How to Complete the Ohio Historic Inventory

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Stephen C. Gordon

with illustrations by
Robert D. Loversidge, Jr., AIA
Richard G. O'Brien
and Saul Gleiser

Ohio Historic Preservation Office
Ohio Historical Society
Columbus, Ohio
1992

Design: Thomas M. Wolf

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Printed in the United States of America

The publication of *How to Complete the Ohio Historic Inventory* has been made possible in part by a grant from the U.S. Department of the Interior's National Park Service, administered by the Ohio Historic Preservation Office. However, its contents do not necessarily reflect the opinions of the Department of the Interior, nor does the mention of trade names or commercial products imply their endorsement.

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Library of Congress Catalog Card Number: 92-60930
ISBN 0-87758-019-7

Ohio Historic Preservation Office
Ohio Historical Center
1982 Velma Avenue
Columbus, Ohio 43211-2497

(614) 297-2470

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Acknowledgments

Many individuals and organizations have assisted in the preparation of this manual. **Clare Wulker** carefully edited the text while **Judith Kitchen, Walter Langsam, Ray Luce,** and **Barbara Powers** reviewed the manuscript and provided helpful comments with the complexities of architectural styles. **Richard G. O'Brien, Frank Elmer Associates,** and **Saul Gleiser** executed new artwork and illustrations to complement the illustrations drawn by **Robert D. Loversidge, Jr.** for the original *Ohio Historic Inventory Manual.* I am grateful to **David Barker,** whose assistance in processing many of the photographs improved this document. I am especially indebted to **Tom Wolf,** who aided immeasurably with the text, provided valuable insights on the illustrations, was responsible for the graphic design, and who, along with **Tom Cinadr,** oversaw the layout. Computer expertise also was patiently and expertly given by **Tom Cinadr. Mary Beth Hirsch, Martha Raymond,** and **Becky Shrimpton** assisted in proofing the text and layout. For generously granting permission to use their materials, I thank the **Historic American Engineering Record,** ***The Ohio Farmer,*** and **Genevieve and Timothy Keller.** I also wish to acknowledge **Delanne Hallas** and **Bonnie Such,** who helped in typing the document.

The assembling of photographs and illustrations has been aided by several sources. The following individuals and organizations generously granted permission to reproduce their photographic images or provided access to materials in their possession: **Rosemarie Balog; Stan Baker; David Barker; Daniel Bowman; Evelyn Bray; Jeff Brown; Mary Ann Brown; David Bush, Ph.D.; Maria Cadavid; Canal Winchester Area Historical Society; Cincinnati Club; Cincinnati Preservation Association; Cincinnati Zoo; Clark County Historical Society; Ellie Damm; Jeffrey Darbee; Sandra Davies; Elizabeth Davis; Linda Deatrick; Thomas Dues, AIA; First English Lutheran Church of Mansfield; First Unitarian Church of Cincinnati; Patricia Forgac; Loren Gannon; Kenneth Gibbs; Gail Gillespie; Andrew Gulliford; Rex Hagerling; Glenn Harper; Holly Hoornstra; Nancy Hoy; Donald Hutslar; Eric Johannesen; Kyle Johannsen; T. Paul Jordan; William Keener; Robert Keiser; Stephen Kelley; Judith Kitchen; Ted Ligibel; Lodder Photography; Robert D. Loversidge, Jr.; W. Ray Luce; H.C. Mason; Steven McQuillin; Milford Area Historical Society; Carol Poh Miller; Montgomery County Historical Society; Diana Moran; Warren Motts; Donn Nottage; Ohio Agricultural Research and Development Center; Ohio Historical Society Archives-Library; The Ohio State University Libraries; Parage Studios; Mary Anne Peters; Nancy Recchie; Pam Reynolds; Sandra Shapiro; David Simmons; Mark Stockman; Summit County Historical Society; David Taylor; David Thum; Alan Tonetti; Leslie Trew; Trinity Lutheran Church of Cleveland; Rita Walsh; Western Reserve Historical Society; Wexner Center for the Visual Arts; Judith Williams; Paul Wilson; Teresa Wilson; Isaac M. Wise Archives; Thomas M. Wolf;** and **Mike Young.**

Stephen C. Gordon

Section One

Conducting a Historic Property Survey

Whether you want to add a single historic building to the Ohio Historic Inventory, or you represent an organization interested in documenting a group of buildings or an entire district, this general handbook can help. Through words, frequent examples, illustrations, and photographs, it tells you how to conduct historic property surveys. These guidelines describe the amount and level of information needed to document the architectural and historical character of historic Ohio properties.

Though based on the original *Ohio Historic Inventory Manual* by Robert D. Loversidge, Jr., published in 1976, this manual is still evolving. We update it periodically and would appreciate your comments and suggestions for changes. Incidentally, wherever possible, we identified illustrations with the structure's historical name, architect or builder, date of construction, and location.

For a more detailed description of the comprehensive planning, survey, and registration process, see *Guidelines for Local Surveys: A Basis for Preservation Planning,* National Register Bulletin 24 (Washington, D.C.: National Park Service, 1985). To receive a single copy of this bulletin, contact the National Park Service or the Ohio Historic Preservation Office.

Why Survey?

During the past two decades, significant changes have taken place in how many Ohioans perceive the past. From Ashtabula to North Bend, and Bryan to Pomeroy, Ohioans now recognize their state's physical heritage—its landmark buildings, neighborhoods, and rural landscapes—as a major cultural and economic asset rather than just a nostalgic reminder of antiquity. Thousands of buildings and archaeological sites have been saved, neighborhoods revitalized, and downtown commercial districts brought back to life. Tourism has emerged as a billion dollar industry in the Buckeye State; among Ohio travelers, historical attractions rank as the number one preference of group tours.

Historic properties are frequently the best tangible evidence of a community's history and special character. Such properties may be important due to their architectural style or a type of construction, or for their historical association with significant people, groups of people, or events. Physical evidence such as buildings, town plans, field patterns, and landscape architecture provide physical reminders of our cultural history. Whether urban, suburban, or rural, each community can find its own special identity in a residence, shop, skyscraper, factory, farm, or commercial district. Thus, the character of the community is enriched by whatever it conserves for the future. As noted cultural geographer Thomas Schlereth commented, "artifacts enable us to gain an understanding of the uncommon history of common things." Before you can determine which properties should be preserved, however, you need to determine exactly what exists in the survey area.

The Ohio Historic Inventory

The Ohio Historic Inventory program can trace its origins to 1965, when the Legislative Committee to Study Historic Site Preservation authorized the first statewide survey of Ohio's prehistoric, historic, and architectural landmarks. Conducted between August 1966 and January 1967, the survey identified 700 of the state's most noteworthy landmarks. From this initial group, an advisory and selection committee chose 200 properties of exceptional merit built prior to 1939 for inclusion in the initial phase of the *Ohio Historic Landmarks Survey* which was published in 1967 by the Ohio Historical Society. This historic inventory represented the first statewide landmarks survey ever undertaken on a selective basis.

On the federal level, the National Historic Preservation Act of 1966 directly involved the states in establishing historic property inventories. This landmark legislation expanded the National Register of Historic Places program by making each state responsible for conducting statewide surveys of historic properties and maintaining inventories of such properties. Underscoring the importance of maintaining an ongoing, statewide inventory of historic buildings, in 1973 the Ohio Legislature expanded the Ohio Historical Society's preservation functions and directed it to "inventory . . . significant designated and undesignated state and local sites and keep an active registry of all designated sites within the state."

The result of these directives—the Ohio Historic Inventory—is an accurate, continuing record of the architectural and historic properties of the state. The Ohio Historic Inventory (OHI) form, developed in 1974, records basic information on historic properties in Ohio. When properly filled out, this single-page, two-sided questionnaire succinctly and accurately describes a building, site, structure, or object and its history. By including a photo and a map, each form summarizes both graphic and written information about a property. Special forms are also available for the Ohio Historic Bridge Inventory (see Section Six) and the Ohio Historic Landscapes Survey (see Section Seven).

The Ohio Historic Inventory is a repository of all the collected survey information that has met the survey guidelines. Using these guidelines, the Ohio Historic Preservation Office (OHPO) determines whether the properties identified on each OHI form meet the established criteria and are, therefore, of enough significance to be included in the inventory. In the past, groups have been able to tailor survey guidelines to meet the demands of a specific survey, and still meet the Ohio Historic Preservation Office's guidelines.

Since 1974, more than 75,000 historic properties in Ohio have been recorded on the OHI. Despite this impressive figure, a substantial number of Ohio's architecturally and historically important properties have not been systematically documented. Such noteworthy types of properties as barns, farm outbuildings, designed landscapes, and industrial complexes have, for the most part, been largely overlooked. Moreover, large groups of buildings dating to the second quarter of the 20th century have only recently been recognized for their contributions to our nation's history. All of these need to be documented.

A Historic Property

Sometimes referred to as a *historic resource,* a *historic property* is a site, building, structure, or object significant in American history, architecture, engineering, archaeology, or culture.

A Survey

Completing a survey is the first essential step in locating and identifying historic properties within a specific geographic area and documenting them to a minimum established standard. The survey includes:

- Conducting a *field survey*—the physical search for and recording of historic properties.
- Doing *background research*—documentary investigation before and during the field survey.
- Organizing *data* as the survey proceeds.
- Developing *inventories* and writing *survey reports*. Inventories are lists of properties reviewed or analyzed against the survey guidelines. Ongoing analysis of the inventory contributes to the definition, understanding, and revision of historic contexts and property types. Survey reports summarize the survey project.

What to Survey

When planning a survey, attempt to identify a broad range of historic properties within the four major resource categories:

1. A *building*, such as a house, barn, church, or hotel, is created to shelter any form of human activity.
2. A *site* is the location of a significant event or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic or cultural value regardless of the importance of any existing structure. An example, is a battlefield.
3. A *structure* is a functional construction usually made for purposes other than sheltering human activity. Examples include a canal and bridge.
4. An *object* is a construction primarily artistic in nature or relatively small in scale and simply constructed, such as a statue or fountain.

To determine which historic properties should be inventoried and what information is needed, surveyors must be thoroughly familiar with the following survey guidelines. In comprehensive survey projects, these survey guidelines should be included in the project work plan. When you are unsure about the importance of an individual property, go ahead and record it. Additional research might show the property is significant, and a decision can be made later whether to include the property in the final inventory. Take care, however, to avoid conducting redundant or otherwise unnecessary survey efforts.

Survey Guidelines

The following guidelines or criteria can assist you in determining which properties to record on the OHI form. Developed by the Ohio Historic Preservation Office, these guidelines are general rather than specific, because the survey is intended to be a broad information base for future research and evaluation. Before beginning your survey, you might also review the criteria for evaluating properties for nomination to the National Register of Historic Places to determine which properties might qualify for the National Register. Do not, however, use National Register criteria as the sole factor in determining which historic properties to inventory.

Carefully examine all properties more than 50 years old that appear to have architectural or design integrity. In your search, include vernacular as well as high style examples. Regional and repeated building types deserve your attention as they often reflect important patterns in the development of Ohio's built environment. A

property's architectural merit is derived from both its important architectural features and its relationship to similar properties in the survey area. Buildings less than 50 years old ordinarily should not be included unless they exemplify a distinctive architectural style or building type, represent an important and distinctive physical expression of the modern period, or recently gained historical significance. Use the following guidelines as you conduct the survey to help focus on a property's architectural and historical significance. Properties should be inventoried if they fall within the following categories:

Architectural Style and Construction

- Record any property that is

  A noteworthy example of a particular architectural style, form of craftsmanship, or method of construction

  A sole or rare survivor of a style or particular method of construction, even if at first glance it appears undistinguished or ordinary

  A very early example of a particular style or method of construction

  A particularly noteworthy example of a transition from one style to another

  An architectural curiosity; a particularly whimsical or picturesque work of special interest

  An example that possesses some details of particular interest, whether for reasons of excellence or curiosity

- Record buildings associated with the lives or activities of persons significant to the community, state, or region within the context of its history. Note what connection the individual had with the property, such as having lived or worked on the premises.

- Record properties associated with historic events significant within the community, area, or region. A property's historical significance includes its association with people and events or its relationship to the overall development of the settlement.

- Record properties that provide physical evidence of the development patterns of the cultural history of an area. Some examples include industrial properties, transportation-related properties, and properties associated with ethnic and religious groups. Buildings typical of those inhabited by everyday people should not be ignored. For instance, even if they are plain, workers' cottages may be significant remnants of the community's past especially if they remain in an unaltered condition. Identify not only what is old, historically important, and unusual, but also what appears typical for the area.

- Record buildings, sites, objects, and structures of artistic, engineering, and historic cultural importance to an area, including shrines, cemeteries, battlefields, fountains, road markers, boats, bridges, and dams.

- Investigate for possible survey any sites where only foundations or remnants of historic structures remain. Common examples include mill sites, mill races, canal beds, railroad rights-of-way, abandoned coal mines, and iron furnaces. Record primarily archaeological sites in the Ohio Archaeological Inventory (OAI).

- Record historic cemeteries and burial grounds because they are an integral part of a community's history. Include a brief history and description of the cemetery; select representative tombstones and/or monuments to record. Because local historians and geneologists have previously recorded most of the information on individual headstones or burial markers, record only items of exceptional artistic and architectural design.
- Investigate for possible survey a historic landscape, such as a park or garden designed for human use and enjoyment. See Section Seven for additional information about recording designed historic landscapes.
- Record individually dependencies, ancillary structures, or outbuildings that are part of a historic complex if the structure or building is architecturally or historically significant and merits individual recordation and recognition.
- Remember that the physical condition or livability of a building is not of primary importance in determining whether to include it in the inventory. Do not confuse a structure's condition with its integrity. Condition is an assessment of the building's physical and structural status; integrity—which we discuss next—is the amount of historical design and materials that remain.

Integrity

Historic integrity is the key in selecting properties to document. Properties that retain historic material and form convey their association with designs, events, or people from the past. Thus, a property with integrity presents a very accurate physical sense of that past which made it significant in the first place. The property's location, design, materials, workmanship, feeling, setting, or association convey this sense of the past. Properties demonstrating historical integrity always possess several of these aspects.

The principal test to determine whether a property retains integrity is to ask: Does the property still have the physical attributes or essence of design that makes it architecturally or structurally significant and able to convey its historical association? Because properties change over time, most do not retain all of their physical features or characteristics. The property must retain, however, the essential physical features enabling it to convey its historic identity or character.

For example, to serve as an illustration of a particular architectural style—such as the Italianate style—a property should have most of the physical attributes and materials conveying that style. An Italianate house with integrity should still have scrolled brackets, bracketed lintels, and decorative porches. Judge the integrity of the property by its current condition, rather than its likely condition after a proposed treatment.

If the historic exterior building material is covered by nonhistoric vinyl or aluminum siding, the building should be inventoried if its significant form, features, and detailing are not obscured. In contrast, a property whose historic architectural features and materials have been completely lost or replaced, and the form itself altered or destroyed, may not be a good candidate for the inventory. Explain in the survey report the kinds of integrity expected for a property type and the reasons for including or not including an altered property.

Record any property that retains the physical features making up its character or appearance during its historical association with an important event, historical pattern,

or person. On occasion, some structures possessing unusual forms of design technology or having overriding historical associations should still be recorded even if their original appearance has been considerably altered.

Weigh the integrity against the survival level of a particular structural system or property type. Making a careful reconnaissance investigation of the survey area, coupled with background research, should yield information on the potential existence of any distinctive property types. Compare such properties with similar properties in the survey area. Integrity may not be a primary factor when very few known examples of a property type exist. Conversely, integrity is of great importance in survey areas with numerous examples of a property type. For example, in an area with very few Federal style buildings or industrial complexes, the lack of integrity may not preclude the recording of these structures. In some cases, you may want to record all of the examples to have them properly evaluated. Integrity issues often require experienced judgment; when in doubt, contact your regional coordinator or the Ohio Historic Preservation Office survey manager for guidance.

Recurring Styles and Building Types

Often a survey area may have several buildings and structures outwardly similar in design and form. These recurring or repetitive examples of particular styles or types may be in proximity to one another or dispersed throughout the survey area. Note them by:

1. Completing a prototype OHI form or several forms representing a sampling of properties
2. Explaining the character and distribution of the multiple types in the survey report

In both cases, provide the addresses and photos of the other similar examples. The Ohio Historic Preservation Office survey manager can provide guidance in these situations.

Planning and Organizing the Historic Property Survey

Before undertaking a Historic Preservation Fund survey project, obtain a copy of the *Certified Local Government Subgrant Management and Project Guidelines Manual* published by the Ohio Historic Preservation Office. This manual contains required survey project procedures.

Follow these six basic steps when planning a survey:

Step One: Identifying the Survey Area

Identify the boundaries of the area included in the survey for all survey project participants and explain why these boundaries were selected. Once the boundaries have been established, obtain adequate maps of the survey area. These may include topographical quadrant maps issued by the United States Geological Survey (USGS), city base maps, tax maps, county atlas maps, and Sanborn Insurance maps. Many Ohio municipalities have readily available development and ownership maps. When surveying an entire community, conduct the survey in increments. For example, divide the survey area into manageable units, such as groups of city blocks, neighborhoods, sections, or rural townships. A basic 640-acre section is the one square mile measure used in the Congressional Land Survey.

Step Two: Writing a Survey Plan

Prior to writing the plan, prepare a *project outline.* In this outline, establish survey goals and methodologies and predict the location, extent, and nature of the area's historic properties. Also include a project schedule or timetable and an estimated budget.

The effectiveness and ultimate success of the survey depends in large measure on the development of your written survey plan. Whether conducted by professionals or volunteers, the survey should include the formulation of a work plan or *research design.* Prepare the research design before doing any substantial fieldwork or background research. Writing a research design helps you decide what you need to know, where you can find the information, and whether the research questions can be answered by the information contained in the survey.

The research design includes a discussion of the survey objectives, survey and research methodology, and expectations about the kind, number, location, character, and condition of the historic properties in the survey area. For example, a research design prepared for the city of Aurora included as an objective identifying at a reconnaissance level all structures more than 50 years old in the city limits. Base your survey goals and objectives on available research and the planning needs of the community. Explicitly demonstrate the connection between the background information and the inventoried properties in your survey.

Your *survey goals* determine which kinds of information you will gather during the survey project. Discussing your survey project with the Ohio Historic Preservation Office staff can help you determine which kinds of information to collect and the methods or techniques employed in collecting the data. The Ohio Historic Preservation Office staff can also be helpful when your survey is intended to generate nominations to the National Register of Historic Places. In preparing the research design, describe the methods to be used to complete the survey, such as the proposed levels of historical research and the field survey. In this way, you can design the survey methodology not only to meet the goals of the survey but also to be appropriate for the area being surveyed.

In writing architectural and historical descriptions, place each property within the *context* of the community's development. This will help us meet one of the primary goals of the Ohio Historic Inventory: to collect, as uniformly and accurately as possible, the very basic level of information needed to make sound historic preservation planning decisions. Incorporation of the survey results into existing historic preservation planning documents is essential to ensure that planning is always based on the best available information.

Step Three: Conducting a Preliminary Inspection of the Survey Area

Become familiar with the physical and human development of the survey area. Make special efforts to involve those in the community and discuss the survey project with them. Drive or walk through the area and talk with residents knowledgeable about the area. Consider factors that frequently contribute to the patterns of settlement, industrial development, and agricultural customs. These include geological history; the presence of natural resources such as coal, oil, and stone; and the extent of soil types. Look about you. Is the land hilly and forested or is it flat and intensively farmed? Are there springs in the area; is the land well drained, or was it once a swamp? A familiarity with the cultural geography and the development of

transportation networks can provide clues to the settlement patterns and building dates. Visual assessments help target specific areas that might become the focus of additional survey efforts.

Look for the cultural or human imprint on an area. Often it is evident in the pattern of streets; the location of transportation systems such as railroads, canals, and streetcar lines; industries; commercial and residential areas; and public spaces and parks. As you gather this information, organize your notes and prepare an outline of your observations and findings; this includes some discussion of the general distribution of buildings, structures, and districts representing various styles, periods, and modes of construction. Such notations help further refine and update the development of the survey plan as outlined in step two; they are also useful for preparing the final report.

Equally important is your general understanding of the trends and patterns of social, cultural, and economic development characterizing the survey area. Identify properties associated with ethnic groups, agriculture, and education, as well as such factors as immigration, minorities, reform movements, and industrial and technical processes. Depending on the intensity of the survey, reflect on why particular styles, building types, or methods of construction were used or introduced in specific properties. Consider all of these factors when filling out the forms and preparing the final survey report.

Step Four: Doing Historical Research

Historical research involves gathering and organizing pertinent information on the development, history, and ethnography of the historic properties of the community. Research provides the basis for identifying and evaluating surveyed structures. By establishing the background information needed to tie a property or a group of properties to larger historic themes and periods, research places everything in its historic context.

Historic context is an organized body of information about a historic theme during a particular time and in a particular area. Two examples are the history of iron furnaces in southern Ohio from 1830 to 1900 and the history of the pottery industry in Columbiana County from 1840 to 1940. This information serves as a framework for analyzing individual properties or groups of related properties to determine which associations or physical features make them historically significant.

A property or group of properties can be important within more than one context. For example, farmsteads may be associated with such themes as early settlement, agriculture, rural landscape patterns, and architecture; often these are during different or overlapping periods and perhaps even on different geographic scales. Understandably, you may have to limit your survey to just one or a few contexts. Remember, however, the more thorough your examination of a property's or an area's contexts, the better your understanding of its historical significance.

Through historical research, you can identify a survey area's historic contexts by discovering the movements and events that shaped that area during particular periods. Properties themselves often suggest historic contexts when you group the properties by type and examine the factors related to each type's development. Gradually, over the course of the entire project, you will be able to identify the historic contexts through both methods, as your pool of information about the area's history and properties grows.

Historical research should be conducted throughout the survey. At the least, start your research before beginning any fieldwork and return to it after the fieldwork is completed. The scale and goals of your survey project should help determine the amount of historical research needed. When you begin your historical research, determine the amount of research and survey work already done on properties and buildings in the project area. The usual sources of this information are the local library or historical society, city planning office, and the Ohio Historic Preservation Office. As portions of the area may have already been surveyed, we especially urge you to contact the Ohio Historic Preservation Office before beginning your research.

Examine all survey information for accuracy and to discover any major information gaps. In the absence of previously developed historic contexts, your archival research should involve specific issues and topics without duplicating previous work. Conducting additional background research during the survey can help you decide what should be surveyed and help determine which historic themes influenced the development of the survey area. For a discussion of historic contexts and list of the major historic themes in Ohio, see item 16 on page 29.

Sources of Information

Depending on your timetable, available funds, and survey goals, use both primary and secondary sources in assembling background information for the survey. Sources should include—but not be limited to—historical maps, atlases, tax records, photographs, ethnographies, folklife documentation, oral historic and other studies, as well as standard historical reference works.

A *primary,* or original source, includes preserved material from the period of interest. Some common examples include newspapers, family records, directories, census records, and institutional records. When possible, use primary materials for intensive surveys. Do not rely exclusively on secondary sources written by individuals who have studied and interpreted the original sources.

Secondary sources are later accounts rather than contemporary records of events. County histories, biographies, and academic papers or reports are just a few examples of secondary sources. The county histories written in the last half of the 19th century are good starting points for almost all research on the local level, especially if little or no primary material is readily available. These volumes often contain information found nowhere else. Frequently, they were written by subscription: those who paid the most obtained the largest and most complimentary biographical articles, their significance notwithstanding. Despite such biases and occasional inaccuracies, these histories are always valuable.

Libraries, county courthouses, and local and state historical societies are the main repositories of historical information. Before visiting these repositories, find out when the records are accessible to the public and what types of information are available. A telephone call or letter can help minimize confusion and avoid delays. The chart on page 18 highlights some of the major sources of information and their locations.

Where to Research the History of a Property

Local Library and Historical Society

Existing Historic Inventories

Secondary Sources
- *city and county histories*
- *corporate histories*

Builders' and Trade Catalogs

Newspapers

City Directories and Gazetteers

Manuscript Collections

Census Records
- *population*
- *agriculture*
- *manufacturing*

Maps/Historical Atlases

Insurance Maps
- *Sanborn/Baist*

Oral Histories

Pictorial Collections
- *postcards*
- *photographs*
- *prints/lithographs*

Tax Duplicates

Architectural and Engineering Drawings and Specifications

Deed Indexes

Cemetery Records

WPA Church Survey Records

County Courthouse

Auditor's Office/ Board of Equalization
- *plat books*
- *assessors' cards*
- *tax duplicate records*
- *industrial reports*

Recorder's Office
- *property abstracts*
- *plat maps*
- *deed records*
- *mechanics' liens records*
- *mortgage records*

Probate Court
- *wills/death records*
- *marriage records*
- *estate/inventory records*

Clerk of Courts
- *common pleas court records*

Engineer's Office
- *ditch and road survey records*
- *survey records*

Commissioners' Office
- *commissioners' records*

Corporate and Institutional Records

Churches
- *dedication pamphlets*
- *marriage records*
- *baptismal records*
- *account books*
- *church bulletins*
- *church histories*
- *photographs*

Companies
- *written histories*
- *maps*
- *ledgers*
- *account books*
- *photographs*
- *interviews*
- *annual reports*
- *real estate records*

Municipal Government Offices

Buildings and Inspections
- *building permits*
- *building cards*

Engineering Office
- *maps*
- *aerial photographs*

Water Works
- *water and sewer tap records*

Clerk's Office
- *ordinances*
- *city bulletins*

Private Collections

Personal Papers/ Manuscripts

Letters/Diaries

Photographs/Postcards

Sketches/Paintings

Family Bible Records

Interviews and Oral Histories

Architectural Drawings

Step Five: Conducting the Field Survey

While engaged in a field survey, your techniques should be responsive to the goals and objectives of the survey project. State the amount and kind of information needed to complete the survey in the research design. In gathering specific information about historic properties you will combine historical research, interviews, field survey, and analysis. Select combinations of these activities and choose appropriate levels of effort to meet the needs of the survey goals. Field surveys can be carried out by most anyone as long as the surveyors are observant, enthusiastic, and properly trained. When a team or group of surveyors is involved, divide the tasks into geographical subareas, specialties, or areas of interest, such as research, fieldwork, and photography. The expertise of those individuals conducting the survey should be equal to the expected range of property types in the survey area.

Although the techniques necessary for the identification of historic properties may vary, field surveys are usually grouped into three types or levels: *reconnaissance, intensive,* and *thematic* survey. The OHI form is designed to accommodate all three surveys. When considering the kind of survey and the methods for carrying it out, consult your regional coordinator or the Ohio Historic Preservation Office survey manager. This will help ensure that your survey is within the standards and guidelines for historic property identification.

Reconnaissance Survey

A reconnaissance survey is a broad visual inspection or cursory examination of a specific geographical area; it characterizes properties in general terms and develops a basis for organizing more detailed survey efforts. This survey records properties at some minimum level within a relatively short period of time. For instance, survey takers often limit their information to property location, a brief description to allow the site to be characterized and compared to other similar properties, and at least one good photograph. In some cases, reconnaissance surveys include a literature search for the survey area. They also estimate the type and costs of further work and set priorities for individual tasks.

A reconnaissance survey is particularly useful when estimating the distribution of historic properties in an area, when checking for expected property types, or when gathering data to refine a developed historic context. Even if the information was not sufficient to warrant an evaluation of individual properties, an inventory can include properties identified in a reconnaissance survey. In most cases, areas surveyed at the reconnaissance level are later resurveyed if more complete information is needed about specific properties. For instance, the level of information provided on OHI forms may not be sufficient to evaluate properties for the National Register.

Intensive Survey

An intensive survey is a comprehensive, detailed look at specific property types in a geographical area. It includes doing detailed background research, and gathering accurate information on the precise locations of all properties identified in the survey area. Record an individual property with photographs, a description of all building and landscape features, and a sketch plan of the site. Examine any evidence of previous buildings in the survey area; physical features such as foundations, wells, or cisterns; and roads, paths, and fences. Occasionally, the intensive survey includes floor plans of all the buildings and descriptions of the property boundaries.

Intensive surveys gather all the information needed for National Register evaluation or other state or local designations. For a geographical area, an intensive survey identifies the distribution of properties; determines the number, location, and condition of properties; lists the types of properties actually present; permits classification of individual properties; and records the physical extent of specific properties. Intensive level surveys are often done when preparing a nomination to the National Register.

Both reconnaissance and intensive surveys cover the following points, which you should summarize in the survey report discussed in step six, evaluation. Both surveys utilize existing inventory data and contribute new information to the inventory.

- The kinds of properties looked for and actually present in the area surveyed
- The boundaries of the area surveyed
- The method of survey, including the acreage of the survey area

In addition, the following information is collected:

Reconnaissance Survey

- All categories on the OHI form except those specified in advance by the Ohio Historic Preservation Office
- Location of each property
- Places examined that did not contain historic properties (in survey report)

Intensive Survey

- The precise location of all properties identified
- All categories on the OHI form
- Enough information on the appearance, significance, integrity, and boundaries of each property to permit evaluation of significance
- Whether the properties are eligible for the National Register

Thematic Survey

A thematic survey involves recording a variety of buildings or structures at reconnaissance or intensive level. These buildings should be related by a common historical theme, style, type, or function, such as the survey that recorded cross-tipped churches, schools, and other religious properties associated with German Catholic settlement in western Ohio. Another example is a survey of historic bridge types in Ohio. When undertaking a thematic survey, choose properties based on their historical or architectural relationships to one another. Identify properties that include buildings linked by historical themes as well as architectural significance.

Step Six: Evaluating Your Findings

The *survey report* is a final summary of the results and evaluation of your survey findings. For intensive level surveys, include a discussion of the historical development of the community, the survey methodology, field observations, and any problems encountered in your survey report. Also present an analysis of the survey findings, bibliography, and a list of all the properties recorded on OHI forms. Whenever possible, evaluate groups of related properties and property types at the same time and classify them as to historic theme. Be sure that evaluations have been performed by individuals qualified to make judgments about the character and

significance of historic properties. Clearly identify the preparers of the survey report, giving their titles or positions.

By carefully explaining background research and survey methods, you can help others using the information you gathered understand how it was obtained. Also helpful is an explicit statement explaining the criteria used for the survey. Be sure to include a list of the properties and districts that are potentially eligible for the National Register of Historic Places; for each, explain under which of the National Register criteria for evaluation the property would be eligible. For specific guidelines for completing survey reports, contact the Ohio Historic Preservation Office.

On submission to the Ohio Historic Preservation Office, your inventory findings are integrated with previously collected information. This makes your information accessible to persons interested in the survey area. Ohio Historic Inventory information is structured so that entries can be retrieved by geographical location or historic context.

The Ohio Historic Inventory Form

As shown on page 183, the single-page, two-sided OHI form has six basic categories: *identification, location, background, architectural data, additional information,* and *documentation.* Although each category is important in its own right, when properly used together, the entire form provides a succinct record of the inventoried site, building, structure, district, or object.

The Ohio Historic Inventory form is printed on heavyweight acid-free bond paper. This gives the form an extended life expectancy and helps withstand the wear and tear of repeated use. Obtain OHI forms from the Ohio Historic Preservation Office.

Facts About the Ohio Historic Inventory Form

- The OHI form provides a brief description of the location, background, and architecture of a building, site, structure, district, or object of architectural or historical significance.
- The OHI form records information that is a major component of the Ohio Historic Preservation Office's computerization efforts.
- The OHI form is an important reference for community preservation efforts; often it is used by people safeguarding the historical and architectural properties of their community.
- The OHI form cannot officially confer either eligibility for or listing on the National Register of Historic Places. It may, however, help bring an eligible property to the attention of interested groups and individuals.

Submitting OHI Forms to the Ohio Historic Preservation Office

The Ohio Historic Preservation Office welcomes the information you discover during the survey project. Please submit OHI forms to us unbound and unstapled. Arrange them alphabetically by address and street number, and group them together by geographical location, such as a township or city. Please do not fold or make stray marks on the inventory forms.

How Your Inventory Information Is Used

- *As a permanent record*—the inventory provides a record of historic properties within a specific area, and it identifies properties that may warrant further research and documentation. The inventory also serves as an invaluable archival record of structures that cannot be preserved.

- *For evaluation*—the information gathered on each resource becomes a basis for evaluating properties eligible for either local registries or the National Register of Historic Places. Such evaluations can be made by the Ohio Historic Preservation Office staff or others qualified for this task.
- *For local preservation planning*—the inventory provides information about the existence of historic properties needed by planners, government officials, and other decision makers.
- *For preservation efforts*—OHIs provide information that helps others make informed decisions. Such data may protect historic properties from adverse effects caused by publicly funded or licensed projects, such as highway construction, Community Development Block Grant programs, and housing improvements.
- *As a repository of information*—researchers and others interested in community history are able to use information based on first-hand empirical study.

Section Two

Completing the Ohio Historic Inventory Form

Before beginning this step-by-step tour of the OHI form, we assume that you have taken the advice we offered earlier: contact the Ohio Historic Preservation Office to find out if any information has already been recorded about the proposed survey area. We can also answer questions about information required for the OHI form.

While reading the following instructions, you may want to refer to the sample OHI forms in Section Eight, which begins on page 183.

Either type the OHI form, or fill it out neatly with a permanent black ink ballpoint pen. Do not use a felt-tip or similar pen that is water soluble and light sensitive. Even though we accept corrections made with correction fluid (stock ivory), we recommend using correction paper or lift-off tape to make corrections. You may want to photocopy the corrected form on acid-free paper.

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1. Site Number (County Abbreviation—Sequential Site Number—Area Number)

Note: Site and area numbers can only be assigned by the Ohio Historic Preservation Office.

County: Enter the three-letter abbreviation for the county name from the list below.

County					
ADA	Adams	ERI	Erie	LAK	Lake
ALL	Allen	FAI	Fairfield	LAW	Lawrence
ASD	Ashland	FAY	Fayette	LIC	Licking
ATB	Ashtabula	FRA	Franklin	LOG	Logan
ATH	Athens	FUL	Fulton	LOR	Lorain
AUG	Auglaize	GAL	Gallia	LUC	Lucas
BEL	Belmont	GEA	Geauga	MAD	Madison
BRO	Brown	GRE	Greene	MAH	Mahoning
BUT	Butler	GUE	Guernsey	MAR	Marion
CAR	Carroll	HAM	Hamilton	MED	Medina
CHP	Champaign	HAN	Hancock	MEG	Meigs
CLA	Clark	HAR	Hardin	MER	Mercer
CLE	Clermont	HAS	Harrison	MIA	Miami
CLI	Clinton	HEN	Henry	MOE	Monroe
COL	Columbiana	HIG	Highland	MOT	Montgomery
COS	Coshocton	HOC	Hocking	MRG	Morgan
CRA	Crawford	HOL	Holmes	MRW	Morrow
CUY	Cuyahoga	HUR	Huron	MUS	Muskingum
DAR	Darke	JAC	Jackson	NOB	Noble
DEF	Defiance	JEF	Jefferson	OTT	Ottawa
DEL	Delaware	KNO	Knox	PAU	Paulding

County cont'd					
PER	Perry	SCI	Scioto	VIN	Vinton
PIC	Pickaway	SEN	Seneca	WAR	Warren
PIK	Pike	SHE	Shelby	WAS	Washington
POR	Portage	STA	Stark	WAY	Wayne
PRE	Preble	SUM	Summit	WIL	Williams
PUT	Putnam	TRU	Trumbull	WOO	Wood
RIC	Richland	TUS	Tuscarawas	WYA	Wyandot
ROS	Ross	UNI	Union		
SAN	Sandusky	VAN	Van Wert		

Site No.: This unique sequential site number is assigned by the Ohio Historic Preservation Office.

Area No.: This is the number of a county or city subdivision, such as a township, municipality, or neighborhood. These areas are outlined and numbered on county maps available in the Ohio Historic Preservation Office inventory files.

Dashes separate the county abbreviation and site and area numbers, such as ADA-1-8. Also enter them in the right margin. Please contact the Ohio Historic Preservation Office survey manager if you need additional information about inventory form site numbers.

2. County

Enter the full name of the county at the top of the page and in the right margin.

3. Location of Negatives

Enter the name of the individual or organization holding the photographic negatives. Whenever possible, we ask that the negatives be donated to the Ohio Historic Preservation Office for permanent curation. Be sure to indicate the roll and frame numbers of the photographs for the inventoried property. An accurate accounting of the contact print negatives is necessary for future reference and accurate retrieval. For comprehensive surveys, mark the number assigned to each roll of film on a paper tablet and photograph that number as the first frame on the roll.

4. Present Name(s)

The present name is the one best describing the property or that name by which the property is now known. Usually this is the name of the current property owner or the common name—such as Twin Oaks—given to the property by a past or present owner. Enter the present owner's name (first name, middle name or initial, and last name), followed by the property type (house, barn, commercial block, or mill). For example: "Thomas Caleb Smith House," or "Spring Grove Cemetery." When a property's commonly used name is incorrect, insert that name in parentheses following the correct name. For example, "Correctional Medical Center (Ohio Penitentiary)." Also enter the present name in the right margin. When you cannot determine the present name, leave this category blank.

5. Historic or Other Name(s)

The historic name is normally that used by the Ohio Historic Preservation Office to refer to the property and, therefore, the name we prefer. Generally, the historic name is the original occupant's, a name given to the property by an early occupant, or the name of the most significant person or event associated with it. Use hyphenated names for two or more owning families; an example is the "McCracken-Sells House." Often the historic name and present name are the same, such as the "Thomas Worthington House, Adena," or the "Athens County Courthouse." If both names are the same, be sure to enter that name in items 4 and 5. Also enter the historic name in the right margin. When you cannot determine a historic name, leave this category blank.

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6. Specific Address or Location

Enter the specific address including the number and street. If the property is located on a corner, add the secondary street in parentheses. For example, "521 Main Street (at Third Avenue)." If the road has a route number rather than a name, give the route number and indicate whether it is a federal, state, county, or township road. For rural properties, use known addresses. If the property has no address or is isolated, provide the location of the site in feet or fractions of miles from an identifiable thoroughfare or reference point. Example: "One-half mile west of U.S. Route 50 on Roundbottom Road," or "100 feet north of C.R. 20, one-fourth mile west of the Scioto River."

6a. Lot, Section, or VMD Number

Enter the historic lot number and historic name of the subdivision. You can find this information in county atlases or in the plat books in the recorder's office at the county courthouse. If the property is in an unincorporated area, enter the section or Virginia Military District (VMD) number. VMD and section numbers are on the USGS quadrangle maps or in the plat books.

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7. City or Village (If Rural, Township and Vicinity)

Enter the specific city or village name only when the property is actually within the corporate limits. For properties in a specific neighborhood of a city or town, add the neighborhood name after the city's name. For example, "Columbus—German Village." When a property is located outside the corporate limits, list the vicinity and the distance from the nearest town. As an example, "Bryan vicinity, approx. 2 miles north." When two towns are equally close, choose the larger, or the one with which the structure has close historical associations.

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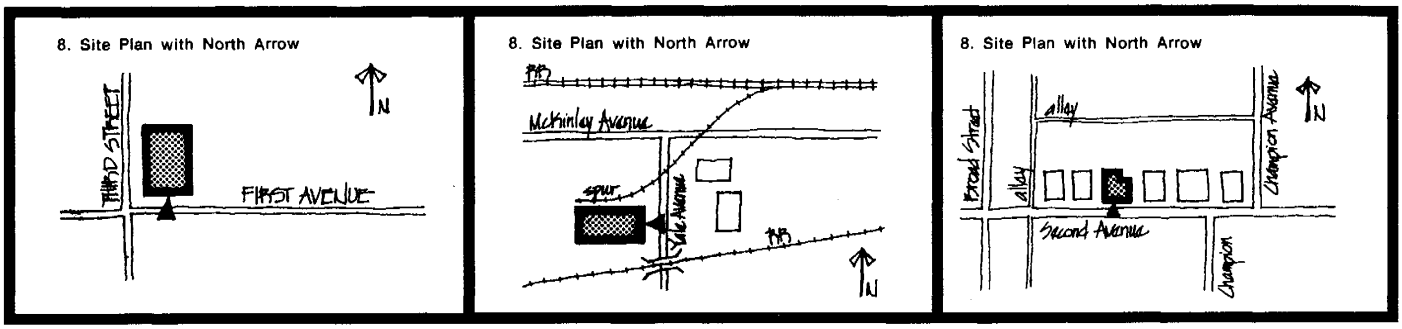
8. Site Plan with North Arrow

The site plan need not be elaborate or precisely scaled. A clearly drawn sketch that contains enough detail to locate the property is sufficient. In your sketch, show the property in relation to major features nearby, such as rivers, roads, railroads, and cross streets. In cities and towns, show the property in relation to other buildings on the street and its relationship to the adjacent side streets. As the following sketches show, site plans *always include a north arrow* pointed toward the top of the form. If you prefer to draw a more detailed site plan, do so on the back of the inventory form in item 54. Or, you can photocopy the area from a USGS map, circle the location of the property, and paper clip it to the inventory form.



Sample Site Plans

9. UTM Reference

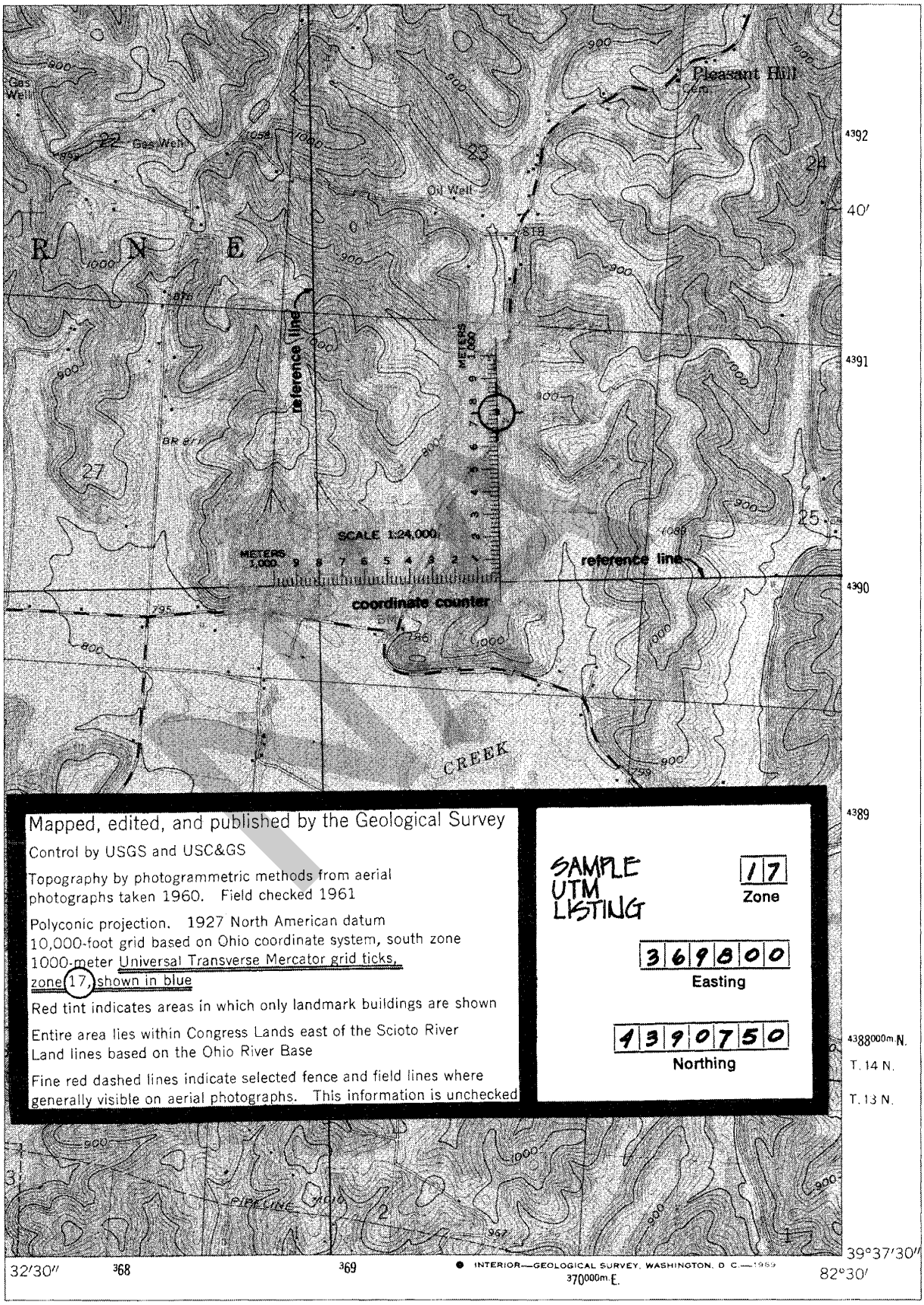
For property less than 10 acres, you need find only the center point UTM reference. For property with more than 10 acres, enclose it in a three-or-more-sided figure. Label this figure clockwise starting with (A) at the northeastern-most point; continue on with (B, C,) and so forth. Enter the UTM for point (A) on the OHI form and list additional UTM references on the back.

The Universal Transverse Mercator (UTM) Grid System provides an accurate method for recording the geographic location of a historic site. The UTM Grid System has several advantages over the Geographic Coordinate System which is based on latitude and longitude. These advantages include speed and precision, and the use of linear metric units of measure. UTM involves no complicated geometric constructions, and in its simplest application, requires only a straightedge, a coordinate counter, and a sharp pencil as working tools. (Order the coordinate counter, a clear plastic measuring tool, from J and J Reproduction and Drafting Supplies, Inc., 9017-F Mendenhall Court, Columbia, MD 21045, or Forestry Suppliers, Inc., 205 West Rankin Street, P.O. Box 8397, Jackson, MS 39284-8397).

To obtain the UTM grid reference for a location, find the site on a 7.5 minute USGS quadrangle map that has blue UTM grid tick marks along its edges. Regardless of scale, most USGS quadrangles published since 1950—and all published since 1959—have these ticks. If you cannot find a USGS map with UTM ticks for a location, use its latitude and longitude coordinates instead.

Three numbers make up the complete UTM reference. The first number indicates the zone; look for it in the lower left corner of the map. (For Ohio the zone is either 16 or 17.) The second figure represents the *easting,* or the distance a property is from a reference line drawn west of the property. The third number is the *northing,* or the distance a property is from the equator, as measured from a reference line drawn to the south of the property.

To find the easting, use a pencil with a very fine point and an accurate straightedge as long as the map. Locate the property and draw a small circle; choose the blue UTM ticks closest to and west of the property and connect them from margin to margin. Be sure that the blue ticks you connect have the same three-digit number. This is the easting. Finding the northing is a similar procedure: Choose those ticks closest to and south of the property. Connect the UTM ticks from margin to margin; again the blue ticks should share the same four-digit number. This is the northing. These lines intersect to the southwest of the property. The lines you draw may, or may not, be parallel to the edge of the map.



Sample UTM Calculation

Copy the zone number from the left corner of the map onto a worksheet. Then copy the three digits of the easting and the four digits of the northing given on the map. Locate the scale on the coordinate counter that matches the map's and align the counter so that the horizontal scale, which is read from right to left, is placed along the east-west, or northing, line. Align the vertical scale to pass directly through the property being located. Read the scales; right to left for the easting and upward for the northing. Add these values (three digits for each) to the numbers already on your worksheet. Thus, the completed UTM reference reads: zone (16 or 17), easting (six digits), and northing (seven digits). Check the figures for accuracy by remeasuring.

Quadrangle Name: Look for the name of the 7.5 minute USGS quadrangle map in the lower right corner. Enter that name in the space for the quadrangle name, immediately above the UTM boxes.

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10. Classification

Building examples:	Houses, barns, churches, hotels, commercial blocks, theaters, factories
Structure examples:	Bridges, canals, corncribs, oil wells, kilns, boats, locomotives, aircraft
Object examples:	Statuary, monuments, mileposts, fountains
Site examples:	Cemeteries, ruins of buildings, battlefields, designed landscapes

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11. On the National Register?

Check one box to indicate whether the property is listed on the National Register of Historic Places. If you do not know its National Register status, leave this category blank; the Ohio Historic Preservation Office staff can find out.

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12. National Register Potential?

Check one box to indicate whether the property appears eligible for the National Register of Historic Places. If the property is eligible, cite the specific National Register criteria in item 43. Leave this blank if you are not familiar with the criteria for evaluating properties nominated to the National Register.

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13. Part of Established Historic District?

Check one box to indicate if the property is part of a locally designated historic district or a National Register historic district. If so, list the district's name in item 15. To find maps showing the boundaries of historic districts, contact the city's planning department or the Ohio Historic Preservation Office.

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14. District Potential?

Check one box to indicate if the property is located in an area meeting the criteria for a historic district on the National Register. Leave this blank if you are not familiar with the guidelines for nominating historic districts to the National Register of Historic Places.

15. Name of Proposed or Established Historic District

Enter the full name of the historic district as it is locally designated or listed on the National Register.

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16. Thematic Association(s)

The Ohio Historic Preservation Office uses the following list of themes or categories to classify historic properties. When choosing thematic categories from this list, consider those based on both the property's historical significance and its historical association with an individual or event of major importance. Enter the general themes when you know little about the property and more specific themes when your background research substantiates them. Because several themes may relate to a property, enter the themes in order of their importance.

We like to see multiple themes wherever relevant because we group inventoried properties with known themes. For example, a historic farmstead that background research revealed was once owned by a German Mennonite farmer is classified under three themes: agriculture, ethnic/immigration—German, and religion—Mennonite. Listing the farmstead inventory form under these three themes helps researchers better identify and locate the inventoried buildings historically associated with German Mennonite farmers in a specific area.

Enter *Other* and the thematic name if the response is known but not listed below:

Agriculture

- ☐ **Dairy farm**
- ☐ **Fair**
- ☐ **Fruit farm**
- ☐ **General mixed farm**
- ☐ **Grain farm**
- ☐ **Livestock farm**
- ☐ **Tobacco**
- ☐ **Truck farm**

Arts and Recreation

- ☐ **Chautauqua**
- ☐ **Entertainment/ performing arts**
  - ☐ Circus
  - ☐ Dance
  - ☐ Motion picture
  - ☐ Music
  - ☐ Opera House
  - ☐ Theater
- ☐ **Literature/publishing**
- ☐ **Sports**
  - ☐ Baseball
  - ☐ Basketball
  - ☐ Boating
  - ☐ Bowling
  - ☐ Football/soccer/rugby
  - ☐ Golf
  - ☐ Swimming
  - ☐ Tennis
- ☐ **Visual arts**
  - ☐ Architect/engineer related
  - ☐ Landscape/gardens
  - ☐ Painting
  - ☐ Sculpture

Commerce

- ☐ **Financial**
  - ☐ Bank
- ☐ **Food service**
- ☐ **General merchandise/ dry goods**
  - ☐ Chain store/general merchandise
- ☐ **Grocery**
  - ☐ Grocery/chain store
- ☐ **Professional**
  - ☐ Law office
  - ☐ Medical office
- ☐ **Wholesale/warehouse**
- ☐ **Residential**
  - ☐ Apartment building
  - ☐ Hotel/inn
- ☐ **Saloon/bar**

Education

- ☐ **Library**
- ☐ **Parochial/private education**
  - ☐ Elementary
  - ☐ Secondary
    - ☐ *Academy*
    - ☐ *High school*
    - ☐ *Seminary*
  - ☐ Higher
    - ☐ *Professional School*
    - ☐ *College*
    - ☐ *Seminary*
    - ☐ *University*
    - ☐ *Teachers institute/ normal school*
- ☐ **Public education**
  - ☐ Elementary
    - ☐ *Rural or county school district*
    - ☐ *Village or city school district*
  - ☐ Secondary
    - ☐ *Academy*
    - ☐ *High school*
    - ☐ *Middle/junior high*
  - ☐ Higher
    - ☐ *College*
    - ☐ *Professional school*
    - ☐ *Teachers institute/ normal school*
    - ☐ *University*
- ☐ **Research/reference facility**
  - ☐ Agricultural experiment station
  - ☐ Medical research
  - ☐ Reference/library
  - ☐ Science research
- ☐ **Trade school**

Ethnic/Immigration

- ☐ **African-American**
  - ☐ Freed blacks
  - ☐ 20th-century migration
  - ☐ Underground railroad
- ☐ **Native American**
- ☐ **Specific foreign immigration**
  - ☐ Asian
    - ☐ *Chinese*
    - ☐ *Japanese*
    - ☐ *Korean*
  - ☐ Canadian
  - ☐ Eastern European
    - ☐ *Czech*
    - ☐ *Hungarian*
    - ☐ *Polish*
    - ☐ *Russian*
    - ☐ *Slovak*
    - ☐ *Slovenian*
  - ☐ English
  - ☐ French
  - ☐ German
  - ☐ Hispanic
    - ☐ *Cuban*
    - ☐ *Latin American*
    - ☐ *Mexican*
    - ☐ *Puerto Rican*
    - ☐ *Spanish*
  - ☐ Irish
  - ☐ Italian
  - ☐ Scots-Irish
  - ☐ Scottish
  - ☐ Swiss
  - ☐ Welsh

Ethnic/Immigration cont'd

- ☐ **Specific interstate immigration**
  - ☐ Maryland
  - ☐ New England
    - ☐ *Connecticut*
    - ☐ *Maine*
    - ☐ *Massachusetts*
    - ☐ *New Hampshire*
    - ☐ *Rhode Island*
    - ☐ *Vermont*
  - ☐ New Jersey
  - ☐ New York
  - ☐ Pennsylvania
  - ☐ Southern
    - ☐ *Kentucky*
    - ☐ *North Carolina*
    - ☐ *South Carolina*
    - ☐ *Tennessee*
    - ☐ *Virginia*
    - ☐ *West Virginia*

Manufacturing/Industrial

- ☐ **Bulk products industries**
  - ☐ Agricultural processing
    - ☐ *Distillery/brewery*
    - ☐ *Food and drink processing*
    - ☐ *Grain mill/elevator*
    - ☐ *Hemp*
    - ☐ *Ice*
    - ☐ *Leather*
    - ☐ *Refrigeration*
    - ☐ *Sugar*
    - ☐ *Tobacco*
    - ☐ *Winery*
    - ☐ *Woolen mill*
  - ☐ Chemical
    - ☐ *Paint*
    - ☐ *Soap*
  - ☐ Lumber-related industries
    - ☐ *Harvesting*
    - ☐ *Paper*
    - ☐ *Sawmill*
  - ☐ Metal industries
    - ☐ *Iron*
    - ☐ *Nonferrous*
    - ☐ *Steel*
  - ☐ Textiles/clothing
  - ☐ Thermal industries
    - ☐ *Brick/tile*
    - ☐ *Ceramics*
    - ☐ *Glass*
    - ☐ *Lime*
- ☐ **Extractive industries**
  - ☐ Fishing
  - ☐ Mining
    - ☐ *Clay*
    - ☐ *Coal*
    - ☐ *Iron*
    - ☐ *Salt*
  - ☐ Petroleum and Gas
  - ☐ Quarry
    - ☐ *Gravel*
    - ☐ *Lime*
    - ☐ *Sand*
    - ☐ *Stone*
- ☐ **Manufacturing industries**
  - ☐ Architectural materials
  - ☐ Fabricated metal products
  - ☐ Furniture
  - ☐ Invention
  - ☐ Machinery
    - ☐ *Farm implements*
    - ☐ *Industrial machines*
  - ☐ Military
    - ☐ *Ordnance*
  - ☐ Transportation equipment
    - ☐ *Airship/airplane*
    - ☐ *Automobile*
    - ☐ *Bicycle*
    - ☐ *Boat*
    - ☐ *Carriage/wagon/buggy*
    - ☐ *Railroad rolling stock and locomotives*
    - ☐ *Rubber*
  - ☐ Utilities
    - ☐ *Electric*
    - ☐ *Gas*
    - ☐ *Hydraulic Company*
    - ☐ *Sanitation*
    - ☐ *Steam Plant*
    - ☐ *Water*

Military/Defense

- ☐ **French and Indian War**
- ☐ **Dunmore's War**
- ☐ **Revolutionary War**
- ☐ **Indian Wars**
- ☐ **War of 1812**
- ☐ **Mexican War**
- ☐ **Civil War**
- ☐ **Spanish-American War**
- ☐ **World War I**
- ☐ **World War II**
- ☐ **Korean War**
- ☐ **Cold War**

Political/Social Welfare

- ☐ **City and regional planning**
- ☐ **Funerary**
- ☐ **Governmental administration**
  - ☐ Federal/state/local government building
  - ☐ Post office
  - ☐ Public official
- ☐ **Health Care**
- ☐ **Political/social movement**
  - ☐ Abolition
  - ☐ Grange
  - ☐ Labor union
  - ☐ Political party
  - ☐ Temperance
- ☐ **Private social service**
  - ☐ Red Cross
  - ☐ Salvation Army
  - ☐ Volunteers of America
- ☐ **Public safety**
- ☐ **Public social service**
- ☐ **Public spaces**
- ☐ **Social/fraternal organizations**
  - ☐ Eagles
  - ☐ Elks
  - ☐ IOOF
  - ☐ Knights of Pythias
  - ☐ Masons
  - ☐ Moose
  - ☐ Shriners
  - ☐ Veterans

Religion/Ecclesiastical Group

- ☐ **Christianity**
  - ☐ Adventist
  - ☐ African Methodist Episcopal (AME)
  - ☐ Apostolic
  - ☐ Assemblies of God
  - ☐ Baptist
  - ☐ Brethren
  - ☐ Christian/Disciples of Christ
  - ☐ Christian Methodist Episcopal ("Colored ME" before Civil War)
  - ☐ Church of Christ, Christian
  - ☐ Church of Christ, Scientist (Christian Science)
  - ☐ Church of God in Christ
  - ☐ Church of Jesus Christ of Latter Day Saints (Mormons)
  - ☐ Congregational
  - ☐ Eastern Orthodox
  - ☐ Episcopalian
  - ☐ Evangelical Brethren
  - ☐ Foursquare Gospel
  - ☐ Independent
  - ☐ Jehovah's Witnesses
  - ☐ Lutheran
  - ☐ Moravian
  - ☐ Mennonite/Amish
  - ☐ Methodist
  - ☐ Methodist Episcopal
  - ☐ Methodist Episcopal South
  - ☐ Methodist Protestant
  - ☐ Missionary Alliance
  - ☐ Nazarene
  - ☐ Pentecostal
  - ☐ Presbyterian
  - ☐ Religious Society of Friends (Quakers)
  - ☐ Roman Catholic
  - ☐ Salvation Army
  - ☐ Swendenborgian
  - ☐ Unitarian/Universalist
  - ☐ United Brethren
  - ☐ United Church of Christ
  - ☐ United Society of Believers (Shakers)
- ☐ **Islam**
- ☐ **Judaism**
- ☐ **Other**

Transportation/Communication

- ☐ **Air**
- ☐ **Canals**
  - ☐ Hocking Valley
  - ☐ Miami and Erie
  - ☐ Muskingum
  - ☐ Ohio and Erie
  - ☐ Pennsylvania and Ohio
  - ☐ Sandy and Beaver
  - ☐ Walhonding
- ☐ **Highways**
  - ☐ Anderson State Road
  - ☐ Highway
  - ☐ Interstate
  - ☐ National Road
  - ☐ Zane's Trace
- ☐ **Interurban/streetcar**
- ☐ **Lake**
- ☐ **Motor and highway vehicles**
  - ☐ Auto
  - ☐ Bicycle
  - ☐ Blacksmith/livery stable
  - ☐ Bus
  - ☐ Service/filling station
  - ☐ Truck
- ☐ **Newspapers/magazines**
- ☐ **Radio/television**
- ☐ **Railroad lines**
  - ☐ Baltimore and Ohio
  - ☐ Big Four Route (CCC and St. Louis)
  - ☐ Central Ohio
  - ☐ Chesapeake and Ohio
  - ☐ Chesapeake and Ohio Northern
  - ☐ Cleveland, Akron, and Columbus
  - ☐ Cleveland, Columbus, and Cincinnati
  - ☐ Columbus and Cincinnati Midland
  - ☐ Columbus and Hocking Valley
  - ☐ Columbus and Xenia
  - ☐ Columbus, Piqua, and Indiana
  - ☐ Columbus, Sandusky, and Hocking
  - ☐ Erie
  - ☐ Lake Shore and Michigan Southern
  - ☐ Little Miami
  - ☐ Mad River and Lake Erie
  - ☐ Marietta and Cincinnati
  - ☐ New York Central
  - ☐ Nickel Plate
  - ☐ Norfolk and Western
  - ☐ Pennsylvania
  - ☐ Pittsburgh, Cincinnati, and St. Louis
  - ☐ Scioto Valley
  - ☐ Steubenville and Indiana
  - ☐ Toledo and Ohio Central
  - ☐ Wheeling and Lake Erie
- ☐ **River**
- ☐ **Telephone/telegraph**

17. Date(s) or Period

The completion date of the original or most significant construction is usually the date commonly associated with a property. Include both the starting and completion dates if you know them; for example, 1856-1861. For most historical properties, dating requires careful architectural analysis combined—as time and money allow—with primary research. If your basis for dating the property is documentary, indicate the source of information in item 45. Where you are uncertain of the date, give an approximation by using the abbreviation *ca.* (circa) followed by a date or range of dates; for example, ca. 1850-1860. Using pre or post dates as an estimation is an acceptable response, but not encouraged.

17b. Alteration Date(s)

Very few historic buildings or structures are completely unaltered. Therefore, enter the known or approximate (ca.) dates when the original structure was altered or modified.

This category also includes additions and demolitions. If the property was moved, indicate the year. To recap, items 17 and 17b are the places to note:

- Original or most significant construction
- Additions
- Alterations
- Period of significant activity
- Date of significant event
- Date moved

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18. Style or Design

Use Section Four, "Identifying Ohio Architectural Styles," and the following list of styles to determine the architectural style or styles of the property. Entering the style name or names is all that is necessary for the majority of buildings. When a building is a particularly good example of a style, however, check the box for *high style.* This category enables researchers to readily identify buildings that are particularly good examples of specific styles.

On the other hand, for a building with a single characteristic or a few elements of a style—one that is not a textbook example of the style—enter the name of the style represented by these elements and check the box for *elements.* The term *elements* denotes that only a few details or features of an architectural style are apparent. Usually the style is most evident in the design of the porch, cornice, windows, and storefronts. A building classified as high style can also have elements from another style. You can enter up to three stylistic choices; if you need additional space, use item 42.

Enter the word *vernacular* if the building does not fall into any of the style categories on the list on page 35. The term *vernacular* denotes buildings that do not have the characteristics or elements of any specific academic style. Sometimes vernacular buildings do not have a formal style, but do exhibit stylistic elements in the design of porches, windows, and other ornamental features. These decorative elements can be either original features of the building or part of subsequent modifications. (Even though the structure is vernacular, enter the building type that describes it on item 21 using the list provided.)

When you are unsure of a building's style, either fill in *not determined,* or leave the space blank. For buildings displaying characteristics of a style not included in the list, enter the style name and indicate characteristics and derivation in item 42.

18a. Style of Addition or Element(s)

Enter one or two styles exhibited by the principal historic additions or added building elements. For example, a vernacular building may have additions or added elements with Queen Anne characteristics. If appropriate, enter the name of the building type in item 21.

Styles

- ☐ **Not determined**
- ☐ **No academic style—vernacular**
- ☐ **Federal**
- ☐ **Greek Revival**
- ☐ **Gothic Revival**
- ☐ **Romanesque Revival**
- ☐ **Exotic Revivals**
  - ☐ Egyptian
  - ☐ Moorish
  - ☐ Oriental
  - ☐ Swiss Chalet
  - ☐ Byzantine
- ☐ **Italianate**
  - ☐ Renaissance Revival
  - ☐ Italian Villa
- ☐ **Second Empire/Mansard**
- ☐ **High Victorian Gothic**
- ☐ **Stick**
- ☐ **Eastlake**
- ☐ **Queen Anne**
- ☐ **Chateauesque**
- ☐ **Shingle Style**
- ☐ **Richardsonian Romanesque**
- ☐ **Sullivanesque**
- ☐ **Commercial/Chicago Style**
- ☐ **Beaux-Arts**
- ☐ **Second Renaissance Revival**
- ☐ **Neo-Classical Revival**
- ☐ **Colonial Revival**
- ☐ **Georgian Revival**
- ☐ **Craftsman/Arts and Crafts**
- ☐ **Mission**
- ☐ **Dutch Colonial Revival**
- ☐ **Late Gothic Revival**
- ☐ **Jacobethan**
- ☐ **Prairie**
- ☐ **Bungalow**
- ☐ **Tudor/English Revival**
- ☐ **French Colonial/Norman Revival**
- ☐ **Mediterranean**
- ☐ **Art Deco**
- ☐ **International**
- ☐ **Art Moderne**
- ☐ **Modern Movements**
  - ☐ Miesian
  - ☐ New Formalism
  - ☐ Wrightian
  - ☐ Postmodernism
  - ☐ Neo-Expressionism
  - ☐ Brutalism
  - ☐ Deconstructivism
- ☐ **Other**

19. Architect or Engineer

Enter the name of the principal architect, engineer, or firm that designed the earliest or most significant construction. Then describe this work in item 43. Enter the full name of the architect or engineer: first, middle, and last names. When more than one architect or architectural firm designed the building, provide both names. List the firm name if a specific individual was not responsible for the design of the structure. Also include the name of the city where the architect/engineer/firm maintained a home office. Examples include: Samuel Hannaford and Sons, Cincinnati; D. W. Gibbs, Toledo; Wilbur J. Watson, Cleveland.

For information about architects/engineers, look in local histories, newspapers, obituaries, journals, and building dedication pamphlets. *American Architect and Building News*, *Inland Architect and Builder*, and *Carpentry and Building* are a few of the better-known professional journals that contain invaluable information on architects, architecture, and the construction trades. *Engineering News-Record* provides information on engineering structures and their designers.

19a. Design Sources

Through observation and follow-up research you may find that a structure's design was featured in a pattern book, mail-order catalog, or a periodical. Or, the building could have been ready-made or prefabricated.

Pattern Books, Trade and Company Catalogs, and Periodicals and Professional Journals

Nineteenth-century homeowners and builders often used pattern books and mail-order catalogs. From 1792 to 1900, U.S. publishers produced more than 200 such guidebooks on architectural design. The earliest pattern books, or builders' guides, illustrated elements, details, and a variety of house types. After the Civil War, most mail-order catalogs included complete working drawings and full specifications for a variety of building types. Such plans permitted the homeowner/ builder to use architectural plans without actually employing an architect. Firms such as Sears, Roebuck and Company, which established its first Modern Homes sales office in Akron, Ohio, in 1919, produced mail-order catalogs. If you believe the structure's design or elements of the design come from a pattern book, enter the name of the book and author from the following list:

Pattern Books

Allen, Lewis F. *Rural Architecture.* New York. 1852.

Barber, George F. *The Cottage Souvenir, Revised and Enlarged, Containing over Two Hundred Original Designs and Plans of Artistic Dwellings.* Knoxville. 1892.

Barnard, Henry. *School Architecture.* New York and Cincinnati. 1848.

Benjamin, Asher. (various eds.) *American Builder's Companion.* Boston. 1806-1827.

Benjamin, Asher. (14 editions) *The Practical House Carpenter.* Boston. 1830-1857.

Bicknell, A. J. and Company. *Bicknell's Village Builder.* Troy, New York. 1870.

Biddle, Owen [and John Haviland]. *The Young Carpenter's Assistant.* Philadelphia. 1805-1837.

Comstock, William T. (comp.) *American Cottages.* New York. 1883.

Comstock, William T. *Modern Architectural Designs and Details.* New York. 1881.

Davis, A. J. *Rural Residences.* New York. 1837.

Downing, Andrew J. (various eds.) *The Architecture of Country Houses.* New York. 1850-66.

Downing, Andrew J. (various eds.) *Cottage Residences.* New York. 1842-87.

Fowler, Orson Squire. *The Octagon House, A Home for All, or the Gravel Wall and Octagon Mode of Building.* New York. 1854.

Hatfield, Robert C. *The American House-Carpenter.* New York. 1844.

Haviland, John, and Hugh Bridport. *The Builder's Assistant* (3 vols.). Philadelphia. 1818-21.

Holly, Henry. *Modern Dwellings in Town and Country.* New York. 1878.

Hopkins, David S. *Houses and Cottages.* Grand Rapids, Michigan. 1893.

Kidder, F. E. *Churches and Chapels.* New York. 1910.

Johnston, William K. *Modern Homes.* Grand Rapids, Michigan. ca. 1894.

Lafever, Minard. (various eds.) *The Beauties of Modern Architecture.* New York. 1835-55.

Lafever, Minard. (various eds.) *The Modern Builder's Guide.* New York. 1833-55.

Lafever, Minard. *The Architectural Instructor.* New York. 1856.

Langley, Batty. *Builder's Jewel.* London. 1746.

Newson, John Henry. *Homes of Character.* Cleveland. 1910.

Nicholson, Peter. (various eds.) *Carpenter's New Guide.* London and Philadelphia. 1818-67.

Pain, William. *The Builder's Companion.* London. 1762.

Palliser, Palliser, and Co. *Palliser's Model Homes.* Bridgeport, Connecticut. 1878.

Palliser, Palliser, and Co. *Palliser's New Cottage Homes and Details.* New York. 1887.

Radford, William A. *Cement Houses and How to Build Them.* Chicago. 1909.

Radford, William A., ed. *Radford's Practical Barn Plans.* Chicago. 1907.

Shaw, Edward. (various eds.) *Civil Architecture.* Boston. 1830-76.

Shoppell, Robert W. *How to Build, Furnish, and Decorate.* New York. 1883.

Shoppell, Robert W. *Selected Designs from Shoppell's Modern Houses.* New York. 1890.

Sloan, Samuel. *The Model Architect. A Series of Original Designs for Cottages, Villas, Suburban Residences, etc.* (2 vols.) Philadelphia. 1852.

Upjohn, Richard. *Upjohn's Rural Architecture.* New York. 1852.

Woodward, George E. *Woodward's Country Homes.* New York. 1865.

Trade and Company Catalogs

American Bridge Co. *The Following Illustrations Represent a Few of the Typical Railway and Highway Bridges Built By . . .* New York. 1908.

Atlas Portland Cement Company. *Concrete Country Residences.* New York. 1906.

Cameron, Wesley. *Catalog of Window Frames, Etc.* Cincinnati. 1868.

Carmichael Construction Company. *Catalog.* Akron. 1945.

Champion Bridge Company. *The Champion Bridge Company, Engineers, Manufacturers, and Contractors of Steel Bridges and Structural Steel Work.* Wilmington, Ohio. 1901.

Chicago Bridge and Iron Co. *Metal Structures for the Storage of Water.* Chicago. 1897.

F & Y Construction Co. *A Selection of Photographs Illustrating the Various Types of Work Designed and Built by The F & Y Construction Co.* Columbus. 1927.

Hanford, R.G. *A Selection of Photographs Illustrating Part of the Work of R. G. Hanford, Architect.* Columbus. n.d.

Hannaford, Samuel & Sons Architects. *Selections from Executed Works and Sketches.* Cincinnati. 1894.

Hinkle, Guild & Co. *Plans for Buildings.* Cincinnati. 1862.

The Jamesway Co. *Catalog.* Ft. Atkinson, Wisconsin. 1916.

King Iron Bridge and Manufacturing Company. *Catalogue.* Cleveland. 1884.

Louden Machinery Co. *Louden Barn Plans.* Fairfield, Iowa. 1914.

Meinken & Son. *A Monograph of the Work of D. Meinken & Son, General Contractors.* Cincinnati. 1931.

Mesker, George L., and Company. *Catalogue of Store Fronts.* Evansville. 1875-1901.

Pettit & Oman. *Architecture and Design: Selections from the Work Designed in the Office of Pettit and Oman.* Columbus. 1939.

Ross, E.W. Co. *Ross Wood Stave Silo.* Springfield, Ohio. 1915.

Schreiber & Sons Company. *Catalogue.* Cincinnati. 1899.

Stewart Iron Works. *Catalog.* Cincinnati. ca. 1900.

Watson, Wilbur J. *Bridge Architecture.* New York. 1927.

Wehr, Edward A. *Recent Works by Edward A. Wehr, Builder.* Pittsburgh. 1921.

Wrought Iron Bridge Co. *Designs of Wrought Iron Bridges.* Canton, Ohio. 1874.

Yost and Packard. *Portfolio of Architectural Realities.* Columbus. ca. 1897.

Periodicals and Professional Journals

Agricultural Engineering, 1920+.

American Architect and Building News (title varies), 1876-1938.

American Builder, 1905+; after 1930 *American Builder and Building Age.*

American Homes, 1895-1904.

Architectural Forum, 1892+.

Architectural Record, 1891+.

Architectural Review, 1891-1915.

Architecture, 1900-1936.

Architecture and Building, 1882-1932.

Brickbuilder, 1892-1917.

Bungalow Magazine, 1909-1918.

Carpentry and Building, 1879-1930; after 1910 *The Building Age.*

Concrete, 1904+.

Country Life in America, 1901+.

The Craftsman, 1901-1916.

Engineering News, 1874-1917; after 1917 *Engineering News-Record.*

Engineering Record, 1877-1917; after 1917 *Engineering News-Record.*

Godey's Magazine, 1830-1898.

Good Housekeeping, 1885+.

House and Garden, 1901+.

House Beautiful, 1896+.

Houses and Cottages, F. Houghton and Company, Cleveland, Ohio.

Inland Architect and Builder, 1883-1887; after 1887 to 1908 *Inland Architect and News-Record.*

Iron Age, 1859+.

Ladies' Home Journal, 1883+.

Ohio Architect, Engineer and Builder, 1903-1917.

Western Architect, 1901-1931.

Ready-Made or Precut Mail-Order Buildings

A second possibility is that the building arrived ready-made or precut. Builders or owners constructed these buildings with mass-produced plans, designs, and materials from mail-order companies such as Sears, Roebuck and Company or Montgomery Ward and Company. Typically, these houses were built on-site using precut and premeasured materials ready to assemble. If the source of the structure's design is ready-made or precut, select the appropriate firm name from the following list:

Aladdin Redi-Cut Houses, Bay City, Michigan, 1906-1987.

Armco, Hamilton, Ohio.

Bennett Homes, North Tonawanda, New York, ca. 1930.

Gordon-Van Tine, Davenport, Iowa, ca. 1910-1941.

Harris Homes, Chicago, Illinois, ca. 1912-1930.

E. F. Hodgson Portable Homes, Dover, Massachusetts, ca. 1892-1970.

Lewis-Built Homes Co., Chicago, Illinois.

Lewis/Liberty Manufacturing Co., Bay City, Michigan, 1914-1973.

Mershon and Morley, Saginaw, Michigan, 1899-1926.

Montgomery Ward and Company, Chicago, Illinois, 1912-1931.

Norwood Sash and Door Co., Norwood, Ohio, ca. 1917.

Radford Architectural Company, Chicago, Illinois, ca. 1903-1920.

Sears, Roebuck and Company, Chicago, Illinois, ca. 1908-1940.

Standard Homes Company, Washington D.C.

Sterling System Homes, Bay City, Michigan, 1915-1971.

Prefabricated Buildings

A third possibility is that the building was prefabricated. These structures are factory built using standardized manufactured and preassembled building units. If the structure was prefabricated, enter the firm name whether it appears on the following list or not.

American Rolling Mill Co. (ARMCO), Cleveland, Ohio, ca. 1932.

Arlington Homes Manufacturing Company, Cleveland, Ohio, 1946.

ARMCO Steel Houses, [Steelox Houses], Middletown, Ohio.

Bruscino Builders, Cleveland, Ohio, ca. 1946-present.

Chicago Vitreous Enamel Company, Chicago, Illinois.

Cosy Cottages, Columbus-Southern Lumber Co., Columbus, Ohio, 1946.

Expan Homes, Cleveland, Ohio, ca. 1960.

Ferro Enamel Company, Cleveland, Ohio, ca. 1932.

Forest City Material Company, Cleveland, Ohio, ca. 1946-1960.

General Building Units, Dayton, Ohio, ca. 1947.

Grant-Holladay Construction Co., Washington, D.C., and Dayton, Ohio.

Gunnison Homes [U.S. Steel Homes], New Albany, Indiana, 1935-ca. 1953.

Hilz Homes, Toronto, Ohio, ca. 1946.

Hinkle, Guild and Company, Cincinnati, Ohio, 1855-1870.

Hobart Welded Steel Houses, Troy, Ohio, 1932-1942.

Industrial Supply Co., Grafton, Ohio.

Inland Homes, Piqua, Ohio, ca. 1953-1974.

Lustron Corp., Columbus, Ohio, 1948-ca. 1951.

Martin Steel Products, Mansfield, Ohio, ca. 1946-1985.

Metropolitan Homes, Springfield, Ohio, ca. 1954-1967.

Midwest Houses, Mansfield, Ohio, 1946-1962.

Peaseway Homes (The Pease Company), Cincinnati and Hamilton, Ohio, 1940-present.

Porcelain Steel Building Company, Columbus, Ohio, 1934-1960.

Richmond Homes, Richmond, Indiana, ca. 1953-1960.

Riderwood Lumber Processing Co., Cincinnati, Ohio.

Sanford, Inc., Avon Lake, Ohio, ca. 1947.

Scholz Homes, Toledo, Ohio.

Skill-Craft Homes, Inc. Akron, Ohio, ca. 1946.

Steelcraft Manufacturing Co., Cincinnati, Ohio, ca. 1944-1947.

Sturdy-Bilt Homes, Inc. Toledo, Ohio, ca. 1948-1957.

Thyer Manufacturing Co. [Pollman Homes], Toledo, Ohio, ca. 1947-1960.

Toledo Factory Built Homes, Toledo, Ohio, ca. 1946.

Truscan Steel Company [Republic Steel], 1926-1971.

Union Metal Company, 1926-1938.

Universal Manufacturing Corp., Camden, Ohio, ca. 1964.

Weakley Manufacturing Company, Newark, Ohio, 1955+.

Wheeling Steel Company, Youngstown, Ohio, 1933.

Wingfoot Homes [Goodyear Tire & Rubber], Akron, Ohio, 1942-ca. 1950.

20. Contractor or Builder

Enter the full name of the contracting firm, or the individual contractor or builder. For information about contractors and builders, interview property owners and look in local histories, newspapers, directories, and trade publications. Enter the name of the original owner as the builder only if documentation confirms this.

21. Building Type or Plan

Many historic structures, particularly houses and barns, were built in accordance to an identifiable type or plan. A building type is identified by its overall massing, floor plan, shape, number and arrangement of bays, and chimney location. A knowledge of building types can be particularly valuable in understanding ethnic settlement patterns and local or regional building traditions. Section Five describes several of the most identifiable Ohio building types. Enter the appropriate building type from the following lists:

House Types

- ☐ **Single Pen**
- ☐ **Double Pen**
  - ☐ Dogtrot
  - ☐ Saddlebag
- ☐ **Hall and Parlor**
- ☐ **Early Central Chimney**
- ☐ **Side Hallway**
- ☐ **I House**
  - ☐ Pre-Classic I House
  - ☐ Four Bay I House
  - ☐ Classic I House
- ☐ **Rowhouse**
- ☐ **Four-over-Four**
- ☐ **New England One and a Half**
- ☐ **Upright and Wing**
- ☐ **Saltbox**
- ☐ **Octagon**
- ☐ **Shotgun**
- ☐ **Gabled Ell**
- ☐ **American Foursquare**
- ☐ **Bungalow**
  - ☐ Dormer Front
  - ☐ Gable Front
- ☐ **Cape Cod Cottage/ Williamsburg Colonial**
- ☐ **Ranch**
- ☐ **Split-Level**
- ☐ **Other**

Barn Types

- ☐ **Crib Barn**
- ☐ **English or Three Bay Barn**
- ☐ **German/Swiss or Pennsylvania Barn**
  - ☐ Sweitzer Forebay Barn
  - ☐ Pomeranian or Posted Forebay Barn
- ☐ **Transverse Frame Barn**
- ☐ **Raised Basement Barn**
- ☐ **Saxon Barn**
- ☐ **Three Gable Barn**
- ☐ **Ohio Tobacco Barn**
- ☐ **Octagonal/Polygonal Barn**
- ☐ **Erie Shore Barn**
- ☐ **Wisconsin Dairy Barn**
- ☐ **Round Barn**
- ☐ **Arched Roof Barn**
- ☐ **Other**

Agricultural Outbuildings and Structures

- ☐ **Corncrib**
- ☐ **Granary**
- ☐ **Hog House**
- ☐ **Poultry House/ Chicken Coop**
- ☐ **Privy**
- ☐ **Root Cellar**
- ☐ **Silo**
- ☐ **Smokehouse**
- ☐ **Springhouse**
- ☐ **Summer Kitchen**
- ☐ **Windmill**
- ☐ **Other**

Other Building Types

- ☐ **Akron Plan Church**
- ☐ **Basilican Plan Church**
- ☐ **Carriage House**
- ☐ **Cleveland Double**
- ☐ **Combination Station**
- ☐ **Duplex** (side-by-side)
- ☐ **Falsefront**
- ☐ **Fourplex**
- ☐ **Garage**
- ☐ **One-Room Schoolhouse**
- ☐ **Quonset**
- ☐ **Township Hall**
- ☐ **Other**

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22. Original Use, If Apparent

23. Present Use

Many historic structures have undergone a change in use since they were originally built. To determine the historic use, check city directories, old maps, and photographs; talk with local historians; and examine the structure for physical evidence. Identify both the historic and present uses. Enter the most specific choice from the following list:

Commercial

- ☐ **Arcade**
- ☐ **Department store/ general store**
- ☐ **Financial institution**
- ☐ **Market**
- ☐ **Office**
- ☐ **Organization/ association**
- ☐ **Professional**
- ☐ **Restaurant/bar**
- ☐ **Retail store/shop**
- ☐ **Warehouse**

Defense/Fortified/Military

- ☐ **Aerospace**
- ☐ **Air facility**
- ☐ **Arms storage**
- ☐ **Barracks**
- ☐ **Battle site**
- ☐ **Coast Guard facility**
- ☐ **Fortification**
- ☐ **Married personnel housing**
- ☐ **Naval facility**
- ☐ **Post/military base**
- ☐ **Veterans housing**

Educational/Intellectual

- ☐ **College/university**
- ☐ **Dormitory**
- ☐ **Education-related housing**
- ☐ **Library**
- ☐ **One-room schoolhouse**
- ☐ **Research facility**
  - ☐ Laboratory
  - ☐ Observatory
- ☐ **School**
- ☐ **Sorority/fraternity**

Entertainment/Recreation/Cultural Activities

- ☐ **Amusement park**
- ☐ **Art studio/art center**
- ☐ **Auditorium**
- ☐ **Fairground**
- ☐ **Monument/marker**
- ☐ **Movie theater**
- ☐ **Museum/exhibition**
- ☐ **Music facility**
- ☐ **Outdoor entertainment/recreation**
- ☐ **Sport facility**
  - ☐ Arena/field
  - ☐ Bowling alley
  - ☐ Golf/tennis
  - ☐ Health club
  - ☐ Swimming pool
- ☐ **Theater/opera hall**
- ☐ **Work of art**
- ☐ **Zoo**

Food Procurement/Processing/Agriculture

- ☐ **Agricultural outbuildings**
  - ☐ Barn
  - ☐ Corncrib
  - ☐ Silo
- ☐ **Agricultural fields**
- ☐ **Animal facilities**
  - ☐ Slaughterhouse
  - ☐ Stockyard
- ☐ **Fishing-related facility**
- ☐ **Food storage**

Funerary

- ☐ **Burial monument**
- ☐ **Cemetery**
- ☐ **Chapel**
- ☐ **Crematorium**
- ☐ **Funeral home**
- ☐ **Gate**
- ☐ **Graves/burials**
- ☐ **Mausoleum**
- ☐ **Superintendent's office/house**

Government/Public

- ☐ **Correctional facility**
- ☐ **Courthouse**
- ☐ **Customs house**
- ☐ **Fire station**
- ☐ **Government office**
  - ☐ Federal government office
  - ☐ Local government office
  - ☐ State government office
- ☐ **Land office**
- ☐ **Police station**
- ☐ **Post office**
- ☐ **Public works** (excluding transportation)
- ☐ **Sewage treatment plant**
- ☐ **Village/township/ city hall**
- ☐ **Waterworks**

Health Care

- ☐ **Bath house**
- ☐ **Clinic**
- ☐ **Hospital**
- ☐ **Medical business/office**
- ☐ **Nursing home**
- ☐ **Resort/spa**

Industrial/Engineering

- ☐ **Communications facility**
- ☐ **Company housing**
- ☐ **Extractive facility or site**
- ☐ **Mill/processing/ manufacturing facility**
- ☐ **Water-related facility**

Landscape/Open Space

- ☐ **Ceremonial structure or space**
- ☐ **Forest**
- ☐ **Garden**
- ☐ **Natural feature**
- ☐ **Park**
- ☐ **Parking lot**
- ☐ **Plaza/square/town green**
- ☐ **Street furniture/object**

Religious

- ☐ **Campground**
- ☐ **Ceremonial site**
- ☐ **Church-related residence**
  - ☐ Convent
  - ☐ Monastery
  - ☐ Rectory/parsonage
- ☐ **Church/religious structure**
- ☐ **Church school**
- ☐ **Fellowship hall**
- ☐ **Grotto**
- ☐ **Shrine**

Residential/Domestic		
☐ **Hotel/inn/motel**	☐ **Multiple dwelling**	☐ **Single dwelling**
☐ **Institutional housing**	☐ Apartment house	☐ **Secondary structure**
☐ County home	☐ Double	
☐ Orphanage	☐ Elderly housing	
	☐ Rowhouse	

Social		
☐ **Club**	☐ **Meeting hall**	☐ **YMCA/YWCA**
☐ **Fraternal/patriotic organization**	☐ **Social/civic** (e.g. Salvation Army, community center)	

Transportation		
☐ **Air related**	☐ **Rail related**	☐ **Service station**
☐ **Canal related**	☐ **Road (vehicular) related**	☐ **Water related**
☐ **Pedestrian related**		

Other		
☐ **Vacant/not in use**	☐ **Other use**	☐ **Work in progress**
☐ **Storage**	☐ **Unknown use**	☐ **Demolished**

24. Ownership

Check the appropriate box to indicate ownership if you are sure of the ownership. If you are unsure, do not check either box. *Public* ownership involves a public entity or unit of government, such as a township, village, city, a department of state government, or the federal government. Examples of public ownership include:

Federal: post offices, U.S. courthouses, U.S military installations, U.S. forest lands

State: state hospitals, state parks, state reformatories, state universities

County: county courthouses, county homes, infirmaries, county jails

Local: city halls, libraries, police stations, fire stations, public schools, township halls

Private ownership involves a private agency or individual. Examples include commercial buildings, clubhouses, churches, synagogues, parochial schools, and dwellings.

25. Owner's Name and Address

Enter the names of the current owners of the property and their proper mailing addresses. Visit either the recorder's, auditor's, or treasurer's office in the county courthouse to find the current owners' names and mailing addresses. For rental property, remember to enter the owner's name, rather than the tenant's.

26. Property Acreage

Enter the acreage; when you estimate the acreage, indicate this. To estimate acreage, use an acreage estimator scale available from the Ohio Historic Preservation Office. To find the actual size of the tract of land on which the structure stands, ask the property owner or check with the recorder's office at the county courthouse.

27. Other Surveys in Which Included

In the past, architectural, historic, or engineering surveys of varying scope and quality have inventoried historic properties throughout the state. Examples of other surveys include the *National Register of Historic Places,* the *Historic American Buildings Survey,* the *Historic American Engineering Record,* and locally sponsored surveys. Investigate to see if the property was included in another survey. If so, enter the name and date of the survey, as well as the location and availability of the survey records. Disregard any land surveys.

28. Number of Stories

Enter the figure after counting carefully—it's easy to mistake half-stories for full stories. A story is a horizontal, physical division of a building with a room or set of rooms on the same level or floor. A full story is an external wall of full height unabridged by a roof structure. One half-story is an external wall less than full height, often identified through the use of dormers. An attic is the space within the sloping roof of a building; it is typically marked by small single sash, garret, or eyebrow windows. One-half story is occupiable space; an attic is not. Possible answers include:

Number of Stories		
☐ **one story**	☐ **three story**	☐ **5-10 stories**
☐ **one and one half story**	☐ **three and one half story**	☐ **11-24 stories**
☐ **two story**	☐ **four story**	☐ **25-49 stories**
☐ **two and one half story**		☐ **50 stories or more**

29. Basement?

Check the *yes* box only for a full basement. Enter *partial* or *crawl space,* where applicable. If you are unsure, or have not seen physical evidence of a basement, leave both boxes blank.

30. Foundation Material

Enter the material you actually see on the foundation. If historic material has been covered with a newer material, such as stucco or metal, describe these changes in item 42. See the wall treatments in Section Three, "Using Architectural and Structural Terminology."

31. Wall Construction

Enter the primary wall construction material here; the outside covering or principal finish material goes in item 34. The primary material forms the bearing walls or structural framing of the building. Log, frame, masonry, concrete, and metal are the standard types of wall construction. See the following list for a detailed description of construction materials. In addition to looking at the walls, you can ask the owner or local historians about wall materials, look at photographs, or find a written source. Also, check to see if the building has more than one structural system. Should you find a source that describes the wall construction, indicate that source in item 42 or 45. If you cannot determine the structural system through any of these methods, make an educated guess, and add (?) after your response.

Wall Construction

- ☐ **Balloon frame/ western frame/ platform frame**
- ☐ **Brick-lined frame** (nogging)
- ☐ **Brick bearing**
- ☐ **Concrete block**
- ☐ **Concrete slab**
- ☐ **Concrete frame**
- ☐ **Half-timber**
- ☐ **Hewed log**
- ☐ **Horizontal, round log**
- ☐ **Metal/steel frame**
- ☐ **Mortise and tenon frame/braced frame**
- ☐ **Paving brick**
- ☐ **Plankwall framing**
- ☐ **Post and beam**
- ☐ **Poured concrete**
- ☐ **Rammed earth**
- ☐ **Stacked lumber**
- ☐ **Stone bearing**
- ☐ **Tile block/hollow tile**
- ☐ **Vertical, round log**
- ☐ **Other** (enter specific response)
- ☐ **Unknown**

32. Roof Type and Material

Enter the roof type. The illustrations in Section Three on page 65 and the following list of roof types can help you to determine the roof's configuration.

Roof Types

- ☐ **Arched**
- ☐ **Butterfly**
- ☐ **Clipped gable/ jerkin head**
- ☐ **Conical**
- ☐ **Cross gable**
- ☐ **Dome**
- ☐ **Flat**
- ☐ **Gable**
- ☐ **Gable with side central gable**
- ☐ **Gambrel**
- ☐ **Hangar**
- ☐ **Hip**
- ☐ **Mansard**
- ☐ **Monitor**
- ☐ **Parapet gable**
- ☐ **Pyramidal**
- ☐ **Round**
- ☐ **Saltbox**
- ☐ **Sawtooth**
- ☐ **Shed/pent**
- ☐ **Stepped gable**
- ☐ **Truncated hip**
- ☐ **Other**

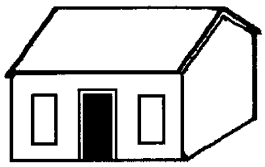
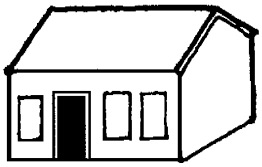
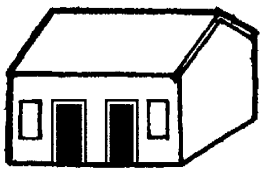
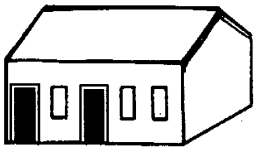
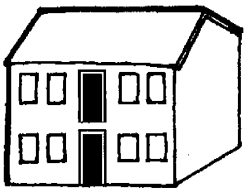
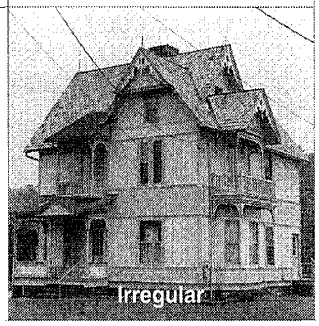
Roof Pitches		
☐ **Flat**	☐ **Moderate**	☐ **Unknown**
☐ **Low**	☐ **Steep**	

Enter the roof material next. Roofing materials are generally categorized as wood shingle, composition shingle, slate, metal, and clay tile. The illustrations on page 66 and the following list of roof materials can help you determine the roof material.

Roof Materials		
☐ **Asphalt shingle**	☐ **Composition shingle**	☐ **Slate**
☐ **Built-up** (tar paper, membrane, gravel)	☐ **Metal**	☐ Imbricated
☐ **Clay tile**	☐ Pressed metal	☐ Patterned
☐ Mission/Spanish tile	☐ Standing seam	☐ **Wood shingle**
☐ Pantile		☐ **Unknown**
☐ Roman tile		

33. Number of Bays

Enter the number of bays, not to be confused with bay windows. Bays are the structural divisions or sections in a building. Look at the following examples and you should have no trouble determining the number of bays. For buildings with highly irregular floor plans (see the photograph), enter *irregular.*

Number of Bays		
 Three Bays	 Four Bays	 Four Bays
 Five Bays	 Five Bays	 Irregular

34. Exterior Wall Material(s) or Treatment(s)

Enter the primary wall material first, followed by any other materials used. Primary wall treatments and finishes are generally those you see on the outside of the structure. Using the illustrations on pages 62-64 and the following list as a guide, select the most specific choice. Sometimes the historic wall treatment has been removed, altered, or covered over. In this case, enter the type of material used for the re-siding in item 36 or item 42.

Wall Materials

- ☐ **Brick**
  - ☐ Common or American bond
  - ☐ Double stretcher Flemish bond
  - ☐ English bond
  - ☐ Flemish bond
  - ☐ Garden wall bond
  - ☐ Header bond
  - ☐ Stretcher or running bond
- ☐ **Ceramic**
  - ☐ Glass block
  - ☐ Pigmented sheet glass
  - ☐ Plate glass
  - ☐ Terra cotta
  - ☐ Tile block
- ☐ **Concrete**
  - ☐ Cast concrete block (decorative)
  - ☐ Concrete/cinder block
  - ☐ Poured wall
- ☐ **Log or plank**
  - ☐ Full dovetail notch
  - ☐ Half dovetail notch
  - ☐ Inverted V or steeple notch
  - ☐ Mortise and tenon
  - ☐ Saddle notch (horizontal round)
  - ☐ Square notch (half-lap)
  - ☐ Other notch type
- ☐ **Metal**
  - ☐ Cast iron
  - ☐ Porcelain enameled steel
  - ☐ Sheet metal
  - ☐ Steel
  - ☐ Wrought iron
- ☐ **Stone**
  - ☐ Ashlar stone
  - ☐ Cobblestone
  - ☐ Coursed ashlar
  - ☐ Quarried ashlar stone
  - ☐ Random ashlar
  - ☐ Rock faced ashlar
  - ☐ Rubble or unsquared stone
  - ☐ Rusticated ashlar
  - ☐ Stone panel
- ☐ **Wood**
  - ☐ Beaded clapboard
  - ☐ Board and batten
  - ☐ Clapboard or weatherboard
  - ☐ Drop or novelty siding
  - ☐ Flush horizontal siding
  - ☐ Half timber
  - ☐ Narrow horizontal siding
  - ☐ Shaped wood shingle
  - ☐ Shiplap
  - ☐ Vertical board
  - ☐ Wood shingle
- ☐ **Other**
  - ☐ Aluminum or vinyl siding
  - ☐ Asbestos siding
  - ☐ Earth
  - ☐ Imitation wood shingle siding
  - ☐ Insulbrick (composition)
  - ☐ Lava rock
  - ☐ Permastone
  - ☐ Rough sawn lumber
  - ☐ Stucco

35. Plan Shape

Indicate the shape, or perimeter outline, of the historic structure. When determining the plan shape, exclude noncontributing additions or additions less than 50 years old. For example, a rectangular plan I house built in 1840 with a rear ell built in 1870

would be classified as L or T shape. A second addition built in 1960 would be disregarded. The following list of plan shapes and the illustrations on page 61 can help you determine the plan shape.

Plan Shape		
☐ **Central courtyard**	☐ **Latin cross**	☐ **U-shaped**
☐ **Circular**	☐ **Octagonal**	☐ **Other**
☐ **E-shaped**	☐ **Polygonal**	☐ **Unknown** (cannot determine from existing information)
☐ **Greek cross**	☐ **Rectangular**	
☐ **H-shaped**	☐ **Square**	
☐ **Irregular**	☐ **T-shaped**	
☐ **L-shaped**	☐ **Triangular/flatiron**	

36. Changes (Explain in #42)

Check a box to indicate changes. This item requires a bit of detective work as most old buildings and structures have been changed in some way. Look carefully at such elements as wings, lean-tos, and porches. Occasionally entire stories might be additions to an original structure. Alterations commonly include installing new windows, blocking windows or doors, adding windows or doors, removing chimneys, changing the roof, removing the cornice, and other structural or cosmetic changes. The owners of residential buildings commonly install artificial siding and storm windows. Commercial building owners often add new siding and change storefronts. Note any reconstructions or restoration work in item 42. Possible changes include:

Changes		
☐ **Appears unaltered**	☐ **Substantial alteration** (original wall surface and/or openings replaced or modified)	☐ **Rehabilitation**
☐ **Some alteration** (overall degree of change is relatively small)		☐ **Restoration**
		☐ **Reconstruction**
		☐ **Moved**
		☐ **Destroyed/Burned**
		☐ **Unknown**

37. Window Type(s)

Check the appropriate box for the building's window sash pattern. The window sash pattern represents the number and arrangement of window panes within each sash. Also, indicate if the building has more than one sash pattern. Should none of the boxes be appropriate, check the other box and describe the sash pattern in item 42. In addition, enter any doorway elements such as transoms and sidelights in item 42. (For illustrations of window types, see pages 68-69; the following list contains sash patterns:

Window Sash Patterns		
☐ 1 over 1	☐ 8 or more over 1	☐ 12 over 9
☐ 2 over 1	☐ 2 over 2	☐ 12 over 12
☐ 3 over 1	☐ 4 over 4	☐ Casement
☐ 4 over 1	☐ 6 over 6	☐ Stained glass
☐ 5 over 1	☐ 9 over 6	☐ Other
☐ 6 over 1	☐ 9 over 9	☐ Altered

38. Building Dimensions

Enter the building's dimensions in feet. The most obvious way of finding a structure's width and length is to measure it. Another approach is to obtain the dimensions from the tax assessment records in the auditor's office at the county courthouse. Estimates can also be entered after pacing off the dimensions of the building.

39. Endangered? By What?

Check the appropriate box and indicate the endangerment if the property is endangered. Structures are threatened by both known and proposed endangerments such as property redevelopment, impending demolition, abandonment, neglect, or insensitive rehabilitation.

40. Chimney Placement

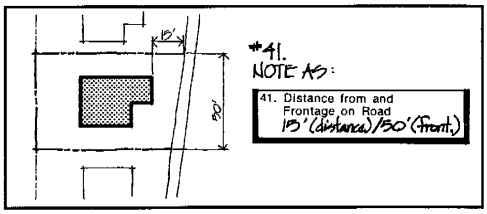
Enter the location or placement of the chimney or chimneys. Refer to the illustrations on page 71 and the following list for help in determining chimney placement. List any additional chimney descriptions in item 42.

Chimney Placement		
☐ Center	☐ Gable end, flush both gable ends	☐ Outside add-on
☐ Corner	☐ Gable end, interior both gable ends	☐ Paired interior ridge
☐ Double gable end, flush both gable ends	☐ Lateral exterior	☐ Three or more chimneys
☐ External industrial/ institutional	☐ Lateral wall flush	☐ Other
☐ Gable end, exterior both gable ends	☐ Multiple random	☐ No chimney observed
☐ Gable end, flush with exposed firebox both gable ends	☐ Off center within roof surface	☐ Unknown
	☐ Off center within ridgeline	

41. Distance From and Frontage on Road

Enter the estimated distance from the road in feet. The frontage on road refers to the actual property frontage along a main public road, not the measurement of the

building's front. When a rural property is on a farm lane, refer to the nearest public roads in the address and on the site plan.



Distance From and Frontage on Road

42. Further Description of Important Interior and Exterior Features

Use this space to clarify elements not present in the photos or, lacking photos, to present a clear description of the building or structure. Generally, a good approach to describing a building is to begin at the foundation and work up to the rooftop. Mention the essential elements of the building, including foundations and basements, water tables, window sills, sash, lintels, porches and porticos, storefronts, cornices, roof details, ornamental details, dormers, chimneys, and towers. For additional elements to be described, see the following list.

Features to Discuss

- Facade orientation possibilities:
  - Gable end axis or shortest wall on commercial building
  - Lateral, or side, axis or longest wall on commercial building
  - Gable dominant with lateral smaller extension
  - Gable dominant with multiple smaller lateral extensions
  - Lateral axis with lateral smaller extension
  - Lateral axis with multiple smaller lateral extensions
  - Multiple facade orientation
  - Other
  - Unknown (cannot determine from existing information)
- Facade symmetry (symmetrical, asymmetrical, other)
- Window sash pattern from item 37
- Number, placement, and depth to wall surface of the front door (whether recessed, projecting, or even with the exterior wall)
- Number and placement of chimneys from item 40
- Porch location, configuration, height, and width
- Significant interior features
- Alterations or changes to the property from item 36

If any of these details has an unusual or significant design, provide additional photographs.

Also use item 42 to record all the important architectural information that is not included in the architectural and structural data portion of the form. This is the place to elaborate wherever earlier space limitations did not permit a complete description. For industrial properties, describe interior workings, machinery, and equipment.

Photographs on the OHI Form

Carefully mount photographs of each inventoried property in the spaces provided on the OHI form using archival tape or glue. Photographs should be 35mm, black and

white contact prints of important views, usually showing the facade and one side, or three-quarter angle views and a rear and other side view of the structure. Use of a tripod is recommended. Enlargements are not required. We recommend using slow speed, black and white film such as Agfapan APX 25, Ilford Pan F, or Kodak Panatomic-X. Whenever a building is particularly large or complex, additional photographs of details, materials, or various elevations are necessary. Make an effort to photograph the features discussed in item 42. Affix additional contact prints to the top or back of the inventory form or on a continuation sheet. When cutting the individual frames from the contact sheet, please leave a portion of the black edges as a frame for the photo. Cut individual frames so that the frame numbers appear below the photo.

Photographic prints, negatives, and slides are essential components of a historic property survey. Store black and white 35mm negatives in transparent archival quality sleeves. We recommend polyethylene and polypropylene sleeves for safe, long-term storage of negatives. Despite its frequent use in commercial photo albums and slide holders, polyvinylchloride is very unstable and should not be used for storing negatives and slides.

To minimize handling and ensure easy retrieval, store an extra set of contact prints and an index sheet with each set of negatives. For index sheets, contact the Ohio Historic Preservation Office. Use a fine-tip, permanent film-print marking pen, such as a Sharpie, to label the plastic sleeves. Include the dates, location of the survey, and the name of the photographer.

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43. History and Significance

At the very least, use this space to indicate why you decided to inventory the property and whether it meets any of the survey criteria. Better yet, in a brief statement, explain the history of the property and/or significant individuals or events associated with it. Consider when it was built and which historic themes were influencing the development of the immediate area. Find out who or what was responsible for its design and construction; who lived in it or how it was used; and what events took place in, on, or near it. Enter the specific dates of those events, associations, constructions, relocations, or alterations through which the property achieved its architectural or historical significance.

If the property is significant for its association with a person important at the local, state, or national level, discuss the individual within the historic context. Provide a brief explanation of the specific historic theme listed in item 16. If you are familiar with the criteria for evaluating properties nominated to the National Register of Historic Places, cite the specific criteria to complete item 12. *Do not leave this section blank. Do some historical research.*

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44. Description of Environment and Outbuildings

Enter a brief description of the landscape features and setting of the property. Then, describe any original and historic outbuildings and structures that have not been inventoried separately. For a farm property, check off outbuildings and enter barn types in item 52. Also note such features as historic sidewalks, flagstone or brick paving materials, stone or brick walls, cast iron fences, fence rows, cisterns, and foundations. Briefly describe designed historic landscape features and gardens and

record them separately on the Ohio Historic Landscapes Survey form (see Section Seven).

45. Sources of Information

Enter all sources of information, especially when citing a specific date, architect, builder, or significant individual and event. Sources for historical information include state and local histories, atlases, newspapers, and photographs, as well as information from local historians and long-time residents.

When citing books, use a standard bibliographical style listing the author, full title, city of publication, publisher, date, and page numbers. For unpublished material, enter the name of the manuscript collection, the repository in which it is stored, and the location of the repository. When citing articles, list the author, title, the periodical's name, the volume number and date, and page numbers. Oral interviews should list the name of the informant and the date of the interview. While general reference works on architecture do not need to be cited, do supply the titles of associated survey reports and mining permit numbers.

46. Prepared By

Enter the name of the individual who prepared the form.

47. Organization

Enter the name or initials of the organization which sponsored the individual who completed the OHI form.

48. Date Recorded in Field

Provide the month and year when the property was surveyed in the field.

49. Revised By

Enter the last name of the person who revised the form.

50a. Date Revised

Provide the month and year when new information was added to the form or when corrections were made.

50b. Reviewed By

Please leave this category blank. It will be filled out by the Ohio Historic Preservation Office staff.

51. Condition of Property

Check the appropriate box after using your best judgment to determine the condition of the structure. In most cases, this category is based on exterior observation only. If you have seen the interior, comment on its condition, too. When the structure has been destroyed or has burned, check that box and add the date.

52. Historic Outbuildings and Dependencies

Check off boxes for specific outbuildings and structures on a farm property and enter the barn type (see Section Five for descriptions of barns). For industrial complexes, note such related outbuildings and structures as sheds, warehouses, scales, and water towers in item 44. Because historic building complexes typically consist of several interrelated buildings and structures, all of them must be recorded.

53. Affiliated Ohio Archaeological Inventory (OAI) Site Number(s)

Historic property surveys occasionally yield information on the location of prehistoric and, particularly, historic archaeological sites. Most buildings and structures contain archaeological components; often the physical evidence of archaeological features on these sites is subtle.

If you know an Ohio Archaeological Inventory (OAI) form currently exists for the property you are recording on the OHI form, enter *yes* in the first space. If you know that an OAI form was not completed, enter *no* in that space. If more than one OAI form exists, enter *yes* in the second space. If you do not know about the OAI form, leave both spaces blank.

This item lists several archaeological features that you may observe on the property; enter *yes* in the observed column beside any features you have seen. If archival research indicates that any of these archaeological features is expected to occur, enter *yes* in the expected column beside the feature. For any archaeological features you do not see, enter *no* in the appropriate spaces in both columns. Should you observe a feature not listed, enter its name beside Other and add *yes* in the appropriate column. Note that all of the spaces in this item should be completed.

54. Farmstead Plan

In this space, draw a more detailed sketch of the farm complex or other historic properties, showing multiple buildings, landscape features, and gardens. Be sure to include a north arrow and to label the buildings and structures clearly. Draw all buildings to the same scale to illustrate how their sizes relate to one another.

Add continuation sheets when the space on the inventory form is insufficient to enter all of the information necessary for documenting a property. Request acid-free continuation sheets from the Ohio Historic Preservation Office. On the top of each continuation sheet, type the name of the property, city, and county. Organize your information numerically by indicating the corresponding item number.

When making a minor revision or addition to an OHI form, submit the information on a photocopy of the existing form. An Ohio Historic Preservation Office staff member will then transfer the change to the original form. When major revisions are necessary, complete a new OHI form and submit it to the Ohio Historic Preservation Office. We will attach the revised OHI to the one on file at the Ohio Historical Center.

Section Three

Using Architectural and Structural Terminology

The following glossary contains only selected terms; those with a page number in parentheses are illustrated.

Anthemion: A decorative ornament based on the honeysuckle flower and leaves, common in Greek Revival and other classically derived architectural styles.

Arcade: A row or series of arches supported by columns or piers. (72)

Architrave: In classical architecture, the member between the capital and frieze; also the framing of a door or window opening.

Archivolt: The continuous or curved molding that forms the face of an arch.

Ashlar: A smoothly-dressed or squared rectangular building stone. (63)

Balloon frame: A system of wood framing developed in Chicago during the 1830s. Builders used dimensioned lumber and nails to construct a building frame. Single studs extended the full height of the frame past the floor joists which were nailed to them. (67)

Baluster: An upright railing support.

Balustrade: The railing and its balusters are a balustrade.

Bargeboard: A decorative board placed along the sloping cornice line of a gable roof, sometimes known as a vergeboard. (66)

Battlement: A parapet with alternating solids and openings. (66)

Belt course: A horizontal board or band of masonry that extends across a facade or around a building; often it is connected at window levels.

Bent: In a barn, the framework that supports the lateral and vertical loads.

Cartouche: A tablet or panel, generally oval or egg-shaped, and often inscribed, framed by curled, scroll-like ornamentation.

Chamfer: A beveled edge or corner.

Clapboard: A thin horizontal board with a thicker lower edge, used as siding. Also known as beveled siding or lapped siding. (63)

Classical: Design elements that follow the principles of Greek, Roman, and Renaissance architecture.

Colonette: A small ornamental column.

Colonnade: A row of columns supporting an entablature.

Coping: A protective cap—often of stone, terra cotta, or glazed tile—placed along the top of a masonry wall to protect it from water damage.

Corbel: A supporting projection or a series of masonry projections, each stepped farther out from the plane of the wall. (72)

Crib: A four-walled enclosure or stall used for stabling animals.

Cupola: A small dome, ventilator, or similar structure located at the peak of a roof. (66)

Dentil: A single rectangular member of a row of small, toothlike blocks used as a decorative element.

Double pile: A rectangular house with a floor plan two rooms deep.

Entablature: The horizontal member of classical architecture comprising the architrave, frieze, and cornice. (67, 69)

Facade: The principal face or front of a building.

Farmstead: A combination of agricultural buildings and their associated land.

Fenestration: The arrangement and proportion of windows and doors in the walls of a building.

Festoon: Decorative swag or garland of fruit, flowers, or leaves.

Foliated: Having two or three-dimensional carved leaf ornamentation.

Forebay: The overhanging or cantilevered portions of a German/Swiss or Pennsylvania Barn.

Fretwork: A form of ornamental openwork or interlaced work in relief, consisting of bands of interlocking patterns.

Frieze: The middle portion, frequently ornamented, of a classical entablature. (67)

Gablet: A small ornamental gable. (65)

Garret: A space immediately below a roof, such as an attic.

Gauged arch or flat arch: An arch of wedge-shaped bricks or stones that tend to radiate from the top of a window, door, or vent. (70)

Haymow: A hayloft, or the uppermost space in a barn; used for the storage of loose or baled hay and straw.

Hoodmold: The projecting molding located above a door or window. (69)

Houndstooth: A brick laid diagonally with its corner projecting from the wall, often found at the cornice of Federal style buildings.

Imbricated: A regular pattern created by overlapping roofing or siding. When two or more shapes or colors of slate are used to create a pattern, such as a name, date, or design, it is called patterned slate. (66)

Inglenook: A recessed space, often near the hearth, to provide seating.

Insulbrick: An asphalt-based wall covering textured and often colored to resemble brick masonry. (64)

Label lintel: A square-arched hoodmold. (69)

Loggia: An arcaded or colonnaded porch or gallery that is part of a larger structure.

Lombard arcade: A series of round-arched openings modeled after pre-Romanesque North Italian architecture.

Lunette: A semicircular window or opening.

Mission/Spanish tile: A clay roofing tile with semicylindrical or barrel shaped pans and covers laid with their convex sides alternating up and down. (66)

Modillion: A low, ornamental bracket or scroll under the soffit or the cornice.

Mullion: A vertical member separating panes of glass in a window or panels in a door. (68)

Muntin: A secondary horizontal or vertical framing member separating panes of glass in a window or panels in a door.

Newel: At the head or foot of a staircase, a post that supports a handrail.

Oculus: A small circular panel, window, or opening.

Pantile: A clay roofing tile used to form troughs for water to descend from the ridge to the eaves. Each pantile has a flange on each side and is roughly the shape of an S laid on its side.

Parapet: A low wall projecting above the roofline. (65)

Pediment: A triangular or curved gable above a window, door, or wall.

Pen: Any four-walled enclosure. Believed to have evolved from the word *hogpen*, the term *pen* is now most often used to describe enclosures in log houses.

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

Permastone: An imitation ashlar stone facing used ca. 1930-1960. (64)

Pocket door: A sliding door that can be concealed within a wall.

Polychromatic: The use of several contrasting colors on wall surfaces and architectural elements.

Pressed brick: Brick that has been squeezed under pressure to produce a smoother, denser brick with sharper edges.

Quatrefoil: A symmetrical four-lobed foliate pattern often associated with the Gothic Revival and Late Gothic Revival styles.

Quoins: Blocks of bricks or dressed stone defining the corners of a building, laid so the blocks are alternately long and short. (72)

Rabbet: A joint formed by a groove or cut made in the edge of a board that interlocks with another piece of wood.

Reeding: Narrow half-round moldings resembling bundled reeds, used as a decorative element.

Re-entrant angle: An internal angle usually less than 90 degrees.

Reveal: The side of a door or window opening.

Roman arch: A semicircular arch.

Roman brick: Brick measuring 12 inches long, 4 inches wide, and 2 inches thick.

Roman tile: A simple clay roofing tile having a flat pan or channel with raised edges. (66)

Rustication: An architectural treatment used primarily in masonry, but occasionally in wood siding, where beveled or cut margins are used to highlight joints. (64)

Shiplap: Interlocking horizontal wood siding that is tongue-and-groove and overlapped so the lower edge of each board interlocks with a groove in the top edge of the board below it. (63)

Slip sill: A sill that is no wider than the distance between the jambs of the opening. (69)

Soffit: The underside of an architectural element, such as an overhang.

Spandrel: In a multistory building, the surface between the top of the window on one story and the bottom of the window on the story above. (72)

Stave: One of several vertical boards used to construct a curved wall or surface.

Stringcourse: A continuous band of masonry, usually narrower than a belt course, that runs horizontally between stories on exterior walls.

Tapestry brick: Brick made from clay that has been wire-cut to obtain slight imperfections that evoke hand craftsmanship, then fired using a process that results in a range of soft colors rather than a single uniform shade. Reds, purples, blues, browns, buffs, and grays predominate, laid randomly or in patterns of one or more colors. Tapestry brick was widely used in the early 20th century.

Terra cotta: Molded clay fired and used for wall surfaces and ornamental details. May be glazed or unglazed. (64)

Trabeated: An opening constructed on the post and lintel principle of Greek architecture. (70)

Tracery: The ornamental mullions commonly used in Gothic windows.

Transom: A small operable or fixed window set above a door or window.

Variegated: A surface of varied colors.

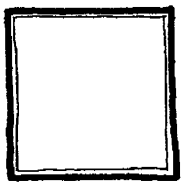
Wattle and daub: Material placed between the posts and beams of timber frame construction, consisting of interwoven sticks and branches (wattle) filled in and covered with stucco-like mud or clay (daub).

Winder stair: A stair constructed of winders, or wedge-shaped treads, where the stair turns at an angle.

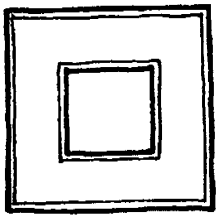
Ziggurat: Ancient temple constructed of multiple stepped-back blocks or stages; taller buildings with multiple setbacks are sometimes described as ziggurat-like.

Plan Shape

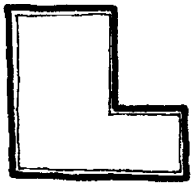
Rectangular



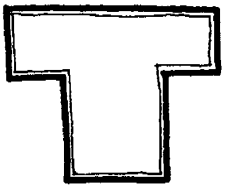
Square



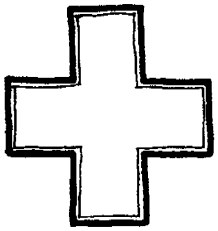
Central Court



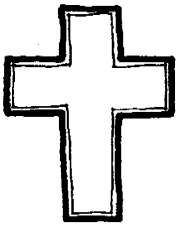
L-Shaped



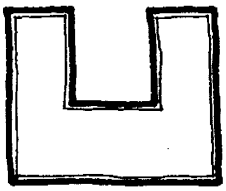
T-Shaped



Greek Cross

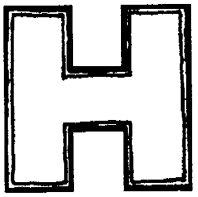


Latin Cross

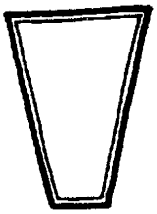


U-Shaped

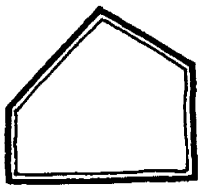
E-Shaped



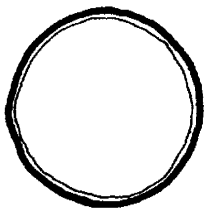
H-Shaped



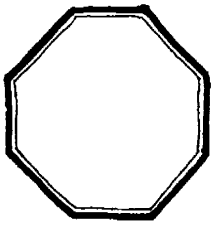
Flatiron



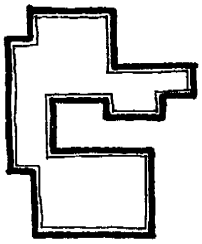
Polygonal



Circular

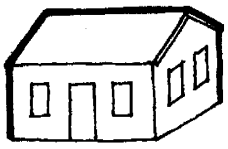


Octagonal

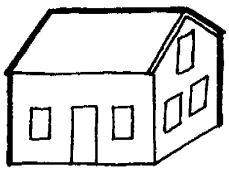


Irregular

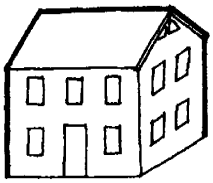
Number of Stories



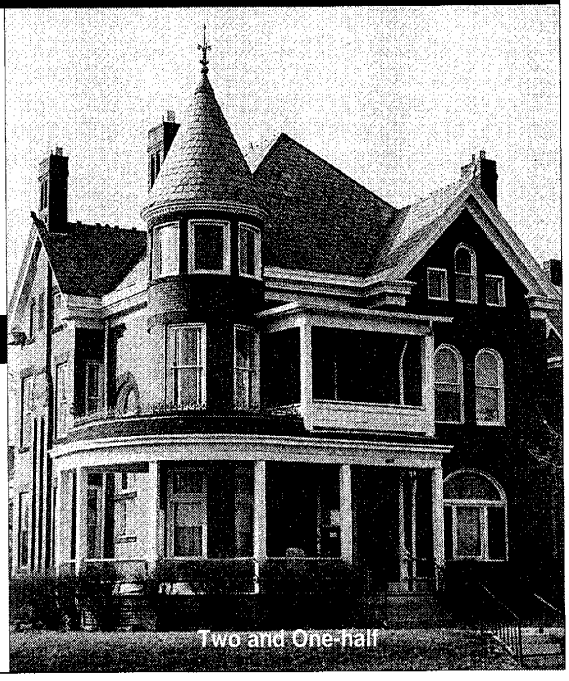
One



One and One-half

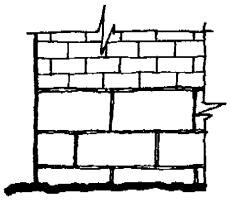


Two

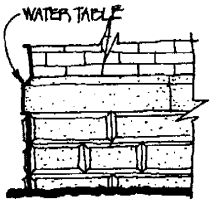


Two and One-half

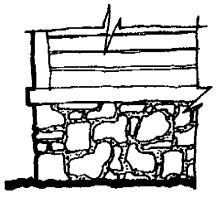
Foundation Material



Ashlar Stone,
no water table

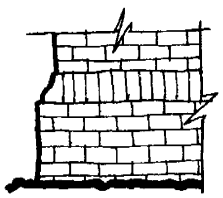


Rusticated Stone,
with cut stone water table

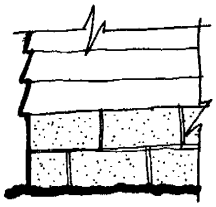


Rubble Stone,
with wood water table

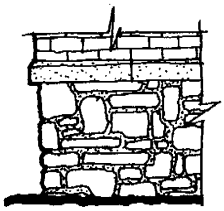
Foundation Material cont'd



Brick, with molded brick water table



Concrete Block

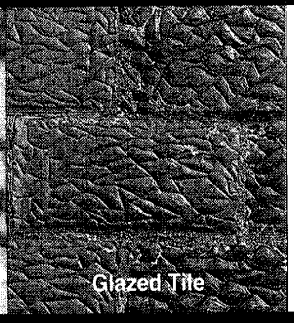


Coursed Rubble Stone, with cut stone water table

Rock-Faced Plain Ashlar, with cut stone water table

Exterior Wall Materials and Treatments

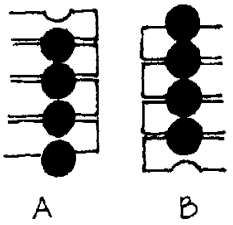
Smooth Dressed, with cut stone water table



Glazed Tile

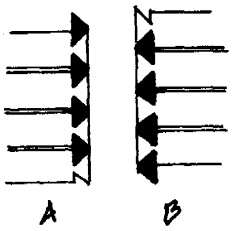
Log Notching

In this section, A and B represent the front and side corner elevations of a building.



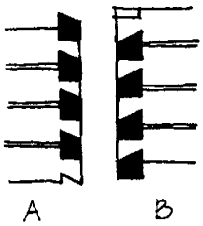
A B

Saddle Notch



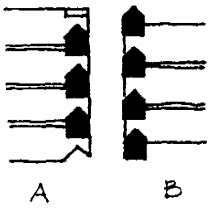
A B

Full-Dovetail Notch



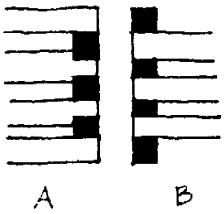
A B

Half-Dovetail Notch



A B

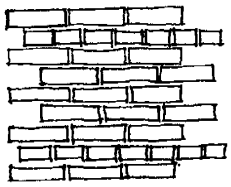
Steeple Notch



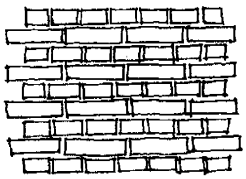
A B

Lapped Corner

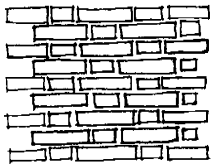
Brick Patterns



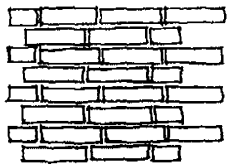
Common or American Bond



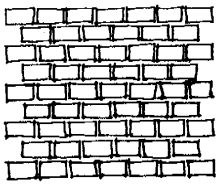
English Bond



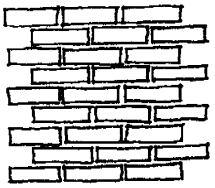
Flemish Bond



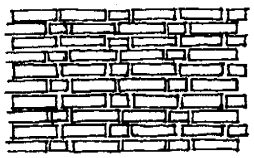
Garden Wall



Header Bond

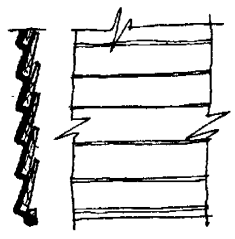


Stretcher or Running Bond



Double Stretcher Flemish Bond

Wood Siding Patterns

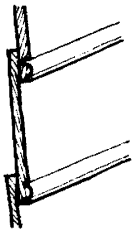


Beveled Siding

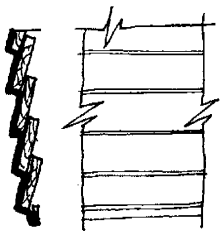
Exterior Wall Materials and Treatments cont'd

Clapboard is the same as beveled siding, but the boards are only about 4 ft. long

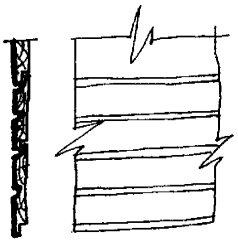
Clapboard



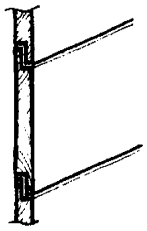
Beaded Clapboard



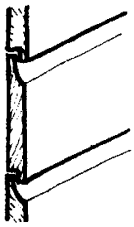
Weatherboard



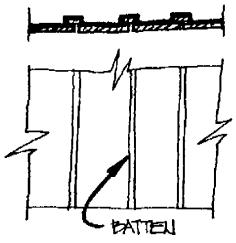
Shiplap



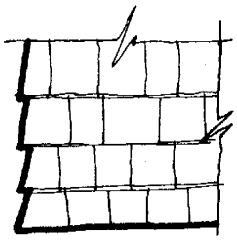
Flush Horizontal



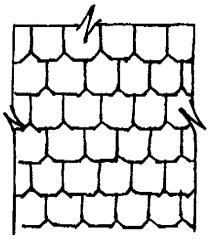
Drop or **Novelty**



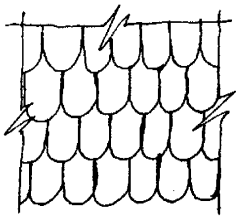
Board and Batten



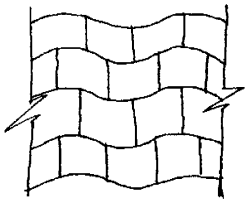
Wood Shingles



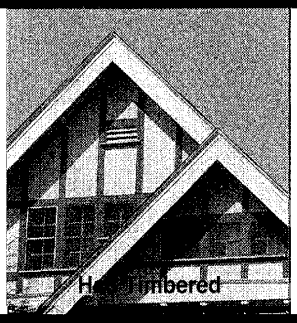
Shaped Wood Shingles



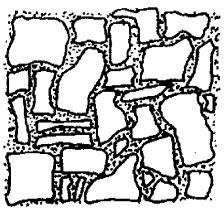
Imbricated Wood Shingles



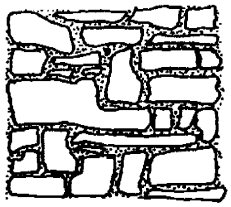
Undulant Pattern



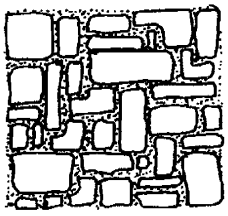
Stone Treatments



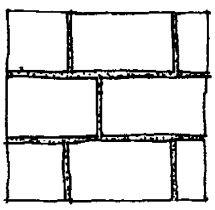
Rubble



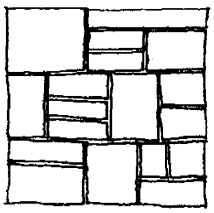
Coursed Rubble



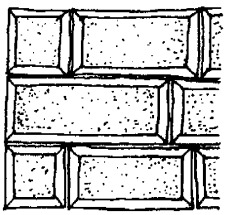
Squared and Coursed Rubble



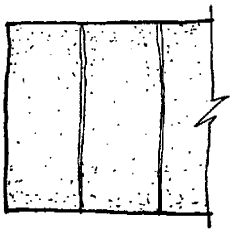
Plain Ashlar



Random Ashlar

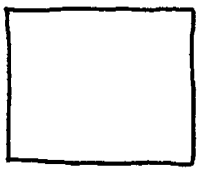


Rusticated Ashlar



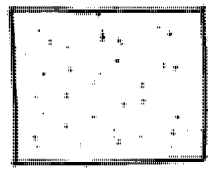
Stone Panels

Stone Textures

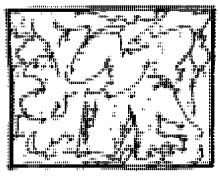


Polished

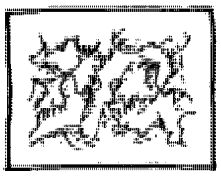
Exterior Wall Materials and Treatments cont'd



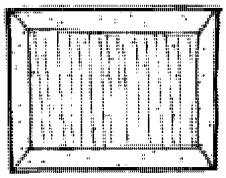
Smooth Dressed



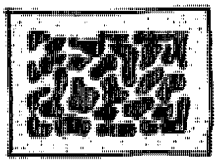
Rock-Faced



Rock-Faced, with margins

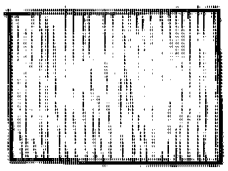


Rusticated

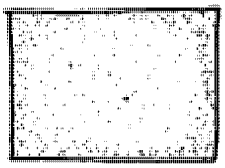


Vermiculated

Natural (Rubble)



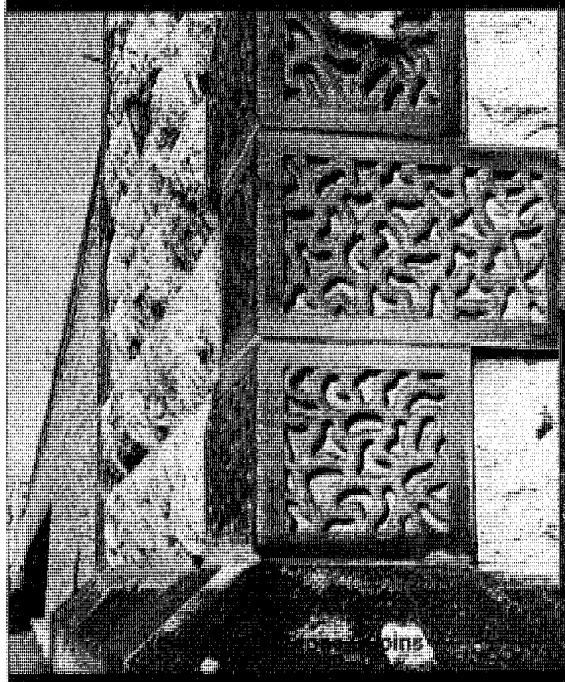
Sawed



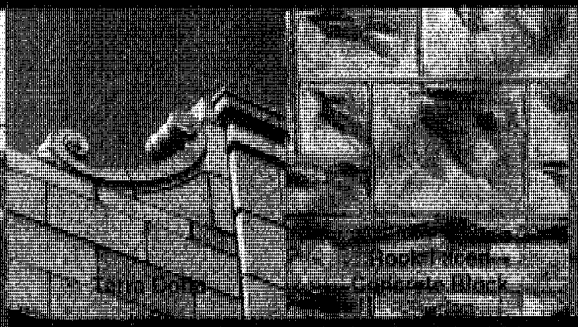
Tooled or Hammered

Rock Faced random ashlar

Other Wall Materials and Treatments

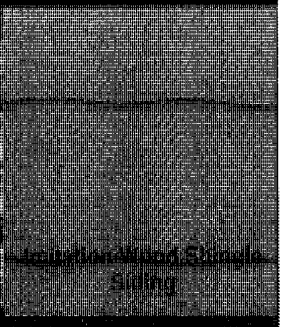


Insulbrick



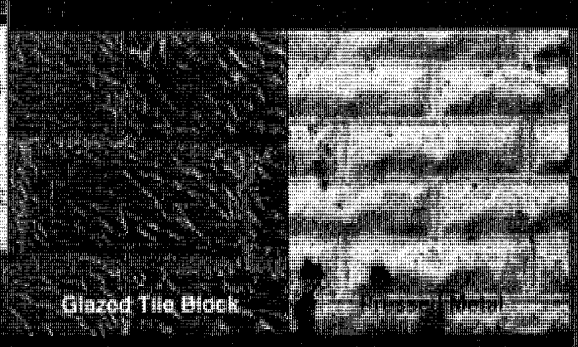
Terra Cotta

Rock-faced Concrete Block



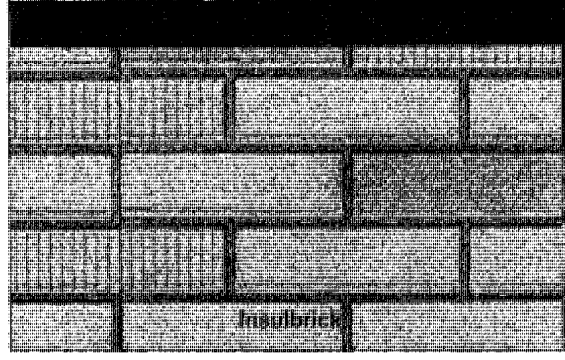
Asbestos-cement Shingle Siding

Shingles

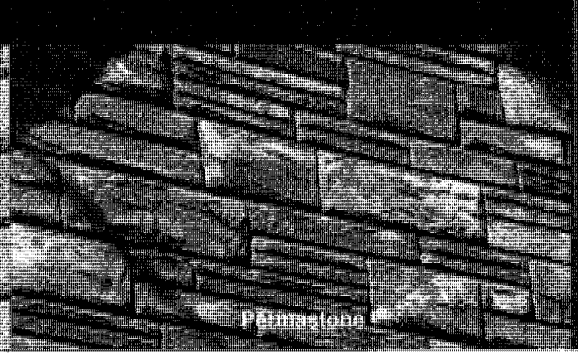


Glazed Tile Block

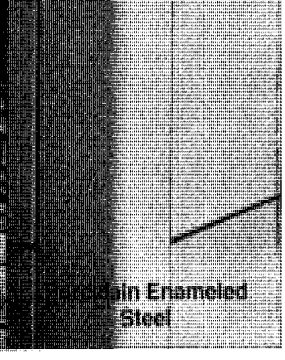
Metal



Insulbrick

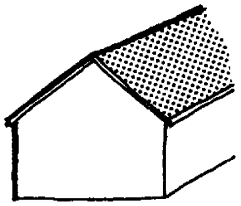


Permastone

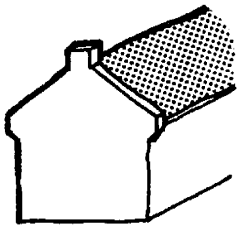


Porcelain Enameled Steel

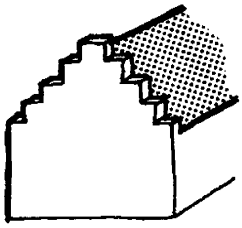
Roof Type



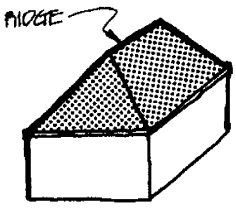
Gable



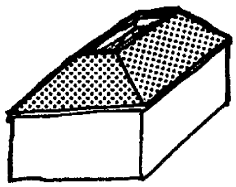
Parapet Gable



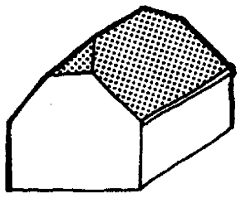
Stepped Gable



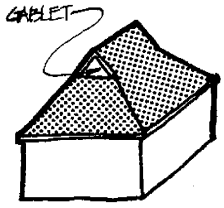
Hip



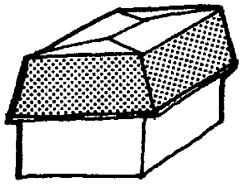
Truncated Hip



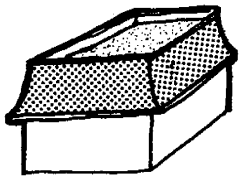
Hipped Gable



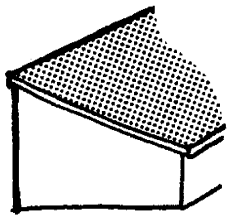
Hip,
with gablet



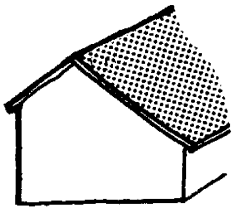
Mansard



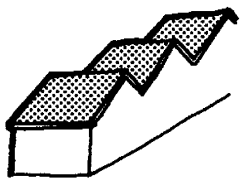
Bell-Cast Mansard



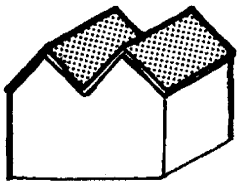
Shed



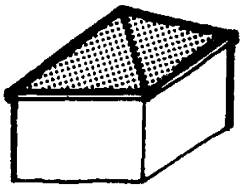
Saltbox



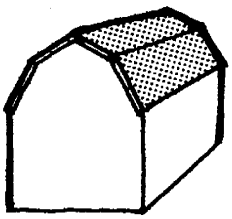
Sawtooth



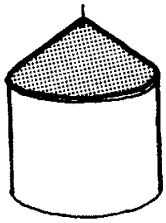
Butterfly



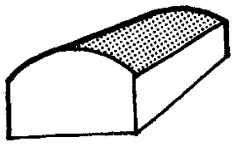
Pyramidal



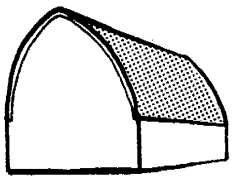
Gambrel



Conical



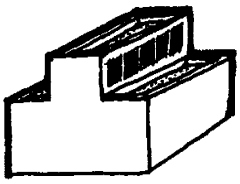
Hangar



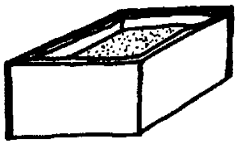
Arched or Gothic

Round

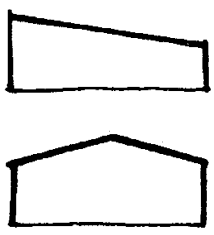
Roof Pitch



Monitor



Flat



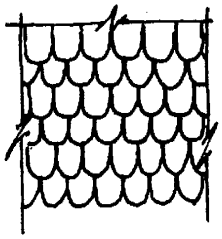
Low

Moderate

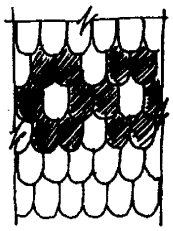
Steep

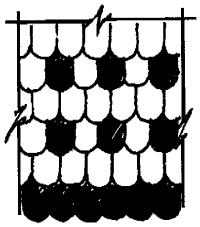
Roof Material

Asphalt Shingle

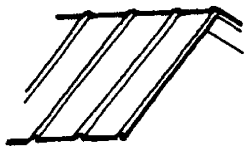


Imbricated Slate





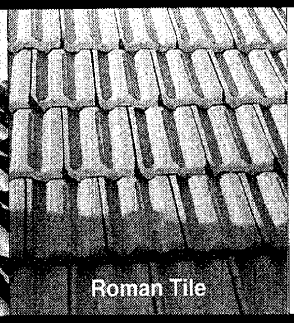
Patterned Slate



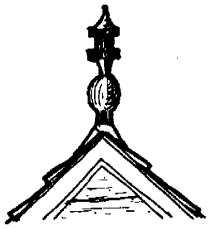
Standing Seam Metal

Roof/Miscellaneous

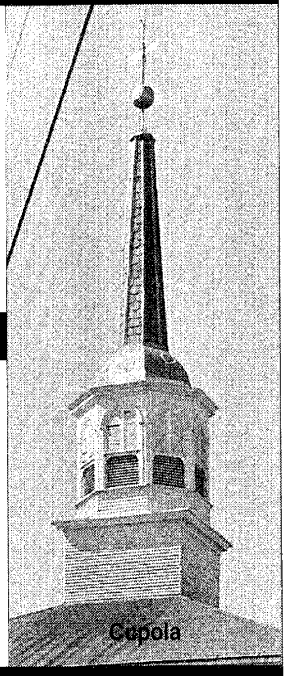
Mission/Spanish Tile



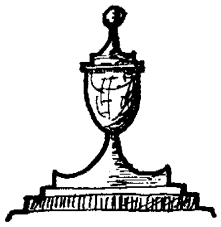
Roman Tile



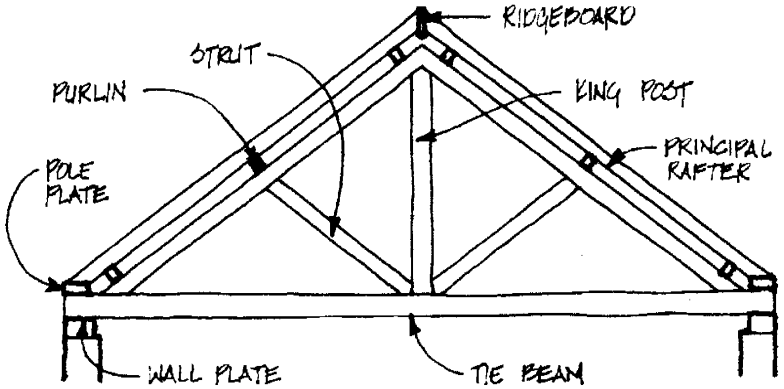
Finial



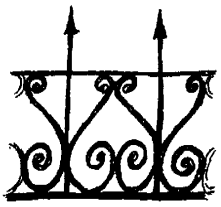
Cupola



Urn

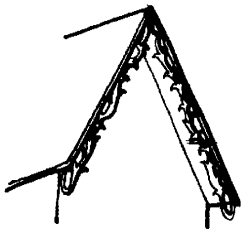


Roof Structure



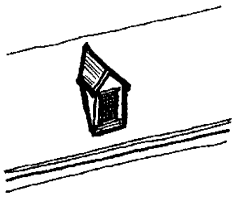
Cresting

Battlements

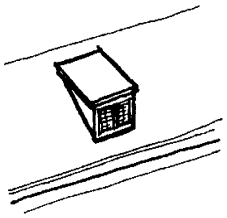


Bargeboard

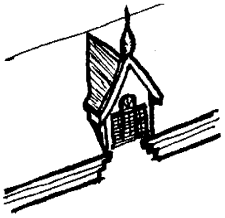
Dormers



Gabled Dormer



Shed Dormer

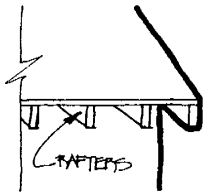


Wall Dormer

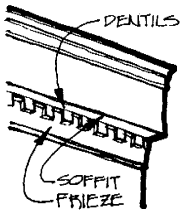
Roof/Miscellaneous cont'd

Eyebrow Window, in roof

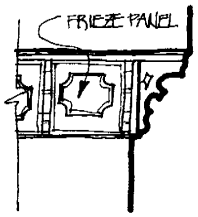
Cornice Details



Exposed Rafters, no cornice

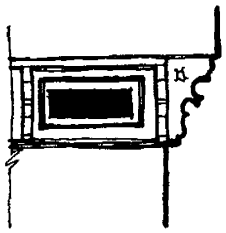


Box Cornice

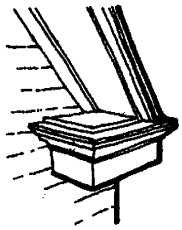


Bracketed Cornice

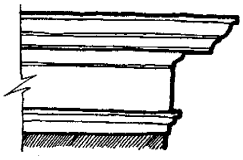
Wall Construction



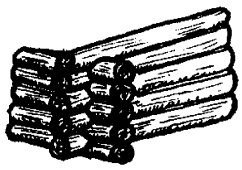
Frieze Window



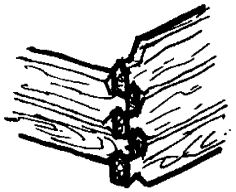
Cornice Return



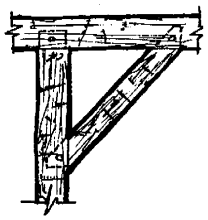
Three-Part Entablature



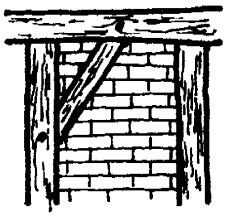
Horizontal Round Log



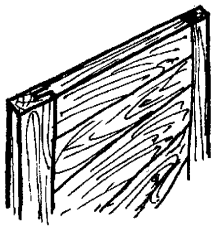
Hewn Log



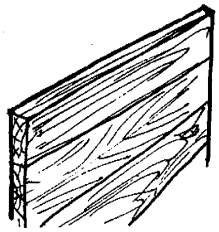
Mortise and Tenon Frame (or braced frame)



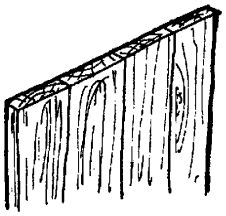
Brick Lined "Nogging"



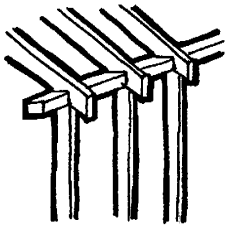
Plankwall Framing



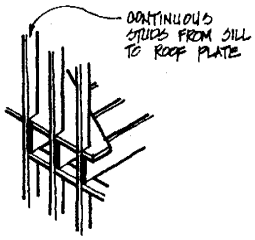
Horizontal Planks



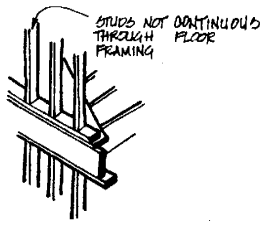
Vertical Planks



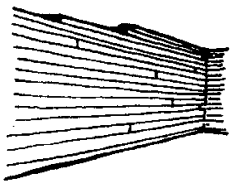
Wood Frame



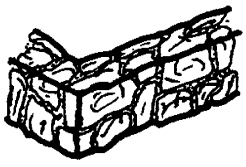
Balloon Frame



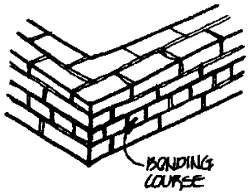
Platform Frame



Stacked Lumber

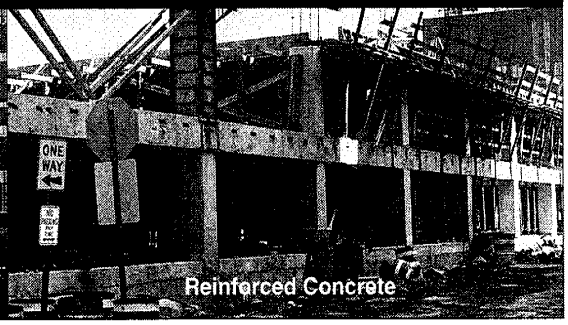


Stone Bearing Wall



Brick Bearing Wall

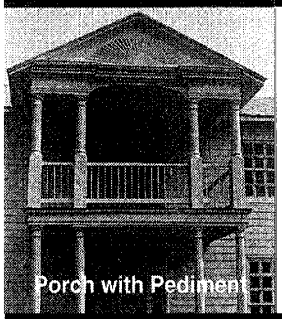
Steel Frame

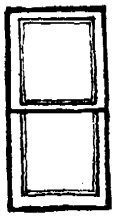


Reinforced Concrete

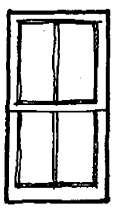
Porch Configurations

Window Types

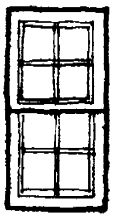




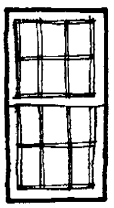
Double Hung, 1/1 lights



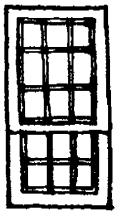
Double Hung, 2/2 lights



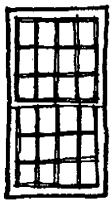
Double Hung, 4/4 lights



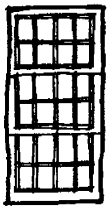
Double Hung, 6/6 lights



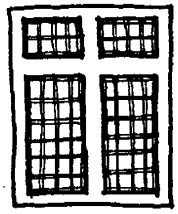
Double Hung, 9/6 lights



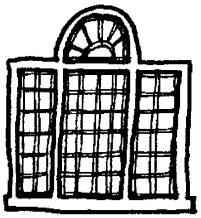
Double Hung, 12/12 lights



Triple Hung, 8/8/8 lights

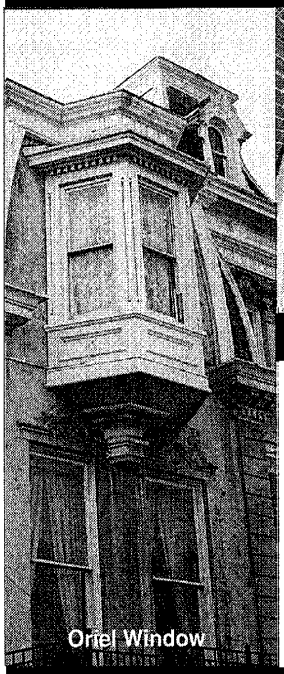


Mullion Window, with transom



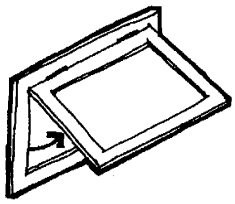
Palladian Window

Window Types cont'd

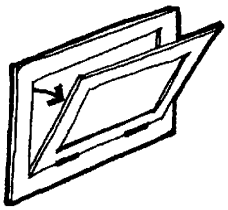


Oriel Window

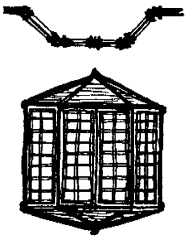
Stained Glass



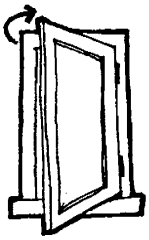
Awning Window



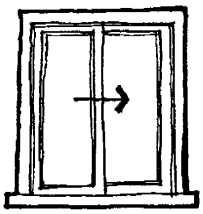
Hopper Window



Oriel Window



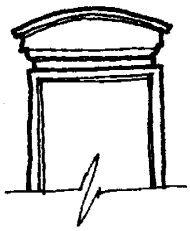
Casement Window



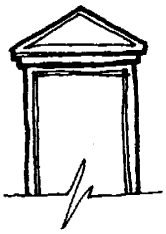
Horizontal Sliding Window

Window and Door Treatments

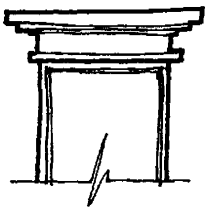
Lancet



Segmental Pediment

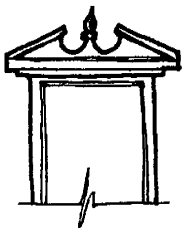


Triangular Pediment

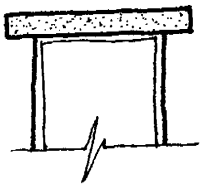


Entablature

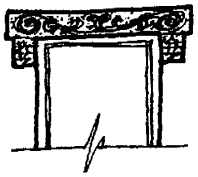
Head



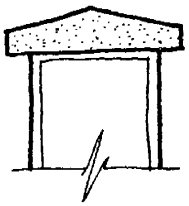
Broken Pediment



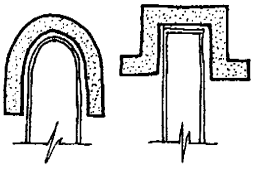
Plain Stone Lintel



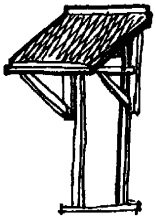
Carved Stone Lintel, with brackets



Shaped Lintel

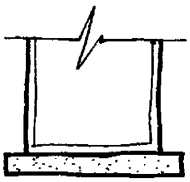


Hoodmold, Dripstone, or Label

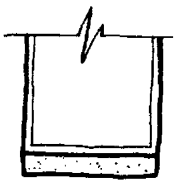


Hood, over doorways

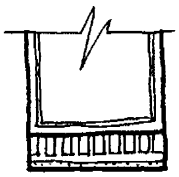
Sill



Plain Lug Sill

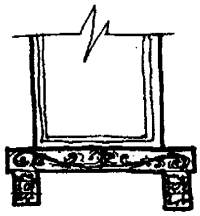


Plain Slip Sill

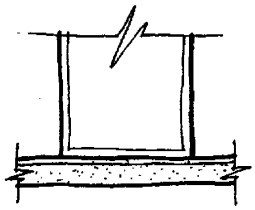


Decorated Slip Sill

Window and Door Treatments cont'd

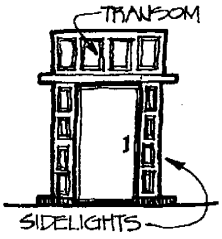


Carved and Bracketed Lug Sill



Continuous Sill

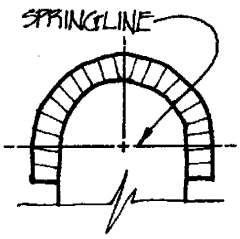
Door Surrounds



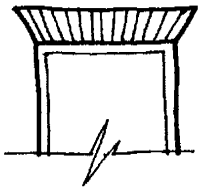
Trabeated

Fanlight

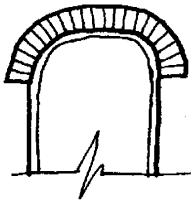
Arches



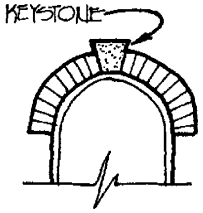
Stilted Arch



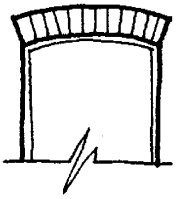
Flat Arch



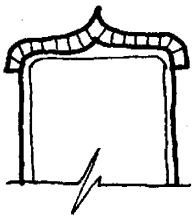
Semielliptical Arch



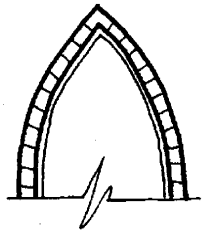
Semicircular or Round Arch



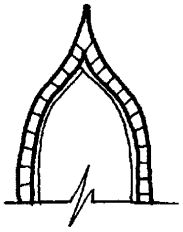
Segmental Arch



Tudor Arch



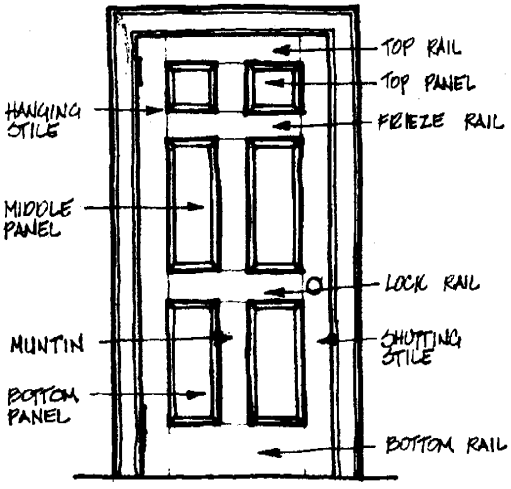
Pointed Arch



Ogee Arch

Wooden Doors

Board and Batten

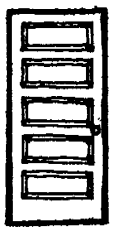


Parts of a Door

Two Panel

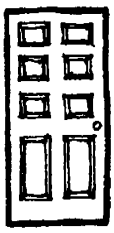
Four Panel

Four Panel



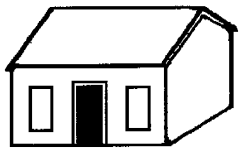
Five Panel

Six Panel

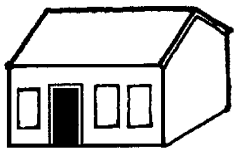


Eight Panel

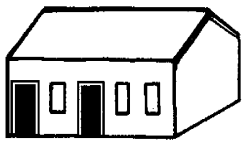
Front Door Placement



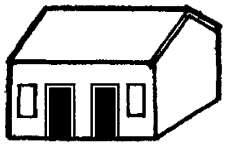
Single Centered



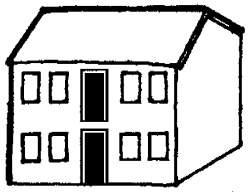
Single Off-Center



Two Doors, asymmetrical

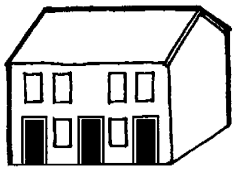


Two Doors, symmetrical

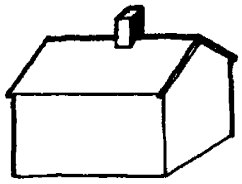


Two Doors, upper floor center

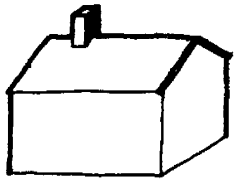
Chimney Placement



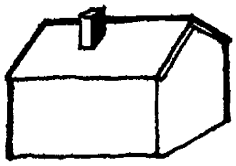
Three Doors



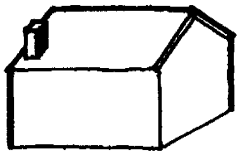
Center



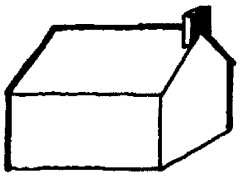
Off Center, within ridgeline



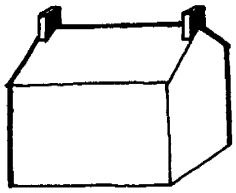
Off Center, within roof surface



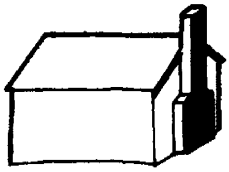
Corner



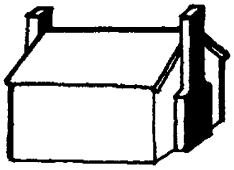
Gable End, flush



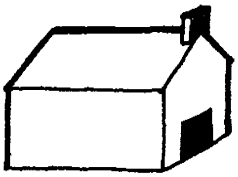
Both Gable Ends, flush



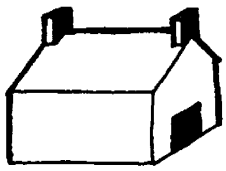
Gable End, exterior



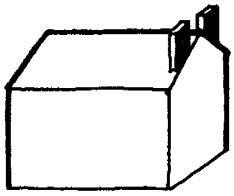
Both Gable Ends, exterior



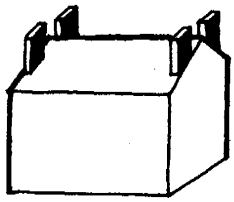
Gable End Flush, exposed firebox



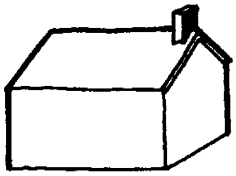
Both Gable Flush, exposed firebox



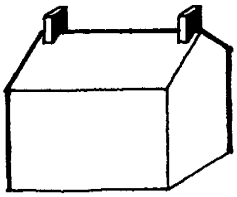
Double Gable End, flush



Double Gable Flush, both gable ends

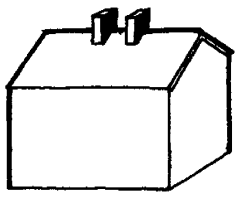


Gable End, interior

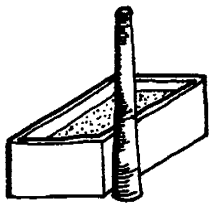


Both Gable Ends, interior

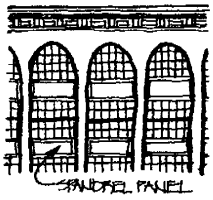
Building Form Treatments



Paired Interior Ridge

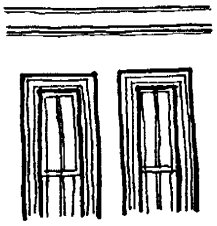


External Industrial/Institutional



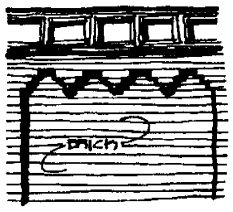
Arcading, with spandrel panels

Pilaster, at corner

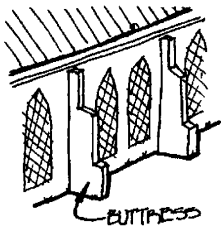


Recessed Panels

Building Form Treatments cont'd

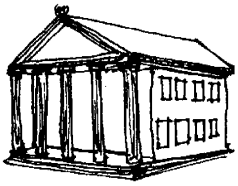


Arcaded Corbel Table



Buttressed Wall

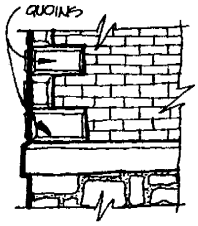
Piers and **Spandrels**



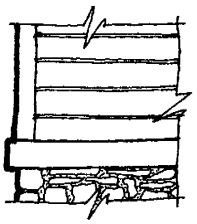
Full Portico,
with pediment

Central Pavilion,
with flanking wings

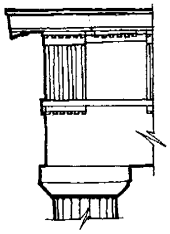
Classical Orders



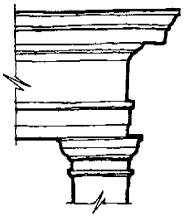
Quoins



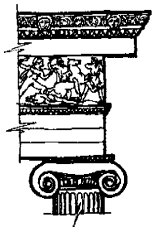
Horizontal Wood Siding,
with end board



Doric

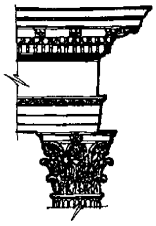


Tuscan

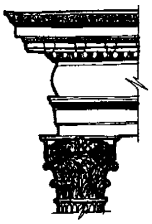


Ionic

Arcade



Corinthian



Composite

Section Four

Identifying Ohio Architectural Styles

Architectural style is a manner or form of artistic and visual expression. Examining a building's shape, proportion, materials, ornament, and motif reveals that architectural style is much more than embellishment. Style is an attitude toward making artistic choices; it can be an eclectic choice of past and traditional styles, or reveal a desire to innovate. In *The Comfortable House,* art historian Alan Gowans has noted that style, and the sense for ornament that is an integral part of it, helps fulfill an instinctive human need.

Gaining a familiarity with architectural styles and stylistic vocabulary is very helpful in describing the elements of a building and understanding its architectural significance. In addition, you learn a great deal of information about the building's configuration, structural system, ornamentation, and the influences on its designer. Such knowledge is also an extremely useful tool in dating buildings. Stylistic classifications reveal much about the economic and social ideas of American society at the time of a building's construction. Therefore, they are very helpful in making comparisons between different structures. Local variations in style are important to recognize, as is the fact that styles often were not adopted uniformly in an area. In some places, certain styles did not appear at all.

Often, novel ideas were blended with customary practices. For example, many carpenter builders and vernacular designers—especially in rural Ohio—combined vernacular forms, pattern book designs, and their own ideas when constructing buildings to meet their needs. Most farmers selected some stylistic forms along with their own plans. Pattern books helped to promote familiar forms and styles and also conveyed the notion that novelty and even eccentricity could be important to the appearance of a building. Although high-style buildings can reveal a great deal about a community's history and development, they alone do not tell the whole story. Vernacular buildings, architectural oddities, and functional utilitarian structures are also important social and cultural indicators. When surveyed, they add richness and diversity to the picture of a community's past.

Few buildings display all the characteristics of a particular style or building type, and some buildings even defy stylistic labeling. Still other buildings represent transitional periods when styles blend into one another. Thus, we classify them as a combination of high styles or popular versions of two or more high styles. Some buildings exhibit a combination of unrelated stylistic elements, or eclectic conglomerates of many styles—often through later additions or alterations—while other buildings are idiosyncratic, the result of pure fantasy or eccentricity. Furthermore, buildings of the same type may differ in style.

Because architectural styles were seldom distributed uniformly, measuring their level of detail is a practical way of noting the presence or absence of style in buildings and in a survey area. For this reason, we use three categories—high style, elements, and vernacular—to describe architectural style.

High-Style Architecture

High-style describes structures designed and built according to the dictates of a specific, readily identifiable, national or regional architectural style. Designers of high-style buildings are very conscious of, and strongly influenced by, contemporary trends, fashion, and academic principles. In some cases, the unique work or works of an architect can set a trend. High-style buildings are often designed by professional architects and builders or are derived from architectural guidebooks such as those listed on pages 36-37.

Ohio Historic Preservation Office

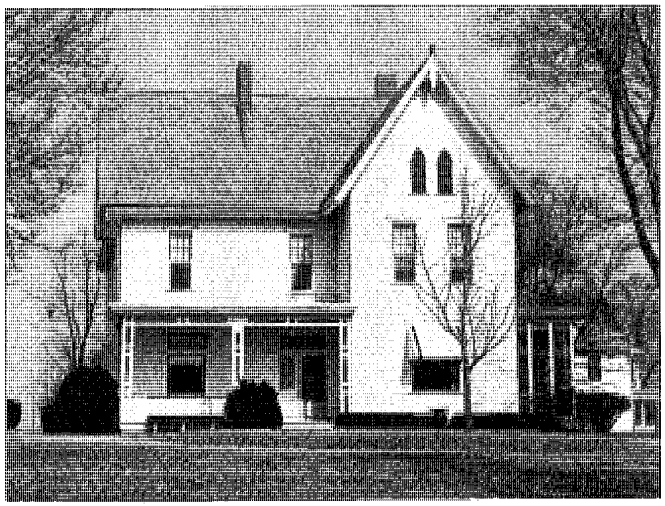
High-Style — French Second Empire,
Wayne County Courthouse, Wooster, Thomas Boyd, 1879

Trinity Lutheran Church

High-Style — Gothic Revival, Trinity Evangelical Lutheran Church, Cleveland, Charles Griese, 1873

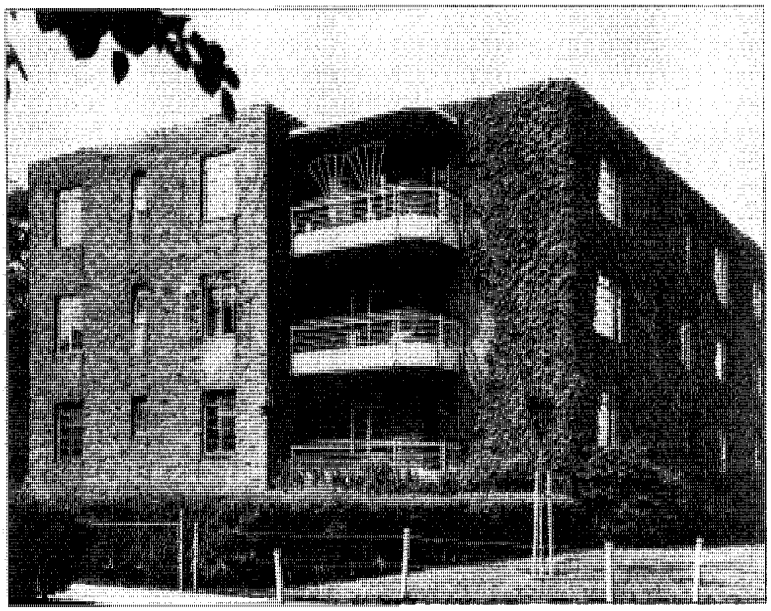
Elements

In the term *elements of architectural style, elements* denotes that only a few details or features of a specific architectural style are apparent in the design of a building. Thus, any building with only a few elements of an architectural style should not be identified on the OHI form as high style. In determining a building's style, look at such elements as entrances, cornices, windows, and storefronts that usually reveal detailed evidence of a style. Buildings devoid of ornamentation may still exhibit stylistic elements in their massing, such as a modest house with a central pointed arch roof gable reminiscent of Gothic Revival. Or, a tall, narrow rectangular building with a low-pitched hipped roof and wide eaves may have Italianate massing. Some buildings exhibit a combination of several stylistic elements, often a result of subsequent additions or alterations. Later in this section, we list common elements of each style.



Dan Bowman

Elements — Gothic Revival Style, Staff Residence, National Home for Disabled Volunteer Soldiers, Dayton, 1871



Parage Studios

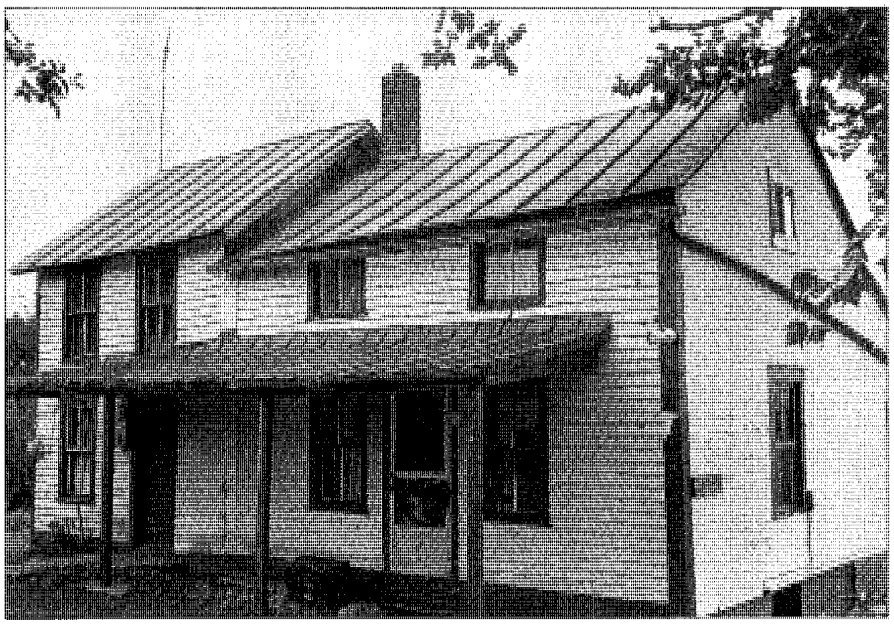
Elements — Art Deco and International Styles, Cedar Apartments, Cleveland, 1935-1937

Vernacular Architecture

Vernacular architecture, sometimes loosely included under the category of folk or nonacademic architecture, encompasses that large group of buildings constructed according to the building methods traditional within a specific locality or for a particular group of people. Often these structures were designed and built by individuals who were more influenced by local climate, available building materials, and ethnic building traditions than by contemporary architectural fashions and styles. Builders and carpenters often put up structures suited to their own tastes and skills. While architectural styles are often thought of as occurring in distinct periods and being influenced largely by changes in taste, vernacular architecture tends to evolve slowly. This explains, for example, why log construction, which is often associated with pioneer settlement, has continued in use through the present day as a vernacular revival in certain regions of the country.

Generally, vernacular buildings are classified by formal building plan, function, and construction materials. For a discussion of the building types used to classify vernacular architecture, see page 121.

Many vernacular buildings are composed of a mixture of plans and structures built over time. Prior to the Civil War, individual builders primarily transmitted and diffused a number of vernacular building traditions. The transition from regional vernacular architecture to a nationally distributed, popular architecture occurred shortly before and after the Civil War. In the 1880s, the industrial manufacturing system, plan and pattern books, and construction trade journals acted as catalysts to diffuse vernacular design, especially in the developing urban centers. Mass-produced, standardized building materials became more widely available after the 1880s.



Nancy Hoy

Vernacular, Dunham Township, Washington County, ca. 1840-1870

Nancy Hoy

Vernacular, A&P Market, Belpre, ca. 1930

Local Context

Although we use the three categories of style as points of reference, keep in mind that the degree of stylistic treatment does not necessarily indicate the importance of a building. Frequently, local context can be important in determining whether high style, elements, or vernacular is more appropriate. When evaluating a building to determine its architectural style or building type, we often examine its plan, proportions, and function, in addition to any stylistic elements. Understanding a style's components may be enhanced by thinking of the building as three-dimensional art. This approach is especially useful when evaluating buildings that cannot be identified by standard stylistic terms but may reflect the building traditions of folk architecture.

Ohio Architectural Styles

The following illustrated guide to Ohio architectural styles is not intended as a definitive source or reference on the subject. Its primary purpose is to provide a chronological overview of the most common, identifiable architectural styles found in Ohio from about 1790 to the present and to list the most common features and character-defining elements. The dates given for each style represent a frequency range in Ohio based on surveys, observation, and archival research. Deviations undoubtedly exist because stylistic periods rarely have sharp edges, and styles themselves invariably overlap. To supplement this guide, refer to the publications on architectural styles listed on pages 202-03.

Architectural Styles

Federal (ca. 1790-1840)

The Federal style is named for its association with the post-Colonial, early American republic. This English-derived style is distinguished by its attention to classical detail and its refined elegance. Federal style buildings have straightforward, usually evenly spaced door and window patterns. Woodwork and moldings are narrow and delicate compared to the more robust classical forms associated with the Greek Revival style that followed. Builders' guidebooks such as William Pain's *Practical Builder* (1762) and Asher Benjamin's *The Builder's Assistant* (1800) helped standardize Federal style architecture.

In northern Ohio, Federal houses often have three-bay, gable end facades with simple lunettes in their pediments, while examples in southern Ohio typically have side-facing gable ends with three-, four- or five-bay facades. Central and southern Ohio examples commonly are the Side Hallway or I House types. Two buildings that exemplify the Federal style in Ohio are Concord Hall near Lancaster (C. Schur, 1831), a high-style version, and the Strong farmhouse in Meigs County (ca. 1840), a vernacular example.

Ohio Historic Preservation Office

Federal, Concord Hall, Fairfield County, 1831

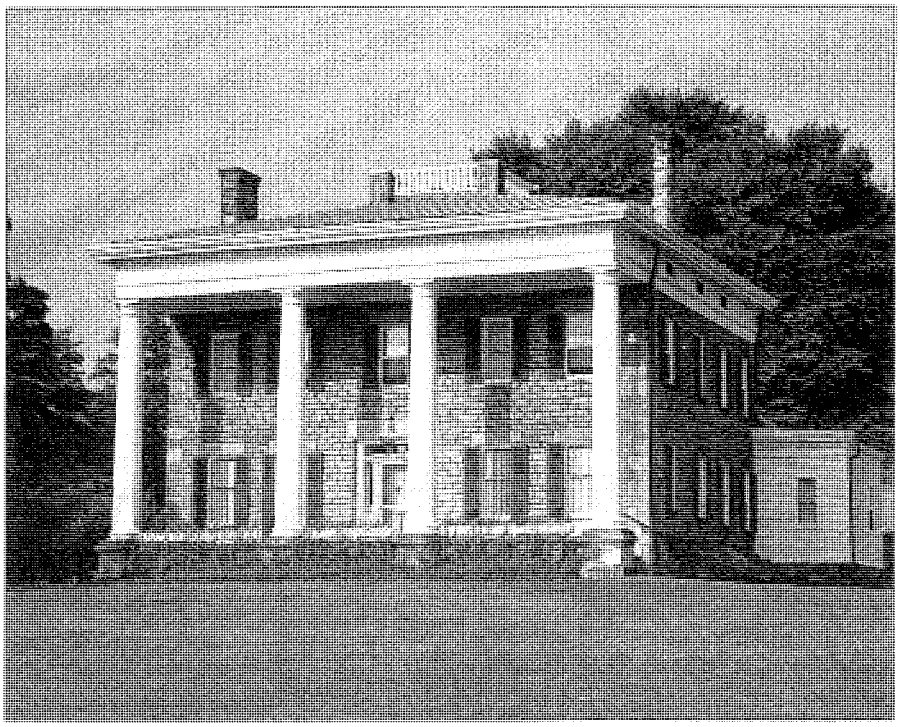
Stephen Gordon

Federal, Strong Farmhouse, Meigs County, ca. 1840

Common Elements

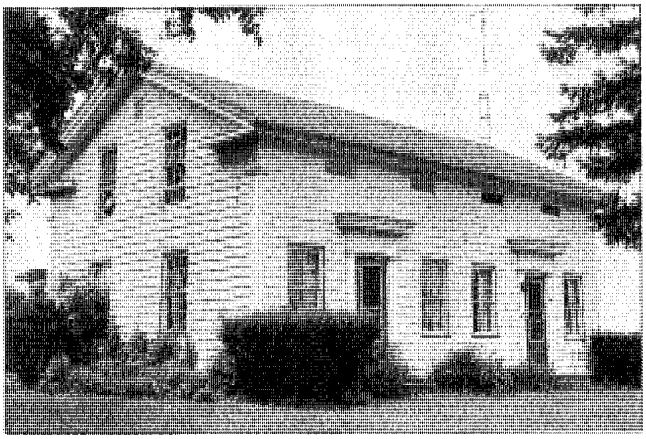
- Ornamentation small compared to the whole
- Flemish bond brickwork, usually on facade only
- Delicate classical detailing, Tuscan columns and colonettes
- Narrow cornerboards and clapboard/weatherboard siding
- Semi-elliptical fanlights; multipaned rectangular transoms in vernacular forms
- Mullioned sidelights
- 12/12, 9/6, or 6/6 windows; smaller sashes on upper stories; slender muntins and mullions; quarter-circle, lunette, or single sash windows or vents at attic level of gable ends
- Brick flat arch (jack arch) or stone lintels; wooden or stone slip sills
- Houndstooth or molded brick cornices
- Interior: Beaded cherry or walnut woodwork, bull's-eye corner blocks, chair rails, tubular handrails with square battered spindles, three-part reeded mantels, paneled or reeded soffits and archivolts, pegged cross-panel doors, and elliptical sunbursts and radial star carvings on mantels

Summit County Historical Society



Greek Revival, Colonel Simon Perkins House, Akron, 1837

Pam Reynolds



Greek Revival, Holbrook House, Ashland County, ca. 1850

Common Elements

- Ornamentation large compared to the whole
- Columns or pilasters, often Doric or Ionic orders
- Trabeated entrances, often recessed, with Latin cross- or two-paneled doors
- 9/6 or 6/6 windows (larger sashes and panes than Federal)
- Flat stone lintels and sills (usually sandstone)
- Cornice returns and heavy entablatures
- Anthemia, or Greek honeysuckle motifs, frequently used above doorways, on frieze panels, and on cast-iron fences
- Interior: Doric architraves with "Greek ears" at top of battered (tapered) sides, egg-and-dart and acanthus carvings; deep baseboards and post and lintel mantels; plaster ceiling medallions with foliated rosettes or anthemia in relief

Greek Revival (ca. 1835-1860)

Largely inspired by archaeological excavations and measured drawings of ancient Greek temples, the Greek Revival style attempted to exhibit the classical ideals of the Hellenistic world. By using American pattern books such as Minard Lafever's *Modern Builder's Guide* (1833) and *Beauties of Modern Architecture* (1835), American carpenter-builders were able to popularize the style. Greek mania swept the nation during the 1830s and 1840s; in Ohio, towns were named Delphos, Celina, Syracuse, and Marathon.

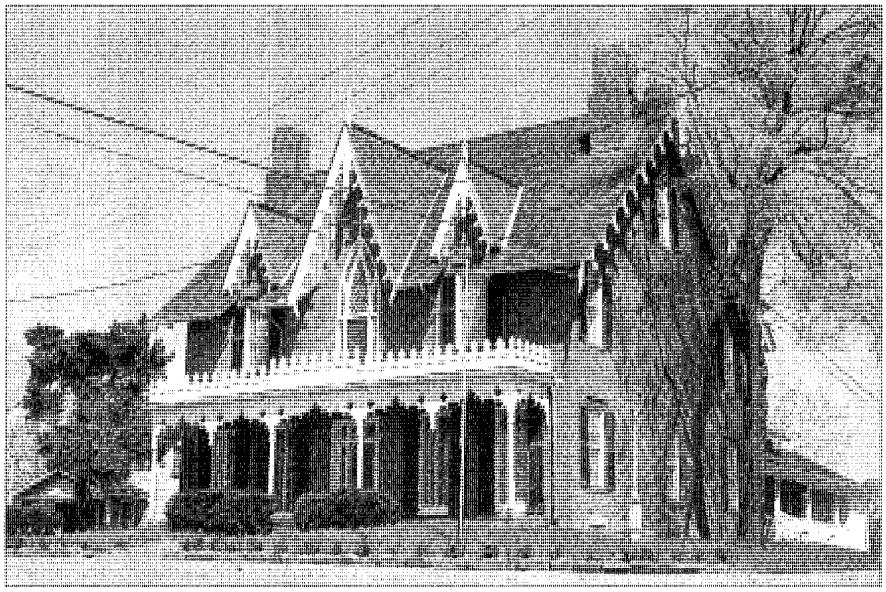
Greek Revival buildings feature bold, classical details and architraves built in a post and lintel arrangement. The rectilinear nature of these elements imitates the post and beam construction of Greek architecture. Woodwork—especially mantels, architraves, and newel posts—is generally heavier looking without the reeding and with less carving than the Federal style. Greek Revival style houses often were constructed in Side Hallway and I House plans.

In northern Ohio, this style is most often associated with the Upright and Wing and New England One and a Half house types described in Section Five. The Colonel Simon Perkins House in Akron (1837) and the Holbrook House in Ashland County (ca. 1850) are excellent expressions of Greek Revival architecture.

Gothic Revival (ca. 1835-1870)

The Gothic Revival style appeared in the United States during the romantic period of the mid-19th century when picturesque architecture was gaining popularity. Distinguished by its late medieval forms, the Gothic Revival style made extensive use of the pointed arch. Contemporary publications popularized this style, especially A. J. Davis' *Rural Residences* (1837), A. J. Downing's *Cottage Residences* (1842), Richard Upjohn's *Rural Architecture* (1852), and the *Horticulturist* (1846-1875). These and several other books and journals depicted proper church architecture and simple house types complete with drawings, Gothic architectural details, and romantic landscape plans. Resembling quaint English parish churches, many churches were built in the Gothic or proper style, as it often was called.

Gothic Revival structures can be found in stone, brick, and frame; with its vertical board and batten siding and scroll sawn decoration, the latter comprises the variation known as Carpenter Gothic. The symmetrical three-bay, one-and-one-half-story cottage with a steep center gable framing a lancet window is a common form associated with the Gothic Revival style throughout Ohio. Oak Hill Cottage in Mansfield (1847) and the Church of the Ascension in Wellsville (1870) are two of the state's numerous examples of the Gothic Revival style.



Stephen Gordon

Gothic Revival, Oak Hill Cottage, Mansfield, 1847

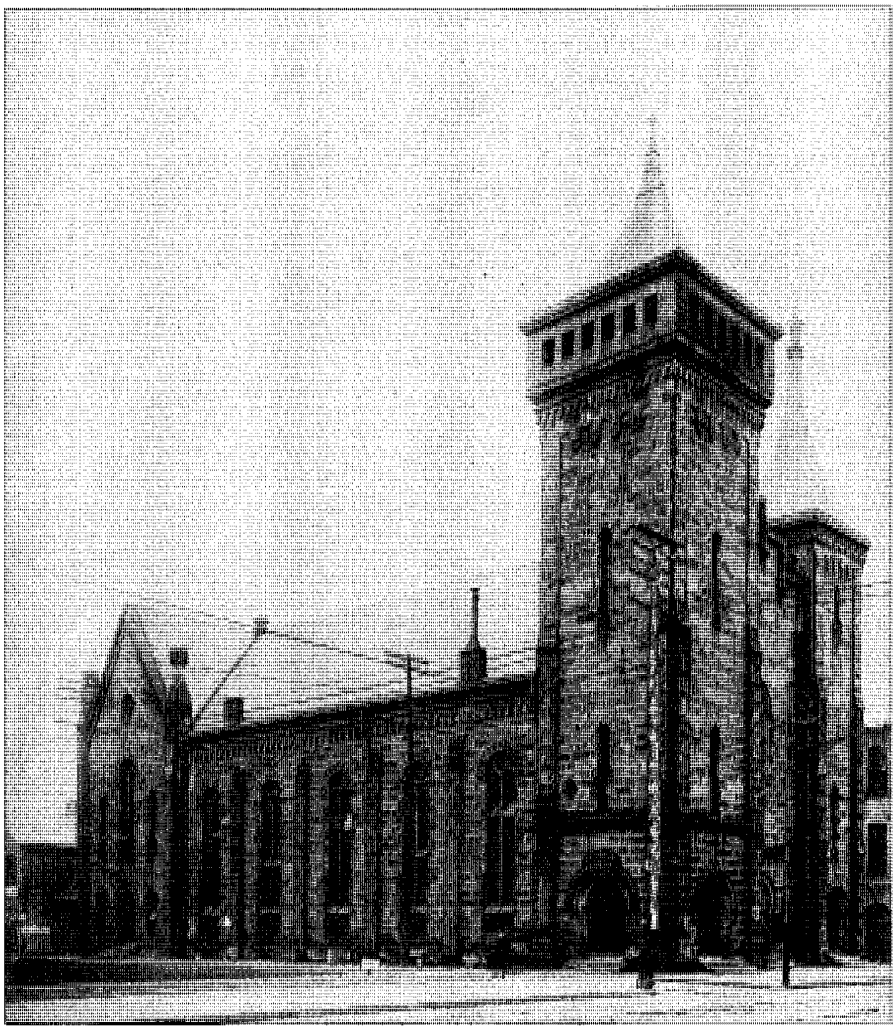
Stephen Gordon

Gothic Revival, Church of the Ascension, Wellsville, 1870

Common Elements

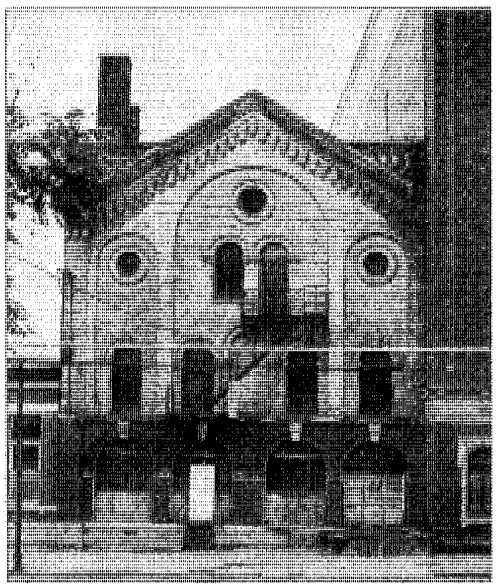
- General emphasis on the vertical
- Narrow lancet (pointed arch) windows
- Decorative bargeboards (gingerbread) with finials; porches with octagonal posts
- Molded label lintels over windows and doors
- Side, paired, or central towers on churches
- Battlemented parapets
- Tall clustered chimney stacks; often paired in center of gable roof
- Steeply pitched gable roofs, often cross-gabled
- Stained glass

Ohio Historical Society Archives-Library



Romanesque Revival, Central Presbyterian Church, Columbus, 1860

Linda Deatrick



Romanesque Revival, Bellevue Brewery, Cincinnati, ca. 1850

Romanesque Revival (ca. 1850-1880)

The Romanesque, or round-arched medieval style, began to appear in Ohio as a revival style following completion in 1848 of James Renwick's Smithsonian Institution in Washington, D.C. Inspired by German and northern Italian/Lombard antecedents, Romanesque Revival designs were typically limited to churches, public buildings, and a few industrial buildings, although an occasional high-style house can be found.

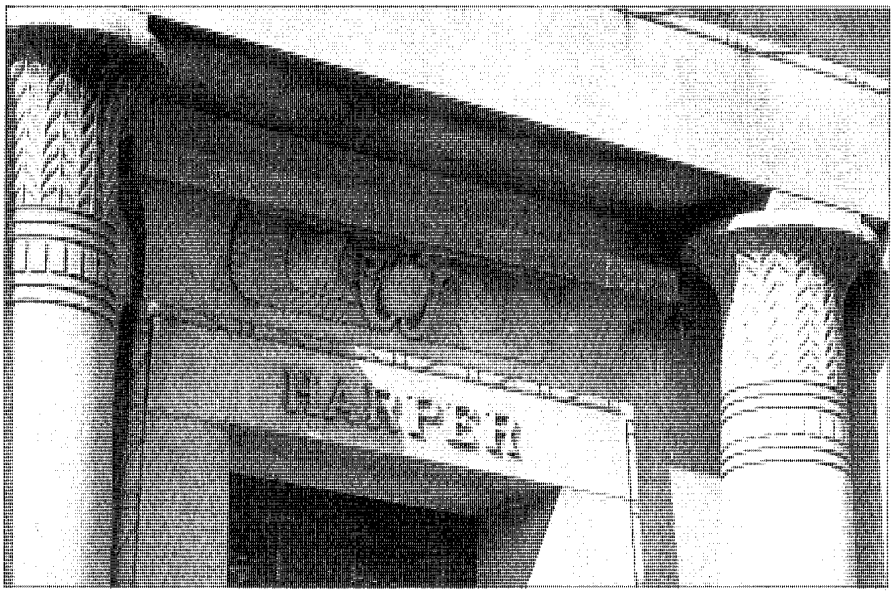
Nearly all Romanesque Revival buildings have monochromatic brick or stone walls with round-arched window and door openings. Towers often feature pyramidal caps; in larger buildings with two towers, one tower often is taller than the other. Except for the arrangement and size of the towers, most examples of the Romanesque Revival style are symmetrical. Representative examples are Central Presbyterian Church in Columbus (Sydney Stone, 1860) and Bellevue Brewery in Cincinnati (ca. 1850).

Common Elements

- Masonry construction
- Round arches, carved archivolts
- Brick corbelling and arcaded corbel tables (Lombard arcades)
- Square or polygonal towers
- 6/6 or 4/4 windows on side elevations
- Walls divided by belt courses

Exotic Revivals

Victorian era architects were extremely conscious of using styles and cultural icons to evoke symbolism, such as the association of democracy and classical Greek forms in the design of a courthouse. Other examples are the use of Gothic Revival pointed arches and spires as appropriate religious motifs, and the use of Egyptian forms in cemeteries due to their symbolic association with death. Exotic details were based on Egyptian, Oriental, Moorish, and Swiss Chalet forms. They included building a Turkish onion-domed turret on a Queen Anne house or an Egyptian vulture and sun disk motif and reeded columns on the entrance gates to a cemetery.

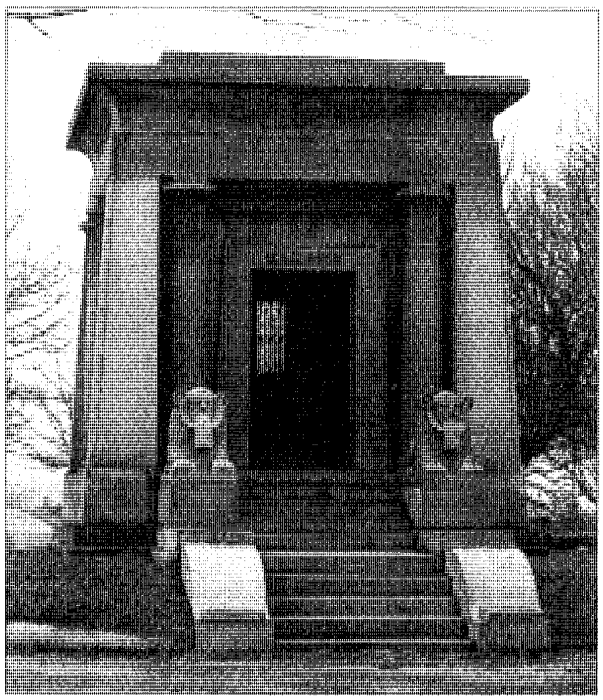


Sandra Shapiro

Egyptian Revival, Harper Mausoleum, Cedarville, 1915

Egyptian Revival (ca. 1830-1855; ca. 1920-1930)

Increased knowledge and appreciation of Egyptian architectural influences came from reports of exploration and trade in the Far East and India as well as published descriptions of early archaeological investigations of Egyptian tombs and monuments. Egyptian Revival enjoyed a brief resurgence in the 1920s with Howard Carter's discovery of King Tutankhamen's tomb and the documentation of Egyptian monuments and ruins. During this period, architects took advantage of concrete technology and incorporated Egyptian design motifs into movie palaces, mausoleums, and commercial architecture. The Harper Mausoleum in Cedarville (George Dodds & Sons, 1915) is an example of the Egyptian Revival style.



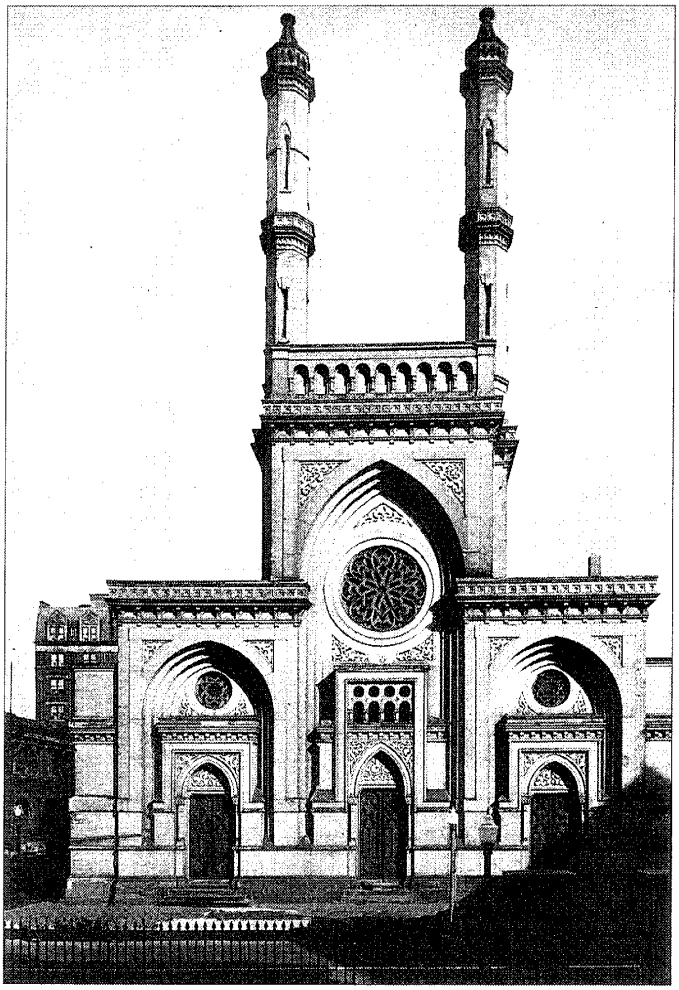
Sandra Shapiro

Egyptian Revival, Harper Mausoleum, Cedarville, 1915

Common Elements

- Solid massing with smooth wall surfaces, often battered (tapered), and small window bays
- Vulture and sun disk motif
- Gorge and row cornice (cavetto)
- Lotus flower capitals
- Reeded columns with horizontal banding and palm leaf capitals
- Battered (tapered) window and door surrounds

Isaac M. Wise Archives



Moorish, Plum Street Temple, Cincinnati, 1865-1867

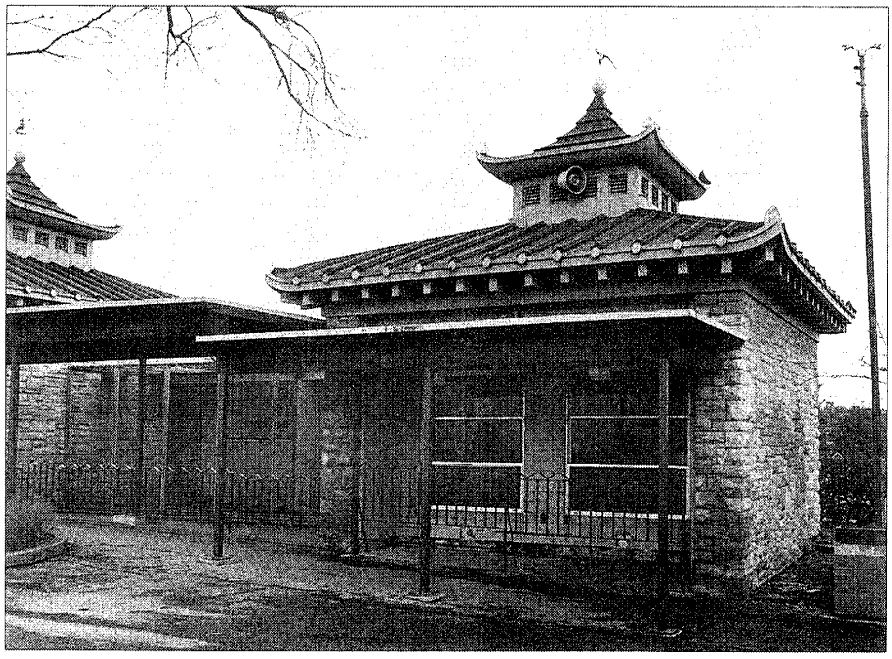
Moorish (ca. 1865-1920)

The Plum Street Temple in Cincinnati (James Keys Wilson, 1865-1867), is an outstanding example of a fully developed Exotic Revival design. Influenced by contemporary Moorish style synagogues in Germany, the building's multifoil arches, colored mosaics, and stenciled walls reflect the Sephardic Jewish traditions of 15th century Spain.

Common Elements

- Horseshoe shaped or ogee arches
- Mosaic tile
- Minaret-like spires
- Polychromatic, patterned brickwork
- Quatrefoils, or four-lobed elements
- Arabesque ornament

Cincinnati Zoo



Oriental, Cincinnati Zoo Aviary, Cincinnati, 1874-1875

Oriental (ca. 1875-1940)

A rare instance of Oriental architecture in Ohio is the Aviary, now Monkey House, at the Cincinnati Zoo (James McLaughlin, 1874-1875). Distinguished by its pagoda-like roof, this National Historic Landmark is believed to be one of the oldest zoological structures in the nation. During the early 20th century, Oriental architecture was occasionally used for roadside service stations.

Common Elements

- Overhanging eaves curled or flared at corners
- Irimoya roofs
- Ceramic or metal tile roof surfaces

Swiss Chalet (ca. 1880-1920)

This Exotic Revival style is almost exclusively residential. The Charles F. Hurm House in Cincinnati (Lucien Plympton, ca. 1894) is an example of the Swiss Chalet style.

Common Elements

- Low-pitched front gable roof with wide eaves supported by decorative brackets
- Patterned stickwork, exposed rafters and purlins
- Second-story projecting porch or balcony with flat, cutout trim

Stephen Gordon

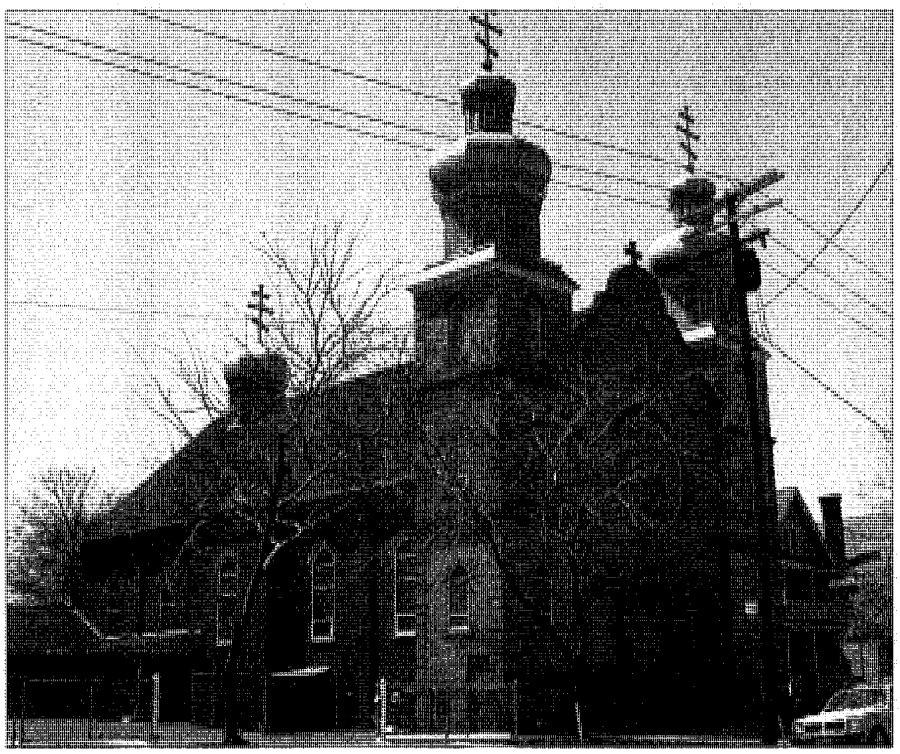
Swiss Chalet, Charles F. Hurm House, Cincinnati, ca. 1894

Byzantine (ca. 1905-1940)

Byzantine architecture is often associated with Eastern European, Ukrainian, and Greek Orthodox ethnic communities. The Holy Ghost Byzantine Church in Cleveland's Tremont Historic District (1909) exemplifies Byzantine architecture.

Common Elements

- Ogee arches
- Copper, gold leaf, or painted onion domes
- Convex-concave parapet gables



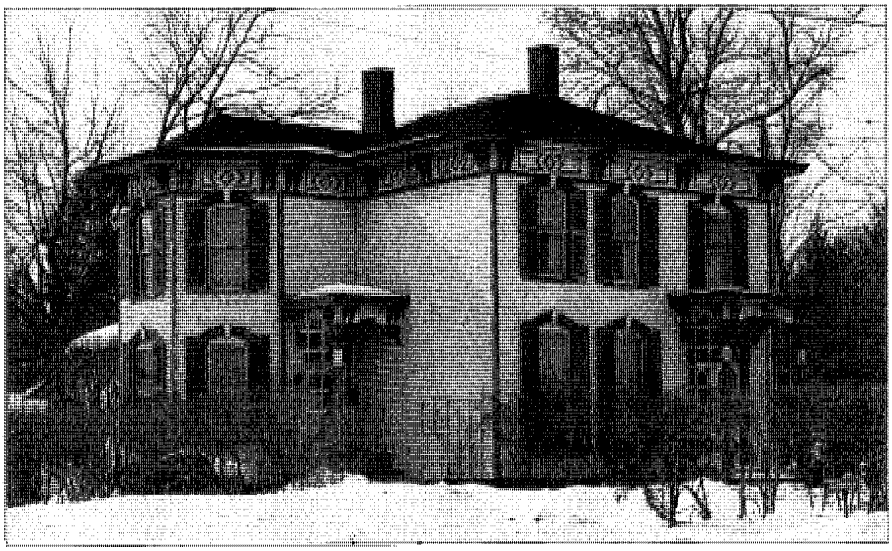
Donn Nottage, City of Cleveland

Byzantine, Holy Ghost Byzantine Church, Cleveland, 1909

Sandra Shapiro

Italianate, New Vienna, ca. 1880

Ohio Historic Preservation Office



Italianate, Dr. William Knowlton House, Brecksville, 1879

Stephen Gordon

Renaissance Revival, John Foos House, Springfield, 1875

Italianate (ca. 1850-1880)

The Italianate was among the most popular 19th-century architectural styles in Ohio, gaining favor during a period when the state's population nearly doubled. In fact, the number of residential units built in Ohio between 1840 and 1881 peaked during 1867 to 1873, when the Italianate style was at its height of popularity. The Italianate style was adopted for private residences, commercial blocks, train stations, and industrial buildings.

Like the Gothic Revival, Italianate emphasizes height, but employs the round or segmental arch instead of the pointed arch. Earlier Italianate houses in Ohio are more cubic in their massing; urban versions customarily are marked by asymmetrical facades, usually two or three bays wide with a side hallway. Wooden, metal, and occasionally masonry brackets are among the principal hallmarks of the style; often they were added to earlier buildings for reasons of fashion. The town center of New Vienna (ca. 1880) and the Dr. William Knowlton House in Brecksville (1879) exemplify the characteristics of the Italianate style. Two offshoots of Italianate were the Renaissance Revival and Italian Villa styles.

Renaissance Revival

Designs based on the palazzo (large, imposing urban building) mode of Italian architecture—or Renaissance Revival style—are less common. Ohio examples of the Renaissance Revival are cubic buildings with symmetrical facades, often with projecting central pavilions. The tall rectangular double-hung windows are shorter on the upper stories, and lintels or hoods typically vary from floor to floor, ranging from segmental to pedimented to flat. Other features include wide, overhanging eaves; bracketed cornices; and flat or low-pitched roofs. The John

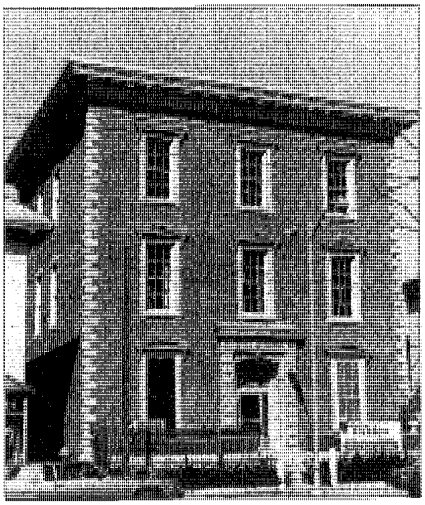
Foos House in Springfield (1875) and the Jefferson Walters House in Dayton (1857) are good examples of the Renaissance Revival style.

Italian Villa

Another important subtype of Italianate is the Italian Villa. Sometimes referred to as the Tuscan Villa, this style was used almost exclusively for medium- to large-scale dwellings. Some versions have blocky, symmetrical facades with large belvederes or lanterns, while others are characterized by an irregular plan with complex massing, and a central or offset square tower in the re-entrant angle. Samuel Sloan, author of *Sloan's Homestead Architecture* (1867), said an Italian Villa "is intended for the country-seat of a man of ample fortune, and to occupy a site in the midst of high cultivation and beautiful scenery" (p. 65). Promont, the Governor John Pattison House in Milford (1873), and Prospect Place, the George Adams House in Trinway, Muskingum County (1856), are outstanding Italian Villas.

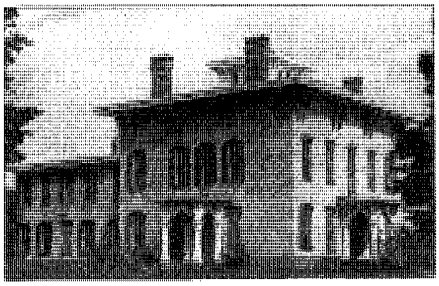
Common Elements

- Low-pitched roofs, often hipped
- Wide, overhanging eaves
- Bracketed cornice, metal brackets on many later examples
- Horizontal rectangular frieze windows
- 2/2 or 4/4 windows with larger glass panes; tall windows on first story
- Tall, heavily molded doors, often four-paneled
- Round- or segmental-arched windows with hoodmolds, often paired; pediment and keystone variant
- Polygonal bay windows
- Heavily molded woodwork
- Square or chamfered wooden porch posts with scrolled brackets
- Interiors: tall ceilings and windows, heavy wooden or plaster molding, and stone or marbleized cast iron fireplaces with round arched openings



Thomas Dues, AIA

Renaissance Revival,
Jefferson Walters House, Dayton, 1857



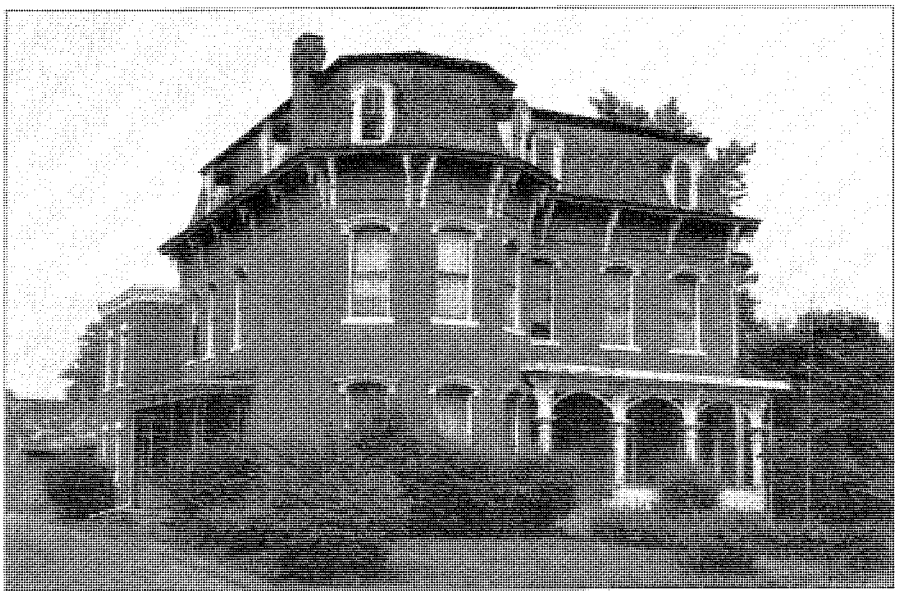
David Taylor

Italian Villa, Prospect Place, Trinway, Muskingum County, 1856

T. Paul Jordan, Milford Area Historical Society

Italian Villa, Promont (Governor John Pattison House), Milford, 1873

Leslie Trew



Second Empire/Mansard, Samuel Fertig House, Dover, 1877

Ohio Historical Society Archives-Library

Second Empire/Mansard, Logan County Courthouse, Bellefontaine, 1871 (from D.J. Stewart, *Combination Atlas Map of Logan County,* 1875)

Second Empire/Mansard (ca. 1855-1885)

The Second Empire style originated in France during the 1850s when Napoleon III inaugurated a major building campaign that utilized the distinctive Mansard roof. This unique element, the hallmark of the style, is a double-pitched roof that allowed more room and light into the attic space. Other than their distinctive roofs and elaborate interiors, Second Empire buildings often share many design elements with the Italianate style. Larger public buildings are often faced in stone and feature large columns and pavilions with convex sloping roofs. The Samuel Fertig House in Dover (1877) and the Logan County Courthouse (Alexander Koehler, 1871) in Bellefontaine are excellent examples of this style.

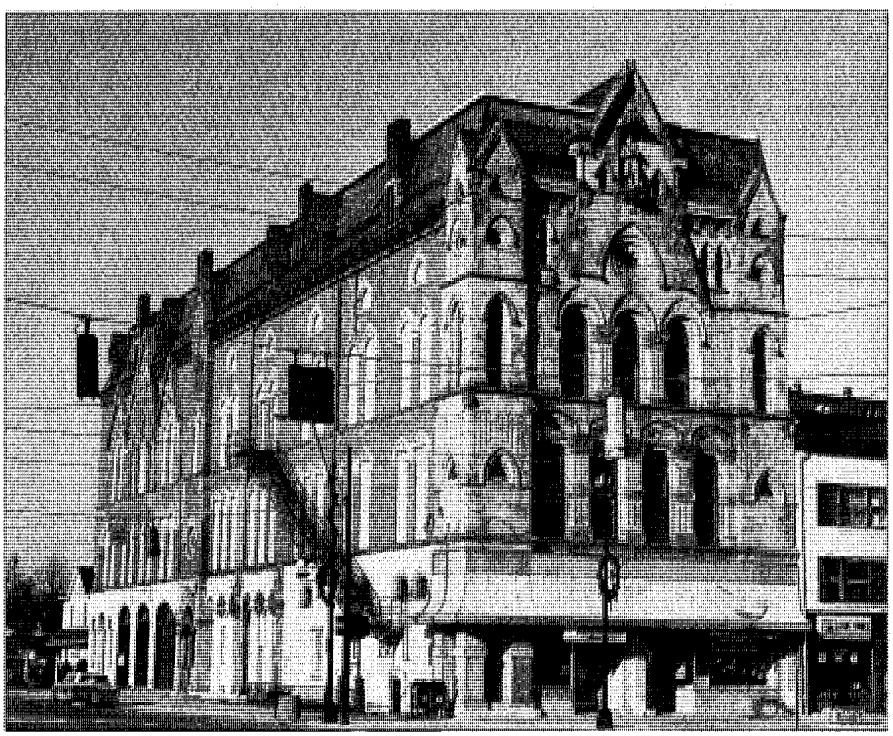
Common Elements

- Mansard roofs, often with patterned or imbricated slate shingles
- Roof dormers
- Rich classical or baroque ornamentation
- Iron ridge caps and cresting
- Bracketed cornices, arches, or bracketed lintels
- 4/4 or 2/2 windows
- Frame porches with square or chamfered posts and heavy sawn trim
- Interiors: tall ceilings, heavy wooden or plaster moldings and ceiling medallions, and marbleized cast iron or stone fireplaces

High Victorian Gothic (ca. 1870-1885)

Although High Victorian Gothic buildings employ many of the standard elements of the Gothic Revival, their windows, doors, and gables are larger in scale. Decidedly more eclectic in appearance, they draw on Venetian, French, and German antecedents. Author/philanthropist John Ruskin, an ardent proponent of High Victorian Gothic in England, argued for contrasting textures and extensive variegation achieved through the use of stone and patterned brickwork. Typically, one or two kinds of stone trim were set against red brick walls for a polychromatic effect. Details such as moldings, tracery, and carved ornament tended to be heavier and more exaggerated than earlier Gothic Revival forms. Later examples frequently are faced with pressed red brick laid in stretcher bond.

Architects used High Victorian Gothic mainly for churches and public buildings, especially schools and libraries. Residential forms are less common. Two good Ohio examples of the style are the Monumental Building in Sidney (H. H. Lane, 1876) and St. Ignatius High School in Cleveland (Brother Wipfler, 1888-1889).



Stephen Gordon

High Victorian Gothic, Monumental Building, Sidney, 1876

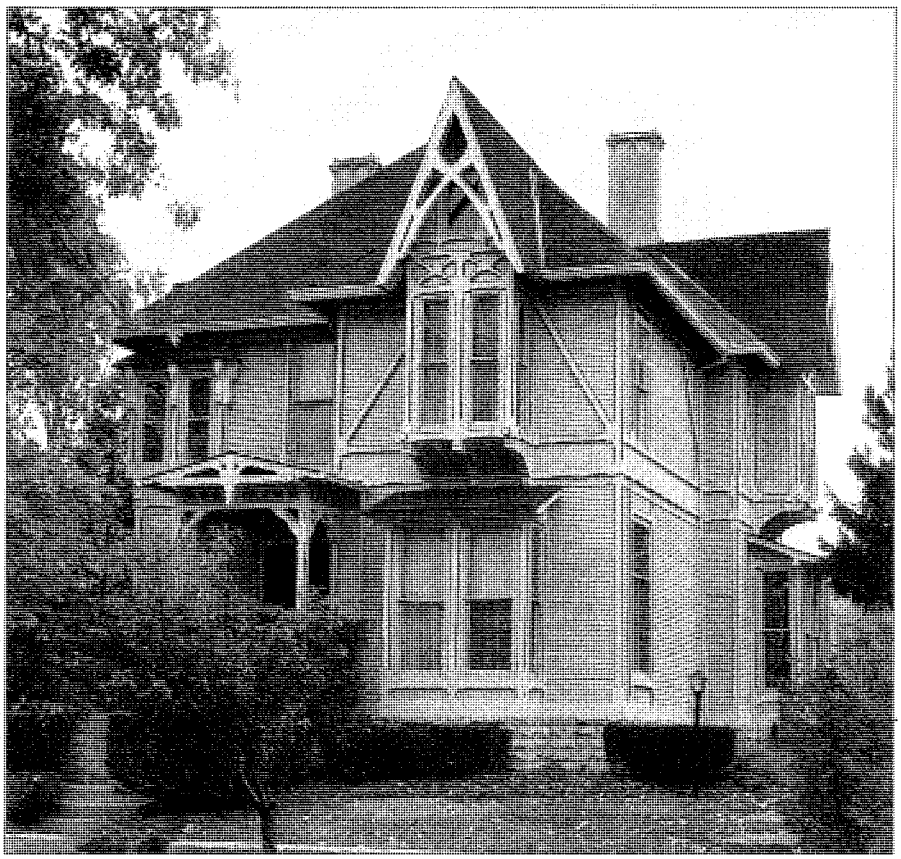
Ohio Historic Preservation Office

High Victorian Gothic, St. Ignatius High School, Cleveland, 1888-1889

Common Elements

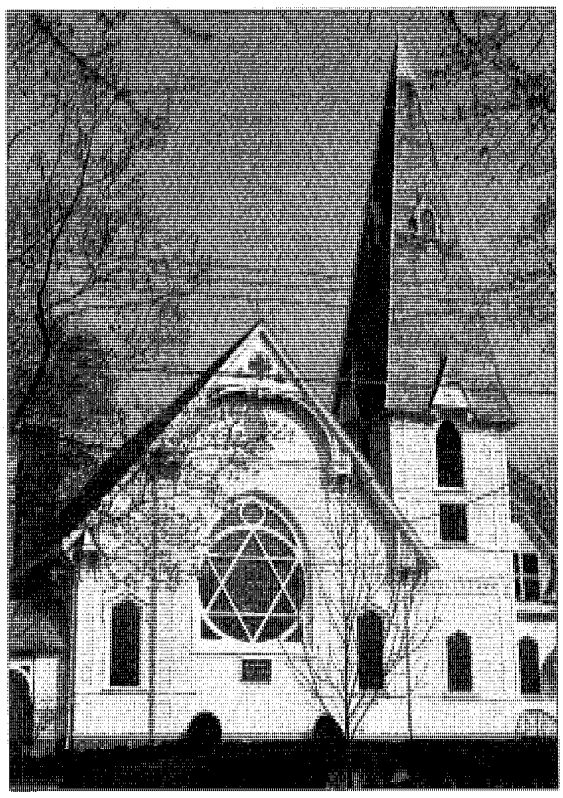
- Masonry construction predominant
- Polychrome wall materials and finishes, including black brick
- Incised ornament, especially fleur-de-lis motif
- Complex gable roofs with gablets, dormers, and towers
- Large pointed-arched bays
- Lancet, or pointed-arch, windows often set in pairs or triplets
- Thin, pipe-like columns

Stephen Gordon



Stick, Judge Elam Fisher House, Eaton, 1876

Stephen Gordon



Stick, Wyoming Baptist Church, Hamilton County, 1882

Stick (ca. 1870-1890)

The basic tenet of Stick style architecture is the concept of expressing truthfulness in wooden construction through the use of conspicuous external wall treatments and joints. Always balloon-framed, Stick style buildings emphasize height with steeply pitched and intersecting gable roofs. Decoration is two-dimensional; the structural or skeletal character of the building is expressed through applied external elements such as diagonal boards on the walls. Porches and gables often are decorated with simple diagonal braces. The Judge Elam Fisher House in Eaton (1876) and the Wyoming Baptist Church in Hamilton County (A. C. Nash, 1882) exemplify the Stick style.

Common Elements

- Frame construction
- Tall proportions
- Vertical, horizontal, and diagonal exposed stickwork
- Decorative bracing in gables and knee bracing under deep overhangs
- Incised ornament

Eastlake (ca. 1880-1890)

Buildings designed in the Eastlake mode employ a variety of three-dimensional ornament produced as a result of technological advances in woodworking machinery, such as scroll saws, chisels, power lathes, and spindle-shapers. The latter two inventions resulted in distinctive, fanciful decoration and turned porch posts.

The Eastlake style used posts resembling table legs, rows of spindles, knob-like beads, and other details borrowed from furniture designs similar to illustrations in *Hints on Household Taste* by English architect and designer Charles L. Eastlake, first published in the United States in 1872. However, Eastlake disavowed any link between his doctrines of art and this American architectural style. Examples of the Eastlake style in Ohio are the Stacey-Kopp House in Chillicothe (1880) and the James Johnson House in Springfield (ca. 1880).

Common Elements

- Three-dimensional ornament
- Porch posts resembling turned table legs
- Turned spindles on porches
- Curved brackets
- Brightly colored small-paned windows
- Latticework
- Bull's-eye motifs
- Delicate incised or carved ornamental motifs
- Interior: wood paneling, cornice moldings, picture rails, dadoes, geometric wood or marbleized slate mantels, built-in furniture

Stephen Gordon

Eastlake, Stacey-Kopp House, Chillicothe, 1880

Stephen Gordon

Eastlake, James Johnson House, Springfield, ca. 1880

Stephen Gordon

Queen Anne, Benjamin F. Bissman House, Mansfield, 1890

Common Elements

- Asymmetrical massing and irregular floor plans
- Variety of exterior finishes, including fishscale wood shingles and undulating clapboard siding
- Bay and oriel windows, overhangs, and roof gables
- Full-width or wrap-around porches with turned posts and spindlework
- Round, square or polygonal towers or turrets
- Decorative gable ends, occasionally with glass shards implanted in stucco
- Leaded/stained glass windows and 12 (or more panes) over 1 sash (Queen Anne windows)
- Pressed brick with narrow mortar joints
- Steeply pitched, imbricated slate roofs
- Prominent chimneys, often with exaggerated decorative treatments
- Interior: rich, dark woods, large stair halls and landings, pocket doors, massive ornate newel posts and elaborate balustrades, carved head blocks, complex mantels, and pantries and storage spaces

Queen Anne (ca. 1880-1905)

The Queen Anne was the dominant style of domestic buildings in Ohio during the last two decades of the 19th century. Its popularity was inspired by the British buildings for the Centennial Exposition of 1876 in Philadelphia and by the designs of English Victorian architect Richard Norman Shaw, whose early work was widely publicized in architectural journals. Typical publications featuring designs and plans in the Queen Anne style for carpenter-builders were *Palliser's Model Homes* (1878) and *Comstock's Modern Architectural Designs and Details* (1881).

Influenced in part by medieval forms, American residential versions are almost always irregular in plan, with a variety of textures and contrasts attained through the use of materials, especially shingle siding and clapboarding. This picturesque interpretation of medieval and classic forms characterizes the style. Queen Anne commercial buildings usually have variegated wall surfaces, horizontal banding, segmental-arched windows, and highly decorative metal cornices with names and dateplates. The Queen Anne was such a popular style that examples were still featured in mail-order catalogs as late as the 1920s. The Benjamin F. Bissman House in Mansfield (1890) is a representative example of the Queen Anne style.

Chateauesque (ca. 1885-1905)

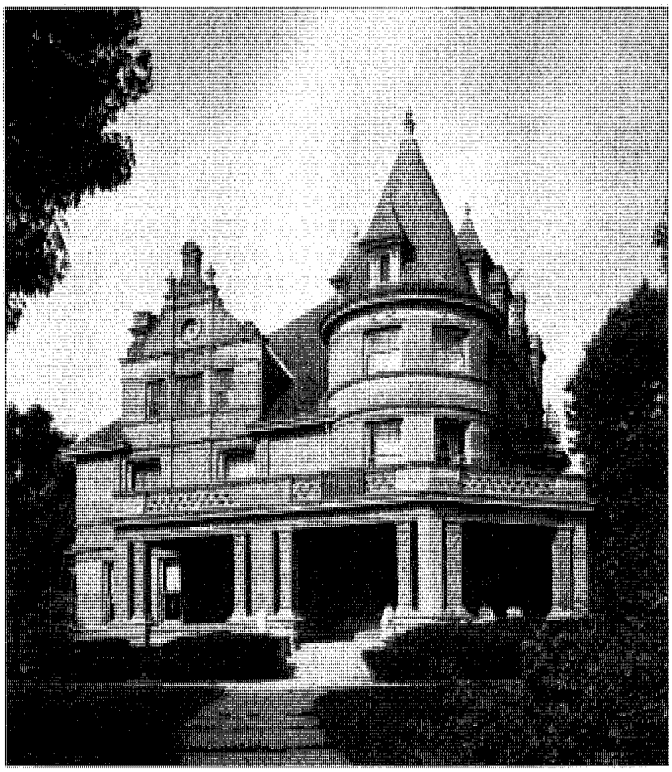
As the name suggests, the Chateauesque style is based on elements borrowed or adapted from French forms of architecture, particularly 16th-century chateaux. Richard Morris Hunt introduced the style in the United States with his designs for the large, imposing houses of the wealthy Vanderbilt families. These were imitated by other architects for buildings of equal and lesser scales: single-family houses often have robust turrets or towers while rowhouses tend to have steep parapet gables. Given the scale and sophistication associated with the Chateauesque style, its popularity was principally limited to large cities where the skills of talented architects and builders were generally available. The Rudolph Bartley House in Toledo (E. O. Fallis, 1905) and the George B. Cox House in Cincinnati (Samuel Hannaford & Sons, 1894) exhibit the distinctive elements of this style.

Ohio Historic Preservation Office

Chateauesque, Rudolph Bartley House, Toledo, 1905

Common Elements

- Masonry construction
- Steeply pitched hipped and conical roofs
- Multiple gabled dormers and parapets
- Tall corbelled chimneys
- Tudor or semi-elliptical arches
- Quaint carvings such as gargoyles, shells, and salamanders



Lodder Photography

Chateauesque, George B. Cox House, Cincinnati, 1894

Stephen Gordon

Shingle Style, William Tyler House, Wooster, ca. 1890

Stephen Gordon

Shingle Style, John Robertson House, Glendale, ca. 1885

Shingle Style (ca. 1885-1890)

The term *Shingle Style* was coined in 1955 by architectural historian Vincent Scully. Loosely based on late medieval English forms, the Shingle Style was a distinctive American style first used for New England summer houses. Although it shares several traits with the Queen Anne, such as asymmetry and porches, the Shingle Style differs through its predominant use of dark wood shingle wall treatments, sweeping rooflines with shallow eaves/overhangs, and overall simpler forms. Later examples employ gambrel roofs, Palladian windows, and Classical porch columns. Today, shingle wall treatments are often obscured by later composition shingle wall surfaces or artificial siding. Although this style is relatively uncommon in Ohio, the William Tyler House in Wooster (ca. 1890) and the John Robertson House in Glendale (ca. 1885) exhibit design elements characteristic of this style.

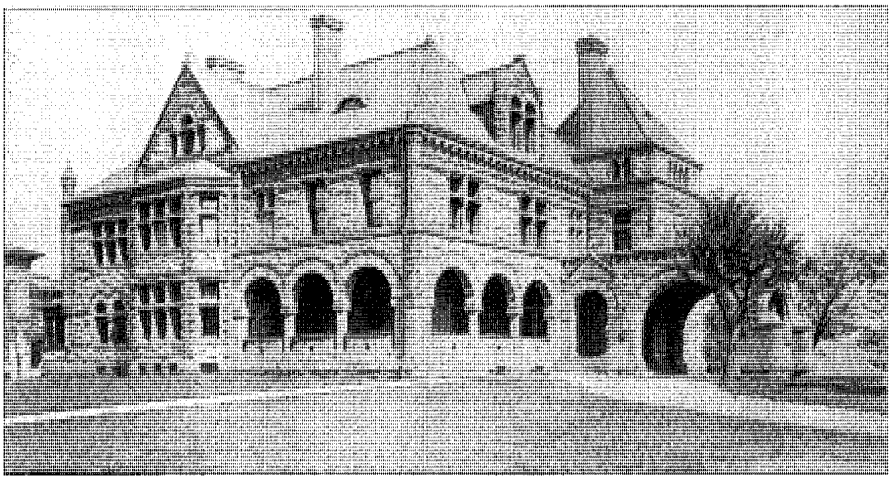
Common Elements

- Textured shingle wall treatments, usually butt, fishscale, or undulating patterns
- Contrast between large and small elements, especially roofs and windows
- Asymmetry and irregular shapes
- Multigabled, low-pitched sweeping roofs
- Multipaned upper sash windows
- Masonry first floors
- Eyebrow windows
- Towers with conical or bellcast roofs topped with knobs or finials
- Flowing arrangement of rooms with pocket doors and inglenooks

Richardsonian Romanesque (ca. 1885-1895)

This powerful style was named for Boston architect Henry Hobson Richardson, who began freely interpreting Romanesque forms—especially French, Byzantine, and Spanish—to American public buildings during the 1870s. In Ohio, Charles F. Schweinfurth's Everett House on Euclid Avenue in Cleveland (1883, demolished) and James McLaughlin's Cincinnati Art Museum (1882-1885) helped introduce the style, which spread after Richardson's death in 1886. The Cincinnati Chamber of Commerce Building, completed in 1887 and destroyed by fire in 1911, was one of Richardson's last commissions.

Richardsonian Romanesque buildings are constructed of masonry and commonly feature heavy, rock-faced ashlar stone or pressed brickwork with red-tinted mortar joints. Many brick examples are accented by distinctive brick or rusticated stone arches or lintels. Architects frequently employed contrasting stone colors in the same building or a monochromatic color scheme such as red brick, red sandstone, and red terra cotta. Small windows with colonettes are frequent features, and heavy towers rise from larger institutional buildings. The Governor Asa Bushnell House in Springfield (Robert H. Robertson, 1887) and the First Congregational Unitarian Church in Cincinnati (James McLaughlin, 1889) embody the chief design elements of the Richardsonian Romanesque style.



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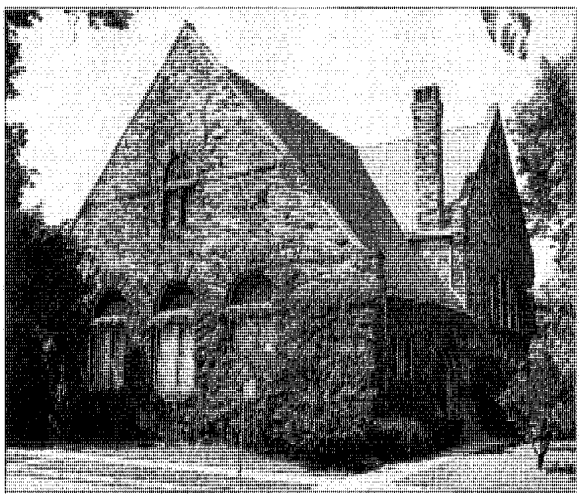
Richardsonian Romanesque, Governor Asa Bushnell House, Springfield, 1887 (from *Springfield Illustrated,* 1889)



First Unitarian Church

Richardsonian Romanesque, First Congregational Unitarian Church, Cincinnati, 1889

Common Elements

- Heavy round arches
- Polychromatic wall treatment of contrasting light and dark masonry
- Rugged masonry construction, dark red pressed brick, or rock-faced stone with battered (tapered) lower walls
- Heavy, thick walls, deep window reveals, cavernous door openings
- Rock-faced stone piers with cushioned and foliated capitals
- Short, robust columns
- Stone belt courses and stringcourses, emphasis on horizontal
- Deep-set 1/1 windows often with transoms and stone mullions, frequently paired or in triplets
- Dark but brilliant stained glass windows, some crafted by designers Louis Comfort Tiffany and John La Farge, or talented local artisans
- Steep hipped roofs with slate or tile shingles
- Golden oak interiors and the use of small wooden panels

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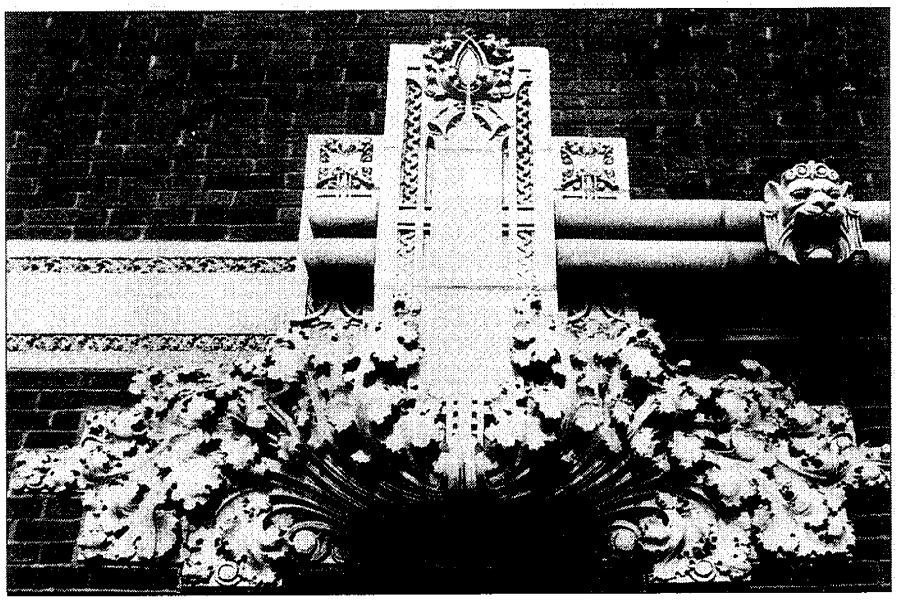
Sullivanesque, The People's Federal Savings and Loan, Sidney, 1918

Ohio Historic Preservation Office



Sullivanesque, Detail of Sullivanesque Ornament, The People's Federal Savings and Loan, Sidney, 1918

Sullivanesque (ca. 1890-1920)

The Sullivanesque style was inspired by Louis Sullivan, whose Wainwright Building in St. Louis (1890) is recognized as the prototype. In Ohio's large cities, this style is usually restricted to tall, steel-reinforced buildings; however, small towns feature Sullivanesque banks and low-rise office buildings.

Architects other than Sullivan designed most of Ohio's Sullivanesque buildings. Sullivanesque buildings are distinguished by symmetrical, clear-cut forms accented by flat roofs and sharply defined cornices. The skyscraper versions were among the first to follow a classical tripartite formula of base, shaft, and capital: The base or ground floor is relieved by large arched entrances. The upper story windows are set in vertical bands between unbroken flat piers. And, the capital is marked by decorative cornices. The buildings feature distinctive Sullivanesque organic ornamentation, with low-relief, stylized foliage and geometric shapes intricately interwoven.

An outstanding bank building designed by Sullivan in this style is the People's Federal Savings and Loan (1918) in Sidney.

Common Elements

- Block-like massing and flat roofs
- Ornament derived from integrated geometric shapes and stylized vegetation
- Ornamented arched entrances
- On skyscrapers, vertical emphasis with elaborate and boldly projecting cornices
- Patterned terra cotta tile and opalescent glass

Commercial/Chicago Style (ca. 1890-1910)

The Commercial/Chicago Style prevailed for tall office buildings built in Ohio from 1890 to 1910. (Having reached its peak in Chicago, Commercial Style is also called Chicago Style.) Skyscrapers—then any buildings over five stories—were made possible by advances such as steel skeleton construction, elevators, electric lights, and telephones. Because walls were no longer structural, architects were free to develop a new style that complemented the proportions of tall buildings with windows filling more of the wall space.

Like Sullivanesque buildings, most Commercial/Chicago Style structures are divided into base, shaft, and capital. Many have large rectangular windows divided into a fixed central pane flanked by narrower double-hung sashes for ventilation. This distinctive feature became known as the *Chicago window*. Another window type characteristic of the style is the projecting bay extending the full height of the building. Ohio has many examples, including the Wyandotte Building in Columbus, (Daniel H. Burnham and Co., 1894), and the Barlow Company Building in Dayton (ca. 1905).

Montgomery County Historical Society

Commercial/Chicago, Barlow Company Building, Dayton, ca. 1905

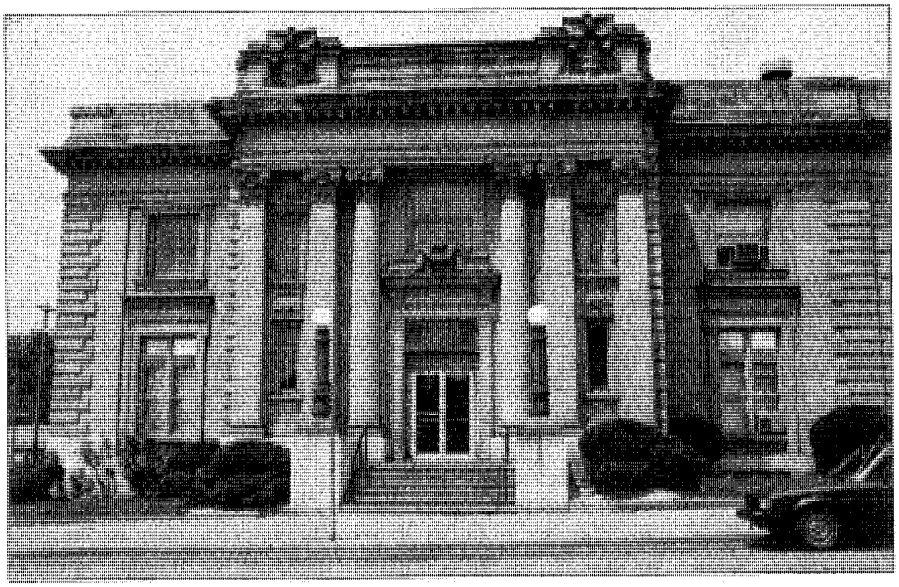
Judith Kitchen

Commercial/Chicago, Wyandotte Building, Columbus, 1894

Common Elements

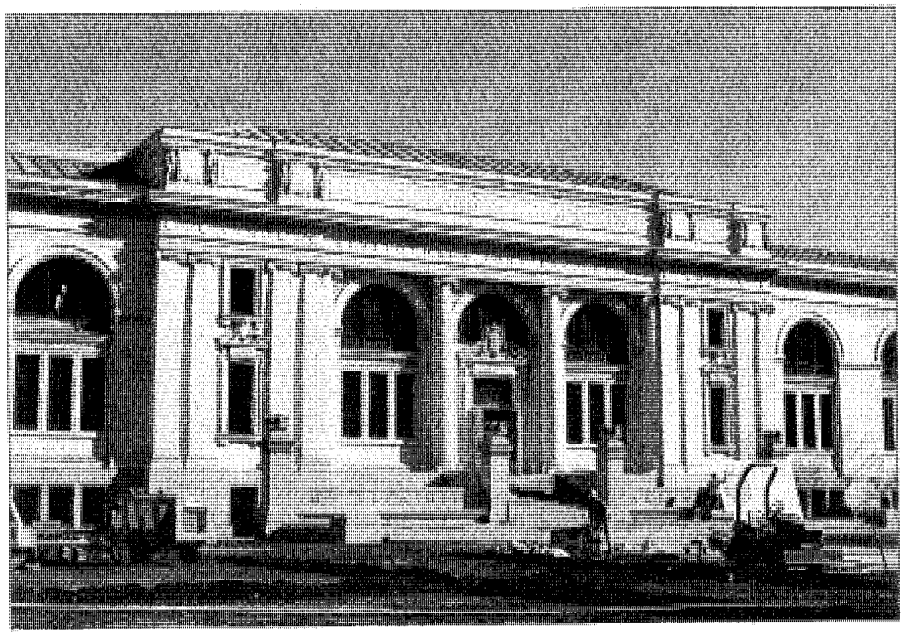
- Steel skeleton construction, masonry wall surfaces
- Tripartite window schemes, occasionally set in bays, with narrow sidelights and transoms, or three rectangular sashes set into each bay
- Large 1/1 window sashes
- Steel windows with central pivot sashes on industrial buildings
- Regular or symmetrical fenestration
- Rectangular piers and spandrels
- Minimal applied ornament
- Flat roofs with prominent cornices
- Prismatic transoms

Mary Anne Peters



Beaux-Arts, Zanesville Post Office, Zanesville, 1906

Stephen Gordon



Beaux-Arts, Columbus Public Library, Columbus, 1903

Beaux-Arts (ca. 1890-1910)

American architects who studied at France's foremost architectural school, the Ecole des Beaux-Arts, introduced the Beaux-Arts style into the United States. This formal, academic style was based on principles well suited to the monumental buildings of the early 20th century, particularly libraries, train stations, and mansions. The Beaux-Arts style became a symbol of the City Beautiful movement in the United States.

Stylistically, the Beaux-Arts emphasized both Greek and Roman idioms, especially through classical motifs, bi-axial circulation, and formal planning of spatial relationships between buildings. A hierarchy of interior spaces, with the largest space being the most important, allowed for progression through the building in a grand way. This style combined classical orders with exuberant decorative elements. The use of paired columns flanking a large round-arched opening is a hallmark of the Beaux-Arts style. The Zanesville Post Office (George F. Hammond, 1906) and the Columbus Public Library (Albert Ross and Wilbur Mills, 1903) are high-style expressions of this grand style.

Common Elements

- Bilateral symmetry
- Use of classical Greek and Roman idioms, often freely mixed
- Smooth masonry walls accented by quoins or rusticated stonework
- Figure sculpture and cartouches, especially at the roofline
- 1/1 or multipaned windows
- Paired columns flanking large barrel- and round-arched vault openings
- Flat, low-pitched, or low hipped roofs with balustrades and foliated brackets
- Grand stairways and lavish interiors

Second Renaissance Revival (ca. 1890-1925)

The Second Renaissance Revival style was largely a patriotic reaction to the prevailing fashions of the late Victorian period. In this era of the American Renaissance, when many saw the United States as the beginning of a great civilization, classicism was reintroduced into American architecture. The reappearance of the Renaissance style was principally reserved for large public buildings, clubhouses, apartment buildings, some commercial buildings, and mansions. The style was first popularized by such leading East Coast architects as McKim, Mead and White and Richard Morris Hunt. The Phoenix Club in Cincinnati (Samuel Hannaford & Sons, 1893) and the Potters Bank and Trust Co. in East Liverpool (1925) exemplify this style.

Common Elements

- Rectangular massing and facade symmetry
- Smooth cut stone, brick, and/or terra cotta wall treatments
- Rusticated lower floors
- Smaller window openings on upper floors
- Emphasis on horizontal planes
- Brick or stone quoins
- Flat roofs hidden behind balustrades
- Classically derived details

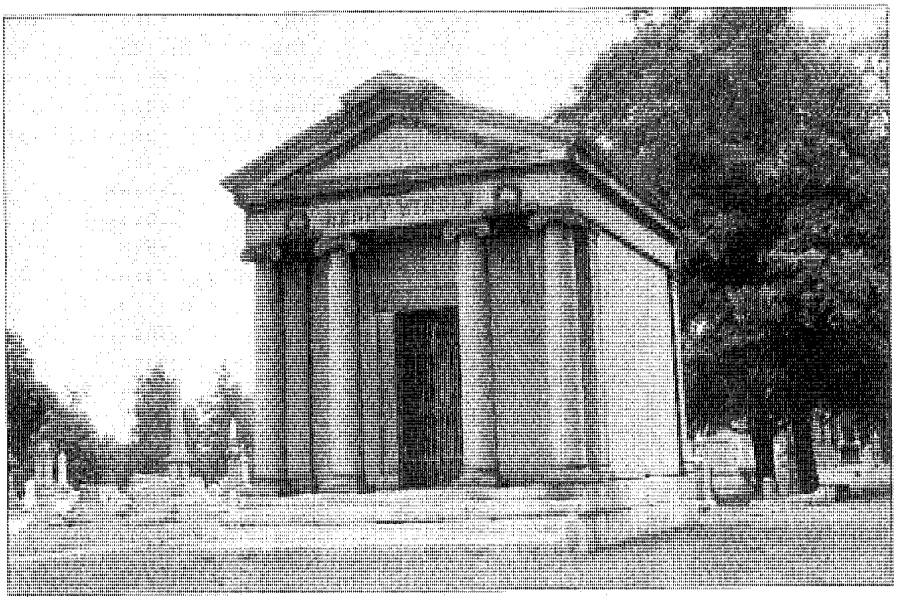
Cincinnati Club

Second Renaissance Revival, Phoenix Club, Cincinnati, 1893

Jeffrey Darbee

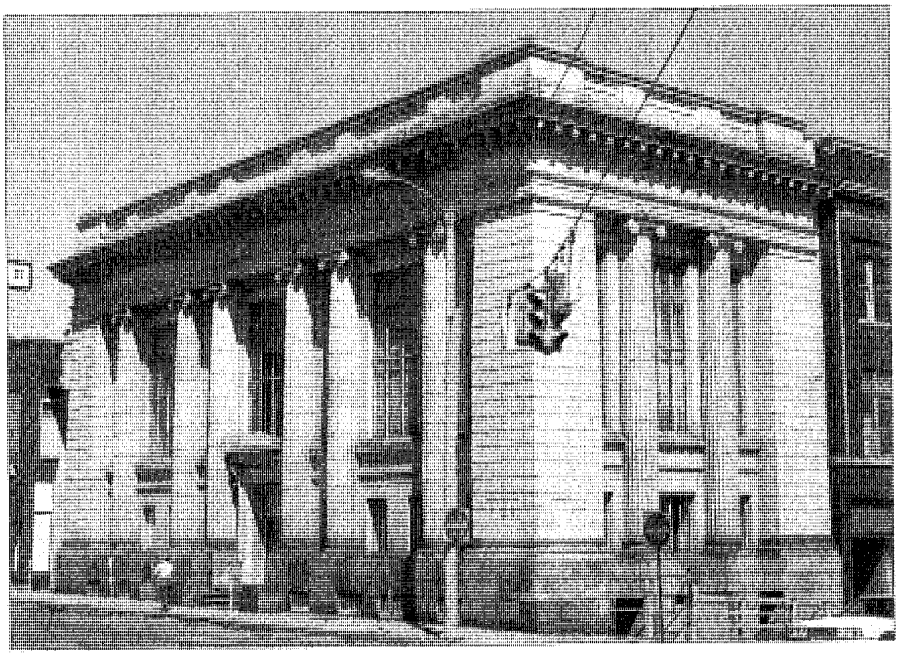
Second Renaissance Revival, Potters Bank and Trust Company, East Liverpool, 1925

Sandra Davies



Neo-Classical Revival, Henry Windle Mausoleum, Fayette County, 1905

Stephen Gordon



Neo-Classical Revival, Mansfield Savings Bank, Mansfield, 1913

Neo-Classical Revival (ca. 1895-1950)

Solid, pretentious, and patriotic, the Neo-Classical Revival style gained considerable popularity as a result of its acceptance at the 1893 World's Columbian Exposition in Chicago and the 1901 Pan-American Exhibition in San Francisco. Although it shares characteristics with the Beaux-Arts style, the Neo-Classical Revival style is simpler in effect. It relies more on robust post and lintel Grecian forms than the arch or barrel vaulting of Roman derived Beaux-Arts architecture. An eclectic mixing of both design sources, however, is not uncommon.

Public buildings and banks—for which the sobriety of this style seemed perfectly suited—were usually built of stone, while residential examples were typically brick and frame. The Neo-Classical Revival style is handsomely displayed in the Henry Windle Mausoleum in Fayette County (1905) and the Mansfield Savings Bank (York & Sawyer, 1913).

Common Elements

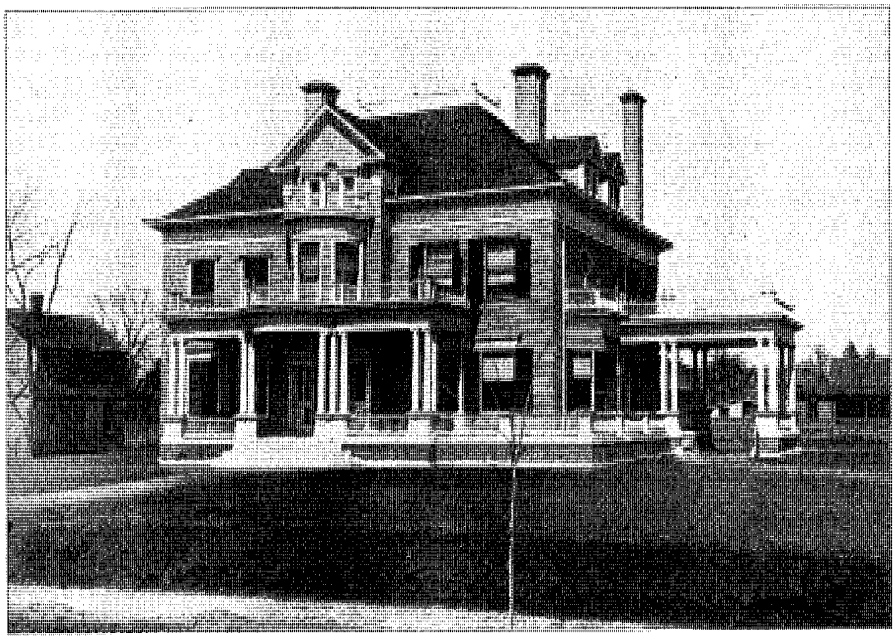
- Symmetry, order, and a reliance on Greek classical forms
- Full portico with Ionic or Corinthian columns
- Columns, pilasters, and pedimented doorways
- Multipaned or 1/1 double hung windows
- Trabeated openings

Colonial Revival (ca. 1895-present)

The Colonial Revival style resulted from the desire of architects and builders to evoke America's own past. Concerned with stylistic authenticity, they tried to restore order to what they perceived to be the Victorian period excesses of American domestic architecture. Along with other period revivals adapted from the past, such as the Tudor Revival, the Colonial Revival was one of the predominant architectural styles in Ohio during the first part of the 20th century, and remains popular today.

The name *Colonial* actually encompasses several styles, all loosely associated with the revival of American and Old World building traditions. Because proportions were not a major concern, examples may be larger than true Colonial buildings; they feature free interpretation of Colonial elements. The New York architectural firm of McKim, Mead, and White was an early proponent of this style; after 1925, the Colonial Williamsburg restoration greatly contributed to the widespread popularity of this traditional style.

Colonial Revival houses and other early-20th-century revival style houses are often called *period houses* because their decoration is identified with studied examples from earlier periods. The simplicity of house designs was relieved by dignified doorways and graceful pediments. During the 1920s and 1930s the Cape Cod Cottage became a popular form. Organizations such as the Home Owners Service Institute and the Architects' Small House Service Bureau (1919-1942) helped promote small houses in the Colonial Revival style. Professional journals such as *Architectural Record, Pencil Points,* and the *Architectural Forum* published measured drawings and photographs of American Colonial architecture which provided source references for designers.



Ohio Historical Society Archives-Library

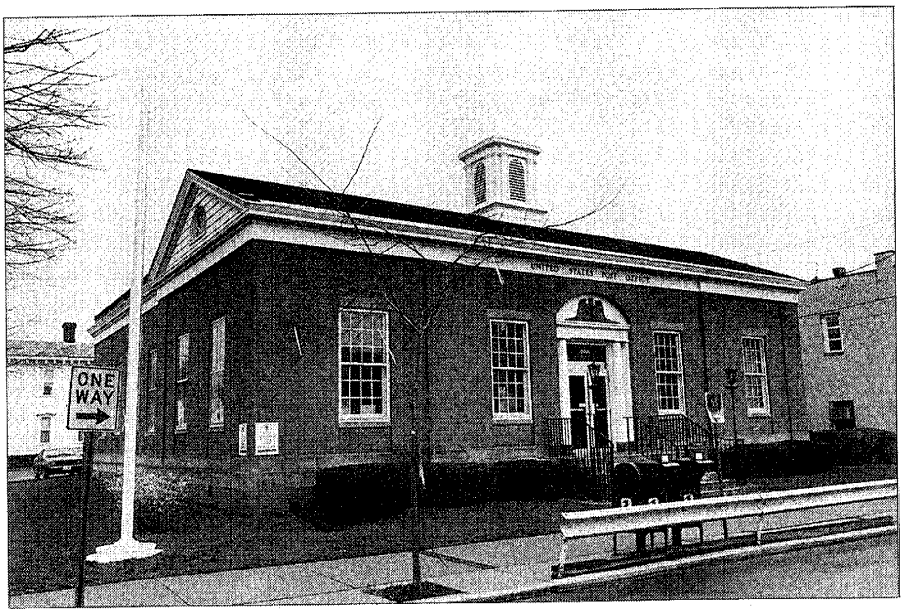
Colonial Revival, H. P. Dahl House, Washington Court House, 1897 (from *Portfolio of Architectural Realities,* Yost and Packard, ca. 1897)

Common Elements

- Rectilinear form, often articulated boxes with facade symmetry
- Gable roofs with dormers
- Smooth Tuscan columns or fluted pilasters
- Elaborate porticoes, or full-length or semicircular porches
- Porte cochères, rear terraces, and patios
- Large double-hung shuttered windows, often with transoms
- Modillions and dentils below the cornice
- Balustrades on roofs or porches
- Palladian windows, bay windows, and fanlights
- Shingle or wide clapboard siding on frame examples
- Interior: elaborate staircases, center hall plans (houses)

Meanwhile, national publications, particularly *Ladies' Home Journal, House Beautiful,* and the *White Pine Series* popularized the style. The 1930s and 1940s witnessed an increase in the publication of picture books, historical studies, and travel books promoting Colonial architecture. Hollywood films, of which the most notable was *Gone With the Wind* (1939), also had a profound impact on the style's acceptance. The Public Works Administration (PWA), a New Deal program, found the Colonial Revival to be especially well suited to schools, libraries, and post offices. In Ohio, two subtypes of this style, the Georgian Revival and the Dutch Colonial Revival, are distinctive and numerous enough to be treated separately in this section. The H. P. Dahl House in Washington Court House (Yost and Packard, 1897) and the Minerva Post Office (Louis Simon, 1937) exemplify the Colonial Revival style.

Jeff Brown

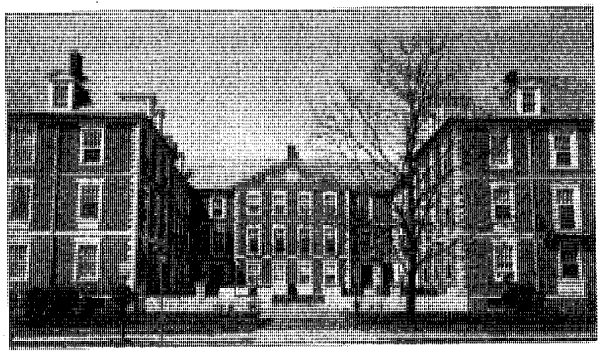


Colonial Revival, Minerva Post Office, Minerva, 1937

Ted Ligibel

Georgian Revival, G. Glenn Carver House, Toledo, 1927

Stephen Gordon



Georgian Revival, Broad-Ohio Apartments, Columbus, 1925

Georgian Revival (ca. 1895-present)

The Georgian Revival, another period or academic revival style, coincided with the Colonial Revival and shares many of the same characteristics. Buildings designed in the Georgian Revival style display the formal and historically accurate characteristics of 17th- and 18th-century Georgian architecture. Quoins were often used as corner accents. Dormer windows sometimes had alternating curved and triangular pediments.

In Ohio, builders generally employed the Georgian Revival style for larger houses in affluent neighborhoods. They also used this style for public buildings such as schools, libraries, and city halls, as well as small-scale commercial office buildings. The G. Glenn Carver House in Toledo (Joseph Jackson & Sons, 1927) and the Broad-Ohio Apartments in Columbus (Miller & Reeves, 1925) are two high-style examples of the Georgian Revival.

Common Elements

- Double-pile plan on houses with central entrance and hallway
- Hipped or gabled roofs, large chimneys
- Formal symmetry, typically three to five bays
- Dormer windows with classical details
- 12/12 or 6/6 windows, Palladian window above entrance
- Broken or segmental pediments
- Flemish bond brickwork
- Quoins and belt courses
- Columned porticos
- Classical entablatures, pilasters
- Raised basements and water tables
- Modillions and dentils
- Multipaned windows with gauged brick or stone lintels
- Center hall plans for high-style houses
- Interior tile floors

Craftsman/Arts and Crafts (ca. 1900-1925)

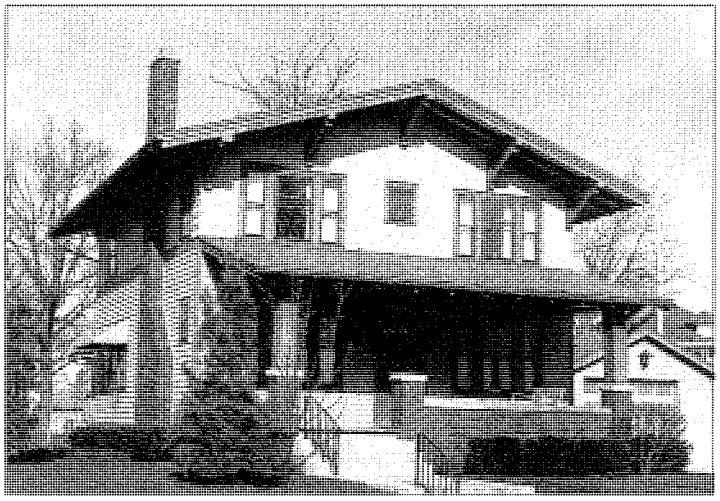
The Arts and Crafts movement influenced architecture and the decorative arts in the U.S. from the turn of the 20th century to shortly after World War I. People who embraced the Arts and Crafts philosophy favored simpler design, natural materials, and fine craftsmanship. The movement was part of a larger turn-of-the-century international concern for reform in the arts. It owes a great deal stylistically and philosophically to foreign sources, particularly 19th-century English designer William Morris.

A major proponent of the American Arts and Crafts movement was furniture designer Gustav Stickley, publisher of *The Craftsman.* Between 1901 and 1916, this popular magazine featured house plans along with other Arts and Crafts-related articles. Craftsman designs displayed Arts and Crafts characteristics through their use of natural materials, stucco or cement surfaces, and wood shingles. Houses featured low-pitched gable roofs, wide overhangs supported by knee braces, enormous stone or brick chimneys, and open floor plans, as well as built-in furnishings and inglenooks. They emphasized fresh air and sunshine with outdoor rooms such as sleeping porches, dining porches, living porches, and pergolas. The gardens and landscaping of Craftsman houses were not only natural looking but also often integral to the design of the house.

Craftsman style houses range from Bungalows and Foursquares to traditional two-story plans. Other styles that express the design principles of the Arts and Crafts movement include the Prairie style, Colonial Revival, Dutch Colonial Revival, and Tudor Revival. The Edwin Yohe House in Columbus (1910) and the Clarence Craig House in Washington Court House (ca. 1915) exemplify the Craftsman/Arts and Crafts style.

Rex Hagerling

Craftsman, Edwin Yohe House, Columbus, 1910



Stephen Gordon

Craftsman, Clarence Craig House, Washington Court House, ca. 1915

Common Elements

- Triangular knee braces and exposed rafter tails
- Multipaned upper sash over single-paned lower sash
- Casement windows, often with slender geometric mullions
- Low-pitched roof with front-facing gables and projecting eaves
- Clinker, textured face pressed brick, or tapestry brick
- Freestanding pergola or pergola porch or bay, large porch columns
- Beamed ceilings
- Battered (tapered) wall treatment
- Board overlay (looks like half-timbering)
- Stairs located in main rooms

Stephen Gordon

Mission, The Alamo, Franklin, ca. 1910

Paul Wilson

Mission, St. James Episcopal Church, Bucyrus, ca. 1857, altered 1915

Mission (ca. 1900-1930)

Mission style architecture originated in California toward the end of the 19th century as architects turned to the regional Hispanic heritage for inspiration. This indigenous southwestern style spread eastward and appeared concurrently with the Colonial Revival, Tudor Revival, and Bungalow styles, although it never approached their level of popularity in Ohio. Architects used Mission style most often in suburban settings, especially for larger homes and even some office buildings, churches, and service stations. Towers and belfries occasionally dominate the larger public buildings. Ohio has only scattered examples of Mission style architecture. The Alamo in Franklin (ca. 1910) and St. James Episcopal Church in Bucyrus (ca. 1857, altered 1915) are representative of this style.

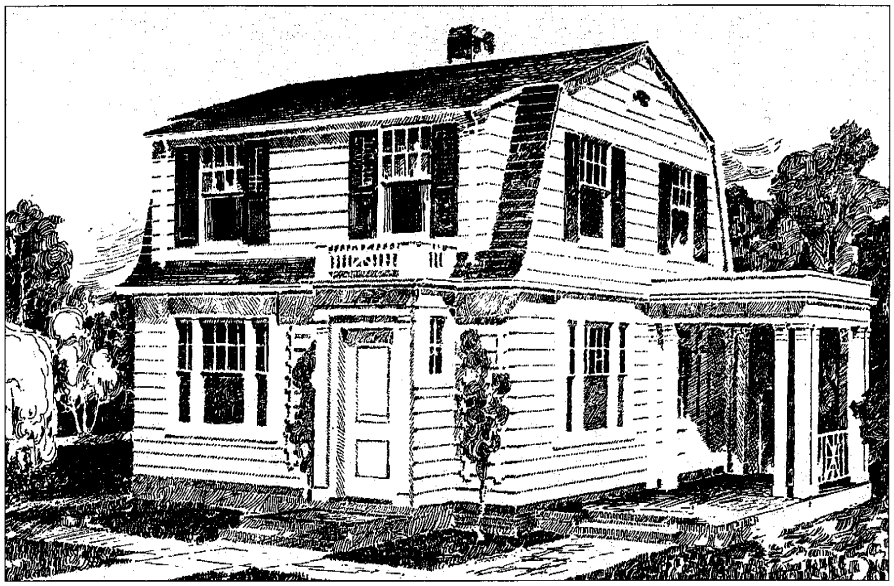
Common Elements

- Smooth plastered or stuccoed walls
- Arched, multipaned windows
- Open, overhanging eaves
- Curved or scalloped parapet with tile coping
- Arcaded galleries
- Single-story entrance porches
- Red or orange-tiled low-pitched roofs
- Absence of sculptural ornament
- Interior tile floors

Dutch Colonial Revival (ca. 1900-1935)

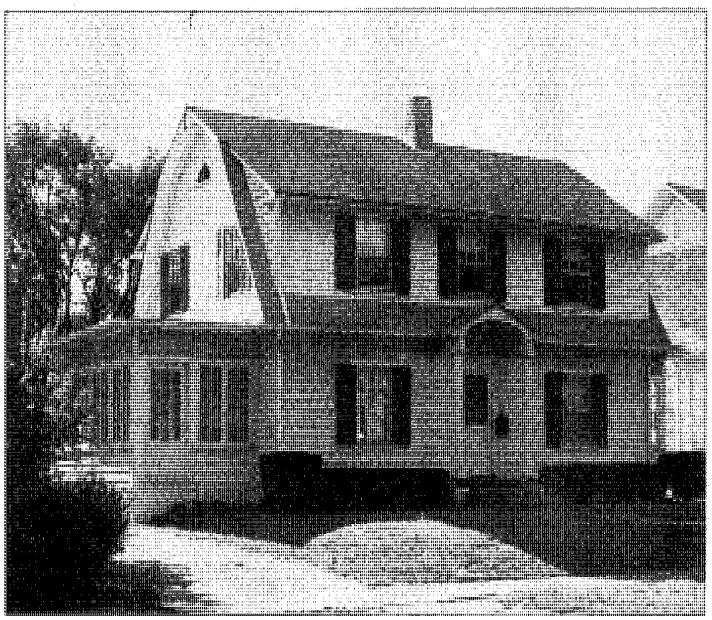
Dutch Colonial Revival is another early-20th-century revival style that attempted to re-create an earlier historic style. Based on Hudson River antecedents, Dutch Colonial Revival buildings are easily identified by their gambrel roofs. In describing this style, a 1915 Radford Architectural Company plan book noted, "the severe lines of the gambrel roof are broken by the introduction of numerous dormer windows . . . which help render the interior bright and cheery." In many examples, the dormers merge into what appears to be a single exposed story that extends the full width of the house. Front-facing gables with shingled wall surfaces were common in the earlier versions. Later examples were side-gabled with Colonial Revival features such as thin classical columns and symmetrical facades.

The Dutch Colonial Revival style was popular among middle-class urban and suburban families. Although this style reached its peak in the 1920s, mail-order catalogs and plan books carried Dutch Colonial Revival homes from 1904 to the early 1940s. For example, Sears, Roebuck and Company manufactured 27 different Dutch Colonial Revival homes from 1911 to 1940. In addition, there are many singularly important architect-designed examples. Because they were widely promoted and generally affordable, Dutch Colonial Revival homes are common in suburban neighborhoods and small towns throughout Ohio. "The Average Man's Home" designed by Cleveland architect Joseph Seipel (1916) and the Troutman House in Newark (ca. 1925) are good expressions of the Dutch Colonial Revival style.



Ohio Historical Society Archives-Library

Dutch Colonial Revival (from *The Average Man's Home*, Cleveland, 1916)



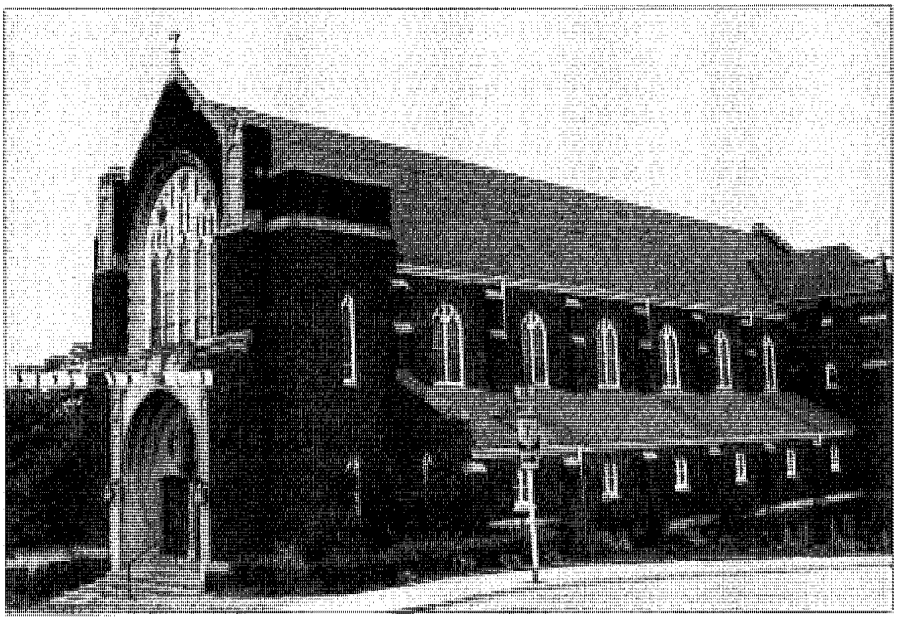
Nancy Recchie

Dutch Colonial Revival, Troutman House, Newark, ca. 1925

Common Elements

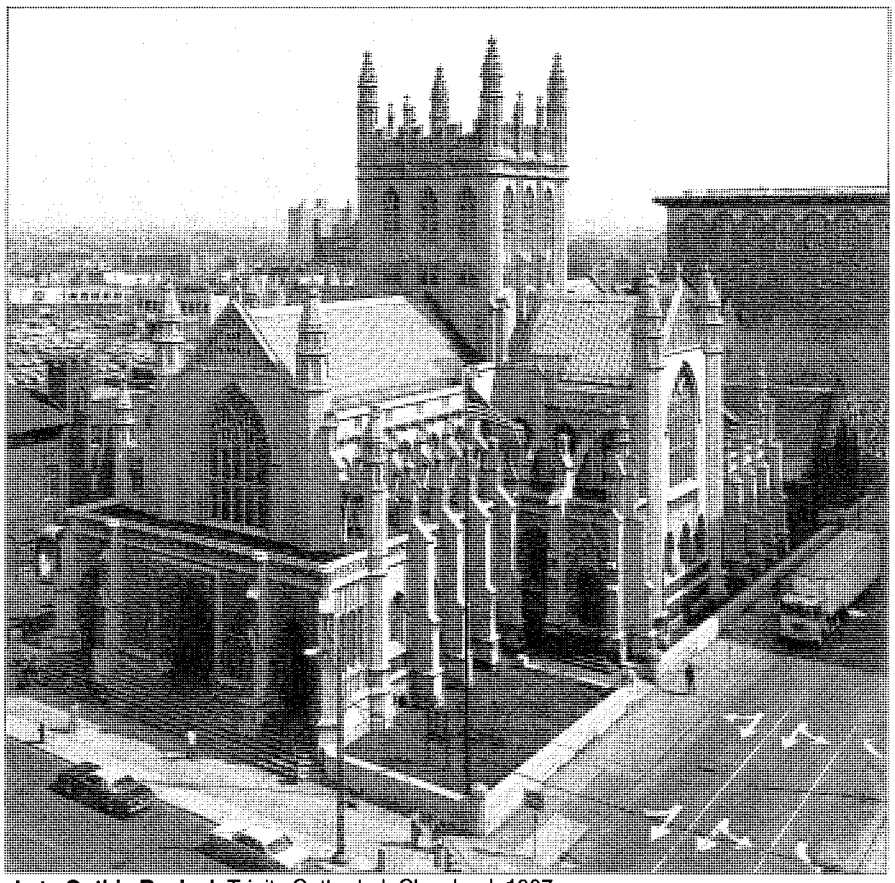
- Gambrel roofs, occasionally with bell-cast eaves
- Multipaned upper sashes
- Large roof dormers and side-facing gables
- Shingled dormer and gable ends
- Lunette windows in gable ends
- Exterior chimneys
- Colonial style elements, especially doorway hoods and porticos
- Six-room floor plans, often center hall and side hall

Judy Williams



Late Gothic Revival, St. Agnes Church, Mingo Junction, 1922

David Thum, Cuyahoga County Archives



Late Gothic Revival, Trinity Cathedral, Cleveland, 1907

Late Gothic Revival (ca. 1900-1930)

In contrast to the earlier Gothic Revival, Late Gothic Revival buildings are generally larger in scale with more substantial building forms. Reacting to the excesses and eccentricities of the High Victorian Gothic style, many early-20th-century architects returned to what they saw as the honesty and authenticity of English—and to some degree French—Gothic antecedents. In contrast to High Victorian Gothic, Late Gothic Revival is simpler and more archaeologically correct in its application and less freely interpreted. Hence, polychromy is rare; most Late Gothic Revival buildings use brick or smooth ashlar stone wall surfaces accented by large lancet windows with stone tracery.

Architects used the Late Gothic Revival style for ecclesiastical, educational, and commercial buildings. Commercial versions typically were clad in terra cotta. On college campuses the style became known as Collegiate Gothic. Among the foremost early practitioners of this style were Boston architects Ralph Adams Cram and Bertram Goodhue. In Ohio, St. Agnes Church in Mingo Junction (1922) and Trinity Cathedral in Cleveland (Charles F. Schweinfurth, 1907) are outstanding examples of Late Gothic Revival style.

Common Elements

- Smooth limestone walls or brick walls with terra cotta and stone trim
- Early Gothic elements, especially finials and stone buttresses
- Pointed stained glass windows and stone mullions
- Quatrefoils on commercial buildings
- Restrained use of detail
- Hand-crafted materials and hardware

Jacobethan (ca. 1900-1935)

The term *Jacobethan* is a 20th-century composite suggesting a hybrid of the medieval Jacobean and Elizabethan styles. This amalgam of English Tudor-Stuart period styles first appeared in the 19th century but did not gain any real favor until the early decades of the 20th century.

Projecting bays surmounted by small balconies are common features of the larger Jacobethan buildings. Ashlar stone, especially limestone, articulates window frames, parapets, copings, and quoins. This stone trim also highlights the steep wall gables and balustrades. Some large public buildings feature centrally located towers crowned by copper covered turrets and roofs.

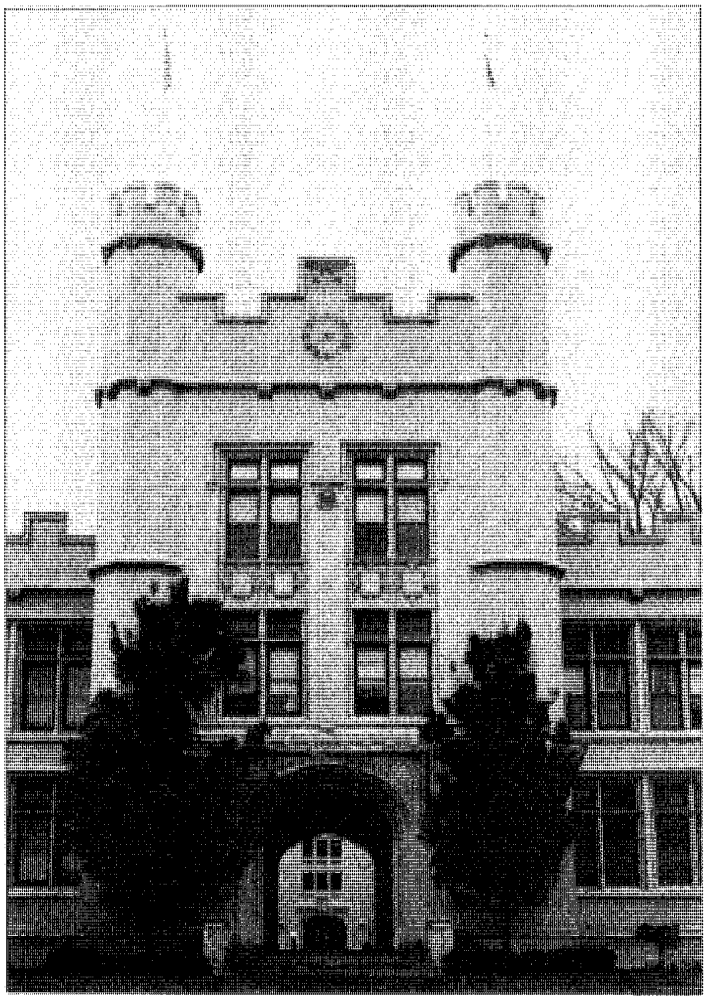
Jacobethan architecture was especially well suited to large estates and educational buildings. For example, many Ohio high schools and collegiate structures built during the post-World War I period are Jacobethan. The Norwich Apartments in Columbus (1930) and Kauke Hall on the campus of the College of Wooster (Lansing Holden, ca. 1902) are representative of Jacobethan architecture.

Common Elements

- Masonry construction
- Steeply pitched slate gable roofs and wall gables
- Large window bays with rectangular, multipaned window sashes
- Smooth stone mullions, quoins, coping, and finials
- Flemish and English bond brickwork
- Tall chimney stacks grouped in multiple shafts with decorative corkscrew chimney pots
- Copper gutters and downspouts

Rosemarie Balog

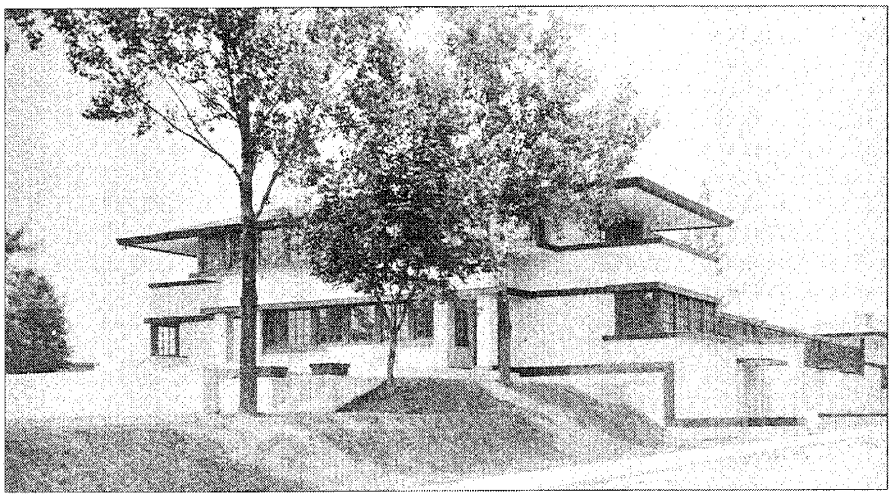
Jacobethan, Norwich Apartments, Columbus, 1930



Steven McQuillin

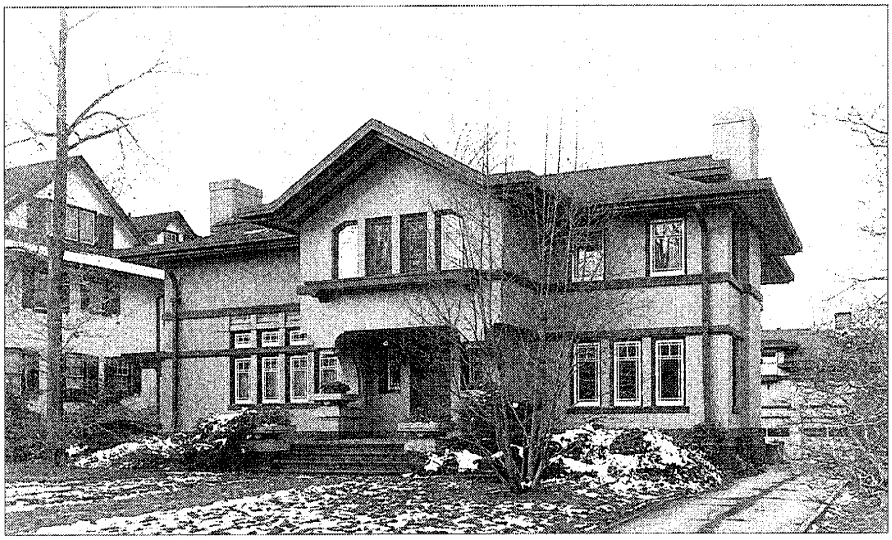
Jacobethan, Kauke Hall, Wooster, ca. 1902

Clark County Historical Society



Prairie, Burton Westcott House, Springfield, 1905

Eric Johannesen, Western Reserve Historical Society



Prairie, George Canfield House, Cleveland, 1914

Prairie (ca. 1905-1930)

Architecture's departure from academic revivals or eclectic styles and its movement toward modern design is, perhaps, best embodied in the Prairie style, whose chief architect and proponent was Frank Lloyd Wright. The Prairie style originated as a Midwestern form intended to complement the gentle, rolling terrain around Chicago and southern Wisconsin. Freed from what Wright saw as the distraction of past styles and detail, the Prairie School sought to find honest forms, especially Japanese and Native American, that blended in with the landscape. Although most of the high-style examples of Prairie style are the work of professional architects, vernacular forms were created by local builders from plans featured in magazines or builders' manuals. Despite its innovative features, the Prairie style did not have a great influence on popular home design in Ohio. Two of Ohio's best examples of Prairie style are the Burton Westcott House in Springfield (Frank Lloyd Wright, 1905) and the George Canfield House in Cleveland (Bohnard and Parsson, 1914).

Common Elements

- Horizontal, asymmetrical massing
- Low-pitched or flat roofs with low, prominent chimneys
- Extended eaves
- Stucco or Roman brick wall surfaces set against dark wood trim
- Banded casement windows, often multipaned with decorative art glass
- Massive square porch posts
- Plain interior walls, geometric shaped wood trim
- Open interior spaces

Bungalow (ca. 1910-1935)

The word *Bungalow* is derived from the Eastern Indian word *bangla,* meaning house. Bungalows are square or rectangular cottages with one to one and one half stories and large, rectilinear porches. To this basic form, architects introduced design elements of the Craftsman, Spanish, Stick, and even Japanese styles to produce a unique building style.

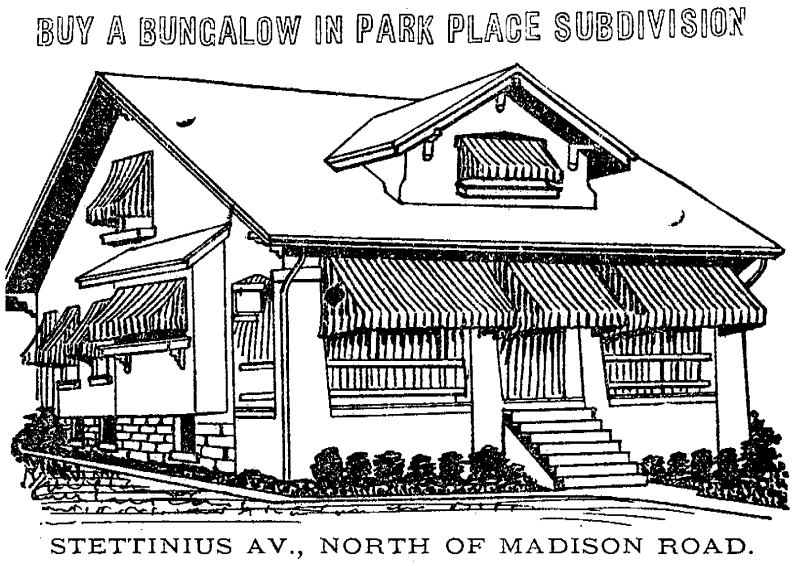
The standard Bungalow is a modest, well-built house characterized by simple, horizontal, and craft-oriented natural materials. The two most common types in Ohio are the Gable Front Bungalow and the Dormer Front Bungalow. The Gable Front Bungalow is a one or one-and-one-half story house marked by a low-pitched roof and a wide front porch with a gabled roof. The Dormer Front Bungalow features side-facing gables and a dominant roof dormer on the facade (see pages 138-39).

In simpler Bungalow plans, the front door often opened directly into the living room. Bungalows appeared in architectural journals and builders' catalogs, notably Sears, Roebuck and Company's *Book of Modern Homes* (1908-1940) and Aladdin's *Aladdin Houses* (1911). The simplified, functional advantages of Bungalow houses were also popularized by Edward Bok, editor of the *Ladies' Home Journal.*

Bungalows were popular in newly developed suburban areas. Because of their relative economy, bungalows answered a growing need for affordable housing in many Ohio cities and villages during the teens and twenties. Entire streets such as East Longview in Columbus and Stettinius Avenue in Cincinnati reflect the popularity of Bungalow architecture.

Stephen Gordon

Bungalow, East Longview Avenue, Columbus, ca. 1915-1920



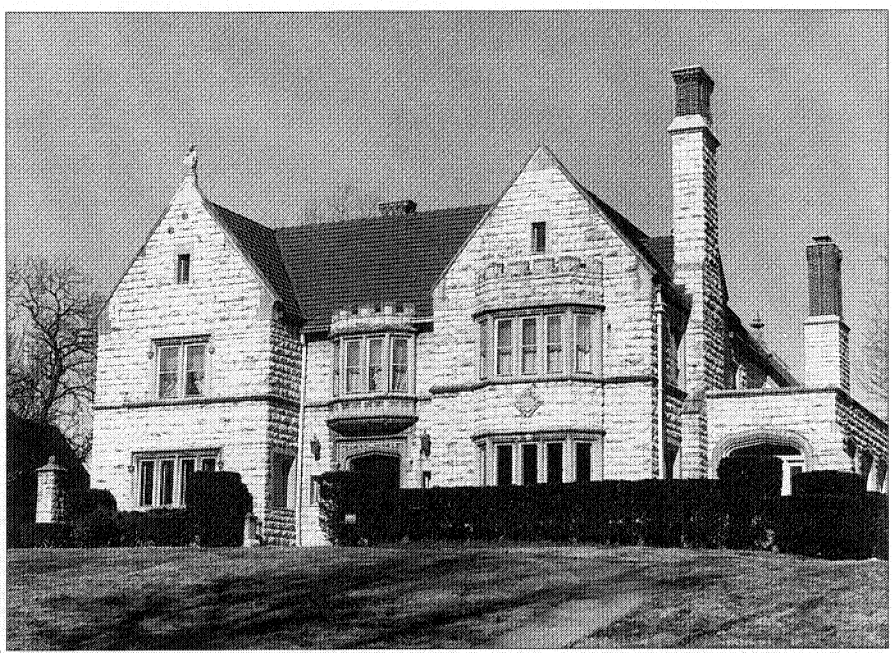
Ohio Historical Society Archives-Library

Bungalow, Stettinius Avenue, Cincinnati, ca. 1915 (from *Cincinnati Enquirer,* March 7, 1915)

Common Elements

- Exposed roof beams and rafter tails; wood banding
- Battered (tapered) or square porch posts, occasionally cobblestone
- Rectangular windows; multipaned sash over single sash
- Dormers facing the street, bay windows in the dining room
- Rustic butt shingle wall treatments
- Long living room across the front of the house, often with a staircase
- French doors, sun porches, exposed woodwork and built-in bookcases

Mary Ann Brown



Tudor/English Revival, Gerrard House, Cincinnati, 1915

Patricia Forgac

Tudor/English Revival, Ralph Greenhouse House, Shaker Heights, 1928

Common Elements

- Generally asymmetrical plans
- Decorative rough-sawn half-timbering, almost always above the first floor
- Native stone trim
- Narrow, multipaned, grouped casement windows, some with leaded glass and diamond-shaped panes
- Tudor arches and ogee arched doorways
- Steep, front-facing peaked gables extend over entrances
- Flemish/English bond brickwork
- Slate roofs or false thatched roofs with rolled edges
- Prominent chimneys with decorative corkscrew chimney pots
- Copper gutters and downspouts with ornamental heads
- Interior: minstrel galleries, large halls, carved woodwork, and fireplaces

Tudor/English Revival (ca. 1910-1940)

Based on 16th-century English vernacular architecture, the Tudor/English Revival style was promoted in England by Richard Norman Shaw during the 1880s. Subsequently, architects and builders' manuals popularized this style in the U.S.

Tudor/English Revival style is generally identified by its steeply pitched and usually side-gabled slate roofs, tall chimneys, and decorative half-timbered wall surfaces reminiscent of Cotswold cottages in England. Most versions are a combination of brick, rubble stone, and half-timbering, although many examples are finished with stucco. Tudor/English Revival was one of several period revival styles that dominated domestic architectural fashion and ready-made catalogs from the mid-1920s to the early 1930s. By the end of the 1930s, many Tudor Revival cottages incorporated some Colonial Revival elements.

In Ohio, speculative builders built many small one-and-one-half-story Tudor Revival houses with subtle Arts and Crafts elements on small suburban lots following World War I. Several communities, including Mariemont and Cleveland Heights, have retail districts in this style. The Stephen Gerrard House in Cincinnati (C. C. and E. A. Weber, 1915) and the Ralph Greenhouse House in Shaker Heights (Fox, Duthie & Foose, 1928) are handsome examples of Tudor/English Revival architecture.

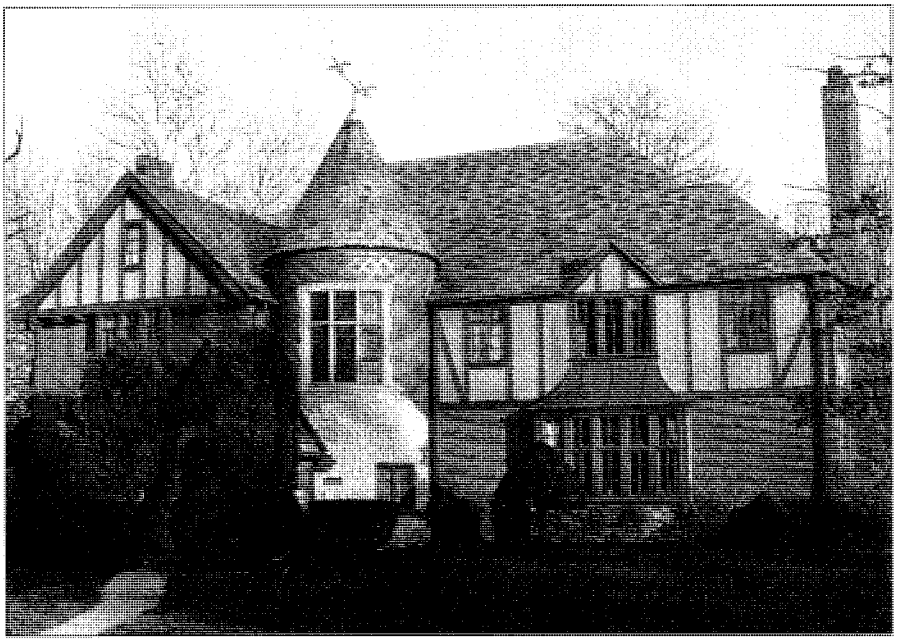
French Colonial/Norman Revival (ca. 1910-1940)

Based on 16th and 17th-century French antecedents, the French Colonial/Norman Revival style gained considerable popularity in the United States following World War I. Faced in brick, stone, or stucco, French Colonial/Norman Revival buildings have steeply pitched hipped roofs typically clad in slate. The more formal houses, sometimes called French Provincial, usually have symmetrical facades with restrained classical details and massive hipped roofs. Houses built in a less formal manner have rambling floor plans, off-center entrances, and an overall picturesque appearance.

Buildings in the Norman Revival style have round towers with prominent conical turrets and finials. These towers usually are positioned in the re-entrant angle with arched entrances and small circular entrance halls. Two excellent examples of this style are the Heights Rockefeller Building in Cleveland Heights (Andrew Thomas, 1930) and the Elmer McKesson House in Toledo (Greenbaum and Jameson, 1933).

Carol Poh Miller

French Colonial/Norman Revival, Heights Rockefeller Building, Cleveland Heights, 1930



Ted Ligibel

French Colonial/Norman Revival, Elmer McKesson House, Toledo, 1933

Common Elements

- Masonry wall treatments; stucco with random stonework; occasional half-timbering
- Full-length casement windows
- Steep hipped roofs, sometimes with bell-cast eaves and concave profiles
- Wall dormers
- L-shaped plan variant with round tower set in angle
- Tall chimneys
- Interior: wrought iron stair rails, stone floors

Stephen Gordon

Mediterranean, Charles Shawver House, Springfield, ca. 1925

Loren Gannon

Mediterranean, YMCA, Dayton, 1929

Mediterranean (ca. 1915-1940)

According to one early-20th-century architectural publication, the term *Mediterranean* "is popularly applied to those styles having their origin in southwestern Europe—Spain, Italy, southern France, with an occasional example of Egyptian or Moorish extraction." First popularized by the Pan-American Exhibition in San Diego in 1915, Mediterranean later became a favorite of many early-20th-century filmmakers. Mediterranean style buildings differ from the earlier Mission style in that they generally employ fewer arches with more rectangular windows and doors. In its later phase, the Mediterranean style became more ornate and walls more textured. The Charles Shawver House in Springfield (1925) and the Dayton YMCA (Schenck and Williams, 1929) are excellent examples.

Common Elements

- Low, elongated massing for residential designs
- Porches and pergolas on side elevations
- Low-pitched reddish-orange or green tile roofs, often hipped, shallow eaves
- Loggias and hanging balconies
- Stucco wall finishes, often tinted in cream, ochre, or yellow, and trimmed in bright colors
- Casement windows
- Deep window and door reveals
- Metal window grilles and balconies appearing to be hand-wrought
- Entrances framed by elaborate ornament carved or cast in classical or Spanish Colonial forms
- Inner courts and patios

Art Deco (ca. 1927-1940)

Proponents of the Art Deco style saw it as a rejection of historical precedents. Art Deco, they believed, was the future; modernism would emerge as the imagery and materials of the industrial age influenced Art Deco. The *Exposition des Arts Decoratifs,* an exhibition held in Paris in 1925, and the streamlining design influences of the Depression era gave rise to the style's international popularity.

Art Deco designs combine rectilinear massing, futuristic images, stylized ornament, and polychromatic effects. Apartment buildings and houses tend to have smooth polychromatic wall surfaces in brick and concrete with rounded or angular corner windows. Interiors feature smooth finishes and abundant use of metals and indirect lighting.

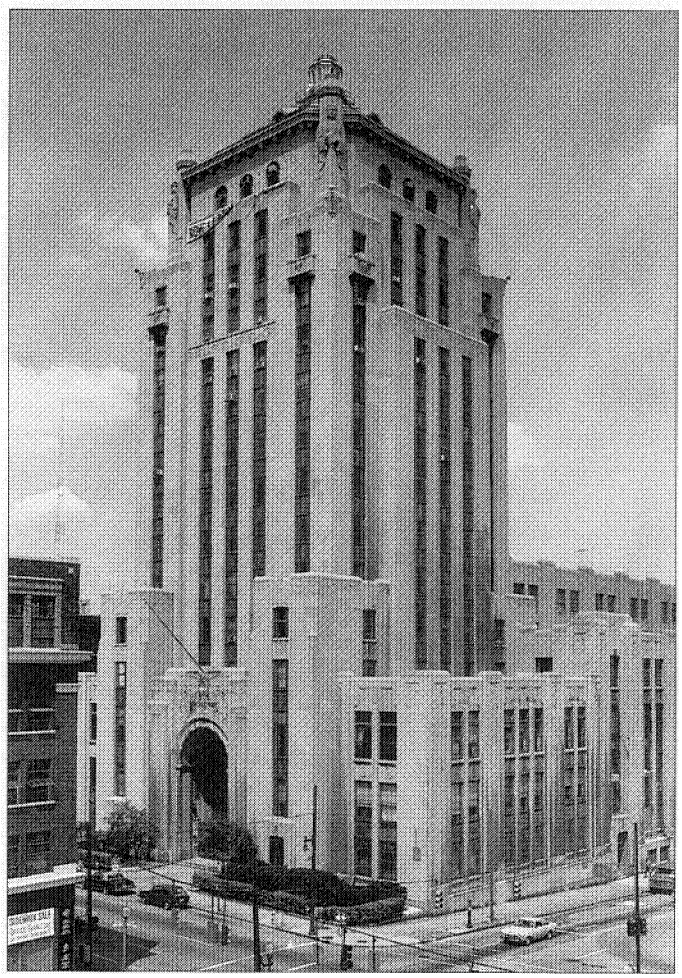
Skyscrapers have vertical bands of windows, stepped back massing, and stylized towers. Large-scale institutional buildings usually have central towers. Low-scale examples such as post offices and apartment buildings tend to be box-like, with flat roofs, horizontal banding, and chevrons. Commercial and office buildings are usually faced in terra cotta, brick, or smooth limestone relieved by fluting, zigzags, and fretwork. Two good examples in Ohio are the Hamilton Municipal Building in Hamilton (Barkman, Smith, Mueller & Hair, 1935) and the Cincinnati Post Times-Star Building (Samuel Hannaford & Sons, 1933).

Common Elements

- Stylized floral and animal ornament
- Geometric decoration in zigzag or chevron pattern
- Metal casement or 1/1 windows
- Metal doors (nickel plated) with molded stylized panels or grilles
- Parallel lines and reeding and fluting around windows and doors

Ohio Historical Society Archives-Library

Art Deco, Hamilton Municipal Building, Hamilton, 1935



Rita Walsh

Art Deco, Cincinnati Post Times-Star Building, Cincinnati, 1933

International (ca. 1932-1960)

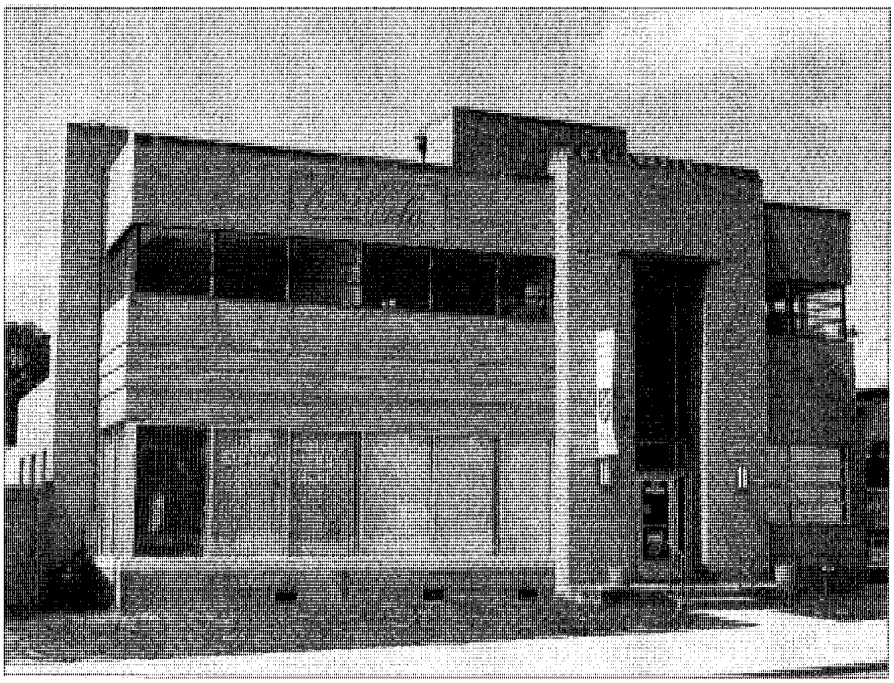
International is a modern style first inspired by European experiments in architectural design, especially the work of Walter Gropius and a Dutch theorist group, De Stijl. They based their new design principles on the availability of modern structural forms and materials. These principles crystallized after World War I into a transnational application called the International style.

A major modern architecture exhibition in New York introduced the International style in the United States in 1932. It was also featured in Henry-Russell Hitchcock and Philip Johnson's catalog, *The International Style.* Arguing that architecture should be the culmination of industrial design, International theorists rejected the ornament and artificiality of much 19th- and early-20th-century design. This rejection of surface decoration became the International style's major point of departure from Art Deco style.

To express function—a central theme in the International style—in "rational construction," architects used materials such as concrete, glass, and steel, and box-like, cubist forms. They designed exteriors as an asymmetrical whole within the regular rhythm of the structural frame. Large office buildings in the late International-Miesian style employed few setbacks and relied on curtain walls of glass or precast concrete. They ignored the tripartite division of base, shaft, and capital of the Commercial style.

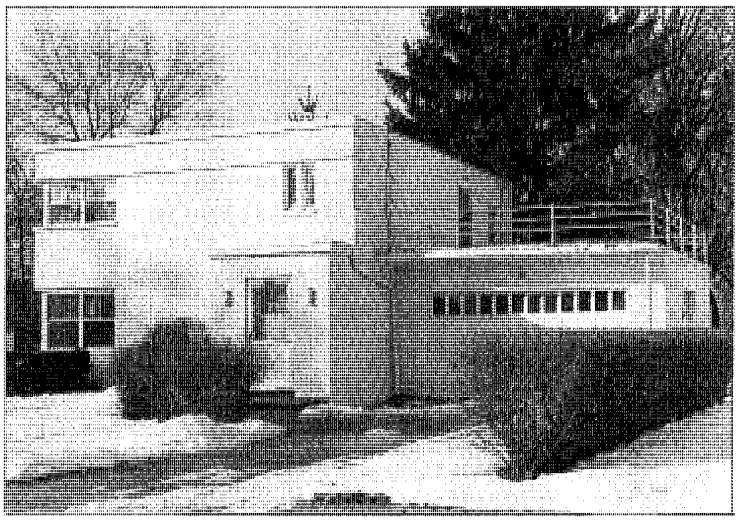
Residential forms built after 1945 featured more glass walls and ascending or monitor roofs. The International style reached its zenith during the 1950s, although many Ohio examples, such as the Coca-Cola Building in Wooster (ca. 1940) and the John Teeple House in Toledo (1938) predate World War II. After 1960, Ohio's urban skylines assumed a decidedly late International-Miesian style appearance. (For a description of the Miesian style, see page 115.)

Stephen Gordon



International, Coca-Cola Building, Wooster, ca. 1940

Diana Moran



International, John Teeple House, Toledo, 1938

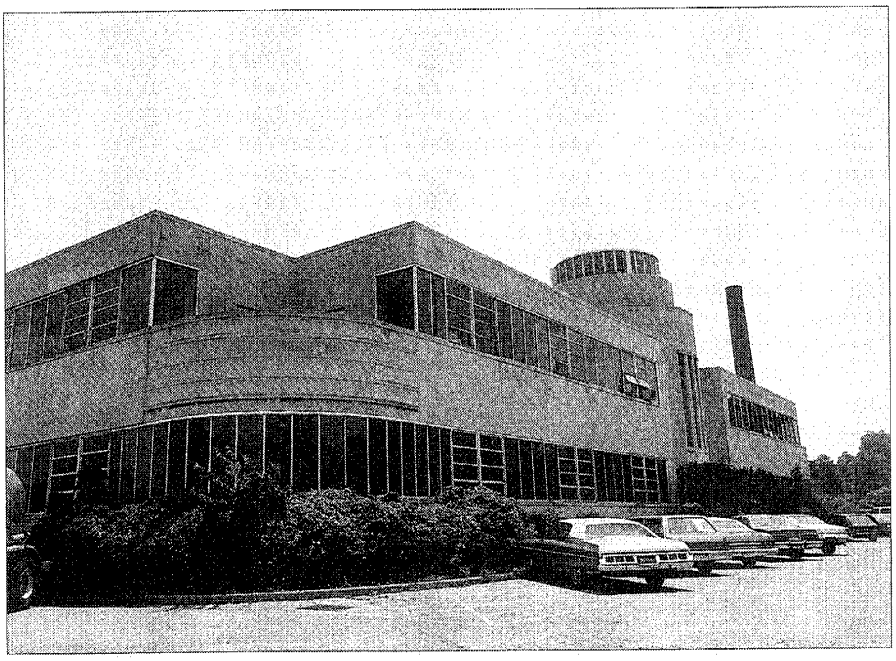
Common Elements

- Reinforced concrete, box-shaped buildings
- Skin-like exterior cladding, curtain walls
- Cubist forms, flat roofs
- Asymmetrical massing of residential and low-rise buildings
- Ribbon windows, horizontal on smaller scale, vertical on skyscrapers
- Steel sashes
- Corner windows
- Smooth masonry walls, often white
- Open floor plans

Art Moderne (ca. 1935-1950)

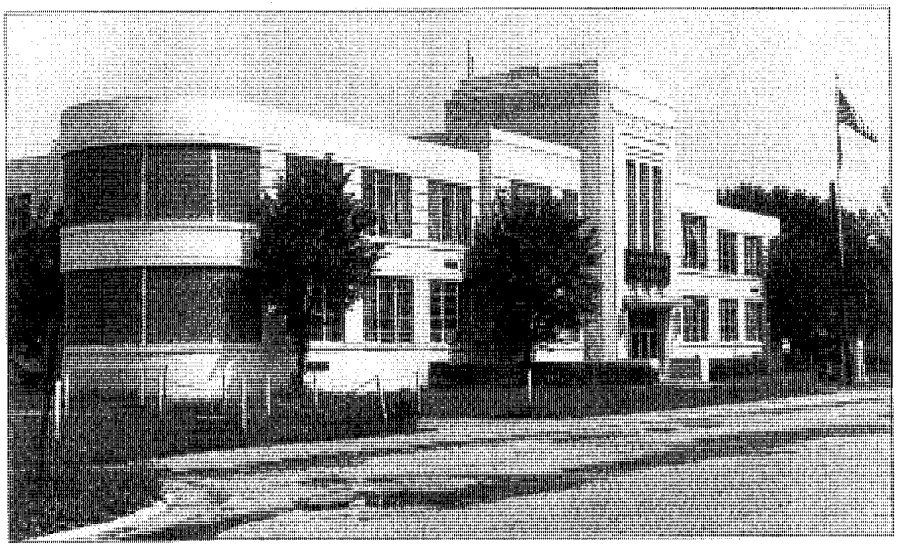
The Art Moderne style is also known as streamlined architecture. Although the International style largely overshadowed it, Art Moderne coincided with, and eventually replaced, Art Deco in popularity. Compared to Art Deco with its intricate geometric details, Art Moderne exhibited a greater emphasis on streamlined form. Industrial design innovations influenced this style as did a general trend toward aerodynamics and streamlining in automotive and industrial design. Yellow ceramic tile blocks, smooth limestone, and even porcelain enameled steel were popular wall materials. Most Art Moderne buildings have less than five stories and virtually all have flat roofs.

Although residential examples are relatively rare, Ohio boasts a number of small-scale commercial buildings in the Art Moderne style. The Coca-Cola Bottling Works in Cincinnati (John Henri Deekin, 1938) and the McCormick School in Huron (Harold Parker & C. Edward Wolf, 1939) exhibit the distinctive characteristics of Art Moderne.



Mary Ann Brown

Art Moderne, Coca-Cola Bottling Works, Cincinnati, 1938



Eric Johannesen, Western Reserve Historical Society

Art Moderne, McCormick School, Huron, 1939

Common Elements

- Curved corners
- Banded or translucent glass block windows, especially at corners
- Small, round windows
- Asymmetrical fenestration
- Semicircular bays
- Stainless steel or alloy doors
- Smooth stucco or masonry wall surfaces
- Metal sash

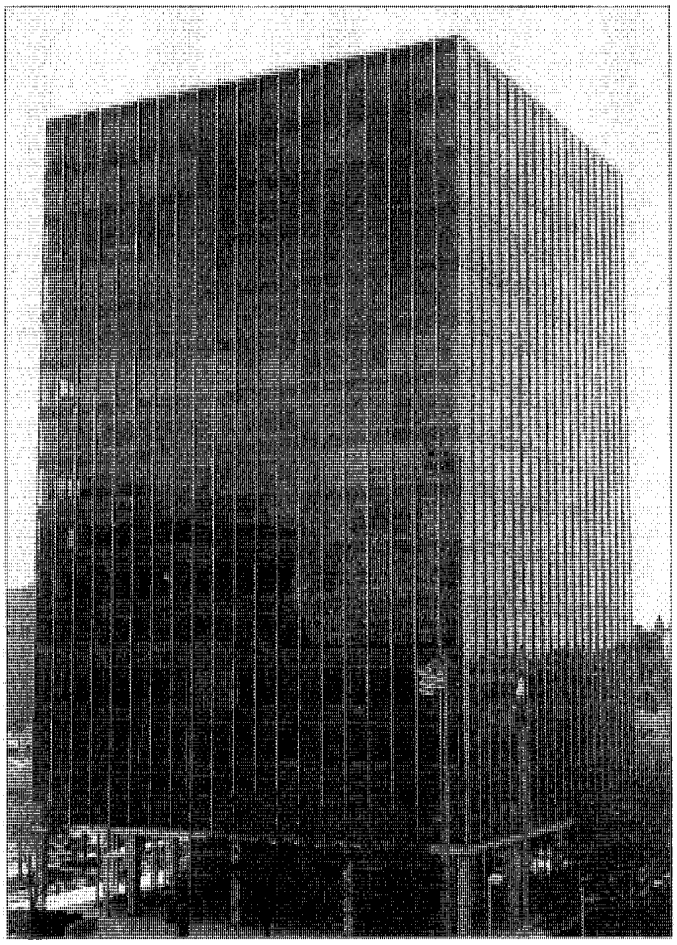
Modern Movements (1945-1990)

During the post-World War II or modern period, several new building types and suburban designs emerged: large shopping malls, drive-in theaters and restaurants, office parks, sports arenas, and sprawling suburban subdivisions. Innovations in building technology fostered new uses for old materials, especially prestressed concrete, glazed curtain walls, glass, and concrete aggregates. Combined with engineering advances in heating, ventilating, and air conditioning systems, they profoundly influenced modern design and the manipulation of space.

America's growth, affluence, and suburbanization fostered new attitudes toward architecture and its relationship to society in the years after World War II. An absence of consensus within the architectural community helped mark this period as one of contradiction and stylistic pluralism. Because of this stylistic diversity, and the fact that Modern architecture has both radical and conservative movements, there is no universally accepted vocabulary for many of the major styles during this period. Architect Robert Venturi has even suggested that for this reason "architects should leave the naming of what they do to future historians."

The following descriptions, therefore, represent only a brief look at the conservative movement (Miesian, New Formalism, Wrightian, and Postmodernism) and the radical or Late Modern movement (Neo-Expressionism, Brutalism, and Deconstructivism).

Mike Young



Miesian, Libbey-Owens-Ford Co. Building, Toledo, 1960

Miesian (1945-1970)

Rather than reject historical authenticity, proponents of the conservative movement borrowed several historic design principles, adapting them to changes in materials, technology, and function. Although conservatives did not abandon human scale and classical proportions—or even ornament—they did simplify these elements into an austere, clean-lined, functional style.

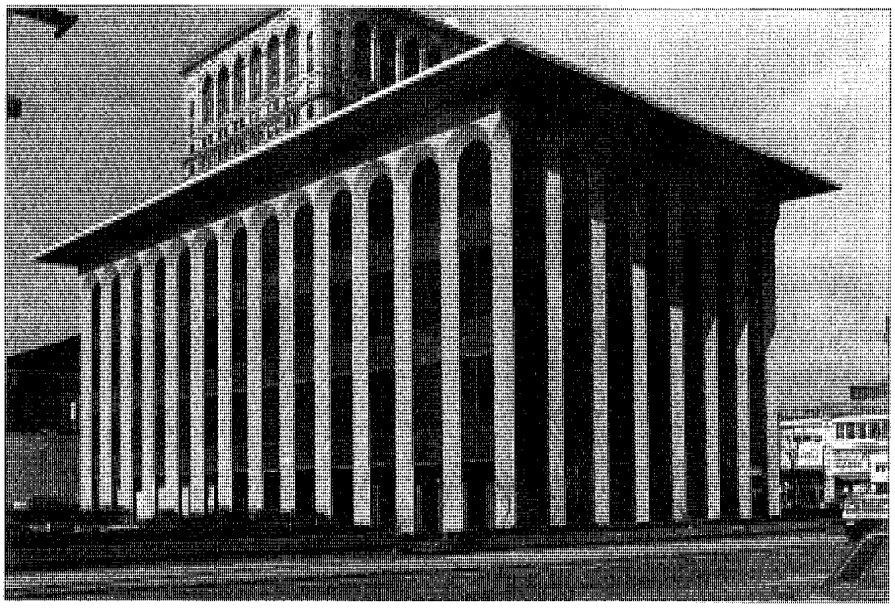
Within this faction were designers such as Ludwig Mies van der Rohe (1886-1969), a German-born architect. Along with fellow German Walter Gropius, Mies formed the nucleus of what later became a new architectural idiom, the Miesian or Late International style. Miesian designs utilized the freedom of plan and elevation derived from skeleton construction so that exterior walls no longer served a structural function. Mies was important not only for his designs but also for the impact he had on other architects, as evidenced by the substantial number of Miesian office buildings and skyscrapers built during the period. The Libbey-Owens-Ford Co. Building in Toledo (Skidmore, Owings, and Merrill, 1960) is typical of the late Miesian style.

Common Elements

- Frankly expressed steel or concrete frame in modular pattern
- Precise rectangular form with overall symmetry and unbroken rectangular box-like slabs
- Flat slab roofs supported at ends only
- Glass curtain walls, often tinted amber, and slender mullions
- Ground story walls and entrances set back behind outer piers; towers frequently raised on freestanding columns with glass-enclosed lobbies and pedestrian plazas
- Exposed brick and concrete surfaces
- Stairs often broad; absence of solid risers creates floating effect

New Formalism (1955-1970)

Led by architects Philip Johnson and Edward Durrell Stone, another conservative group restyled old forms and images into a more modern look to meet new needs. These architects were critical of the sterility and austerity of functional architecture; they sought to reassert the idea of architecture as art. For many architects, the Miesian and International styles seemed inappropriate for cultural facilities. They argued that New Formalism, with its allusion to Classicism, was better suited to buildings intended to convey a public image. An example of New Formalism is the Jewish Community Federation in Cleveland (Edward Durrell Stone, 1965).

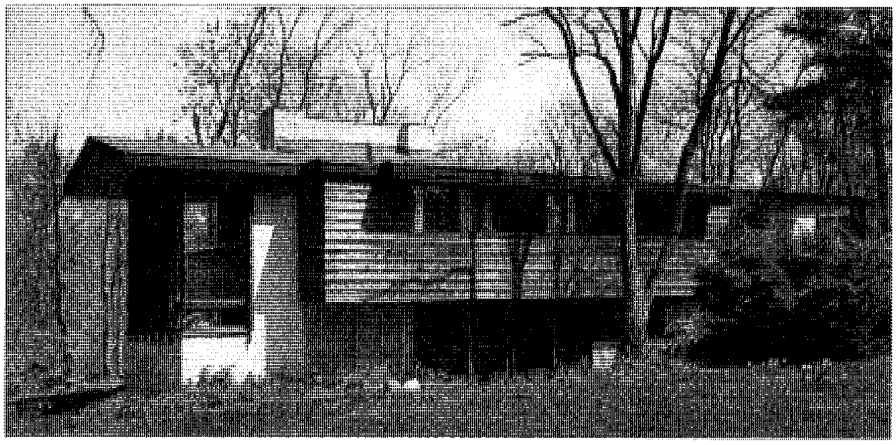


Western Reserve Historical Society

New Formalism, Jewish Community Federation, Cleveland, 1965

Common Elements

- Ornament is often in the form of patterned sun screens or grilles of metal, cast stone, or concrete
- Smooth wall surfaces utilizing a variety of materials
- Flat roofs with overhanging eaves or roof slabs
- Use of evenly spaced arches as a principal design motif
- Symmetrical elevations with colonnades comprising thin columns
- Self-contained freestanding block



Stephen Gordon

Wrightian, Rush Creek Subdivision, Worthington, 1955

Wrightian (ca. 1935-present)

Rooted in the design principles of the Prairie style, Frank Lloyd Wright and his Taliesin school protégés believed organic architecture and the "destruction of the box" were forms best suited to human needs. To serve their clients, they melded machine-made products with restful and intimate human forms. They integrated modern materials such as concrete, steel, and glass with the traditional materials, stone and wood. Occupants were always close to nature, and houses were designed to human scale.

Wright's Usonian houses (1936-1959) and the Usonian "Automatic" house (1951-1959) built on concrete slabs, filled a need for smaller, less expensive Wrightian houses by utilizing ready-made walls and modular construction. The houses in Worthington's Rush Creek subdivision (Theodore Van Fossen, 1955) exemplify the Wrightian style.

Common Elements

- Single level houses, split-level slab roofs
- Carports, overhangs, large floor-to-ceiling and corner windows
- Open plan—main body of house is large single space
- Horizontal wood siding
- Large chimney, fireplaces
- No attics and basements
- Contrast of structural materials through texture
- Use of circular and helix plans in larger designs

Postmodernism (1970-present)

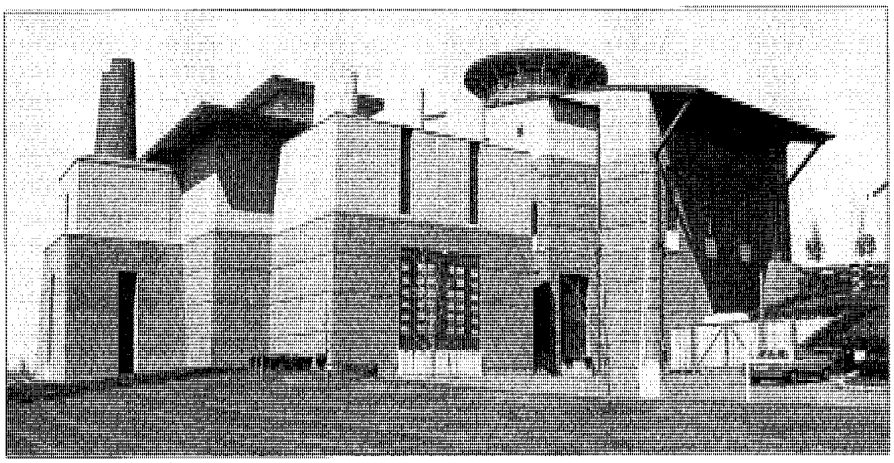
While still influenced by Modernism, in part because of their training and familiarity with modern technology, many architects during the 1970s and 1980s re-examined the notion that architecture should be influenced only by form and function and must follow the uniform grid of the Miesian box. The later designs of architect Philip Johnson, and those of Michael Graves and Robert Venturi epitomize the new aesthetic of architecture, which is part modern, part vernacular, and part contextual.

Postmodernists replaced the concrete boxes and other images of the orthodox modern movement with more detailed shapes and imagery. Postmodernism was, unlike the abstract buildings of its predecessors, rooted in context and allusions to the past, especially through adaptation of earlier motifs. Arguing that "less is a bore" rather than Mies's "less is more," Postmodernists made use of architectural conventions in a unique and relevant way. The concepts of humor, ornament, symbolism, and oversized anthropomorphic images pervaded this new style.

One group of Postmodern architects, the New York Five or Whites, experimented with early modern themes, designing brilliant white, Neo-Corbusian geometric houses that stand in sharp contrast to their environment. The Whites have been described by some later Modernists as the last phase of modernism. An example is the Hawkins House in Indian Hill (David Niland, ca. 1980).

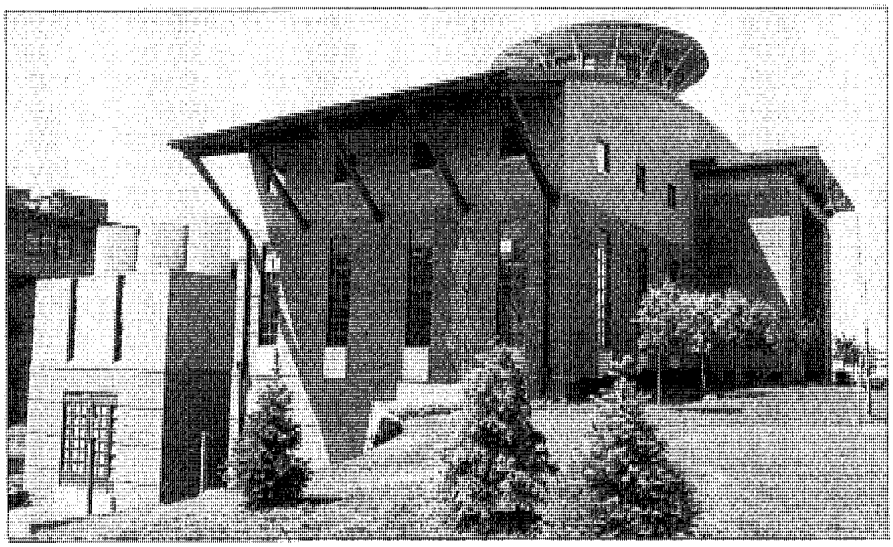
Led by Robert Stern, another group of Postmodern architects, the Grays, were rooted in context, using more historicism and pastiche in their designs. In describing how Postmodern architecture synthesized the technical realism of Modernism and the universal archetypes of classicism, English architect Charles Jencks first employed the name *Post Modern* in an article in 1975 and later in *The Language of Post Modern Architecture* (1977; revised 1978 and 1981). The Youngstown Industrial and Labor History Museum (Michael Graves and Raymond J. Jaminet, 1989) is a Postmodern design.

Holly Hoomstra



Postmodernism, Youngstown Industrial and Labor Museum, Youngstown, 1989

Holly Hoomstra



Postmodernism, Youngstown Industrial and Labor Museum, Youngstown, 1989

Common Elements

- Whimsical classicism, use of applied ornament, pediments, colonnades
- Diversity of design and form
- Rectilinear systems
- Half-round windows and exaggerated elements such as Palladian windows and pediments
- Whites: brilliant white or enameled silver walls
- Grays: bright colors and variegated wall treatments; synthetic textures such as Dryvit

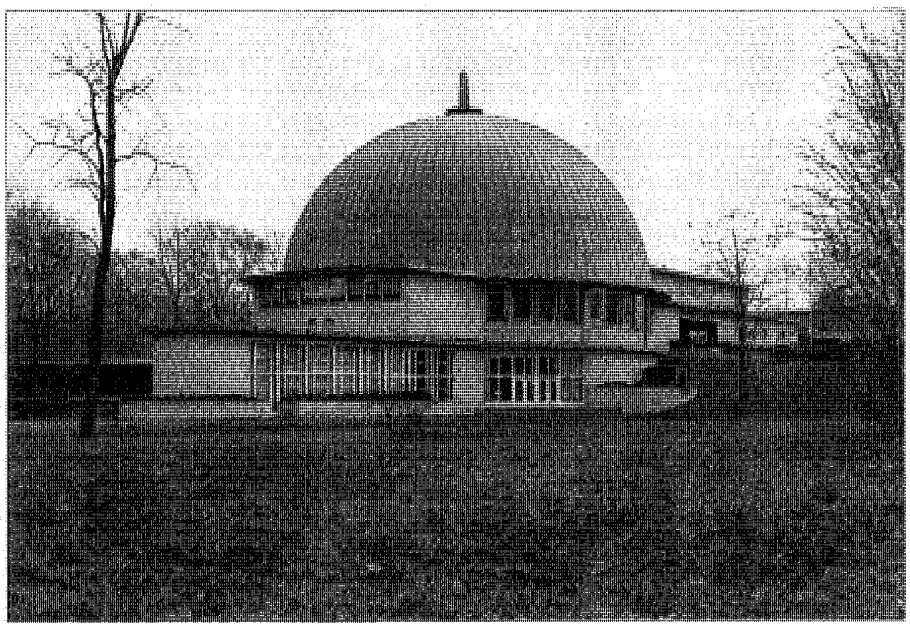
Neo-Expressionism (ca. 1950-1970)

The 1950s ushered in a trend of architecture based on modern European influences; Neo-Expressionism emphasized structure and function in abstract designs. Freed from the constraints of history and traditions—particularly western urban culture—the radicals sought to use architecture and form as the essence of expression. They used the form of the building to convey a message; because they saw religion as a significant message, the radicals used this style often for churches and chapels. Neo-Expressionism is not rectilinear or purely geometrical; it features a more sculptural and expressive appearance with curved forms. Park Synagogue in Cleveland Heights (Eric Mendelsohn, 1950) is an example of Neo-Expressionism.

Common Elements

- Generally sculptured effects
- Daring structural techniques
- Sweeping curves, convex and concave surfaces
- Sharp-pointed gables
- Use of arches and vaults (except semicircular/barrel)
- Structural columns and piers often appear to lean

Western Reserve Historical Society



Neo-Expressionism, Park Synagogue, Cleveland Heights, 1950

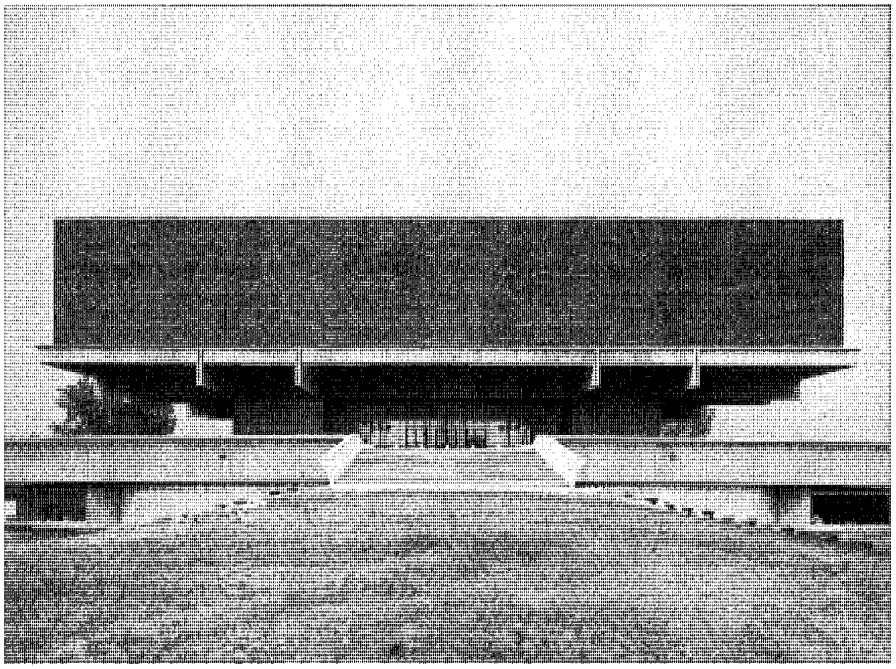
Brutalism (ca. 1960-1970)

Brutalism rejects the conservative tradition. The British architects who came up with the term *Brutalism* used mass, weightiness, roughness, and solidity so that buildings could be machines for living. Brutalists returned to the purism of the early Internationalists and argued that blunt expression, and not taste, was an important determinant in architecture. French architect Le Corbusier, a major proponent of Brutalism later in his career, often used the play of massing, surfaces, and light to create his distinctive monumental, overpowering designs. Brutalism was essentially an architecture of uncompromising honesty based on basic, unfinished building materials. An important example of Brutalist architecture is the Ohio Historical Center (W. Byron Ireland, 1967-1970) in Columbus.

Common Elements

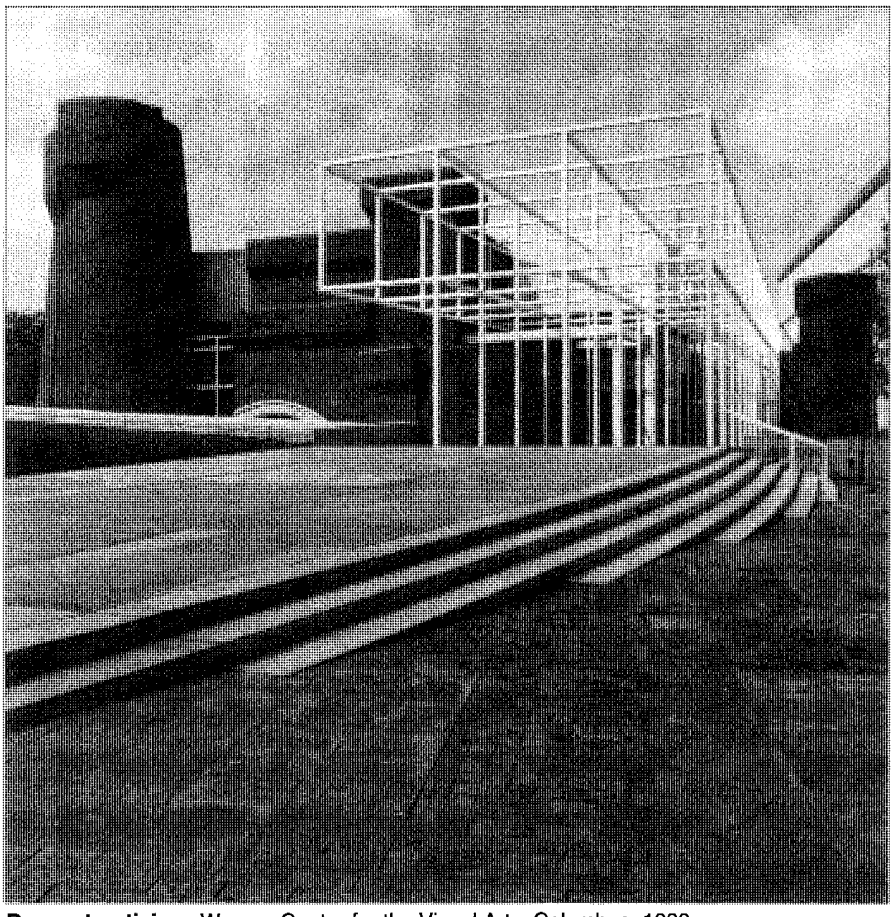
- Bi-axial symmetry
- Cantilevered blocks
- Rectilinear, boxy forms, and thick masonry walls with austere surfaces
- Flat roofs
- Windows treated as voids in the solids of the wall
- Exposed slabs of rough-textured concrete showing the wood formwork marks
- Structural/support elements exposed
- Contrasts of vertical and horizontal spaces and openings
- Floor plans composed around a large focal space
- Honest and straightforward use of materials

Ohio Historical Society Archives-Library



Brutalism, Ohio Historical Center, Columbus, 1967-1970

Wexner Center for the Visual Arts



Deconstructivism, Wexner Center for the Visual Arts, Columbus, 1989

Deconstructivism (1988-present)

In 1988 a major exhibit at New York's Museum of Modern Art brought considerable attention to the Deconstructivist architectural movement. Many saw this movement as a manifestation of a turbulent period in American society, particularly in the way it bent tradition to create radical architectural possibilities. Architectural convention and norms of construction were resisted or employed in an arbitrary manner. Historical images were often recalled in a fragmented, ghostlike way. Conventional junctions disappear and abstraction replaces functionalism, hence the use of blocked staircases and truncated columns. The Wexner Center for the Visual Arts in Columbus (Eisenman/Trott Architects, Inc., 1989) is Ohio's most widely acclaimed example of Deconstructivism.

Common Elements

- Skewed, angular compositions
- Warped or tilted planes, diagonal overlapping or opposing grids
- Reverse perspectives and exaggerated motifs
- Bright primary colors; layering of whites and grays

Section Five

Identifying Ohio Historic Building Types

Being familiar with historic building types helps you identify, date, and understand buildings and their cultural associations. Whether modest or pretentious, buildings are a material reflection of culture, tradition, and human needs; they may reflect innovation as well as aspirations of beauty. Building types can also serve as tangible indexes of cultural affiliations. Frequently, historians interpret the history of an area through the common characteristics of repeated building types and structural similarities. Classifying building types helps reveal the cultural and economic forces that influenced a building's form, especially where stylistic embellishment is absent.

Building Type

Building type is defined by the structure's function, floor plan, configuration (shape), number of stories (height), chimney location, roof configuration, and window and door arrangements. The perimeter outline and internal arrangement of space may reveal more about the use and social function of a building than architectural details that sometimes suffer alterations or loss of integrity through time. Size, building materials, and stylistic features often undergo change, too, while the basic form of a building usually remains constant.

While some building types tend to be commonly associated with one or more architectural styles, type is not determined by style. Several buildings which are all of the same type may each be of a different style, or an individual building of a specific type may have elements of several different styles. For example, a building classified by type as an I House may have Federal, Greek Revival, or Italianate style details, or it may have elements of all three. Moreover, many ordinary buildings which have no particular style at all, loosely labeled vernacular or folk architecture, can be identified and classified by type.

The classification of historic building types is far from complete. Many types of buildings across the United States and certainly in Ohio have not been adequately described in the literature or have yet to be identified and classified. Consequently, not all classifications apply to all buildings; commercial, industrial, and institutional building typology is still limited. As a result, the following descriptions and illustrations denote some, but certainly not all, of the most recognized and easily identifiable building types in Ohio. They are generally arranged chronologically and grouped by property type. While there is some disagreement about the use of terms such as *Upright and Wing* and *Cleveland Double,* the names have already become part of the lexicon.

The floor plans are representative of the building types they illustrate, but most are not actual plans of the buildings pictured in the photographs and drawings.

Historic House Types

Single Pen (ca. 1790-1840)

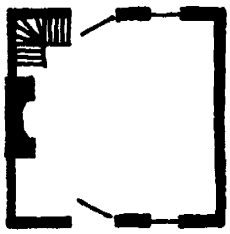
The Single Pen House is a one or one-and-one-half-story side-gabled dwelling, either squared or slightly rectangular, of log, stone, or frame construction. Single Pen one room houses average 18 feet square with a ladder or enclosed dogleg stairwell on the wall flanking or opposite the fireplace. Square Single Pen Houses are rare in Ohio. The more common two-room, rectangular Single Pen House has a partition wall of vertical boards, not logs. It consists of a single sleeping room and multipurpose room or hall that functioned as a kitchen, dining room, and work room. Facades characteristically are one or two bays (spatial units), and the entry is often centered or at the opposite end of the facade from the chimney. The front and back doors usually faced one another, though the window openings varied from building to building.

Stan Baker

Single Pen, Washington County, ca. 1820

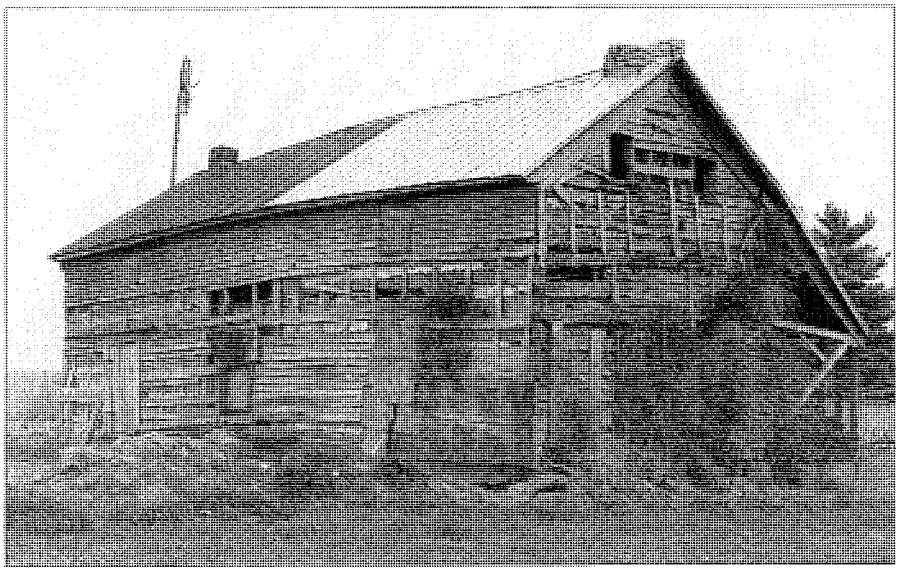
David Simmons

Single Pen, Harrison Township, Logan County, ca. 1811-1825



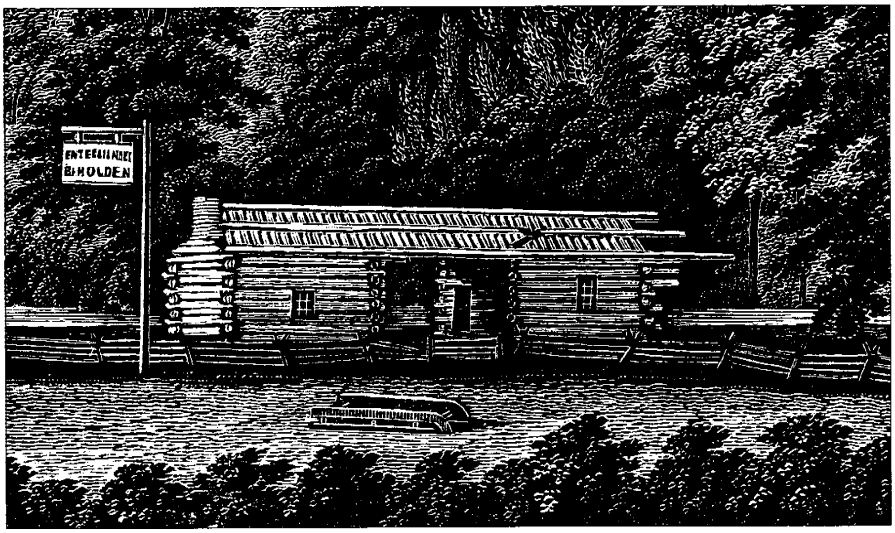
Single Pen,
Floor Plan

Stephen Kelley

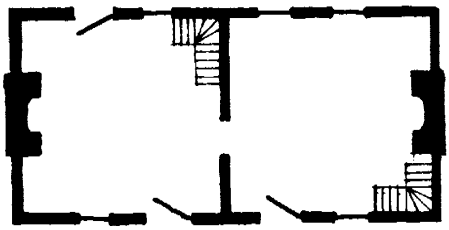


Double Pen, Log House, Tiffin Township, Adams County, ca. 1790-1840

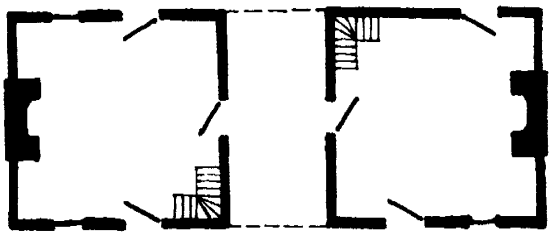
Ohio Historical Society Archives-Library



Double Pen Dogtrot, Log Tavern, Perry Township, Putnam County, ca. 1821
(from Henry Howe, *Historical Collections of Ohio,* 1847)



Double Pen,
Floor Plan



Double Pen Dogtrot,
Floor Plan

Double Pen (ca. 1790-1840)

The Double Pen House generally is a one or one-and-one-half-story rectangular log structure with two rooms of equal dimensions. Each log pen is normally 18 feet long. The three types of Double Pen Houses in Ohio are Double Pen, Dogtrot, and Saddlebag.

Double Pen

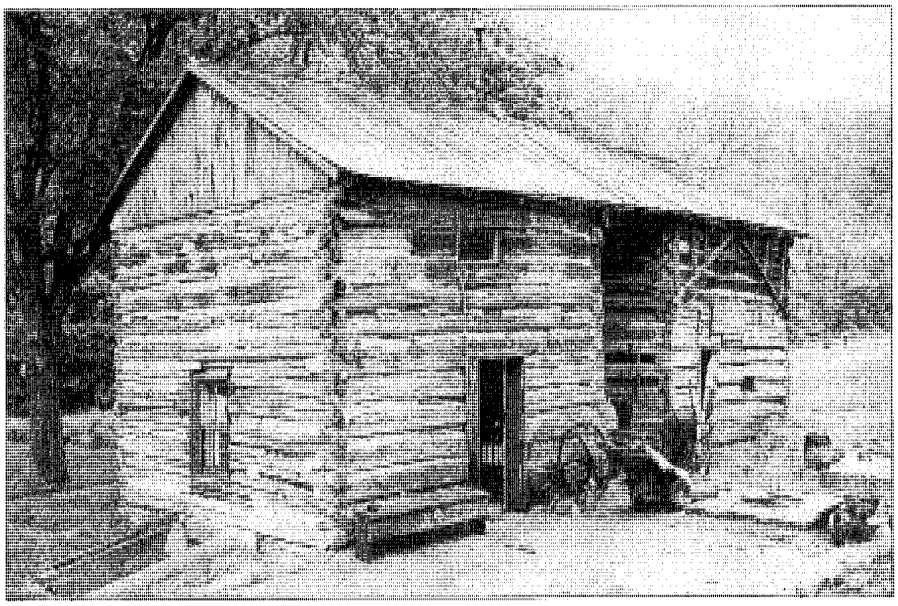
The Double Pen House is a one or one-and-one-half-story rectangular structure, without a central breezeway, joined on the gable ends.

Dogtrot

The Double Pen Dogtrot House has a central passage or breezeway, commonly called a dogtrot.

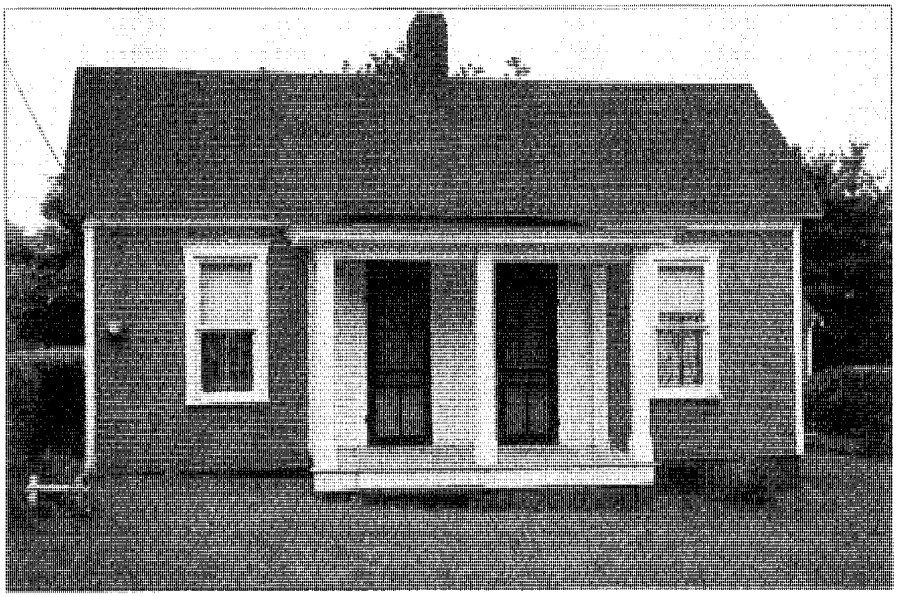
Saddlebag

The Double Pen Saddlebag House has a central chimney separating the two rooms or pens. Early Saddlebag Houses are usually single-story log buildings; later examples are frame. Many early Saddlebags were expansions of single-room houses, while most of the later balloon frame examples were built as single units with internal access doors. Saddlebag Houses typically have two front doors.



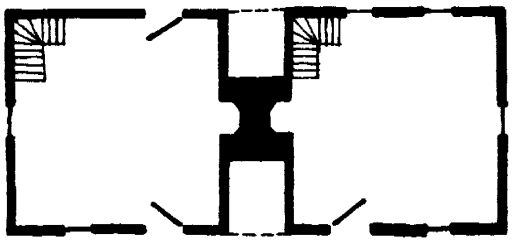
Donald Hutslar

Saddlebag House, Miami Township, Clermont County, ca. 1790-1840



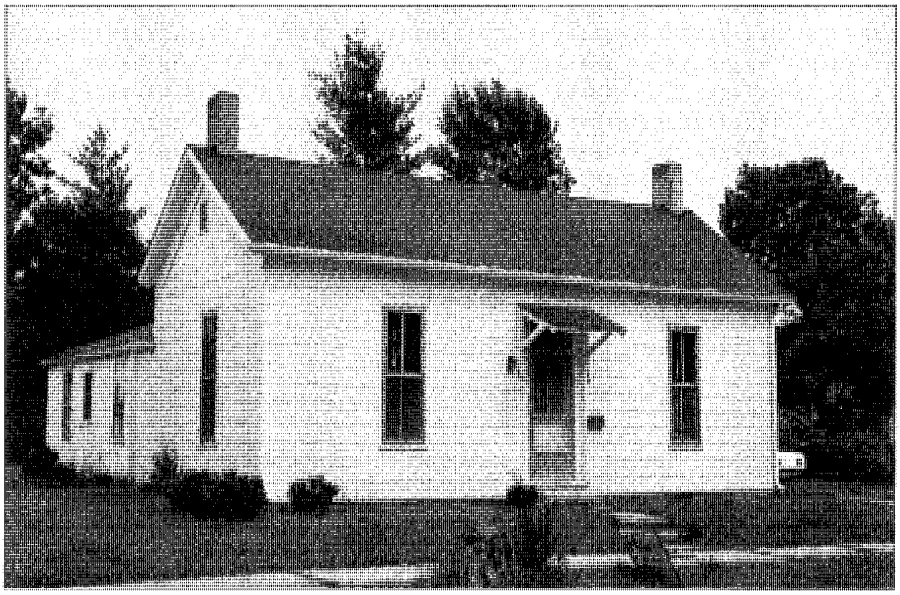
Maria Cadavid

Saddlebag House, Vinton County, ca. 1880



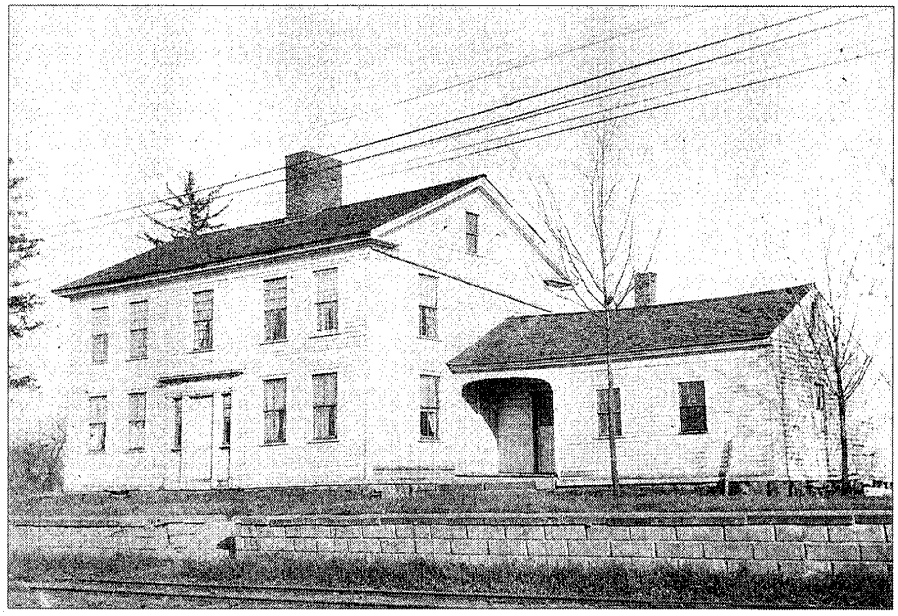
Saddlebag House, Floor Plan

Glenn Harper

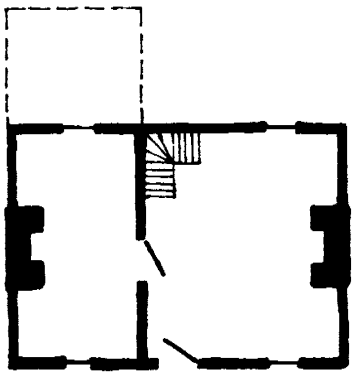


Hall and Parlor, Eaton, ca. 1870

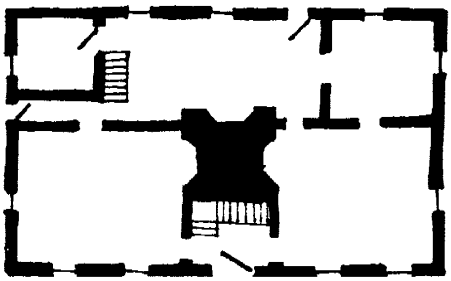
OHS Archives-Library, I.T. Frary Collection



Early Central Chimney, North Olmsted, ca. 1820



Hall and Parlor, Floor Plan



Early Central Chimney, Floor Plan

Hall and Parlor (ca. 1800-1870)

The Hall and Parlor House is a simple rectangular plan dwelling, one or one and one-half stories, with a side-gabled roof. Usually displaying a three-bay facade, the house measures approximately 30 to 34 feet long and 18 to 20 feet deep. Floor plans consist of a hall or general eating and living space, and a smaller, more formal parlor that may also have been used as a bedroom. In describing these early building types, the hall is a room, not a hallway or passage. Additional sleeping chambers may have been in the attic or half-story. The single front door, generally centered in the facade, opens directly into the hall room, which is slightly larger than the parlor. Chimneys are positioned at one or both gable ends. Hall and Parlor Houses were often built with shed rooms or small ells to the rear.

Early Central Chimney (New England Tradition, ca. 1820-1850)

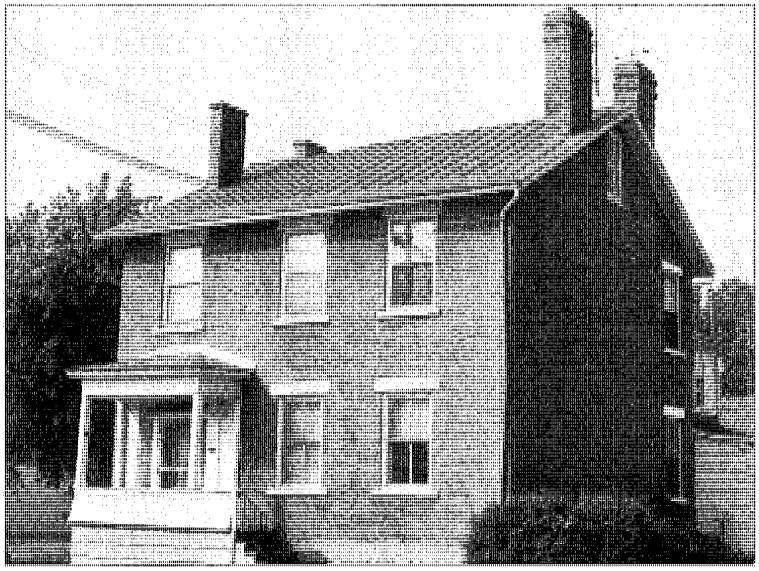
The Early Central Chimney House has two stories and is usually of braced frame construction. It is characterized by a large, centrally located chimney, side-facing gables, centered doorway, and rectangular plan. The front door opens into a small vestibule that contains a winder staircase to the second floor. Typically, the rooms to the rear are shallower than the front rooms. A symmetrical three- or five-bay facade is standard. While relatively uncommon in most of Ohio, Early Central Chimney Houses are found in the Western Reserve region of northeastern Ohio, the Ohio Company Lands around Marietta, and other areas settled by New Englanders. Occasionally, literature refers to this house type as a "New England Large."

Side Hallway (ca. 1820-1880)

Some scholars have called the Side Hallway House a Half House, Gable-Fronted House, or Two-Thirds Georgian (the complete Georgian floor plan consists of a central hall and five-bay facade; omitting the end pair of rooms reduces the house by two bays – hence it is "Two-Thirds Georgian"). The Side Hallway House has two or two and one-half stories; it is one or two rooms deep, and one room wide with a side hallway and staircase. The entrance and hallway are always at the extreme left or right of the front elevation. Many architects and builders considered the Side Hallway a model urban house form. Most examples in southern Ohio have side-facing gables while gable-fronted forms are more common in central and northern Ohio. After 1850, the Side Hallway House often featured Italianate style decoration and hipped roofs. This house type usually has a three-bay facade.

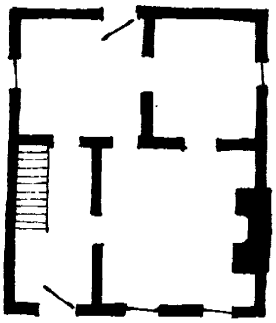
Steven McQuilkin

Side Hallway, Wellington Township, Lorain County, ca. 1820



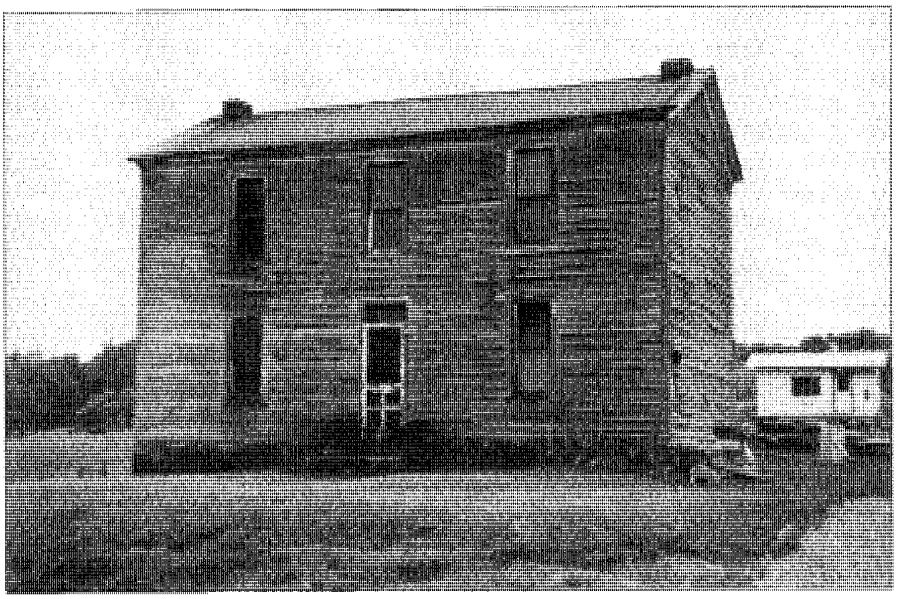
Elizabeth Davis

Side Hallway, Gallipolis, ca. 1840



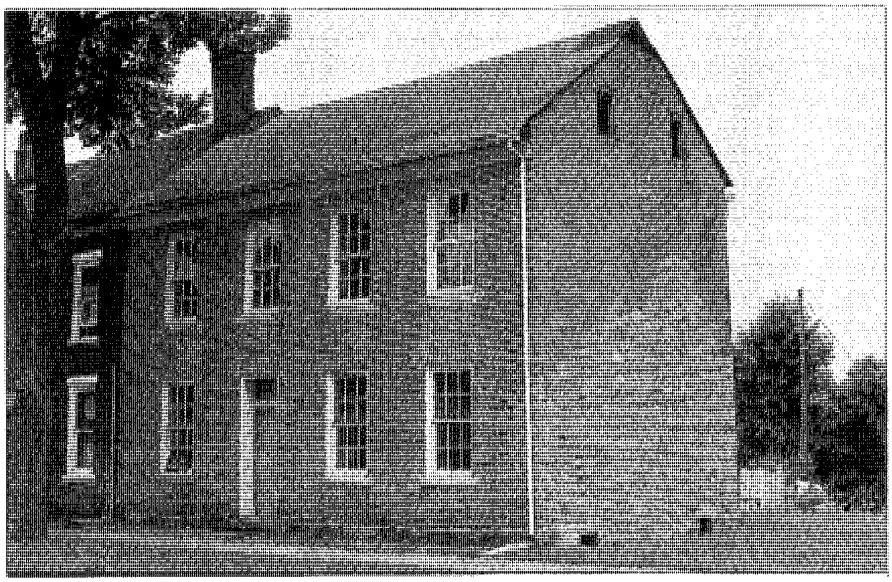
Side Hallway,
Floor Plan

Maria Cadavid

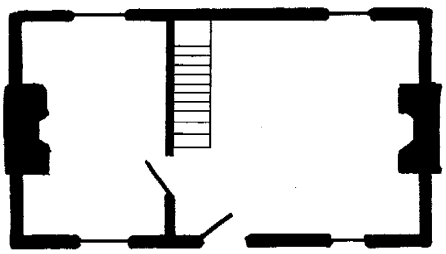


Pre-Classic I House, Hamden, Vinton County, ca. 1850

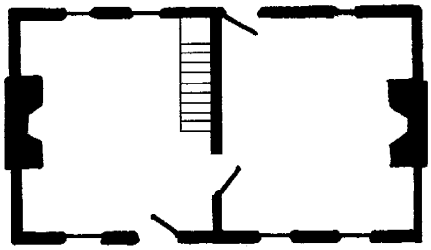
Mark Stockman



Four Bay I House, Mt. Pleasant, Jefferson County, ca. 1840



Pre-Classic I-House, Floor Plan



Four Bay I House, Floor Plan

I House (ca. 1820-1890)

The I House reputedly acquired this name because of its widespread distribution in the I states—Indiana, Illinois, and Iowa. It is also widely distributed in the Chesapeake Bay and upper Ohio Valley regions.

The I House's identifying feature is its two-story, one-room-deep (single pile) plan that is at least two rooms wide. Although the most common roof form is side-gabled, I Houses with hipped and even flat roofs are common in some locales. The first-floor plan consists of a hall room and parlor, typically separated by a central hallway. Facades are usually symmetrically arranged into three or five bays. Despite some central chimney and paired central chimney subtypes, chimneys are normally at the gable ends. I Houses frequently have one- or two-story front porches and one- or two-story kitchen ells, often built as additions. The rear ell frequently included a back porch.

I Houses with two-story front porches as original features are found near the Ohio River and probably are associated with a southern building tradition. Many post-Civil War I Houses in Ohio have centered gables. I Houses rapidly became symbols of agricultural prosperity on the midwestern rural landscape. Also built in the coal mining regions of Ohio, they were company housing as well. The three principal versions of the I House in Ohio are the Pre-Classic, Four Bay, and Classic.

Pre-Classic I House (Without Center Passage)

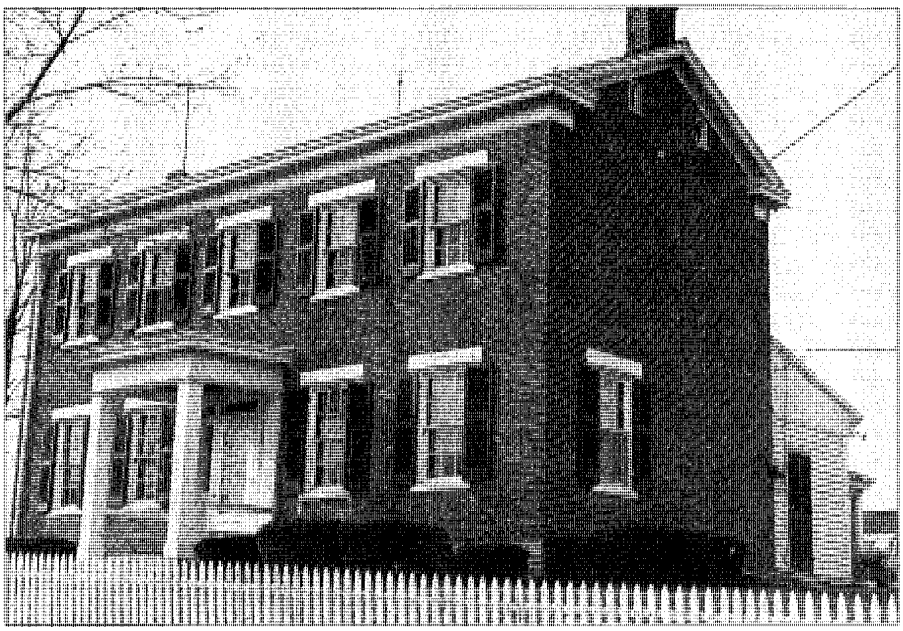
The Pre-Classic I House has a two room over two room plan; it is three bays wide. Its central doorway opens into either the larger or smaller room. The stairway can be located in either of the two downstairs rooms. The Pre-Classic I House can have interior, interior-end, or exterior-end chimneys.

Four Bay I House

Pre-Classic I Houses may also have a four-bay facade, asymmetrical plan, and two rooms over two rooms or three over three. The four-bay arrangement may also have two front entrances.

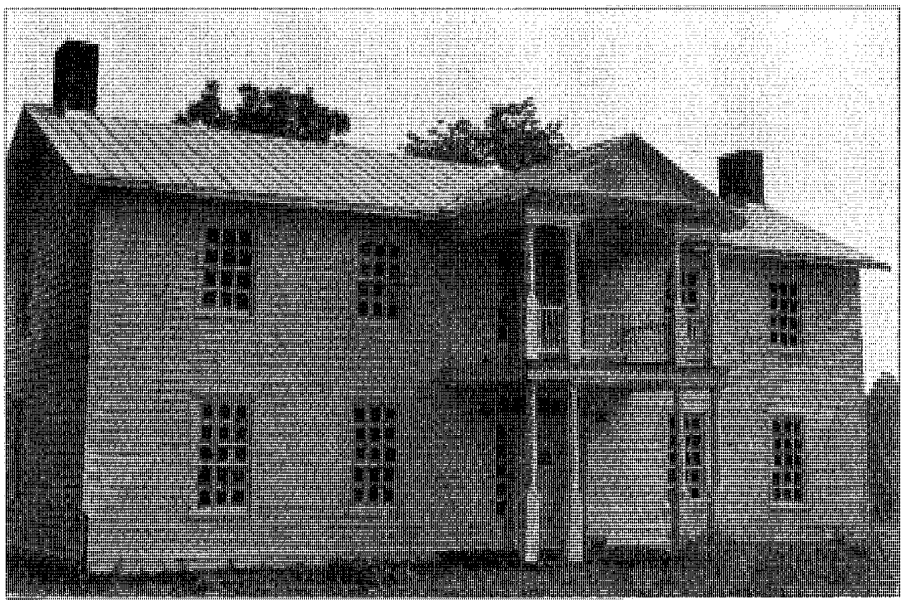
Classic I House

The Classic I House has two rooms over two rooms with a central hallway, center doorway, and five-bay facade, although three-bay examples do exist. Bilateral symmetry is almost always apparent because the staircase is in the central hallway. One- or two-story kitchen ells are common on the rear elevation. With its separate hallway, front parlor, and rear kitchen, the Classic I House reveals a growing trend toward privacy. In the *Report of the Commissioner of Patents for the Year 1859,* the United States commissioner of patents noted, "In houses with five windows on the front, upstairs, all placed at equal distances, and four windows and a central door below, we have what is by many considered the perfection of regularity and order" (p. 431).



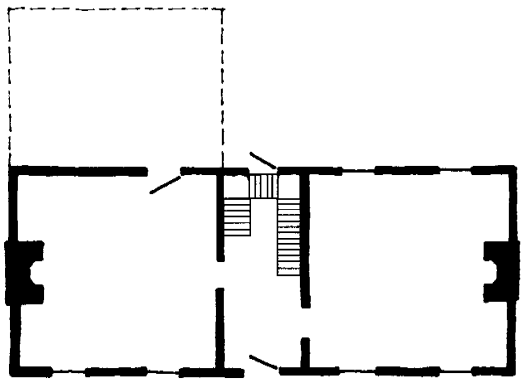
David Simmons

Classic I House, Christian Augspurger House, Butler County, ca. 1848



Elizabeth Davis

Classic I House, Hannan House, Gallia County, ca. 1840

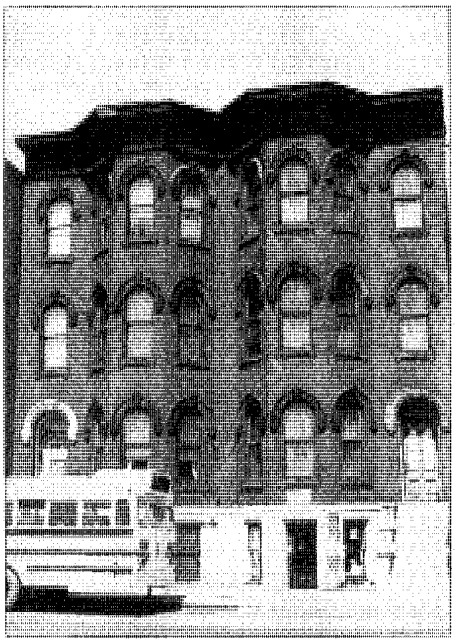


Classic I House,
Floor Plan

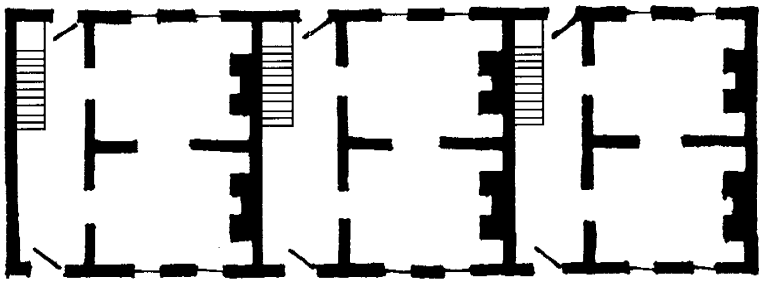
Stephen Gordon

Rowhouse, Springfield, ca. 1865-1880

Ohio Historic Preservation Office



Rowhouse, Columbus, ca. 1875



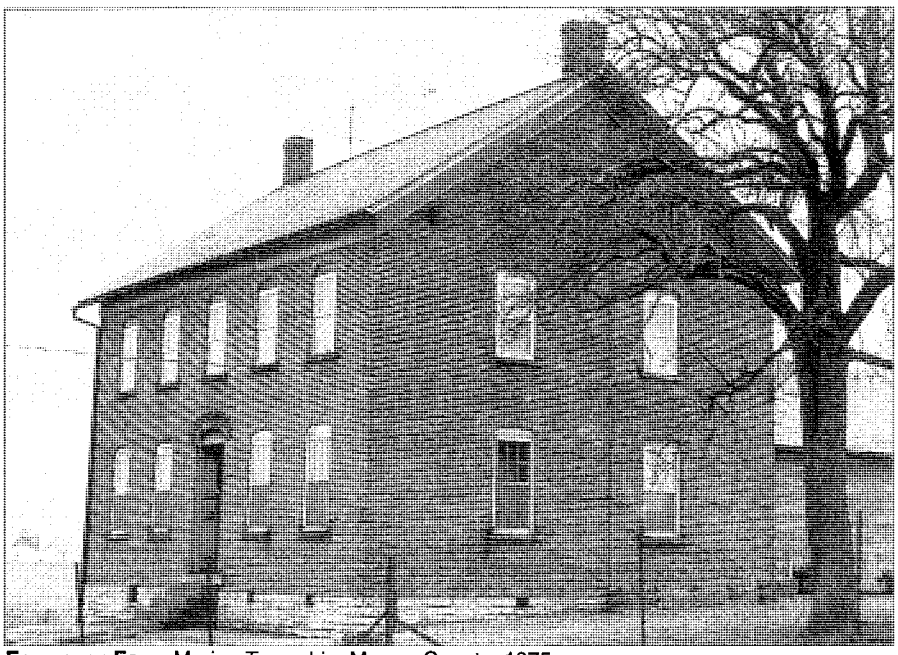
Rowhouse, Floor Plan

Rowhouse (ca. 1820-1920)

A Rowhouse is one of a row of contiguous houses, each sharing at least one common wall with another in the row. Typically, a Rowhouse is two or three stories with a two- or three-bay facade, a raised basement, and stepped entrance or porch. Brick is the favored building material. Most Rowhouses have a modified side hallway plan with outside doors at the front and back. Rear wings are common additions. Adjoining Rowhouses may be unrelated to one another in design, be similar or even identical, or be elements of a larger composition encompassing several houses. Even where an entire row was built at once by one builder or developer, each Rowhouse almost always occupies an individual lot and is owned independently.

Four-over-Four (ca. 1825-1870; 1910-1925)

The Four-over-Four House has a central hallway, is double pile in plan, and has a side-gabled or low-pitched hipped roof. The house is a two- or two-and-one-half-story dwelling with two rooms paired on either side of the central hallway. The plan of the house is roughly four rooms over four rooms. Typically, paired-end chimney stacks or twin flues share a common chimney stack at the gable ends. Fenestration features a facade of three to five symmetrically placed openings or bays and one or two bays on the side elevations. One variation of the Four-over-Four has a four-bay facade with two front doors and no central hallway. During the first quarter of the 20th century, Four-over-Four Houses were commonly built in the Colonial and Georgian Revival styles.

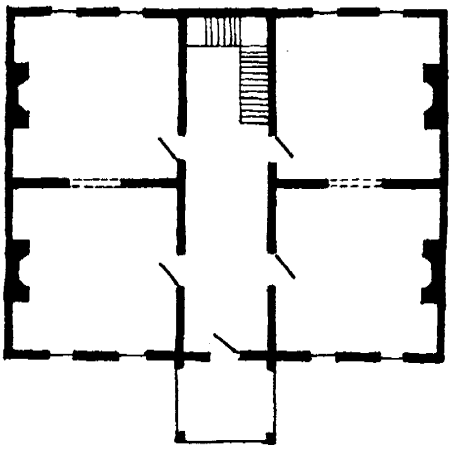


Mary Ann Brown

Four-over-Four, Marion Township, Mercer County, 1875

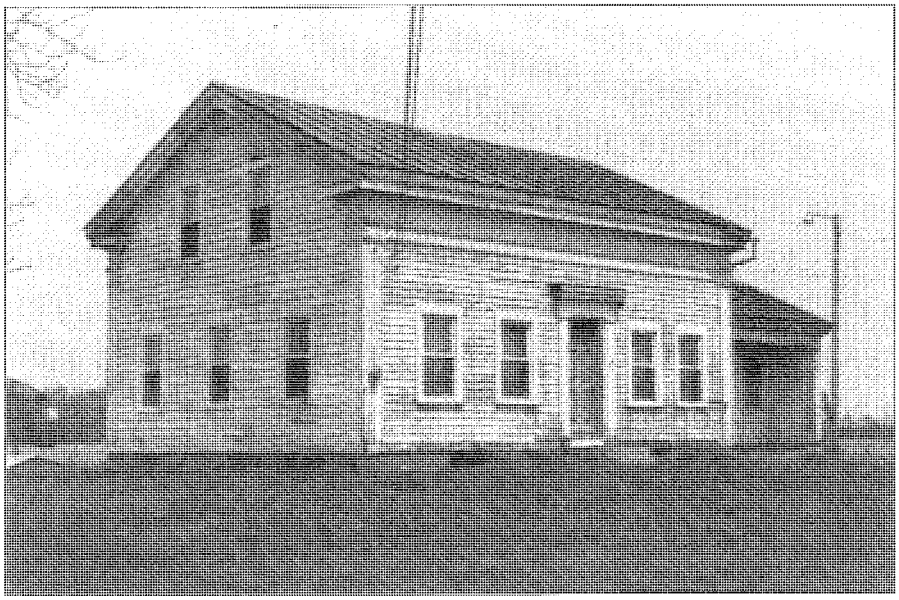
Stephen Gordon

Four-over-Four, Marietta, ca. 1850



Four-over-Four, Floor Plan

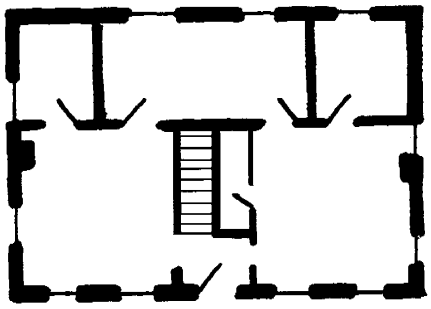
Stephen Gordon



New England One and a Half, Robert Brown House, Hartland Township, Huron County, ca. 1845-1850

Steven McQuillin

New England One and a Half, P. A. Gregg House, Huntington Township, Lorain County, ca. 1850



New England One and a Half,
Floor Plan

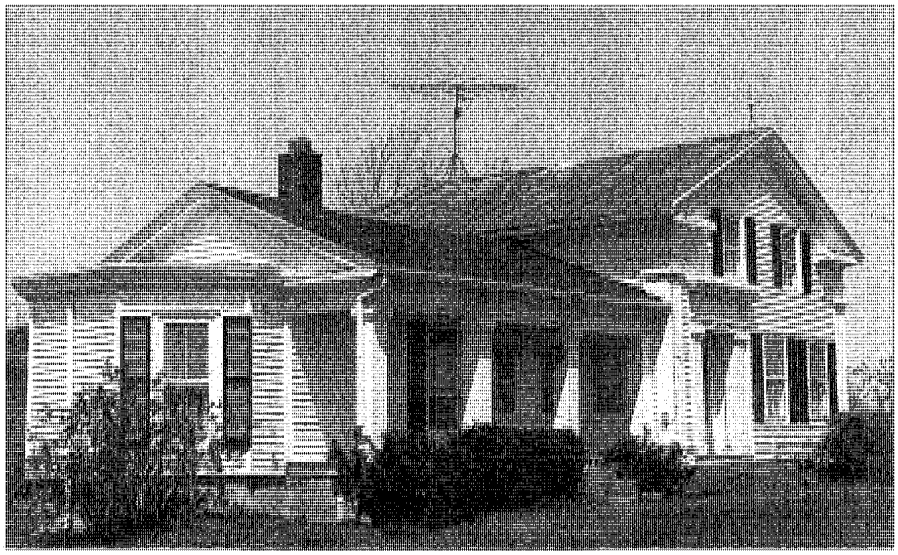
New England One and a Half (ca. 1830-1865)

The New England One and a Half is a side-gabled building, usually of frame construction with a rear ell or wing. The facade is three to five bays wide and the side elevations are at least two bays wide. Floor plans typically have two large front rooms with smaller rooms across the rear. The facade may have a blind half story under the eaves or an arrangement of small rectangular frieze windows. Occasionally there is a service door on the side elevation. Although generally modest, the New England One and a Half sometimes features Greek Revival elements such as pilasters, architraves, cornice returns, and wide entablature panels. Similar to the Upright and Wing, this house type is usually in areas settled by New Englanders.

Upright and Wing (ca. 1830-1890)

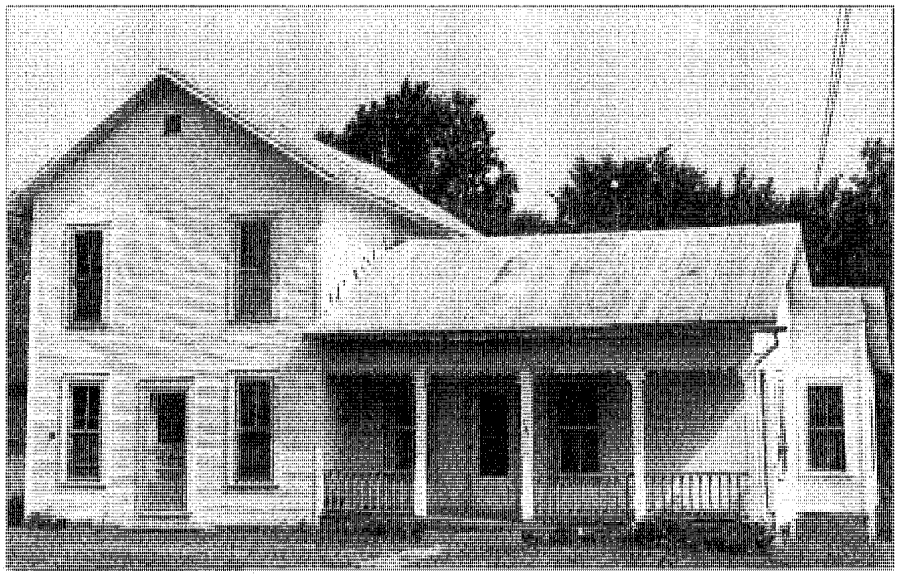
The Upright and Wing House has two units; the taller unit is either a two story or one and one-half story upright, and the shorter unit is a wing of one or one and one-half stories. One gable end of the wing is under the eaves, perpendicular to the upright. The overall configuration can be either an L or T. Earlier examples often have a door in the upright. In later Upright and Wings—particularly those built after 1850—the upright tends to shrink to two bays wide and the main entry shifts to the wing, where it is frequently located on a partial or full-length recessed porch. The wing may include one or two bedrooms, and a pantry or a large kitchen, while the upright customarily houses the parlor, stairway, and additional bedrooms.

Called by some scholars the Temple and Wing House, the Upright and Wing was popular during the Greek Revival period when it was often adorned with pilasters, cornice returns, and wide entablatures. This form is common in northeastern Ohio, with heavy concentrations in the Firelands and Western Reserve. Later examples are also in north-central and northwestern Ohio. As a house type, the Upright and Wing is generally associated with the New England-Great Lakes building tradition. An unusual variation known as a "hen and chick" has wings on both sides of the upright.



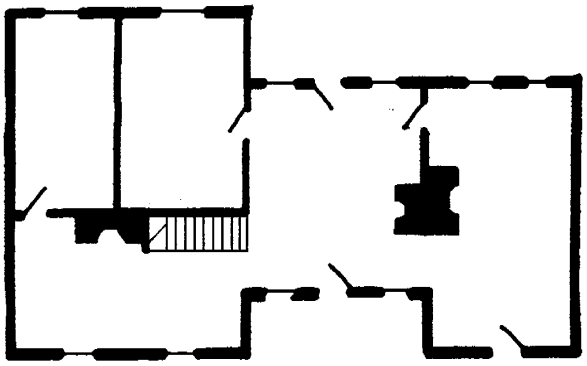
Steven McCullin

Upright and Wing, William Gunn House, Wellington Township, Lorain County, ca. 1840



Pam Reynolds

Upright and Wing, Polk, Ashland County, ca. 1850-1870

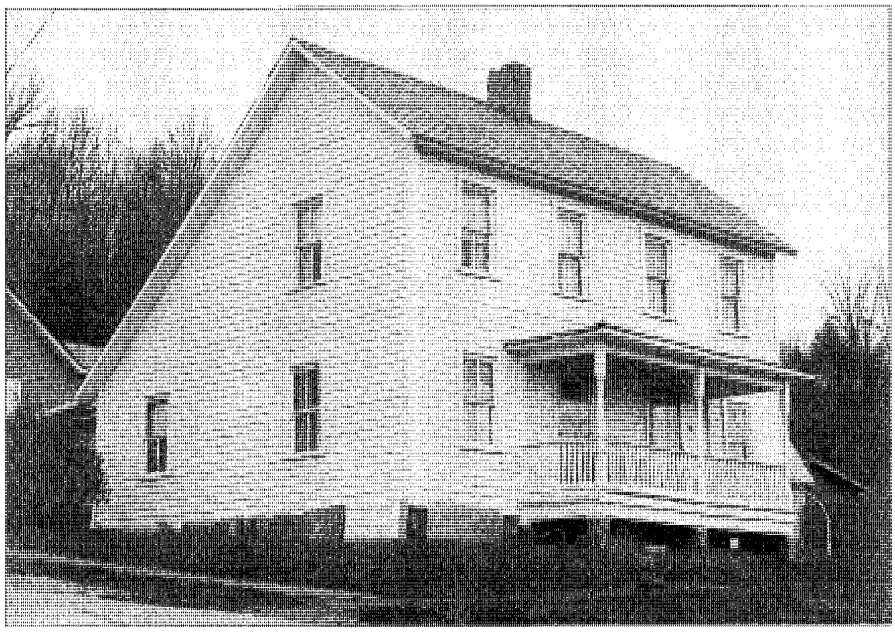


Upright and Wing, Floor Plan

H. C. Mason

Saltbox, Mason House, Coal Run, Washington County, ca. 1802

Gail Gillespie



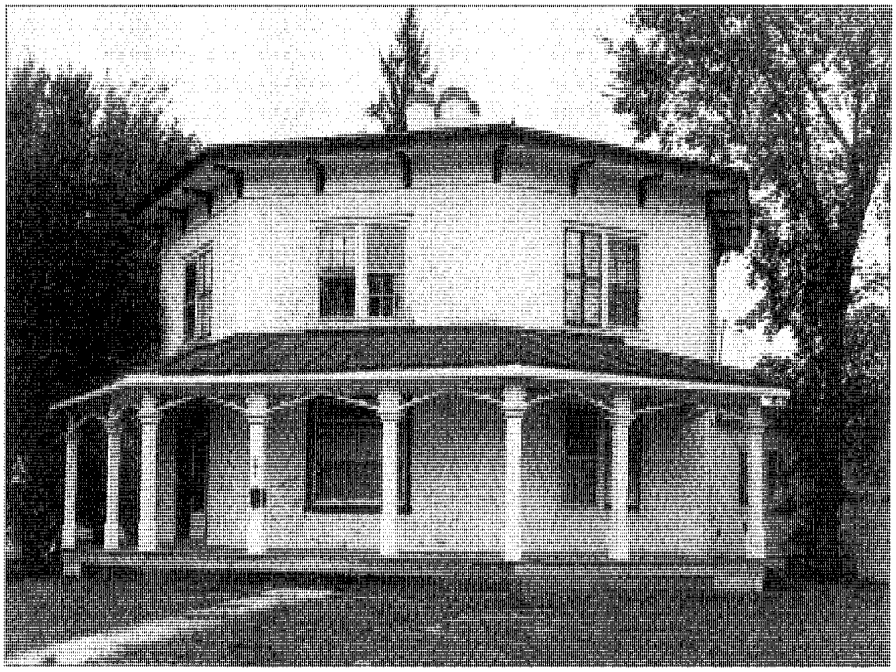
Saltbox, Jacksonville, Athens County, ca. 1900

Saltbox (ca. 1830-1900)

Similar to their better-known New England counterparts, Ohio Saltbox Houses are best identified by the long slope of their rear gable roofs. This gives the Saltbox its distinctive asymmetrical side elevation profile and unbroken roofline from the ridge to rear eaves. The shape is that of an antique saltbox. The earliest Saltbox Houses are generally one-and-one-half stories high with interior end chimneys. Later Ohio versions typically are two-story houses with small center chimney stacks. So-called Saltboxes should be examined closely to ensure that the building is a Saltbox and not an I House with a later addition across the rear, as is commonly seen in Ohio.

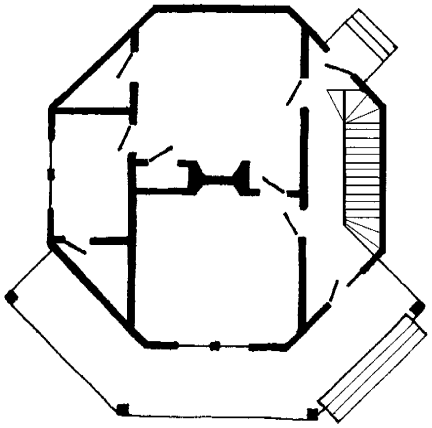
Octagon (ca. 1850-1870)

A distinctive polygonal building type, the Octagon House owes its popularity to Orson Squire Fowler, a lecturer, phrenologist, and writer from New York state. In 1854 he published *The Octagon House, A Home For All, or the Gravel Wall and Octagon Mode of Building*. The prototypical example has eight sides, a low-pitched roof, central chimney stack or cupola, decorative porches with chamfered posts, and wide eaves with heavy brackets. Somewhat of a curiosity, the Octagon mode was also used in the construction of exhibit halls, barns, sheds, and other outbuildings. Octagons are commonly designed in the Italianate style.



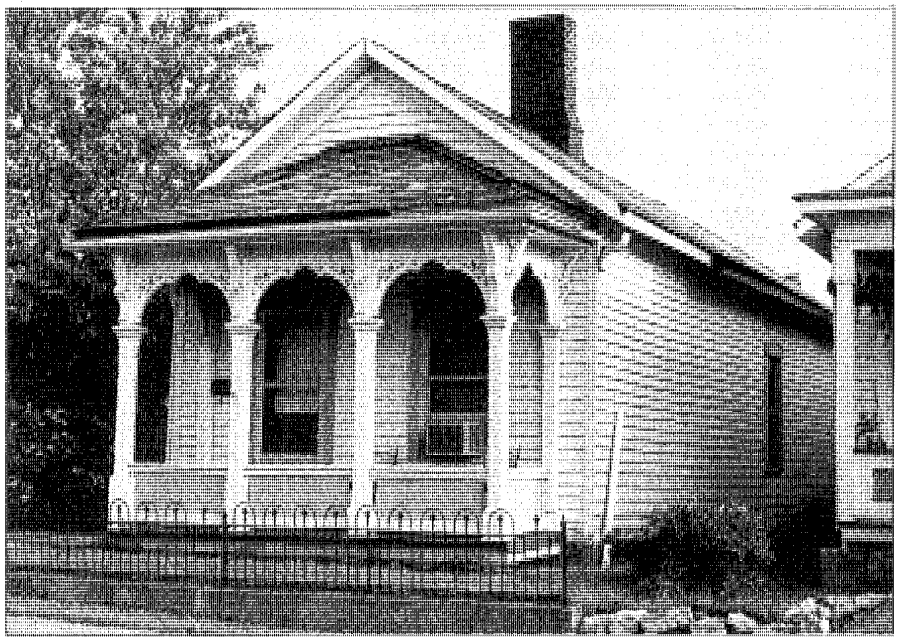
David Barker

Octagon, The Octagon, Tiffin, 1852



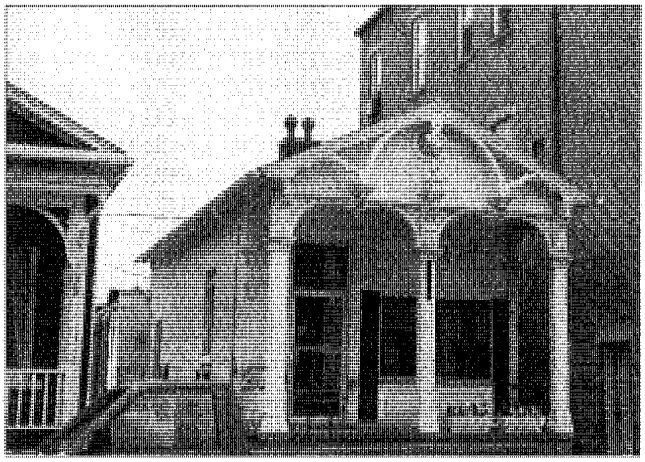
Octagon,
Floor Plan

Judith Kitchen

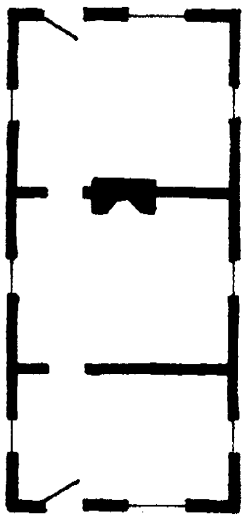


Shotgun, Zanesville, ca. 1870

Elizabeth Davis



Shotgun, Gallipolis, ca. 1860



Shotgun,
Floor Plan

Shotgun (ca. 1860-1900)

The Shotgun is a small, one-story house, usually rectangular in plan, one room wide, and two or more rooms deep. Its orientation is perpendicular to the street with a forward-facing gable or false front. Its doors are on the front and rear elevations. Middle rooms frequently have a side door. A few Shotguns have an added extra bedroom over the back room only; these are referred to as *camelbacks*. Folklore claims that a shotgun blast fired in the front door would pass through the house uninterrupted and exit through the back door. As a house type, the Shotgun descended from houses first introduced by African-Americans into Haiti and New Orleans. Later, companies built Shotguns throughout the Mississippi and Ohio river valleys as inexpensive housing for workers. Shotguns are frequently on urban industrial and railroad outlots, but seldom in rural settings.

Gabled Ell (ca. 1865-1885)

The Gabled Ell was a popular post-Civil War house type. Generally balloon frame or brick bearing wall construction, the Gabled Ell is one or two stories with an irregular plan, intersecting gable roof, and asymmetrical fenestration. Some architectural historians describe this as a Victorian Gable Front and Wing, while other sources refer to it as an L- or T-Plan House, based on the right-angle intersection of its main section and wings.

Common in rural areas and small towns, the Gabled Ell has one half-I House form perpendicular to a wing with gabled ends. Unlike the Upright and Wing, its cross-gable roof line is at the same level. The long wing usually faces the road and typically exhibits a decorative porch or porches with jigsaw decoration flanked by the projecting gabled wing. The side elevation of the gabled wing usually does not have a doorway, and the wing may have one or two bays while the block parallel with the street seldom has fewer than two bays. The projecting wing often is beveled to accommodate a bay window. The gable ends may have attic vents, decorative shingles, bracing, and variegated wall treatments. The rear elevation may have a porch along with small lean-tos or later additions.

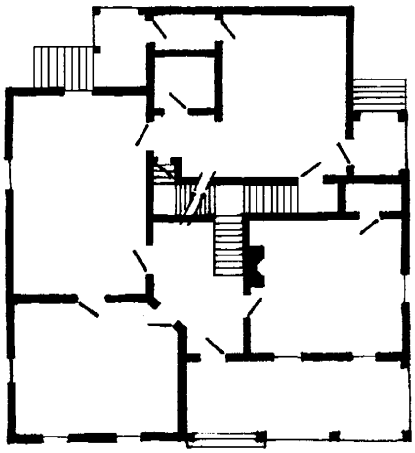
A common variation of the Gabled Ell was built to accommodate the narrow lots of many Ohio cities and villages. Typically 25 feet wide or less, urban builders simply turned the alignment of the standard Gabled Ell so the short wing faced the street.

Ellie Damm

Gabled Ell, Sandusky, ca. 1880

Ohio Historical Society Archives-Library

Gabled Ell, Warny Wilson House, Beverly, ca. 1867-1870 (from *Rural New Yorker,* February 15, 1873)



Gabled Ell, Floor Plan

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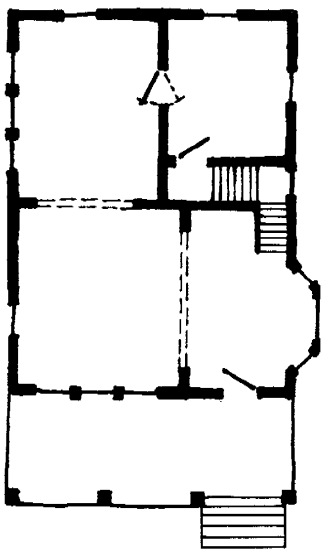
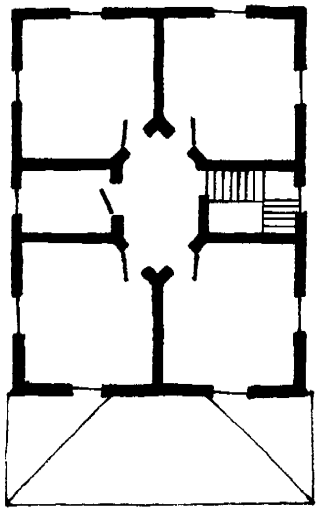
American Foursquare (from *The Ohio Farmer,* May 3, 1913)



American Foursquare,
Floor Plan, First Floor



American Foursquare,
Floor Plan, Second Floor

American Foursquare (ca. 1900-1925)

Clem Labine, former editor of the *Old-House Journal*, coined the term American Foursquare to describe this 20th-century house type. The American Foursquare has two to two and one-half stories, a nearly square floor plan, and a blocky shape topped by a low pyramidal hipped roof. Basements are slightly raised, requiring a flight of steps to the front porch. Usually, a central dormer is in front and a three- or four-post front porch extends the full width of the house. The dormer and porch roofs usually echo the hip form of the main roof.

The ground floor is generally organized into either four rooms with a side hall or three rooms with a vestibule and reception hall. The second floors usually have four corner rooms with a central hall and bathroom between two of the rooms. By this time, the living room had replaced the parlor and separate bedrooms were reserved for children. The American Foursquare was one of the most popular house types during the first two decades of the 20th century; virtually every company offering mail-order houses or plans advertised models of this type. It was often promoted as the "most house for the least money."

Bungalow (ca. 1905-1930)

Bungalow types generally followed the ideals of the Craftsman movement: utility, simplicity, and stylistic honesty. The Bungalow emphasized informal living, natural materials, and a low, horizontal design. The typical frame or masonry bungalow has one, one and one-half, or two stories. The May 1918 issue of *Building Age* noted this house type was referred to as a Bungalow whether or not it had a second story (p. 258). Bungalows have long, sweeping gable roofs, overhanging eaves, massive tapered porch posts, and exposed rafters with beams commonly added under the gables. Wall surfaces may combine materials such as wire-cut brick, cobblestone, stucco, clapboard, and split-shake shingles. Chimneys may be on either the exterior or interior. Wall gables occasionally are substantial enough to cover a porch.

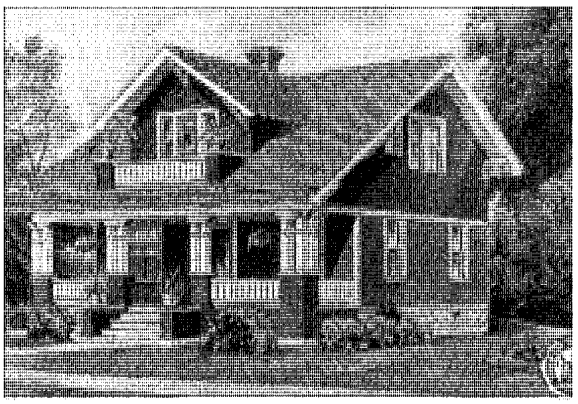
A common house type during the second and third decades of the 20th century, Bungalows are found in many architectural styles. Ohio has two basic subtypes, Dormer Front Bungalows and Gable Front Bungalows.

Dormer Front Bungalow

Sometimes called the Shed-Roof Bungalow, the Dormer Front Bungalow has one-and-one-half or two stories. Bedrooms are often on both floors. Dormer Front Bungalows have side facing gables, a full-width inset porch, and a front-facing gabled or shed dormer. The front slope of the roof extends down to form the roof of the porch.

David Barker

Dormer Front Bungalow, "The Westly," St. Bernard, Hamilton County, 1921



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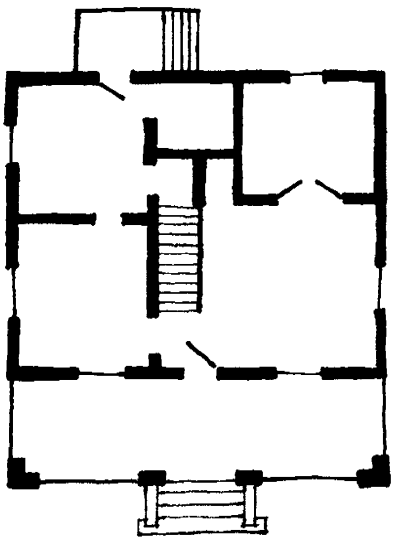
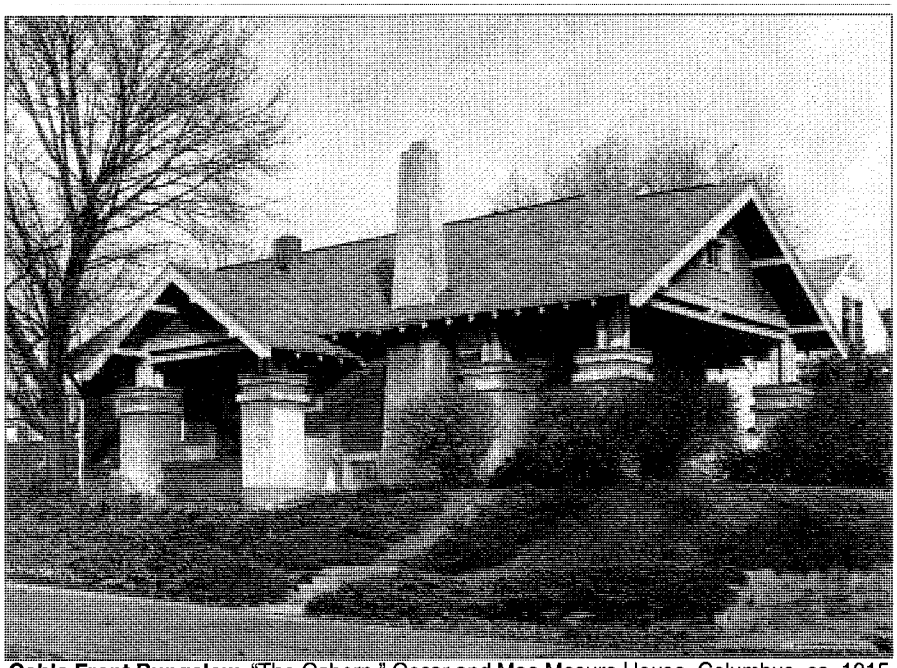
Dormer Front Bungalow, "The Westly" (from Sears, Roebuck & Co.,*Honor Bilt Modern Homes,* 1919; 1928)



Dormer Front Bungalow, Floor Plan

William Keener

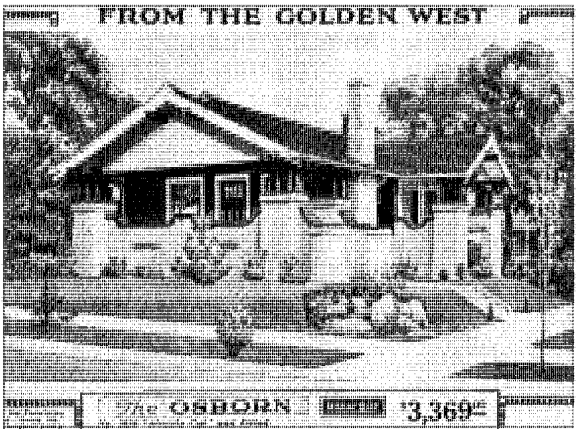


Gable Front Bungalow, "The Osborn," Oscar and Mae Mosure House, Columbus, ca. 1915

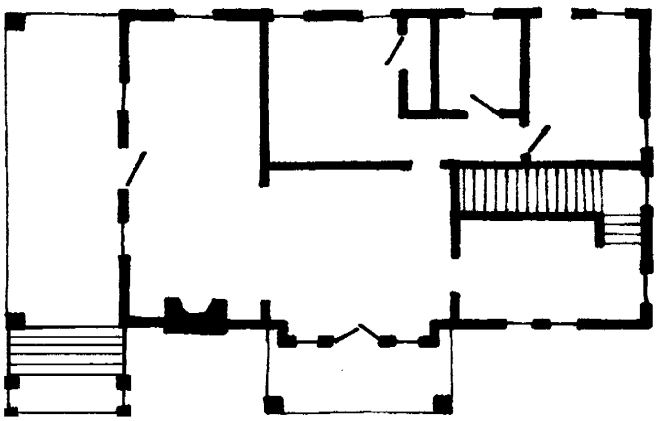
Gable Front Bungalow

Sometimes called the California Bungalow, the Gable Front Bungalow has one or one-and-one-half stories, a low pitched roof, and a front-facing gable. Bedrooms are toward the rear of the first floor. This house type was especially well-suited to narrow city lots.

Ohio Historical Society Archives-Library



Gable Front Bungalow, "The Osborn," (from Sears, Roebuck & Co., *Honor Bilt Modern Homes,* 1919)



Gable Front Bungalow, Floor Plan

Cape Cod Cottage/ Williamsburg Colonial (ca. 1925-1950)

The Cape Cod Cottage is the most common form of the single or one-and-one-half-story Colonial Revival house built between 1925 and 1950. As a house type, the Cape Cod was inspired by 18th-century Cape Cod cottages in Massachusetts and similar houses in the Tidewater region of Virginia. The Cape Cod later became a vernacular model for post-World War II housing, inspired in part by the successful planned community of Levittown, New York.

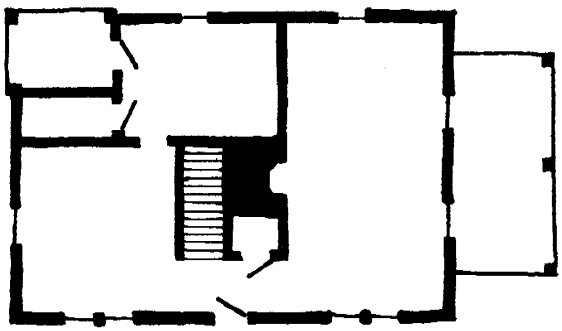
According to a 1927 article in the *Architectural Forum*, the Cape Cod Cottage has "charm of proportion, perfection of scale, and simplicity of detail . . . equal in every respect to the characteristics of the larger and more pretentious examples of Colonial architecture." With its one-and-one-half-story massing, the Cape Cod has a steeply pitched side-facing gable roof and symmetrical three- or five-bay facade. Interior plans vary greatly among the several forms of this type. Appendages such as garages and breezeways are common. The prototypical examples employ frame construction although brick- and stone-veneered forms are common. A "Cape," as this type is often called, has dormer windows.

The Ohio State University Libraries

Cape Cod, "House of the Month" (from *American Builder,* January 1937)

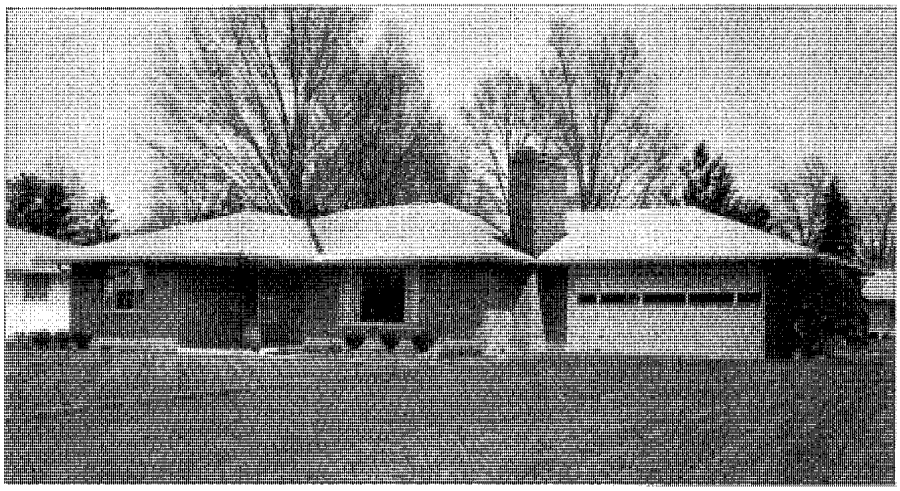
Ted Ligibel

Cape Cod, Toledo, ca. 1935



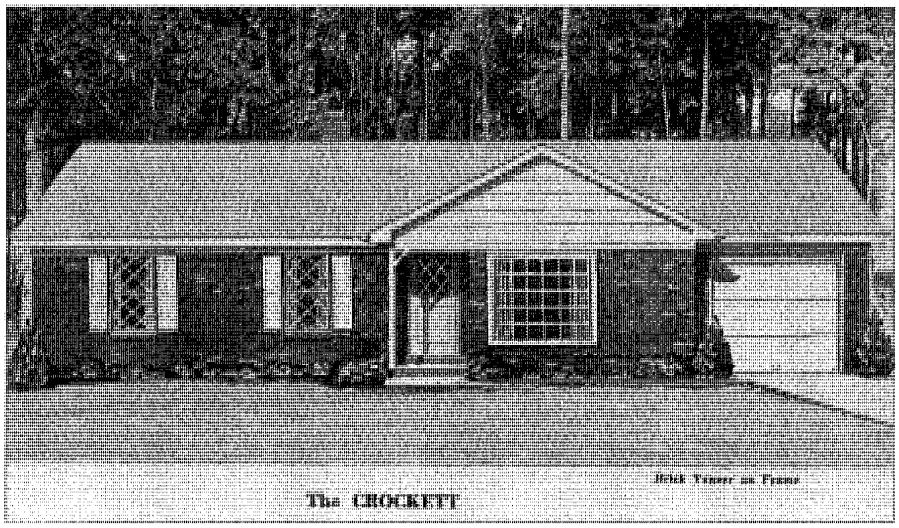
Cape Cod, Floor Plan

Stephen Gordon

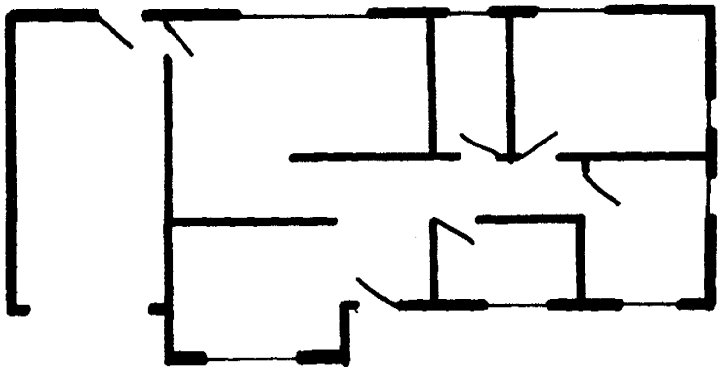


Ranch, Columbus, ca. 1950-1960

Private library of W. Ray Luce



Ranch (from Standard Homes Plan Service, *Homes of Comfort,* 1968)



Ranch, Floor Plan

Ranch (ca. 1940-1970)

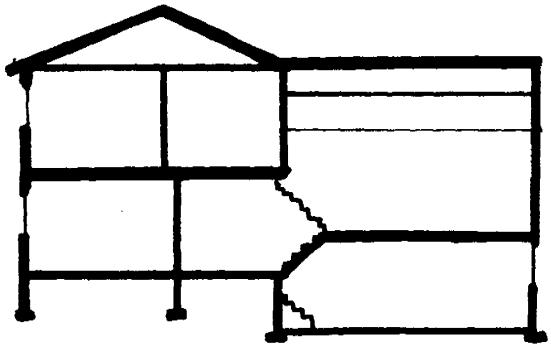
Although it first appeared in the 1940s, the Ranch style house only gained widespread acceptance during the postwar building boom of the 1950s when it became a popular suburban form. This single-story dwelling has a low-pitched roof and a rectilinear or elongated shape. The rambling floor plan typically consists of a large living room flanked by bedrooms and the kitchen and dining room. Garages may be detached but are often attached at the kitchen end. Ranch Houses are commonly faced in brick, wood, or stone and have large rectangular and picture windows, low chimneys, and minimal front porches. Around 1960, sliding glass doors and rear patios became popular features of Ranch houses. Between 1948 and 1955, builders sold more than six million Ranch homes in the United States.

Split-Level (ca. 1950-1980)

The Split-Level or Tri-Level emerged along with the Ranch as a popular postwar suburban house type. Divided into two or more levels, a typical Split-Level House has a landing inside the front door with several steps up to the living room, dining room, and kitchen level at one end of the house. Bedrooms are at the other end of the house, one half-story higher. Below the bedrooms, one half-story lower than the living room, dining room, and kitchen, are the family room or recreation room and a utility room, both on a lower level built partially below grade. The levels are linked by short flights of stairs. The garage is typically attached at one end of the house adjacent to the kitchen, or is under the bedrooms on the below-grade level of the family room and utility room.

Stephen Gordon

Split Level, Worthington, ca. 1970

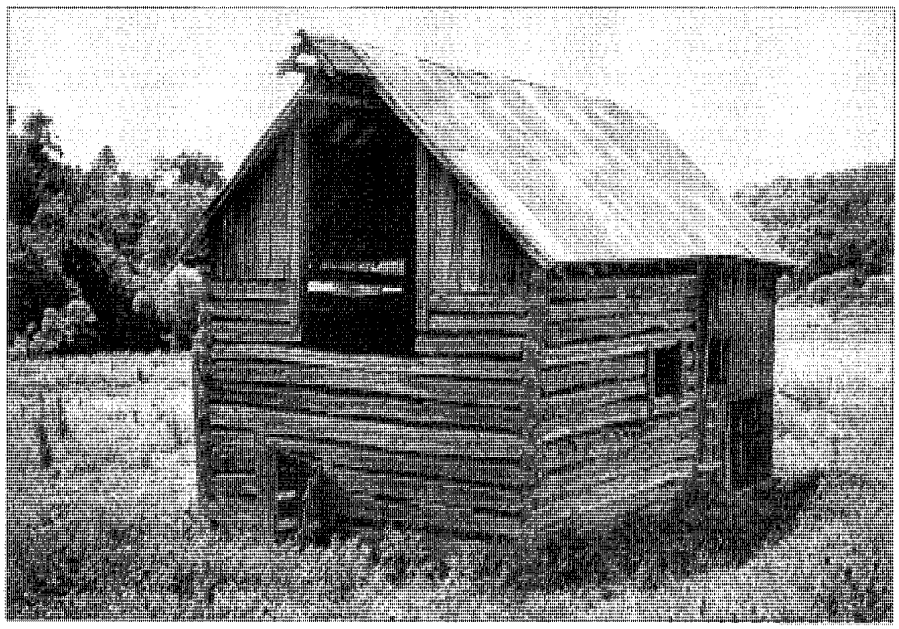


Split Level, Plan

Historic Barn Types

Crib Barn (ca. 1800-1900)

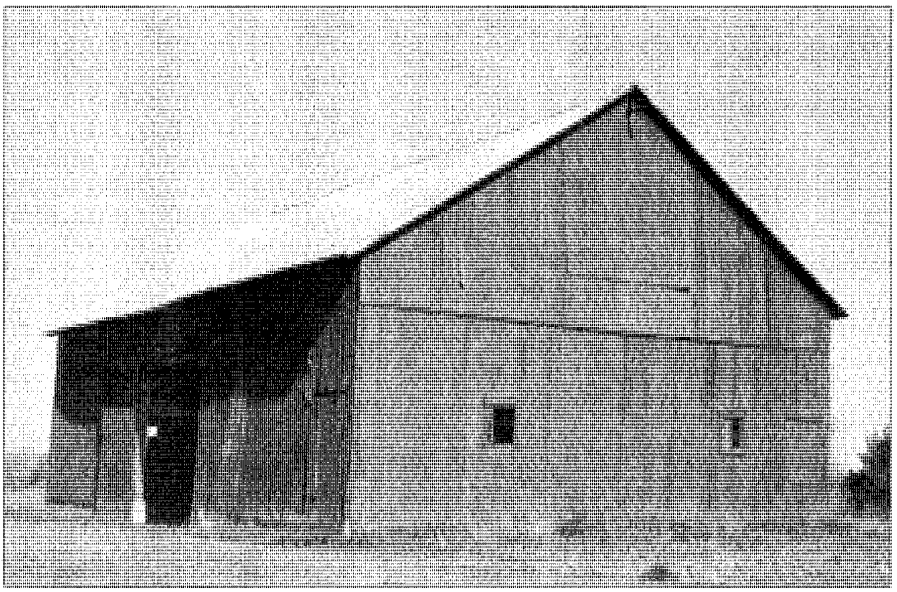
Crib Barns served as storage for fodder or pens for cattle and pigs. The Crib Barn is a modest one- to three-crib, or pen, structure usually constructed of unchinked logs or braced framing, and sometimes covered with vertical wood siding. Framing is often of round unhewn logs or logs hewn only on the facing side. Most have vertical siding and lean-to additions that may conceal the original structure. Crib Barns usually are in the hillier upland regions of southern and southeastern Ohio, a subregion of the Upland South.



Kenneth Gibbs

Crib Barn, Seneca Township, Monroe County, ca. 1850

Stephen Gordon



English or Three Bay Barn, Lincoln Township, Morrow County, ca. 1850

English or Three Bay Barn (ca. 1800-1920)

The English Barn is a rectangular building usually of braced frame construction. Its central floor area or runway has two bays of roughly equal size on either side. The earliest versions have two log cribs, usually 14 feet by 14 feet, connected by a gable roof over a 12-foot-wide runway. Often called Double-Crib Barns, they are actually early versions of the English or Three-Bay Barn.

After 1830 the English Barn was primarily constructed of pinned mortises and tenons. The three-bay plan provided for hand threshing in the central bay with a haymow along one side and oxen or horse stalls along the other. Central doors at the front and rear walls are nearly universal. The open central aisle or breezeway between the bays provided access to the haymows and was used for threshing and winnowing grain. Traditionally, the ratio of length to width is 2:1, or roughly 48 feet to 24 feet, or 64 feet to 32 feet in the larger versions. The standard width of each bay in the braced frame examples is 16 feet. In many localities, the English or Three-Bay Barn may be enlarged from a three-bay to a four- or five-bay building.

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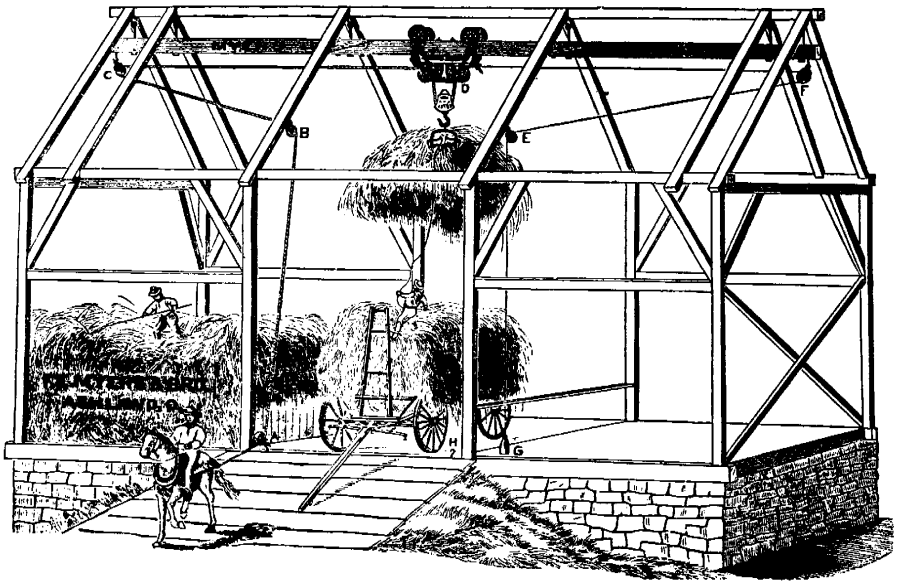
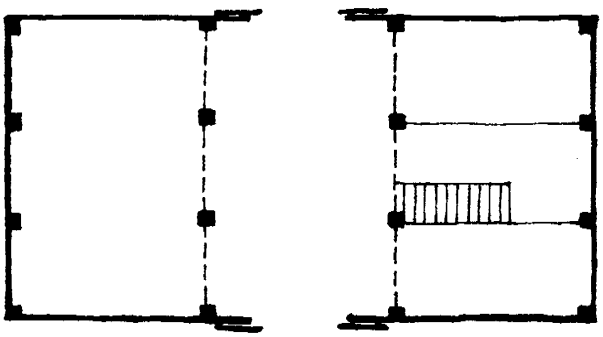


English or Three Bay Barn (from F.E. Myers & Bro., *Catalog,* ca. 1880)



English or Three Bay Barn, Floor Plan

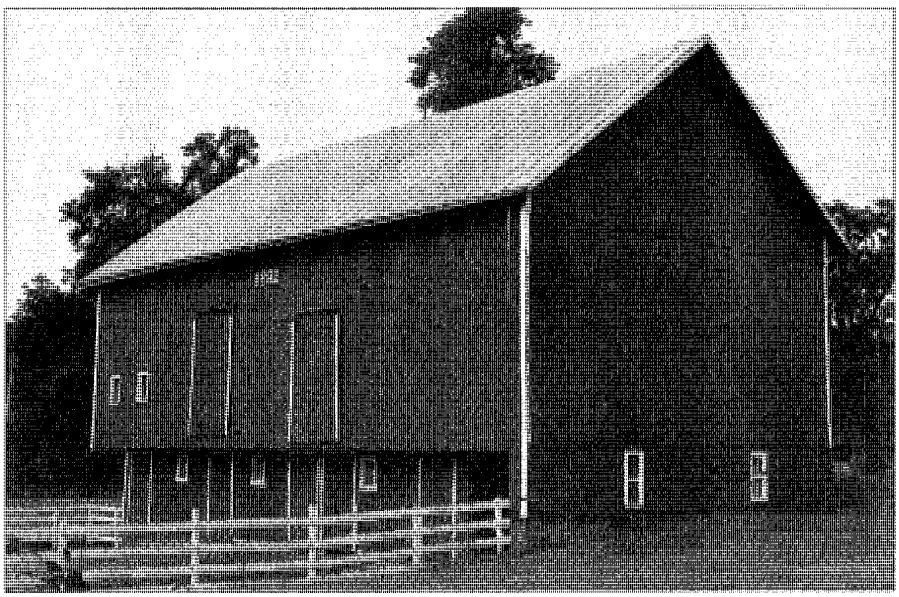
German/Swiss or Pennsylvania Barn (ca. 1830-1900)

Frequently called the Pennsylvania Barn by virtue of its prevalence in that state, the German/Swiss Barn was one of the first American barn types to combine crop storage and animal shelter. This large, two- or three-level building, usually 60 by 40 feet, became a mark of agrarian prosperity for many farmers.

Generally banked into the side of a hill or slope so both floors are accessible at grade, it is also known as a Bank Barn. The hillside entrance provided easy access to wagons bearing feed or hay. In more level terrain, such as on Ohio's till plains, farmers built earthen ramps to provide access to the upper story. Framing of heavy, carefully fitted and pegged timbers provided the functional support of these barns. During the early 20th century, many farmers built gambrel roofs on these barns for added storage. The two basic types of German/Swiss Barns in Ohio are the Sweitzer Forebay and the Pomeranian Forebay.

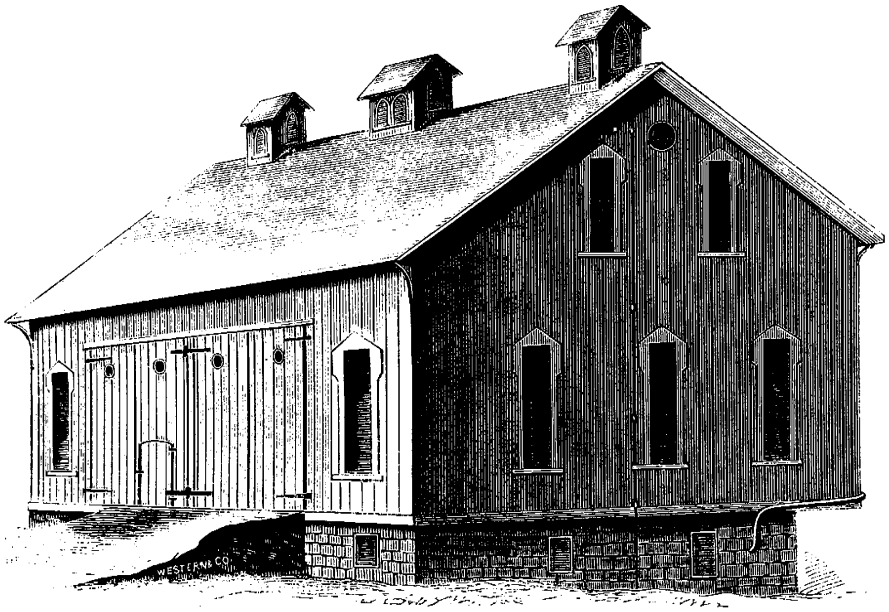
Sweitzer Forebay Barn

The Sweitzer Forebay Barn is a two-and-one-half-story building generally—but not always—banked into the side of a hill. The lower floor is primarily devoted to cattle stalls and stables, while the upper floor is conventionally divided into three units for implement storage, threshing, and a haymow. The most conspicuous structural feature of the Sweitzer Barn is the open forebay, or cantilevered overhang, on the second story. Forebays usually extend 6 to 8 feet and are supported by hewn forebay beams. Located on the downslope of the barn, the forebay provided shelter and a convenient hay-drop for livestock below.



Pam Reynolds

Sweitzer Forebay Barn, Loudonville, Ashland County, 1892



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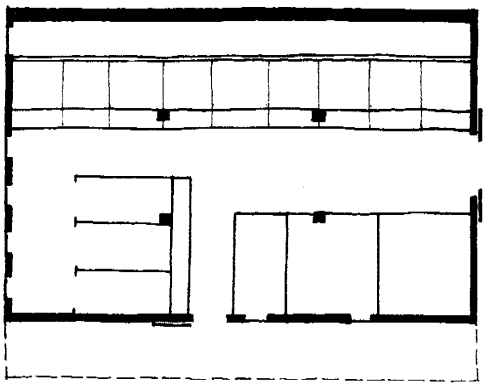
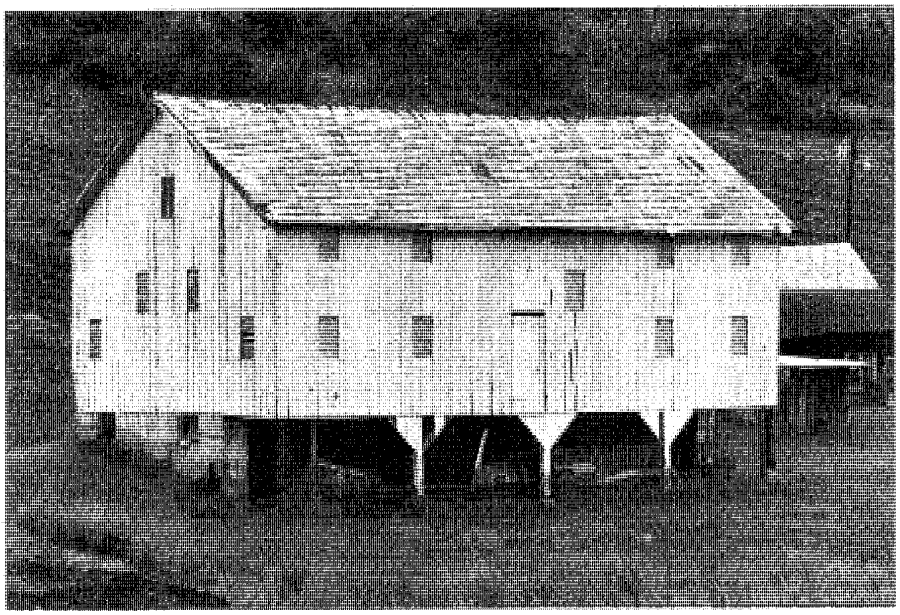
Sweitzer Forebay Barn, (from *Manufacturer & Builder,* February 1870)



Sweitzer Forebay Barn, Floor Plan

Jeff Brown

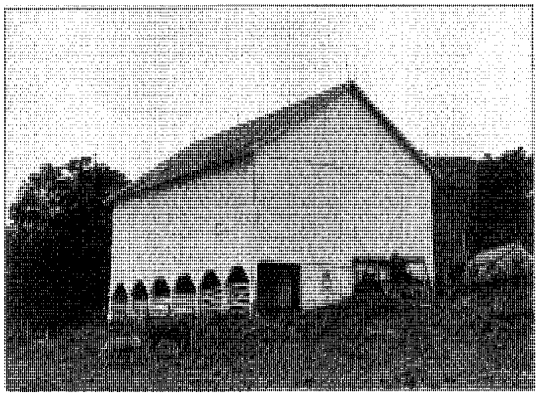


Pomeranian Barn, DeLong Barn, Tuscarawas County, ca. 1850

Pomeranian or Posted Forebay Barn

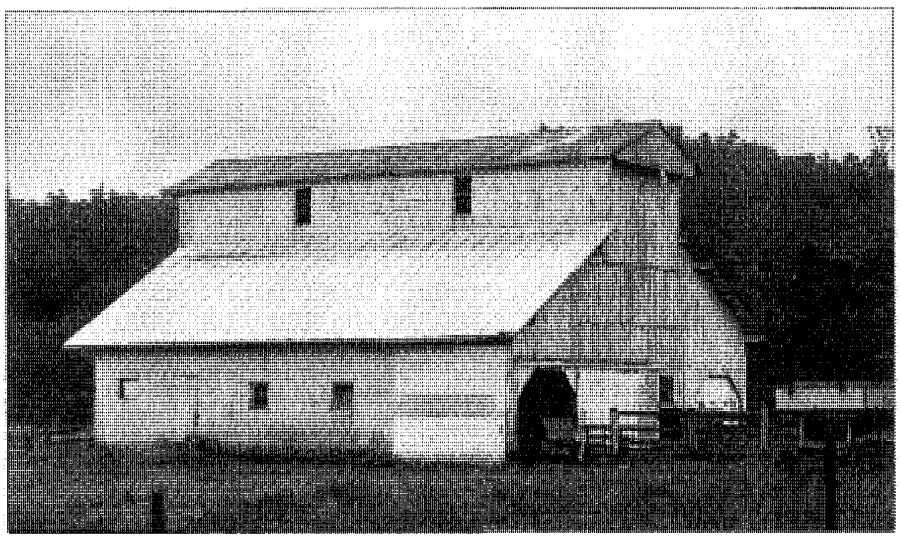
Nearly identical in plan to the Sweitzer, the Pomeranian or Posted Forebay Barn has a forebay supported by a series of posts. Because this forebay is deeper, the beams were not heavy enough to support the load; thus, posts are necessary. The Pomeranian Barn commonly features a raised basement and an asymmetrical gable roof.

Jeff Brown



Pomeranian Barn,
Salem Township,
Tuscarawas County, ca. 1870

Maria Cadavid



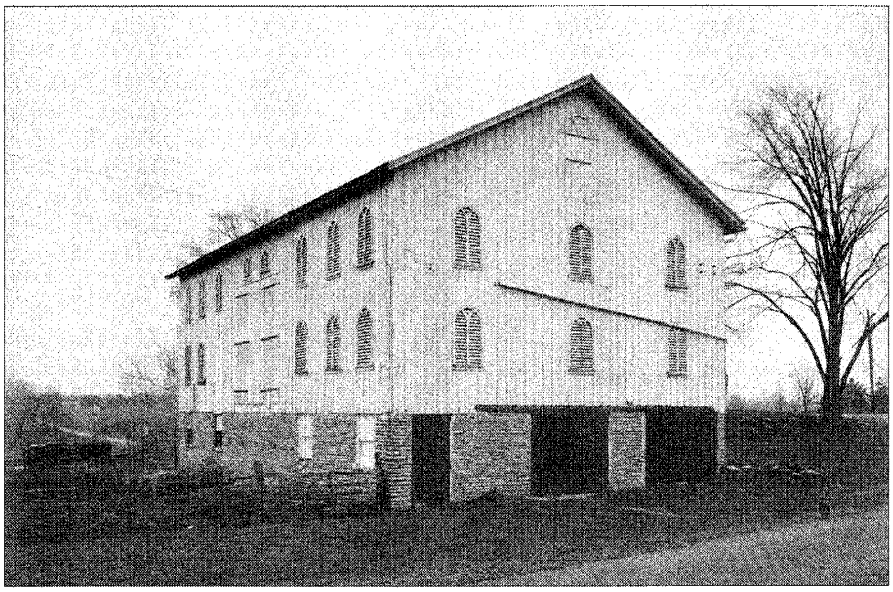
Transverse Frame Barn, Vinton County, ca. 1880

Transverse Frame Barn (ca. 1830-1890)

Transverse Frame Barns have a center aisle that extends from gable to gable, with door openings on both gable ends. Front and rear doors allowed wagons easy passage through the barn. Transverse Frame Barns with single aisles tend to be longer than wide, measuring about 25 feet wide and 30 feet long. The profile features a long, low roof line. Many midwestern Transverse Frame Barns have been expanded to three aisles. Such barns, which may have enclosed side aisles that were added to the original barn, have three portals on the gable ends.

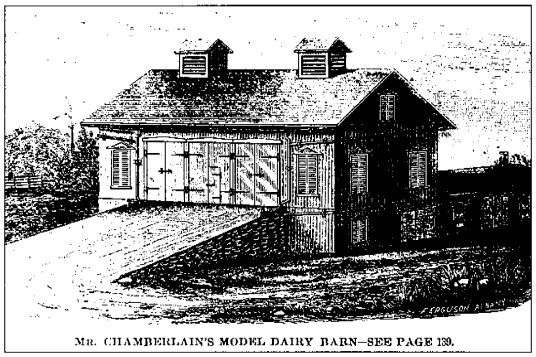
Raised Basement Barn (ca. 1840-1900)

The Raised Basement Barn is essentially an English Three- to Five-Bay Barn constructed on a raised stone, brick, tile, or concrete foundation. The Raised Basement Barn typically has doors on the gable ends as well as on the long walls where the raised earthen driveway ramp is located. In flatter localities, the driveway ramp provided access to the second level. The Raised Basement Barn is usually larger than the Three-Bay Barn and lacks the forebay of the German/Swiss Barn. Dimensions of 40 to 50 feet wide and 60 to 100 feet long are quite common. The Raised Basement Barn is common in eastern and west-central Ohio.



Rita Walsh

Raised Basement Barn, Elliot Farm, Liberty Township, Butler County, ca. 1870-1880

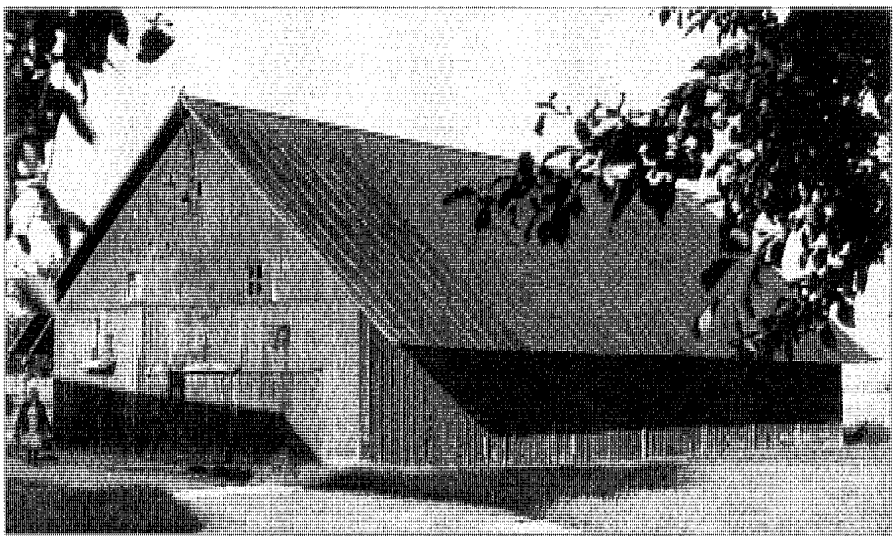


Ohio Historical Society Archives-Library

Raised Basement Barn, Chamberlain Barn, Hudson Township, Summit County, ca. 1875 (from *The Cultivator,* February 1879)

Saxon Barn (ca. 1845-1920)

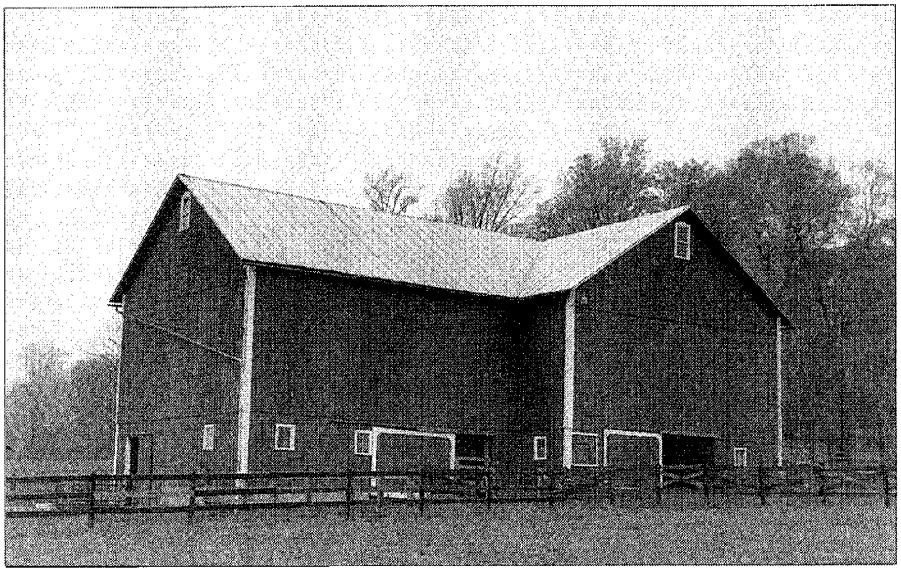
Descended from barns built in Saxony, Germany, the Saxon Barn has long sloping eaves and low walls along the lateral sides. The threshing floor extends lengthwise through the barn. In true Saxon Barns, living quarters are located at one end of the barn. Look for Saxon Barns in areas settled by immigrants from northwestern Germany.



Mary Ann Brown

Saxon Barn, Maria Stein, Mercer County, ca. 1845-1850

Stephen Gordon

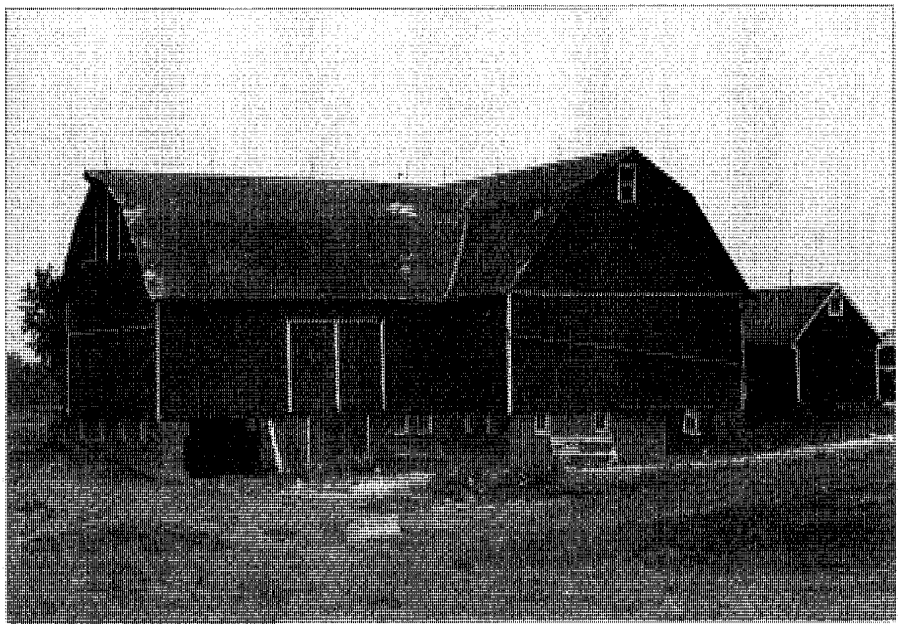


Three Gable Barn, Lexington, Richland County, ca. 1875

Three Gable Barn (ca. 1850-1920)

As farming became more mechanized and agricultural productivity increased, farmers faced a need for greater storage space. As a result, many farmers built an L or T extension onto their existing English Barns. Or, they built an entirely new structure that featured a wing as part of the barn plan. In either case, the identifying feature of the Three Gable Barn is the wing that projects at a right angle from the gabled or gambrel roof barn. This type is most prevalent in Holmes, Wayne, Stark, Richland, and Tuscarawas counties.

David Bush, Ph.D.

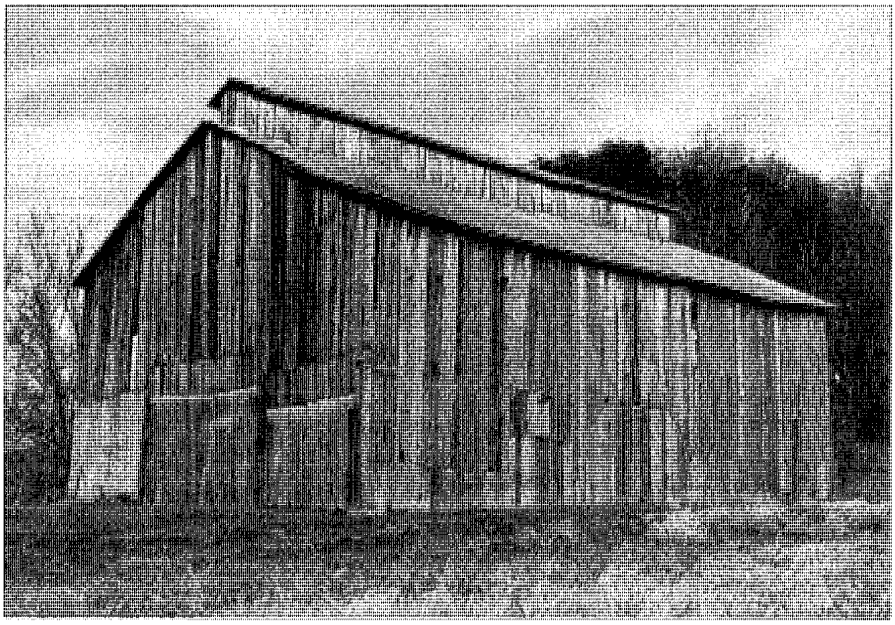


Three Gable Barn, Ziegler Barn, York Township, Medina County, 1917; enlarged 1931

Ohio Tobacco Barns (ca. 1860-1930)

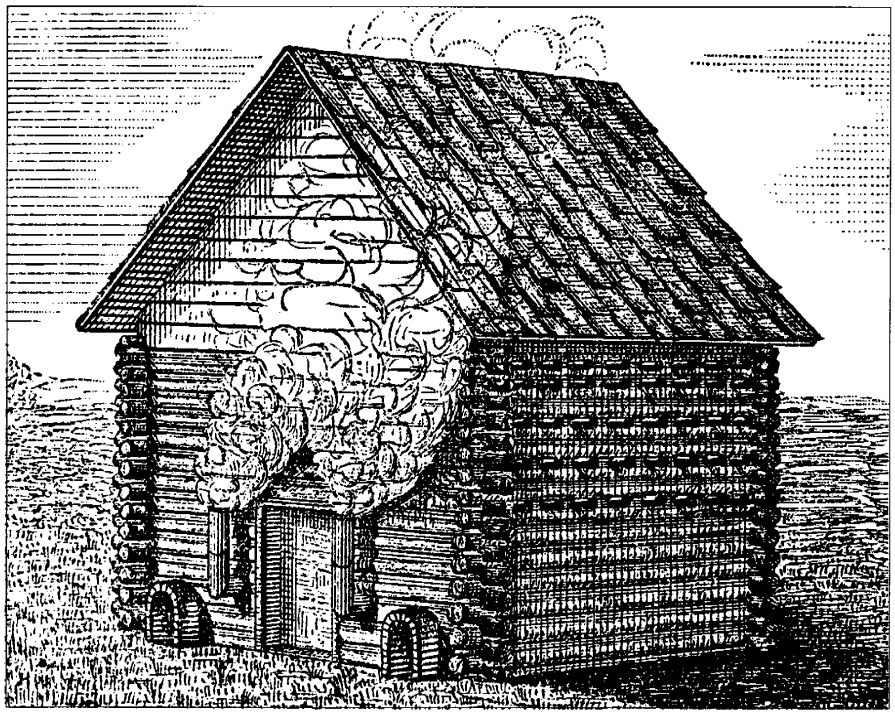
Generally, Ohio has two types of tobacco barns: the Transverse Tobacco Barn and the single-pen Log Tobacco Barn. In counties along the Ohio River, farmers built Transverse Frame Tobacco Barns expressly for dry-curing white and red burley tobacco. These barns have long transverse ground plans, gable-end doors, and narrow ventilator doors on the long walls. These vertical panels were opened to regulate wind and humidity as air-curing removed moisture from the tobacco. Barns used for air-curing tobacco often have cupolas or monitor roofs and are generally taller and longer than the basic transverse barn to permit increased tobacco storage. Transverse Tobacco Barns in the upper Miami Valley—known historically as the Seed Leaf District—are similar to the burley barns in southern Ohio with one exception: each has a small attached stripping shed.

Belmont and Monroe county farmers traditionally built single-pen Log Tobacco Barns in what was known as the Spangled, or Eastern, Tobacco District. Measuring 14 to 20 feet square, these barns are constructed of unhewn round logs stacked one on another. Most of the rough bark is left on the logs.



Stephen Gordon

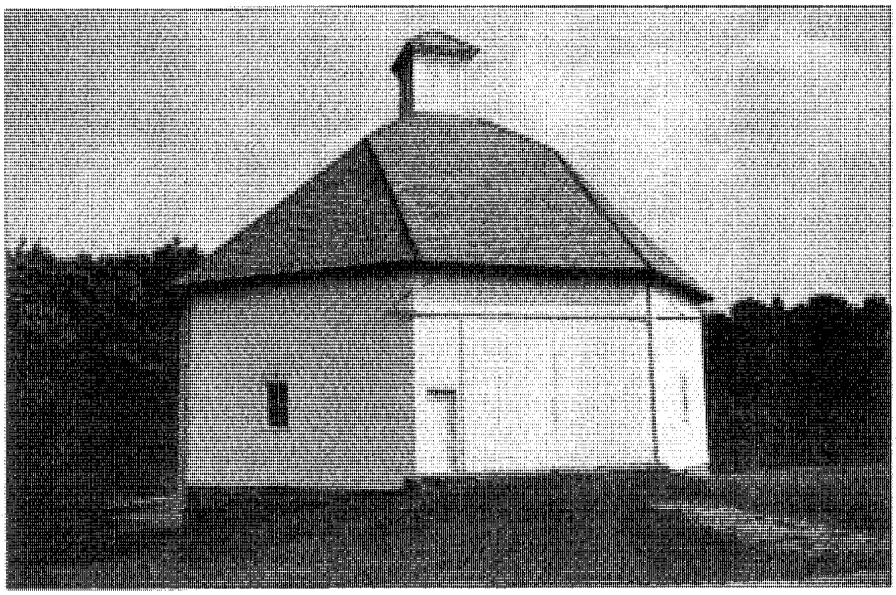
Transverse Tobacco Barn, Rome, Adams County, ca. 1875



Ohio Historical Society Archives-Library

Single Pen Log Tobacco Barn (from *U.S. Census, Agriculture,* 1880)

Maria Cadavid

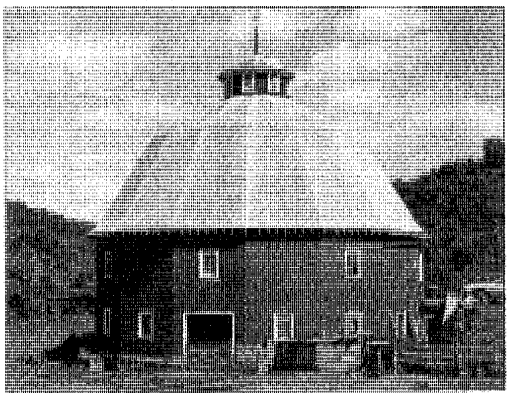


Polygonal Barn, Vinton County, ca. 1880

Octagonal or Polygonal Barn (ca. 1875-1900)

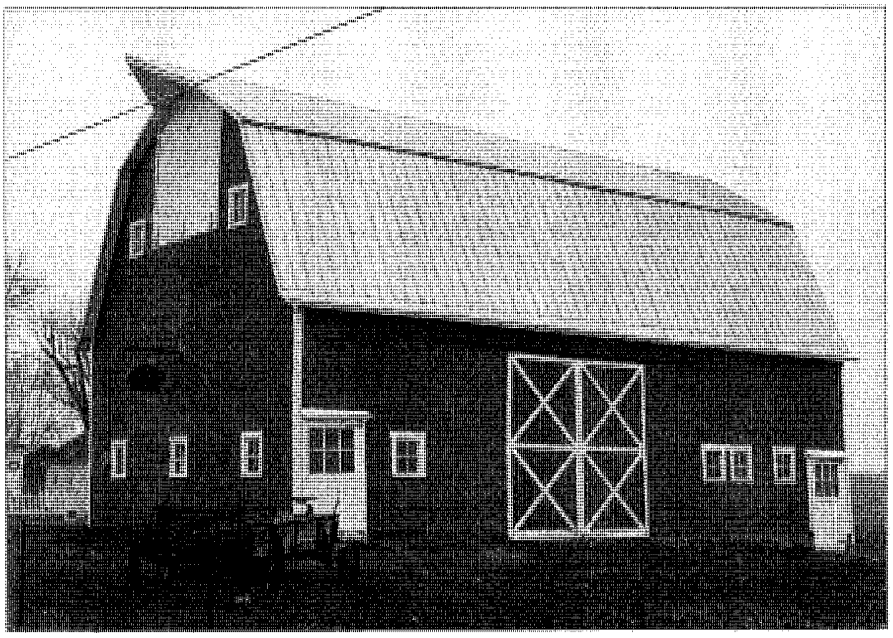
Although uncommon in Ohio, Polygonal Barns still represent an important phase in barn construction technology. Elliott W. Stewart, a New York state livestock farmer, began promoting these barns in the mid-1870s as an alternative to rectangular barns. When Stewart's multipurpose Octagonal Barn was first described in the *Live-Stock Journal*, it created a wave of interest among northern farmers during the mid-1880s. Polygonal Barns were generally built of heavy timber, with pinned mortise and tenon framing. They featured radiating stall arrangements. Earthen ramps often provided access to the second story.

Teresa Wilson



Polygonal Barn, Stewart Barn, Freeport Township, Harrison County, 1921-1924

Stephen Gordon



Erie Shore Barn, Prairie Township, Franklin County, ca. 1910

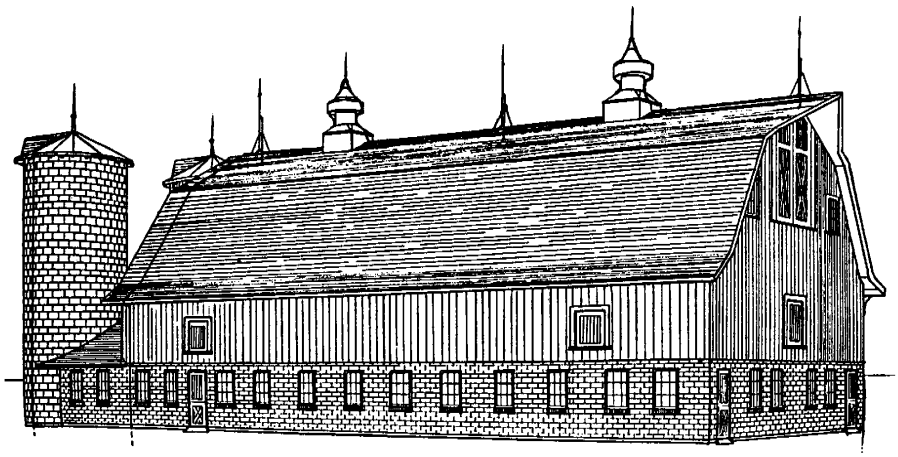
Erie Shore Barn (ca. 1880-1920)

The Erie Shore Barn is a multipurpose barn that has a gambrel roof and off-center sliding doors on the long walls. A rather small building, usually measuring 30 feet by 40 feet, it features an unusual interior plan with a driveway that extends from side to side at one end of the barn. Granaries and storage rooms separate the driveway from the stabling area. As one might imagine, most Erie Shore Barns are in the northern counties that border Lake Erie, although some examples can be found throughout the state.

Wisconsin Dairy Barn (ca. 1900-1930)

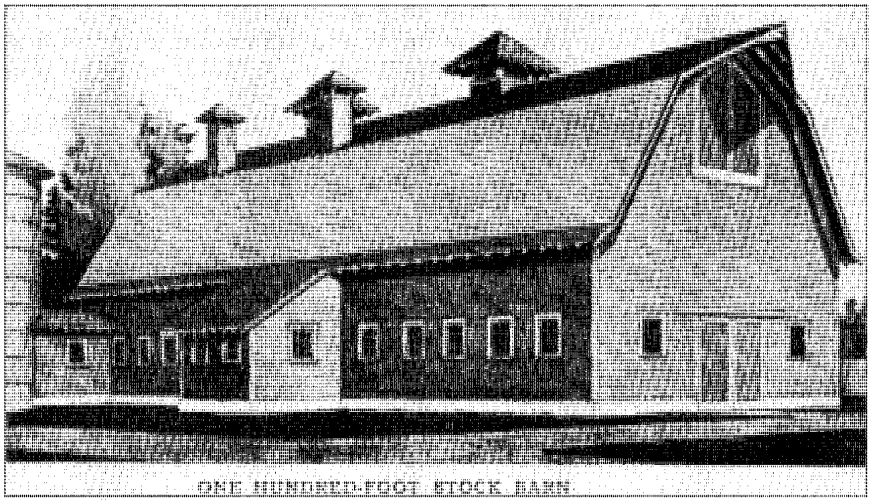
Its gambrel roof and long, rectilinear plan are the most readily identifiable characteristics of the Wisconsin Dairy Barn, which was developed at the University of Wisconsin's Agricultural Experiment Station. This popular early-20th-century barn employed lighter lumber-truss framing and a wide central service alley extending from one gable end to the other. Typically measuring 34 feet by 56 feet, the Wisconsin Dairy Barn's well-lighted interior could accommodate two rows of cattle stanchions, with horse stalls at one end. Foundations, mangers, and feed room floors were customarily concrete, although hollow tile basements are common.

Around 1900, John Shawver of Bellefontaine, Ohio, developed a lighter lumber-truss framing that became widely known as the Shawver truss. This and the barn's gambrel roof provided more room to store hay on the second floor and allowed the hay sling or carrier to pass unobstructed through the haymow. Hay carriers attached to the roof were among the most important labor-saving devices associated with "The Better Barn Building Movement." As well as being well-lighted and well-built, Wisconsin Dairy Barns were well-ventilated. Cupolas, hay doors and a system of ductwork allowed fresh air to circulate through the haymow. The Jamesway Company of Ft. Atkinson, Wisconsin, was among the leading manufacturers of this barn type, advertising extensively in agricultural journals and newspapers.



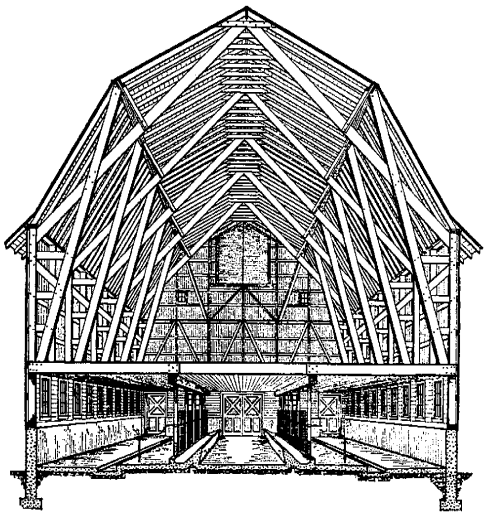
Ohio Agricultural Research & Development Center

Wisconsin Dairy Barn (from *Kansas Agriculture Experiment Station Bulletin,* 1925)



Private library of W. Ray Luce

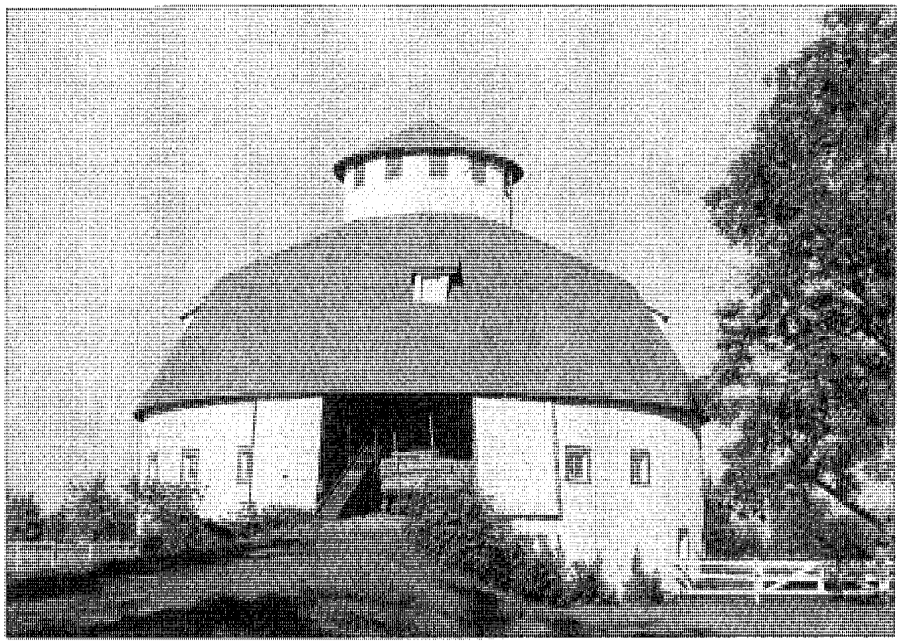
Wisconsin Dairy Barn (from Radford's *Guaranteed Building Plans,* 1915)



Private library of Alan Tonetti

Wisconsin Dairy Barn, The Shawver Truss (from John Wooley, *Farm Buildings,* 1946)

Mary Ann Brown



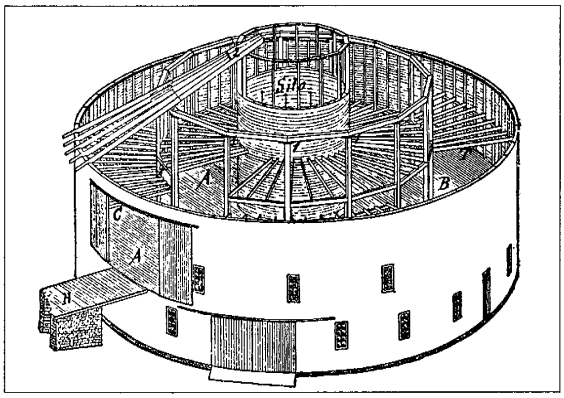
Round Barn, Feightner Round Barn, American Township, Allen County, 1911

Round Barn (ca. 1905-1925)

The Round Barn is a manifestation of the progressive farm movement in the midwestern dairy and corn belt. Unlike earlier Octagonal or Polygonal barns more closely associated with the local builder-carpenter tradition, most Round Barns were an outgrowth of early-20th-century experimentation and engineering research which took place at agricultural experimental stations in Wisconsin and later in Illinois and Iowa. Round Barns gained popularity due to their efficient use of space and materials, the availability of balloon frame construction, and the introduction of the circular silo.

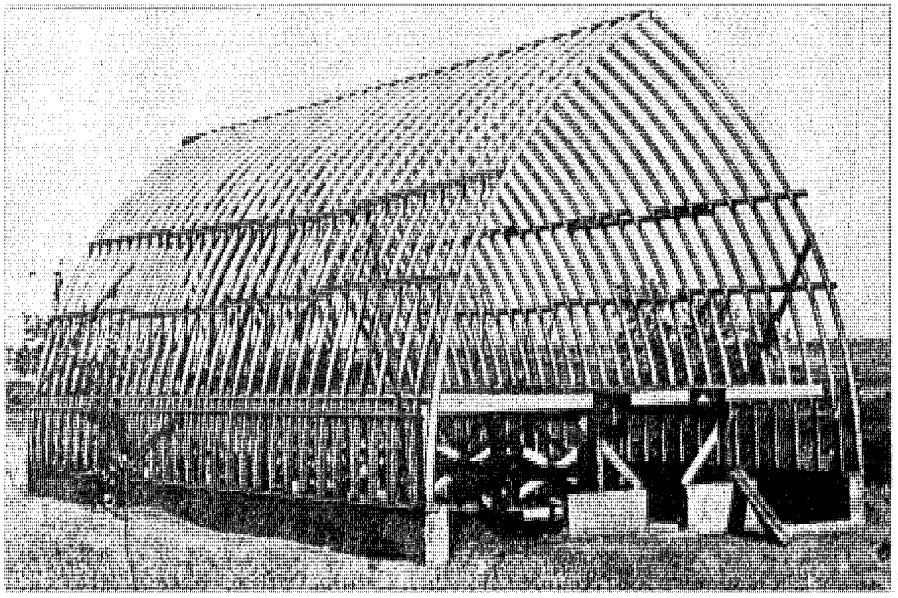
Round Barns generally have circular floor plans, round interior silos and feeding areas, and conical or gambrel roofs, some of which are self-supporting. Feeding stalls for cows and horses are usually grouped around the silo, and earthen driveway ramps provide access to the upper floor.

The Ohio State University Libraries



Round Barn (from Sanders Publishing Company, *Farm Buildings,* 1907)

The Ohio State University Libraries



Arched Roof Barn, (from *American Builder,* May 1937)

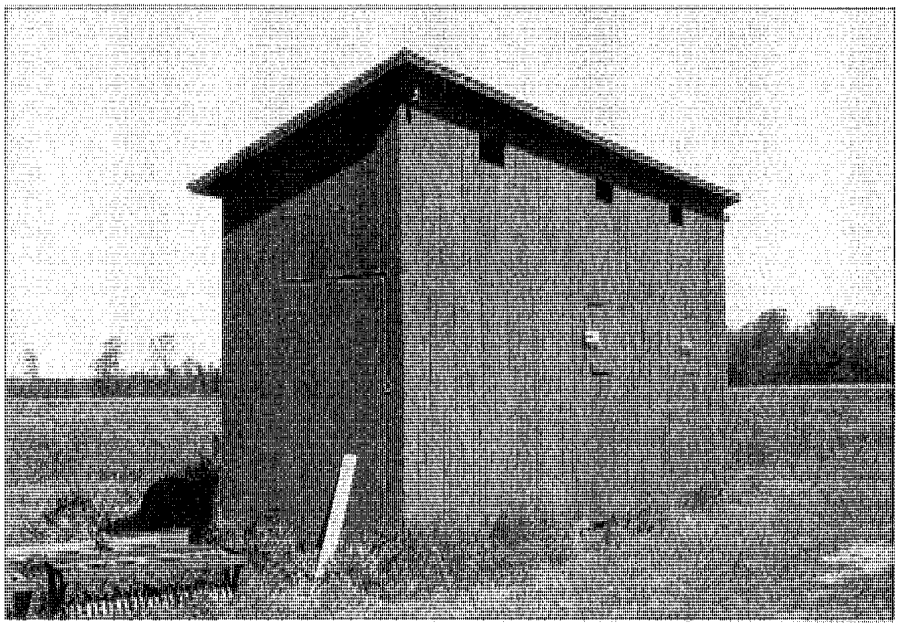
Arched Roof Barn (ca. 1915-1960)

Similar in plan to the Erie Shore Barn and Wisconsin Dairy Barn, the Arched Roof Barn is easily identified by its roof. Some call it a Gothic or Pointed Roof Barn. It usually has a basement of glazed tile or concrete blocks, with light plank or curved laminated rafters. Its appearance and the fact that it offered the most space with the least materials made it a favorite of many dairy farmers. Developed in the Pacific Northwest, the Arched Roof Barn was introduced in the Midwest in 1916. Rilco Laminated Products Co. of St. Paul, Minnesota, and Gordon-Van Tine Co. of Davenport, Iowa, were two leading fabricators.

Agricultural Outbuildings and Structures

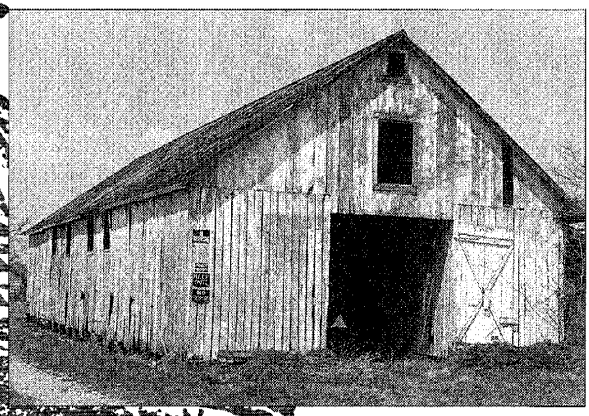
Corncrib

The Corncrib is a rectangular, shed- or gable-roofed structure of log or vertical board construction used for storing unshelled ears of corn. Typically narrow and built on raised masonry piers, Corncribs protected corn from rodents, livestock, and moisture. Many Corncribs have outwardly sloping sides, which prevent rodents from climbing the walls and direct rain away from the corn. Larger frame examples have two cribs under a gable roof with a center passage for wagon access and equipment storage. In contrast, many 20th-century Corncribs are circular or oblong galvanized steel structures with conical roofs topped by ventilators.



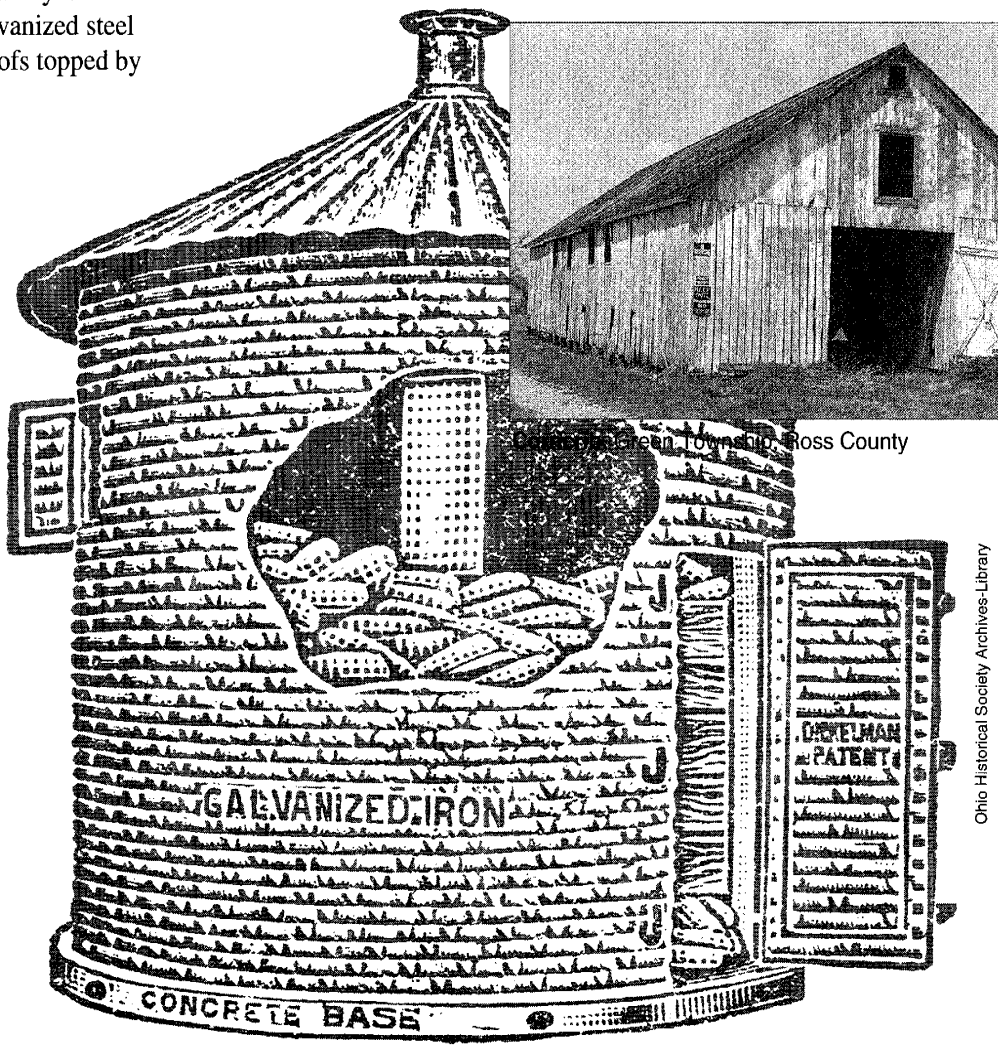
Glenn Harper

Corncrib, Hoelscher Farm Corncrib, New Knoxville, Auglaize County



Stephen Gordon

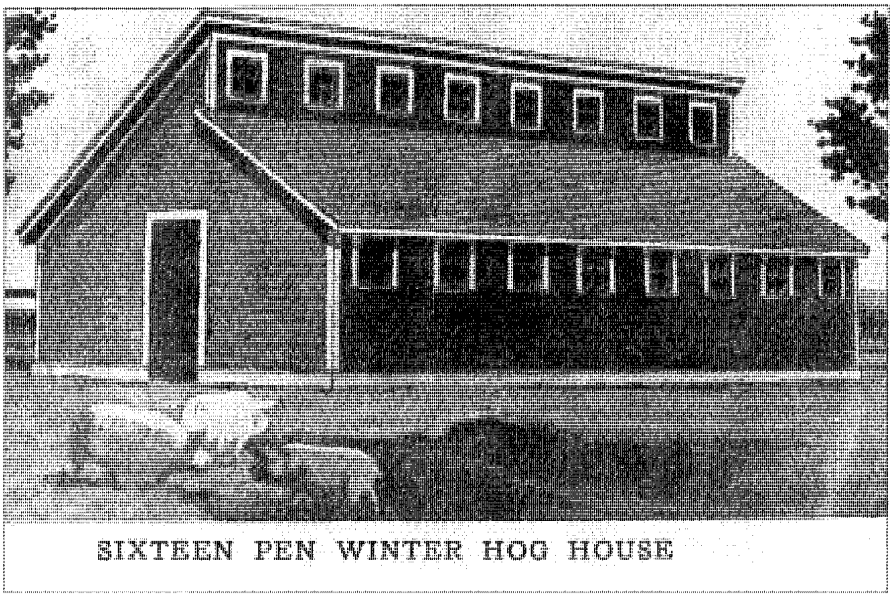
Corncrib, Green Township, Ross County



Ohio Historical Society Archives-Library

Corncrib, Dickelman Metal Corncrib (from *The Ohio Farmer,* 1922)

Private library of W. Ray Luce

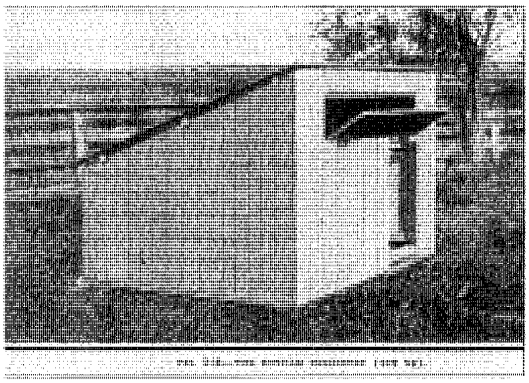


Hog House, (from Radford's *Guaranteed Building Plans,* 1915)

Hog House

The typical Ohio Hog House is a low, well-lighted rectangular frame structure often built with a shed roof and clerestory windows for sanitation and solar heating during the winter months. Direct sunlight promoted dryness and helped retard disease-causing organisms. Single Pen Hog Houses, or *cots* as they are sometimes called, are small structures with shed roofs. L. N. Bonham of Oxford, Ohio, perfected this type. Another form, the small, individual portable Hog House, has a steep A-type gable roof and is built on skids.

Ohio Historical Society Archives-Library

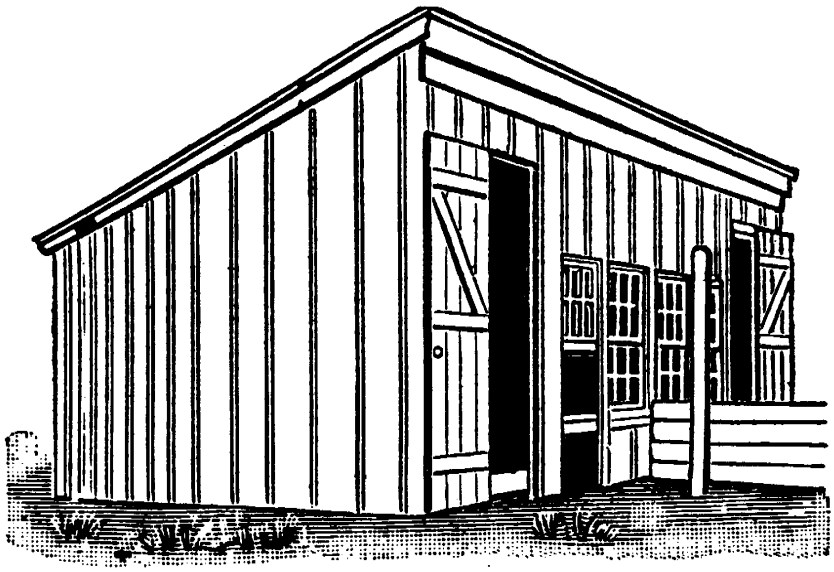


Hog House, Bonham Hoghouse (from Sanders Publishing Company, *Farm Buildings,* 1907)

Poultry House or Chicken Coop

The Poultry House, or Chicken Coop, is ordinarily a 14 foot by 20 foot shed-roof structure, usually frame with vertical board wall surfaces. The half-monitor or sawtooth roof allows sunlight into the coop. The roofline on the rear elevation is usually no more than 5 feet in height. Similar to Hog Houses, Chicken Coops often face south and have several windows and doors for good lighting and ventilation.

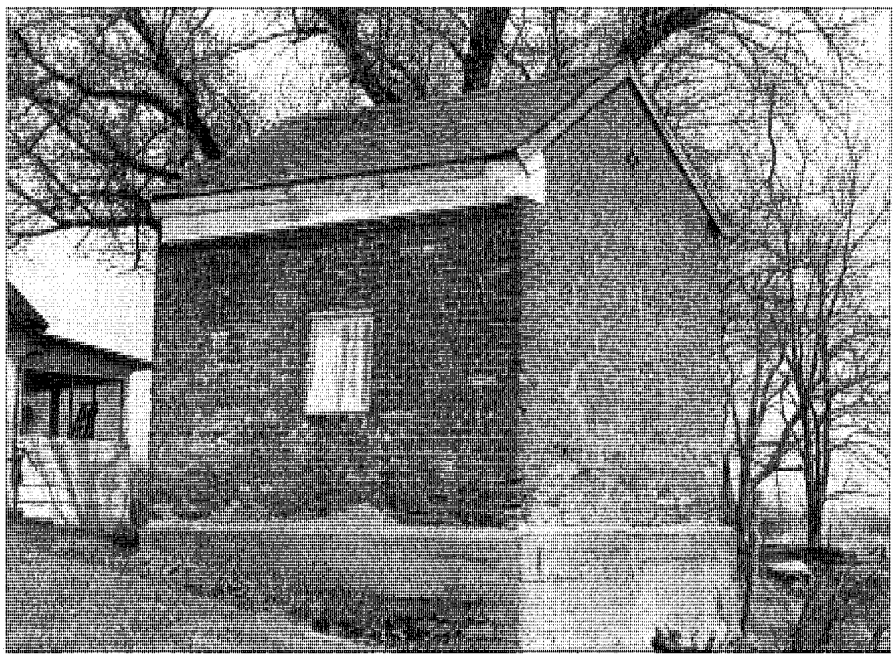
Ohio Historical Society Archives-Library



Poultry House (from Sanders Publishing Company, *Farm Buildings,* 1907)

Smokehouse

The archetypical Smokehouse is a small, one-story rectangular masonry structure with a gable roof. Except for a door in one gable end and some small air vents, there usually are no other openings on a Smokehouse. Smokehouses were common during the 19th century, but improvements in refrigeration and custom packing during the 20th century eliminated the need for them.

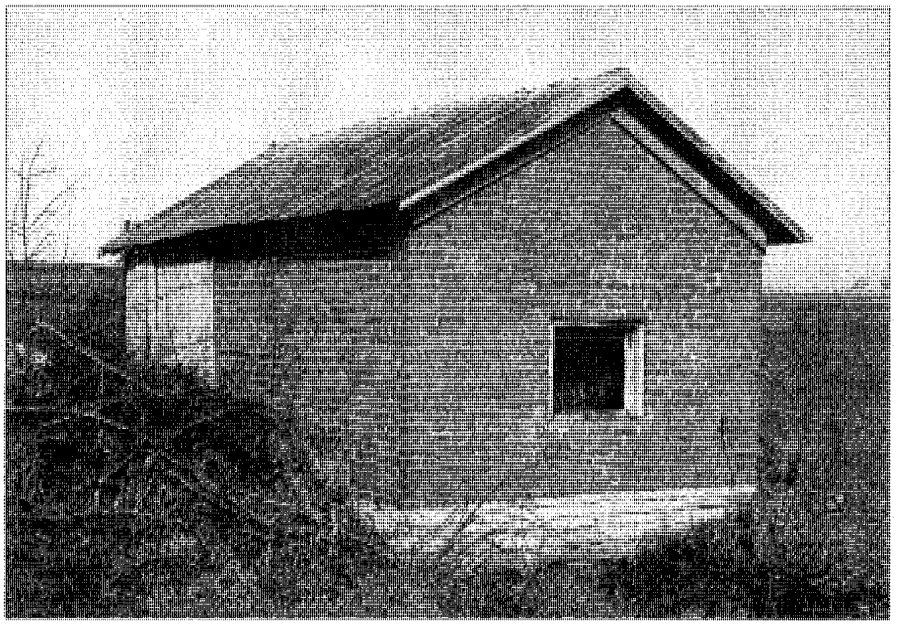


Stephen Gordon

Smokehouse, Washington Township, Pickaway County

Springhouse

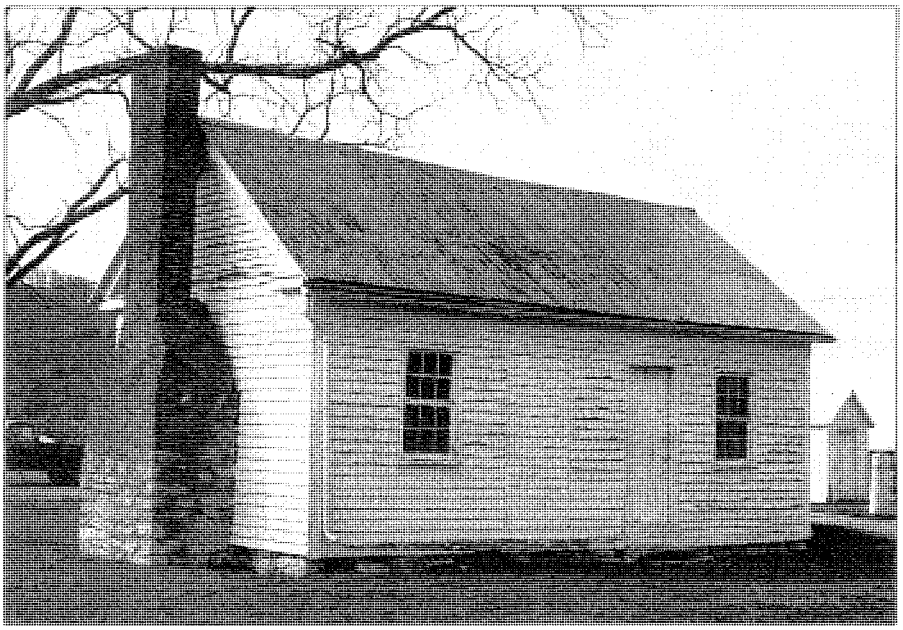
Locating a farmstead around a "never failing spring" was a common practice in Ohio during the 19th century. To keep animals and vegetation away, farmers built a small structure over the spring. Built of brick or local stone, Springhouses were customarily boxy with a shed or gable roof and a small door.



Stephen Gordon

Springhouse, Macon vicinity, Brown County

Stephen Gordon

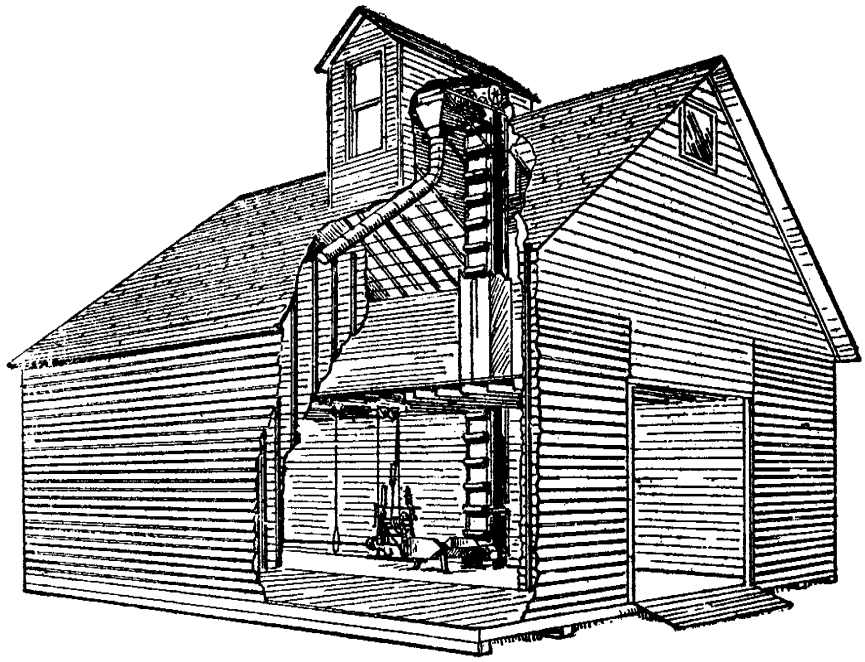


Summer Kitchen, John Espey Summer Kitchen, Ripley

Summer Kitchen

On many farmsteads in the 19th century, cooking and food preparation took place in Summer Kitchens. Most Summer Kitchens are one or two story, rectangular frame buildings behind or directly attached to the rear of farmhouses. In Ohio, Summer Kitchens gradually fell out of use after 1915 as a result of modern conveniences such as electricity and refrigeration.

Ohio Historical Society Archives-Library



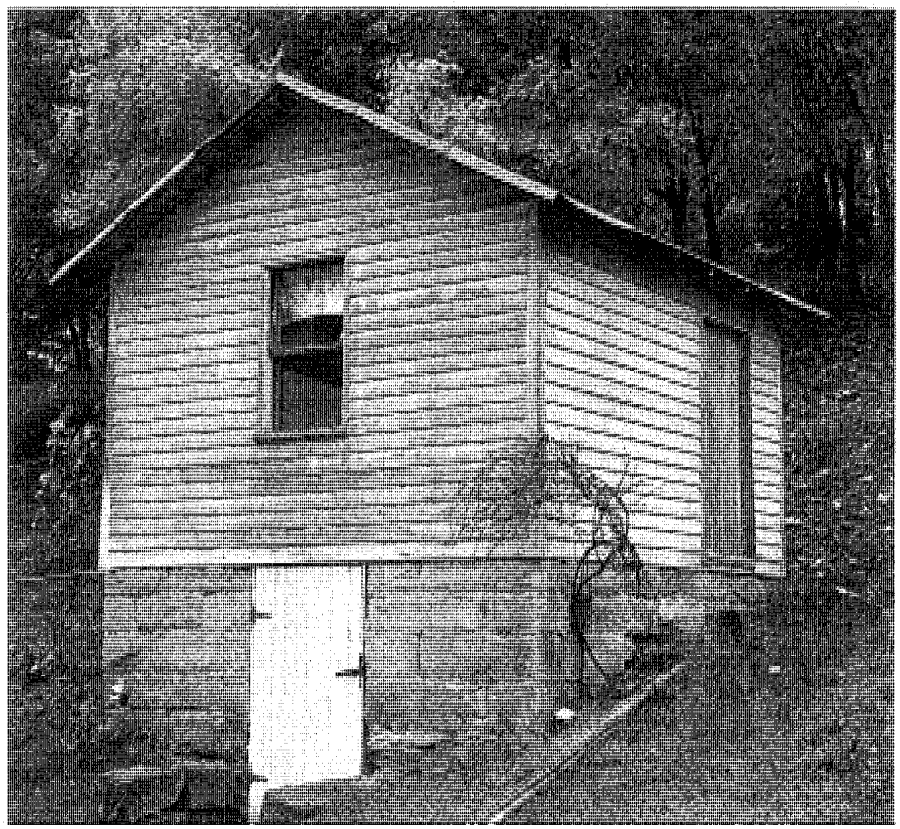
Granary (from E.L.D. Seymour, *Farm Knowledge,* 1918)

Granary

The standard Ohio Granary is a simple rectangular gable-roofed structure with an elevator located at or near its center. The elevator consists of a series of buckets or cups fastened to a chain. A movable chute directs the grain into the various bins inside the Granary. An electric motor and pulley mechanism are usually housed in a small cubicle at the top of the elevator shaft.

Root Cellar

Built into a hillside or on excavated ground, the Root Cellar provided a cool dark environment for preserving the fruits, root crops, and vegetables harvested on the farm. The Root Cellar is a small gable-roofed structure usually with a stone or concrete foundation. Because sizes, materials and floor plans vary widely, few generalizations can be made about root cellars.

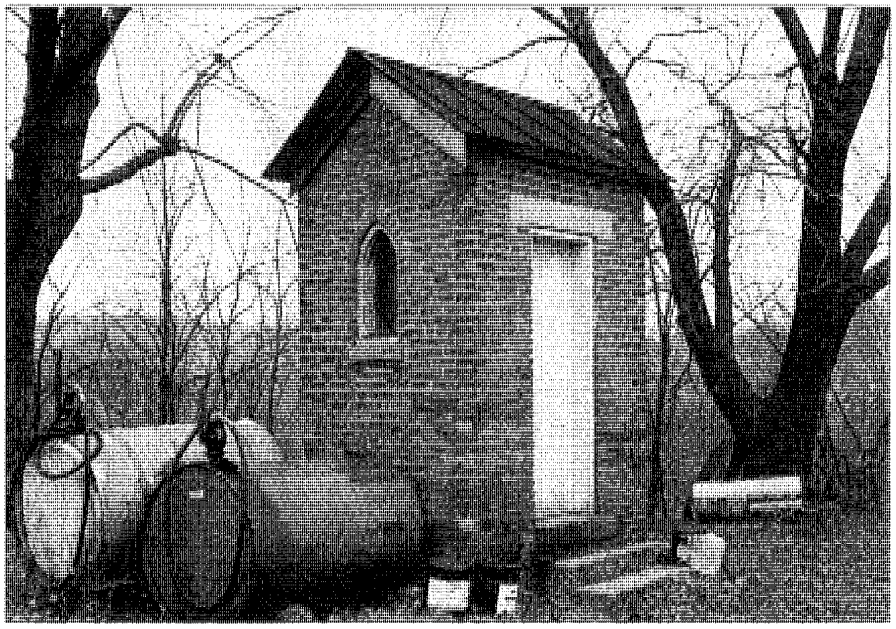


Nancy Hoy

Root Cellar, Warren Township, Washington County

Privy

The Privy, or Outhouse, was among the smallest 19th-century outbuildings. This narrow, single room, rectangular frame structure normally had a gable roof and vertical board wall treatment although occasionally masonry privies were built. Since Privies were standard features before indoor plumbing, they are still found in both rural and urban settings.



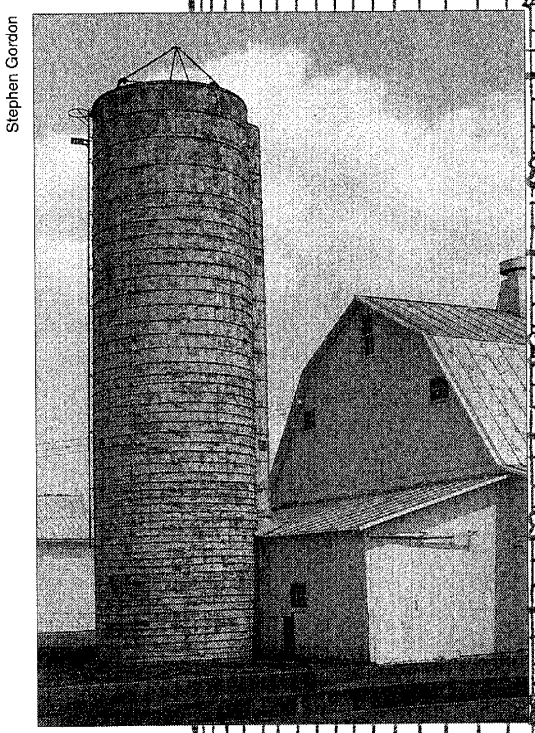
Rita Walsh

Privy, Elliot Farm, Liberty Township, Butler County, ca. 1870-1880

Silo

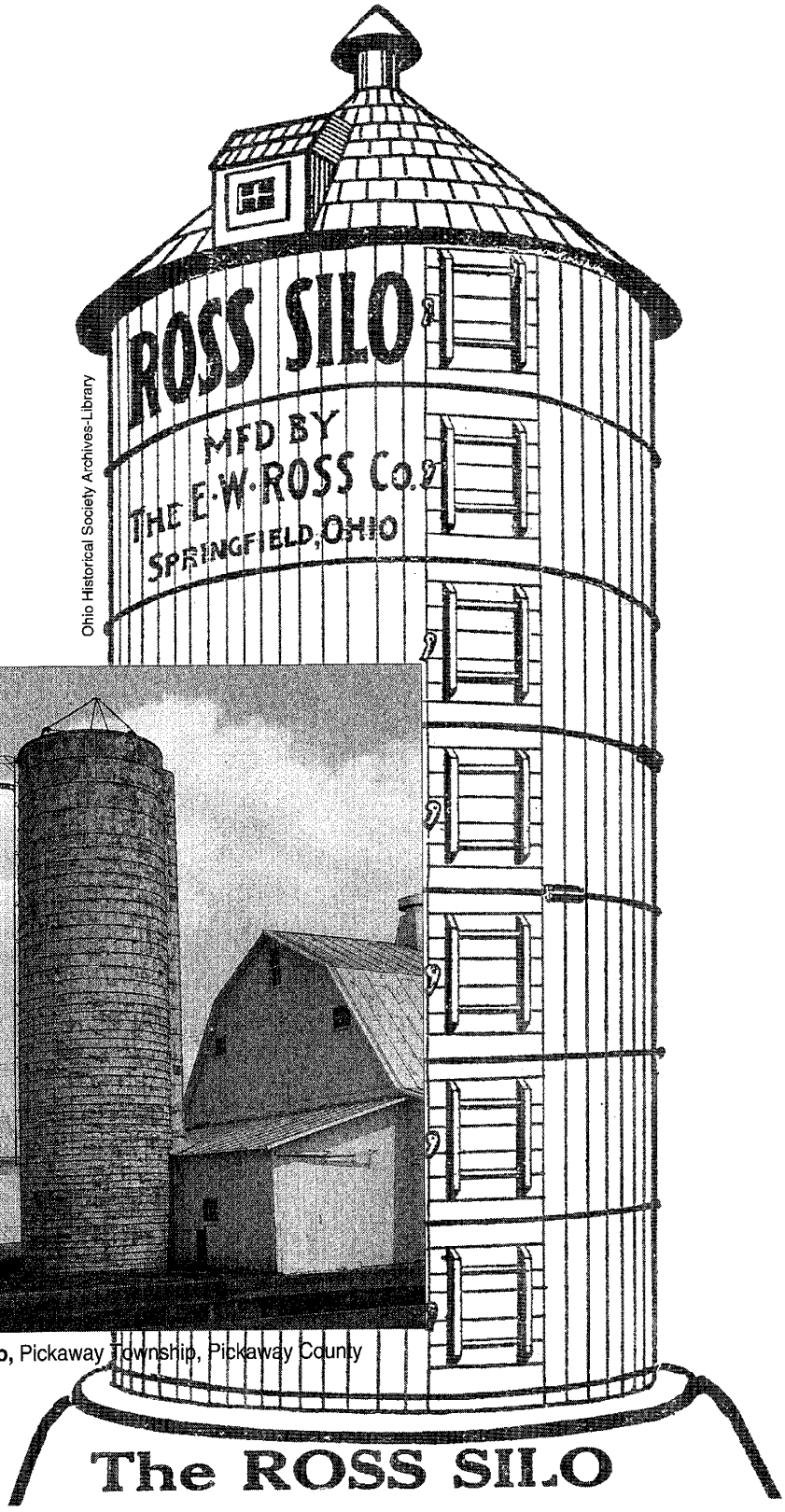
A Silo is an agricultural structure for storing green fodder or ensilage (fermented fodder). Across Ohio, Silos took several different forms. The rectangular wood Silos of the Western Reserve are among the earliest Silos in Ohio (ca. 1880-1910). These were followed by the cylindrical wood Silos with conical and hipped roofs. Cylindrical Silos constructed of vertical wood staves were held together by iron or wooden hoops. Their circular shape minimized the problem of spoilage in the corners.

Later round concrete, steel, and glazed hollow tile Silos were generally larger and built from around 1910 to 1940. These Silos often have conical or domed roofs. Most Silos measured 8 to 24 feet in diameter and 16 to 40 feet in height. In 1917, the United States had an estimated 400,000 Silos; in 1924, Ohio ranked fourth in the nation with nearly 37,000 silos.



Stephen Gordon

Silo, Pickaway Township, Pickaway County



Ohio Historical Society Archives-Library

Silo, The Ross Silo (from *The Ohio Farmer,* July 5, 1913)

Windmill

A romantic symbol of the midwestern prairie and Great Plains, Windmills were also dependable, low-cost devices for pumping water from deep beneath the ground. Ohio Windmills typically have small vanes that regulate the direction of the metal-bladed turbine and galvanized steel sails. The rotary motion of the turbine was transmitted through a series of gears and rods to a pump located on the ground. Originally built on a wood frame, most Windmills constructed after 1890 were mounted on 25-30 foot steel skeleton towers. Windmills reached their height of popularity during the late 1880s, when 77 manufacturers sold them. Two of Ohio's largest Windmill producers were Mast, Foos & Company of Springfield and the Heller-Aller Company of Napoleon, which is still in business. The Great Depression and the expansion of rural electrification contributed to the demise of Windmills.

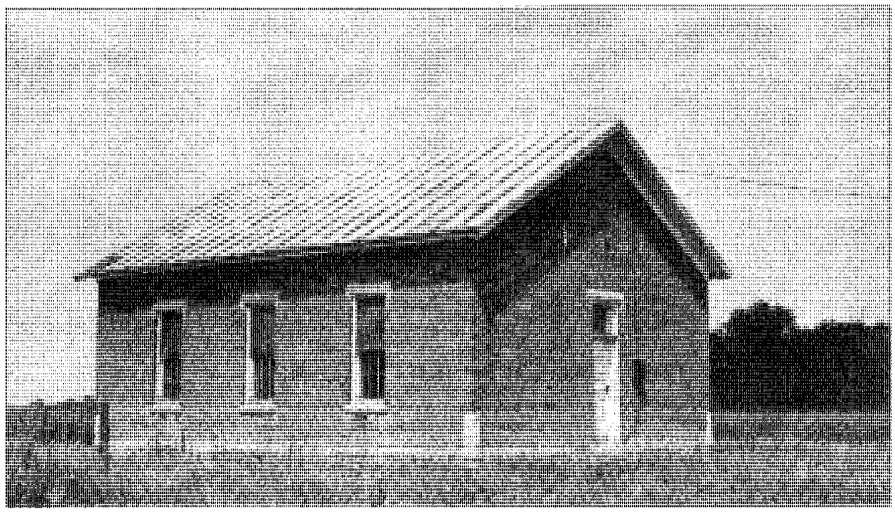
Stephen Gordon

Windmill, Pickaway Township, Pickaway County, ca. 1900

Other Historic Building Types

One-Room Schoolhouse (ca. 1840-1880)

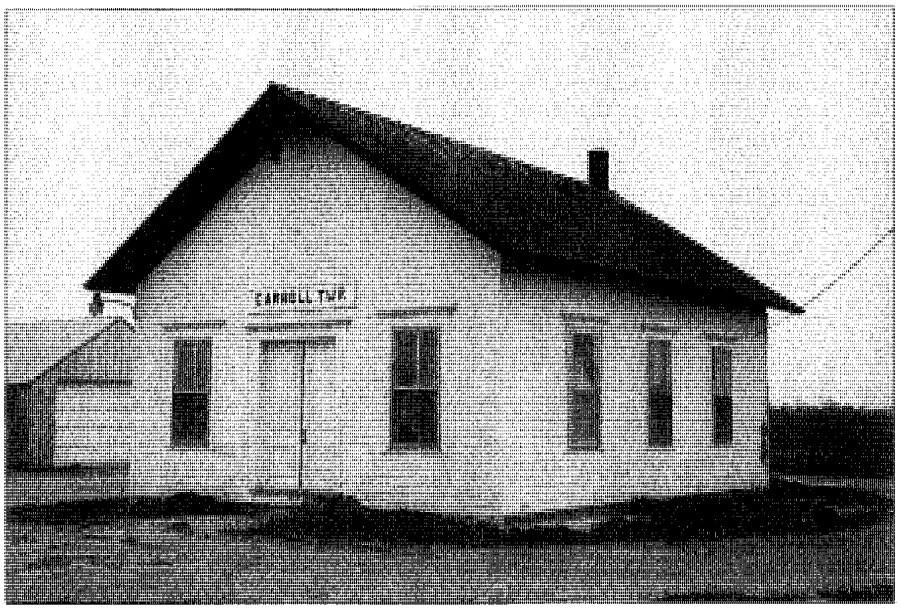
The One-Room Schoolhouse is a common sight on Ohio's rural landscape. Because of the two mile district law passed in 1851, one-room schools are often distributed every two miles. They are rectangular, single-story buildings characterized by simple gable roofs and gable-fronted facades. Most examples have single-end flush doors although double doors and enclosed end entrances are common. Symmetrical one- and three-bay facades are common. Many One-Room Schoolhouses have vestibule entrances and small belfries at the peak of their gable ends.



Ohio Historic Preservation Office

One-Room Schoolhouse, Huron County, ca. 1880

Kyle Johannsen

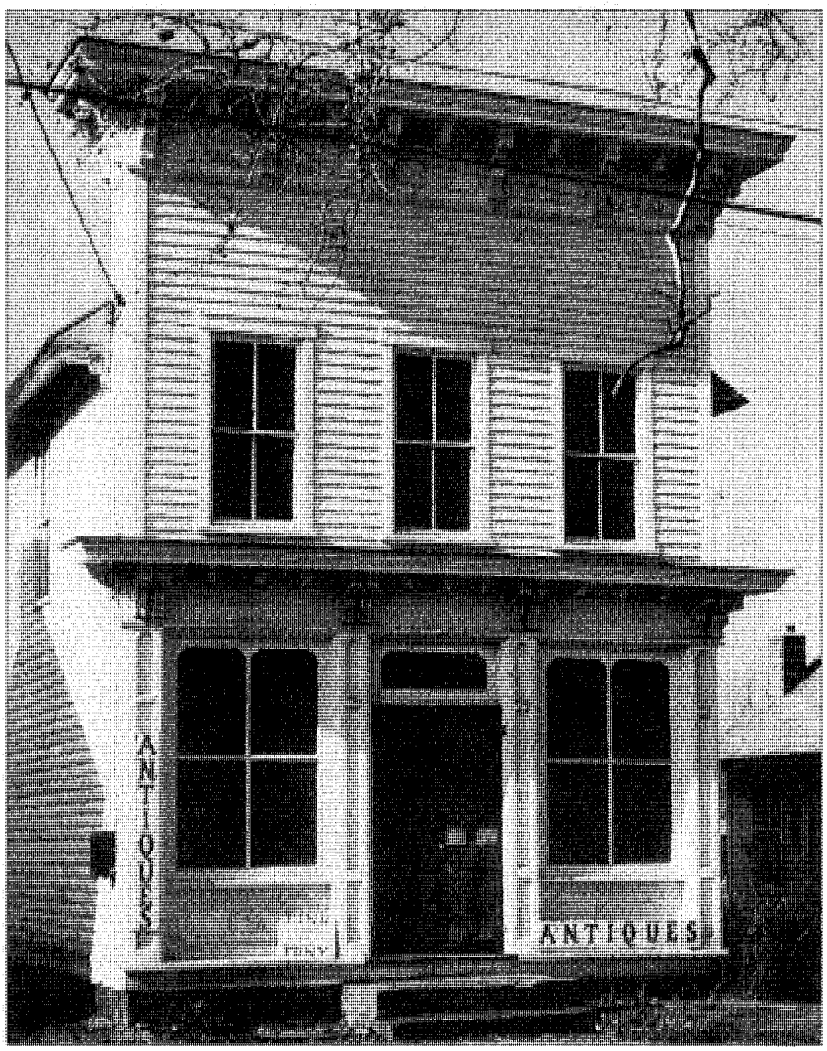


Township Hall, Carroll Township Hall, Oak Harbor, 1880

Township Hall (ca. 1870-1920)

Ohio's Township Halls are usually single-story, front-facing, gable-roofed buildings. Typically, they are near roadways and more often than not have symmetrical fenestration and simple detailing. They usually measure approximately 20 feet by 30 feet.

David Taylor



Falsefront, Watertown, Washington County, ca. 1875

Falsefront (ca. 1865-1900)

As the name implies, a Falsefront building has a front-facing wall extending above the roof of the building. This form of parapet creates the impression of a more imposing facade. Falsefronts, or boomtown fronts as they are sometimes called, are most common on frame commercial buildings built during the last third of the 19th century.

Cleveland Double (ca. 1910-1925)

The Cleveland Double is a two to two-and-one-half story, horizontally divided building with identical flats or apartments on each floor. The most distinctive physical feature of this gable-fronted house is the two-story porch that extends the full width of the facade. Most of the porch railings originally were open; solid railings usually are more recent alterations. Cleveland Doubles were considered good investment properties during the second and third decades of the 20th century.

Donn Nottage, City of Cleveland

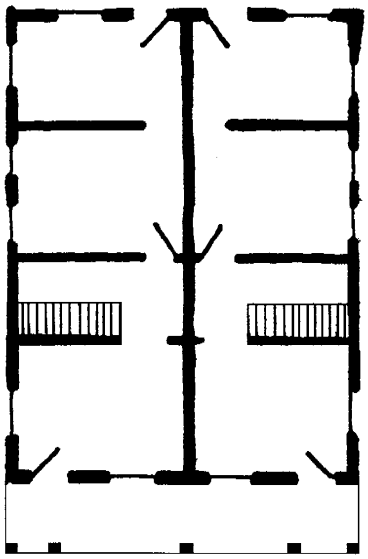
Cleveland Double, Cleveland, ca. 1918

Ohio Historical Society Archives-Library

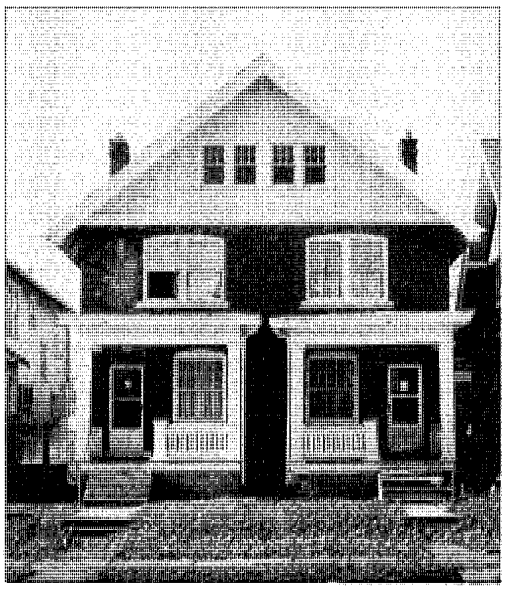
Cleveland Double, "The Cleveland" (from Sears, Roebuck & Co., *Honor Bilt Modern Homes, 1928)*

Duplex (ca. 1880-1940)

A Duplex is any detached residential building containing two separate dwelling units sharing a common interior wall. Duplexes are almost always two or two and one-half stories with front or side-facing gable roofs. Floor plans vary according to the number of bedrooms and the location of the stairway. Invariably, duplexes are several rooms deep and only one room wide at the front of each unit. Duplexes are both owner-occupied and rental.



Duplex, Floor Plan



Stephen Gordon

Duplex, Columbus, ca. 1910-1920

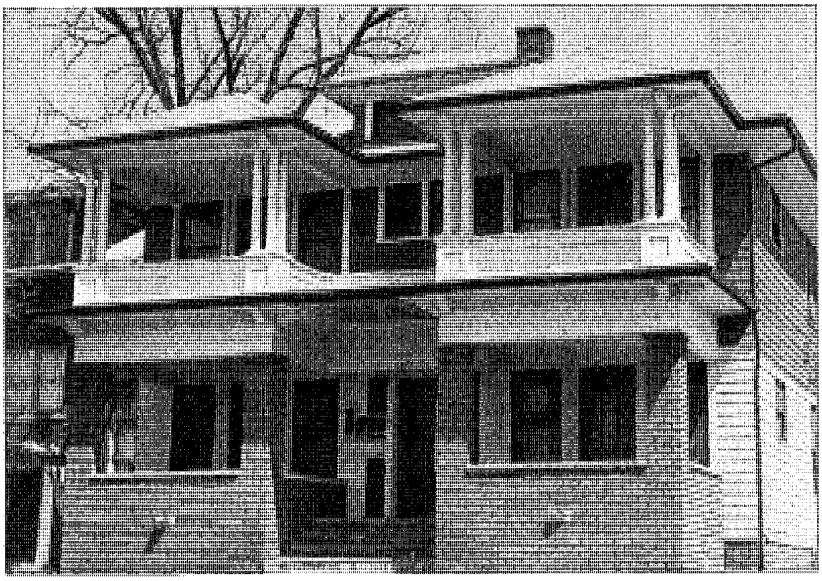
Ohio Historical Society Archives-Library

Fourplex (from Sears, Roebuck & Co., *Honor Bilt Modern Homes,* 1919)

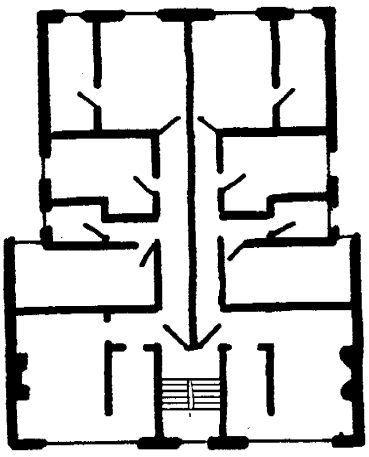
Fourplex (ca. 1900-1960)

From the early 1900s through the 1950s, Fourplex apartment buildings were attractive investment properties for their owners, who often lived in one of the units. The archetype Fourplex is a brick, two-story rectangular building with a flat or hipped roof. The floor plan features a center hallway serving two apartments on each floor.

Evelyn Bray



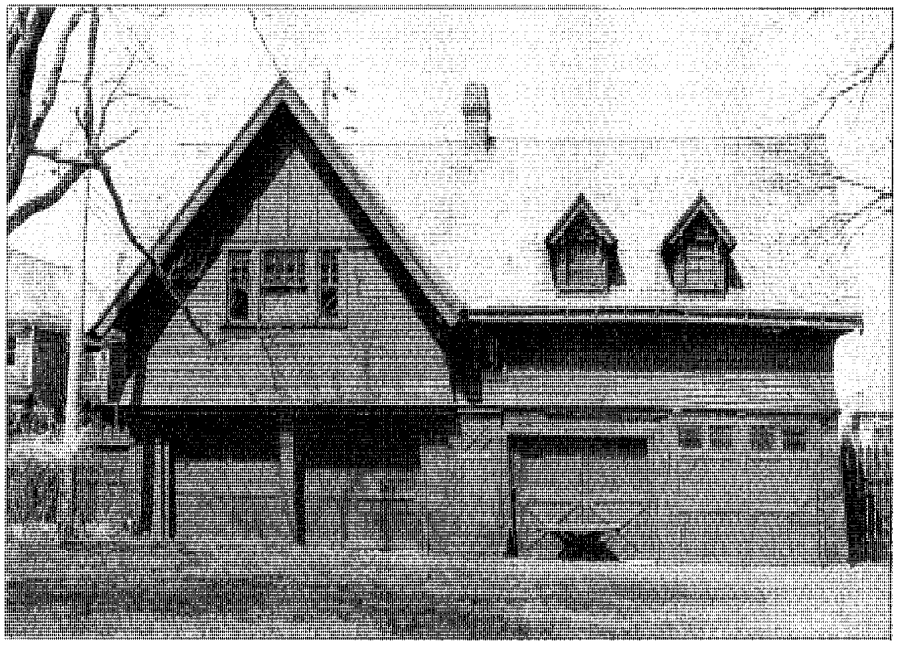
Fourplex, Toledo, 1900



Fourplex, Floor Plan

Carriage House (ca. 1800-1910)

Designed to store horse-drawn vehicles and related equipment and stable horses, Carriage Houses range from modest one-story vernacular buildings to two-story high-style buildings with a hayloft and an apartment for the driver on the second floor. Usually built of wood, brick, or stone, they ordinarily stand toward the rear of a lot or domestic yard space. Many have been modified to house automobiles.



Stephen Gordon

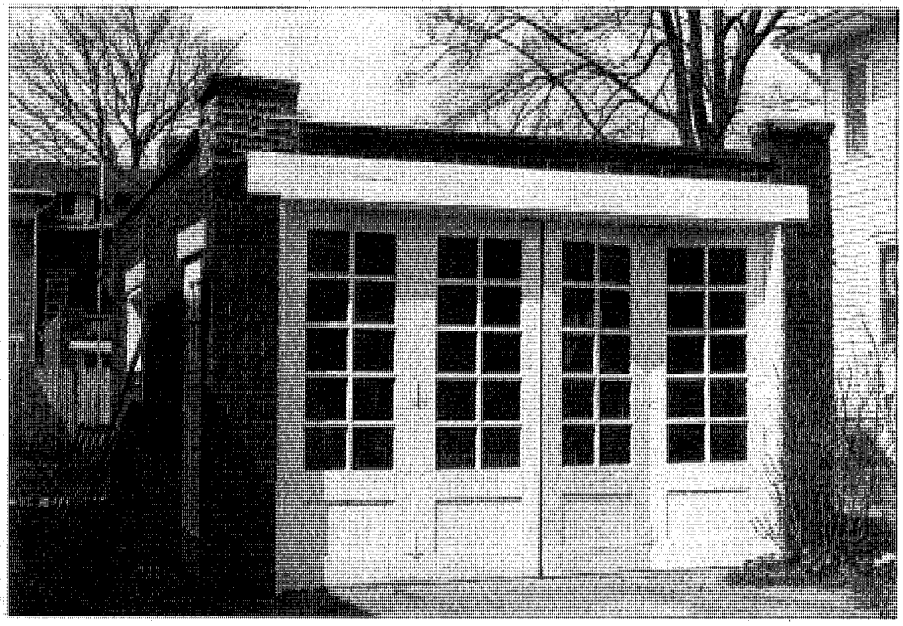
Carriage House, Columbus, ca. 1880

Ohio Historic Preservation Office

Carriage House, Peter Sells Carriage House, Columbus, 1895

Garage (ca. 1910-present)

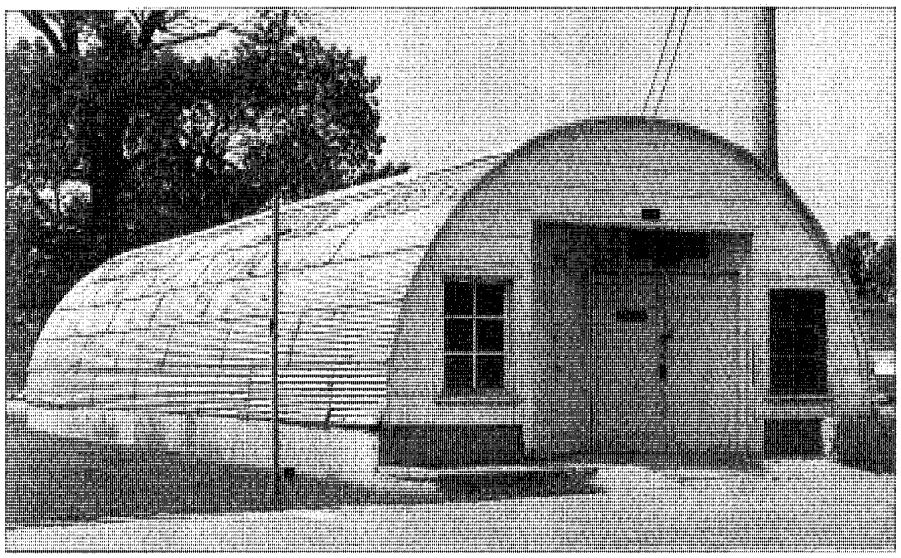
After 1900, the widespread use of automobiles required better roads, more service stations, and places to store motor vehicles. The standard, single-bay Garage was 12 feet by 18 feet. Many early mail-order Garages were not only portable and prefabricated but also came in a variety of styles. By the 1930s, attached Garages were increasingly incorporated into house designs.



Stephen Gordon

Garage, Chillicothe, ca. 1915

Daniel Bowman

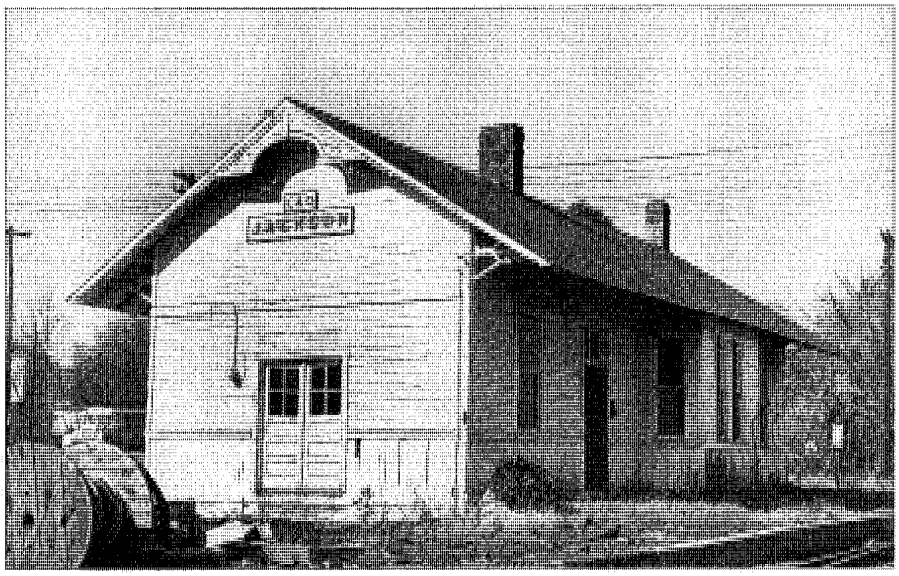


Quonset, National Home for Disabled Volunteer Soldiers, Dayton, 1947

Quonset (ca. 1942-1950)

The Quonset, characterized by its distinctive semicylindrical form, is a prefabricated building type noted for its economy and utility. First constructed in 1942 for the U.S. Navy at Quonset Point Naval Air Station in Davisville, Rhode Island, Quonset huts became the prototypical military building type during World War II. A Quonset had a steel alloy arch-rib frame that supported a skin of corrugated metal sheets. Typically, the steel frame measured 20 feet by 56 feet and was bolted to a concrete foundation. The factory-made Quonset was readily adapted to many uses on the farm. Advertisements in *The Ohio Farmer* during the late 1940s touted its fireproof, rat proof, and sag proof qualities. The George A. Fuller Company first designed the Quonset; the Stran-Steel Division of the Great Lakes Steel Corporation of Detroit was the principal manufacturer.

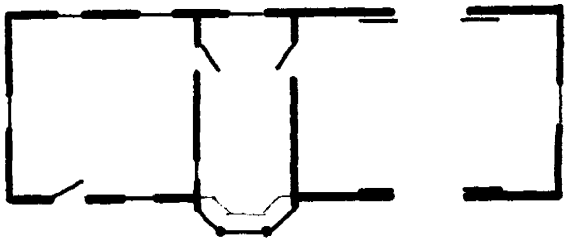
Warren Motts



Combination Station, Jackson, ca. 1900

Combination Station (ca. 1870-1910)

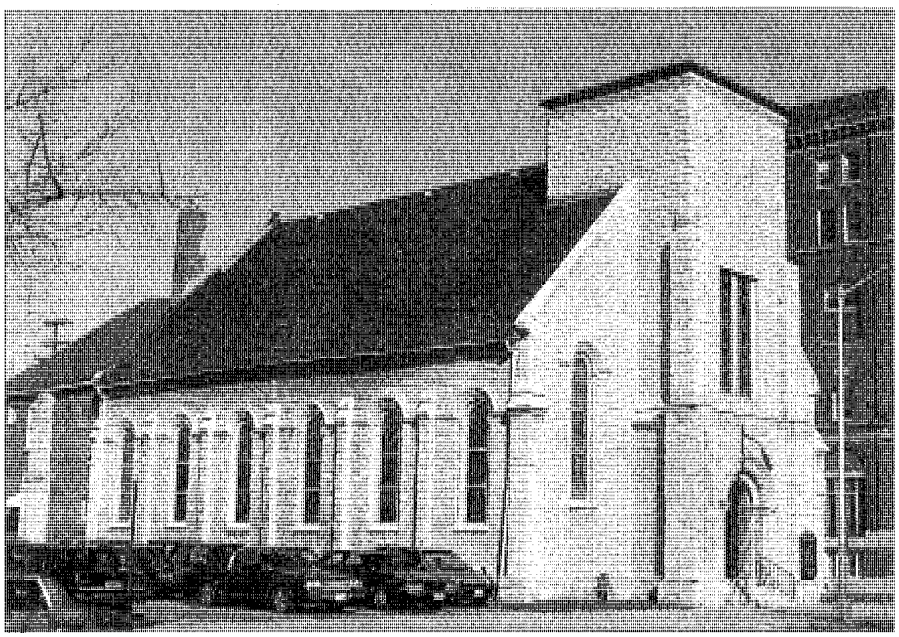
A Combination Station is a single-story, rectangular frame—occasionally masonry—railroad depot with a hipped or gable roof. The building's name is derived from the fact that it served as both a freight and passenger station. Its rectangular floor plan generally consists of a freight room, ticket office, and passenger waiting room. The ticket and telegrapher's office ordinarily has a bay window projecting from the wall facing the train siding.



Combination Station, Floor Plan

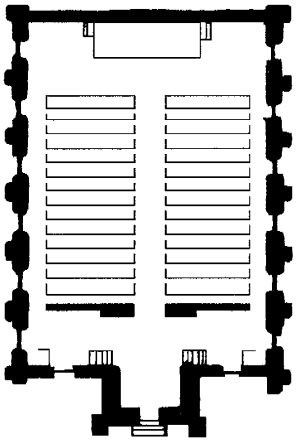
Basilican Plan Church (ca. 1800-1940)

The Basilican Plan Church can trace the origin of its linear form to the Roman basilica, a place of public assembly and administration of justice. Basilican Plan, or processional plan, churches are often laid out in the form of a Latin cross, where one axis is longer than the other, or in the shape of a simple rectangle. Aisles running parallel to the nave channel movement toward the altar. Basilican Plan Churches may have a center aisle, two central aisles, or a center aisle with two side aisles and transepts.



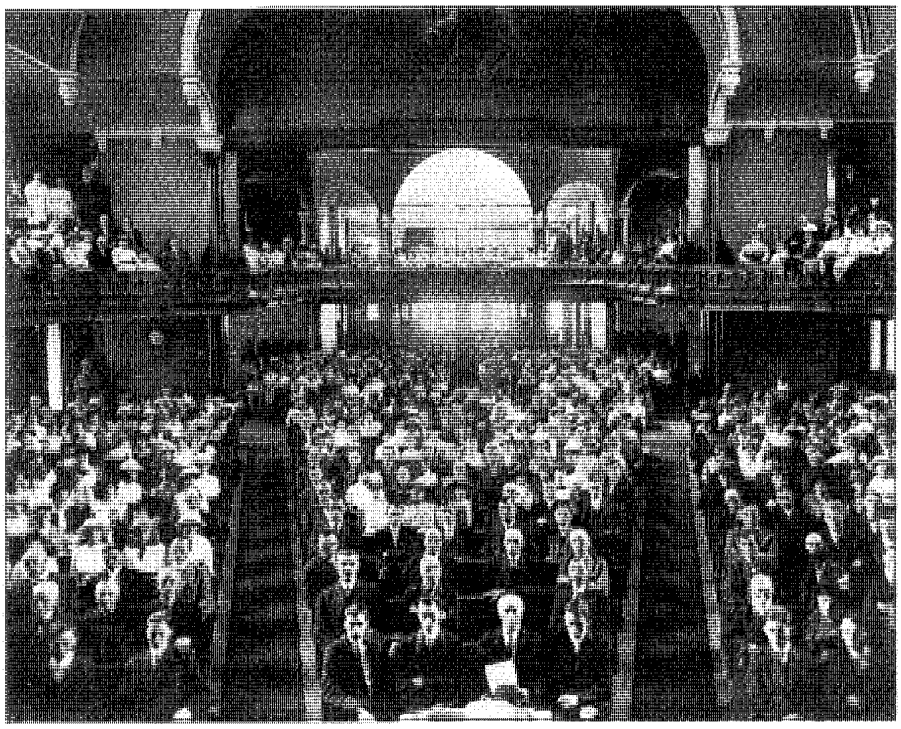
Stephen Gordon

Basilican Plan Church, Westminster Presbyterian Church, Columbus, 1857



Basilican Plan Church, Floor Plan

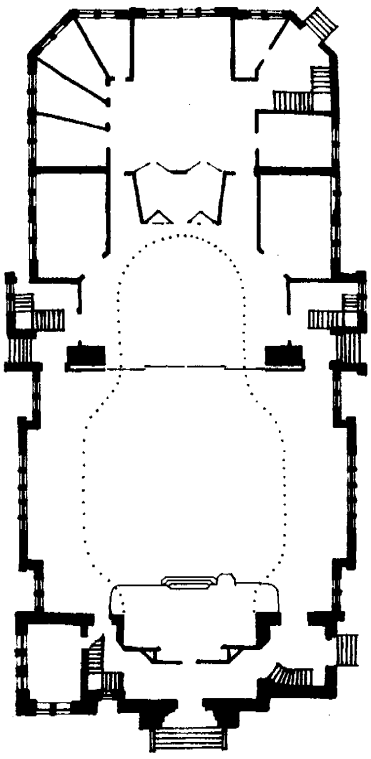
First English Lutheran Church



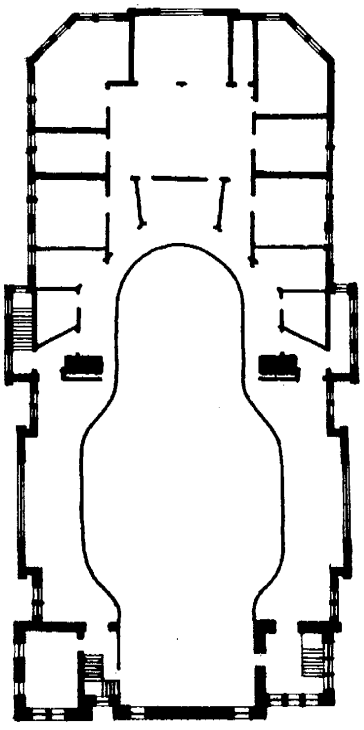
Akron Plan Church, First English Lutheran Church, Mansfield, 1894; 1914

Akron Plan Church (ca. 1868-1920)

The Akron Plan Church was conceived by Lewis Miller, superintendent of the Akron, Ohio, school system, and Jacob Snyder, a local architect. In 1868 they collaborated on an innovative plan for Akron's First Methodist Episcopal Church. Their idea, as perfected by architect George Kramer, came to be known as the Akron Plan or Sunday School Plan. In an Akron Plan Church, alcove classrooms at the back of a roughly semicircular auditorium can be closed off from the sanctuary by sliding or folding doors. Alternatively, to seat a large crowd at a service, the partitions and doors can be opened, expanding the sanctuary into the classroom space. The Akron Plan offered flexibility, comfort, and good sight lines. It became widely used by Protestant churches in the late 19th and early 20th centuries.



Akron Plan Church,
Floor Plan, First Floor



Akron Plan Church,
Floor Plan, Second Floor

Section Six

Recording Engineering and Industrial Structures

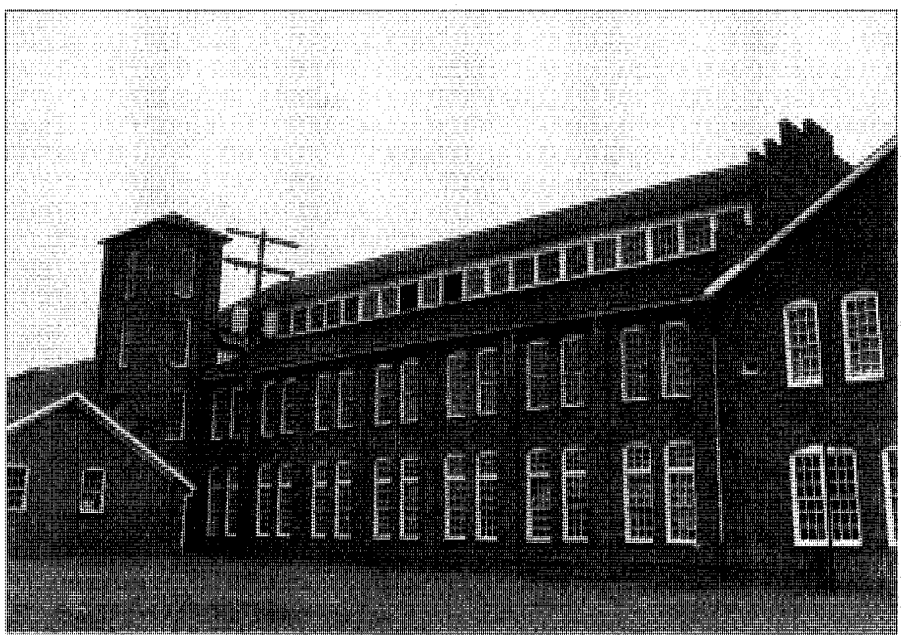
Structures of engineering or industrial significance—especially bridges, canals, culverts, viaducts, factories, and stationary steam engines—constitute an important part of Ohio's industrial and transportation heritage. Engineering and industrial structures and sites can be significant both for the industrial processes which take place, or once took place in or around them; and for the architecture, history, or engineering of the building or structure itself. The following guidelines and checklist highlight the technical information needed to record significant engineering or industrial structures. Whether recorded individually or as a group, such structures can generally be documented on either the Ohio Historic Bridge Inventory form or the Ohio Historic Inventory form.

Guidelines for Recording Engineering and Industrial Structures

Record a building or structure even if the industrial process associated with it is no longer in operation. The Rookwood Pottery in Cincinnati, a former art pottery now operating as a restaurant, is one such example.

An industrial process can be significant in itself, apart from any apparent significance of the building or structure housing it. Record the significant industrial process and the building or structure housing it even if the property has previously been recorded. A good example is the D. Picking and Company in Bucyrus, a longtime copper kettle manufacturer housed in a vernacular building.

Both the industrial process, or its remains, and the building or structure housing it can be significant, and both should be recorded. Each can have independent significance; an example is the Division Avenue Pumping Station in Cleveland and its remaining



Judy Williams

Berry Brothers Bolt Works, Columbus, 1888-1910


Judy Williams

Berry Brothers Bolt Works, Columbus, 1888-1910

steam pump. Or, the process and the building can have interrelated significance which would suffer or be lost if either the process or the building were removed. This would be the case when the equipment and machine necessary to a process were installed as part of a building or structure and could not be removed without damage to it. An example is a foundry or steel fabricating plant using an overhead crane whose supporting structure is part of the building structure.

Information Required for Recording Engineering and Industrial Structures

Factories

- ☐ Dates of construction
- ☐ Architect, if known
- ☐ Builder/contractor, if known
- ☐ Major buildings and structures
- ☐ Major architectural and structural features
- ☐ Manufacturing process (raw materials, production, and finished product)
- ☐ Company history and context in community
- ☐ Approximate number of employees

Stationary Steam Engines

- ☐ Date of construction
- ☐ Cylinder bore and stroke
- ☐ Horsepower
- ☐ R.P.M.
- ☐ Pounds per square inch (of steam)
- ☐ Type of valves and gear
- ☐ Type of crosshead guides
- ☐ Type of connecting rod ends
- ☐ Type of crank
- ☐ Method of drive (rope, direct, etc.)
- ☐ Flywheel diameter and face

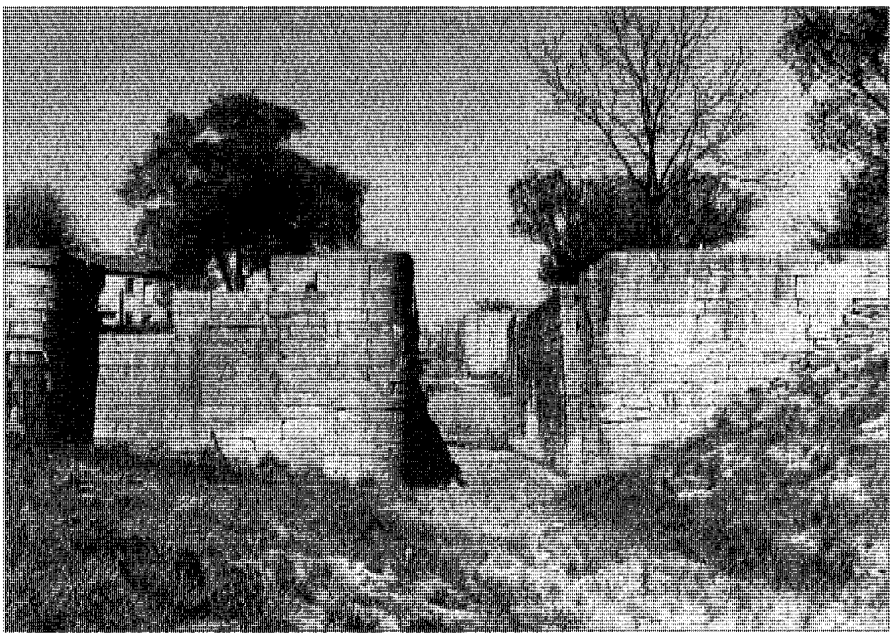
- ☐ Type of condenser
- ☐ Uses of exhaust steam
- ☐ Changes to engine
- ☐ Boiler history, if known
- ☐ Earlier power sources on site

Lighthouses

- ☐ Approximate dimensions at base and top; height of focal plane above sea level
- ☐ Material of construction: brick, stone, iron, wood, etc.
- ☐ Form: conical, octagonal, rod, or steel screw pile tower
- ☐ Distinguishing architectural details
- ☐ Type of illuminant and lenses used: existing and previous light source, shape of lantern panes, range of light beam
- ☐ Special signaling equipment: fog horns, radio signals, and so forth
- ☐ Description of all associated structures included within boundaries: keeper's house, oil house, sheds, and cisterns
- ☐ Alterations, if any

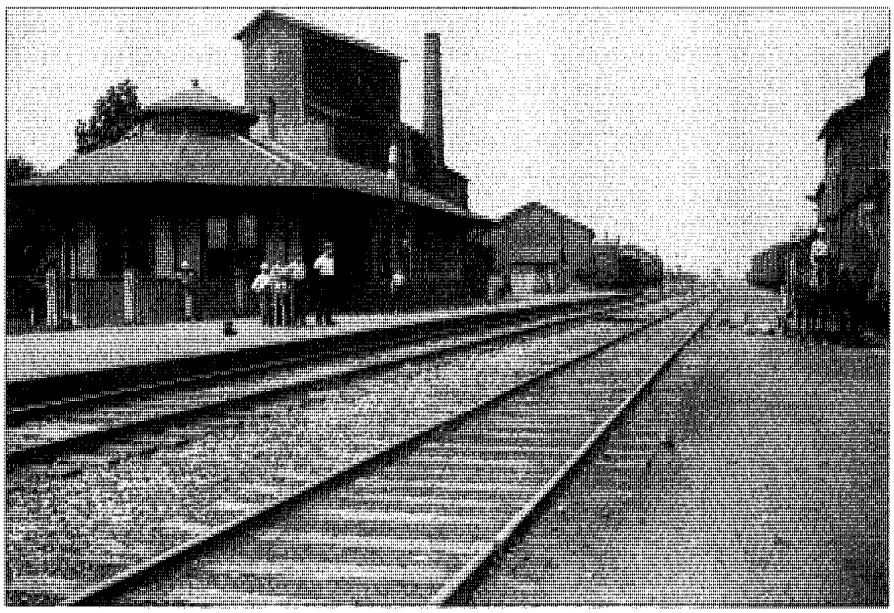
Canals

- ☐ Dates of construction
- ☐ Engineer, if known
- ☐ Elevation at one terminus, the summit level, and the other terminus
- ☐ Number of locks
- ☐ Source of water supply
- ☐ Average speed and type of navigation (steamboat, tow-path, or batteau)
- ☐ Typical lock dimensions
- ☐ Typical boat dimensions
- ☐ Lengths should be broken down into canalized miles and slackwater miles
- ☐ Historical summary (original purpose of company, and so forth)



Ohio Historical Society

Lockington Locks, Lockington vicinity, Shelby County, 1845



Canal Winchester Area Historical Society

Hocking Valley and Toledo Railroad, Canal Winchester, 1907

Railroad Lines

- ☐ Dates of construction
- ☐ Length in miles; terminal points
- ☐ Grade: highest and lowest points
- ☐ Gauge (standard or narrow)
- ☐ Principal engineers, if known
- ☐ Major structures along right-of-way (list and describe briefly)
- ☐ Cuts
- ☐ Earthfills

Tunnels

- ☐ Dates of construction
- ☐ Engineer, if known
- ☐ Association with particular railroad or road, etc.
- ☐ Feature transversed
- ☐ Length
- ☐ Dimensions of bore
- ☐ Double or single track (if railroad tunnel)
- ☐ Materials of construction (liner, portals, etc.)
- ☐ Ventilation system
- ☐ Engineering problems encountered

Trestles and Viaducts

- ☐ Dates of construction
- ☐ Number of spans and lengths
- ☐ Engineer, if known
- ☐ Association with particular railroad or road, etc.
- ☐ Number of piers (bents)
- ☐ Materials of construction

☐ Double or single track
☐ Manufacturer and/or contractor
☐ Feature spanned (river, valley, gorge, etc.)
☐ Width
☐ Major height (water level to deck level)

Bridges

☐ Dates of construction
☐ Manufacturer (if prefabricated)
☐ Engineer, if known
☐ Association with particular railroad or road, etc.
☐ Substructure (structure below deck)
Height above feature spanned
Material of abutments and piers
☐ Superstructure (above deck)
Type of truss, arch, etc.
Number of spans and lengths
Width of road

The Ohio Historic Bridge Inventory

Although nearly 4,500 vehicular bridges in Ohio have been recorded, few railroad and privately owned spans have been inventoried. Such spans, whether active or abandoned, should be included in a comprehensive survey. If you want to know whether an engineering structure is included in the Ohio Historic Inventory or Ohio Historic Bridge Inventory, contact the Ohio Historic Preservation Office. While reading the following instructions for completing the bridge inventory form, refer to the sample form on page 192.

Completing the Ohio Historic Bridge Inventory

1. Number

As we do for the OHI, the Ohio Historic Preservation Office assigns Ohio Historic Bridge Inventory site numbers. See the directions for OHI item 1 on page 23 for information about the county abbreviation and the area number that you enter.

2. County

Enter the name of the county in which the bridge is located in this space and the space in the right margin.

3. Location of Negatives

Enter where the photographic negatives are kept. We encourage you to submit photographic negatives to the Ohio Historic Preservation Office. If you do this, enter *OHPO* in this space. For additional information about negatives, see the directions for OHI item 3 on page 24.

4, 5. Present and Other Names

Enter the present name by which the structure is most commonly known, such as "Homer Road Bridge." Other names could refer to the state or county highway numbering system, such as DAR-242-0113. Also enter both names in the space in the right margin.

6, 7. Specific Location

Enter the name of the geographic feature, such as a railroad, creek, river, stream, road, or ditch, the bridge or viaduct crosses. For rural bridges, give the township and section, if available. List the town if the bridge is within the incorporation limits.

8. Site Plan

Sketch the site, showing the property in relation to all the major features around it, such as roads, railroads, rivers, and so forth. Although this does not have to be a scale drawing, be sure to include an arrow indicating north.

9. Coordinates

After reading the directions for OHI item 9 on page 26-28, enter the geographic coordinates using the Universal Transverse Mercator (UTM) system to locate the bridge precisely. Or, attach a photocopy of a section of the appropriate United States Geological Survey topographical map with the bridge circled, if you are unfamiliar with the UTM system.

10, 11. Status

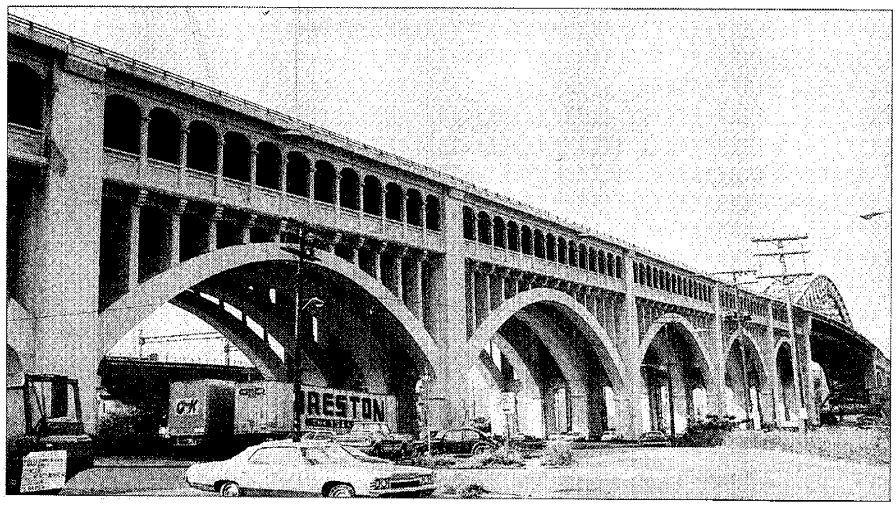
Check a box to indicate whether the bridge is listed on the National Register of Historic Places. If you are familiar with the criteria for evaluating properties nominated to the National Register indicate whether the engineering structure appears to be eligible.

12. Type of Bridge

Check the appropriate box for the type of bridge. See the bridge illustrations at the end of this section for help in identifying the bridge.

13. Dates

Enter the construction dates. Generally, these dates are on the bridge plate or can be researched in county or railroad records.



Eric Johannesen

Detroit-Superior High Level Bridge, Cleveland, 1917

14. Builder

Enter the name of the individual or company responsible for constructing the bridge.

15. Truss Design

Enter the name of the truss type from the following list. The illustrations at the end of this section depict the major bridge truss types. If you are unfamiliar with the design, simply make a drawing of the truss.

Truss Types

- ☐ **Arch Types**
  - ☐ Bowstring
  - ☐ Filled Arch
  - ☐ Masonry Arch
  - ☐ Metal Arch
  - ☐ Open Spandrel Arch
  - ☐ Rainbow Arch
- ☐ **Movable Types**
  - ☐ Bascule
  - ☐ Swing
  - ☐ Vertical Lift
- ☐ **Plate Girder**
  - ☐ Plate Girder Deck
  - ☐ Plate Girder Through
- ☐ **Pratt Truss**
  - ☐ Double Intersection Pratt (Whipple)
  - ☐ Pratt Deck
  - ☐ Pratt Pony
  - ☐ Pratt Through
- ☐ **Warren Truss**
  - ☐ Double Intersection Warren
  - ☐ Warren Polygonal Pony
  - ☐ Warren Polygonal Through
  - ☐ Warren Pony
  - ☐ Warren Through
- ☐ **Wooden Truss**
  - ☐ Burr Truss
  - ☐ Childs Truss
  - ☐ Howe Truss
  - ☐ Long Truss
  - ☐ Multiple Kingpost
  - ☐ Partridge Truss
  - ☐ Queen Post
  - ☐ Smith Truss
  - ☐ Town Lattice
  - ☐ Wernwag Truss
- ☐ **Other Types**
  - ☐ Baltimore Through
  - ☐ Camelback
  - ☐ Cantilevered
  - ☐ Fink
  - ☐ Inverted Bowstring
  - ☐ King Post
  - ☐ Lattice
  - ☐ Lenticular
  - ☐ Parker
  - ☐ Pegram
  - ☐ Pennsylvania
  - ☐ Suspension
  - ☐ Truss Leg Bedstead
  - ☐ Other

16. Number of Spans

Enter the number of spans for the bridge.

17. Number of Roadways

Enter the number of roadways on the bridge.

18. Number of Walkways

Enter the number of pedestrian walkways, if any, on the bridge.

19. Measurements

Enter the exact or approximate dimensions of the bridge. This can generally be stated

in terms of span, width, and height. Span is expressed as "clear span" (between bearing points) and/or overall length.

20. Abutment/Pier Material

Enter the material used to construct the abutments or piers supporting the bridge, as well as the deck material.

21. Owner's Name and Address

Enter the owner's name and mailing address.

22. Original Site

Indicate whether the structure is located on its original site. Background research may be necessary because many bridges washed out by floods were replaced with other relocated historic bridges. Local informants can also provide clues. If this bridge was relocated from another site, enter the original site here, following the instructions for items 6 and 7.

23. Legal Load and Condition

Enter the percentage of a legal load or simple tonnage. Excellent, very good, good, fair, and poor are accepted terms for describing the bridge's condition.

24, 25. Preservation and Endangered

Indicate whether anything is being done to keep the structure intact. This activity can range from repainting to adding new structural supports.

26. Other Surveys

If another survey has recorded this bridge, give its name, date, and a name and address where the Ohio Historic Preservation Office can gain access to the survey files. The Ohio Department of Transportation, several railroad companies, and some planning agencies have conducted inventories of historic bridges in many parts of the state.

27. History and Significance

Enter pertinent details on the history of the bridge company, the local importance of the bridge, and its engineering and architectural significance.

28. Description of Environment

Describe the surroundings and major use of the structure.

29. Sources

Enter all the sources of information you have used, including personal interviews, county or company records, photos, books, or simple observation (see the directions for OHI item 45 on page 54).

30. Prepared by

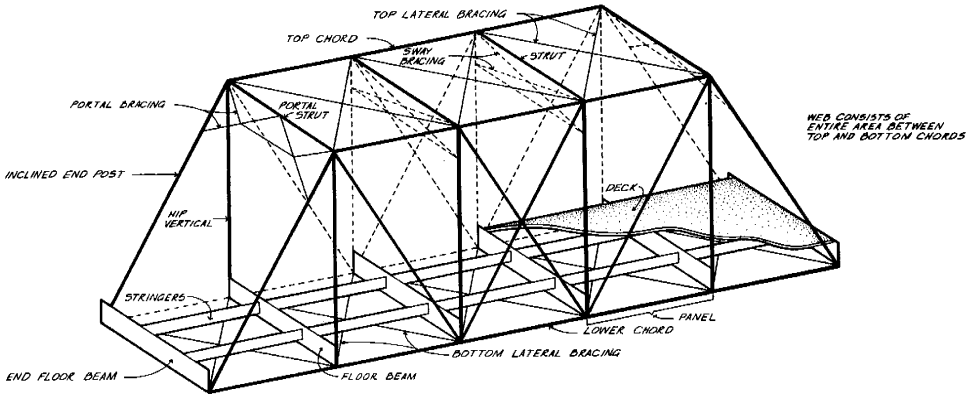
Enter the name of the individual who completed the inventory form.

31. Organization

Enter the name of the organization that sponsored the survey or was most closely associated with the survey.

32, 33. Date and Revision Date

Enter the date when the bridge was recorded in the field and when any revisions were made to the form.



TRUSSES

A STUDY BY THE

HISTORIC AMERICAN ENGINEERING RECORD

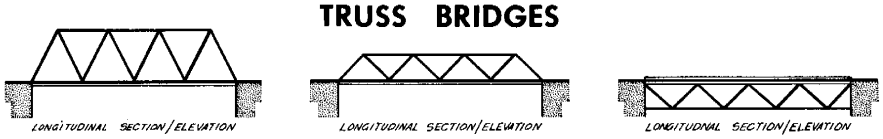
A TRUSS IS COMPOSED OF STRUCTURAL TRIANGLES JOINED TOGETHER WITH PINNED OR RIVETED CONNECTIONS. THE MAIN PIECES OR MEMBERS MAY BE EITHER STIFF HEAVY STRUTS OR THIN FLEXIBLE RODS. IT IS THE ARRANGEMENT OF THESE MEMBERS THAT DETERMINES THE SPECIFIC TRUSS TYPE.

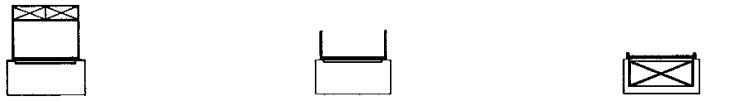
STRUCTURAL MEMBERS RESIST FORCES IN TWO PRIMARY WAYS — COMPRESSION AND TENSION. HEAVY RIGID MEMBERS MAY RESIST BOTH COMPRESSIVE AND TENSILE FORCES, BUT THIN RODS CAN ONLY RESIST TENSION AND THESE CHARACTERISTICS ARE MAJOR CLUES IN TRUSS IDENTIFICATION. NOTE THAT THE MAIN STRUCTURAL MEMBERS OF A TRUSS PANEL MAY BE SUPPLEMENTED BY LIGHT DIAGONAL TIES. BECAUSE TRUSS TYPES ARE DETERMINED BY THEIR MAIN STRUCTURAL MEMBERS, THESE LIGHT DIAGONALS (INDICATED BY BROKEN LINES) MAY BE IGNORED IN THE IDENTIFICATION PROCESS. AFTER MATCHING THE STRUCTURAL OUTLINE OF THE TRUSS IN QUESTION WITH THE DIAGRAM IT MOST RESEMBLES, CHECK TO MAKE SURE THE ARRANGEMENT OF HEAVY COMPRESSIVE AND LIGHT TENSILE MEMBERS IS COMPATIBLE WITH THE DIAGRAM. IF THERE IS AGREEMENT, THEN THE BASIC TRUSS TYPE IS IDENTIFIED.

THE SHEET OF TRUSS DIAGRAMS PRESENTS ONLY THE STANDARD FORMS OF THE MOST COMMON TRUSSES. THERE ARE ALSO MANY "HYBRID" TRUSSES THAT DO NOT FALL INTO EASILY-DEFINED CATEGORIES. IN SUCH CASES, IDENTIFICATION SHOULD BE MADE AS CLOSELY AS POSSIBLE IN TERMS OF THE STANDARD DESIGNS. ADDITIONALLY, TRUSSES ARE OFTEN INVERTED, CREATING OUTLINES QUITE DIFFERENT FROM THE ORIGINAL BECAUSE TENSION MEMBERS SOMETIMES BECOME COMPRESSION MEMBERS AND VICE VERSA. BEFORE ASSIGNING A TRUSS IS NOT REPRESENTED ON THE DIAGRAM, CHECK TO SEE IF IT IS AN INVERTED FORM.

ALL BRIDGE TRUSSES ARE ONE OF THREE BASIC TYPES. IF A BRIDGE CARRIES ITS TRAFFIC LOAD LEVEL WITH THE BOTTOM CHORDS, IT IS A THROUGH TRUSS. A PONY TRUSS IS A THROUGH TRUSS WITH NO LATERAL BRACING BETWEEN TOP CHORDS. A DECK TRUSS CARRIES ITS TRAFFIC LOAD LEVEL WITH THE TOP CHORDS.

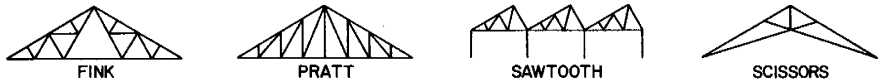
TRUSS BRIDGES





THROUGH TRUSS — PONY TRUSS — DECK TRUSS

ROOF TRUSSES

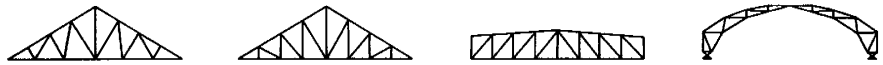


FINK — THIS IS AN INVERSION OF THE FINK TRUSS SHOWN IN THE BRIDGE DIAGRAM.

PRATT — DIAGONALS IN TENSION

SAWTOOTH — USUALLY USED TO ALLOW NATURAL LIGHTING OF LARGE FLOOR AREAS.

SCISSORS — USUALLY USED FOR LARGE VAULTED CEILINGS.



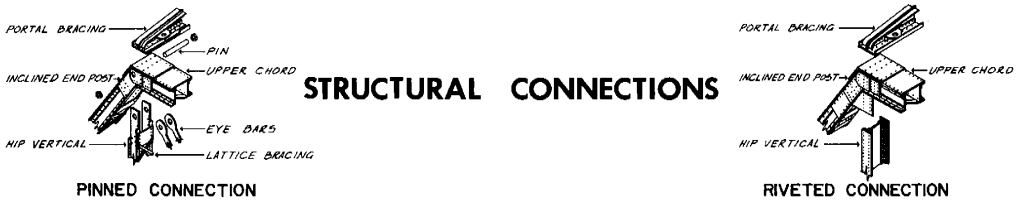
BELGIAN — DIAGONALS PERPENDICULAR TO TOP CHORDS.

HOWE — DIAGONALS IN COMPRESSION

HOWE — DIAGONALS IN COMPRESSION

THREE HINGED ARCH — USED FOR EXCEPTIONALLY LONG SPANS.

STRUCTURAL CONNECTIONS

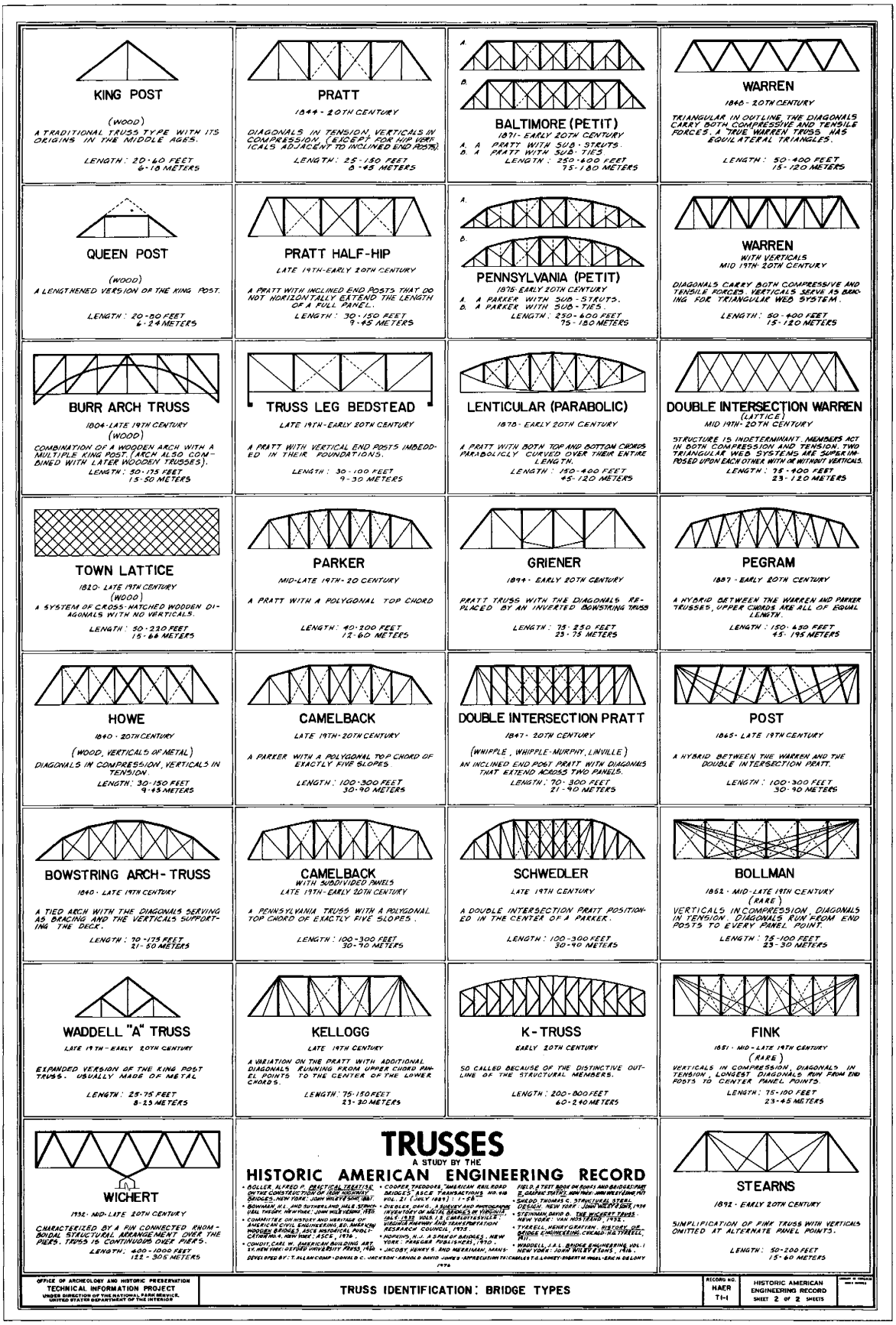


PINNED CONNECTION — RIVETED CONNECTION

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION TECHNICAL INFORMATION PROJECT UNDER DIRECTION OF THE NATIONAL PARK SERVICE, UNITED STATES DEPARTMENT OF THE INTERIOR	TRUSS IDENTIFICATION: NOMENCLATURE	RECORD NO. HAER TI-1	HISTORIC AMERICAN ENGINEERING RECORD SHEET 1 OF 2 SHEETS

Truss Identification: Nomenclature

Historic American Engineering Record



Truss Identification: Bridge Types

Section Seven

Completing the Ohio Historic Landscapes Survey

The Ohio Historic Landscapes Survey began in 1984 when the Ohio Chapter of the American Society of Landscape Architects (ASLA) contacted the Ohio Historic Preservation Office about developing a statewide inventory of important designed historic landscapes. The Ohio Historic Landscapes Survey is part of a national effort to systematically identify significant designed landscapes. By identifying and recording Ohio's significant designed historic landscapes, we can develop a greater appreciation of these landscapes in the context of Ohio's cultural heritage, and determine which ones are important and worthy of preservation.

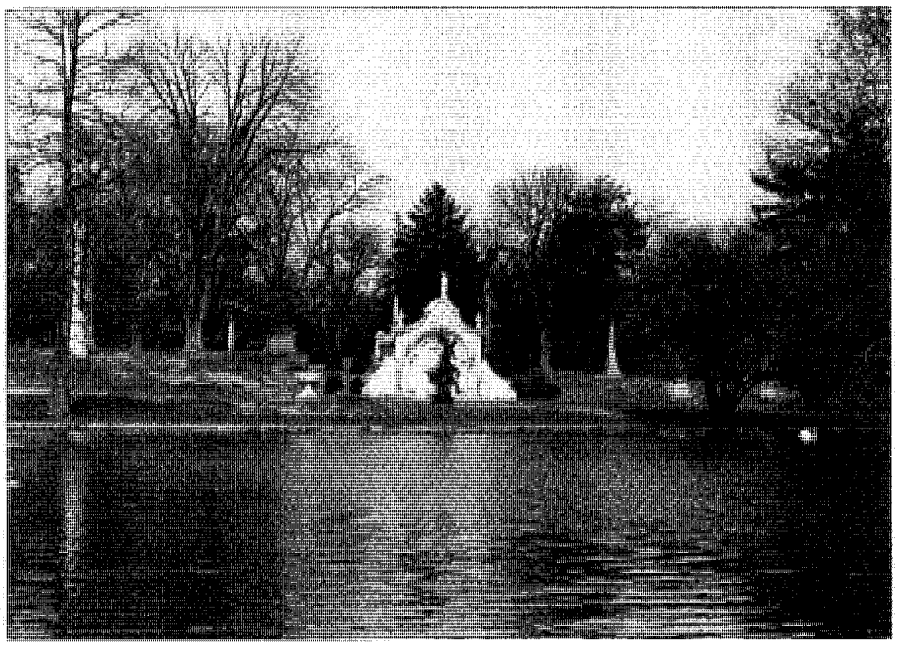
Historic Landscapes

Basically, a historic landscape has significance as a design or work of art. Other considerations include:

- An association with either a noted designer, gardener, or landscape architect or with an owner or other amateur using a specific style or tradition
- A historical association with a significant person, trend, or event in landscape gardening or landscape architecture
- A significant relationship to the theory or practice of landscape gardening or landscape architecture

Survey Guidelines

The first guideline is that a historic landscape must have been consciously designed and laid out by a master gardener, landscape architect, or other individual or group. The landscape should have a historical association with a person, trend, or



Stephen Gordon

Spring Grove Cemetery, Cincinnati, Howard Daniels and Adolph Strauch, 1845-1855

event in landscape gardening or landscape architecture; or a relationship to the theory or practice of landscape architecture.

The second guideline is that the landscape should be significant in its own right and not merely as a contemporary setting for a building or group of buildings. For example, a cultural landscape such as the Amish farms of Holmes County can sometimes be confused with a designed historic landscape. Although such rural farmsteads are historic, they usually represent the work of distinct cultural groups and are more properly classified as rural historic districts or cultural landscapes.

Types of Historic Designed Landscapes

- Residential grounds and gardens
- Botanical gardens and arboretums
- Church yards and cemeteries
- Public spaces (courthouse squares, city squares, and town greens)
- Institutional grounds (college campuses, state hospitals)
- Streetscapes (plantings and furnishings)
- Subdivisions and planned communities
- Commercial and industrial parks and properties
- Parks
- Recreational grounds (resorts, golf courses, bowling greens, race tracks)
- Parkways, scenic drives, and trails
- Memorials

Recording a Historic Landscape

Although a landscape need not retain all the characteristic features of its original design, it should contain enough of the essential features to make its historic character clearly recognizable. To record a historic landscape, include:

1. A description and history of the property and the dates of design
2. The names of owners, landscape architects, designers, gardeners, and administrators
3. The identification of construction technologies, methods, and plant materials
4. The landscape style, if known
5. The identification of existing and previous uses and their dates
6. The acreage of the original tract and any subsequent additions or reductions

Include any additional important information such as the use of local, unusual, or exotic plant materials; the innovative use of new construction materials or technologies; and the relationship between this property and others nearby designed by the same individual or firm, or owned by the same family or organization.

Fieldwork

Conduct a detailed investigation of the landscape during site visits to identify and to record the present appearance and function of the landscape. At this time you can also determine or locate landscape features that may add understanding to early uses, plantings, grading, construction materials, and techniques. Visiting the property during several seasons is desirable if seasonal variation in vegetation or land use is an important feature. Because vegetation may obscure walls, paths, important views, vistas, and other significant features, winter is often the best time for detailed investigations.

Narrative Description of Present Appearance and Function

In writing your narrative description of the present appearance and function of a historic landscape, identify it, give its location, and describe the physical characteristics. Such features may include the following:

- Existing land form
- Land uses
- Circulation system of roads, paths, or trails
- Buildings such as dormitories, hospitals, houses, greenhouses, and barns within the landscape
- Vegetation by botanical name and common name; use a caliper for measuring trees and heights for shrubs
- Landscape dividers such as walls and fences
- Structures such as bridges, gazebos, mausoleums
- Site furnishings and small-scale elements such as benches, planters, and urns
- Bodies of water such as pools, fountains, lakes, streams, and cascades
- Lighting including actual fixtures such as street lights and lanterns as well as the use of both natural and artificial lighting as design elements (i.e., intensity, color)
- Signs delineating entrances, street names, and other features
- Spatial relationships and orientations such as symmetry, asymmetry, and axial alignment
- Views and vistas into and out of the property

Many landscape structures are individually important in their own right and should be separately recorded on Ohio Historic Inventory forms. Some examples include bridges, gazebos, mausoleums, boulevard lamps, and gatehouses.

Research

While doing historical research, investigate any available drawings, specifications, and plant lists prepared by the original and subsequent designers. For some properties, you may locate historic photographs, illustrations, and descriptions in journals, newspapers, and other publications. The minutes or proceedings for institutions or governmental projects may also provide useful information. Look for an owner's, designer's, or gardener's diary as well as ledgers or nursery catalogs. Identifying

original sources for outdoor furnishings and hardware may provide important clues for establishing an approximate date for the landscape.

Previous studies, including management reports and vegetative inventories, may also be useful. Interviews with previous owners or their descendants, neighbors, designers, gardeners, contractors, or others involved with the history, design, or management of the property are usually valuable and may turn up other primary and secondary sources of material about the landscape. Investigations such as these and the necessary fieldwork can help you determine if a landscape was actually built and planted as designed.

Documentation

When inventorying historic landscapes in Ohio, the two levels of documentation are the Ohio Historic Landscapes Survey form and the American Society of Landscape Architects (ASLA) survey form. The Ohio Historic Landscapes Survey form is a single-page questionnaire designed for use by interested individuals who may not have had formal training in landscape architecture. As shown on page 199, this form briefly documents the location, date, and type of historic landscape in Ohio. Once the landscape has been located, a more intensive inventory can be conducted using the ASLA form.

The nationally used ASLA form is a six-page questionnaire for recording historic landscapes. Persons filling out this form should have some knowledge of landscape architecture, architecture, architectural history, or art history. They should also be familiar with the major persons, events, and trends associated with landscape gardening and landscape architecture and the basic chronology of landscape development in the United States. To obtain ASLA forms and Ohio Historic Landscapes Survey forms, contact the Ohio Historic Preservation Office. A standard reference for understanding American landscape history is *Design on the Land: The Development of Landscape Architecture,* by Norman T. Newton.

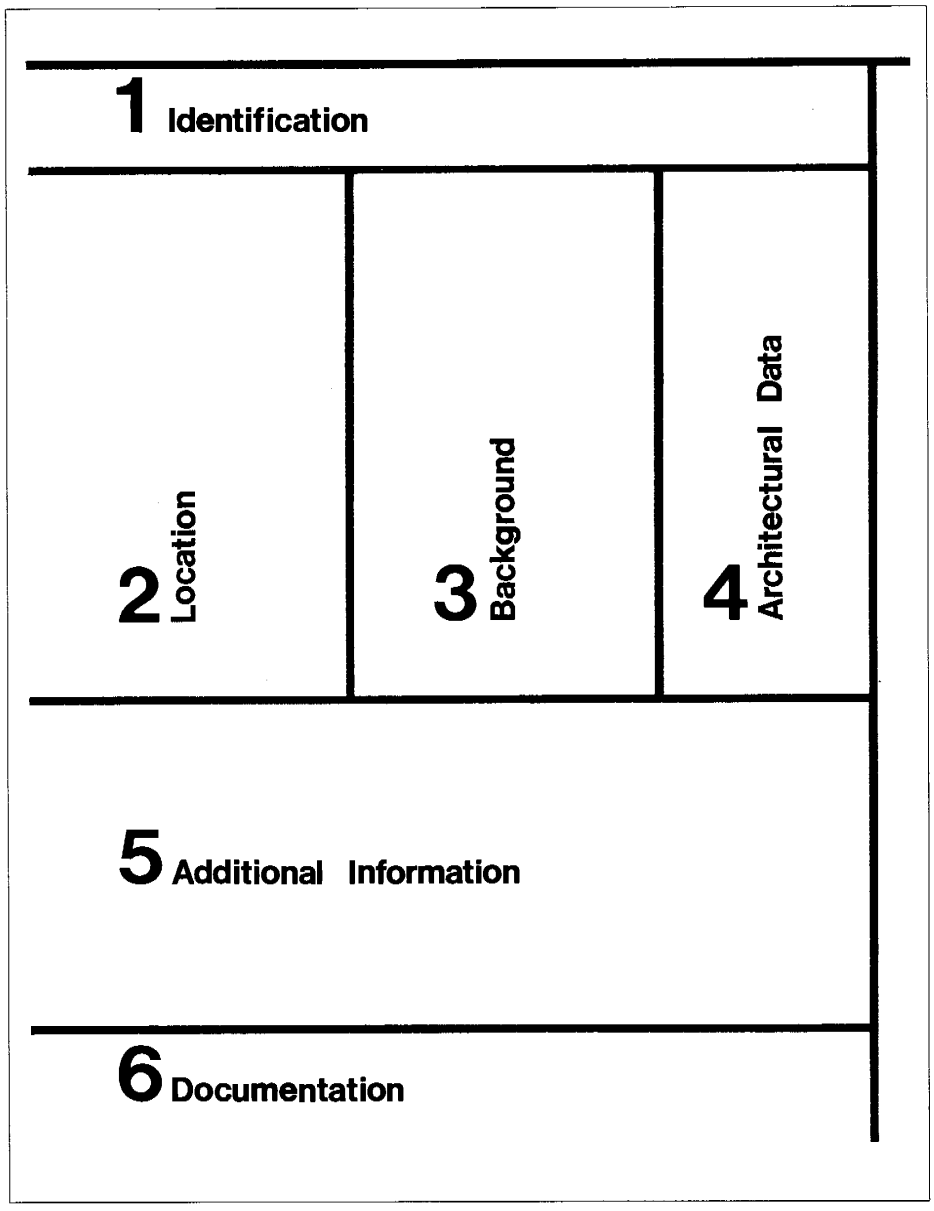
Acknowledgment

Special acknowledgment in the preparation of this section is given to Genevieve and Timothy Keller, authors of *How to Evaluate and Nominate Designed Historic Landscapes,* the National Register of Historic Places Bulletin 18.

Section Eight

Sample Inventory Forms

Information about a wide variety of property types such as bridges, buildings, canals, cemeteries, factories, gardens, railroads, and statues, can be recorded using inventory forms. This section features examples of completed Ohio Historic Inventory, Ohio Historic Bridge Inventory, and Ohio Historic Landscapes Survey forms for properties in the four major resource categories: building, site, structure, and object. The illustration below shows the six basic categories of the single-page, two-sided Ohio Historic Inventory form: *identification, location, background, architectural data, additional information,* and *documentation.*



Parts of the Ohio Historic Inventory Form

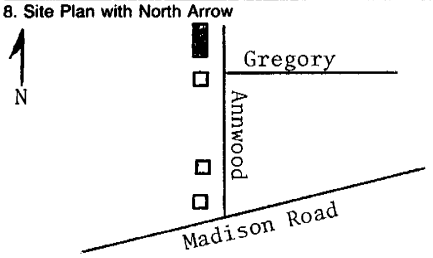
OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

OHIO HISTORICAL SOCIETY SINCE 1885

1. No. HAM-5420-29a
2. County Hamilton
3. Location of Negatives OHS
Roll No. 4 Picture No.(s) 26-27
4. Present Name(s) Harry Benner House ☐ Coded
5. Historic or Other Name(s) Harry F. Woods House

6. Specific Address or Location: 2957 Annwood Drive
6a. Lot, Section or VMD Number:
7. City or Village: Cincinnati
If Rural, Township & Vicinity: Walnut Hills
8. Site Plan with North Arrow

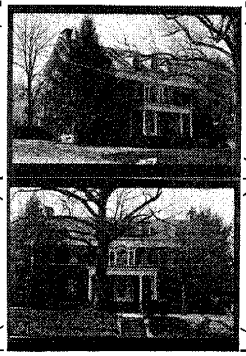


9. U.T.M. Reference
Quadrangle Name: CINCINNATI EAST
16 | 718860 | 4334260
Zone | Easting | Northing
10. Site ☐ Building ☒ Structure ☐ Object ☐
11. On National Register? Yes ☐ No ☒
12. N.R. Potential? Yes ☒ No ☐
13. Part of Estab. Hist. Dist.? Yes ☒ No ☐
14. District Potential? Yes ☒ No ☐
15. Name of Established District (N.R. or Local): East Walnut Hills H.D. (Local, 1988)

16. Thematic Association(s): paper manufacturing: 4261
17. Date(s) or Period: 1899
17b. Alteration Date(s):
18. Style or Design: Colonial Revival ☒ High Style ☐ Elements
18a. Style of Addition or Element(s):
19. Architect or Engineer: Elzner & Anderson, Cincinnati
19a. Design Sources:
20. Contractor or Builder: Schumann, Bloss & Co., Bldrs.
21. Building Type or Plan: Four-over-four
22. Original Use, if apparent: residential
23. Present Use: residential
24. Ownership: Public ☐ Private ☒
25. Owner's Name & Address, if known: Harry Benner, 2957 Annwood, Cincinnati, OH
26. Property Acreage: nearly 1 acre
27. Other Surveys in Which Included:

28. No. of Stories: 2½
29. Basement? Yes ☒ No ☐
30. Foundation Material: rubble limestone
31. Wall Construction: brick
32. Roof Type & Material: gable: slate
33. No. of Bays: Front 7 Side 2
34. Exterior Wall Material(s):
35. Plan Shape: rectangle
36. Changes (Explain in #42): Addition ☐ Altered ☐ Moved ☐
37. Window Type(s): ☒ 6 over 6 ☐ 2 over 2 ☐ 4 over 4 ☐ Other
38. Building Dimensions:
39. Endangered? Yes ☐ No ☒ By What? no
40. Chimney Placement: interior end (2)
41. Distance from and Frontage on Road: @ 75'

42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
Symmetrical 7 bay facade distinguished by two slightly projecting pavilions that are surmounted by boxed pediments containing lunette windows. The pavilions and entablature are accentuated by modillions and returns at the gable ends. At the center bay of the house is a Colonial Revival entrance portico that leads to a trabeated entrance. Above the porch is a Palladian type (over)



43. History and Significance (Continue on reverse if necessary)
In 1900 Harry F. Woods was Secretary of the Chatfield & Woods Paper Company, one of Cincinnati's leading paper manufacturers. Harry Woods was the son of William F. Woods, co-founder of the firm along with Wm. H. Chatfield. By 1907 Woods had moved (over)

44. Description of Environment and Outbuildings (See #52)
Turn-of-the-century neighborhood comprised of larger residential buildings sited on spacious, wooded lots. Most of the buildings are architect designed. Historic district potential.

45. Sources of Information
The Western Architect and Builder. Vol. 15 (January 1899).
Williams Cincinnati Directories, 1900, 1908.

46. Prepared by: Steve Gordon
47. Organization: Ohio Historical Soc.
48. Date Recorded in Field: March, 1987
49. Revised by
50a. Date Revised
50b. Reviewed by
ENTERED MAY 17 1987

1. No. HAM-5420-29a
2. County HAMILTON
4,5. Present or Historic Name HARRY F. WOODS HOUSE (Historic Name)
6. Specific Address or Location 2957 ANNWOOD DRIVE

Building, Harry F. Woods House, Cincinnati, Side One

51. Condition of Property
- ☒ Excellent
- ☐ Good/Fair
- ☐ Deteriorated

52. Historic Outbuildings and

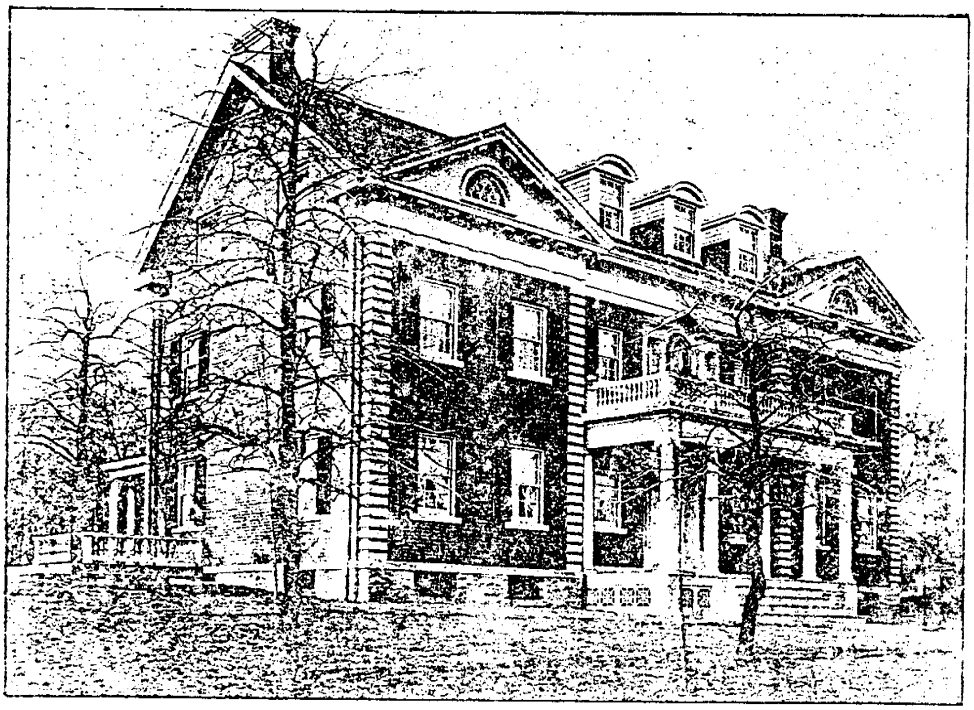
Barn Type(s)

Corn Crib or She
Summer Kitche
Sil
Des

53. Affiliated OAI Site Numt

Archaeological Feature

Well
Privy
Cistern
Foundation
Structural Rubble
Formal Trash Dump
Other



Residence of Harry F. Woods, Annwood Avenue, Cincinnati.
Elzner & Anderson, Architects. Schumann, Bloss & Co., Builders

42. (Cont'd)
window . The roof is marked by three centrally located arched window dormers and two interior end chimneys. There is a small revival style porch to the rear.
#36) The balustrade on the front portico has been removed.

43. (Cont'd)
to the newly developing residential area on Grandin Road near the Cincinnati Country Club. The Chatfield & Woods Sack Company still operates a factory in Norwood, Ohio. The firm of Elzner and Anderson was the city's leading residential architects during this period. Among their numerous commissions were at least two houses in the immediate area; the Drewery House on Madison Road at Annwood and the Ramsey House at 2969 Annwood Street.

Building, Harry F. Woods House, Cincinnati, Side Two

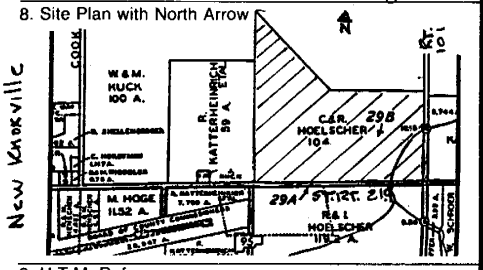
OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

OHIO HISTORICAL SOCIETY SINCE 1885

1. No. AUG-432-9
2. County Auglaize
3. Location of Negatives Center for Archival Collections, Bowling Green State University
Roll No. Picture No.(s)
4. Present Name(s) ☐ Coded
Caspar V. and Rachel L. Hoelscher Farmstead
Historic or Other Name(s)
Henry (Heinrich) Hoelscher, William Hoelscher, Benjamin Hoelscher

6. Specific Address or Location
Ted Hoelscher
08529 State Route 219
New Knoxville, Ohio 45871
6a. Lot, Section or VMD Number
S21.T65.R5E.
7. City or Village If Rural, Township & Vicinity
New Knoxville Vic. Washington
8. Site Plan with North Arrow



9. U.T.M. Reference
Quadrangle Name
16 | 7306200 | 4480540
Zone | Easting | Northing
10. Site ☒ Structure ☒ Building ☒ Object ☐
11. On National Register? Yes ☐ No ☒
12. N.R. Potential? Yes ☒ No ☐
13. Part of Estab. Hist. Dist.? Yes ☐ No ☒
14. District Potential? Yes ☒ No ☐
15. Name of Established District (N.R. or Local)

16. Thematic Association(s)
Ag:Dairy (0500); German (3005)
17. Date(s) or Period c. 1870
17b. Alteration Date(s) 1924, 1935
18. Style or Design Vernacular ☐ High Style ☐ Elements
18a. Style of Addition or Element(s)
Same
19. Architect or Engineer
19a. Design Sources
20. Contractor or Builder
21. Building Type or Plan
Four Over Four
22. Original Use, if apparent
Agriculture
23. Present Use
Agriculture
24. Ownership Public ☐ Private ☒
25. Owner's Name & Address, if known
Caspar V. and Rachel L. Hoelscher
Route 1
New Knoxville, Ohio 45871
26. Property Acreage 104
27. Other Surveys in Which Included

28. No. of Stories
29. Basement? Yes ☒ No ☐
Half Basement
30. Foundation Material
Limestone, Brick
31. Wall Construction
Timber Frame
32. Roof Type & Material
Gable roof, Standing Seam
33. No. of Bays
Front 4 Side 2
34. Exterior Wall Material(s)
Shiplap
35. Plan Shape L-Shaped
36. Changes (Explain in #42) Addition ☒ Altered ☒ Moved ☒
37. Window Type(s)
☐ 6 over 6 ☐ 2 over 2
☒ 4 over 4 ☐ Other
38. Building Dimensions 36' x 36'
39. Endangered? Yes ☒ No ☐
By What? Airport Expansion
40. Chimney Placement
Center
41. Distance from and Frontage on Road
One quarter section frontage to road

42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
With the exception of some outbuildings, the Hoelscher Farmstead is nearly intact. Significant buildings include a timber frame house, barn, and smokehouse. Other buildings and structures include an attached 1924 (originally independent) Summer kitchen, corncrib, 1939 granary, milkhouse, small bake oven building, two silos, 1948, 1964, a hog house and hen house, 1951, and garage, 1926.

43. History and Significance (Continue on reverse if necessary)
Historically, six generations of the Hoelscher family have owned the property and five generations have farmed it or lived there. Caspar Hoelscher has all deeds recording the various owners, including the original deed signed by Andrew Jackson in 1835. Heinrich Hoelscher, who originally acquired the property, arrived in Auglaize County in

44. Description of Environment and Outbuildings (See #52)
The Hoelscher Farm is actually part of a much larger German settlement cultural landscape which historically included parts of Auglaize. The rolling terrain is dotted with neat white frame and red brick farmhouses and red barns.

45. Sources of Information
History of Auglaize County, Volume 2, Wm. J. McMurray, 1923
Court Records
Centennial Souvenir of the First Evangelical Reformed Church New Knoxville
Oral Family History Observation

46. Prepared by
Glenn A. Harper
47. Organization
OHPO
48. Date Recorded in Field
April, 1990
49. Revised by
50a. Date Revised
50b. Reviewed by
SCG APR 10 1991

1. No. AUG-432-9
2. County Auglaize
4,5. Present or Historic Name Hoelscher Farmstead
6. Specific Address or Location 08529 State Route 219, New Knoxville, Ohio 45871

Building, Hoelscher Farmstead, Washington Township, Auglaize County, Side One

51. Condition of Property

☐ Excellent ☐ Ruin
☒ Good/Fair ☐ Destroyed/Burned
☐ Deteriorated Date_____

52. Historic Outbuildings and Dependencies

Barn Type(s)

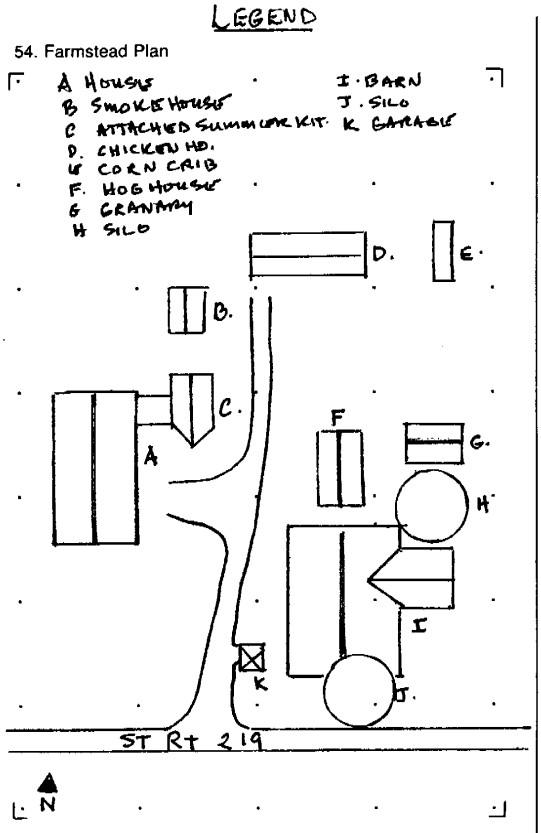
So-called Saxon Style (extremely wide gable roof ground barn), gambrel roof straw barn addit

Corn Crib or Shed ☒	Smoke House ☒	Privy ☐
Summer Kitchen ☒	Spring House ☐	Garage ☒
Silo ☒	Ice House ☐	
Designed landscape features ☐		

53. Affiliated OAI Site Number(s)_____ one_____ multiple

Archaeological Feature:	Observed	Expected on Basis of Archival Research
Well	x	
Privy		
Cistern		
Foundation		
Structural Rubble		
Formal Trash Dump		
Other _____		

54. Farmstead Plan



42. (Cont'd)

House - The farmhouse is a two story, double pile timber frame building with shed roof addition added in 1924. The house has beveled or "drop" siding nearly 7/8" thick. The house has a raking type roof with wide facia board plain soffit, standing seam metal roof and central chimney. There have been some alterations to door and window openings. The interior of the house is basically intact and includes original woodwork (i.e. handmade panelled doors with original hardware,

43. (Cont'd)

1839, by way of the Miami-Erie Canal. The original tract of Hoelscher land is across from the road from the present farm. The Hoelscher farm has been operated as a general farm for as long as anyone can remember. It became a grade A dairy in the late 1940s.

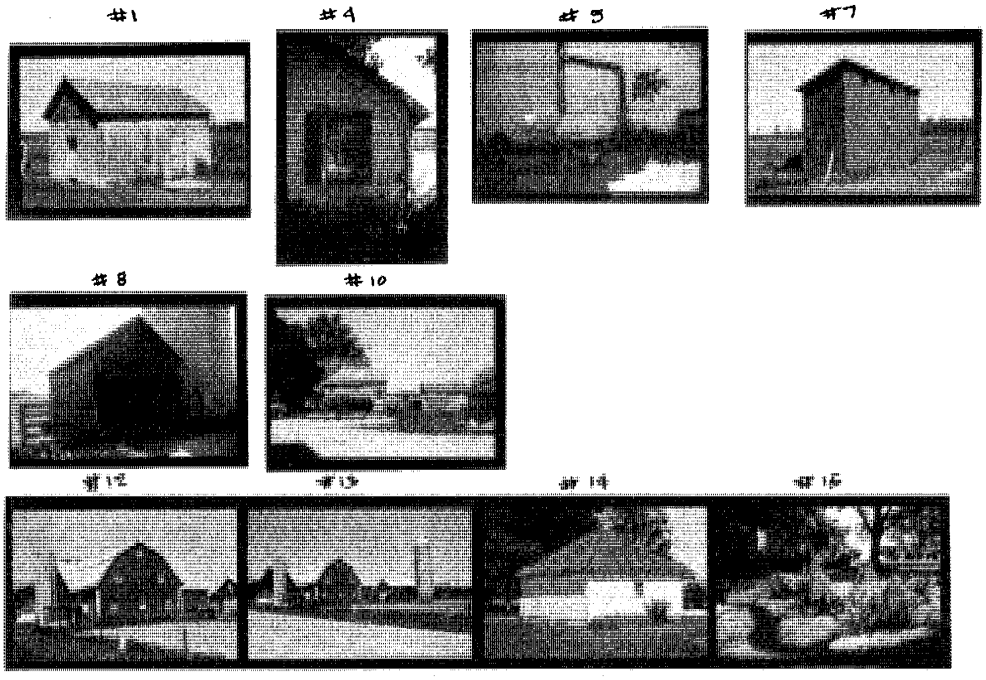
After his arrival from Germany, Heinrich Hoelscher was employed as a workman constructing the canal. The money he earned enabled him to purchase the first small tract of land, 50 acres in 1856, 55 acres in 1866. The 55 acre tract contains the farmstead. These two tracts comprise the total acreage of the farm. The Hoelscher property is both a Centennial Farm (continuous ownership for more than one hundred years) and a Century Farm (Ohio Farm Bureau Federation.)

Building, Hoelscher Farmstead, Washington Township, Auglaize County, Side Two

Hoelscher Farm (AUG-432-9)
Continuation Sheet
#43

second floor tongue and groove panelled ceilings and built-in cupboards. A 1924 addition to the house includes a built-in china cupboard and a Hoosier cupboard with sliding dry sink, zinc covered top, bread board, bread drawer, flour bin and knife drawer. The house has a half basement with an unusual herringbone patterned brick floor.

Barn - The barn is an important example of the so-called "Saxon Style" barns (extremely wide gabled ground barn) identified by Mary Ann Brown in her study of this German cultural landscape. A gambrel roof straw barn was added in 1935.



Negative Numbers

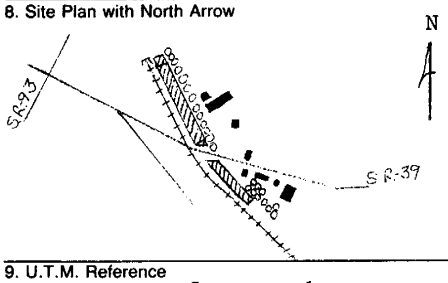
#1 smokehouse
2 house
4 detail of house, showing wide fascia board and 4/4 windows
5 detail of foundation, limestone, brick
6 original "Saxon style" barn
7 corncrib
8 granary
10 attached summer kitchen, smokehouse
12 gambrel roof straw barn addition
13 barn, silos, garage, hoghouse, granary
14 garage
15 domestic landscape plantings, peonies, iris, yucca candles etc.

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

OHIO HISTORICAL SOCIETY SINCE 1885

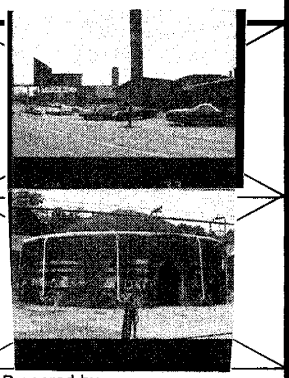
1. No. TUS-746-16
2. County Tuscarawas
3. Location of Negatives OHPO NE RCO
Roll No. 40 Picture No.(s) 28-33
4. Present Name(s) ☒ Coded
Belden Brick Co., Inc.
5. Historic or Other Name(s)
Finzer Brothers Clay Co.
6. Specific Address or Location
S.R. 39 (Dover Road)
6a. Lot, Section or VMD Number
7. City or Village If Rural, Township & Vicinity
Sugarcreek
8. Site Plan with North Arrow



9. U.T.M. Reference
Quadrangle Name Sugarcreek
Zone 17 Easting 445240 Northing 4484300
10. Site ☐ Structure ☒ Building ☒ Object ☐
11. On National Register? Yes ☐ No ☒
12. N.R. Potential? Yes ☒ No ☐
13. Part of Estab. Hist. Dist.? Yes ☐ No ☒
14. District Potential? Yes ☐ No ☐
15. Name of Established District (N.R. or Local)
16. Thematic Association(s)
Manufacturing-brick (4223)
17. Date(s) or Period 1910, 1926
17b. Alteration Date(s) 1920-21
18. Style or Design Vernacular ☐ High Style ☐ Elements
18a. Style of Addition or Element(s)
19. Architect or Engineer
19a. Design Sources
20. Contractor or Builder Chas. Wendling (on Plant #2) 1926
21. Building Type or Plan
22. Original Use, if apparent
brick manufacturing plant
23. Present Use
brick manufacturing plant
24. Ownership Public ☐ Private ☒
25. Owner's Name & Address, if known
Belden Brick Co., Inc.
700 Tuscarawas St. W.
Canton, OH
26. Property Acreage
27. Other Surveys in Which Included
28. No. of Stories 1 and 2
29. Basement? Yes ☐ No ☒
30. Foundation Material
brick
31. Wall Construction
brick
32. Roof Type & Material
gable
33. No. of Bays
Front var Side var
34. Exterior Wall Material(s)
brick
35. Plan Shape circular
36. Changes (Explain in #42) Addition ☐ Altered ☒ Moved ☐
37. Window Type(s)
☐ 6 over 6 ☐ 2 over 2 ☐ 4 over 4 ☐ Other
38. Building Dimensions
39. Endangered? Yes ☐ No ☒
By What?
40. Chimney Placement
external industrial (2)
41. Distance from and Frontage on Road

42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
Industrial complex that includes about 8 bldgs. & several dozen beehive kilns. Two 125' tall round brick chimneys N. of Rt-39 bear the Finzer name - kiln chimneys on S. side of Rt-39 are square. 1928 office bldg.(e) has Col. Rev. elements. A glazed tile 2-story house (d - the "Block House") is boarded up. Older brick bldgs. S. of Rt-39 have segmental arch windows, brick sills & lintels - most (over)

43. History and Significance (Continue on reverse if necessary)
Finzer Bros. Clay Co. was founded in 1910 by 5 sons of David Finzer: Charles, Henry, Homer, William, Edward. The brick & tile plant was built on the old Shanesville Coal Co. site, on the south side of SR-39. Business was started with 2 kilns; a third was added in 1911. No plans of the original plant survive but several of the older (over)



44. Description of Environment and Outbuildings (See #52)
located in a mixed commercial-residential area.

45. Sources of Information
The Finzer Chronicles by Garrison Finzer (priv. printed, no date).
Observation.

46. Prepared by
J.D. Brown
47. Organization
OHPO NE RCO
48. Date Recorded in Field
3-2-90
49. Revised by
50a. Date Revised
50b. Reviewed by
SCG FEB 12 1990

1. No. TUS-746-16
2. County Tuscarawas
4,5. Present or Historic Name Belden Brick Co.
6. Specific Address or Location STATE ROUTE 39 SE STATE ROUTE 93

Building, Finzer Bros. Clay Co., Sugarcreek, Side One

51. Condition of Property

☐ Excellent ☐ Ruin
☐ Good/Fair ☐ Destroyed/Burned
☐ Deteriorated Date_____

52. Historic Outbuildings and Dependencies

Barn Type(s)

_____

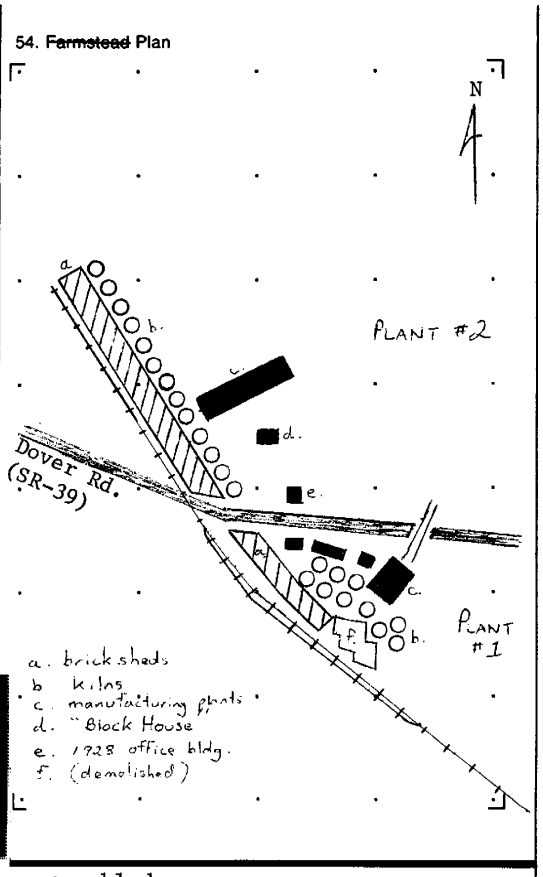
_____

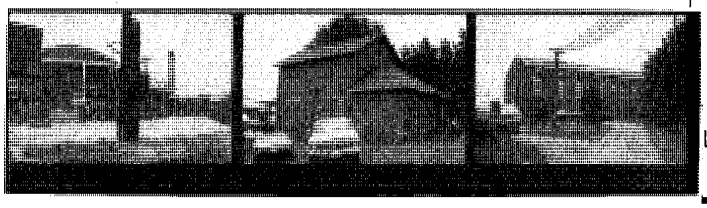
Corn Crib or Shed ☐ Smoke House ☐ Privy ☐
Summer Kitchen ☐ Spring House ☐ Garage ☐
Silo ☐ Ice House ☐
Designed landscape features ☐

53. Affiliated OAI Site Number(s)_____ one_____ multiple

Archaeological Feature:	Observed	Expected on Basis of Archival Research
Well	_____	_____

54. ~~Farmstead~~ Plan





42. (Cont'd) windows are bricked in or altered. Roofs are gabled.

43. (cont'd.) bldgs. were incorporated into newer construction - for ex., the original generating plant is defined by old brick work in the present machine shop. The company became famous for its "Never-Burst" glazed tile silos, and hundreds were erected by Finzers during both World Wars, when there was emphasis on agriculture-related construction in support of the war efforts. Plant #1 was rebuilt & enlarged in 1921, including 7 kilns, electric generating plant, blacksmith shop, bath house, boilers, & an ash conveyor. In 1922 a 60'x250' brick-storage shed was added, a second shed in 1924, & in 1925 a 16x32 ft. addition to the office. Both clay & coal continued

~~43. (Cont'd)~~ to be mined adjacent to the plant, Reducing the original height of nearby hills by up to 100 ft.

Plant #2 was built north of SR-39 in 1926. Twenty 32' diameter kilns, with ten connected to each of two large,125' tall, round kiln stacks, both bearing the Finzer name (stacks erected by Rust Engineering of Pittsburgh). The 300x64 ft main building was constructed by Charles Wendling, a Dover contractor. The current office building, completed in 1928, sits opposite its earlier counterpart.

The completion of this plant so increased brick capacity (up to 100,000/day) that it launched a small building boom in Sugarcreeek. Finzers was the largest of three brick plants in Sugarcreek, becoming a major producer of face brick & often shipping 100 or more RR carloads per month. The Finzers themselves were prominent in the industry. Ed Finzer patented a new Kiln Accelerator, & Chas. Finzer developed new types of brick, including a brick veneer called "Brik-look" which was used in the local area. Charles also served as president of the American Face Brick Assoc. & on several committees.

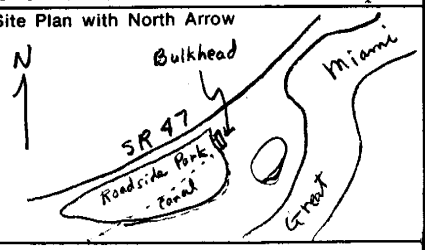
Belden Brick Co. of Canton bought the Finzer Brothers Clay Co. in 1946, making Belden the world's largest producer of face brick.

Building, Finzer Bros. Clay Co., Sugarcreek, Side Two

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
Ohio Historical Center
Columbus, Ohio 43211

1. No. SHE 1063-6
2. County: Shelby
3. Location of Negatives: OHS
4. Present Name(s): Port Jefferson Bulkhead
5. Other Name(s):
6. Specific Location: S.R. 47 at Roadside Park
7. City or Town / If Rural, Township & Vicinity: Port Jefferson Vic. Salem Twp.
8. Site Plan with North Arrow



9. Coordinates
Lat. _____ Long. _____
U.T.M. Reference
Zone 16 | Easting 794920 | Northing 4468680

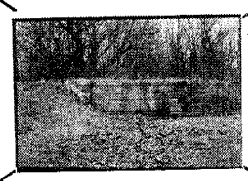
10. Site ☐ Building ☐ Structure ☐ Object ☐
11. On National Register? Yes ☐ No ☒
12. Is It Eligible? Yes ☐ No ☒
13. Part of Estab. Hist. Dist.? Yes ☐ No ☐
14. District Potent'l? Yes ☒ No ☐
15. Name of Established District:

16. Thematic Category: Engineering
17. Date(s) or Period: 1853 and 1912
18. Style or Design:
19. Architect or Engineer:
20. Contractor or Builder:
21. Original Use, if apparent: Bulkhead
22. Present Use: Bulkhead
23. Ownership: Public ☒ Private ☐
24. Owner's Name & Address, if known: State of Ohio
25. Open to Public? Yes ☒ No ☐
26. Local Contact Person or Organization:
27. Other Surveys in Which Included:

28. No. of Stories:
29. Basement? Yes ☐ No ☐
30. Foundation Material:
31. Wall Construction:
32. Roof Type & Material:
33. No. of Bays Front Side:
34. Wall Treatment:
35. Plan Shape:
36. Changes (Explain in #42) Addition ☐ Altered ☐ Moved ☐
37. Condition Interior: _____ Exterior: _____
38. Preservation Underway? Yes ☐ No ☒
39. Endangered? By What? Yes ☒ No ☐
40. Visible from Public Road? Yes ☒ No ☐
41. Distance from and Frontage on Road:

42. Further Description of Important Features

A stone masonry wall with wingwalls.Now silted in so that opening into canal is filled. Masonry constructed in 1853. Concrete wall which originally held iron gates to control water flow constructed in 1912. Today only the bolts for the hoisting mechanism remain. Eastern wall is the 1853 masonry and the concrete forms the western. Together they form a "guard-lock" type of structure.

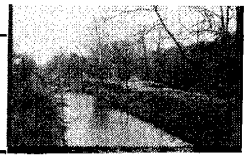


43. History and Significance

Mechanism for controlling flow of water from Great Miami River into the Sidney Feeder Canal of the Loramie Summit of the Miami and Erie Canal. Canal bed is now filled in within Roadside Park. The Port Jefferson Bulkhead is potentially a contributing structure within the larger Sidney Feeder Canal system linear historic district.

44. Description of Environment and Outbuildings

Within ODOT Roadside Park on the eastern edge of Port Jefferson.



45. Sources of Information

Annual Reports of Bd. of Public Works

46. Prepared by: David Simmons
47. Organization: OHS
48. Date: 3/80
49. Revision Date(s):

1. No. SHE1063-6
2. County: Shelby
4. Present Name(s): Port Jefferson Bulkhead
5. Other Name(s):

Structure, Port Jefferson Bulkhead, Salem Township, Shelby County

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
Ohio Historical Center
Columbus, Ohio 43211

BRIDGE INVENTORY FORM

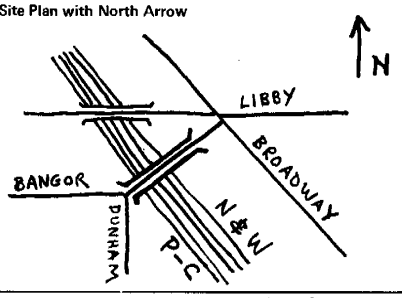
1. No. CUY - 1966-24
2. County Cuyahoga County
3. Location of Negatives WRHS

12. Type of Bridge — Stone ☐ Metal Truss ☒ Concrete ☐ Covered Wooden Truss ☐ Other ☐
4. Present Name(s) Dunham Road Bridge
5. Other Name(s) County Bridge #96

6. Specific Location
Route No. County 70
Township Sec.
Feature or Stream Railroad (see 27)

7. City or Town and/or Township & Vicinity
Maple Heights

8. Site Plan with North Arrow



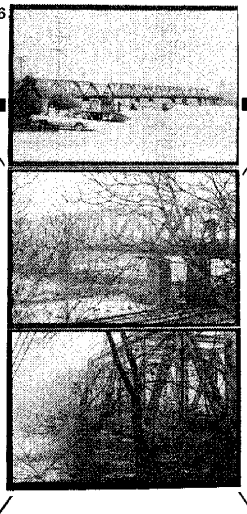
9. Coordinates Shaker Heights
Lat. _____ Long. _____
U. T. M. Reference

Zone	Easting	Northing
17	452000	4584790

10. On National Register? Yes ☐ No ☒
11. Eligible? Yes ☐ No ☒

13. Date(s) 1911
14. Builder
15. Truss Design and/or Structural Design
Warren Truss
with verticals
16. No. of Spans four
17. No. of Roadways one
18. No. of Walkways two
19. Length:
Overall 1,000 feet
Clear Span 4 @ 145 feet
Width:
Overall 31 feet
Roadway 25 feet
Height: 14'9" clearance

20. Abutment & Pier Material concrete
Deck Material concrete pavement: brick and asphalt
21. Owner's Name and Address
Cuyahoga County
Cleveland, OH
22. Original Site? yes
Moved? _____
When Moved? _____
23. Legal Load _____
Condition fair
24. Preservation Underway? Yes ☐ No ☒
25. Endangered? Yes ☒ No ☐
By What? replacement - 1981
26.



27. History and Significance
This four-span roadway bridge was built to span ten lines of Cleveland & Pittsburg (Pennsylvania) and Wheeling & Lake Erie (Norfolk & Western) Railroads in 1911. It is scheduled for replacement by the county in 1981.

28. Description of Environment
Tracks lie in a declivity between mixed commercial, industrial, residential areas. The bridge crosses the tracks at a diagonal to Dunham Road south and Bangor Avenue west, making a "Y" which is inadequate for modern traffic.

29. Sources of Information
Cuyahoga County Archives.
Cuyahoga County Atlas (1903).

30. Prepared By: Johannesen
31. Organization: WRHS
32. Date: 4/78
33. Revision Date(s)

1. No. CUY - 1966-24
2. County Cuyahoga
4. Present Name(s) Dunham Road Bridge
5. Other Name(s) County Bridge #96

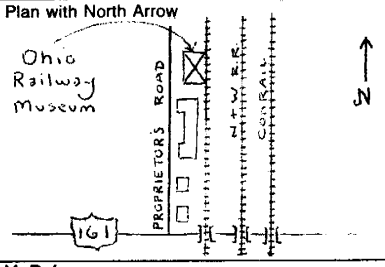
Structure, Dunham Road Bridge, Maple Heights

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

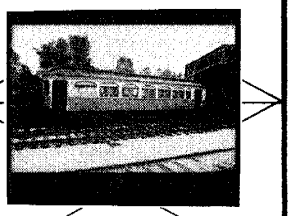
OHIO HISTORICAL SOCIETY SINCE 1885

1. No. FRA-3949-3
2. County Franklin
3. Location of Negatives: Ohio Historical Society
Roll No. Picture No.(s)
4. Present Name(s): Toledo, Port Clinton & Lakeside Interurban #21 ☐ Coded
5. Historic or Other Name(s): Ohio Public Service Co. Combine #21
6. Specific Address or Location: 990 Proprietor's Road, Worthington, Ohio
6a. Lot, Section or VMD Number
7. City or Village: Worthington — If Rural, Township & Vicinity
8. Site Plan with North Arrow



9. U.T.M. Reference — Quadrangle Name
Zone: 17 | Easting: 328 010 | Northing: 4439870
10. Site ☐ Structure ☐ Building ☐ Object ☒
11. On National Register? Yes ☒ No ☐
12. N.R. Potential? Yes ☒ No ☐
13. Part of Estab. Hist. Dist.? Yes ☐ No ☒ N/A
14. District Potential? Yes ☐ No ☐
15. Name of Established District (N.R. or Local)
16. Thematic Association(s): Streetcar Transportation & Interurban
17. Date(s) or Period: 1905
17b. Alteration Date(s)
18. Style or Design: Arched Window Interurban Car ☐ High Style ☐ Elements
18a. Style of Addition or Element(s)
19. Architect or Engineer: N/A
19a. Design Sources
20. Contractor or Builder: Niles Car Company
21. Building Type or Plan
22. Original Use, if apparent: Electric Railway Car
23. Present Use: Operational Museum Display
24. Ownership: Public ☐ Private ☒
25. Owner's Name & Address, if known: Central Ohio Railway Assoc.
26. Property Acreage
27. Other Surveys in Which Included: NATIONAL REGISTER 6/19/87
28. No. of Stories: N/A
29. Basement? Yes ☐ No ☐: N/A
30. Foundation Material: N/A
31. Wall Construction: Wood/Novelty Siding
32. Roof Type & Material: Tarpaper over wood
33. No. of Bays: Front N/A Side N/A
34. Exterior Wall Material(s): N/A
35. Plan Shape: N/A
36. Changes (Explain in #42): Addition ☐ Altered ☐ Moved ☒
37. Window Type(s): ☐ 6 over 6 ☐ 2 over 2 ☐ 4 over 4 ☐ Other
38. Building Dimensions
39. Endangered? Yes ☒ No ☐: By What? Possible Vandalism
40. Chimney Placement: N/A
41. Distance from and Frontage on Road: 60 feet

42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
Car number 21 is a "classic" wooden interurban railway car. It is 50 feet in length and is characterized by gracefully arched windows and a "railroad" style clerestory roof which runs the full length of the car. It has a passenger section (divided into smoking and non-smoking sections) and a baggage compartment. Because it is a combination passenger/baggage car....(continued)



43. History and Significance (Continue on reverse if necessary)
Car number 21 is one of the last remaining wooden cars from the great era of Ohio's electric traction (1900-1930) railways. It was built by the Niles Car Company of Niles, Ohio, which set the standard for handsome wood car architecture. Niles built hundreds of electric interurban cars for lines all (continued)

44. Description of Environment and Outbuildings (See #52)
Car 21 is stored in an open-ended car barn, about 50 feet in length, which was built by the museum to house selected rolling stock. It operates on a mile-long section of track paralleling Proprietor's Road.

45. Sources of Information
Field Research: Traction Guidebook for Model Railroaders (Milwaukee: Kalmbach Publishing Co. 1974) p. 94; George Hilton & John Due, The Electric Interurban Railways in America. (Palo Alto: Stanford University Press, 1960).

46. Prepared by: Richard Francaviglia
47. Organization: Ohio Hist. Pres. Office
48. Date Recorded in Field: 2/10/86
49. Revised by
50a. Date Revised
50b. Reviewed by: SCG AUG 23 1986

1. No. FRA-3949-3
2. County Franklin
4,5. Present or Historic Name Toledo, Port Clinton & Lakeside Interurban #21
6. Specific Address or Location Ohio Public Service Company Combine #21

Structure, Ohio Public Service Co. Combine #21, Worthington, Side One

51. Condition of Property

☐ Excellent ☐ Ruin
☐ Good/Fair ☐ Destroyed/Burned
☒ Deteriorated Date_____

52. Historic Outbuildings and Dependencies

Barn Type(s)

_____

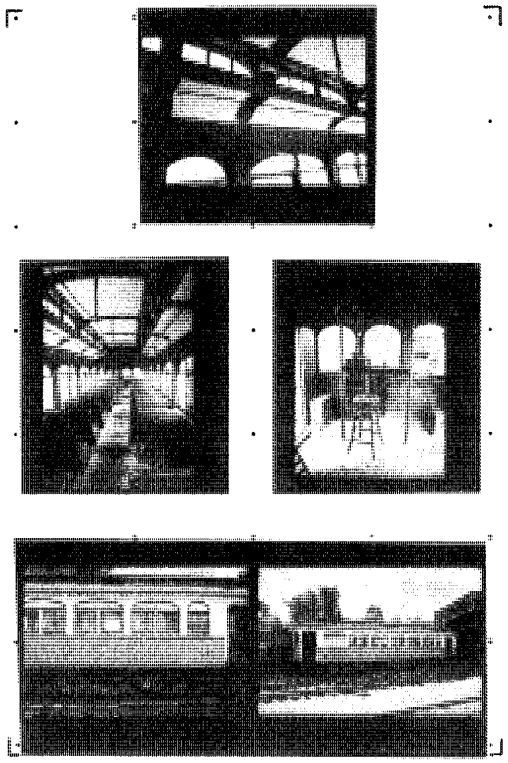
_____

Corn Crib or Shed ☐ Smoke House ☐ Privy ☐
Summer Kitchen ☐ Spring House ☐ Garage ☐
Silo ☐ Ice House ☐
Designed landscape features ☐

53. Affiliated OAI Site Number(s)_____ one_____ multiple

Archaeological Feature:	Observed	Expected on Basis of Archival Research
Well		
Privy		
Cistern		
Foundation		
Structural Rubble		
Formal Trash Dump		
Other _____		

54. Farmstead Plan



42. (Cont'd)

it is called a "combine. The transom windows in the rounded upper sash and clerestory are leaded (stained glass). Originally painted dark traction green (ca. 1905-1925), the car retains its more recent orange and cream color scheme. It was partially restored (resided) in the mid-1950's following its acquisition by the Ohio Railway Museum. It remains in operating condition, and is occasionally run at this operating museum.

43. (Cont'd)

over the U.S. Car number 21 was constructed in 1905. It served on the Toledo-Marblehead Peninsula runs of the Toledo, Port Clinton, and Lakeside, and later (the line's successor) the Ohio Public Service Company; during its long life it hauled tourists to Cedar Point (ferries). It ran until 1945 -- one of Ohio's longest-lived interurbans (most lasted only until the 1920's). Car 21 survives as the only complete remaining Niles interurban car from this period (though some car bodies converted to other uses have been identified). This car represents a technology pioneered in Ohio (1890). During the heyday of the interurbans (ca. 1910) Ohio had the greatest milage of interurban electric railways in the United States.

Object, Ohio Public Service Co. Combine #21, Worthington, Side Two

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

OHIO HISTORICAL SOCIETY SINCE 1885

1. No. HAM-5447-36b
2. County Hamilton
3. Location of Negatives OHPO
Roll No. 6 Picture No.(s) 35-36

4. Present Name(s) ☐ Coded
Civil War Statue, Soldiers Monument

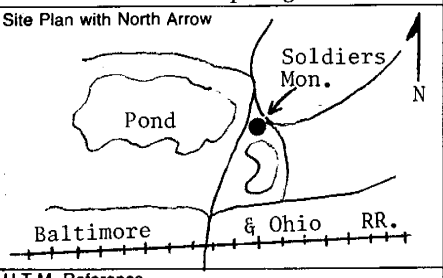
5. Historic or Other Name(s)
"The Sentinel," "Soldier of the Line"

6. Specific Address or Location
Spring Grove Cemetery
4521 Spring Grove Avenue

6a. Lot, Section or VMD Number

7. City or Village Cincinnati
If Rural, Township & Vicinity Spring Grove Cem.

8. Site Plan with North Arrow



9. U.T.M. Reference
Quadrangle Name Cincinnati West
16 | 713990 | 4338080
Zone | Easting | Northing

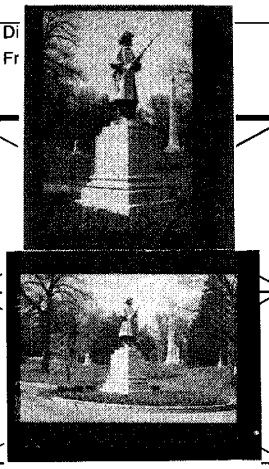
10. Site ☐ Structure ☐ Building ☐ Object ☒

11. On National Register? Yes ☒ No ☐
12. N.R. Potential? Yes ☐ No ☐
13. Part of Estab. Hist. Dist.? Yes ☒ No ☐
14. District Potential? Yes ☐ No ☐

15. Name of Established District (N.R. or Local)

16. Thematic Association(s) Funerary; sculpture (8110); Civil War
17. Date(s) or Period 1864-1865
17b. Alteration Date(s)
18. Style or Design Classical elements ☐ High Style ☐ Elements
18a. Style of Addition or Element(s)
19. Architect or Engineer Randolph Rogers, Rome, Italy
19a. Design Sources
20. Contractor or Builder Ferdinand von Muller, Munich
21. Building Type or Plan
22. Original Use, if apparent statue
23. Present Use statue
24. Ownership Public ☐ Private ☒
25. Owner's Name & Address, if known
Spring Grove Cem. Association
4521 Spring Grove Avenue
Cincinnati, OH 45232
26. Property Acreage
27. Other Surveys in Which Included
NATIONAL REGISTER 1976

28. No. of Stories
29. Basement? Yes ☐ No ☐
30. Foundation Material granite
31. Wall Construction granite/bronze
32. Roof Type & Material
33. No. of Bays Front Side
34. Exterior Wall Material(s) bronze
35. Plan Shape square
36. Changes (Explain in #42) Addition ☐ Altered ☐ Moved ☐
37. Window Type(s) ☐ 6 over 6 ☐ 2 over 2 ☐ 4 over 4 ☐ Other
38. Building Dimensions
39. Endangered? Yes ☐ No ☒ By What?
40. Chimney Placement
41. Di Fr



42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
Bronze statue of a Civil War soldier standing on a raised granite base and pedestal. Cyma reversas molding at base of pedestal. The statue is located on an island in the central road, as if in a town square.

43. History and Significance (Continue on reverse if necessary)
Adolph Strauch, superintendent and chief landscape architect of Spring Grove Cemetery, wanted to erect a classical temple to commemorate Ohio's Civil War dead, but cemetery directors and the public favored a more traditional sculptural monument. The (over)

44. Description of Environment and Outbuildings (See #52)
The statue is situated at the junction of Lake Shore and Central Avenue near the main entrance to the cemetery. Graves of Civil War soldiers and cannon are located in the immediate area.

45. Sources of Information
Observation
Blanche Linden-Ward, Spring Grove Cemetery. A Self Guided Tour.

46. Prepared by Steve C. Gordon
47. Organization Ohio Historic Pres. Off.
48. Date Recorded in Field March, 1988
49. Revised by
50a. Date Revised
50b. Reviewed by
ENTERED APR 1 1 1988

1. No. HAM-5447-36b
2. County HAMILTON
4,5. Present or Historic Name "THE SENTINEL"; "SOLDIER OF THE LINE"
6. Specific Address or Location 4521 SPRING GROVE AVENUE, CINCINNATI

Object, "The Sentinel," Spring Grove Cemetery, Cincinnati, Side One

51. Condition of Property
- ☒ Excellent
- ☐ Good/Fair
- ☐ Deteriorated
- ☐ Ruin
- ☐ Destroyed/Burned
  Date_____

52. Historic Outbuildings and Dependencies

Barn Type(s)

_____

_____

Corn Crib or Shed ☐ Smoke House ☐ Privy ☐
Summer Kitchen ☐ Spring House ☐ Garage ☐
Silo ☐ Ice House ☐
Designed landscape features ☐

53. Affiliated OAI Site Number(s)_____ one_____ multiple

Archaeological Feature:	Observed	Expected on Basis of Archival Research
Well		
Privy		
Cistern		
Foundation		
Structural Rubble		
Formal Trash Dump		
Other _____		

54. Farmstead Plan

42. (Cont'd)

43. (Cont'd) STATUE's cost of $25,000 was raised by subscription in 1864, and the commission was given to Randolph Rogers, an American then living in Rome. It was cast in Munich in 1865 by Ferdinand von Muller, the same foundry that cast the Tyler Davidson Fountain (National Register, 10/11/79). "The Sentinel" was the first of many Civil War monuments designed by Rogers, and its style became conventional throughout the northern states. It thus became the prototype for the familiar town square statues that helped define the emerging central business districts of many American cities during the 1870's.

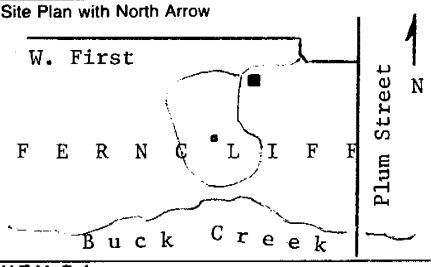
Object, "The Sentinel," Spring Grove Cemetery, Cincinnati, Side Two

OHIO HISTORIC INVENTORY

Ohio Historic Preservation Office
1985 Velma Avenue
Columbus, Ohio 43211
614/297-2470

OHIO HISTORICAL SOCIETY SINCE 1885

1. No. CLA-1316-1
2. County Clark
3. Location of Negatives OHS
Roll No. 2 Picture No.(s) 19-21
4. Present Name(s) ☐ Coded
5. Historic or Other Name(s) Ferncliff Cemetery
6. Specific Address or Location 501 West McCreight Avenue
6a. Lot, Section or VMD Number
7. City or Village Springfield If Rural, Township & Vicinity
8. Site Plan with North Arrow



9. U.T.M. Reference
Quadrangle Name Springfield
17 | 259000 | 4424400
Zone | Easting | Northing
10. Site ☒ Structure ☐ Building ☐ Object ☐
11. On National Register? Yes ☐ No ☒
12. N.R. Potential? Yes ☒ No ☐
13. Part of Estab. Hist. Dist.? Yes ☐ No ☒
14. District Potential? Yes ☐ No ☐
15. Name of Established District (N.R. or Local)
16. Thematic Association(s) funerary - 6980
17. Date(s) or Period 1863-present
17b. Alteration Date(s)
18. Style or Design ☐ High Style ☐ Elements
18a. Style of Addition or Element(s)
19. Architect or Engineer
19a. Design Sources
20. Contractor or Builder
21. Building Type or Plan
22. Original Use, if apparent cemetery
23. Present Use cemetery
24. Ownership Public ☐ Private ☒
25. Owner's Name & Address, if known
Springfield Cemetery Assoc.
John Taggart, President
501 West McCreight Avenue
26. Property Acreage
27. Other Surveys in Which Included
28. No. of Stories
29. Basement? Yes ☐ No ☐
30. Foundation Material
31. Wall Construction
32. Roof Type & Material
33. No. of Bays Front Side
34. Exterior Wall Material(s)
35. Plan Shape
36. Changes (Explain in #42) Addition ☐ Altered ☐ Moved ☐
37. Window Type(s) ☐ 6 over 6 ☐ 2 over 2 ☐ 4 over 4 ☐ Other
38. Building Dimensions
39. Endangered? Yes ☐ By What? No ☒
40. Chimney Placement
41. Distance from and Frontage on Road

42. Further Description of Important Interior and Exterior Features (Continue on reverse if necessary)
Located approximately one mile northwest of downtown Springfield, Ferncliff Cemetery was named for the native ferns growing on the cliffs that overlook Buck Creek. The original 70 acre tract, chosen for the rolling contour of the land and its high elevation away from the congestion of the city, features a curvilinear network of roads, dramatic vistas, and a small lake developed by O.S. Kelly. (cont'd)

43. History and Significance (Continue on reverse if necessary)
Ferncliff Cemetery is a significant example of 19th century rural cemetery and landscape-lawn planning, and as a repository of funerary iconography representing 130 years of Springfield's cultural history. The original portion of Ferncliff, with its undulating, wooded landscapes and tightly spaced individual markers, (cont'd)

44. Description of Environment and Outbuildings (See #52)
The area immediately surrounding Ferncliff has changed little during this century. Buck Creek and Snyder Park form a solid natural boundary to the south, while Plum Street and Wittenberg (cont'd)

45. Sources of Information Observation
Wm. Rockel, ed., 20th Century History of Springfield and Clark Co., Ohio and Representative Citizens. Chicago: Biog. Pub. Co., 1908.
David Charles Sloane, The Last Great Necessity. Baltimore: Johns Hopkins University Press, 1991.

46. Prepared by Steve Gordon
47. Organization Ohio Hist. Pres. Office
48. Date Recorded in Field April, 1992
49. Revised by
50a. Date Revised
50b. Reviewed by
ENTERED APR 27 1992

1. No. CLA-1316-1
2. County CLARK
4.5. Present or Historic Name FERNCLIFF CEMETERY
6. Specific Address or Location 501 W. MCCREIGHT AVE., SPRINGFIELD

Site, Ferncliff Cemetery, Springfield, Side One

51. Condition of Property
- ☒ Excellent
- ☐ Good/Fair
- ☐ Deteriorated
- ☐ Ruin
- ☐ Destroyed/Burned
- Date_____

52. Historic Outbuildings and Dependencies

Barn Type(s)

_____

_____

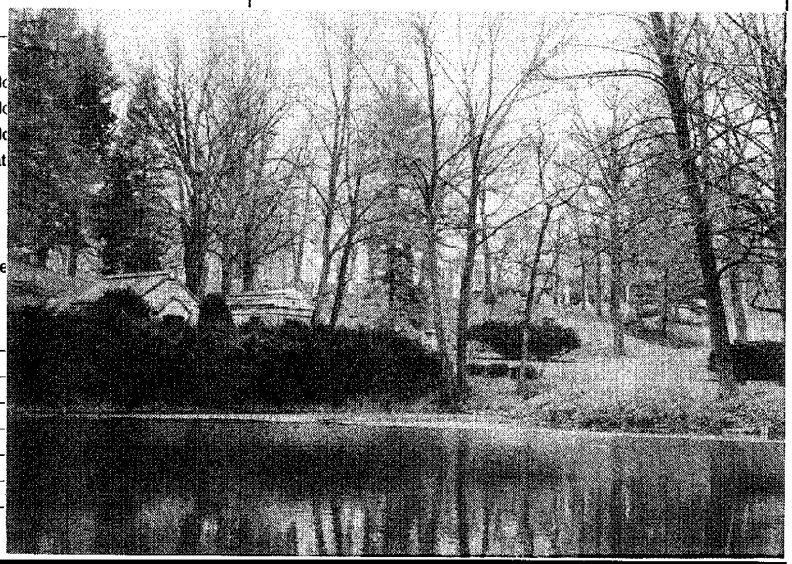
Corn Crib or Shed ☐ Smoke Ho
Summer Kitchen ☐ Spring Ho
Silo ☐ Ice Ho
Designed landscape feat

53. Affiliated OAI Site Number(s)_____

Archaeological Feature: Observe

Well _____
Privy _____
Cistern _____
Foundation _____
Structural Rubble _____
Formal Trash Dump _____
Other _____ _____

54. Farmstead Plan



42. (Cont'd) The serenity and beauty of Kelly's lake is depicted in an 1889 photo of the cemetery. Ferncliff's entrance was originally along the southern perimeter of the cemetery just above the north bank of Buck Creek. Here are located the magnificent limestone cliffs, one of which contains an early mausoleum. Near the center of the cemetery is the Gothic Revival style P.P. Mast mausoleum and the Neo-Classical Revival style Governor Bushnell mausoleum. By 1907 Ferncliff encompassed 170 acres with 11,796 burials. Separate sections are reserved for Springfield's war dead. The cemetery entrance and offices are now located on the northern perimeter of the grounds off McCreight Avenue.

43. (Cont'd) was clearly influenced by the rural cemetery movement, while the "newer" sections developed toward the end of the 19th century contain many of the lawn plan principles, with its mausolea, tall obelisks, large family monuments, and soft white marbles. Ferncliff was the third public cemetery platted in Springfield, after Columbia Street (1803) and Greenmount Cemetery (1845). In 1863, pressured by the need to secure more space for this rapidly growing city, a newly formed cemetery association purchased 70 acres of well drained, elevated land on the north side of Buck Creek. John Dick, born in Scotland to a family of professional landscape gardeners, was hired as the first cemetery superintendent upon the recommendation of Aldoph Strauch, who had pioneered the development of the landscape lawn plan at Spring Grove Cemetery in Cincinnati. The hiring of Dick - who served as superintendent until 1905 - was significant because one of the basic tenets of the lawn plan cemetery was supervision by a professional gardener or designer. Ferncliff's newer sections carry out, albeit with less grace, the curvilinear patterns of the earlier sections. As fashions change, so do cemeteries, consequently there is an area in the cemetery today known as the non-monumental section.

44. University border to the east. Twentieth century residential neighborhoods border to the north and west.

Site, Ferncliff Cemetery, Springfield, Side Two

Ohio Historic Landscapes Survey

A collaborative effort of the Ohio Chapter of the American Society of Landscape Architects and the Ohio Historic Preservation Office of the Ohio Historical Society.

Our Ohio landscape heritage comprises hundreds of parks, gardens, fountains,village greens, courtyards, and residential and commercial sites designed by landscape architects and their professional predecessors. Many of our soft, pastoral landscapes seem so natural that we imagine them to be remnants of some Edenic past, while some of our "hard edged" urban sites appear to have grown up with our cities. In fact, landscapes often were designed for their locations and uses. Today, some have become victims of overuse and poor maintenance. Many are undocumented. Whether popular "people places" or"lonely ghosts," they constitute an important part of Ohio's architectural landscape legacy.

Before we lose these pre-World War II designed landscapes forever through remodeling or decay, the Ohio Chapter of the American Society of Landscape Architects and the Ohio Historic Preservation Office are working to inventory them. While we are focusing on sites designed by members or "professional descendants" of the Olmsted Brothers firm of Brookline, Massachusetts (of whose work there may be 250 examples in Ohio), we are equally concerned with the work of Ohio's native landscape architects and designers and that of other national firms.

All interested groups and individuals are invited to participate in the Ohio Historic Landscapes Survey. Please join us by filling out a copy of this form for each site about which you would like us to know. Then fold the completed form so that our address shows, seal it, stamp it, and mail it to us. Please include your return address. Thank you!

Illustration from *The Art of Beautifying Suburban Home Grounds of Small Extent,*" by Frank Scott of Toledo. If illustrations or photographs are available to document the site you are describing please note them under "Additional information."

Name of landscape: Richard Garlick Estate

Type of landscape (park, plaza, garden, etc.): Formal gardens, vegetable garden, orchard

Approximate number of acres: 22 **Date of design, if known:** 1916-1917; 1920

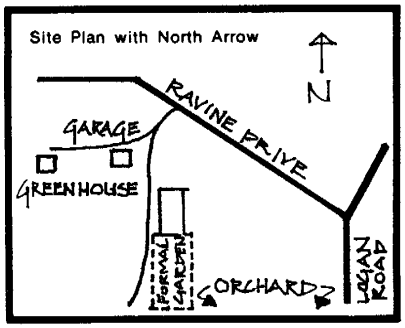
Landscape architect or designer, if known: Olmsted Brothers, Brookline, Massachusetts

Street address, city, zip: 1025 Ravine Drive, Youngstown, Ohio 44505

Current owner, if known: Dr. and Mrs. Felix Pesa

Owner's address, city, zip: 1025 Ravine Drive, Youngstown 44505

Additional facts or sources of information: The Garlick Estate is a little altered landscape recorded in the Olmsted Archives as project #6447. Main features include a large, open front lawn, formal garden site, shrubbery garden, rectilinear vegetable garden, and specimen trees. Tree-framed lawns, rare trees and shrubs survive with local plant materials. Landscape drawings on site.



Your name: Rebecca M. Rogers

Your address, city, zip: 44 Audubon Road, Youngstown, Ohio 44514

Date: March, 1991

Site, Richard Garlick Estate, Youngstown

Section Nine

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Although too numerous to mention, many valuable studies highlight the architecture of various Ohio cities, counties, and villages. Because of their limited scope and specificity, we have not included them in this general bibliography about documenting historic properties. Local history and architecture guide books specific to one place or community are generally available at public and university libraries, historical societies, and occasionally the Ohio Historical Society.

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