side of town.) As a result of the expanded economy, the village experienced a jump in population to 3,272 in 1840.



{PHOTO 1}
LANCASTER-LATERAL CANAL
NOW MEMORIAL DRIVE

LANCASTER HISTORY AND ARCHITECTURE

Circa 1840 Lancaster became the gateway for the natural resources being discovered and mined in the Hocking Valley region just to the southeast. By 1851 Lancaster had gained enough citizens to be granted city status. Three years later the first railroad arrived in the city. The Hocking Valley Railroad was completed to Athens in 1869 causing a manufacturing boom along its route. Roads into Lancaster continued to be improved and in 1887 natural gas was discovered in the city, giving rise to several manufacturing enterprises, including glass, shoes and foundries. Population numbers in Lancaster increased steadily throughout the late 1800s and early 1900s, expanding from 6,803 in 1880 to 18,716 in 1930. In this period of growth from when the first railroad was built to after the discovery of gas, the character of the town square and commercial district in Lancaster changed dramatically. The original 1806 county courthouse on the square was replaced by the current Fairfield County Courthouse built east of the square, of sandstone in the Renaissance Revival style in 1871. In 1890 Zane Square was embellished with an ornate zinc fountain installed on the southwest corner lot. This fountain, purchased from the J.W. Fiske Company of New York, is a replica of one in Etain, France. It was restored in 1986. The Richardsonian Romanesque style City Hall was constructed on the southeast corner of the square in 1900.

The first generation of early nineteenth century Federal commercial buildings had been, for the most part, replaced with a display of more ornate buildings of Italianate, French Second Empire and Romanesque Revival styles popular in the late nineteenth century. Twentieth century styles reflected in the commercial district include Neo-Classical Revival and Art Deco. Today, the commercial district is a cohesive collection of high style buildings in combination with several vernacular buildings of both masonry and frame construction, ranging in date from ca.1820 to 1930. In addition, industrial buildings were being constructed by the late nineteenth century on the western edge of town.

The first residences built in Lancaster were a series of log buildings, as a result of settlers making use of timber on the original lots. Between ca. 1806 and 1850, a rich array of Federal and Greek Revival high style houses were built in “Square 13,” an area adjacent to Zane Square and the commercial district. This cluster of early nineteenth century buildings remains intact and serves as a historic centerpiece of Lancaster’s downtown. Builders who contributed to this legacy include designers Isaac Church, John Leist, Isaiah Vorys, Sr. and Daniel Sifford. Other craftsmen who left their mark on the town include Gilbert Devol (iron foundry) and Wendell Strentz, George Blair & brothers, and John Strickler, stone masons. Immediately adjacent to Square 13 and the commercial district are representative historic neighborhoods dating from the mid-

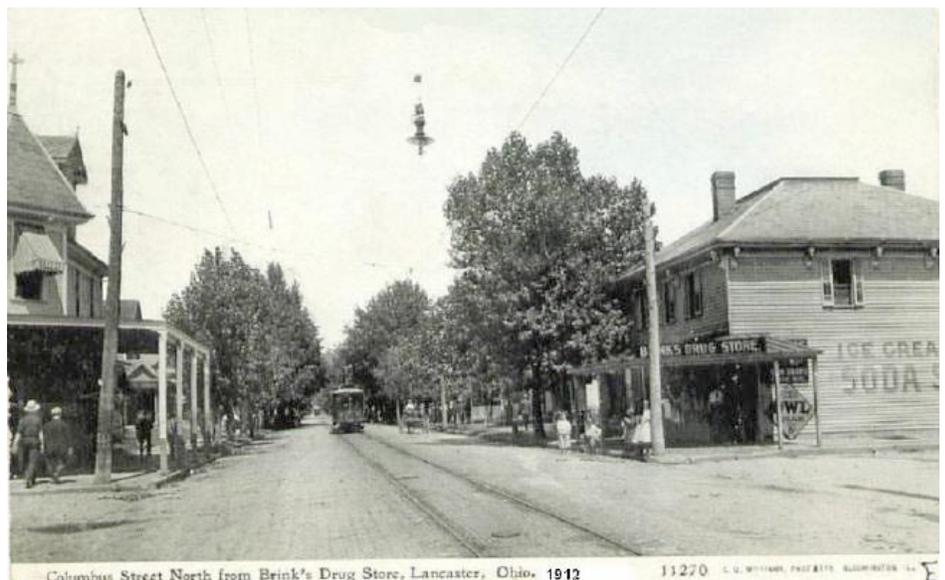
LANCASTER HISTORY AND ARCHITECTURE

1800s to the early twentieth century. Within these neighborhoods are a cohesive collection of representative house types and styles, churches, schools and outbuildings that reflect this century of the town's development and contribute to the significance of the historic district.

Lancaster's economy remained steady during the 1930s compared to other cities of the Depression era and both it and Fairfield County experienced larger population increases than surrounding counties during the same time. The Hocking Glass Company, founded in Lancaster in 1905, merged with Anchor Cap Company in 1937 resulting in a national company with its headquarters in Lancaster. Still headquartered here today, Anchor Hocking, the second largest supplier of glassware in the United States, has its offices, a manufacturing plant and a distribution center in town and it is one of the largest employers in the community.

In 1935, U.S. Route 33 was established as a federal highway between Richmond, Virginia and St. Joseph, Michigan, passing through Lancaster. The flow of traffic through the community was further increased by the construction of the four-lane Memorial Drive on the bed of the former canal in 1960. Other industries arrived in the city following World War II and commercial development in particular expanded along Memorial Drive. As was the case in most cities, Lancaster began to experience suburban development in the later decades of the twentieth century resulting in less emphasis on the historic commercial downtown. Modern storefronts dating to the 1950s and 1960s were added to some commercial facades in hopes of better competing with the new commercial developments on the outskirts of town. Also with the upgrade of U.S. #33 came an influx of restaurants, diners, gas stations, shopping centers, period signage and other mid-twentieth century roadside architecture. Mid-twentieth century resources across the country are under appreciated and rapidly disappearing, meriting better protection. In the late 1990s, a U.S. Route 33 Bypass was constructed to help alleviate some of the vehicular congestion.

Today, Lancaster's downtown is experiencing a revitalization with new businesses and residential units being developed. The city's population was 35,335 in 2000 and it is the seat of one of the fastest growing counties in the state, Fairfield County.



{PHOTO 2}
SOURCE: FAMILYOLDPHOTOS.COM

ARCHITECTURAL STYLES AND BUILDING TYPES

The buildings in Historic Lancaster represent a wide range of styles and types from the early 19th century to the present. This architectural variety and quality is one of the hallmarks of the community. It is important to understand that many buildings are not built in any one high style, but often have a combination of characteristics from multiple styles. Some are built this way from the start and others have multiple additions or changes that contribute to the eclectic mix of influences over time. Some buildings have no stylistic influences and are referred to as vernacular. Each building is a combined reflection of the owner and builder's personal tastes, the availability and affordability of materials, stylistic influences from where the owner and builder once lived or traveled, and the popularity of stylistic features and building types. Changes on any building that have taken place over fifty years ago should be evaluated as to whether these changes have acquired historical significance in their own right, and not assumed to be disposable or inappropriate.

In a community like Lancaster that is filled with such a rich array of 19th and early 20th century residential and commercial architecture, it is easy to overlook buildings constructed in the past fifty years. These more recent resources not only represent an important chapter in architectural history, they may be significant as representations of the social, economic and cultural mores of the time in which they were built. Buildings from the Modernist era and recent past resources such as office buildings, banks, and restaurants built in the 1950s and 1960s or roadside architecture like diners and hotels are among the significant types of architecture of the mid-20th century. Although buildings that post-date World War II do not predominate in Historic Lancaster, it is important that all buildings be evaluated for what they represent with respect to the quality of design and materials used when they were constructed. These mid-20th century buildings may contribute as much to the character and architectural diversity of the historic district as their older counterparts.

Definitions and examples of the most common building styles and types represented in Historic Lancaster are discussed in the following pages.

ARCHITECTURAL STYLE:

ARCHITECTURAL STYLE IS A METHOD OF CLASSIFYING ARCHITECTURE BASED ON CHARACTERISTIC FEATURES OF DESIGN AND ORNAMENTATION. BUILDINGS MAY BE OF A HIGH STYLE (THOSE WITH THE HIGHEST LEVEL OF DETAIL ACCORDING TO THE DICTATES OF A SPECIFIC, READILY IDENTIFIABLE ARCHITECTURAL STYLE), HAVE ELEMENTS OF A STYLE OR HAVE NO PARTICULAR STYLE (VERNACULAR). FEW BUILDINGS DISPLAY ALL THE CHARACTERISTICS OF A CERTAIN STYLE. MANY BUILDINGS HAVE COMPONENTS OF MULTIPLE STYLES.

ARCHITECTURAL TYPE:

A BUILDING'S ARCHITECTURAL TYPE REFERENCES ITS BASIC FORM. THE TYPE IS DEFINED BY THE STRUCTURE'S FUNCTION, FOOTPRINT (PERIMETER OUTLINE), FLOOR PLAN (INTERNAL ARRANGEMENT OF SPACE), CONFIGURATION (SHAPE), NUMBER OF STORIES (HEIGHT), CHIMNEY LOCATION, ROOF CONFIGURATION, AND WINDOW AND DOOR ARRANGEMENTS. A BUILDING'S TYPE IS NOT DETERMINED BY ITS ARCHITECTURAL STYLE. MULTIPLE BUILDINGS OF THE SAME TYPE MAY EACH BE OF A DIFFERENT STYLE. LIKewise, A SINGLE BUILDING OF A CERTAIN TYPE MAY HAVE ELEMENTS OF MORE THAN ONE STYLE.

LANCASTER HISTORY AND ARCHITECTURE

ARCHITECTURAL STYLES

Federal 1780-1820*

Also known as the Adam style, this style was developed by the Adam brothers in England during the last part of the eighteenth century. As adapted by builders in the new republic, this elegant style was characterized by smooth wall surfaces, large windows, and the use of elliptical shapes and classical details. Generally the floor plan is rectangular with a central hall and the fenestration is symmetrical. Identifying characteristics of Federal style buildings include stepped gables, boxed cornices, double hung windows with 6-over-6 multiple lights, simple lintels, bull's eye corner blocks, louvered shutters, Flemish bond brickwork, elliptical fanlights with tracery, sidelights with tracery, finely detailed wood carving derived from classical motifs, and hand-tooled stone foundations. Often the first floor windows are taller than those in the upper stories. Historic Lancaster has an incredible wealth of well-preserved homes from this era.

*Houses with Federal Style characteristics continued to be built in Historic Lancaster beyond the typical end date of 1820 for at least 14 years.



{ PHOTO 3 }
105 EAST WHEELING

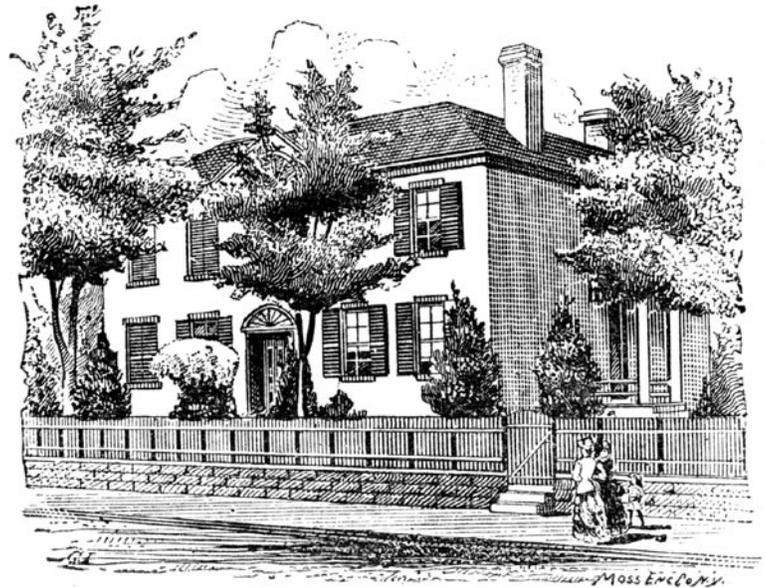


{ PHOTO 4 }
118 EAST WHEELING

LANCASTER HISTORY AND ARCHITECTURE



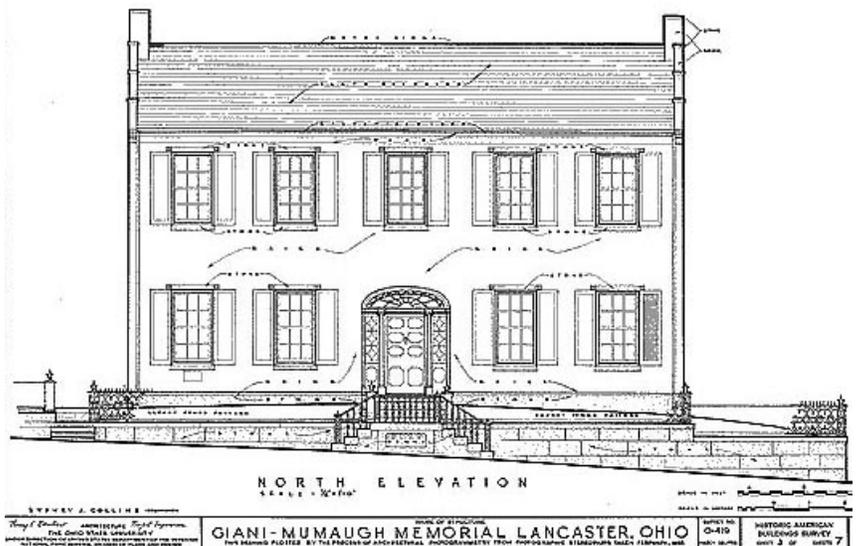
{PHOTO 5}
163 EAST MAIN



{ILLUSTRATION 1}
"THE EWING MANSION"
HOWE'S HISTORICAL COLLECTIONS OF OHIO, 1900



{PHOTO 6}
162 EAST MAIN



{ILLUSTRATION 2}
"GIANI-MUMAUGH MEMORIAL"
HISTORIC AMERICAN BUILDING SURVEY (HABS), 1958

LANCASTER HISTORY AND ARCHITECTURE

Greek Revival 1820-1860

The Greek Revival style adapted the ancient Greek Temple forms to 19th century needs. Often built in wood, identifying characteristics of Greek Revival style buildings include symmetrically placed chimneys, low-pitched roofs with gable end facing the street, columns or pilasters supporting a pediment, entablatures, louvered shutters, symmetrical fenestration, double hung 6-over-6 multiple light windows, classically detailed doorways with sidelights and a flat multiple-light transom, and entry porches with classically-inspired ornamentation including columns, pilasters, entablatures and cornices.



{ PHOTO 7 }
128 EAST WHEELING



{ PHOTO 8 }
145 EAST MAIN



{ PHOTO 9 }
131 NORTH HIGH

LANCASTER HISTORY AND ARCHITECTURE

Early Gothic Revival c.1835-1870*

The Early Gothic Revival style was popular in the middle part of the 19th century. Although the style was used for residences in the mid-1800s, it was most popular for church architecture then and later in the century. This style was especially noted for its emphasis on the vertical. Identifying characteristics of Early Gothic Revival style buildings include pointed arch windows, decorative bargeboards, pinnacles, battlements, window tracery and a centered steeply pitched dormer. If employed in frame construction, the style is often referred to as “Carpenter Gothic.”

* Early Gothic Revival influenced buildings in Historic Lancaster continued to be built into the 1880s.



{ PHOTO 10 }
319 NORTH HIGH



{ PHOTO 11 }
140 EAST MULBERRY



{ PHOTO 12 }
ST. JOHN'S EPISCOPAL CHURCH
134 NORTH HIGH



{ PHOTO 13 }
ST. PETER'S LUTHERAN CHURCH
105 EAST MULBERRY



{ PHOTO 14 }
ST. MARY OF ASSUMPTION
134 SOUTH HIGH

LANCASTER HISTORY AND ARCHITECTURE

Italianate 1840-1880

Inspired by asymmetrically massed Italian farmhouses in Tuscany, the Italianate style was introduced in America in the 1830s. Details for this “picturesque” style were often found in homebuilders’ handbooks and received wide distribution. Although asymmetrically massed, each block was usually symmetrical. Emphasis was placed on the vertical with tall segmentally arched narrow windows. Identifying characteristics of Italianate style buildings include low pitched, hipped roofs with bracketed cornices, prominent decorative hoodmolds over the windows, brackets supporting the overhanging eaves, decorative frieze panels, 2-over-2 light attenuated double hung windows, louvered shutters, scrollwork, corner boards, paired entry doors, round or segmental arched openings and ornamental porches or verandas. Italianate buildings were of both brick and frame construction. The style was employed for all types of buildings including houses, commercial buildings, and train stations. (See Italianate Commercial).



{PHOTO 15}
135 KING



{PHOTO 16}
129 EAST WHEELING



{PHOTO 17}
137 EAST WHEELING

LANCASTER HISTORY AND ARCHITECTURE

Italianate Commercial 1840-1880

The Italianate was a popular style for commercial buildings in the last half of the 19th century. The cornice and window frames were very important for this style, which freely borrowed from many different sources. Identifying characteristics of Italianate style commercial buildings include round and segmentally arched windows, decorative hoodmolds, continuous stone sills and lintels, friezes with scrollwork, cornices supported by brackets and decorative parapets.



{ PHOTO 18 }
149 WEST MAIN



{ PHOTO 19 }
206 WEST MAIN



{ PHOTO 20 }
157 WEST MAIN



{ PHOTO 21 }
134 SOUTH COLUMBUS

LANCASTER HISTORY AND ARCHITECTURE

French Second Empire 1860-1890

The French Second Empire style (sometimes called simply “Second Empire” or “Mansard” style) takes its name from the French Second Empire under Napoleon III, during which the seventeenth century French Renaissance style developed by Francois Mansart was revived. The most distinctive characteristic is the mansard roof. The mansard roof took on many profiles including bell curve, convex, concave, or straight-sided. It was often covered with imbricated slate shingles and topped with ornamental iron cresting. Other characteristic features include dormer windows, paired windows and doors, columns, and other classical and renaissance detailing, such as bracketed cornices, hoodmolds, decorative bargeboards, corbelled chimneys, porches with columns and an entablature, and attenuated windows particularly on the first floor. Residential and commercial buildings alike were designed in this style.

French Second Empire Residential



{PHOTO 22}
209 EAST MULBERRY

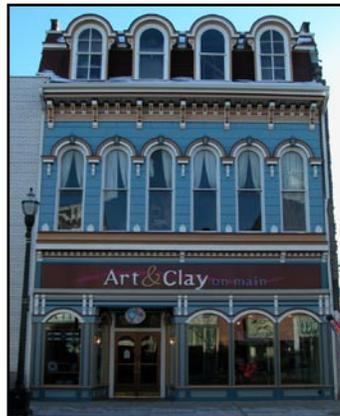


{PHOTO 23}
333 EAST WHEELING

French Second Empire Commercial



{PHOTO 24}
129 EAST MAIN



{PHOTO 25}
150 WEST MAIN

LANCASTER HISTORY AND ARCHITECTURE

Eastlake 1880-1890

The Eastlake style is more often employed as a type of ornamentation on central Ohio architecture rather than as a high style of building. It is a style resulting from technological advances in woodworking machinery, including power lathes, scroll saws, chisels and spindle-shapers. The result is three-dimensional ornament such as turned spindles, porch posts, curved brackets, latticework, bull's-eye motifs, delicate incised or carved ornamental motifs and knob-like beading, as borrowed from furniture designs by English architect and designer Charles L. Eastlake.



{PHOTO 26}
310 NORTH COLUMBUS

LANCASTER HISTORY AND ARCHITECTURE

Richardsonian Romanesque 1885-1895

The Richardsonian Romanesque style was named for Henry Hobson Richardson who was designing American public buildings in a distinctive style in the 1870s. The popularity of the style spread after Richardson's death in 1886. Identifying characteristics of Richardsonian Romanesque style buildings include masonry construction, heavy round arched openings, polychromatic wall treatment of contrasting light and dark masonry, rock-faced ashlar stone, red-tinted mortar joints, walls with multiple textures, battered walls, arcading, deep window reveals and cavernous door openings, dormers, short robust columns, stone belt courses, string-courses and mullions, windows in pairs or triples, small windows with colonettes, stained glass, steep pitched roofs, tall chimneys and towers (on larger scale buildings).



{PHOTO 27}
CITY HALL - BUILT 1900



{PHOTO 28}
134 WEST MAIN

LANCASTER HISTORY AND ARCHITECTURE

Queen Anne 1880-1900*

The Queen Anne style originated in England in the 1860s inspired by rural Elizabethan buildings. Introduced in America at the Centennial Exposition in Philadelphia in 1876, its picturesque qualities made it an attractive style, which was often exuberantly copied. It is identified by an asymmetrical composition consisting of many different forms, shapes, textures, materials, and colors. Identifying characteristics of Queen Anne style buildings include towers and turrets, prominent chimneys, scrollwork, gable end ornamentation (such as fish-scale shingles), upper sash with border of small panes of stained glass, multiple combinations of wood and shingle siding, and contrasting water table or stringcourse. Although there are relatively few high style Queen Anne examples in Lancaster, the influence of the style can be seen in many decorative gables of more modest turn of the 20th century houses.

* Queen Anne influenced buildings in Historic Lancaster continued to be built into the 1910s.



{ PHOTO 29 }
121 NORTH HIGH



{ PHOTO 30 }
222 NORTH HIGH



{ PHOTO 31 }
114 WEST MULBERRY

LANCASTER HISTORY AND ARCHITECTURE

Neo-Classical Revival c.1895-1950

The Neo-Classical Revival style was introduced to Americans at the 1893 World's Columbian Exposition in Chicago and the 1901 Pan-American Exhibition in San Francisco. The style is simple, orderly and symmetrical in form. Identifying characteristics of Neo-Classical style buildings include a reliance on Greek classical forms (as opposed to Roman), full porticos with Ionic or Corinthian columns, doorways with columns, pilasters and pediments, multi-paned windows and trabeated openings.



{PHOTO 32}
204 SOUTH BROAD



{PHOTO 33}
143 WEST MAIN

LANCASTER HISTORY AND ARCHITECTURE

Colonial Revival 1895-present

The Colonial Revival style combines the classical detail found on early American colonial buildings with late 19th and early 20th century elements. The scale tended to be larger and more elaborate than that of the original models. Identifying characteristics of Colonial Revival style buildings include a symmetrical rectilinear form, large porches or porticoes, multiple light double hung windows with shutters, bay windows, balustrades on roofs or porches, widow's walks, corbelled chimneys, classical details such as columns, entablatures, modillions, dentils, fanlights and Palladian-influenced window designs.



{PHOTO 34}
149 EAST MULBERRY



{PHOTO 35}
327 NORTH BROAD



{PHOTO 36}
222 NORTH BROAD

LANCASTER HISTORY AND ARCHITECTURE

Craftsman/Arts and Crafts 1900-1925

The Craftsman/Arts and Crafts style is often associated with the bungalow house type, but its stylistic features were applied to other early 20th century house types as well. Those who embraced the Arts and Crafts philosophy favored simpler design, natural materials and fine craftsmanship. Identifying characteristics of Craftsman/Arts & Crafts style buildings include the use of natural materials, stucco or cement surfaces and wood shingles. Typical features of this style are low-pitched gable roofs, large stone or brick chimneys, deep eaves, triangular knee braces, exposed rafter tails, multi-paned upper sash over single paned lower sash windows, casement windows, and porches with tapered columns.



{PHOTO 37}
306 NORTH HIGH

LANCASTER HISTORY AND ARCHITECTURE

BUILDING TYPES

I-House – Built throughout the 19th century from c.1820-1890, the I-House is a two-story, one room deep house type. Typically built of brick or frame construction, it is at least two rooms wide and most often has a gable roof with the chimney placed at or near the gable ends. It was common for a kitchen ell to be constructed on the rear of the house. Subtypes of the building type found in Lancaster include the Pre-Classic I-House and Classic I-House. Both examples below have a center gabled wall dormer, although this is not a typical characteristic.



{ PHOTO 38 }
PRE-CLASSIC I-HOUSE - 3 BAY



{ PHOTO 39 }
CLASSIC I-HOUSE - 5 BAY

Four-over-Four – This house type is two rooms deep with a center hall plan topped with a side gabled or low-pitched hipped roof. The plan of the house is basically four rooms over four, hence its name. This symmetrical house type can be two or two-and-one-half stories tall and typically has gable end chimneys. Fenestration varies from three to five bays across the front. Interestingly, this house type was popular ca. 1825-1870 in the 19th century and re-emerges from 1910-1925 in period revival style houses.



{ PHOTO 40 }
FOUR OVER FOUR - 3 BAY



{ PHOTO 41 }
FOUR OVER FOUR - 5 BAY

LANCASTER HISTORY AND ARCHITECTURE

Side Hallway – This house type typically features a three bay façade with the door in either end bay. These houses are two or two and one-half stories, with a gabled or hipped roof. They can be oriented with the gable end toward the street or to the side. This house type was popular for about 60 years from c.1820-1880. The plan is one room wide with the hall and staircase to either side. After 1850, this house type often featured Italianate style decoration and hipped roofs, like the examples below.



{PHOTO 42}
FRAME SIDE HALLWAY



{PHOTO 43}
BRICK SIDE HALLWAY

LANCASTER HISTORY AND ARCHITECTURE

Gabled Ell – The Gabled Ell form was a popular house type after the Civil War and up to c.1900, and it is found in both urban and rural settings. It features a gabled end facing the street with a wing perpendicular to it and set back. Typically within the ell is a porch, often with decorative characteristics. Gabled Ells can be one, one-and-a-half or two stories, with two-story being the most common. Gabled Ells are most often L-shaped, but an occasional variation of a T-shape is sometimes observed. They were typically built of frame and brick construction.



{PHOTO 44}
GABLED ELL



{PHOTO 45}
GABLED ELL

American Foursquare – This house type predominated in Ohio between 1900 and 1925. Named for its nearly square plan, this house type has a boxy shape, a low-pitched hip roof and is two or two-and-one-half stories tall. There is typically a roof dormer centered in the front façade and a one story full width front porch. Many different stylistic influences were applied to this house type and they were built of frame and masonry construction.



{PHOTO 46}
FRAME AMERICAN FOURSQUARE



{PHOTO 47}
BRICK AMERICAN FOURSQUARE

LANCASTER HISTORY AND ARCHITECTURE

OTHER BUILDING TYPES

Commercial Buildings



{ PHOTO 48 }
FALSEFRONT



{ PHOTO 49 }
TWO STORY



{ PHOTO 50 }
THREE STORY

Industrial Buildings



{ PHOTO 51 }



{ PHOTO 52 }

LANCASTER HISTORY AND ARCHITECTURE

INSTITUTIONAL BUILDINGS

Religious Buildings



{ PHOTO 53 }



{ PHOTO 54 }



{ PHOTO 55 }

Educational Buildings



{ PHOTO 56 }



{ PHOTO 57 }

LANCASTER HISTORY AND ARCHITECTURE

Public Buildings



{PHOTO 58}
POST OFFICE



{PHOTO 59}
CITY HALL



{PHOTO 60}
FIREHOUSE



{PHOTO 61}
FAIRFIELD COUNTY COURTHOUSE

IV. DESIGN GUIDELINES FOR REHABILITATION



DESIGN GUIDELINES FOR REHABILITATION

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent, or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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 archeological 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.

For more information visit: http://www.nps.gov/history/local-law/arch_stnds_8_2.htm

DESIGN GUIDELINES FOR REHABILITATION

GENERAL REHABILITATION ADVICE:

The following approach to a rehabilitation project is recommended. Projects that are based on this approach will be the most successful in meeting the Secretary of the Interior's Standards and the intent of these guidelines.

1. **Research:** Conduct research, getting to know your building's history and gaining an understanding of any changes that have occurred. Explore its date of construction, its original use, its architectural style, and how it has changed over the years. Contact the Historic Lancaster Commission, Main Street Lancaster or the Fairfield Heritage Association for help.
2. **Inspection:** Periodically, inspect your building to determine its repair and maintenance needs. Without this step, you may be unaware of a problem (drainage problems, for example) that may cause further damage that can be expensive to repair later on. You may wish to carry out the inspection yourself or ask a professional (architect, general contractor or structural engineer) to provide you with this service.
3. **Maintenance:** A program of regular maintenance will go a long way to preserving the original materials on a building and saving on repair or replacement costs. The roof, gutters and downspouts, exterior masonry or wood siding, and features such as chimneys, porches, windows, doors and decorative elements all need to be kept in good repair.
4. **Repair:** If a feature is deteriorated, repair should always be the first choice. Repair by patching, reinforcing or consolidating with materials that match the existing or original materials. The Preservation Briefs referenced in many sections of the guidelines are a good source for advice.
5. **Replacement:** Replacement should occur only after repair has been eliminated as an option because of severe deterioration of the building element. If a building feature is "deteriorated beyond repair," this should be demonstrated by providing photographs of the damage. When important features are beyond repair, replace them with new elements that match the existing in material and appearance. Do not cover up damaged elements, as this a) does not solve the problem, b) usually makes the situation worse, and c) diminishes the building's historic character and value.
6. **Reconstruction:** If original features are completely missing (such as original porch columns or cornice brackets), they may be reconstructed with new elements that replicate the original. Use physical or photographic evidence to show what the original element looked like, if possible. If there is no evidence of original design, then a new, compatible design could be developed.
7. **Removal of Inappropriate Alterations:** If your building has been changed in the past by the application of artificial siding, addition of incorrectly sized and styled windows, or by other inappropriate changes that have not gained significance in their own right, it may be possible to remove these elements and return the building to a more appropriate appearance. Again, use physical and photographic evidence to help guide the restoration, rather than making assumptions about how the building might have appeared.

USING SUBSTITUTE MATERIALS

WHEN ARE SUBSTITUTE MATERIALS APPROPRIATE?

When a historic feature needs repair or replacement, it is almost always best to use the historic material, such as wood, brick, stone, slate, cast iron, or pressed metal. However, the large number of alternative materials on the market today demands some discussion about when and where substitute materials would be appropriate for use on a building in Historic Lancaster.

Substitute materials refers to new types of materials (cellular composites, fiberglass, aluminum, synthetic stone or slate, for example) that are used to substitute for the original material because they closely match its appearance and properties. Great care must be taken if substitute materials are to be used in Historic Lancaster. First, their use must be limited – replacing too much of a historic building with new materials raises questions about its integrity and whether it can still be considered “historic.”

Some buildings, such as Lancaster’s significant Square 13 residential and institutional architecture, are not good candidates for substitute materials because of their high degree of integrity and architectural significance. The original quality of materials used in these buildings is very high; replacement with materials of lesser or artificial quality is not appropriate and diminishes the value of these properties. Other buildings, such as those that are “non-contributing” or those that have been significantly altered over time, may be better candidates for using substitute materials.

Among the factors the Commission will consider in evaluating the use of substitute materials are these:

A. The building’s contributing or non-contributing status in the District or Listed Property. A “contributing property” is defined in Chapter 1327 as a building, structure, site or object that is determined by the Commission to add historic or architectural value to the District or Listed Property. A “noncontributing property” would be one that does not add historic or architectural value; typically this would be a property built within the last 50 years.

B. The location and significance of the feature(s) being replaced. The more important a feature is to the building’s architectural character and the more visible it is, the less appropriate substitute materials may be.

C. The historic nature of the material being replaced. If the existing feature is original, such as historic wood porch columns or historic wood windows, then the preference is to repair or replace with like kind materials to match the existing.

D. The material that is being proposed and whether it is a good match for historic materials. Substitute materials have varying degrees of success in matching the properties of the original feature. The Commission will have information on those materials that are a good match.

RECOMMENDATIONS

SUBSTITUTE MATERIALS ARE GENERALLY NOT RECOMMENDED IN HISTORIC LANCASTER UNLESS THE FOLLOWING CIRCUMSTANCES APPLY:

- THE BUILDING IS NON-CONTRIBUTING TO THE DISTRICT OR LISTED PROPERTY; OR
- THE BUILDING IS CONTRIBUTING TO THE DISTRICT OR LISTED PROPERTY, BUT THE SUBSTITUTE MATERIAL WILL BE USED ONLY ON A SECONDARY ELEVATION OR FEATURE THAT IS NOT HIGHLY VISIBLE; OR
- THE MATERIAL IS PROPOSED FOR NEW CONSTRUCTION, INCLUDING NEW STRUCTURES AND ADDITIONS

AND FOR CONTRIBUTING BUILDINGS:

- THE HISTORIC FEATURE IS DETERIORATED AND ALL OPTIONS FOR REPAIR OF THE ORIGINAL MATERIAL OR REPLACEMENT IN-KIND HAVE BEEN RULED OUT; OR
- THE HISTORIC FEATURE IS DETERIORATED BEYOND REPAIR AND THE HISTORIC MATERIAL IS UNAVAILABLE OR EXTREMELY DIFFICULT TO OBTAIN; OR
- THE HISTORIC FEATURE IS MISSING ALTOGETHER, AND THE SUBSTITUTE MATERIAL WILL CLOSELY MATCH THE APPEARANCE AND PROPERTIES OF THE ORIGINAL.

PLEASE SEE THE RELEVANT SECTIONS OF THE DESIGN GUIDELINES FOR RECOMMENDATIONS ON SPECIFIC USES OF SUBSTITUTE MATERIALS IN HISTORIC LANCASTER. CONTACT THE HISTORIC LANCASTER COMMISSION FOR INFORMATION ABOUT SPECIFIC MATERIALS.

FOUNDATIONS

The foundation is the base upon which the building is constructed. By carrying the load of the building down into the soil, foundations provide a firm footing for the structure above. Often, the foundation is not readily visible, but some foundations extend several feet above grade and can be an important visual feature of some historic buildings.

Foundations may be made of cut or rubble stone, brick, concrete block (that may be molded to look like stone) or poured concrete. In Lancaster, a large number of historic 19th century buildings have cut sandstone foundations which are an important and visible element of the building's historic character. Typical stone shapes, or the way stone is dressed, include ashlar (smooth surface) or rock-faced (rough surface). Significant features of some foundations include a water table, a band projecting slightly above the foundation wall that helps to direct water away from the foundation itself. Other features include basement window openings or vents in the foundation.



{PHOTO 62}
AN EXAMPLE OF A SANDSTONE FOUNDATION WITH PROJECTING WATER TABLE.



{PHOTO 63}
SECURITY AT BASEMENT WINDOWS IS ACHIEVED BY USE OF A METAL GRILLE THAT FITS WITHIN THE OPENING.



{PHOTO 64}
CUT SANDSTONE FOUNDATIONS ARE IMPORTANT VISUAL FEATURES OF HISTORIC LANCASTER BUILDINGS.

RECOMMENDATIONS

1. Slope the ground away from the foundation to help move water away from the building. Water soaking into the soil along the foundation can cause settling and damp basements.
2. Keep landscaping and plantings away from the foundation wall, as plant materials retain moisture against the building and can keep walls from drying out; their roots may cause the masonry to shift and crack.
3. Use splash blocks to divert water away from the foundation where downspouts are not connected to an underground drainage system.
4. Maintain the natural appearance of the original foundation material. Natural stone or brick foundations should not be painted, sealed or parged (coated with plaster). In addition to changing the appearance of the building, such treatments can prohibit the natural movement of moisture through the masonry and cause foundation problems.
5. Carefully repoint the mortar joints of stone or brick foundation walls when mortar is failing or missing altogether. (See the Masonry section for guidance.)
6. Maintain basement windows to allow light and ventilation into that space. If security is an issue, consider installing interior or exterior metal grilles or bars at the opening. Keep such features as simple as possible. Glass block infill is not appropriate for Lancaster's historic buildings.
7. New additions or related new construction should use foundations that match the height, scale, color and texture of existing foundations as closely as possible.

FOR MORE INFORMATION:

- PRESERVATION BRIEF 2:
REPOINTING MORTAR JOINTS IN HISTORIC MASONRY BUILDINGS
- PRESERVATION BRIEF 39:
HOLDING THE LINE: CONTROLLING UNWANTED MOISTURE IN HISTORIC BUILDINGS

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

MASONRY

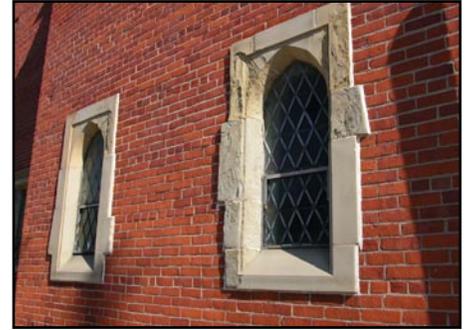
Historic Lancaster has an abundant supply of masonry structures, including those constructed or faced with brick, stone (predominantly sandstone), concrete block or stucco. Highly durable as a construction material, masonry is also used to create interesting decorative details at cornices, for example.

Brick was used on many of the city's historic structures, including the significant early-mid 19th century homes in the Square 13 district of the city and many downtown structures from the late 19th and early 20th centuries. Prior to 1870 brick clays were hand-pressed and often unevenly fired. After that time brick became more durable and uniform in size. By the turn of the century, variety could be seen in brick that was glazed, colored, or formed with a wire-cut surface.

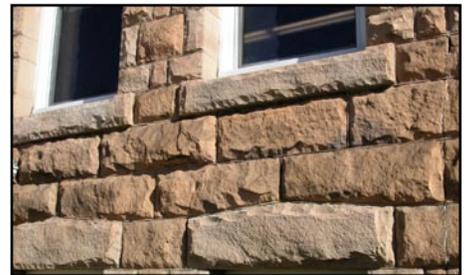
Sandstone was quarried in the nearby hills and is found in several Lancaster buildings, most notably the Fairfield County Court House and the Lancaster City Hall. Limestone was used to create a significant façade for the Fairfield National Bank on Main Street. Both sandstone and limestone are also used for foundations, as well as window and door trim on some Lancaster buildings.

Although not as common as brick or stone, other historic masonry materials appearing in Lancaster include:

- Glazed tile or terra cotta, which became popular from the late 19th century through the 1930s, and can be found in some commercial buildings;
- Concrete block, usually “molded” to look like rock-face stone, which increasingly found favor during the 1920s and 1930s;
- Stucco, which became popular after the introduction of Portland cement in the late 1800s.



{PHOTO 65}
A BRICK WALL WITH SANDSTONE-FRAMED WINDOWS



{PHOTO 66}
ROCK-FACED SANDSTONE BLOCKS USED AT THE LANCASTER CITY HALL



{PHOTO 67}
LIMESTONE FACING & CARVED ORNAMENTATION ON THE FAIRFIELD NATIONAL BANK BUILDING



{PHOTO 68}
GLAZED CERAMIC TILE ADDS DETAIL TO THIS HISTORIC LANCASTER STORE-FRONT



{PHOTO 69}
STUCCO IS THE ORIGINAL WALL SURFACE MATERIAL OF THIS CRAFTSMAN HOME



{PHOTO 70}
AN EXAMPLE OF MOLDED CONCRETE BLOCK ON A LANCASTER OUTBUILDING

RECOMMENDATIONS

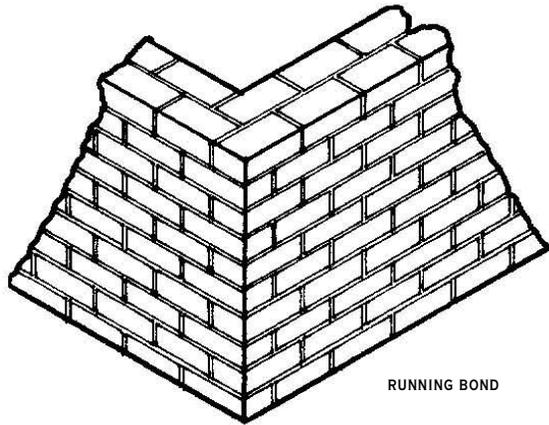
1. Inspect masonry on a regular basis for signs of water damage, such as deteriorated or missing mortar, staining, or efflorescence (a white deposit that appears on the surface of the masonry).
2. Repoint masonry joints only when the mortar is deteriorated or missing. It is usually only necessary to “spot-point” rather than repoint the entire building. Follow recommendations for repointing masonry walls in the Technical Tips in this section.
3. Think about not cleaning your building unless the dirt is actually causing deterioration of the masonry material. The darkened, weathered appearance or “patina” that masonry attains over time is part of the building’s history. If you do decide to clean, use the gentlest means possible in order to avoid damaging the masonry. Follow recommendations on masonry cleaning in the Technical Tips in this section.
4. If a masonry building has been painted, it may be best to repaint rather than remove the paint. Some brick buildings were painted in the past to protect damaged masonry or hide unsightly alterations. Before removing paint from any building, first try to determine the reason that it was painted.
5. Use the gentlest means possible when removing paint. Paint removal can cause damage to the masonry or result in efflorescence if not done properly. Follow recommendations found in the Technical Tips on cleaning.
6. Generally, unpainted masonry should remain unpainted. Painting the masonry not only changes its appearance, it also can interfere with the wall’s ability to dry out after getting wet.
7. Retain and repair masonry details, including chimneys, cornices, window treatments, and decorative brick, stone, or ceramic tile and terra cotta details. If original features are deteriorated, replace them with materials that match the existing as closely as possible in appearance.

FOR MORE INFORMATION:

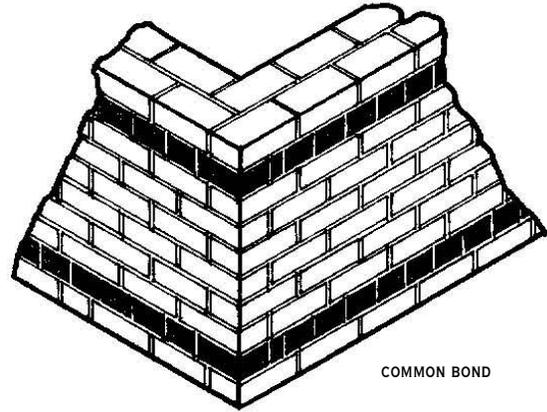
- **PRESERVATION BRIEF 1: ASSESSING CLEANING AND WATER-REPELLENT TREATMENTS FOR HISTORIC MASONRY BUILDINGS**
- **PRESERVATION BRIEF 2: REPOINTING MORTAR JOINTS IN HISTORIC MASONRY BUILDINGS**
- **PRESERVATION BRIEF 6: DANGERS OF ABRASIVE CLEANING TO HISTORIC BUILDINGS**
- **PRESERVATION BRIEF 7: THE PRESERVATION OF HISTORIC GLAZED ARCHITECTURAL TERRACOTTA**
- **PRESERVATION BRIEF 15: PRESERVATION OF HISTORIC CONCRETE: PROBLEMS AND GENERAL APPROACHES**
- **PRESERVATION BRIEF 16: THE USE OF SUBSTITUTE MATERIALS ON HISTORIC BUILDING EXTERIORS**
- **PRESERVATION BRIEF 22: THE PRESERVATION AND REPAIR OF HISTORIC STUCCO**
- **PRESERVATION BRIEF 42: THE MAINTENANCE, REPAIR AND REPLACEMENT OF HISTORIC CAST STONE**

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

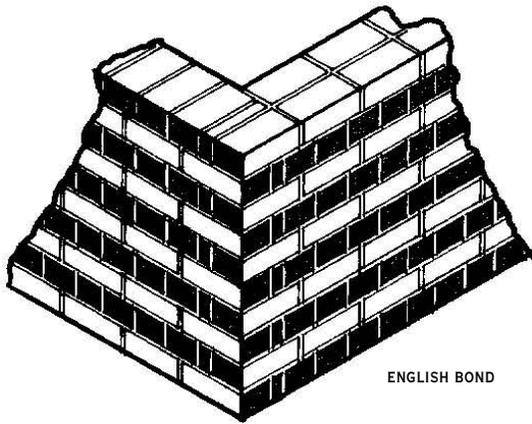
MASONRY



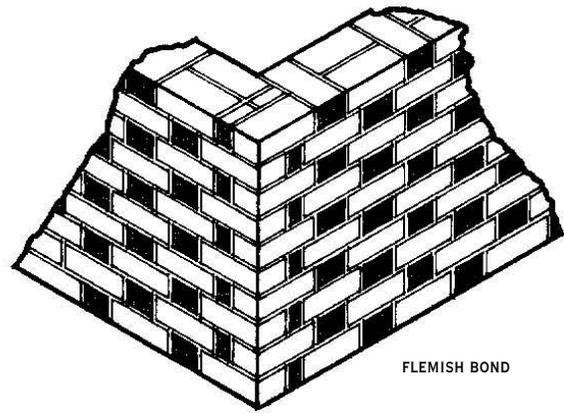
RUNNING BOND



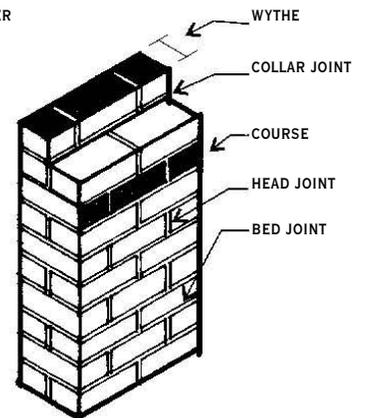
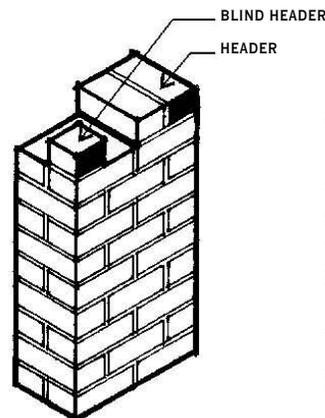
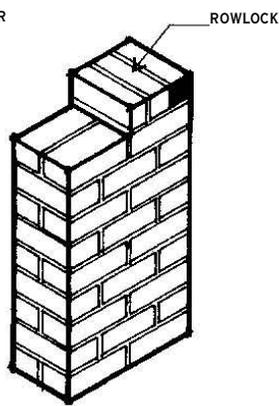
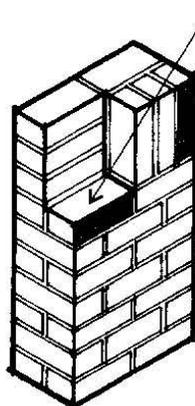
COMMON BOND



ENGLISH BOND



FLEMISH BOND



{ ILLUSTRATION 3 }
MASONRY PATTERNS

MASONRY

TECHNICAL TIPS: CLEANING

Generally, cleaning an older building's masonry or siding does not help to preserve it. Before deciding to clean masonry, assess your reasons for cleaning. Often what appears to be dirt is actually a hard patina of age and weathering that all brick or stone surfaces acquire through years of exposure to the elements.

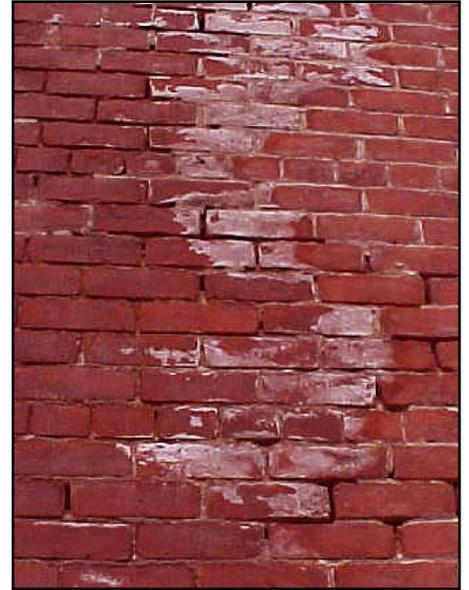
If the decision is made to clean the building, select the gentlest method possible—one that does not damage the building. Avoid sand-blasting and similar abrasive cleaning methods that remove the hard, outer surface of brick obtained in the firing and drying process.

Once a building material has been abrasively cleaned, very little can be done to correct such damage. Abrasive cleaning creates holes and crevices that collect dirt and water. Wherever water penetrates the brick, the freezing and thawing cycle further damages the brick by causing spalling.

Some brick buildings were painted to preserve severely deteriorated masonry or to hide unsightly masonry. Once a building has been painted, it is very difficult to remove the paint without harming the material beneath it. Before removing the paint from a masonry building, investigate the reason the building was painted.

TECHNICAL RECOMMENDATIONS

- Repoint mortar joints and any cracks before cleaning a building. Wait at least two months after repointing before cleaning.
- Protect and tightly cover all of the openings on the building before any work begins.
- Take time to do a test patch before cleaning the entire building. Obtain approval from the Historic Lancaster Commission before beginning the test patch. Using a low-pressure water spray and a soft nylon or natural bristle brush is a relatively simple and low-cost cleaning method. It is effective for brickwork, when the dirt is on the surface, and poses little threat to building materials. A low pressure—about 80 to 300 pounds per square inch (psi)—wash or steam is an effective, safe cleaning method. The water keeps deposits of dirt moist long enough for them to soften and be removed by either scrubbing with a bristle brush or hosing down at a low pressure.
- Try a limestone, absorbent talc, or clay poultice with a solvent to remove some stains.
- Use commercially available chemical cleaners and some paint removers with a steam or water wash to remove the dirt and chemical residue.
- Keep in mind that all chemical cleaners pose some risk to the building, the surrounding soil, plants, and the users of the chemicals. Apply them with caution.
- Do not allow workers to clean with wire brushes, rotary wheels, power sanding disks, and belt sanders. These tools are abrasive.
- Do not use abrasive cleaning methods including sand, walnut shells, almond shells, crushed egg shells, charcoal, ground coconut shells, glass beads, silica powder, synthetic particles, or high-pressure water spray.



{ PHOTO 71 }

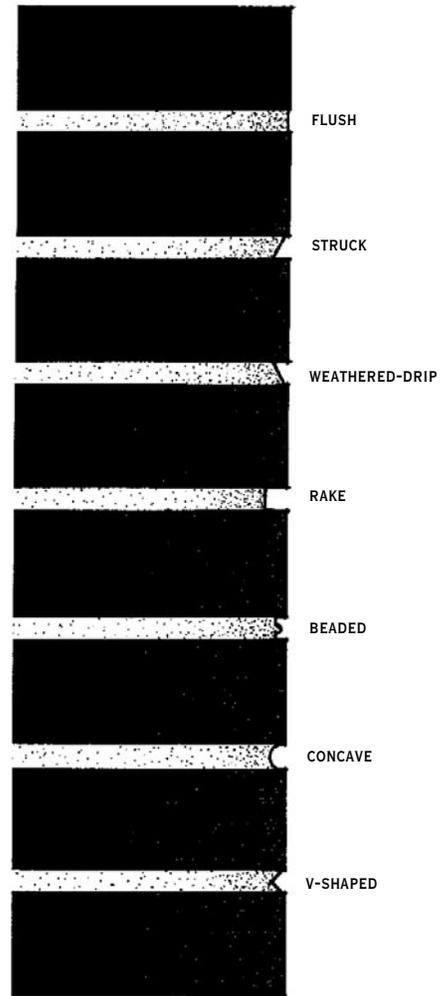
EFFLORESCENCE IS A WHITE POWDER CAUSED BY THE RELEASE OF SOLUBLE SALTS FOUND IN MOST MASONRY ONCE THE HARD SURFACE HAS BEEN LOST. NOTE THE SERIOUS DETERIORATION OF THE WALL AND THE NEED FOR REPOINTING.

TECHNICAL TIPS: MASONRY REPOINTING

Repointing the joints in masonry walls is the process of replacing missing and defective mortar with new mortar. Repointing not only improves the building's appearance but also prevents water from leaking into the walls. Before repointing, examine the masonry carefully to determine the need for repointing. Base the decision to repoint on the physical needs of the building instead of including repointing as a matter of course during the rehabilitation of a building. Many times spot repointing is necessary because gutter or downspout failure over a long time allowed water to wash away mortar. Check the chimney too; its constant exposure to weather extremes accelerates mortar deterioration. The initial step in repointing is analyzing the building's mortar to determine the proper proportions of lime and sand for your repointing mortar. Work carefully; using the wrong mortar alters the visual characteristics of a building and causes physical damage to the masonry. Use only small quantities of Portland cement in your mortar. A straight mix of Portland cement can permanently damage older buildings, because Portland cement expands and contracts at a different rate than the original mortar that is left between the joints. The different rate of change results in masonry that is cracked or spalled. Brick that is spalling slowly breaks down into small pieces causing the hard brick face to "pop off." Also, because of its strong bond, Portland cement is difficult to remove without harming the original masonry.

TECHNICAL RECOMMENDATIONS

- Determine why the mortar has deteriorated and solve the problem before repointing.
- Analyze the old mortar to determine the proportions of sand and lime before repointing.
- Repoint only areas where mortar is missing or damaged. It is not necessary to repoint entire walls or buildings.
- Remember that new mortar must be softer than the brick, and no harder than the historic mortar, to allow bricks to expand and contract as temperatures vary. Generally, high lime mortars and hydraulic cements are best for repointing old structures. Ideally, repointing mortar for most historic buildings should contain only lime and sand. Start with one part lime to two parts sand. White Portland cement can be substituted for up to 20 percent of the lime; that is, one part Portland cement to four parts lime.
- Match the original mortar in composition, hardness, texture, color, and joint profile using an historic mortar mixture.
- Match the size, shape, color, and texture of replacement bricks to the original bricks.
- Prepare brick joints carefully by using hand tools. Remove old mortar to a depth of 1/2 to 1 inch to ensure a good bond and to prevent the new mortar from popping out. Using power tools to remove mortar almost always damages bricks by breaking the edges and by overcutting the head or vertical joints.
- Finish new joints carefully to prevent making them wider than the old joints. Recess new joints slightly to allow for expansion and tool them to shed water.
- Clean mortar from the masonry as part of the repointing process. About one to two hours after the mortar has dried, but before it is fully hardened, use a naturally stiff bristle brush to remove mortar on the masonry.
- Choose an inconspicuous spot on the historic masonry for a small test patch—about 3 by 6 feet—to show how the joint preparation and repointing will look.
- Avoid repointing when the wall temperature is lower than 40 or higher than 95 degrees Fahrenheit. During the summer months, repoint on the shady side of the building.
- Allow newly-repointed mortar joints to cure for at least two months before doing any chemical or low-pressure water cleaning of masonry.



{ ILLUSTRATION 4 }
SEVEN MORTAR JOINT PROFILES

WOOD SIDING AND TRIM

Historic wood framed buildings in Lancaster are traditionally clad with wood siding, consisting of wood boards fastened to the structural frame of a building. Vertical boards at each of the corners are a common feature of historic frame structures. Because it can weather from the effects of water, wind and sun, wood was painted in order to protect it from the elements. Excessive moisture (usually caused by poor drainage systems) can damage the paint bond, causing it to blister, crack, flake or peel. This is a sign of potential deterioration, but does not mean that the wood is in poor condition and therefore not able to be repainted.

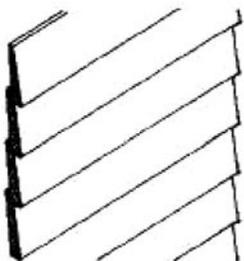
Wood was a common material used to trim historic buildings because it could be shaped and carved in many unique ways. Wood trim is found on buildings of different construction materials, including wood, brick, stone, or concrete block. Such trim may be at the cornice or eave, at the frieze, at windows or doors, on porches or on bay windows, to name a few. These elements can be subject to deterioration if not maintained, so it is very important to keep them painted and in good condition.



{PHOTO 72}
WOOD SIDING AND TRIM ON A HISTORIC LANCASTER BUILDING.

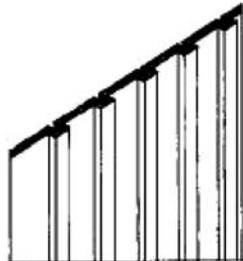
TYPES OF WOOD SIDING

{ILLUSTRATION 5}



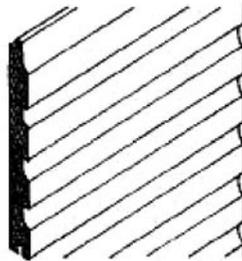
• **BEVELED, CLAPBOARD, LAP:** NARROW, HORIZONTAL STRIPS OF WOOD THAT ARE SLIGHTLY THICKER AT THE BOTTOM AND OVERLAP.

{ILLUSTRATION 6}



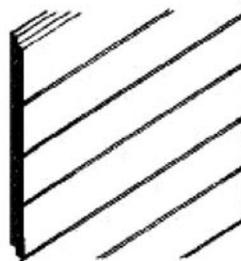
• **BOARD AND BATTEN:** VERTICAL BOARDS WITH BATTENS (NARROW VERTICAL WOOD STRIPS) THAT COVER THE JOINTS BETWEEN BOARDS.

{ILLUSTRATION 7}



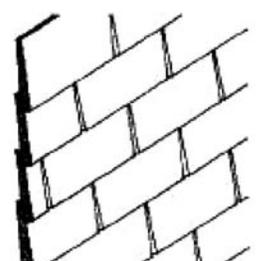
• **DROP, NOVELTY, RUSTIC:** NARROW STRIPS OF WOOD PIECED TOGETHER; MANY TIMES THE UPPER PORTION OF EACH BOARD IS CONCAVE.

{ILLUSTRATION 8}



• **SHIPLAP:** NARROW STRIPS OF WOOD PIECED TOGETHER THAT APPEAR AS A FLAT WALL WITH HORIZONTAL JOINTS.

{ILLUSTRATION 9}



• **SHINGLE:** OVERLAPPING WOOD SHINGLES IN A VARIETY OF SHAPES THAT WERE USED AS AN ACCENT OR AS A PRIMARY SIDING MATERIAL.

WOOD SIDING AND TRIM



{PHOTO 73}



{PHOTO 74}



{PHOTO 75}

WOOD TRIM CAN BE USED TO ORNAMENT DIFFERENT TYPES OF BUILDINGS IN LANCASTER. KEEP YOUR BUILDING'S ORIGINAL WOOD TRIM PAINTED AND IN GOOD REPAIR.

RECOMMENDATIONS

1. Preserve original wood siding on the building, keeping it primed and painted. Paint provides an important protective layer from the elements. Bare weathered wood should not be used in Historic Lancaster because it is not historically accurate and also is subject to deterioration. Paint adheres best to wood that has been carefully scraped and sanded to the next sound layer of paint. Most buildings need to be repainted every 5-8 years; consider painting different sides of the building on a rotating basis to save yearly costs.
2. Make repairs to wood siding where cracks or warps exist. If an area of wood siding is severely decayed and cannot be repaired, replace individual boards or shingles with new boards or shingles of the same size and shape.
3. Consider removing non-original wood shakes or artificial siding to expose the original material underneath. Often, the siding beneath is simply missing paint and may need only repair, minimal replacement and repainting.
4. For a historic building that is currently sided with its original wood siding, do not install artificial siding like vinyl or aluminum over the original material. Not only does this detract from the building's historic character, it may also lead to deterioration of the wood underneath.
5. In rare cases when an artificial siding material is considered for approval by the Commission (because the building is non-contributing or there is economic hardship or unusual and compelling circumstances), only the actual boards may be covered. The new siding must match the existing

WOOD SIDING AND TRIM

size, shape, texture (smooth finish) and exposure of the boards as closely as possible. Corner boards and other trim cannot be wrapped; they must be built out to retain the building's original three-dimensional appearance and profile.

6. If a historic building's original siding is missing altogether (and not just hidden under later materials), it may be possible to use an approved alternative siding material. (Please see the section on Substitute Materials.) Approved alternative siding materials may also be used for new construction, including additions. See the section on New Construction in these guidelines.

7. Repair and retain existing wood trim and ornamental features on Lancaster's historic buildings. If a feature such as a wood bracket is missing or deteriorated, it can be replaced in kind to match the existing. See the section on Substitute Materials for when it would be appropriate to use a different material for these features.

8. Avoid adding new ornamentation or applying new trim to a building in an effort to dress it up. Respect the character of the historic building for what it is, whether simple or ornate. If a historic feature is missing, use historic photographs rather than conjecture to document how it appeared.

FOR MORE INFORMATION

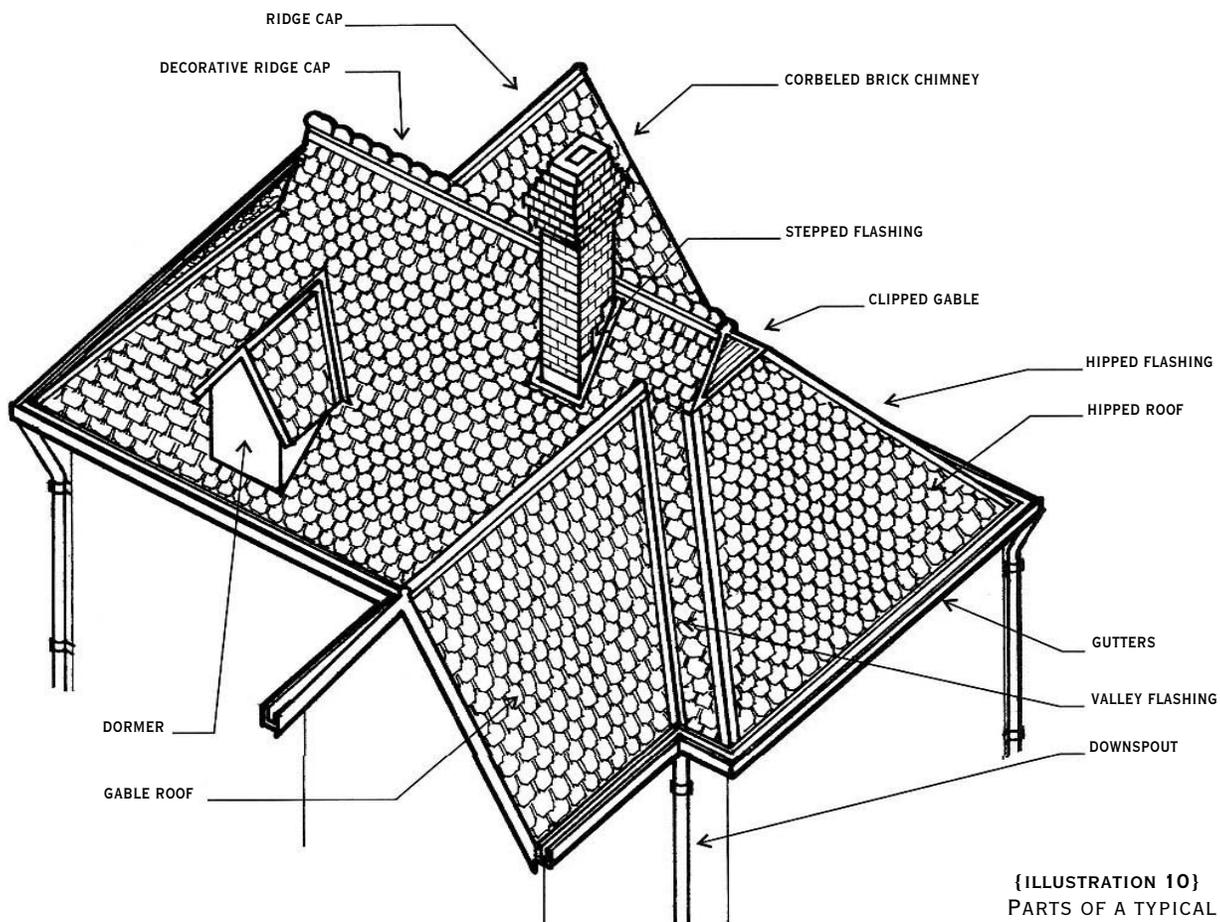
- **PRESERVATION BRIEF 8:
ALUMINUM AND VINYL SIDING ON
HISTORIC BUILDINGS: THE APPROPRI-
ATENESS OF SUBSTITUTE MATERIALS
FOR RESURFACING HISTORIC WOOD
FRAME BUILDINGS.**

- **PRESERVATION BRIEF 10:
PAINT PROBLEMS ON HISTORIC
WOODWORK**

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ROOFS AND ROOF FEATURES

A weather-tight roof is essential to the preservation of a building because it performs the critical task of shedding water and providing protection from outside elements. A properly working roof and gutter/downspout system is a building's best defense against the damaging effects of water. The building's roof is also very important to the architectural character and style of the building, including its materials, shape and special features. Those features can include chimneys, dormers, skylights, and elements such as ridge caps or iron cresting.



COMMON ROOFING MATERIALS

- Wood shingles were used on buildings during the early 1800s, when Lancaster was being settled, but they had a short life span and were often replaced with fire-resistant slate or metal roofs.
- Slate shingles were commonly used on roofs of the 19th and early 20th centuries and are found on many of Lancaster's historic buildings today. Slate shingles typically have a rectangular or fish-scale shape.

ROOFS

- Clay tile became popular in the late 19th century, and is found on some Craftsman and Spanish Revival-influenced buildings in Lancaster. Where it occurs, it is frequently a dominant feature.
- Sheet metal is another durable 19th century material that regained popularity during the 1920s. Standing-seam metal roofs can be found in Lancaster on some commercial buildings, as well as on carriage houses or outbuildings.
- Asphalt shingles were first used to cover roofs in the early 20th century. A low-cost roofing alternative, they have a life span of only about 20 years.
- Built-up roofs consist of alternating layers of felt and tar, with a gravel surface, and are found on flat-roofed buildings such as commercial buildings. Newly developed single-ply waterproof membranes are mostly used on these buildings today.

RECOMMENDATIONS

1. Inspect the entire roof including flashing, gutters and downspouts at least twice a year. Where you find loose slates or tiles, rust spots, or damaged shingles, repair or replace those individual elements promptly. Check the flashing (used at the intersection of roof planes at valleys and hips and where the roof meets a parapet wall) for signs of deterioration and repair or replace to match.

2. Repair slate, tile and standing seam metal roofs wherever possible, rather than simply replacing. As important design elements of their buildings, these types of roofs are extremely important to preserve. Use special care when working on existing slate, following recommendations in Preservation Brief 29 (see the end of this section).

3. Do not cover historic roofing materials with tar or asphalt coatings because this treatment can lead to deterioration of the material below, as well as dramatically change the appearance of the building. Also, avoid placing the new covering over the existing roof, as this can add additional weight to the roof structure and make future leaks hard to detect.

4. If a historic roofing material is severely deteriorated and replacement is the only option, first consider whether the roof can be replaced with the same type of material. If the historic material is cost-prohibitive or unavailable, it is possible to use a modern material that has the same visual qualities. For example, metal roof panels with a “standing seam” appearance are commonly available and widely used today. Some roofing manufacturers produce fiberglass or asphalt shingles that are designed to look like slate or wood shingles. Another option is synthetic slate.



{PHOTO 76}
AN EXAMPLE OF A CLAY TILE ROOF, WITH DORMERS THAT HAVE DECORATIVE RIDGE CAPS AND EAVE DETAILS.



{PHOTO 77}
STANDING SEAM METAL ROOF



{PHOTO 78}
FISH-SCALE SLATE SHINGLES



{PHOTO 79}
COMPOSITE SHINGLES WITH TILE RIDGE CAP

ROOFS

5. Use appropriate roof colors, matching the historic roof material as closely as possible. Wood shingles were unpainted and left to weather. Metal roofs were usually painted green, red or silver. Slate is typically gray, with some examples containing elements of pink, blue or green. Clay tile is most often found in red or green. Asphalt shingles should match the overall colors that might have originally been found in the area's roofs, typically earth tone shades of gray or dark brown are best.

SPECIAL ROOF FEATURES: CHIMNEYS, DORMERS AND SKYLIGHTS, DECORATIVE ELEMENTS, PARAPETS

- Chimneys can be dominant features of historic buildings, both at the roofline and sometimes as part of the building's overall design. The chimney stack above the roofline is typically stone or brick. Some chimneys can be quite decorative, with corbelled caps or chimney pots.
- Dormers provide additional space and add ventilation and light to the upper floor. Historic Lancaster has many examples of roof dormers, most of which are one-window wide and stylistically important to the building.
- Skylights are not typically historic features of residential buildings, but can sometimes be found in commercial buildings (usually not visible), churches and industrial buildings.
- Decorative elements at the roofline can include ridge caps, iron cresting or finials at towers or bays. These elements are important to preserve.
- Many of Lancaster's early 19th century brick buildings have stepped brick parapets at side elevations that project above the roofline, sometimes containing chimneys.

RECOMMENDATIONS

1. Preserve historic chimneys where they exist, taking care to make sure that they are well maintained and properly flashed. Inspect your chimney regularly and take steps to keep it in good repair. Follow recommended masonry repairs in the Technical Tips found on page 47. Even if the fireplace is no longer used, the chimney stack at the roof should be retained if it is an important visual feature.
2. Preserve original dormers, making sure that their features (roof, windows, side walls, flashing) are well maintained.
3. Locate any new dormers on sides of the building that are not visible from the street. They should be placed below the ridge line and set back at least one foot from the eave line. Keep dormers small (one or two win-



{PHOTO 80}
ORIGINAL SLATE, DORMERS AND CHIMNEYS
ARE FEATURES OF THIS ROOFLINE THAT ARE
IMPORTANT TO PRESERVE.

ROOFS

dows wide like historic dormers) and make them proportional in size and shape to the roof's size and shape. Use a material for the sides and roof of the dormer that matches or complements the existing building.

4. Preserve historic skylights where they exist. Replace glazing and make repairs to the existing skylight frame as needed.

5. For a visible roof, add new skylights only at the back or toward the back of the building on a secondary side elevation to eliminate visibility from the street. Choose square or rectangular skylights that are flat in profile, rather than bubble or tented in shape. Keep the skylights small, using more than one if necessary rather than one large skylight.

6. For a flat roof, skylights of any size or type may be added as long as they are not visible from ordinary street views.

7. Maintain historic features of roofs including towers, cresting, finials, and ornamental ridge caps. Avoid making dramatic changes to the roof's appearance by adding features such as a tower or cupola where none existed before. If a historic roof feature is missing, document its appearance if possible through historic photographs.

8. Preserve the historic stepped brick parapets that help to define Lancaster's early 19th century architecture. Especially check flashing, where the roof meets the brick parapet wall, and make sure that it is water tight. Make repairs to the parapet following recommendations in the Technical Tips on masonry repointing on page 47.

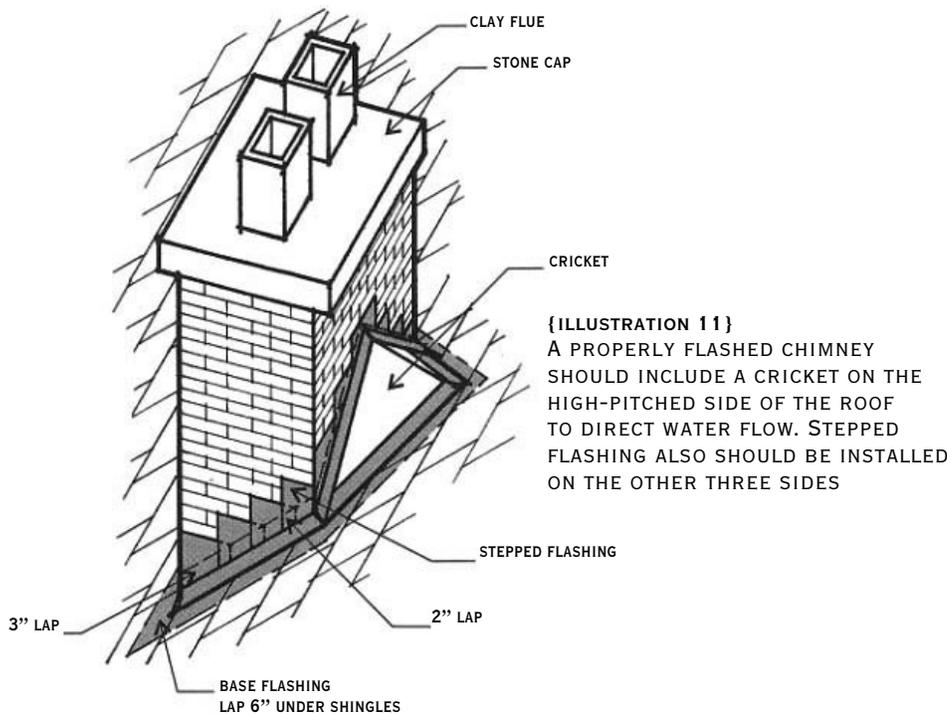
FOR MORE INFORMATION

- PRESERVATION BRIEF 4:
ROOFING FOR HISTORIC BUILDINGS

- PRESERVATION BRIEF 29:
THE REPAIR, REPLACEMENT AND MAINTENANCE OF HISTORIC SLATE ROOFS

- PRESERVATION BRIEF 30:
THE PRESERVATION AND REPAIR OF HISTORIC CLAY TILE ROOFS

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GUTTERS AND DOWNSPOUTS

Gutters and downspouts serve the important purpose of keeping water out of and away from the building. The gutter is a trough along the building's cornice or eave that catches water from the roof and carries it off. The downspout is a metal (aluminum, galvanized steel, or copper) pipe that carries water from the gutter to the ground or an underground drain. The failure of this system can cause a whole host of problems on both the inside and the outside of the building. When the gutter fails to work, water is allowed to seep into the cornice and roof rafter ends. From there, it moves across ceilings or down walls, often showing up as mildew or stained and crumbling plaster inside the building. Poor drainage at the ground can lead to moisture at the foundation or wet basements.

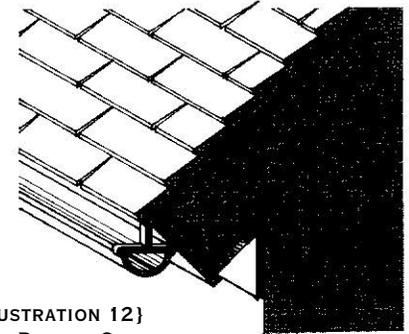
The type and appearance of the gutter can also be an important feature of a historic building. Common gutter types are illustrated to the right:

- Half-round: A metal gutter that is suspended from the end of the building's eave.
- Ogee: A metal gutter that is attached to a building's fascia.
- Box: A gutter that is built in to the cornice of the building.
- Stop: A gutter that is part of the eave of a building.

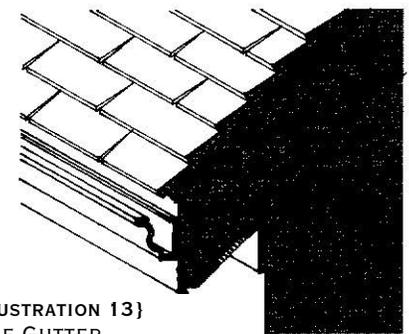
RECOMMENDATIONS

1. Inspect gutters at least twice a year for signs of deterioration or failure. Clean out any debris that hinders water flow. Make sure that suspended gutter straps are secure. Gutter straps should be fastened beneath the roof material rather than over it.
2. Inspect downspout support brackets to be sure they are secure. On brick buildings, downspout support brackets should be fastened into mortar joints rather than into the brick or stone.
3. Maintain and preserve original box and stop gutters because they are important to the architectural design of historic buildings. If needed, reline the gutter with either sheet metal (painted on both sides as a protection) or a flexible rubber membrane. Avoid using an asphalt-based coating inside the gutter, as this tends to hold moisture and can lead to deterioration of the material below.

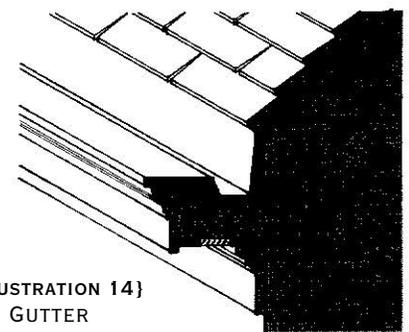
FOUR TYPES OF GUTTERS



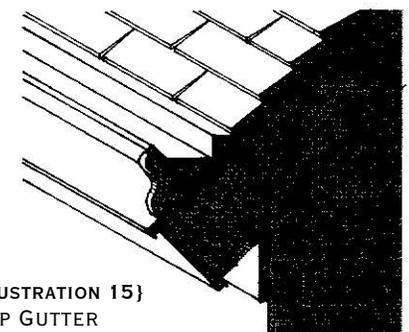
{ ILLUSTRATION 12 }
HALF ROUND GUTTER



{ ILLUSTRATION 13 }
OGEE GUTTER



{ ILLUSTRATION 14 }
BOX GUTTER



{ ILLUSTRATION 15 }
STOP GUTTER

GUTTERS AND DOWNSPOUTS

4. Use the same type of gutter that was originally used on the building if possible. If replacing box or stop gutters with hanging gutters, make sure that this work does not result in the loss of important cornice material or decorative trim. Do not box-in or cover up the box or stop gutters in the process of adding suspended gutters.
5. Attach new downspouts on the rear and sides of the building, preferably at corners. Avoid the main façade if possible.
6. Connect downspouts to underground drains or place splash blocks beneath them to divert water away from the building's foundation.
7. Paint half-round gutters to match the trim color of the building. Ogee gutters should match the color of the fascia to which they are attached.



{ PHOTO 81 }

A DOWNSPOUT “ELBOW” AND SPLASHBLOCK HELP TO ENSURE THAT WATER MOVES AWAY FROM THE BUILDING’S FOUNDATION

FOR MORE INFORMATION

- PRESERVATION BRIEF 39:
**HOLDING THE LINE: CONTROLLING
UNWANTED MOISTURE IN HISTORIC
BUILDINGS**

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/
PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

WINDOWS

Windows contribute to a building's character in a significant way. In some buildings, especially those that are vernacular (see definition in the glossary), the number, spacing and design of windows help to define its character. The same holds true for buildings with styles that are more ornate, as the builder often used windows to enhance character and further define style. The placement, size, design, appearance, and materials of the window itself are very important. In addition to the shape of the opening, the window pattern or style is also created by muntins, which originally were used to separate individual panes of glass.

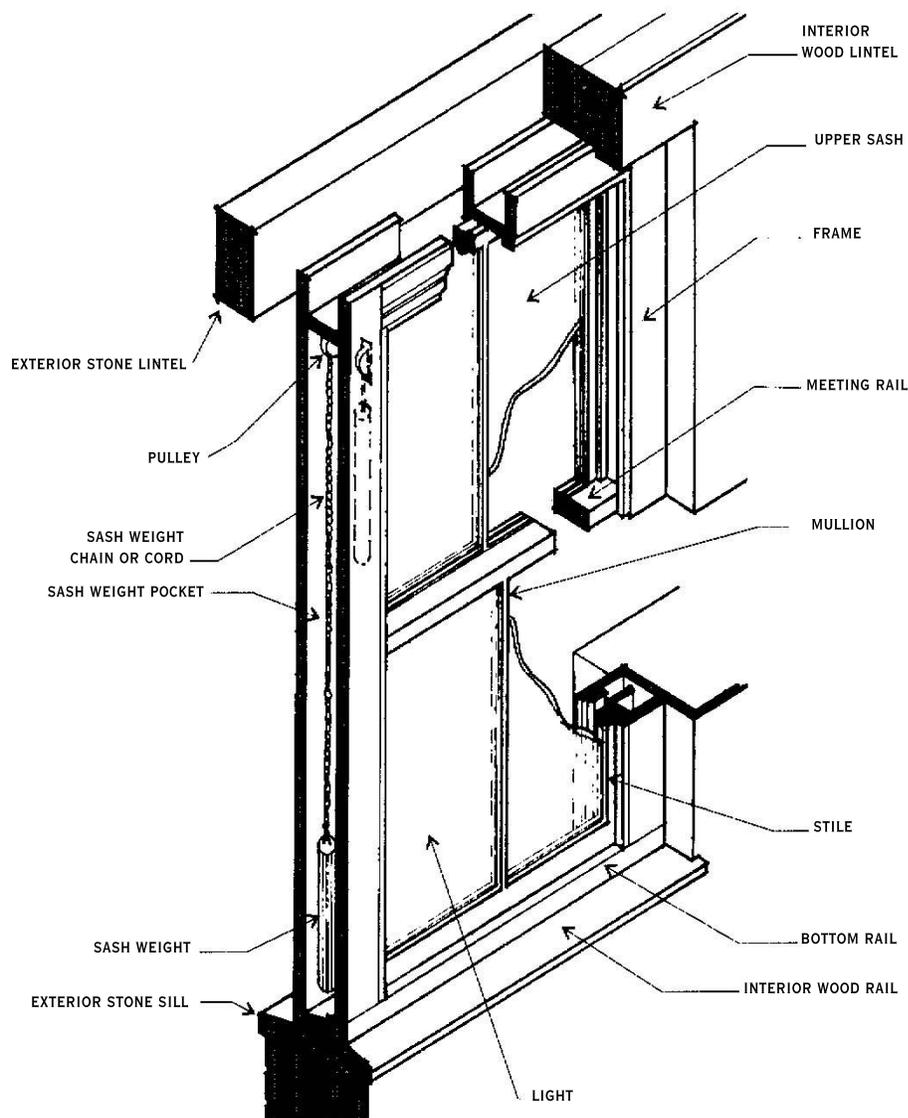
{ILLUSTRATION 16}
ILLUSTRATIONS OF COMMON HISTORIC WINDOW TYPES IN LANCASTER.



WINDOWS

Historic Lancaster has a large number of original windows remaining in commercial, residential, institutional and industrial buildings. Some of the most common types of historic windows in Lancaster are illustrated and described below (they are named according to the way that they operate):

- **Double-Hung Windows:** Built of wood, these windows get their name from the mechanism where the lower window sash slides up behind the upper sash through a system of weights and pulleys. Buildings from the early 19th century had window sash with multiple panes, usually with patterns of 6-over-6 (or variations like 9-over-6 or 9-over-9). This was because early glassmaking technology (before 1850) allowed only small panes of glass to be made. Later in the 19th century, as window technology improved, sash were constructed with 2-over-2 panes and later 1-over-1 panes. Windows with 1-over-1 panes were commonly used beginning about 1885, and this type of window can be found on all types of buildings built after this time. In the early 20th century, variations included a multi-paned upper sash over a single-pane lower sash.



{ILLUSTRATION 17}
PARTS OF A DOUBLE HUNG WINDOW.

- **Casement or Hopper Windows:** These two types have sash that pivot instead of slide. Popular at the turn of the 20th century, these windows can be made of wood or metal. The metal hopper window (horizontal pivot) was frequently used in industrial buildings and some auto-oriented commercial buildings of the early-mid 1900s. Casement windows (vertical pivot) are more likely found on churches and some residential styles, such as English Tudor.

- **Fixed Window Types:** Fixed, non-operable windows include display windows in a storefront, transom or sidelight windows in an entryway, stained glass windows in a church, or windows in a special feature such as a tower or projecting bay.

WINDOWS

Windows on older and historic buildings can be affected by a variety of treatments, including preservation and repair, replacement, enlargement or downsizing, boarding over, and the use of new glazing, storm windows, shutters or window boxes. Each of these actions is addressed in the recommendations that follow:

RECOMMENDATIONS

1. Maintain and repair older or historic windows where they exist. Windows are important character-defining features of an older building and every effort should be made to preserve and protect them. Keep them painted and caulked to protect from water infiltration, which does the most damage.
2. Preserve windows that help to define the building's style or character, even if it is being converted to a new use.
3. If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. Make sure that this "selective replacement" matches the existing as closely as possible.
4. Retain historic glass and protect it during repairs. If glass is cracked or missing, new glass panes can be installed. Replacement glass should be clear and without tint. Mirrored glass should not be used on historic buildings.
5. Consider replacing original windows only as a last resort. For contributing buildings, provide photographic documentation to the Commission that the historic windows are beyond repair. New windows should match the original window as closely as possible in material, size, profile and visual appearance.
6. For window replacement when the existing windows are original: Replacement windows on primary, street-facing or any highly visible elevations should match the historic windows in all of their details and materials (wood for wood, metal for metal). For example, if a multi-paned historic window on a primary elevation is proposed for replacement, the new window should use true "through-the-glass" muntins for historical accuracy. For secondary or rear elevations that have limited visibility, there is more flexibility. Replacement windows should match the historic windows in size, configuration and general characteristics, but not necessarily material.
7. For window replacement when the existing windows are not original or are missing: Replacement windows should be compatible with the historic character and appearance of the building. The appearance of the window needs to be consistent with the type of window that might have existed on the building, but does not have to replicate the missing original window. In many cases, this can be accomplished using substitute materials.



{ PHOTO 82 }
THE ROUNDED ARCH SHAPE OF THIS WINDOW IS IMPORTANT TO THE BUILDING'S HISTORIC CHARACTER



{ PHOTOS 83 AND 84 }
UPPER FAÇADE WINDOWS ARE AN INTEGRAL PART OF LANCASTER'S DOWNTOWN CHARACTER AS WELL AS DECORATIVE WINDOW TYPES, SUCH AS THE PROJECTING BAY WINDOW

WINDOWS

8. In cases where historic windows do not need to be replicated, the use of “applied” muntins (glued to the outside and inside panes) may be approved if appropriate for the building’s type and style. “Sandwiched” muntins (located between the panes of glass) will not be approved.

9. Replacement windows must have a design appropriate to the period and style of the building. If the original design of the window cannot be determined (through photos or possibly through remaining windows in the building), then a 1-over-1 sash is an economical choice that would be compatible with most historic buildings. (Note: the new window does not have to operate like a double-hung window, but it should have the same appearance.)

10. When replacing a historic window, make sure that the new window fits the opening exactly. Do not reduce the window opening to fit a “stock” window size and avoid making the opening larger than it was historically.

11. The addition of picture windows, bay windows or other types of structural modifications generally should not be made to a building’s primary façade or sides visible from the street. Alterations to window openings on the rear of a building may be acceptable as long as the change is compatible with the character of the building and not visible from the street.

12. Do not board up windows at spaces that are not being used. If window condition is a concern, make the necessary repairs to ensure that the window does not pose a hazard to the pedestrian below (see box on securing windows). Install exterior or interior storms to save on energy costs.

13. Maintain basement windows to allow light and ventilation into that space. If security is a concern, install interior or exterior metal grilles or bars across the opening. If basement windows need to be sealed, add plywood to the inside of the window frame and pant it to blend with the foundation. Do not use glass blocks at basement windows.



{PHOTO 85}
DECORATIVE WINDOW TYPES SUCH AS THE
OCULUS ARE IMPORTANT TO PRESERVE.

FOR MORE INFORMATION

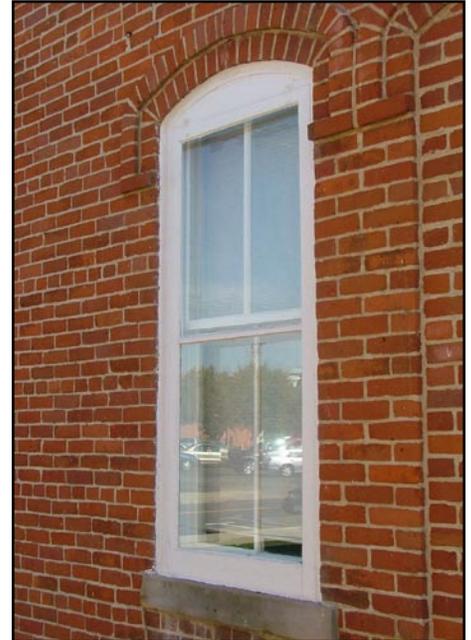
- PRESERVATION BRIEF 3:
**CONSERVING ENERGY IN HISTORIC
BUILDINGS STEEL WINDOWS**
- PRESERVATION BRIEF 33:
**THE PRESERVATION AND REPAIR OF
HISTORIC STAINED AND LEADED GLASS**
- PRESERVATION BRIEF 9:
**THE REPAIR OF HISTORIC WOODEN
WINDOWS**
- PRESERVATION BRIEF 10:
**EXTERIOR PAINT PROBLEMS ON
HISTORIC WOODWORK**
- PRESERVATION BRIEF 13:
**THE REPAIR AND THERMAL
UPGRADING OF HISTORIC STEEL
WINDOWS**
- PRESERVATION BRIEF 33:
**THE PRESERVATION OF HISTORIC
STAINED AND LEADED GLASS**

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PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

WINDOWS

STORM WINDOWS

1. Exterior or interior storm windows are a good way to increase energy efficiency. They are more economical than window replacement, and they contribute to the preservation of older windows.
2. Early storm windows were built of wood, and there are still examples of these in the historic district. If your building already has wood storm sash, keep them in good repair. If you have wood windows, consider adding wood storms to enhance the building's character.
3. Aluminum storm windows with an enameled finish may also be used in the historic district. Choose a color that blends with the color of the building, avoiding a metallic or brushed-aluminum finish.
4. Make sure that the storm window fits the opening exactly. Arched-top storm windows are available for windows with unique shapes. Make sure that the divisions between storm sash line up with the window that it covers.
5. Do not use sheets of Plexiglas as storm windows over operable windows. Single sheets may be used on small units of fixed glass such as transoms and or sidelights.



{ PHOTO 86 }
THIS WINDOW HAS A REMOVABLE WOOD STORM ATTACHED TO THE OUTSIDE FRAME.

WINDOW SHUTTERS AND WINDOW BOXES

1. Keep historic wood shutters painted and in good repair. There are a number of 19th century residential buildings in Lancaster that have original working shutters, complete with their original hardware. These are very important to preserve.
2. Shutters should only be added to buildings that originally had them. Look for signs on the building, like old hinges, shutter dogs (used to hold the shutter open), or marks where hardware once existed. Old photos can be another source.
3. If shutters seem appropriate, they should meet the following guidelines:
 - They should be made of wood;
 - The traditional wood-slat shutter is most appropriate;
 - Shutters must be proportional to the window openings, so that they will fit the opening exactly when closed;
 - They do not have to be operable, but they should appear to be.
4. Window boxes are appropriate on many types of buildings. They should be sized to the width of the opening, and should generally be located below the windowsill.



{ PHOTO 87 }
A SIX OVER SIX SASH WINDOW WITH HISTORIC SHUTTERS

WINDOWS

TECHNICAL TIPS: SECURING UPPER STORY WINDOWS

Boarded-up windows have an extremely negative effect on downtown, detracting from the vitality and appearance of Lancaster's historic buildings. Because upper story spaces in older buildings are sometimes vacant, owners may attempt to cover or even remove existing windows and block up the openings. This type of treatment will not be approved by the Historic Lancaster Commission.

In cases where a City code official has determined that an upper story window poses a safety hazard for the community, the window may be ordered to be secured. Boarding of a hazardous window will be considered a temporary repair. The property owner must apply for a Certificate of Appropriateness within 30 days for approval of permanent repairs. Failure to do so will be a violation of the city's Historic Preservation Ordinance, Chapter 1327, and may result in penalties described therein.

RECOMMENDATIONS:

- Keep upper story windows in good condition, making sure that glass is secure and the window frame and sash are kept painted and well maintained.
- Install exterior storm windows, if needed, to provide a protective layer on the exterior of the window. Storms will contribute to the long-term preservation of the window itself. See Storm Window recommendations in this section.
- If existing windows are severely deteriorated and in need of replacement, follow the recommendations in this section, making sure that the replacement window fits the opening exactly and is appropriate to the period and style of the building.
- No windows shall be boarded unless a city code official has cited a safety or security issue. In such cases, the window boarding shall be a temporary measure lasting no longer than 60 days, during which time the applicant shall make necessary repairs or modifications. If the work includes more than ordinary maintenance and repair of the existing window, such work will require a Certificate of Appropriateness from the Historic Lancaster Commission.

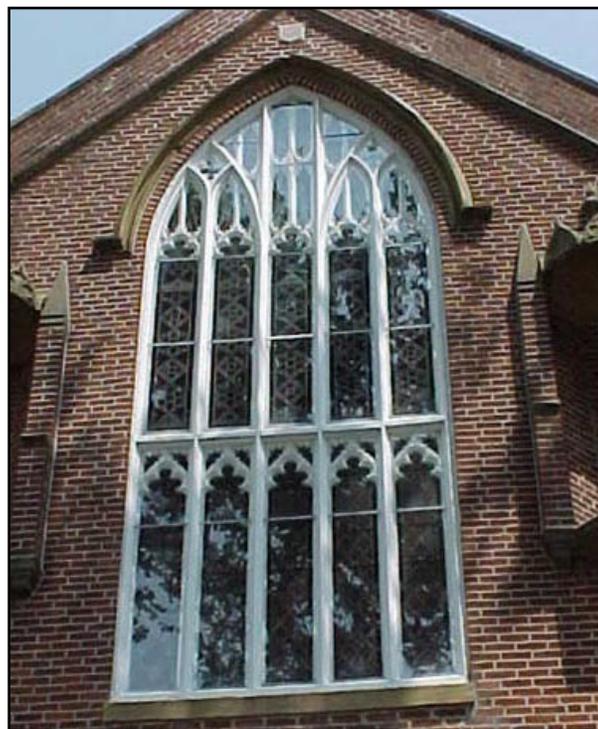
TECHNICAL TIPS: STAINED GLASS

Most people describe any colored-glass or beveled-glass window as a stained-glass window; strictly speaking however, unless the window includes painted glass, it is really a leaded light. Leaded lights are all constructed in a similar way; the only real difference is the way the lead is incorporated into the window or door.

Glass is one of the most versatile, yet fragile building materials. With proper care and maintenance, decorative glass windows or doors can last for hundreds of years. The greatest threat to a stained-glass or leaded-light window or door is deterioration of its skeletal structure.

RECOMMENDATIONS

- Maintain stained-glass or leaded-light windows and doors.
- Consult a professional to help you determine which repairs or preventive measures are needed. Then, begin any repair work.
- Monitor all the parts of the window or door, such as the glass, lead came (the rods that hold the glass together), and window frame.
- Keep the window or door frame caulked and weathertight so water does not penetrate to the skeletal structure of the window.
- Reset the original glass window in the new window or door when replacing a stained-glass or leaded-light window or door.



{ PHOTO 88 }

LEADED-LIGHT WINDOWS SHOULD HAVE EXTERIOR STORM WINDOWS FOR PROTECTION. THIS GROUP OF WINDOWS HAS FULLY FIXED STORMS PROTECTING THE GLASS FROM WEATHERING AND POSSIBLE VANDALISM.

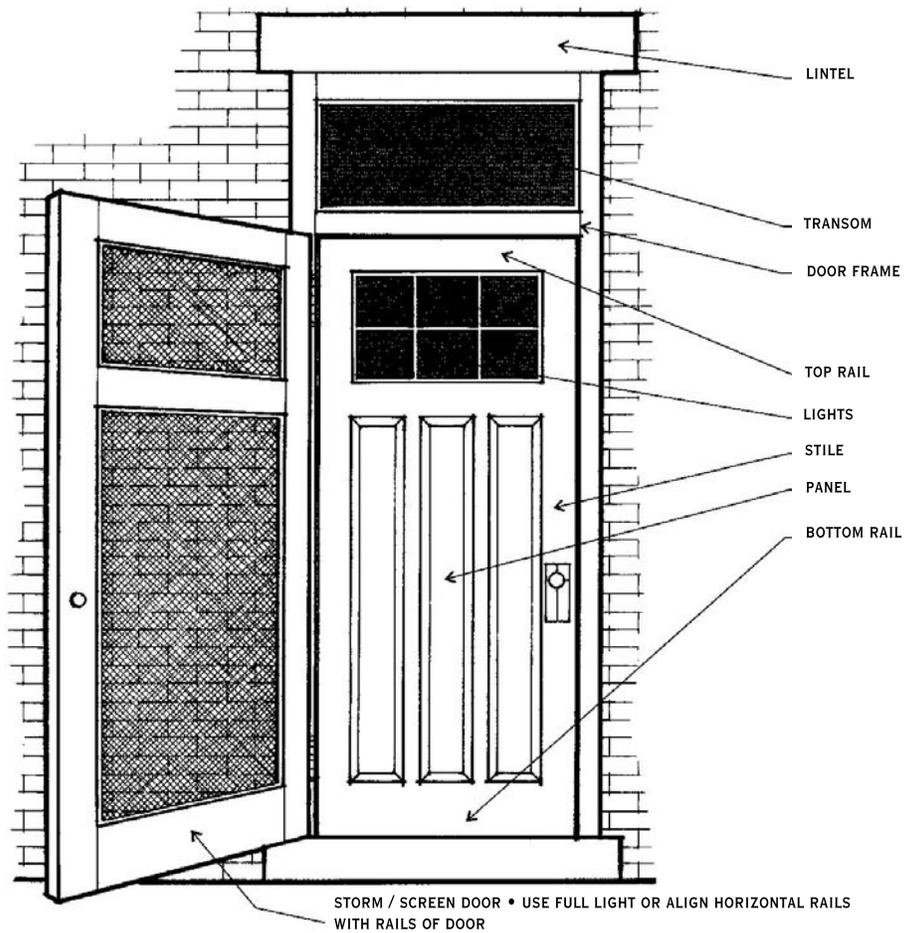
DOORS AND ENTRANCES

Doors and entrance features are a critically important aspect of a building's original design, including the style and material of the door itself, any associated design elements surrounding the door, steps associated with the entry, and the location of the entry on the building.

RESIDENTIAL BUILDINGS

There is great variety among residential doors and entrances in Lancaster, depending upon the style and age of the building. Some of the city's oldest architecture, including its significant Federal and Greek Revival homes, have highly significant entrance features that display very fine 19th century craftsmanship. Doors from the early-mid 19th century in Lancaster were solid-wood painted doors, often with six or eight panels. The entrance in high-style homes may be framed by a classical entablature (containing cornice, frieze and architrave). These early 19th century buildings are also frequently distinguished by their fanlight or rectangular transom above the door and by sidelights beside the door, used to admit light to the hall.

During the late 19th century, entry doors in Italianate or Queen Anne homes were sometimes embellished with carved ornamentation, could have glass in the upper half, were sometimes double doors, and may have been varnished rather than painted in some high-style examples. Sidelights were not as common on these styles, but transoms were. Finally, during the early 20th century, homes in the Revival styles could have elaborate entries with exaggerated features or simple designs without extra embellishment. Doors in early 1900s house types such as Bungalows, Gabled Ells or American Foursquares returned to a simple design, often with glass in the upper half or sometimes nearly the full height of the door.



{ILLUSTRATION 18}
PARTS OF A TYPICAL DOOR

DOORS AND ENTRANCES

RESIDENTIAL BUILDINGS



{PHOTO 89}
AN EXAMPLE OF ONE OF THE DECORATIVE EARLY 19TH CENTURY FEDERAL STYLE ENTRANCES IN HISTORIC LANCASTER. NOTE THE CARVED DOOR SURROUND AND DELICATE FANLIGHT TRANSOM.



{PHOTO 90}
THIS ATTRACTIVE DOORWAY UTILIZES SIDE LIGHTS TO PROVIDE ADDITIONAL LIGHT FOR AN INSIDE HALLWAY.



{PHOTO 91}
THIS COTTAGE ENTRANCE IS SLIGHTLY RECESSED WITH NARROW TRANSOM AND SIDELIGHTS FRAMING THE DOOR.

COMMERCIAL BUILDINGS

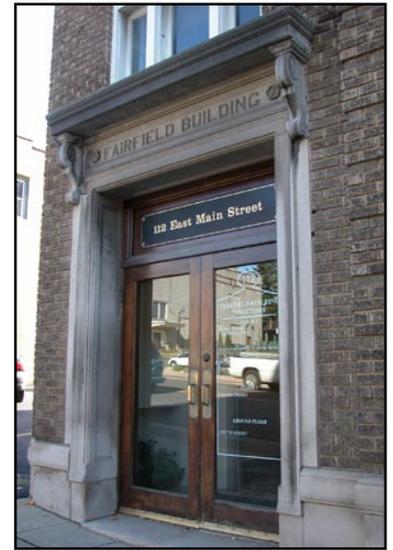
Commercial entrances can be part of a traditional storefront, or can be a separate entrance that is used to access the building in an office, hotel or other non-retail use. From the mid-late 19th century on, commercial buildings nearly always incorporated glass in the entry door to provide visibility and light into the building. Traditional commercial storefront entries may be either flush with the wall or recessed into it. The door may be separated from storefront windows by piers, or may be part of the storefront framing itself. Many storefronts from the 19th and early 20th centuries used the recessed store entry as a way to increase display area.



{PHOTO 92}
THIS ENTRY DOOR IS SEPARATED FROM THE STOREFRONT WINDOWS BY BRICK PIERS.



{PHOTO 93}
A RECESSED STOREFRONT ENTRANCE, WITH ORIGINAL PRESSED METAL CEILING AND TILE FLOORING.



{PHOTO 94}
A PAIRED WOOD AND GLASS DOOR WITH TRANSOM AT THE FAIRFIELD BUILDING.

DOORS AND ENTRANCES



{ PHOTO 95 }
PROMINENT ENTRY DOOR AT
ONE OF LANCASTER'S HISTORIC
CHURCHES



{ PHOTO 96 }
AN EARLY 20TH CENTURY ENTRY
DOOR, WITH A UNIQUE TRANSOM
FEATURE.



{ PHOTO 97 }
A HISTORIC ENTRY VESTIBULE AT THE
LANCASTER CITY HALL.

INSTITUTIONAL BUILDINGS

The entrance feature of a prominent institutional building is usually a highly significant and dominant architectural element. This is certainly the case for Lancaster's rich array of historic governmental, civic and religious institutional buildings. Because of the community's hilly topography and the nature of institutional architecture, many of the public entrances to these buildings make a strong statement about the institution's role in the community. Many are located above grade, at the top of a set of steps, with prominent placement in the building's design and use of significant architectural elements.

DOORS AND ENTRANCES

RECOMMENDATIONS

1. Preserve historic doors, framing, decorative features and hardware. Keep doors well painted or stained to protect from the elements. If a portion of the door or entry feature is rotted or damaged, and must be replaced, make sure that the new piece matches the existing as closely as possible.
2. If possible, solve minor problems with older doors rather than replacing them. If a door is sticking, the door edge can be sanded to solve the problem. If gaps exist between the door and its frame, consider adding thin wood strips (painted or stained to match) to the edges of the door.
3. Make needed repairs to door framing and any trim that is part of the original design of the home. Do not cover these elements with aluminum or vinyl.
4. Preserve original transoms and sidelights, replacing glass panes where they are broken or missing. Do not add transoms and sidelights to historic buildings that never had them.
5. Replacement of highly significant historic doors, particularly in the Square 13 area of Historic Lancaster, should only be considered if the wood is so badly deteriorated that it cannot be preserved. If that condition is well documented, the replacement should use the exact same materials (wood for wood) and match the existing in appearance.
6. Commercial storefront doors should typically be transparent, either full or 3/4-height glass. The door should typically be constructed of the same material as the storefront itself – painted wood for a painted wood storefront, or anodized aluminum for an aluminum front. Avoid making the commercial storefront appear residential by adding a residential-style door.
7. If the historic door is missing, look for evidence (such as old photographs) that will show you the original design. If nothing exists, choose a replacement door that reflects the style of the building as closely as possible. As a general rule, wood doors should be painted unless evidence shows that a stained door was used originally.
8. Anodized aluminum or smooth-finished fiberglass, preferably with a colored or painted finish, may be used as a replacement material for secondary side or rear doors that cannot be seen from a public street and on commercial buildings where the original doors are missing. If using aluminum, use a baked-on enamel finish because it more closely resembles wood.

DOORS AND ENTRANCES

9. Retain original entrance sizes and locations, particularly on front elevations. Downsizing (making openings smaller), enlarging, removing or covering over original entry doors are not recommended. When two entries exist and only one will be used, recognize that the two doors are an important part of the original design that should be maintained. If interior remodeling makes a door non-usable, leave the entrance feature intact on the outside, while making changes to the interior.

10. Don't attempt to "dress up" an entrance by giving it a more "character" than it originally had. Adding extra ornamentation, windows with beveled or stained glass, or a door with an ornate design is not recommended.

11. Use storm doors as a method of energy conservation. Either wood or metal storm doors can be used, although wood is more historically appropriate for Lancaster's historic buildings. If metal is used, choose an enameled finish that complements the color of the building or its trim; do not use brushed-aluminum (silver-colored) doors. The best storm doors are those that allow a full view of door behind it.

12. Preserve an existing historic vestibule, such as that which exists at the Lancaster City Hall. Avoid adding vestibules to the main entrance of a building. A non-significant side elevation or possibly a rear elevation would be a better location for the addition of a vestibule. Keep it transparent, using glass as was done historically.

FOR MORE INFORMATION

- **PRESERVATION BRIEF 3:
CONSERVING ENERGY IN HISTORIC
BUILDINGS.**

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PORCHES AND STOOPS

Historic Lancaster has an abundance of historic porches and stoops that are important to its architectural character and should be preserved. Typically, a porch is a covered entrance to a building that serves an important visual, social and functional purpose, providing a transition between the building's interior and its exterior environment. In addition to providing protection from the elements, the porch typically identifies an entrance location for the building. Some residential buildings also have side, rear or even second story porches, which may be open or sometimes enclosed as sun porches. Stoops typically consist of a short set of steps that terminate at the front porch or the door. They may or may not have a covering in the form of a porch or a porch hood.

Porches are often an integral part of a building's historic design, and they vary according to the architectural style of the building. Depending upon the period when they were built and the style that was used, the front porch can be grand and sweeping or small and compact; sturdy looking or delicate and light. While many Lancaster porches are built of wood, the Historic District also has porches constructed of brick, stone or concrete block molded to look like stone. Some of the area's most outstanding ornamentation can be found in its porches.

The earliest 19th century buildings in Lancaster often did not have a covered porch, but rather an uncovered stoop (usually sandstone) leading to the front entry. By the 1840s, 1850s and 1860s, the projecting porch found favor in the Greek Revival and Gothic Revival and Early Italianate styles. The portico, located only at the doorway itself, is a common feature of some of the district's significant early 1800s buildings. By the Victorian era of the late 19th century, larger porches were common. Italianate and Queen Anne buildings often had decorative porches at front, side, and rear doors, and sometimes as a balconied porch on the second floor. Porches are integral to many of the Gabled Ell, American Four Square, and Bungalow houses of the 1890s through the 1920s. By the 1930s the Revival style houses had more subdued porch hoods at front doors, while the porch itself was moved to the side or rear and sometimes enclosed as a sleeping porch or sun porch. Porches were often added or replaced during the early years of the 20th century, resulting in features that have gained significance as part of the building's history.



{ PHOTO 98 }
EARLY 19TH CENTURY PORTICO WITH BALUSTRADE, CLASSICAL COLUMNS AND SANDSTONE STEPS.



{ PHOTO 99 }
A BROAD PORCH WITH AWNINGS PROVIDES A SHADY OUTDOOR SPACE.



{ PHOTO 100 }
AN EARLY 1900S PORCH ADDED TO A 19TH CENTURY BUILDING



{ PHOTO 101 }
AN EARLY 20TH CENTURY PORCH WITH TURNED BALUSTERS AT RAILING AND ROOFLINE.

PORCHES AND STOOPS

RECOMMENDATIONS

1. Preserve and maintain front porches and stoops in their historic form. Inspect porch foundations, flooring, railings, support columns, decorative features and roofs on a regular basis, looking for signs of deterioration. Keep wood surfaces in good repair and well painted. Water must be drained from porch roofs, so make sure that gutters and downspouts are in good repair.

2. Wood porch floors (usually tongue and groove, see illustration on next page) and ceilings (usually bead board) should be repaired or replaced to match the existing. Both of these features should be kept painted. Concrete flooring must be kept in good repair.

3. If decorative wood elements, such as brackets or balusters, have begun to deteriorate, make every effort to repair them before deciding upon replacement. If replacement is required, match the original as precisely as possible. Remember that dimensions of historic porch columns, balusters, railings and brackets are usually different from stock replacement pieces that are carried by lumberyards. Unpainted, pre-treated spindles and balusters are not appropriate in the historic district. A woodworking shop can mill new pieces to match the existing.

4. Retain historic porch posts and columns, keeping them painted (if wood) and in good repair. If a historic supporting piece is deteriorated or missing, replace it to match the originals as closely as possible. Although ornamental wrought iron is a common material for fencing and retaining walls in Lancaster, it is not usually appropriate on 19th and early 20th century residential porches. It can however, often be used for handrails.

5. Maintain historic sleeping porches or sun porches that were original or added to the house in the early 1900s. Keep the architectural character of the porch intact by preserving original and historic features.

6. Avoid removing historic porches or stoops, even if the building has changed use or if the porch door is no longer being used as the main entrance. Keep sandstone, limestone or brick stoops and porch steps in good repair.



{PHOTO 102}
AN EARLY 20TH CENTURY WRAP-AROUND
PORCH WITH TURNED BALUSTERS AND
CLASSICAL COLUMNS.

PORCHES AND STOOPS

7. If an original porch is missing, a new porch may be constructed based upon physical or photographic documentation. Check for evidence of the original design through historic photographs or sometimes through clues like paint shadows on the building. Be as accurate as possible in designing the replacement.

8. If the design of an original porch is unknown, the best approach is to add a porch that is simple in design. Simple wood construction (painted) is best. The design should be compatible with the style of the building, but avoid trying to make the porch look more “historic” by adding too many architectural details.

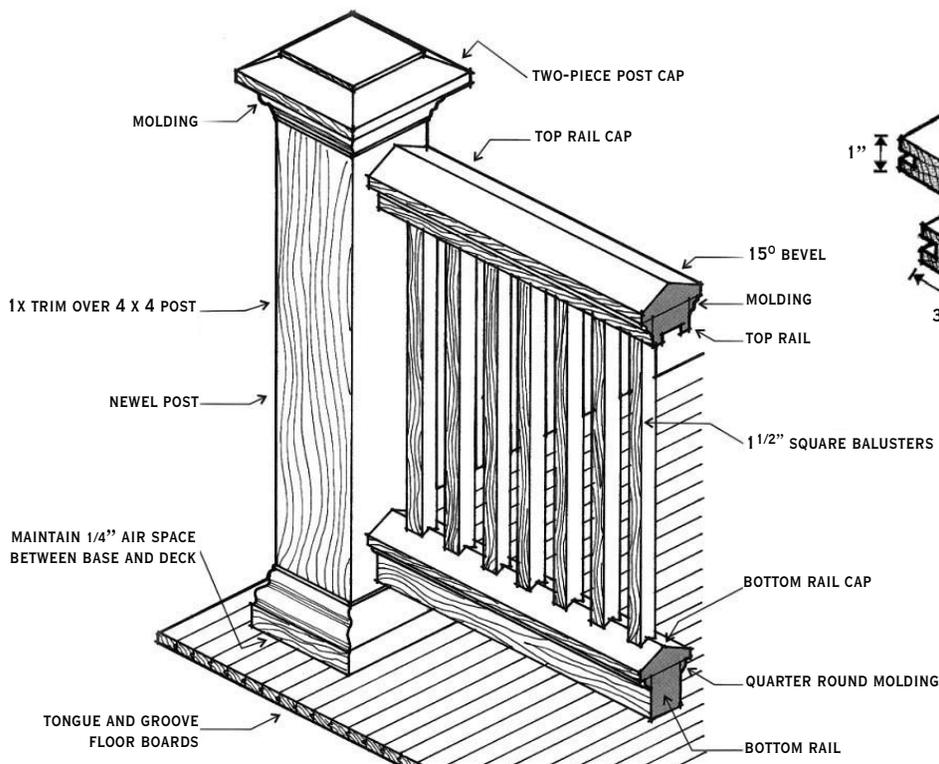
9. If the building never had a front porch, then it is best not to add one.

10. Do not enclose front porches in an effort to create a room addition for the building. Limit enclosures to rear porches only.

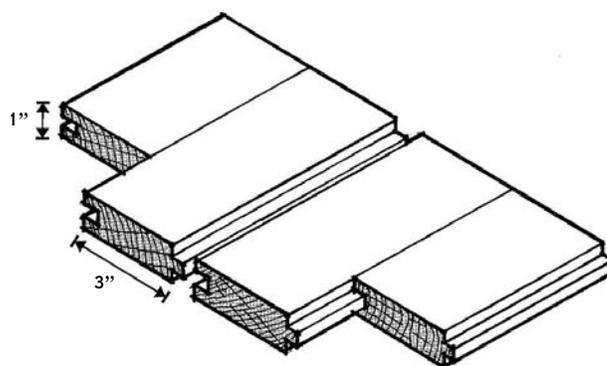
11. If a rear porch is being enclosed, make the enclosure architecturally sensitive by retaining elements of the original porch. Place the enclosure inside the porch railing and supports and use as much glazing as possible.

12. Maintain porches that were added to earlier buildings in the past that have become significant in their own right.

{ILLUSTRATION 19}
PARTS OF TRADITIONAL PORCH CONSTRUCTION.



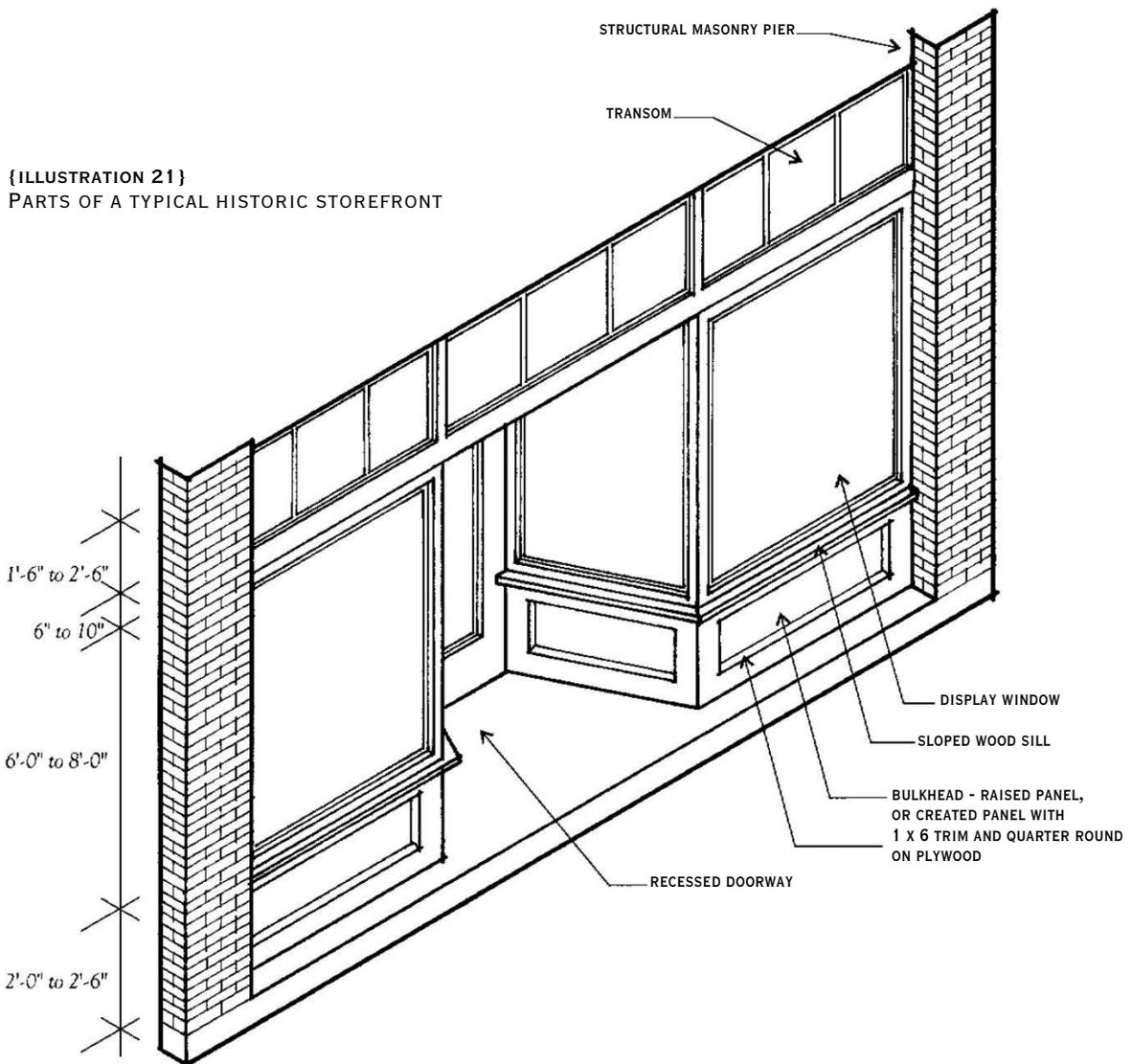
{ILLUSTRATION 20}
TRADITIONAL TONGUE AND GROOVE PORCH FLOORING.



STOREFRONTS

Lancaster's commercial storefronts are among the most important visual features of the downtown, often serving as the best advertisement for the business within. Their design and function is critically important to the success of the downtown district.

The earliest commercial buildings in Lancaster (those built in the first half of the 19th century) appeared more residential than commercial in character, often with little distinction from surrounding houses. During the second half of the 19th century, technology allowed for larger and larger panes of glass to be made with the result that large areas of glass clearly distinguished the storefront area from the upper floor. A typical late 19th century storefront consists of single or double doors flanked by large display windows. Framing these were vertical supports of cast iron or wood; toward the turn of the 20th century, these supports became increasingly slender. The display windows typically rested on a bulkhead, or low wall made of wood, cast iron or pressed metal panels. Often, transom windows consisting of single or multiple panes of glass were located above the display windows to add even more light to the interior of the store.



STOREFRONTS



{PHOTO 103}
THE STOREFRONT ON THIS 19TH CENTURY BUILDING IS DIVIDED BY BRICK PIERS INTO SEPARATE WINDOW BAYS



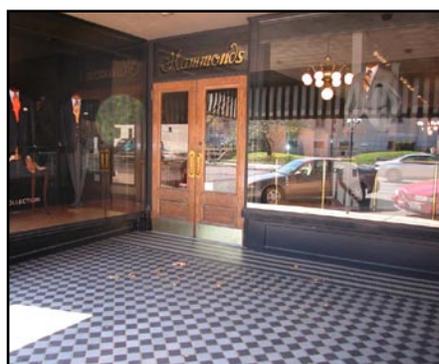
{PHOTO 104}
CAST IRON COLUMNS ARE AN ORIGINAL FEATURE OF THIS 19TH CENTURY STOREFRONT



{PHOTO 105}
A LANCASTER EXAMPLE OF TRADITIONAL STOREFRONT DESIGN, WITH TRANSOMS, RECESSED ENTRY AND DISPLAY WINDOWS



{PHOTO 106}
EARLY 20TH CENTURY STOREFRONT WITH MINIMAL WINDOW SUPPORTS, RECESSED DOOR AND ART TILE AT THE BULKHEAD



{PHOTO 107}
A DEEPLY RECESSED HISTORIC STOREFRONT ENTRY FEATURES A TILE FLOOR AND LARGE WINDOW DISPLAY AREA



{PHOTO 108}
THIS ALUMINUM FRONT WAS ADDED TO A 19TH CENTURY BUILDING AND IS A GOOD EXAMPLE OF SIGNIFICANT LATER DESIGN

RECOMMENDATIONS

1. Repair and preserve historic storefronts and their original features. Even if only parts of the original storefront remain, use these features to help guide the rehabilitation. Don't allow a few deteriorated elements to be justification for replacing an entire historic storefront.
2. Match the original material, size, and appearance whenever historic materials are deteriorated and need to be replaced.
3. Keep wood and cast iron storefronts painted and in good repair. Do not paint historic brick or stone masonry that has never been painted, including storefront piers and door or window sills.
4. Keep traditional storefronts as transparent as possible. Avoid blocking in or removing storefront windows. If window glazing is being replaced,

STOREFRONTS

make sure that the new windows are clear glass rather than mirrored or heavily tinted. Don't add muntin divisions to large display windows that would not have had them.

5. Keep entry doors in their historic locations, including recessed entries. Repair any ceramic tile flooring that exists at the entry.

6. If infill materials have been added to the storefront over the years, consider removing them to return the storefront to its earlier appearance. Inappropriate alterations may include mansard canopy roofs, modern door replacements or blocked-in window openings.

7. Avoid adding elements to the storefront that would not have been used historically, including shed or mansard roofs, brick infill, varnished wood, stained or tinted glass, artificial siding, or unusual siding treatments.

8. If an original storefront is missing altogether and an incompatible modern front exists in its place, rehabilitation can follow one of these recommendations (placed in order of cost):

a. **Make cosmetic improvements:** An incompatible storefront can often be improved with low-cost cosmetic solutions. Painting the storefront to blend with the building, adding an awning to soften a plain storefront, or reopening windows that have been closed up are three low-cost modifications that can enhance overall appearance.

b. **Build a new storefront design:** If no historic photos or physical evidence exists, a new compatible storefront can be designed. The best solutions are those that use a simple and straightforward storefront design that blends with the building in terms of form, style and material, but does not pretend to be a historic storefront.

c. **Reconstruct the missing storefront:** This is possible when old photographs or physical evidence are used to carefully guide the reconstruction of the historic storefront design. New materials can be substituted for the old, but they should match the appearance of the historic material closely in this scenario.

FOR MORE INFORMATION

- **PRESERVATION BRIEF 11:
REHABILITATING HISTORIC
STOREFRONTS**

- **PRESERVATION BRIEF 12:
THE PRESERVATION OF HISTORIC
PIGMENTED STRUCTURAL GLASS
(VITROLITE AND CARRARA GLASS)**

- **PRESERVATION BRIEF 27:
THE MAINTENANCE AND REPAIR OF
ARCHITECTURAL CAST IRON**

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PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

SIGNAGE

A system of signage in a community is important for the advertisement of local business, for sharing information with residents and visitors, and for directing and regulating traffic flow and parking. Careful selection of the design, materials, color, size and placement of each sign can help minimize confusion and visual clutter while maintaining the essential purpose of the sign.

Signage in Historic Lancaster is regulated by the City of Lancaster Zoning Code. Some types of signs may not be permitted under current zoning regulations. Be sure to consult the City's sign ordinance and obtain a Certificate of Appropriateness before changing or modifying an existing sign or graphic or installing a sign or graphic for the first time.

SIGNAGE TYPES

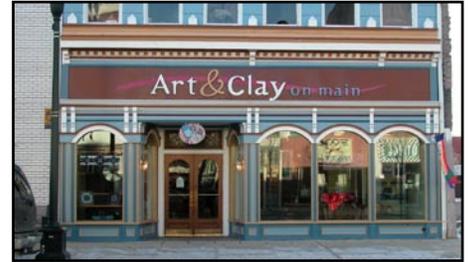
The style, size and amount of signage for a building depends on the size, location and architectural style or use of the building. Following are descriptions of the signage types most commonly seen in historic areas.

Flush-Mounted Signs

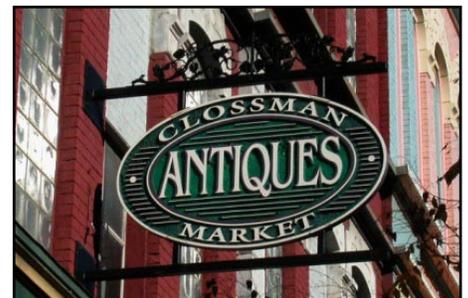
These signs are panels, usually made of wood or metal, which are mounted flush on the building in the sign board area or sometimes on a side wall. Sometimes individual letters are applied to the board. A simple, clear design that complements the building is usually the best.

Projecting Signs

Projecting signs are very compatible with historic commercial buildings. Mounted perpendicular to the sidewalk, projecting signs consist of a mounting bracket and a signboard that is hung from the bracket. Simple, clear designs are usually the best in communicating the type of business inside.



{PHOTOS 109 AND 110}
FLUSH-MOUNTED SIGNS



{PHOTOS 111 AND 112}
PROJECTING SIGNS

FOR MORE INFORMATION

- CITY OF LANCASTER SIGN ORDINANCE, ZONING CODE CHAPTER 1317, SIGNS.
- PRESERVATION BRIEF 25: **THE PRESERVATION OF HISTORIC SIGNS** BY MICHAEL J. AUER. SUPERINTENDENT OF DOCUMENTS, U.S. GOVERNMENT PRINTING OFFICE, WASHINGTON, D.C. 20402.

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

SIGNAGE

Window Signs

Window signs are most effectively used on large display windows, where they will not block the view of merchandise inside. They can also be applied, in small letters, to an entry door. The sign is applied on the inside of the glass to protect it from the elements.

Awning or Canopy Signs

Awning signs are located directly on the fabric awning that shelters the storefront or the hanging valance at the front or side of the awning. Use either the face of the awning or the valance, but not both. Keep lettering simple and plain to be most effective. Canopy signs can be mounted at the top of or on the face of the projecting fixed canopy.

Freestanding Signs

Also known as ground signs or pole signs, these signs are set permanently in the ground and supported by a frame, bracket or posts. Freestanding signs should respect the character of the district, using materials and designs that complement the historic architecture. Conventional geometric shapes are best for the signboard and supports should be kept simple.

Monument Signs

Monument signs are best used for large-scale buildings that are set back from the street, as they provide room for a permanent in-ground sign. These are often constructed of a solid masonry material, with the sign incorporated into the design.

Historic Signs

Historic signs are important to preserve. These Lancaster examples show a historic sign painted on the side of a building and a neon sign that remains from the mid-20th century.



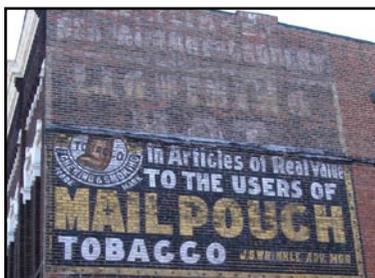
{PHOTO 113}
WINDOW SIGNS



{PHOTOS 114 AND 115}
AWNING AND CANOPY SIGNS



{PHOTO 116}
FREESTANDING SIGN



{PHOTO 117}
HISTORIC SIGNS



{PHOTO 118}
HISTORIC SIGNS



{PHOTO 119}
MONUMENT SIGN

RECOMMENDATIONS

1. Preserve and maintain the historic signage on your building.
2. Carefully consider the best location for signage on your building; historic photographs of the building may provide guidance. For a typical commercial building with storefront, the sign band between the first and second floors is the most appropriate place for signage. Make sure that the sign does not obscure significant architectural details.
3. Quality of design and materials is important. Metal and wood are traditional materials that would be appropriate, while plastic generally is not. Keep the graphics simple to encourage readability and ease of identification.
4. Keep the sign in proper scale with the building. Signs that are scaled to the pedestrian, rather than the traveler by car, are most appropriate for Historic Lancaster.
5. Choose sign colors that are compatible with the building on which the sign is located. Color is largely a matter of personal preference, but avoid colors that clash with the building. Corporate colors and logos may be acceptable on a business sign, but they should be used as accents as much as possible.
6. Internally illuminated signs are not appropriate for Historic Lancaster. External lighting may be used, but the light source should be placed so that it does not obscure other features of the building.
7. Roof-mounted signs should not be used on historic buildings. An exception might be a one-story building from the 1940s or 1950s where a roof-mounted sign might have existed originally.
8. Commercial buildings: Most appropriate for historic commercial buildings in Lancaster are flush-mounted signs, projecting signs, window signs and awning signs. Buildings with traditional storefronts have designated areas for signage as part of their original design. Signs should generally be located at the sign board area located above the storefront, between the first and second floors.
9. Institutional buildings: Most appropriate for churches, government offices, civic uses and fraternal organizations are signs that are pedestrian in scale that complement the historic character of the building. Wall signs placed near a door, for example, may be effective in identifying the use of the building. Monument or ground signs can also work well when the building is set back from the street by 10 feet or more.
10. Commercial conversions: Residential buildings that are used for commercial purposes should use minimal signage that complements the residential character of the building. These may include freestanding signs or wall signs that are located adjacent to an entry or on a side wall. (Also see the section on Adaptive Use).

AWNINGS

Awnings and canopies can serve important functions of shelter and climate control and can provide a location for signage. Fabric awnings are periodically replaced as they wear out, but properly maintained canopies can be preserved and repaired for continued use. Traditional fabric awnings, in particular, are enjoying a resurgence in popularity, as they are a relatively low-cost way to make a visual improvement to an older building.

In the past shop owners installed canvas awnings on their commercial buildings to shade storefronts and control interior temperatures. The awnings were usually mounted on metal frames and retractable; they were lowered to keep sunlight out to cool the store in summer and raised to allow sunlight to help warm the store in winter. The traditional canvas awning typically slopes downward at a sharp angle, with a loose valance and either triangular end pieces or open ends.

Fixed canopies project from the wall of a building, usually intended to provide shelter at an entrance. Made of wood or metal, they became especially popular for use on public buildings, theaters, apartment buildings or department stores built after about 1900. Canopies also were sometimes used in commercial buildings of the 1930s, 1940s and 1950s.

RECOMMENDATIONS

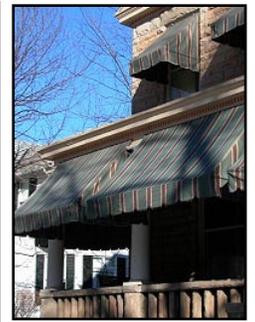
1. Repair and reuse retractable awning hardware, if possible. While most new awnings today are fixed on frames, the ability to retract and lower awnings can still be advantageous today.
2. Consider using canvas awnings on your storefront if there is historical precedent. Look at old photographs to see if an awning might have been used, and where it was located on the building.
3. Use traditional awning shapes and materials (see next page), avoiding fixed aluminum, plastic, interior-lighted, umbrella-shaped awnings, or simulated mansard roofs.
4. For residential buildings, find evidence that awnings were used on the building before making installation plans. Do not use an awning to replace a porch that has been removed.
5. Use care in deciding whether or not to add a fabric awning to a building. Evaluate how it will appear in relation to the building itself and the streetscape as a whole, keeping the following recommendations in mind:



{PHOTO 120}
A TRADITIONAL STOREFRONT AWNING



{PHOTO 121}
A CANVAS AWNING
AT A SIDE
ENTRANCE



{PHOTO 122}
TRADITIONAL
AWNINGS IN SUBTLE
COLORS CAN BE
SUCCESSFULLY USED
ON SOME RESIDENTIAL
BUILDINGS.



{PHOTO 123}
AN ELEGANT TREATMENT AT HAMMONDS
DEMONSTRATES HOW BOTH A FIXED
CANOPY AND AWNING CAN BE USED



{PHOTO 124}
THIS CONTEMPORARY AWNING IS
COMPATIBLE WITH THE BUILDING AND
PROVIDES A PLACE FOR SIGNAGE

AWNINGS

- **Materials:** Most appropriate for older buildings is the canvas fabric awning, weatherproofed prior to installation.
- **Shape:** Use the traditional triangular awning shape, with either closed or open sides, for locations fronting the street. An awning with a loose valance has a more traditional appearance than one that either has no valance or is fitted to rigid piping. Avoid using bubble or rounded awnings on main facades, as these were not typical and tend to hide important architectural features.
- **Color and pattern:** Traditionally, awnings were either solid color or striped. In choosing a pattern, be guided by the building itself. A striped or bold awning may enhance a plain and simple building, while a more decorative building will require a solid color awning in a muted shade.
- **Color:** Choose colors that are historically appropriate for the age and style of the building. If choosing a traditional striped awning, a simple pattern with no more than two colors would be best.
- **Placement and size:** For commercial buildings, storefronts and display windows are the most logical places to add an awning. In a traditional storefront, awnings may be placed above or below transom windows (if they exist). Fit window awnings within the window opening so that architectural details are not covered up. Scale the size of the awning to the building, being careful not to overwhelm a small building with an awning that is too large.
- **Number:** Let the design of the building determine the number of awnings to be used. A single storefront will usually require a single awning.
- **Signage:** Awnings can be used for building signage. Keep the signage simple and used primarily for identification, such as an address or building name.

6. Preserve historic canopies that are part of the architectural character of a building's façade. Make needed repairs, keeping wood painted and ensuring that metal is sound. Make sure that supporting mechanisms are adequately attached to the building.

7. If a new canopy is being added where one did not exist previously, use a simple design in wood or metal that reflects the architectural character of the building and the entrance to be covered. Avoid using a mansard-style roof for a canopy, as this is a late 20th century treatment that was not used historically.



{PHOTO 125}
SIMPLE AND MODERN-LOOKING AWNINGS
ADD INTEREST TO THIS BUILDING'S FACADE



{PHOTO 126}
AWNINGS PROVIDE A PROTECTED AREA FOR
OUTDOOR SEATING, ADD INTEREST AND
VARIETY TO THE STREETScape



{PHOTO 127}
AN EXAMPLE OF A TRADITIONAL FABRIC
AWNING USED ON A HISTORIC BUILDING.
NOTE THE SIMPLE STRIPE, TRIANGLE
SHAPE AND LOOSE VALANCE

FOR MORE INFORMATION

- PRESERVATION BRIEF 44 –
**THE USE OF AWNINGS ON HISTORIC
BUILDINGS: REPAIR, REPLACEMENT
AND NEW DESIGN.**

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/
PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

COMMERCIAL CORNICES, PARAPETS & UPPER FACADES

Cornices, parapets and upper facades are important features of traditional commercial buildings. The commercial upper façade (above the first floor storefront) typically has windows that contribute to the overall style and character of the building. Depending on the age and style of the building, these may include bay windows, arched windows, and windows with decorative hoodmolds. In Historic Lancaster, several buildings have had their upper façade windows removed and the openings boarded up, often for long periods of time. Reversing this trend will be an important action for the community to take in creating a welcoming and vibrant community image.

At the roofline of many historic buildings is a cornice or parapet design that helps to give the building its character and style. In commercial buildings from the second half of the 19th century the projecting cornice, which may be constructed of wood, stone, cast iron or sheet metal, serves as a visual stopping point or cap for the wall. Historic Lancaster has many examples of elaborate late 19th century cornices, including several made of pressed metal. Also present is the parapet, which typically does not project out from the building wall, but extends above the roofline to terminate the façade.

RECOMMENDATIONS

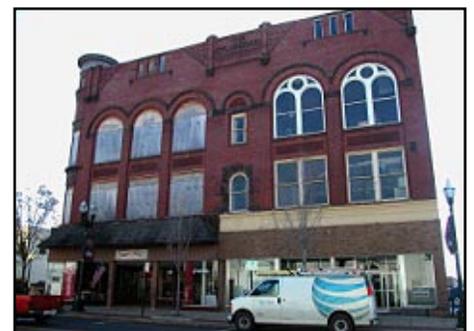
1. Maintain the character of upper story windows by repairing original sash and frames. If glass is missing or broken, historic windows can be re-glazed. Maintain and repair any window trim. See the section on Windows for more information.
2. Do not board up or paint over upper story windows. If window glass is broken, it should be replaced as quickly as possible to avoid creating a hazard for pedestrians. If window openings are currently boarded, removed the boards as soon as possible and reinstall appropriate windows in the openings. (Please see Windows for more information on boarded windows.)
3. Projecting bay windows should be retained and repaired where they exist on upper facades. Many are constructed of wood, which should be kept painted and in good repair. Maintain the size of the window openings and any historic sash that exists in these bays. Keep metal bays in good repair as well.



{ PHOTO 128 }
ATTENTION TO THE CHARACTER OF THIS UPPER FAÇADE (INCLUDING WINDOW TREATMENTS) ENHANCES THE BUILDING'S ARCHITECTURAL SIGNIFICANCE



{ PHOTO 129 }
AN EXAMPLE OF A HIGHLY-DECORATIVE METAL CORNICE, SHOWING THE LEVEL OF ORNAMENTATION POSSIBLE USING FORMED METAL



{ PHOTO 130 }
BOARDED UPPER STORY WINDOWS, AS SHOWN ON THE LEFT, DETRACT FROM THE HISTORIC CHARACTER OF THE DOWNTOWN.

COMMERCIAL CORNICES, PARAPETS & UPPER FACADES

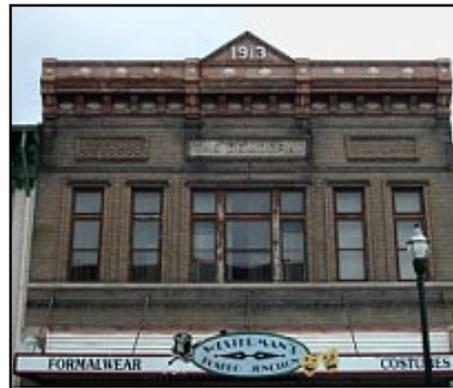
4. Maintain and preserve original cornice and parapet details by inspecting them on a regular basis for signs of deterioration. Make needed repairs to ensure tight joints and attachments. Keep sheet metal cornices painted with a rust-inhibiting paint.

5. If an individual feature, such as a cornice bracket, is missing or so damaged that it cannot be repaired, it should be replaced to match using the same material and design as the original.

6. If an existing historic cornice is severely deteriorated and beyond repair, it may be possible to replicate the feature to match using substitute materials, such as fiberglass or other molded products. It is important to ensure that the new material matches the old in appearance as closely as possible.

7. Do not remove, box in or cover up historic cornices, parapets or eaves.

8. Avoid adding cornices, brackets, window trim, balconies or bay windows to upper facades that do not have them, unless historic photographs or other evidence shows that these features once existed.



{PHOTO 131}
WINDOWS, CORNICE, AND OTHER DETAILS OF THIS TURN-OF-THE-CENTURY UPPER FAÇADE ARE INTACT



{PHOTO 132}
THIS LANCASTER BUILDING DISPLAYS A DECORATIVE CORNICE AND INTACT STONE DETAILING IN THE UPPER FAÇADE



{PHOTO 133}
THIS SIMPLE “BOOMTOWN” FAÇADE HAS A BRACKETED CORNICE. THIS IS AN EXAMPLE OF A PARAPET THAT RISES ABOVE THE ROOFLINE



{PHOTO 134}
THE HICKLE'S DEPARTMENT STORE FAÇADE, MADE OF ALUMINUM PANELS, WAS ADDED IN THE 1950S OR 1960S, AN EXAMPLE OF DOWNTOWN'S EFFORT TO COMPETE WITH THE SHOPPING CENTER AT THE TIME.



{PHOTO 135}
UPPER STORY PROJECTING BAY WINDOWS ARE COMMON IN HISTORIC LANCASTER. THEY MAY BE MADE OF METAL (AS HERE) OR WOOD

ADAPTIVE USE

Adaptive use occurs when a building that is constructed for one purpose is converted to another use. In changing the use of a historic building, it is important to maintain the original character of the building to the extent possible. The most common adaptations of older buildings are 1) conversion from some other use to a commercial function, as when a residential building is converted to a retail or office use; or 2) conversion of a building such as a school, church or warehouse to a different use, often office or residential. The primary goal for these conversions is to maintain the original historic character of the building while allowing the new use to be functional and visible. To preserve the building's historic character, refer to sections of these guidelines that address such topics as wood siding and trim, masonry, porches, windows, doors, roofs, new additions, and site work. Following are some specific recommendations that address adaptive use projects.

RECOMMENDATIONS

1. Respect the original character of the building by maintaining its defining features in the rehabilitation and reuse.
2. Keep windows and doors in their existing sizes and locations, particularly on the main elevation(s). Do not make changes intended to make a building look more “commercial” by providing a larger entry or a large window for display or, conversely, more “residential” by eliminating the commercial or institutional-sized windows and doors.
3. Maintain front porches in their original form. Do not enclose front porches to create more sales area.
4. Keep signs in scale with the building, and choose a style and placement that is compatible with its architectural character. Freestanding signs work well for residential buildings with front yards. If space allows, a simple wall sign can be effective. Another approach is to hang a sign below the eaves of the porch, keeping it in scale with the porch and the building.
5. If off-street parking is being added, it should be restricted to the rear of the lot, with access off of an alley if possible. Front or side yards are not recommended for parking; they should be kept residential in character.
6. For handicapped accessibility, place ramps or lifts in an inconspicuous location. Use rear or side doors for this purpose, rather than front doors.



{PHOTO 136}
CONVERSION OF AN INDUSTRIAL BUILDING
IN LANCASTER TO ANTIQUE SHOPS.



{PHOTO 137}
SENSITIVE CONVERSION OF A RESIDENTIAL
BUILDING TO OFFICE USE.



{PHOTOS 138 AND 139}
BEFORE AND AFTER: THE ADAPTIVE USE OF
THIS FORMER GARAGE AS RETAIL/OFFICE
SPACE INCLUDED REPLACEMENT OF THE
GARAGE DOORS WITH A NEW STOREFRONT
SYSTEM THAT MAINTAINS THE ORIGINAL
SIZE OF THE OPENINGS AND RESPECTS THE
INDUSTRIAL CHARACTER OF THE BUILDING.

ACCESS FOR THE DISABLED

The Americans with Disabilities Act (ADA), passed by Congress in 1990, requires that all properties open to the public be accessible to the disabled. This includes not only public buildings (such as schools or government offices), but also privately-owned facilities that are open to the general public (such as stores, restaurants and some offices). Provisions of ADA apply even though a building may not be undergoing rehabilitation. In other words, the need to comply with ADA requirements already exists and is not triggered by a decision to rehabilitate.

When historic buildings are adapted to provide access for people with disabilities, the goal is to provide the highest level of access with the lowest of impact. The following three-step approach can help create accessibility while still protecting the integrity and character of the historic property:

- Review the historical significance of the property and identify its character-defining features. For example, a grand stepped entrance to a public building would be an example of a significant feature that should be maintained.
- Assess the property's existing and required level of accessibility.
- Evaluate your options for creating access with preservation of the building's character in mind.



{PHOTO 140}
A SIMPLE DESIGN, COMPATIBLE CONSTRUCTION MATERIALS, AND LANDSCAPING HELP THIS RAMP AT LANCASTER CITY HALL TO BLEND WITH THE BUILDING.



{PHOTO 141}
WHEELCHAIR ACCESS TO THIS PUBLIC BUILDING IS PROVIDED BY A MASONRY RAMP WITH SIMPLE IRON RAILING. THE RAMP EXTENDS DOWN THE SIDE OF THE BUILDING, MAKING USE OF A SIDE ENTRANCE. LANDSCAPING IS USED TO SOFTEN THE EFFECT.



{PHOTO 142}
THIS RAMP IS LOCATED AT A SECONDARY ENTRANCE TO THIS CHURCH. THE USE OF A SIMPLE CONCRETE RAMP AND BLACK METAL RAILING MAKE IT AS UNOBTRUSIVE AS POSSIBLE.

ACCESS FOR THE DISABLED

RECOMMENDATIONS

1. Place added or adapted features in locations that will be the least visible from a public right of way, yet still visible and accessible to the user. Locate ramps or lifts at side or rear entrances wherever possible.
2. Avoid removing, damaging or covering the character-defining features of an older building by building an insensitive addition or adaptation. Carefully consider your options for location, design and materials so that the impact upon the building is minimized.
3. Keep the designs of accessibility features as simple and unobtrusive as possible. Use plain concrete or painted wood for ramps and simple metal or painted wood for railings. Keep the design light and open, without excessive decoration that draws attention. Do not use unpainted wood, brick, or artificial siding materials on ramps or lifts.
4. If possible, design the accessibility feature so that it is reversible, meaning that if it were removed in the future, the essential form and integrity of the property would be undisturbed.
5. For commercial buildings that front on the sidewalk, consider “warping” the sidewalk up to the entrance door. This is possible only if code allows and if only a few inches must be overcome to make the building accessible.
6. Contact a qualified architect with ADA compliance experience to assist you in finding the most appropriate solution for your building.

FOR MORE INFORMATION

• **PRESERVATION BRIEF 32:**
MAKING HISTORIC PROPERTIES
ACCESSIBLE

[NPS.GOV/HISTORY/HPS/TPS/BRIEFS/
PRESBHOM.HTM](https://www.nps.gov/history/hps/tps/briefs/presbhom.htm)

Color choice is a matter of personal taste and, for the most part, the decisions are reversible. However, the selection and placement of color alone on a building can enhance or detract from how Historic Lancaster is showcased. As one making improvements to a property located within the historic district, it is your responsibility to study the streetscape or neighborhood and make choices that complement the district as a whole. Color should not be selected in a vacuum. This does not mean all buildings should look alike. Within a commercial setting, in addition to selecting color for wood trim, window sashes, wood siding, wood and metal cornices, cast iron storefronts or stucco, creative use of color can be introduced through merchandising, awnings and signage to enhance the architecture and enliven the commercial district.



{PHOTO 143}

RECOMMENDATIONS:

1. Leave materials that have not been painted before unpainted, such as masonry walls or natural woodwork. If treating a masonry wall that is already painted, it is usually best not to try to remove the paint, as this may cause irreversible damage (see section on Masonry for additional information).

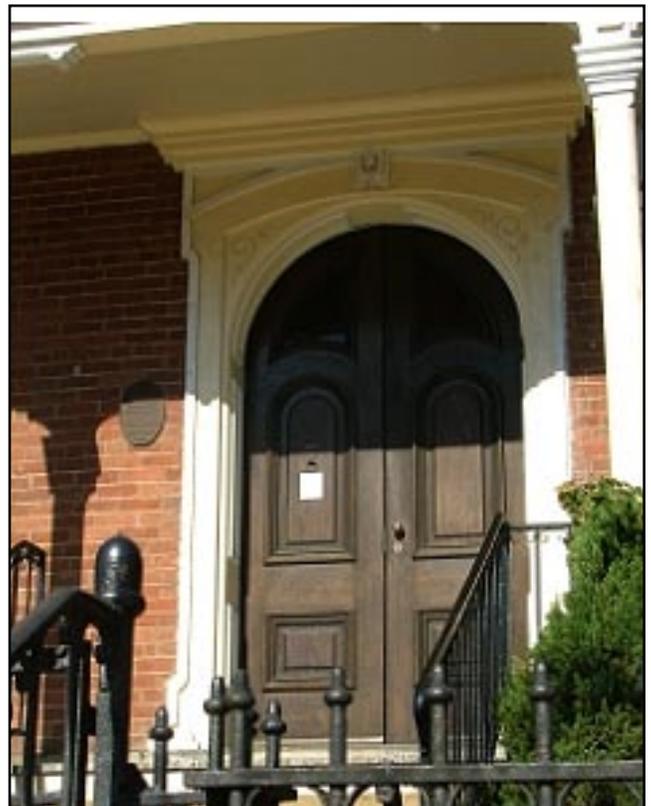


{PHOTO 144}

2. Before selecting a color scheme, investigate what colors were used on the building historically. Information can be gathered from asking long-time residents, through viewing old photographs or analyzing the layers of paint in paint chips from various parts of the building.

3. When selecting colors, there is more than one color palette to work with. One is that of the natural materials that predominate due to the availability of local resources, such as brick made from local soil and stone quarried in the vicinity. Paint colors should be selected to complement the color of these natural materials. For example, use neutral or warm tones when selecting a trim color for a red brick building or cooler colors for a light colored brick.

4. A second color palette to consider is that of the neighboring properties. You do not want the color of your property to compete or clash with those around you, drawing undue attention to it within the streetscape.



{PHOTO 145}

COLOR

5. As a general rule, all wood trim on a building should be painted one color, including window frames, porch framing and columns, storefronts, cornice elements and other trim. Sometimes window sashes and storm windows can be painted a different shade with pleasing results.

6. Limit the number of colors on the building to two or three. As a rule of thumb, the simpler the building, the simpler the paint scheme should be. The use of three colors may be possible on a high style Queen Anne building, for example. The base color of the building (including the color of natural brick or stone) should be counted as one of the colors.

7. Use colors that are compatible with each other. Paint manufacturers often have paint charts available showing compatible combinations of colors and there are many reference books on color selection available to consult.

8. When selecting paint schemes, become familiar with what would have been used historically based on the age, type and style of your building.

TECHNICAL TIPS:

First buy small quantities of paint and test paint colors and combinations on your building before you finalize your decision. Let the paint dry thoroughly and view your selection in different types of natural light.



{PHOTO 146}



{PHOTO 147}



{PHOTO 148}

FEDERAL AND GREEK REVIVAL: BRICK SHOULD REMAIN ITS NATURAL COLOR (IF UNPAINTED) AND TRIM SHOULD BE WHITE OR LIGHTER THAN THE BASE COLOR OF THE WALL. FRAME BUILDINGS ARE GENERALLY PAINTED A PALE COLOR.



{PHOTO 149}



{PHOTO 150}



{PHOTO 151}

ITALIANATE: EARTH TONES WERE POPULAR, SUCH AS LIGHT BROWN, TAN, OLIVE, GRAY, DARK GREEN, AND DARK ORANGE OR RUST. THESE COLORS COULD BE FAIRLY RICH. THE BODY COLOR WAS USUALLY LIGHTER WITH THE TRIM PAINTED IN DARKER COMPATIBLE COLORS, ALTHOUGH THE OPPOSITE COULD ALSO BE TRUE. USUALLY NO MORE THAN TWO COLORS WERE USED.



{PHOTO 152}



{PHOTO 153}



{PHOTO 154}

FRENCH SECOND EMPIRE AND QUEEN ANNE: TRIM AND WALL COLORS OFTEN WERE DEEPER AND RICHER THAN IN PREVIOUS PERIODS, WITH COLORS THAT INCLUDED GREEN, RUST, MAROON AND BROWN. MORE INTRICATE DETAILS IN THESE BUILDINGS MEANT THAT MORE COLORS COULD BE COMBINED. GENERALLY, NO MORE THAN THREE COLORS WERE USED, INCLUDING THE BASE COLOR OF THE BUILDING.



{PHOTO 155}



{PHOTO 156}

COLONIAL REVIVAL: LIGHTER AND COOLER COLORS WERE USED, INCLUDING OFF-WHITE, IVORY AND LIGHT YELLOW. WHETHER THE BUILDING IS FRAME OR MASONRY, TRIM WAS USUALLY PAINTED WHITE OR IVORY.



{PHOTO 157}



{PHOTO 158}

AMERICAN FOURSQUARE: LIGHTER TONES PREVAILED DURING THE EARLY 20TH CENTURY WHEN THIS HOUSE TYPE PREDOMINATED, INCLUDING LIGHT EARTH TONES AND SHADES OF GRAY, TAN OR CREAM. WOOD TRIM WAS OFTEN ACCENTED IN A DARKER COLOR FROM THE SAME PALETTE. FOR BRICK HOUSES, THE TRIM COLOR WOULD COMPLEMENT THE COLOR OF THE MASONRY.



{PHOTO 159}

CRAFTSMAN: EARTH TONES WERE AGAIN POPULAR FOR CRAFTSMAN HOUSES, PARTICULARLY BUNGALOWS, AS THIS STYLE RELATES STRONGLY TO THE NATURAL ENVIRONMENT. COLORS INCLUDED GREENS, BUFFS OR BROWNS, AND BRICK REDS.

HISTORIC GARAGES AND OUTBUILDINGS

Historic outbuildings, such as carriage houses, barns, sheds, privies and 20th century garages, are important components of Historic Lancaster that should be retained. Carriage houses, barns and garages are found predominantly in residential sections that have driveways or alleys. These features reflect the development of the historic neighborhood as trends in transportation moved from the horse and carriage to the automobile. Some of Lancaster's ornate 19th and early 20th century properties retain historic carriage houses that are designed in a style and material that is similar to the original home. They may be constructed of brick or frame, may incorporate traditional doors and windows, and may display other stylistic treatments that give the building character. Other outbuildings that would have been historically popular but are rarely found in the community today include barns that may have originally housed horses as well as a wagon or carriage, privies and sheds. Most often these types of outbuildings are of frame construction with vertical board siding and a slate or standing seam metal roof.

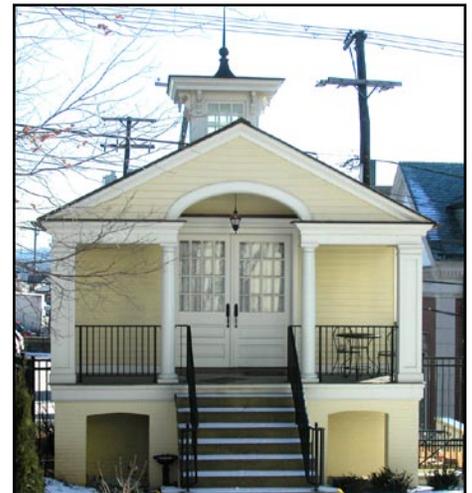
Detached garages were commonly built in the early-mid 1900s. Early on in the development of the automobile, homeowners and builders preferred a detached garage because of concerns about fire. These garages, which may be constructed of brick, frame or concrete block, are typically located along a rear alley or toward the rear of a property. Some garages from the 1920s and 1930s mimicked the style and materials of the house, and are important to its overall character.

RECOMMENDATIONS

1. Retain, maintain and repair original carriage houses, garages and other outbuildings that are at least fifty years old, preferably on their original site. As much as possible, continue to use these buildings to help ensure their preservation. Follow recommendations in the sections on roofs, gutters and downspouts, foundations, masonry, wood siding and trim, windows, doors and porches as they apply to the particular building.
2. Keep historic windows, siding and trim, masonry, doors, and roofing materials intact on these buildings. If parts of these features are deteriorated beyond repair, the first choice is to replace them with new elements to match, using the same materials as the original.



{PHOTO 160}
IN THE ADAPTATION OF THIS CARRIAGE HOUSE FOR EDUCATIONAL USE, THE GARAGE DOORS HAVE BEEN REPLACED WITH FIXED PANELS THAT FEATURE A LARGE AMOUNT OF GLAZING. IMPORTANTLY, THE 3 DOOR DIVISIONS HAVE BEEN MAINTAINED



{PHOTO 161}
THIS UNIQUE 19TH CENTURY OUTBUILDING HAS BEEN RETAINED WITH ITS SIGNIFICANT STYLISTIC FEATURES INTACT



{PHOTO 162}
A UTILITARIAN GABLE ROOFED GARAGE WITH VERTICAL BOARD SIDING AND ORIGINAL DOORS

HISTORIC GARAGES AND OUTBUILDINGS

3. If replacement of siding, roofing or trim is required, match the original in materials, dimensions and design.

4. Duplicate the appearance of historic carriage house or garage doors that have become severely deteriorated and difficult to operate. A good carpenter can add trim to a new flush wood door to replicate the appearance of the original door. If doors are no longer being used, they can be fixed in place.

5. Keep the form and proportions of outbuildings intact in any renovation. If additional space is required, consider an addition that allows the existing structure to remain as the dominant outbuilding on the site (see New Construction/Additions).



{PHOTO 163}
A GABLE ROOFED BRICK GARAGE WITH ORIGINAL DOORS.



{PHOTO 165}
A MULTIPLE CAR FRAME GARAGE WITH ORIGINAL PAIRED DOORS.



{PHOTO 164}
A GLAZED TILE BLOCK TWO CAR GARAGE WITH STEEP PITCHED GABLE ROOF.

HISTORIC LANDSCAPE FEATURES

Secretary of the Interior Standard #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.*”

There are many character-defining historic landscape features distinctive to Lancaster which should be retained and valued like the architectural features of the buildings themselves.

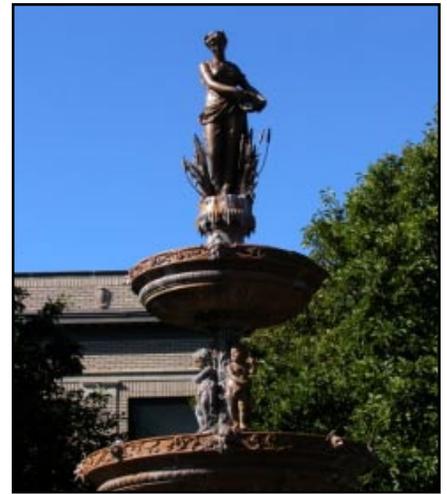
Statuary: Ranging from the symbolic landmark 1890 fountain in Zane Square to small stone carvings in private gardens, the statuary of Lancaster is character-defining and contributes to the local color.

Retaining Walls: Because of the hilly terrain of the city, many homes in this community are located on hillsides or on parcels where a front, corner or side of the lot is defined by a retaining wall. Likewise, driveways are often lined with stone or concrete abutments within a hillside. Nineteenth century examples were built of hand-tooled, smooth or rock-faced sandstone, produced from local quarries. Early twentieth century materials included rock-faced stone, concrete block, glazed tile block and poured concrete.

Steps: Because of the hilly terrain, there is also an abundance of steps approaching historic buildings in this district. Materials steps are made from include decorative sandstone, brick, limestone and concrete. Many of these steps that are at least fifty years old are character-defining features of the district.

Fencing: In addition to the attention paid to details of the many historic buildings in Lancaster, the lots and setting for these buildings were given equal attention. Lancaster has a phenomenal collection of monumental iron fencing and gates often perched atop large scale sandstone foundations. These resources were produced, for the most part, by local foundries and of stone from local quarries crafted by local stone masons. Hitching posts are another remnant of ironwork manufactured in the local foundries. Wood picket fencing was also utilized historically to delineate and adorn some of the residential parcels.

Ornamental Iron Fencing may be constructed of cast iron molded in foundries; wrought iron hammered over an anvil and bent into thin shapes; or modern mild steel, which is easily worked.



{PHOTO 166}
STATUARY



{PHOTO 167}
RETAINING WALL



{PHOTO 168}
STEPS



{PHOTO 169}
FENCING AND STEPS

HISTORIC LANDSCAPE FEATURES

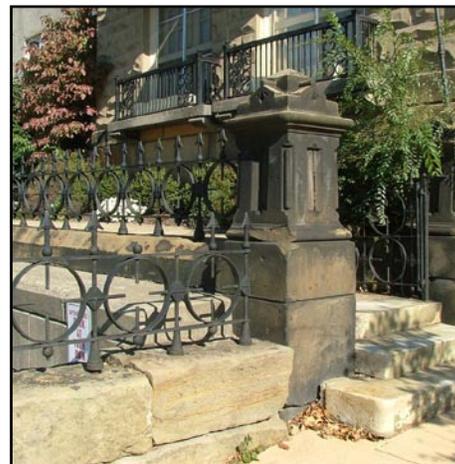
Sidewalks, Curbs and Roads: There are remnants throughout Lancaster of sidewalks predating the contemporary poured concrete variety. These include bricks laid in a herringbone pattern and paver brick walks. In addition there are roads and alleys where paver bricks have not been covered with asphalt and where sandstone curbing is intact. These remnants of historic materials contribute to the essence of the historic district.

Appurtenances: Cisterns, wells, outdoor fireplaces, folk art/sculpture, bird baths, benches, hitching posts, carriage steps and stone carvings that are over fifty years old are features to be considered noteworthy and likely contributing to the significance of the property with which they are associated. These features, whether utilitarian or artistic, help to interpret how nineteenth and early twentieth century Lancaster residents lived.

Vegetation: Privacy hedges and other natural barriers defining some of the lots and the many mature trees contribute to the ambiance and setting of this district. When undertaking a landscape project, research what styles of landscape planting are appropriate for your age, style and type of building.

RECOMMENDATIONS:

1. Historic landscape features, including statuary, retaining walls, fencing, walks, and appurtenances should be retained, maintained and repaired.
2. Owners should have a plan in place for routine maintenance of these historic materials and features.
3. If in disrepair, historic landscape features should be repaired rather than replaced. Repair should be performed in a sensitive manner, paying particular attention to protecting the historic materials.
4. Routine maintenance of iron fencing, such as repainting, sealing joints, and replacing fasteners, can often be undertaken by an owner and contractor; however, more extensive repairs, paint removal, and restoration should also involve a qualified architect or building conservator to develop project specifications. (Also see Fence Care video referenced below.)
5. When it is necessary to replace components of these historic landscape features, replacement should be implemented with the same materials.



{PHOTOS 170 AND 171}
ORNAMENTAL FENCES & RETAINING WALLS



{PHOTO 172}
RETAINING WALL

HISTORIC LANDSCAPE FEATURES

6. Recordation of historic landscape features is encouraged. Consider undertaking an initiative to inventory and document these features, those within and outside of the public domain.
7. Because of the degree to which the mature trees and hedges contribute to the setting of the district, an active tree-planting program will foster a similar environment for years to come.
8. Priority should be given to repairing existing brick sidewalks, alleys & streets with the same material whenever possible.



{PHOTO 173}
PAVER SIDEWALK



{PHOTO 174}
BRICK ALLEY



{PHOTO 175}
BRICK HERRINGBONE SIDEWALK

TECHNICAL TIPS:

Caution! When repairing or restoring iron fencing, be certain to protect the stone often found in close proximity (retaining walls, steps, cemetery markers etc.). The remnants of rust, chemicals and paint involved in the fence work could be injurious to the stone.

The best way to maintain ironwork is to keep an intact paint coating over all surfaces. In addition, joints should be protected with a flexible sealant -- usually polyurethane. It is essential to keep iron protected from the damaging effects of water -- iron's worst enemy -- which causes bare metal to rust immediately upon contact. Water that enters unprotected cracks and joints of cast iron elements causes it to rust from the inside or fracture from expansion during freeze/thaw cycles.

Keep landscaping and plantings away from the foundation wall, as plant materials retain moisture against the building and can keep walls from drying out; their roots may cause the masonry to shift and crack.

FOR MORE INFORMATION ON
HISTORIC PLANTS AND LANDSCAPE
FEATURES, SEE:

OLD HOUSE JOURNAL,
MAY-JUNE 1994, PP. 16-18.

OLD HOUSE JOURNAL,
JANUARY-FEBRUARY 1996, PP. 24-26.

FOR MORE INFORMATION ON
HISTORIC IRON FENCE CARE, SEE:

[WWW.NCPTT.NPS.GOV/TRAINING/
VIDEOS/IRON-FENCE-REPAIR.ASPX](http://WWW.NCPTT.NPS.GOV/TRAINING/VIDEOS/IRON-FENCE-REPAIR.ASPX)

V.

DESIGN GUIDELINES FOR NEW CONSTRUCTION



APPLICABLE SECRETARY OF THE INTERIOR STANDARDS FOR REHABILITATION:

#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.”

#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.”

For the purpose of these guidelines, new construction includes new primary buildings such as houses and commercial buildings as well as secondary buildings like garages being built within the context of the historic district. These guidelines also pertain to new additions to historic buildings. As owners and designers of buildings and additions in the historic district, you have a responsibility to design and build new in a manner which complements and respects the historic components. The design, density and placement of new construction should respect the overall character of the site.

Attention should be paid to the overall context, including the massing, size, scale, shape, materials, setbacks, spacing, fenestration and design components of existing buildings in the vicinity of the site for new construction. Design components include features such as porches, dormers, building symmetry and roof pitch. New structures should look new, but also take design cues from existing buildings so as to relate to the historic setting. One should not attempt to replicate or mimic the historic buildings, but work to achieve compatibility. It is a challenging design task to strike this balance of honesty of new and respect of old. Be willing to consider multiple alternatives.

When considering an addition to a historic building, study the appropriateness of the existing building for an addition. Some styles and types of buildings are more fitting for additions than others.

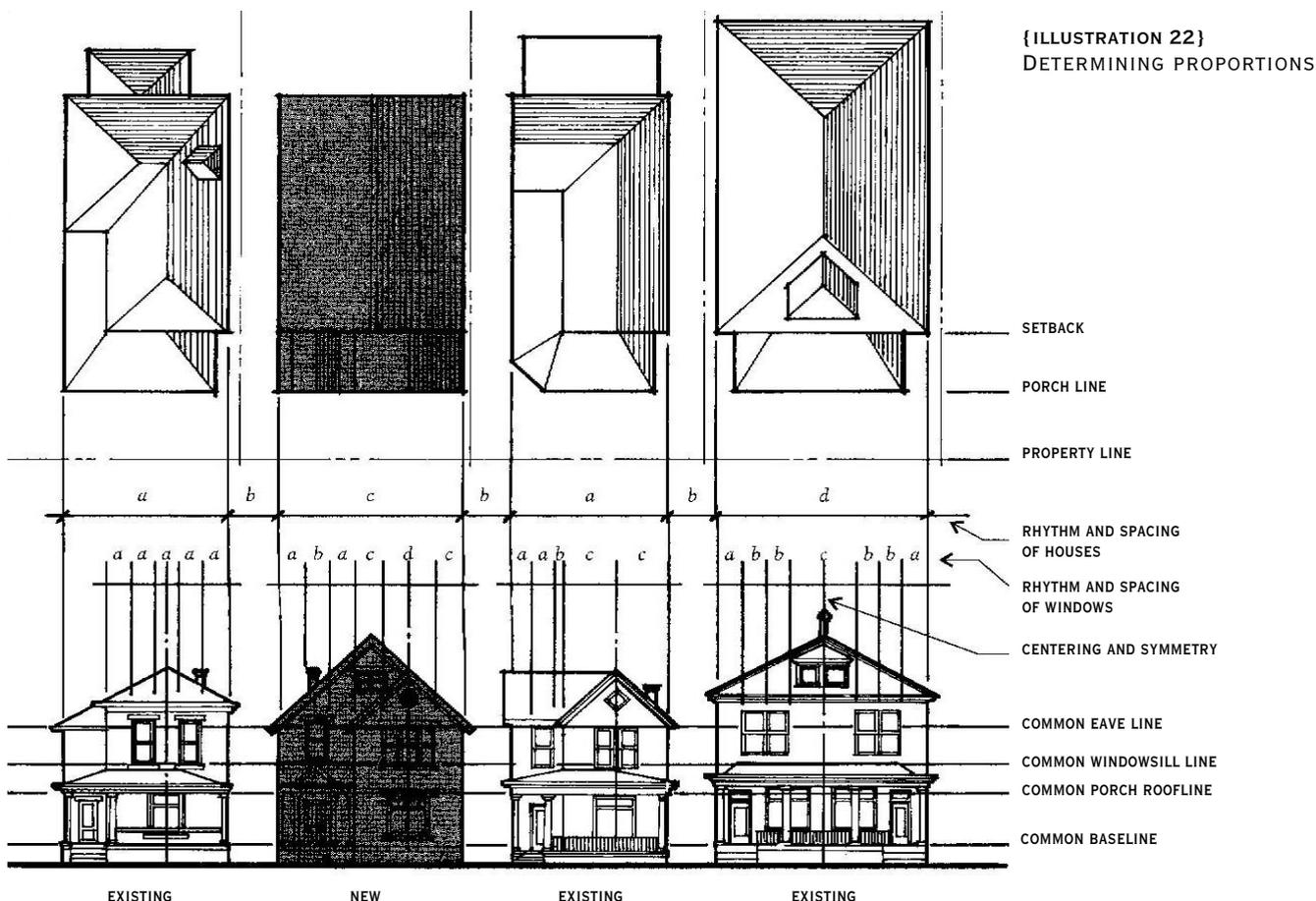
DESIGN GUIDELINES FOR NEW CONSTRUCTION

When reviewing new buildings and additions within the historic district, the Historic Lancaster Commission will review first, how the new construction will affect the historic building(s) in closest proximity and second, how it will affect the district as a whole.

NEW BUILDINGS & ADDITIONS

RECOMMENDATIONS

1. The proposed residential or commercial infill or garage should relate on all elevations to the height, size and shape of the other buildings of similar use in the vicinity. Likewise they should reflect the proportions of adjacent buildings (relationship of width to height).
2. Follow the existing pattern for setbacks from the street and spacing between buildings when designing new infill. If the setbacks vary, the new construction should be set farther back rather than in front of adjacent buildings. The orientation of the building in relationship to the street should also be consistent with adjoining properties.
3. Repeat the existing rhythm of projections like porches and bays in the new design.



DESIGN GUIDELINES FOR NEW CONSTRUCTION

4. Reference patterns and delineation created by existing window and door locations, sizes and heights as well as floor levels in the design of the new building or addition.

5. In the interest of respecting the historic surroundings and creating vibrant new design, whether for infill buildings or garages, matching exterior materials, texture and color of the new design to the historic materials, texture and color can go a long way toward creating a successful result. Traditional materials used for exterior walls in Historic Lancaster include brick, wood, and stucco. In addition to exterior wall material, other materials to consider matching include foundation materials (i.e. stone, rock-faced concrete block, glazed hollow tile block), trim around the openings, roofing materials and gutters. Depending on the building type and style, roofing materials to consider are standing-seam metal, slate, or asphalt shingles. Dimensional asphalt shingles (incorporating a shadow line to create dimension) can sometimes be effective, as long as the overall look does not create a patchwork effect on the roof. Cellular composite siding (with overlapping boards that are painted and smooth-finished) is a good match for wood siding and can be considered on a new building or visible addition. Other artificial siding materials, such as aluminum or vinyl, are less successful and might best be used on an addition that is not readily visible from the street. Please see the section on Substitute Materials and contact the Historic Lancaster Commission for additional guidance.

6. If a larger structure is proposed, landscaping, façade treatments and setbacks can be used to create open space that visually breaks up the larger mass of the new building, if such open spaces are appropriate to the streetscape. Allow the existing streetscape to guide the relationship of the entrances, porches and other projections to sidewalks or streets. If current zoning laws prohibit you from matching the current standard of spacing, consider requesting a variance or matching it as closely as possible.

Other Garage Considerations

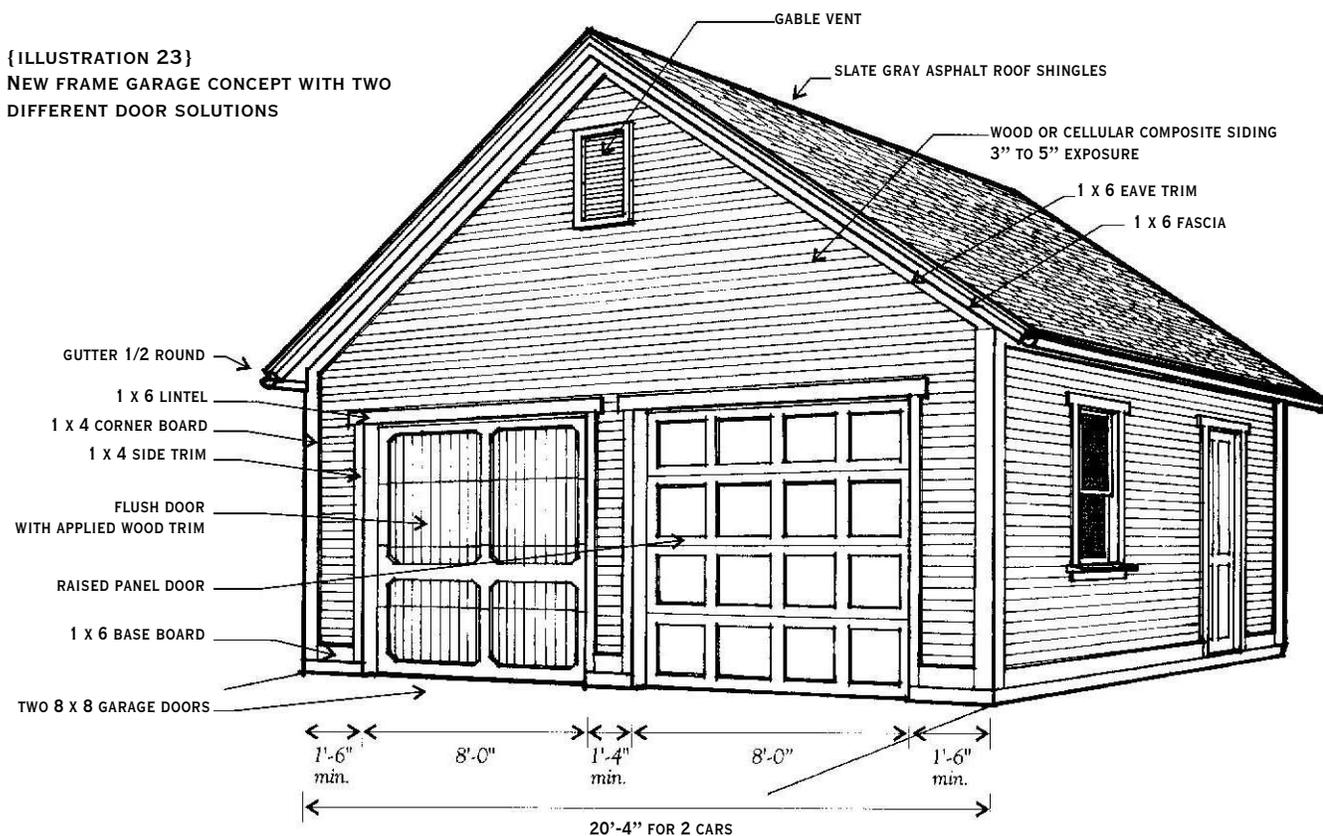
7. A new garage should be detached and set back away from the primary street elevation, with access from the alley or an existing curb cut, following the pattern established in Lancaster for garages in the early 20th century. New curb cuts on the main streets should be discouraged.

8. Historic garages were typically small in scale and simple in detail. Choose a new garage design that is similar to other historic garages of the same age as your house in the vicinity. Details to match include doors, windows, eaves, roof type (i.e. flat, gabled, hipped) and roof pitch. The style of garage doors should be based on evidence of what style the doors were historically, or of a simple new design that is compatible with the architectural style of the main building.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

9. A typical material used historically for exterior walls and gable ends and recommended for new garages is painted horizontal or vertical wood siding. Other appropriate materials for exterior walls or foundations alone may include brick, stone, hollow tile block or split-faced concrete block. (See Substitute Materials)

10. Keep the scale of the new garage or outbuilding smaller than the primary building or buildings nearby. For example, to maintain a smaller scale for a new two-car garage, consider installing two single overhead garage doors instead of one large overhead door.



Other Addition Considerations

11. An addition should be designed to be compatible with the historic character of the original building, including its massing, size, scale, and architectural features. It should, however, remain visually distinguishable from the historic building and not attempt to copy it or create a false impression that the addition is historic.

12. In most cases, additions should be of frame construction or of the same material as the original building if brick or stucco.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

13. An addition should be subordinate to the historic building. An addition should not overshadow the original building in height or square footage. You do not want an addition to draw attention away from the original historic building. An addition should be located on the elevation of the building with the least visibility from the street and its height and roofline should be kept lower than that of the original structure.

14. An addition should not obscure, damage or destroy character-defining historic features of the original building or its site.

15. Designing a smaller connector or hyphen between a historic building and its addition is one way to transition and minimize the impact of the addition on the historic material. Making your addition as reversible as possible should be an objective.

16. The construction of new buildings and additions should not obscure significant viewsheds from or to other historic resources in the vicinity.

17. Additions of pre-manufactured greenhouses or sunrooms are not period-appropriate on a historic residence. Additions of this type, if proposed, should be limited in size and restricted to elevations where it is not visible from the street.

DESIGN GUIDELINES FOR NEW CONSTRUCTION

NEW SITE CONSIDERATIONS

When conceptualizing new design within the historic district, features of the entire site, not just the building alone, should be considered. The design and type of materials used for site improvements can help the new construction blend into the historic setting. Like with the design of the new building or addition itself, cues should be taken from existing site treatments in the vicinity that have historic precedence.

Certain contemporary site features, such as new decks and patios constructed of unpainted wood, prefabricated metal or plastic sheds and modern communication devices such as antennae and satellites are inappropriate in a historic setting because they are a feature of contemporary suburban development. If these are proposed, they should be placed in a location that is not visible from the street or if visible, screened from view using plantings or an enclosure or fence, following the recommendations below.

RECOMMENDATIONS

1. Where there are existing historic site components, such as historic fencing, retaining walls and sidewalks, exhaust all possibilities to retain, repair and maintain the historic site features before replacing with new materials.
2. Mature hedge rows and trees may contribute to the historic character of the property. Evaluate their significance as part of the context of the whole property before removing them.
3. When integrating new site components, retain visual continuity of new landscape features such as retaining walls, sidewalks and fences by keeping them of similar height, material, setback and location as those in the proximity with historic precedence.
4. Street furniture such as benches, bike racks, trash receptacles and planters should be selected to complement the historic setting. These new components should have simple lines so as not to compete with the historic features of the Historic Lancaster District. These new furnishings should be placed where they are convenient and do not interfere with pedestrian or vehicular traffic flow and do not obscure historic architectural features.
5. If new outdoor living spaces such as patios and decks are added, use brick pavers, stone or other masonry material for patios and opaque stained or painted wood for decks.



{PHOTO 176}
REMODELED STOREFRONT MAINTAINS HISTORIC SETBACK, FENESTRATION AND SCALE OF THE COMMERCIAL DISTRICT



{PHOTO 177}
NEW BRICK WALKWAY



{PHOTO 178}
NEW BENCH WITH SIMPLE LINES

DESIGN GUIDELINES FOR NEW CONSTRUCTION

6. Centralize trash containers on alleys and screen them from view, particularly large-scale dumpsters. Enclosures should provide easy access by the property owner and the trash collector.

Fencing Considerations

7. New fencing should be of a simple design.

8. Use wrought iron or wood picket fencing no taller than 36 inches in the front yard of a residential property where fence is appropriate.

9. If installing a rear yard privacy board fence, place the framing to the inside, facing your back yard. Finish both sides of the fence. Although the maximum height of a board fence is 72 inches, 60 inches is preferred. Consider a more open detail across the top to break up the solid horizontal plane.

10. Use an opaque stain or paint on wood fencing; choose a color compatible with the building color or one that is period appropriate for the property. (See Color)

11. Do not install chain link, diagonal, or unpainted fencing, particularly on sides of the lot that are visible from the street.

12. When installing fencing at a commercial property, use a pedestrian-friendly scale, such as shorter walls of brick or stone, or if taller, use more transparent materials such as wrought iron fencing.



{PHOTO 179}
NEW RETAINING WALL BUILT OF LOW BRICK WALL WITH MORE TRANSPARENT UPPER SECTION OF WROUGHT IRON HAS A PEDESTRIAN-FRIENDLY SCALE



{PHOTO 180 AND 181}
FRONT YARD PAINTED WOOD AND WROUGHT IRON FENCES
REAR YARD PRIVACY FENCE WITH OPEN DETAIL ACROSS THE TOP

DESIGN GUIDELINES FOR NEW CONSTRUCTION

Lighting Considerations

When installing new lighting on a building or along the street, use the same philosophy as when designing new buildings or additions within the Historic Lancaster District. Do not attempt to replicate or mimic historic fixtures, but integrate new lighting technology and styles that are compatible with the historic setting and style of architecture. Work with the Historic Lancaster Commission to find that balance of honesty of new and respect of old.

13. Retain, repair and maintain historic light fixtures.
14. Use low illumination in storefront window display areas.
15. Install external lights for signage. Back-lit signs are not appropriate in historic contexts.
16. Install flush-mounted light fixtures in recessed commercial entrances.
17. Use a simple modern fixture when there is no physical or historical documentation of the original fixture or where no fixture would have existed historically.
18. Carefully select the location for new lighting on a historic residence, being respectful of and complementing historic architectural features.



{PHOTOS 182 AND 183}

NEW LIGHTING THAT COMPLEMENTS THE CHARACTER OF THE DISTRICT

DESIGN GUIDELINES FOR NEW CONSTRUCTION

Parking Considerations

19. On-street parking serves as a traffic-calming device in commercial and residential districts, creates a buffer between pedestrians and vehicles and provides convenient access to downtown businesses.

20. Off-street parking lots should be limited in size and screened from view. The off-street parking should be accessed by way of alleys rather than from curb cuts on the main streets.

21. In parking and sidewalk areas, keep landscaping features consistent with the existing.



{PHOTO 184}
OFF-STREET PARKING SHIELDED BY SHRUBBERY; BOLLARD DESIGN CONSISTENT WITH THE OTHERS IN THE VICINITY.

{PHOTO 185}
BRICK RETAINING WALL AND PLANTINGS CREATE BUFFER BETWEEN OFF-STREET PARKING LOT AND THE SIDEWALK. THESE FEATURES ALSO HELP DELINEATE SETBACK IN THE ABSENCE OF A BUILDING.

FOR MORE INFORMATION

- PRESERVATION BRIEF 17: **ARCHITECTURAL CHARACTER: IDENTIFYING THE VISUAL ASPECTS OF HISTORIC BUILDINGS AS AN AID TO PRESERVING THEIR CHARACTER** BY LEE H. NELSON, FAIA. SUPERINTENDENT OF DOCUMENTS, U. S. GOVERNMENT PRINTING OFFICE, WASHINGTON, D.C. 20402 NPS.GOV/HISTORY/HPS/TPS/BRIEFS/PRESBHOM.HTM
- GERMAN VILLAGE COMMISSION AND GERMAN VILLAGE SOCIETY, WITH BENJAMIN D. RICKEY AND CO. AND SCHMELTZ+WARRREN DESIGN. **GERMAN VILLAGE GUIDELINES: PRESERVING HISTORIC ARCHITECTURE.** COLUMBUS: GERMAN VILLAGE SOCIETY, 1989.
- KITCHEN, JUDITH L. **RESPECTFUL REHABILITATION, CARING FOR YOUR OLD HOUSE: A GUIDE FOR OWNERS AND RESIDENTS.** WASHINGTON, D.C.: NATIONAL TRUST FOR HISTORIC PRESERVATION, THE PRESERVATION PRESS, 1991.
- “NEW ADDITIONS TO HISTORIC BUILDINGS.” HISTORIC PRESERVATION TAX INCENTIVES PROGRAM, TECHNICAL PRESERVATION SERVICES, NATIONAL PARK SERVICE, DECEMBER 2007.
- “NEW CONSTRUCTION WITHIN THE BOUNDARIES OF HISTORIC PROPERTIES.” HISTORIC PRESERVATION TAX INCENTIVES PROGRAM, TECHNICAL PRESERVATION SERVICES, NATIONAL PARK SERVICE, DECEMBER 2007.
- **OLD HOUSE JOURNAL**, JULY-AUGUST 1995, PP. 20-22.
- **OLD HOUSE JOURNAL**, SEPTEMBER-OCTOBER 1996, PP. 53-57.

APPENDIX



APPENDIX

GLOSSARY OF TERMS

Abutment: A supporting or buttressing structure.

Architrave: The framing of a door or window opening.

Ashlar: A smoothly-dressed or squared rectangular building stone.

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

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

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

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

Bollard: A free-standing post to obstruct or direct vehicular traffic.

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

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

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

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

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

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

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

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

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

Cupola: A small structure, often a dome, located at the peak of a roof.

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

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

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

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

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

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

Efflorescence: A powdery white substance that appears when salts are drawn to the surface of masonry

Elevation: Refers to a side or vertical plane of a building.

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

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

APPENDIX

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

Fenestration: The arrangement of windows in a building.

Finial: An ornament which terminates the point of a spire.

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.

Flemish Bond: In brickwork, a bond in which each course consists of “headers” and “stretchers” laid alternately; the header (short end of the brick) is centered with respect to the stretcher (long end of the brick) above and the stretcher below.

Flush: Having a surface or face that is even with the adjacent surface.

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

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

Herringbone: A pattern used in brick, stone and tile work consisting of rows of slanted parallel units, with the direction of the slant alternating row by row, resulting in a zigzag pattern.

Hip Roof: A roof which slopes upward from all four sides of a building, terminating at a point or a ridge.

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

Hopper: A type of window with top or bottom hinges and a sash that swings outward (horizontal pivot).

Hyphen: The connecting link between a main building and an addition.

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

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

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

Mortar: Material used in masonry to fill the gaps between bricks and bind them together.

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

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

Oculus: A small panel, window or opening in the shape of a circle.

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

Paver bricks: Oversize solid clay bricks often with a glazed finish, impervious to moisture. Pavers are typically heavier and larger than standard bricks. They were used in the early twentieth century for paving streets and sidewalks.

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

Pier: A column that is designed to support concentrated load.

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.

APPENDIX

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

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

Repointing – The process of renewing mortar joints in masonry construction by carefully removing deteriorated mortar and replacing it with mortar that is compatible in composition, texture, color and joint tooling.

Retaining Wall: A wall built to retain a bank of earth, as at a change in grade levels.

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

Ridge Cap or Ridge Roll: A metal or tile covering that caps the ridge of the roof.

Ridge: The horizontal line where the upper edges of two sloping roof surfaces meet.

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

Sandstone: Sedimentary rock, commonly found and quarried in central Ohio and used for street curbs, foundations, steps, stoops, window lintels and sills, hoodmolds and retaining walls.

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

Setback: The distance a building's façade is set back from the curb.

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

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

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

Splash Block: A horizontal stone or concrete block that is placed below a downspout and sloped to allow water to drain away from the building.

Standing Seam: A type of metal roof with raised seams connecting the panels.

Stoop: A platform or small porch, usually up several steps, at the building's entrance.

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

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

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

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

Valance: An ornamental drapery hung across a top edge, as in the vertical face of a fabric awning.

Valley: The trough or gutter formed where two inclined planes of a roof meet.

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

Vestibule: A small foyer that leads to a larger space.

Water Table: In masonry, a projecting course of stone or brick which helps deflect water away from the building's foundation.

Viewshed: That which is visible from a particular vantage point.

APPENDIX

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APPENDIX

STREET ADDRESS RANGES OF LOCALLY-DESIGNATED DISTRICT

THE ADDRESS RANGES PRESENTED HERE INCLUDE BUILDINGS THAT CURRENTLY EXIST IN THE HISTORIC LANCASTER DISTRICT. PLEASE NOTE THAT ALL PARCELS WITHIN THE BOUNDARIES SHOWN ON THE HISTORIC LANCASTER DISTRICT MAP ON PAGE 12 ARE SUBJECT TO DESIGN REVIEW BY THE HISTORIC LANCASTER COMMISSION, WHETHER A BUILDING CURRENTLY STANDS ON THE LOT OR NOT.

Name of Streets in District/Direction	Range of Addresses included in District
Broad Street, North (both sides of street Main to alley north of Union)	109 N. Broad through 417 N. Broad
Broad Street, South (both sides of street from Main to Walnut Streets)	111 S. Broad through 222 S. Broad
Chestnut Street, East (both sides of street from Broad to Pearl)	121 E. Chestnut through 254 E. Chestnut
Chestnut Street, West (both sides of street from Broad to Columbus - from there west to Memorial only north side of street)	110 W. Chestnut through 151 W. Chestnut
Columbus Street, North (both sides of street from Main to alley north of Union)	103 N. Columbus through 416 N. Columbus
Columbus Street, South (both sides of street from Main to Chestnut – from there only east side of Chestnut to Walnut)	107 S. Columbus through 222 S. Columbus
Forest Rose Avenue (both sides of street from Mulberry to alley north of Union)	301 Forest Rose through 417 Forest Rose
High Street, North (both sides of street from Main to alley north of Mulberry – from there west side only to alley north of King)	108 N. High through 413 N. High
High Street, South (both sides of street from Main to Walnut)	125 S. High through 235 S. High
King Street (both sides of street from Broad to High)	110 King Street through 171 King Street
Main Street, East (both sides of street from Broad to Pearl)	104 E. Main Street through 227 E. Main Street
Main Street, West (both sides of street from Broad to Memorial Drive)	117 W. Main Street through 240 W. Main Street

APPENDIX

Maywood Avenue (both sides of street from Mulberry to alley north of Union)	None
Memorial Drive, North (east side of street only from Main to alley north of Union)	202 N. Memorial through 410 N. Memorial
Memorial Drive, South (east side of street only from Main to Chestnut)	None
Mulberry Street, East (both sides of street from Broad to Pearl)	105 E. Mulberry through 231 E. Mulberry
Mulberry Street, West (both sides of street from Broad to Memorial Drive)	105 W. Mulberry through 242 W. Mulberry
Pearl Avenue, North (west side of Avenue only)	125 Pearl through 250 Pearl
Pearl Avenue, South (west side of Avenue only)	None
Union Street (both sides from Broad to Memorial Drive)	114 Union through 241 Union
Walnut Street, East (north side of Street only)	133 E. Walnut through 210 E. Walnut
Walnut Street, West (north side of Street only from Broad to Columbus)	113 W. Walnut through 145 W. Walnut
Wheeling Street, East (both sides of street from Broad to Pearl)	105 E. Wheeling through 230 E. Wheeling
Wheeling Street, West (both sides of street from Broad to Memorial Drive)	111 W. Wheeling through 218 W. Wheeling

Street Address Ranges Prepared by Joyce Harvey, 2008

APPENDIX

SOURCES OF ASSISTANCE

Where to Find More Information

There are a wealth of resources at the disposal of property owners who are interested in finding out more about Lancaster's history, building rehabilitation, downtown revitalization or a variety of other topics related to historic preservation. In particular, the internet has become a valuable tool for the property owner. Most of the organizations that provide help and information on historic preservation subjects have their own web sites, which can link the reader to a range of other sources. In addition, there are important local resources – such as the City offices and the public library – that provide can provide more personal attention.

Local Organizations

Historic Lancaster Commission
c/o City of Lancaster
Department of Engineering & Certified Building Department
121 East Chestnut Street, Suite 100
Lancaster, Ohio 43130
740-687-6649
www.ci.lancaster.oh.us

Main Street Lancaster
109 N. Broad St.
Lancaster Ohio 43130
740-215-8617
www.mainstreetlancaster.com

Fairfield County District Library
Main Library
219 North Broad Street
Lancaster, Ohio 43130
740-653-2745
www.fairfield.lib.oh.us

Fairfield Heritage Association
105 East Wheeling Street
Lancaster, Ohio 43130
740-654-9923
www.fairfieldheritage.org

Decorative Arts Center of Ohio
145 East Main Street
Lancaster, Ohio 43130
740-681-1423
www.decartsOhio.org

APPENDIX

State and National Organizations

For information about historic preservation matters in general, there are good sources of help at the national, state and regional levels. At the state level, the Local History office of the Ohio Historical Society can provide a good resource for programs that address history at the local level. The Society's Archives Library in Columbus has a tremendous collection of local, county and state historical sources, including newspaper archives, country history, city directories, and manuscript and photograph files. The Ohio Historic Preservation Office offers assistance with all types of preservation activities in Ohio, including surveys, planning, ordinances, design guidelines and nominations to the National Register of Historic Places. Non-profit statewide organizations include Preservation Ohio and Heritage Ohio, each of which can help with advocacy and information.

Ohio Historical Society
1982 Velma Avenue
Columbus, Ohio 43211
(614) 297-2510
www.ohiohistory.org

Ohio Historic Preservation Office
567 East Hudson Street
Columbus, Ohio 43211
(614) 298-2000
www.ohiohistory.org/resource/histpres/

Preservation Ohio
31 East High Street, Suite 400
Springfield, Ohio 45502
614-437-8393
www.preservationohio.org

Heritage Ohio
846 _ East Main Street
Columbus, Ohio 43205
(614) 258-6200
www.heritageohio.org

At the national level, the two best known resources are the National Park Service, where all federal preservation programs are housed, and the National Trust for Historic Preservation, which is country's primary non-profit preservation organization.

National Park Service
Heritage Preservation Services
P.O. Box 37127
Washington, D. C. 20013
(202) 343-9573
www.nps.gov/history/preservation.htm

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

About the National Register of Historic Places

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

What Makes a Property Eligible for the National Register?

- Historic properties include more than just buildings. There are five categories for historic properties that are listed in the National Register: buildings, structures, sites, objects, and districts.
- There are three evaluation standards that historic properties must meet in order to be listed in the National Register. The property should be at least 50 years old, retain its basic historic integrity, and



STRUCTURE: GREAT AMERICAN RACING DERBY, CEDAR POINT, LISTED IN THE NATIONAL REGISTER 1980.

meet one of the four established National Register criteria.

- A quick definition of the four National Register criteria is that the property must have significance for its association with broad patterns of history, have association with the lives of persons significant in our past, have architectural merit, or have the potential to yield information important in history or prehistory (archaeology).

What National Register Listing Does

- The listing of a building, structure, site, object or district in the National Register of Historic Places accords it a certain prestige, which can raise the property owner's and community's awareness and pride.
- Income-producing (depreciable) properties which are listed in the National Register individually or as part of a historic district may be aided by

federal tax incentives which allow for a 20 percent investment tax credit for certified rehabilitation.

- National Register listing is often a prerequisite for funding applications for restoration work through various private, non-profit organizations, such as the National Trust for Historic Preservation.



DISTRICT: RACE STREET HISTORIC DISTRICT, CINCINNATI, LISTED IN THE NATIONAL REGISTER 1995.



MYERS BLOCK BUILDING: THIS BUILDING IN ASHLAND WAS REHABILITATED USING THE 20 PERCENT INVESTMENT TAX CREDIT. IT WAS LISTED IN THE NATIONAL REGISTER IN 1997.

APPENDIX

What National Register Listing Does Not Do

- National Register listing does not prevent the owner of the listed property from remodeling, repairing, altering, selling, or even demolishing it with other than federal funds. While property owners are not bound by any restrictions, the Ohio Historic Preservation Office strongly encourages owners of historic properties to consider all options before completing work that could damage the structure or impair its historic integrity. The Ohio Historic Preservation Office, upon request, provides information on how to sensitively rehabilitate and repair historic properties.
- National Register listing does not obligate an owner to make any repairs or improvements to the property.



SITE: SERPENT MOUND, ADAMS COUNTY, LISTED IN THE NATIONAL REGISTER 1966.

How Properties Are Chosen For National Register Listing

In Ohio, anyone may fill out the forms to nominate a property to the National Register.

Once a nomination is complete, the property owner(s), appropriate local officials, and other interested parties are given an opportunity to comment on the proposed listing. In the case of a historic district where more than 50 property owners are involved, a public notice in the local newspaper and a public hearing help ensure that every owner has the chance to respond. If a majority of owners for an individual property or within a historic

district object, the nomination will not be listed, but will be evaluated for National Register eligibility.

Following the notification period, the nomination is scheduled for review by the Ohio Historic Site Preservation Advisory Board. The board is a 17-member panel appointed by the governor to advise the State Historic Preservation Officer. The board reviews the nomination to determine whether it meets the criteria for listing in the National Register. If the board decides that the property is eligible for listing, the nomination is given the board's approval. The nomination is reviewed a final time and signed by the State Historic Preservation Officer.

The final step in the process is review by the National Park Service. If the National Register of Historic Places staff approves the nomination, the property is officially placed in the National Register by the Keeper of the National Register of Historic Places.

Related Programs

Properties listed in the National Register, as well as those determined eligible for listing, are given special consideration in the planning of federally funded or licensed projects. Section 106 of the National Historic Preservation Act of 1966—the same act that established the National Register program—requires that all federally funded or licensed projects be reviewed before work commences to determine whether they will affect historic properties. Section 106 review is a routine part of the planning process for all



BUILDING: CHRISTIAN PERSHING BARN, TUSCARAWAS COUNTY, LISTED IN THE NATIONAL REGISTER 1992.

federally assisted projects. It occurs regardless of whether a property is in the National Register or not. Reviewers use the National Register standards and criteria to evaluate properties that may be affected by the federal project. The review does not guarantee that the property will not be affected or even demolished, but it does ensure that there will be an opportunity to consider the effects of the project before it occurs.

For More Information

For more information on the National Register of Historic Places or historic preservation in Ohio contact the Ohio Historic Preservation Office.



OHIO HISTORICAL SOCIETY

Ohio Historic Preservation Office

567 East Hudson Street, Columbus, Ohio 43211-1030

ph: 614.298.2000 fx: 614.298.2037

www.ohiohistory.org

Monday-Friday 9 a.m.-5 p.m.

(Individual staff hours may vary)

To better serve you we recommend that you call ahead for an appointment

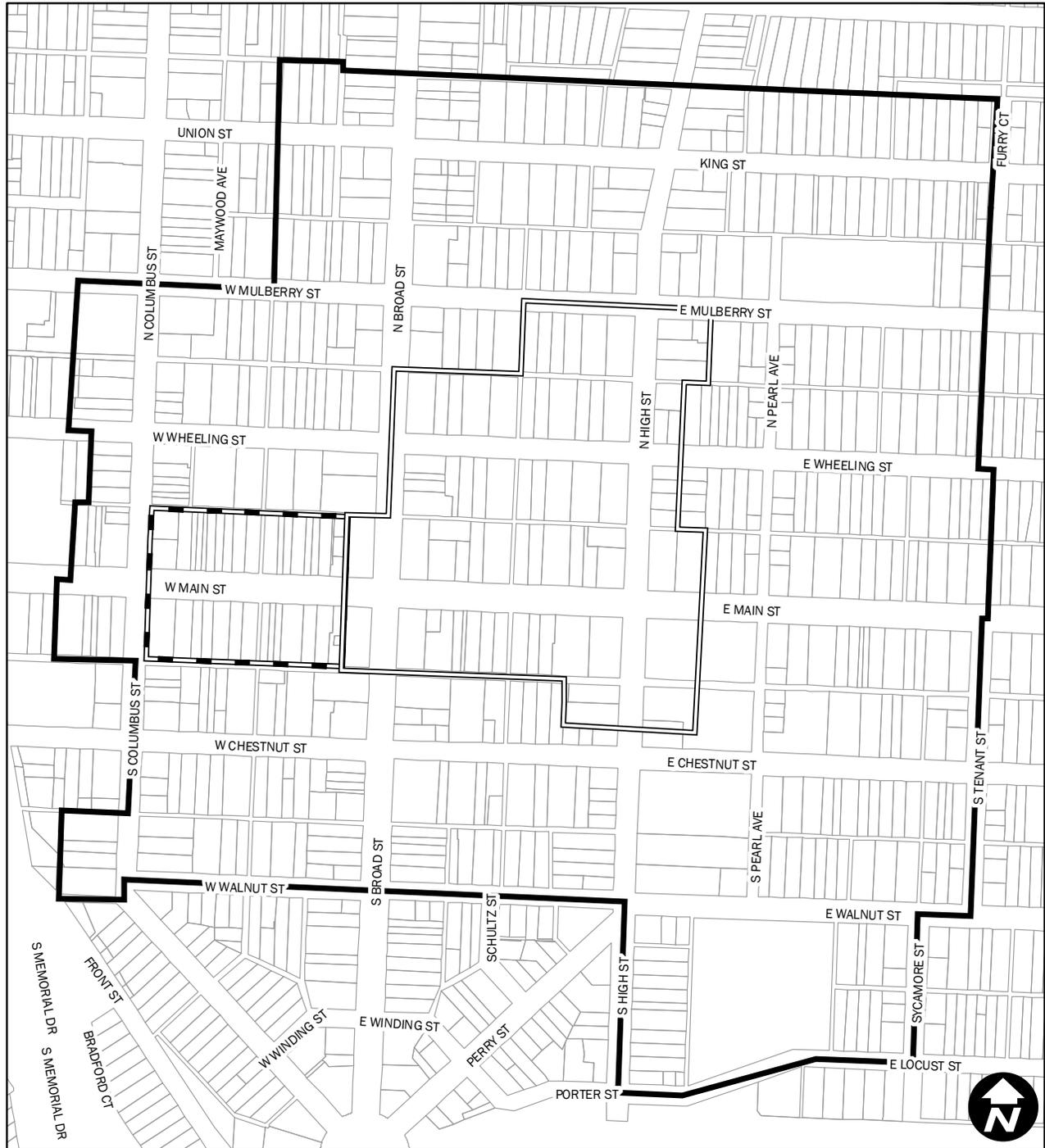
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U.S. Department of the Interior regulations prohibit unlawful discrimination in departmental federally assisted programs on the basis of race, color, national origin, age or disability. Any person who believes he or she has been discriminated against in any program, activity, or facility operated by a recipient of federal assistance should write: Director, Equal Opportunity, U.S. Department of the Interior, National Park Service, P.O. Box 37127, Washington, D.C. 20013-7127.

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APPENDIX

LANCASTER HISTORIC DISTRICTS NATIONAL REGISTER OF HISTORIC PLACES



Historic District Boundaries

-  Lancaster Historic District (1983)
-  West Main Street Historic District (1979)
-  Square 13 Historic District (1972)

National Register Individually Listed Properties - Lancaster Vicinity

- Artz, John, Farmhouse (5125 Duffy Rd)
- Bush, Samuel, House (1934 Cold Spring Dr)
- Chestnut Ridge Farm (3375 Cincinnati-Zanesville Rd)
- Concord Hall (1445 Cincinnati-Zanesville Rd)
- Hock-Hocking Wine Cellar (201 S High St)
- Medill, William, House (319 N High St)
- Reber, Valentine, House (8325 Lancaster-Circleville Rd)
- Rock Mill (Rock Mill Rd)
- Sherman, John, Birthplace (137 E Main St)
- St. Peter's Evangelical Lutheran Church (Broad & Mulberry Sts)
- Tallmadge-Mithoff House (720 Lincoln Ave)
- Willow Lane Farm (SW of Lancaster on US 22)

Data source(s): Ohio Historic Preservation Office, National Park Service, Fairfield County Auditor's Office

Other National Register Historic Districts
Lancaster Methodist Episcopal Camp Ground Historic District

INCENTIVE PROGRAMS

Historic Tax Credits:

Owners of income-producing properties that are listed in the National Register of Historic Places (see map on page 113) have an opportunity to apply for the 20% Federal Historic Rehabilitation Tax Credit to help reduce rehab costs in a qualified historic rehabilitation. In addition, a new 25% Ohio Historic Preservation Tax Credit is available for properties that are listed in the National Register or individually designated as a Listed Property or Landmark under local ordinance (such as Lancaster's Chapter 1327). Property owners wishing to qualify a rehabilitation project for either of these programs must be aware that approval by the Historic Lancaster Commission does not automatically qualify the work for use of these credits. It is the responsibility of the property owner to apply for these credits prior to the start of work in order to ensure that the work meets the Standards.

Tax Abatement:

In 2005, the City of Lancaster created Community Reinvestment Areas where certain improvements to real property would be eligible for tax exemptions. The Historic Lancaster District (see map on page 12) is designated as one of the two areas, making property owners eligible to participate in the program. For this area, a Certificate of Appropriateness from the Historic Lancaster Commission is required to ensure that the proposed work will be compatible with the historic and architectural character of the property and/or the district. A copy of the Tax Abatement application form is included in the Appendix.

FOR MORE INFORMATION

- **20% FEDERAL HISTORIC REHABILITATION TAX CREDIT:**
[HTTP://WWW.NPS.GOV/HPS/TPS/TAX_INCENTIVES/ESSENTIALS_1.HTM](http://www.nps.gov/hps/tps/tax_incentives/essentials_1.htm)

FOR MORE INFORMATION

- **25% OHIO HISTORIC PRESERVATION TAX CREDIT:**
[HTTP://WWW.ODOD.STATE.OH.US/EDD/OHPTC](http://www.odod.state.oh.us/edd/ohptc)

The 20% Rehabilitation Investment Tax Credit

If you are planning to rehabilitate your income producing property that is listed on the National Register of Historic Places or contributes to the significance of a registered historic district, you are eligible to apply for a 20% federal income tax credit for expenses related to the rehabilitation.

The rehabilitation investment tax credit has been used very successfully for redevelopment of historic properties, providing affordable housing, stimulating private investment, bringing business and customers back downtown, attracting tourists and strengthening community pride. Since the time when it was introduced by the federal government in 1976, this program has generated over \$36 billion in historic

preservation activity. Over 32,800 projects have qualified for the credits nationwide.

How Can I Qualify for the Tax Credit?

Before the tax credit can be claimed, the structure must be designated a “certified historic structure” and rehabilitation proposed for the structure has to be designated a “certified rehabilitation” by the Secretary of the Interior.

In order for the structure to be certified, it must be either listed individually in the National Register of Historic Places or located in a registered historic district and certified by the Secretary of the Interior as contributing to the significance of the district. A registered historic district is one that is listed in the National Register of Historic Places or one that is designated at the state or local level and certified by the Secretary of the Interior as conforming to National Register criteria (a “certified state or local district”).

In order for the rehabilitation to be certified, it must be consistent with the historic character of the structure, and where applicable, the district in which the structure is located. This means that the project work must follow a set of federal standards known as the Secretary of the Interior’s

“Standards for Rehabilitation.” The Standards were developed to ensure that the property’s significance is maintained through the preservation of historic materials and features.

The Internal Revenue Code also requires that certain criteria be met, including but not limited to the following:

- The building must be a depreciable structure.
- It must be used in a trade or business or held as an income producing property such as a commercial or rental residential property.
- The cost of the proposed rehabilitation must exceed \$5,000 or the adjusted basis of the building (generally the purchase price, minus the cost of land, plus improvements already made, minus depreciation already taken), whichever is greater.

Can I Make Changes to My Building and Still Qualify?

Yes. Rehabilitation is defined in the Federal regulations as the act or process of returning a property to a state of utility through repair or alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historic, architectural and cultural value. Rehabilitation allows for the construction of new kitchens, bathrooms, and modern building systems. It allows for the adaptive use of a building so that it can be used for a purpose other than that for which it was originally intended.

How Do I Apply For the Tax Credit?

If you are in the process of planning a rehabilitation of your income producing property, you may call the Ohio Historic Preservation Office for information and advice about applying for certification. The application, instructions, Standards, and



GRAND DELUXE APARTMENTS, 729 GRAND AVENUE, DAYTON, OHIO, ‘BEFORE’ VIEW



GRAND DELUXE APARTMENTS, 729 GRAND AVENUE, DAYTON, OHIO. MAIN FACADE, ‘AFTER’ VIEW

APPENDIX

other materials are available on-line at

www.ohiohistory.org under "Tax Incentives." If you would prefer a tax packet, please call or write the Ohio Historic Preservation Office at the address and telephone number below. Our tax packet includes:

- The "Historic Preservation Certification Application"
- A brochure entitled "Preservation Tax Incentives for Historic Buildings"
- A copy of the "Standards for Rehabilitation" and an order form for *The Secretary of the Interior's Standards and Illustrated Guidelines for Rehabilitation*
- A documentation requirements memo
- The complete National Park Service regulations for the tax credit program
- Tax Aspects of Historic Preservation, question and answer format IRS handout
- IRS fact sheet about restrictions pertaining to "late certification"
- Recommended web sites

There is a detailed application process for the rehabilitation tax credit program that includes submission of the "Historic Preservation Certification Application" form, interior and exterior photographs of the property, "before" and "after" rehabilitation drawings, certain product specifications, and other information as necessary to provide comprehensive information about the property and the rehabilitation. All application materials are submitted in duplicate to provide an Ohio Historic Preservation Office and a National Park Service copy.

A meeting with a representative from our office will also be helpful for most projects. We strongly recommend that the application be submitted prior to the start of rehabilitation work. The application will be reviewed by the Ohio Historic Preservation Office and a recommendation made to the National Park Service. The National Park Service Technical Preservation Services staff make the certification decisions for the Secretary of the Interior.

If you have questions or would like to request an application packet, please contact the Ohio Historic Preservation Office at



GRAND DELUXE APARTMENTS, 2ND FLOOR EAST WING STAIR LOOKING WEST, 'BEFORE' VIEW



GRAND DELUXE APARTMENTS, 2ND FLOOR EAST WING STAIR LOOKING WEST, 'AFTER' VIEW

614/ 298-2000. For more information or questions about the Internal Revenue aspects of the program (how to claim the credit, definition of qualified expenditures, etc.), you may contact an Internal Revenue Service rehabilitation tax credit program specialist at 651 / 726-1480. Per National Park Service program guidance, applicants are strongly advised to consult an accountant, tax attorney, or other professional tax advisor, legal counsel, or the Internal

Revenue Service for help in determining whether these incentives pertain to their own situations.

Be sure to visit the National Park Service web site **Electronic Rehab**. Get to know the Standards for Rehabilitation, apply them to projects, then test your understanding in "Take a Quiz." The web address is <http://www.cr.nps.gov/hps/e-rehab>.

We look forward to working with you to rehabilitate Ohio's historic properties!



OHIO HISTORICAL SOCIETY

Ohio Historic Preservation Office

567 East Hudson Street, Columbus, Ohio 43211-1030
ph: 614.298.2000 fx: 614.298.2037
www.ohiohistory.org

Monday-Friday 9 a.m.-5 p.m.

(Individual staff hours may vary)

To better serve you we recommend that you call ahead for an appointment

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5/06



CITY OF LANCASTER
Building Department
121 East Chestnut Street, Suite 102
Lancaster, Ohio 43130-3825
(740) 687-6649
Fax (740) 681-5030
Web site: www.ci.lancaster.oh.us/dept/building

**Application for Tax Abatement
Community Reinvestment Areas**

Resolution 25-05 / O.R.C. 3735.65-3735.70

This application must be submitted with the “application for plan review and permits”

Applicant Information

DATE APPLICATION SUBMITTED _____

NAME _____
(Owner or agent acting on behalf of the “owner of record”)

ADDRESS _____

PHONE _____ MOBILE _____

Property Information

ADDRESS _____

LOT NO. _____ SUBDIVISION _____

IS THE PROPERTY LOCATED WITHIN HISTORIC DISTRICT? Yes ___ No ___

- Exterior construction or renovations made to structures in the designated Historic District requires an attached approved “Certificate of Appropriateness” from the Historic Lancaster Commission.

PARCEL NO. _____
(Number assigned by the Fairfield County Auditor)

ZONING DISTRICT OF PROPERTY _____

CURRENT STRUCTURE VALUE \$ _____
(Must use Fairfield County Auditors current values for the structure only- Do not include the land)

APPLYING FOR TAX RELIEF: ABATEMENT AREA 1 _____ OR AREA 2 _____
(Check the Tax Abatement “AREA” where your property is located on this application. Area 2 requires Certificate of Appropriateness from the Historic Lancaster Commission prior to submitting this form)

- Attach a scaled site plan showing the existing building(s) and indicate using an outline the proposed new construction and/or renovations with dimensions
(OVER)

