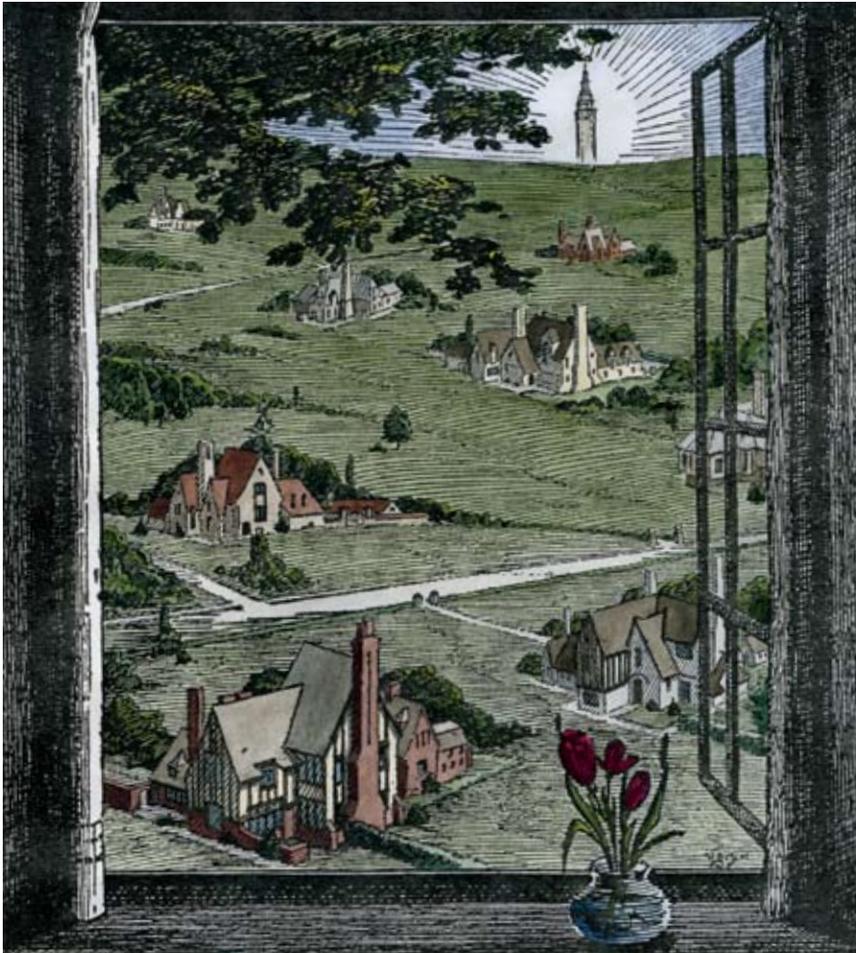




# Shaker Village Colors





# Shaker Village Colors

A guide to exterior paint colors for residential architecture 1905-1939

Published for the guidance of those who contemplate painting their residence in or near The City of Shaker Heights



SHAKER  
HEIGHTS

The selection of historically appropriate paint colors is a preservation question of wide interest. While much research has been done on colors used during the Colonial and Victorian periods, much less information is available on colors used in the early years of the 20th century. This study offers an exceptional opportunity to examine the colors used in one suburban community, Shaker Heights, but this guide also applies to similar homes throughout the state and nation which are receiving increasing recognition as historic buildings with special preservation problems.

Early in the 20th century, Shaker Heights paint colors were chosen within the context of the residential trends of the time. An understanding of these trends can better help us to appreciate the value of maintaining historically accurate paint colors.

Coincident with the initiation of comprehensive city planning in America, a number of Ohio communities were built founded upon the ideas of turn-of-the-century English designers whose collective work became known as the “garden city movement.” The great American architectural scholar and critic, Lewis Mumford, characterized these garden cities as “scattered buildings in a park.” Each took advantage of natural landscape features in developing a park-like setting and often featured a ring of internal neighborhood greens. Abandoning the traditional rectangular grid plat, they created a curvilinear system of streets radiating from small greens where connections could be made to transportation, often a rapid transit, providing ready access to downtowns. Finally, strict systems of building controls governed all construction in the communities.

The best known of these garden city suburbs in Ohio was Shaker Heights. While it was distinctive for the scale and extent of the planning that went into it, it was by no means an isolated phenomenon. Cincinnati had Indian Hill and Mariemont; Springfield and Canton both had a Ridgewood subdivision (the latter patterned after the former); Dayton had Oakwood; and the Eagle Point Colony was developed near Toledo, to name a few. In most cases an individual or single firm conceived of and directed the development of the area; in Shaker Heights it was the Van Sweringen brothers, transportation and real estate magnates.

Many of the state’s and nation’s leading architects received commissions for houses in these suburbs, especially during the 1920’s. The design of suburban homes became a favorite topic of professional journals, even serving as the focus of entire issues. Architects looked to the past for their inspiration, borrowing heavily from English, French, Spanish, Italian and early American architectural styles. The color choices for these houses were important decisions to their designers.

The Van Sweringens, in fact, devised specific color guidelines for their development of Shaker Heights. But the importance of the Shaker Heights paint colors is not that the Van Sweringens tried to establish new paint schemes or new architectural styles – they did not. Rather, Shaker Heights is important because it represents, on a larger scale, similar developments throughout the state. The Van Sweringens’ guidelines reflected rather than established contemporary taste. Thus the Shaker Heights paint colors are significant as an unusually complete record of colors judged by early 20th century taste to be appropriate for a variety of architectural styles.

Ohio is fortunate in having an entire community of this era with exceptionally well-documented color information. We are therefore pleased to be able to assist in the production of this document and look forward to its use within Shaker Heights and the state.

 **W. RAY LUCE**  
OHIO HISTORIC PRESERVATION OFFICE  
OHIO HISTORICAL SOCIETY  
1983

Shaker Village was once a landscape of woods, streams and farmland. The area was first settled as part of Warrensville Township at the beginning of the 19th century. In 1822 the North Union Colony of the “United Society of Believers” (commonly known as Shakers) was founded on 1400 acres donated by the early township settlers. This utopian community of peaceful people farmed the land, operated a mill, packaged seeds and contributed many inventions to a growing American society. However, as the nearby industrial metropolis of Cleveland grew, membership in the colony declined, until the few remaining members disbanded to other Shaker colonies in 1889.

The Shaker lands which now lie in Cleveland Heights and Shaker Heights were purchased by various speculators during the 1890’s. Yet the land was not successfully developed until two enterprising young brothers, Oris Paxton and Mantis James Van Sweringen, began by selling a few of the lots in 1905. The brothers realized the potential of the beautiful, large tract of farmland and saw in it a marketing opportunity for development of an extraordinary suburban community. The overwhelming theme presented Shaker Village as a peaceful community of country homes, convenient to the City of Cleveland.

The F.A. Pease Engineering Company was selected to implement the Van Sweringen dreams of a peaceful garden suburb. The first section of Shaker Village near Fairmount Boulevard was laid out in 1905. In 1911 the Village of Shaker Heights was formed, extending further south and east of the initial development. The community began to grow rapidly, additional lands were acquired, and by 1920 the boundaries of the village were fixed. They are the same as those of the City of Shaker Heights today (city status was achieved in 1931).

Unlike typical developers of the time, the Van Sweringens saw to it that every conceivable detail that would provide the highest quality of life was designed into the community. Community residents would travel to work on an efficient high-speed rail system with the sun at their backs both going to and coming from downtown Cleveland. Neighborhood streets were planned to provide quick, convenient access to strategically located rapid transit stops. Schools were situated in each neighborhood, so that all children were able to walk to school without crossing a major street. Three private schools were persuaded to locate within Shaker Village, and John Carroll University was built nearby. Recreational and leisure activities were provided by the park system, golf course, canoe club, riding academy and tennis club. All educational buildings were purposely set in park-like surroundings so children would benefit from a healthful natural environment. Similar generous sites in the area were donated to various churches. The Van Sweringens promoted the community as the ‘ideal’ suburban location: “Peaceful Shaker Village combines the spaciousness and clean air of the country, the modern conveniences and transportation of the City, the beauty and interesting atmosphere of the old world, with a security and permanent protection that is unique.” ■

In developing Shaker Village, the Van Sweringen Company strictly controlled the architectural styles, materials and colors of each residence. This was accomplished by guidelines and standards which were made available to prospective homeowners and their architects through various booklets and brochures. The importance of color to the well-designed residence was continually emphasized. To establish proper color schemes, charts showing recommended color combinations for Colonial, English and French homes appeared in Shaker Village Standards, published by the Van Sweringen Company in 1925. These color charts, which are reprinted in this guide, covered all aspects of color, including walls, roofs, trim, shutters and even mortar. By controlling the architecture and color of each individual residence, the Van Sweringens insured that the overall impact of Shaker Village would be harmonious and tasteful.

The selection of colors continues to be important today. Attractive, well-maintained paint is a significant factor in preserving the character and value of a residence and its neighborhood. In addition, selection of color schemes in accordance with the original Van Sweringen standards will preserve the heritage of the home and community. Inappropriate colors can destroy the architectural integrity of a design, thereby detracting from its inherent value.

*Shaker Village Colors* has been developed to serve as a reference for homeowners who are interested in selecting color schemes appropriate to the architectural heritage of their homes and neighborhoods. The colors specified in the Van Sweringens' Shaker Village Standards have been matched to actual paints in use at the time. These paints appear in the center spread of this booklet. By using the original color charts together with the color card, today's residents can be assured they are utilizing authentic Shaker Village colors. Due to the printing process, actual colors may vary slightly from those shown in this brochure. For 100% color accuracy, please view a Sherwin-Williams paint sample.

### Color Selection

Initially, consideration should be given to repainting with the original colors. Paint research is relatively simple. Cut a V-shaped notch through all paint layers, sand the notch with very fine sandpaper, lubricating with a colorless oil, and examine it with a magnifying glass. This should be done on all the various exterior surfaces.

In considering color alternatives, note the surrounding colors that are not subject to changes, such as the roof, brick or stone portions and other natural or unpainted materials. Also look at surrounding houses to visualize the relationships of color in the neighborhood.

Choose a subdued color for the walls appropriate for the style and one that harmonizes with the unpainted sections. On certain styles, two wall colors may be chosen when there is a division between stories. Muted, neutral earth tones, such as buffs, browns, grays, ochres and off-whites, harmonize and complement one another and, in general, are the best choice for exteriors. Bright, vivid colors call attention to themselves, detracting from the overall effect.

Depending upon the style of the house, select colors for the window sash, trim boards, doors and shutters that complement the wall color. No more than a total of three colors should be used.

If possible, do not paint over previously stained wood; continue coating with stain. Since stains are transparent, the natural texture and tone of the wood will not be obscured. Natural, subdued tones such as pale grays, browns, gray-browns, or moss greens are best.

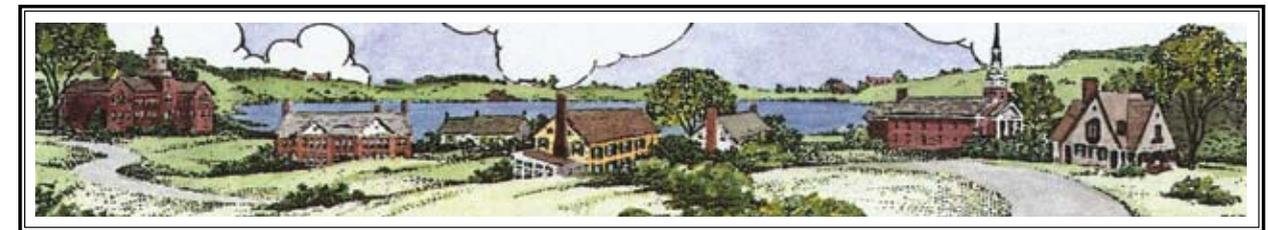
If staining or replacing a roof, carefully consider the color choice. Roof form, color and texture play a major role in the structure's character. Avoid extremely light colors and dead blacks. Rich earth tones in the gray, gray-brown and moss green ranges work well. ■

### Testing the Color Scheme

Most people have difficulty visualizing the precise effect of a chosen color scheme on a house. Quite often the colors on small color charts look very different when applied to the larger scale surfaces of the real building. Also, the proportions of the paint colors applied on the house are different than those represented by sample paint chips. Results rarely match the colors envisioned.

One of the best ways to try out colors is to make a flat study model from paper or cardboard to represent a simplified version of the front of the house on which the colors will appear. The model need not be realistic in detail, but the relative size and shape of the basic forms should be represented. The colors themselves, however, should be accurate, and it is suggested that small cans of paint be purchased for testing. To simplify and speed up this process, a photo of the front of the house may be used to transfer the basic dimension.

Another method uses photocopies of large photographs of the home on which color schemes can be directly painted. In this manner several combinations of colors may be tested. Whatever method is used, once the colors have been chosen, a small area on the house should be painted as a final test to ensure satisfaction.



### When to Paint

The aging process of exterior paint surfaces is brought about by the cumulative effects of the elements. Natural weathering deteriorates the paint film. Paint that rubs or washes off is normal. This is called "chalking," and many oil-based paints are designed to weather in this manner so that rain will wash away the dirt. Trouble signs that indicate the need for a paint job include checking, cracking, blistering, peeling, and exposed wood.

Blistering generally indicates that moisture is coming from beneath the paint. Obviously the source of the moisture must be eliminated before repainting. It may be a leaky roof or poor ventilation. Recently many older homes have had "blown in" insulation installed, which usually contains a significant quantity of moisture; if the interior walls are not vapor-proofed, much of the moisture escaping through the walls will be absorbed. This not only negates the insulating value of the material but also poses a moisture problem for the exterior paints and can cause a blistering failure.

Follow the manufacturer's instructions for specific information on when to paint.

## Preparing to Paint

Thorough surface preparation is well worth the time because it is the key to a good-looking and long-lasting paint job. The following steps should be followed:

1. Remove all loose and peeling paint by scraping or wire-brushing, being careful not to damage the underlying material.
2. Sand the rough edges to provide a smooth finish and to clean weathered wood to a blond wood.
3. Sand to dull down all glossy areas for better paint adhesion.
4. Wood areas to be caulked or puttied must first be cleaned to bare wood, primed with an alkyd undercoater, then caulked or puttied. All cut wood edges such as around doors and windows must be caulked to prevent moisture penetration.
5. If blistering is or could be a problem, vent the building to prevent a build-up of moisture in the substrate, which could cause future blistering.
6. Remove mildew before painting by scrubbing with a mixture of one quart household bleach in three quarts of water. Wear protective glasses or goggles and waterproof gloves, and quickly wash off any of the solution that touches your skin. Thoroughly rinse off the bleach solution.
7. Nail heads should be countersunk, primed with a coat of rust-inhibiting primer and caulked.
8. Spot prime all bare wood surfaces.
9. Apply primer to entire surface if it is porous, or if using latex over an oil base paint.

FOR MORE INFORMATION ON PAINTING METHODS AND PROBLEMS SEE: PRESERVATION BRIEF #10 "EXTERIOR PAINT PROBLEMS ON HISTORIC WOODWORK" BY KAY WEEKS AND DAVID LOOK, NATIONAL PARK SERVICE, U.S. DEPT. OF THE INTERIOR. AVAILABLE THROUGH THE NATIONAL PARK SERVICE WEBSITE AT WWW.NPS.GOV/HISTORY/HPS/TPS/BRIEFS/BRIEF10.HTM

## Paint Types

After a thorough preparation of the surface, the homeowner must decide on the type of paint to use. Until recently all exterior paints were of the oil-based enamel type. These have been replaced in many cases by alkyd (synthetic resin paints). The newer water-based latex compositions are easier to apply and less bothersome to clean up. Both types are available in a variety of formulas and finishes. Whatever the type, opt for the highest quality paint possible for attractive and long-lasting results. With today's technology, almost any color can be found in any type of paint.

An effort should be made to match the new paint to the composition of the existing paint, since some recent paints may not adhere to historic oil paints. Some paints are specifically designed for masonry, metal or wood and their use should be limited to the specific materials.

Oil paint is recommended where there are several existing layers of oil paint. The reason for this is that oil paints shrink less upon drying than latex paints and do not have as great a tendency to pull the old paint loose. If a latex topcoat is going to be applied over old paint that is oil based, an alkyd oil primer should be applied first, since the oil primer creates a flat, porous surface to which the latex can adhere. On the other hand, if the top coat is latex paint, it may either be repainted with new latex paint or with an oil-based paint without encountering adhesion problems as long as the surface is properly prepared.

A non-chalking paint should be used if the trim of a natural masonry building is to be painted, so as to avoid streaking on the masonry surface.

Paints with flatter finishes tend to hide imperfections better than glossy paints. Darker colors appear deeper in the glossier finishes, so check paint samples in the desired finish before deciding on final colors. ■

The Van Sweringen Company selected three broad architectural styles – Colonial, English and French – as being appropriate for Shaker Village. It was felt that these revival styles best suited the climate, landscape and character of Shaker Village. Designs based on these historic structural forms ensured that a consistency and uniformity would result as the neighborhood grew, and both small and large residences were protected as property investments. Within the confines of the design guidelines, the architect was expected to create a residence that was distinctive and personalized in its own right, yet still in harmony with other homes in the community. Nearly all of Cleveland's leading architects of the period worked in Shaker Heights in the historic revival styles.

While the great majority of houses in Shaker Heights are based on the recommended Colonial, English and French styles, a number of other styles can be found. These include early Western Reserve homes and farmhouses and post World War II homes which were built outside the Van Sweringen era. In addition, two Shaker Heights neighborhoods feature builder vernacular homes typical of the bordering areas of the City of Cleveland. Finally, a few Spanish, Italian and Prairie influence designs can be found that blend easily into the community. The Shaker Village color palette can be used effectively for all styles found in Shaker Heights.

Houses built according to the Van Sweringen standards draw from historic precedent as a basis for design solutions. An architect of that time was obliged to study the scale, proportions, massing, color and textures of the accepted styles. The architect did not build exact replicas of buildings from history. On the contrary, he designed 20th century homes using a vocabulary of historic themes, motifs and details, often combining features of different periods and styles.

Because of the mixing, overlapping and combining of stylistic features, houses in Shaker Heights will frequently not fit into precise categories. For example, an English design will combine characteristics of several different periods and regions in England and will occasionally borrow details from another style, such as French or Colonial. The same eclectic overlapping is also true for the other styles. A similar difficulty exists in the designation of style categories. Twentieth century revival styles differ substantially from their prototypes. Thus, names are chosen on the basis of the most dominant characteristics of the designs and are not intended to imply the presence of the pure styles as they originally existed. Although the names of the styles generally follow accepted authoritative guidelines, some of the nomenclature may vary due to regional differences.

## The Basic Parts of a House

*Walls:* the largest portion of the house, including shingles, siding and clapboards; also includes brick, stone and stucco sections (also referred to as the body).

*Trim:* the decorative elements of the house, including window and door frames, railings, porches and corner and sill boards.

*Sash:* the movable parts of the window. ■

# Colonial styles



WALLS: UTILITARIAN GRAY TRIM: DWELLING HOUSE IVORY SHUTTERS: DARK GREEN

### New England Vernacular

The color scheme of this Colonial “Saltbox” is a pleasant alternative to white without detracting from the clean simplicity of its style. The strong contrasting note of color on the shutters contributes to the symmetry, or balanced treatment, typical of the Colonial style. Another appropriate color scheme:

- WALLS: COMMUNAL GRAY
- TRIM: DARK WEATHERED GRAY
- SHUTTERS: BOTTLE GREEN

### New England Vernacular

New England Vernacular homes are based on New England farmhouses originally constructed throughout the Northeast during the 17th and 18th centuries. The style is characterized by the simple, flat façade with centered entry, large centrally located brick chimney, split cedar shingle roof and narrow clapboard or shingle siding. Double-hung window sash, shutters and a pedimented door are distinctive features of the design. When the sloping rear extension illustrated above is added to this vernacular design, the house is known as a “Saltbox.”

### Spanish

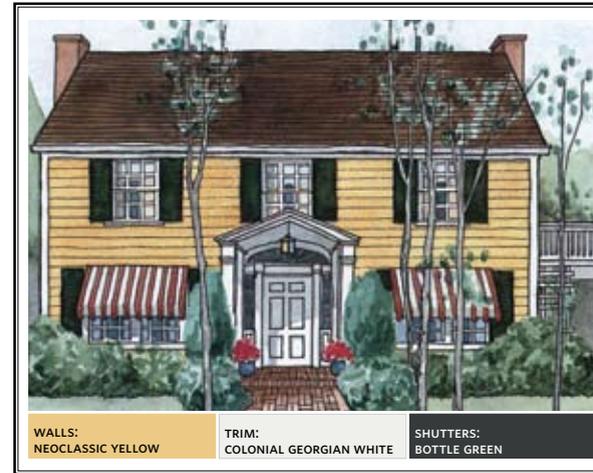
Spanish houses that appeared in this country after 1900 were inspired by graceful Mediterranean villas. Low, elongated silhouettes, red-tiled roofs, and stucco walls were distinctive of the Spanish style. The plain wall surfaces are broken only where functionally necessary. Windows are often arched and doors are heavily carved with recessed, columned entranceways. Wrought iron balconies, parapets, gates, inset tiles and raised ornamentation between windows add to the style.

### Georgian

Georgian was the first high-style tradition in American residential architecture. The brick or clapboard façade is symmetrical with a formal central entranceway. The central part of the front façade may project slightly and be crowned with a pediment. Doorways have fanlights, and Palladian windows may be used as focal points. Double-hung windows with shutters are standard. Plans are rectangular with a center hall and end chimneys. A shallow hipped roof with classically detailed eaves, cornices or railings is characteristic.

### Federal

Federal style proportions and ornament are dignified, restrained, and much less ostentatious than late Georgian design. The simple rectangular red brick structure was usually trimmed with a small amount of delicate wooden detailing painted white. Spacious, regular window openings, double-hung windows, semi-circular fanlights above the entrance and a small portico with slender columns are primary characteristics of this style.



WALLS: NEOCLASSIC YELLOW TRIM: COLONIAL GEORGIAN WHITE SHUTTERS: BOTTLE GREEN

### Colonial

Next to Colonial Georgian White, this home in Neoclassic Yellow illustrates the most popular color scheme for frame colonials in the 1920’s and 30’s. Bottle Green, a very deep green, was the typical shutter color. Another trend of that period was the striped canvas awnings shown here. Another appropriate color scheme:

- WALLS: COLONIAL GEORGIAN WHITE
- TRIM: COLONIAL GEORGIAN WHITE
- SHUTTERS: GARDEN CITY GREEN



TRIM: COLONIAL GEORGIAN WHITE SHUTTERS: SHAKER LAKE

### Georgian

The use of color on this brick Georgian complements its formal symmetrical design. The shutters and Colonial Georgian White trim reinforce the regular pattern of the windows. The side porches lend a country flavor to the Shaker Village home. Another appropriate color scheme:

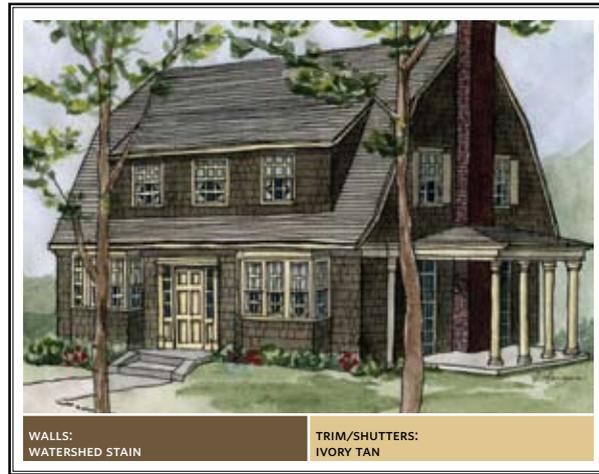
- TRIM: FLAGSTONE
- SHUTTERS: BLUE-GREEN

### Pennsylvania Farmhouse

Pennsylvania Farmhouse style has a straightforward rectangular design based on plans brought to this country by German and Dutch immigrants in the 18th century. The rough texture of the undressed limestone or fieldstone walls blended well with the natural environment. White tinted mortar was often used to accentuate the irregular shapes of the stone, and the second floor walls were sometimes covered with cedar clapboard. One of the distinctively German features often seen on these houses is the pent roof: a hood between the first and second stories that sheltered the door and windows below. A simple gable roof is most commonly used.

### Dutch Colonial

Dutch Colonial style incorporates many of the design characteristics associated with traditional 18th century Flemish and Dutch farmhouses. The distinctive and graceful double-pitched gambrel roof with flaring eaves and wide, shed style dormers are authentic features of the original East Coast design. The textured surfaces of the shingle roof and siding are used as on other early Colonial styles. Georgian details such as a Palladian window and classical porch columns were often added to lend a touch of elegance. Stone or brick combined with clapboard or shingles are typical materials.



#### Pennsylvania Farmhouse

Colonial Georgian White, used on both trim and siding, is the traditional color for this Pennsylvania Farmhouse style home. It recalls the proportions, details and color of older farmhouses. The white creates a pleasing contrast against the natural stone surfaces.

Another appropriate color scheme:

- WALLS: COMMUNAL GRAY
- TRIM: COLONIAL GEORGIAN WHITE
- SHUTTERS: BOTTLE GREEN

#### Dutch Colonial

This Dutch Colonial has the characteristic gambrel roof. The large shed dormer increases floor area on the second floor. Classical ornamentation is found at the entry and side porch. Stain on shingle siding is recommended as it preserves the natural feeling of the material and avoids paint build-up.

Another appropriate color scheme:

- WALLS: BLUE-GRAY
- TRIM: COLONIAL GEORGIAN WHITE
- SHUTTERS: COLONIAL GEORGIAN WHITE

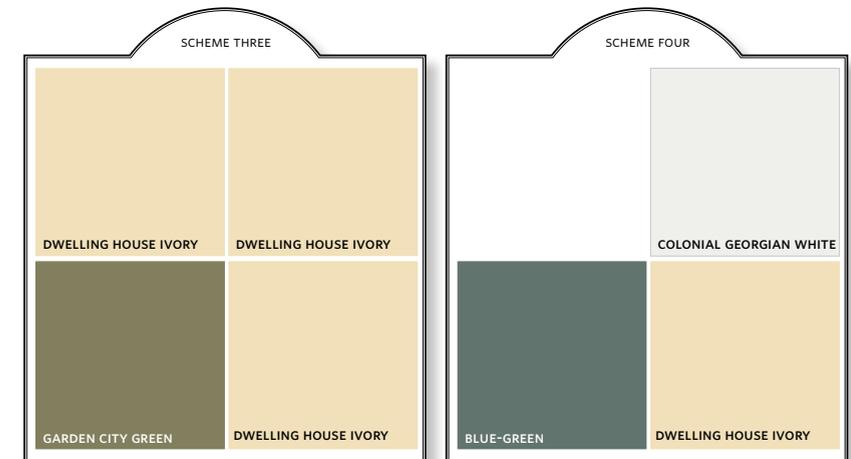


## APPROPRIATE COLOR SCHEMES For Colonial Residences of Frame Construction



CHIMNEY: BRICK PAINTED COLONIAL GEORGIAN WHITE  
ROOF: DARK GREEN

CHIMNEY: RED SAND-MOULDED BRICK  
ROOF: WEATHERED GRAY



CHIMNEY: RED SAND-MOULDED BRICK  
ROOF: DARK GREEN MOSS

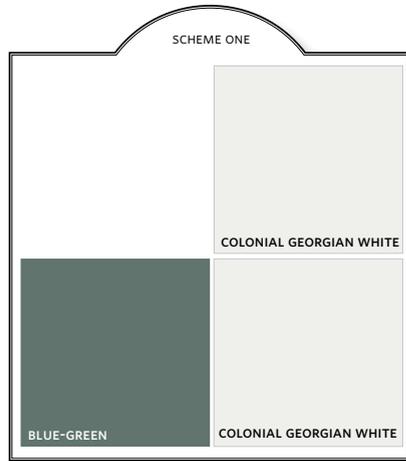
CHIMNEY: COMMON BRICK SAND FACE, LIGHT RANGE OF RED, BROWN AND SALMON  
ROOF: VERY DARK GRAY



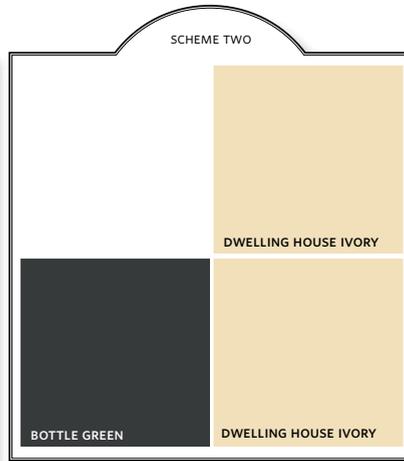
# Shaker Village Colors

## APPROPRIATE COLOR SCHEMES

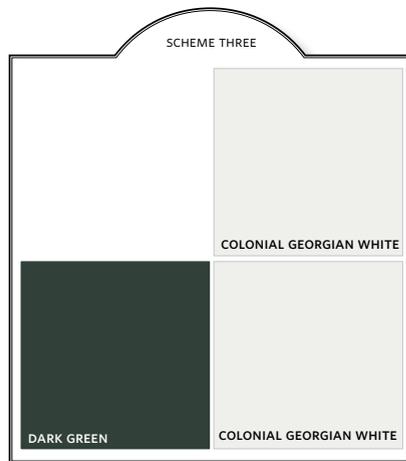
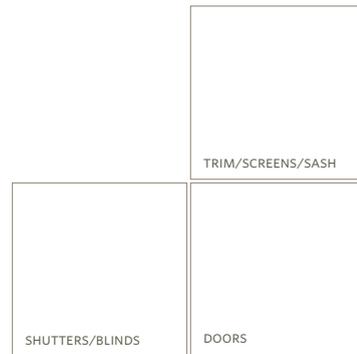
For Colonial Residences of Brick or Stone Walls



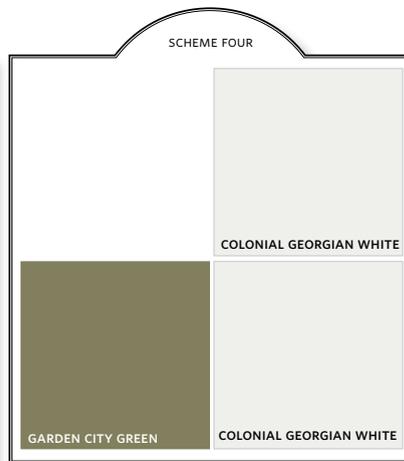
WALLS: SANDMOULD COLONIAL BRICK  
MORTAR: NATURAL  
ROOF: MOTTLED ROUGH TEXTURE SLATE



WALLS: COMMON BRICK BURNED IN BEE-HIVE KILN  
MORTAR: NATURAL  
ROOF: DARK WEATHERED GRAY SHINGLES



WALLS: OVERBURNED ARCH BRICK  
MORTAR: NATURAL  
ROOF: DARK GREEN MOSS



WALLS: LEDGE STONE  
MORTAR: NATURAL  
ROOF: WEATHERED GRAY

**SHAKER VILLAGE BURGUNDY** – This deep, rich color is to be used on doors and sash. It is too dark for use on the walls of a house. Shaker Village Burgundy is appropriate for English, combination, Prairie influence and bungalow styles.

**CLAY TILE ROOF** – A rich brick color, Clay Tile Roof should be used as a body color only in special cases such as the upper wall sections on the vernacular double and bungalow styles or the trim on bungalow and Prairie styles.

**WORKSHOP BROWN** – This brown is rather dark with a fair amount of red, producing a warm effect. Workshop Brown is appropriate for shingled walls, doors, trim and sash of English and French style residences. It is also used extensively on bungalow and combination style homes.

**TUDOR BROWN** – This is the darkest brown on the chart and contains a great amount of black. It may be used in place of Workshop Brown for most applications and is especially recommended for shutters, doors, trim and sash of English style houses with shingled walls.

**BOTTLE GREEN** – A very dark, intense color, Bottle Green is intended for use on shutters of both frame and masonry Colonial style buildings. This color is a pleasant combination with dark brick walls and with the gray painted tones of Colonials of frame construction.

**MEETINGHOUSE TAN** – This is a soft, semi-neutral shade with a light, warm quality used for sash and trim on English style houses of brick, stone or combination. An excellent choice for the stucco sections on English or French style houses of brick, stone or combination, Meetinghouse Tan is also appropriate for vernacular doubles, bungalows and Prairie influence homes.

**FLAGSTONE** – This is one of the so-called “earth tones” and possesses an almost neutral quality which blends with natural materials. The Flagstone color has wide applications and is highly suitable for the sash and trim on masonry buildings and for walls and chimneys of shingled structures in the French style. Flagstone is a good choice for walls of the bungalow, vernacular double and Prairie styles as well.

**LIGHT WEATHERED BROWN** – Another very neutral earth tone similar to Flagstone but darker in value, Light Weathered Brown may be used on walls, trim, sash, shutters and doors for English style houses with shingled walls. It is also appropriate for vernacular styles.

**WATERSHED** – This earth tone is intended to convey the quality of naturally weathered wood. A deeper, richer tone than Light Weathered Brown, this color is recommended for the sash and trim of French style residences and the siding and shingles of English style houses of brick or combination.

**SHAKER LAKE** – This deep-toned, brownish-green color is darker and richer than Garden City Green. Shaker Lake may be used as a shutter color on Colonial and French styles and as a trim and sash color for the English, bungalow and vernacular double homes.

**BANK SAND** – Lighter than Meetinghouse Tan, with a slight red hue, this neutral beige is appropriate for stucco on English and French homes. Bank Sand is also a good choice for Prairie and vernacular styles.

**UTILITARIAN DRAB** – A grayish-green color that fits in very well with colors found in nature, Utilitarian Drab blends nicely with many styles and environments. It is appropriate for a wall or trim color in the vernacular double and bungalow styles and on some English style shingled frame construction residence. Utilitarian Drab will also work very nicely for trim on masonry homes.

**GARDEN CITY GREEN** – This is a soft, rather dark, muted green. Appropriate as a shutter color for both frame and brick Colonial styles, Garden City Green may also be used as a trim or wall paint on vernacular double and bungalow styles.

**BLUE-GREEN** – This is a fairly bright color with very limited application. It should be used on shutters on Colonial style residences of frame construction and for shutters on Colonials of brick or stone walls. Blue-Green should not be used as a wall color.

**DARK GREEN** – Dark Green is a dark, rich color with an almost identical function to bottle green. Since this shutter color is lighter in value than bottle green it is more in harmony with the frame Colonial style when Colonial Georgian White is chosen for the wall color.

**DWELLING HOUSE IVORY** – Dwelling House Ivory is a very useful and desirable tone that may be classified as a substitute for Colonial Georgian White in many Colonial style color schemes. It is frequently used as a wall, sash and trim color on frame Colonials and for trim, sash and doors on brick and stone Colonials. Dwelling House Ivory is also appropriate as a body, trim or sash color for the vernacular double and bungalow styles.

Shaker Village colors were developed by the Landmark Commission of the City of Shaker Heights in conjunction with the Cuyahoga County Archives and Sherwin-Williams Paint Company Archives to represent authentically the original exterior color standards for Shaker Village set forth by the Van Sweringen Company in 1925, and other actual colors recommended for residential architecture of the period 1905-1939. ■



SHAKER VILLAGE BURGUNDY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-71-32



MEETINGHOUSE TAN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-20



BANK SAND  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-19



DWELLING HOUSE IVORY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-75-25



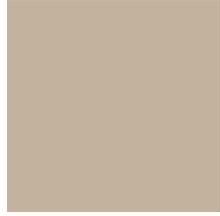
WORKSHOP GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-26



COLONIAL GEORGIAN WHITE  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-17



CLAY TILE ROOF  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-71-31



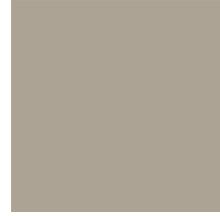
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BM-72-29



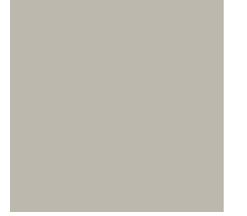
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SHERWIN-WILLIAMS BEAU MONDE II  
BM-74-24



IVORY TAN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-75-27



LIGHT WEATHERED GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-29



UTILITARIAN GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-20



WORKSHOP BROWN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-72-7



LIGHT WEATHERED BROWN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-7



GARDEN CITY GREEN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-77-8



NEOCLASSIC YELLOW  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-74-28



WEATHERED GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-30



VERY DARK GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-15



TUDOR BROWN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-72-16



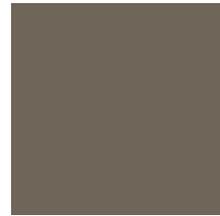
WATERSHED  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-8



BLUE-GREEN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-78-32



NORTH UNION CREAM  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-25



DARK WEATHERED GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-16



RAPID STATION GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-14



BOTTLE GREEN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-78-16



SHAKER LAKE  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-94267



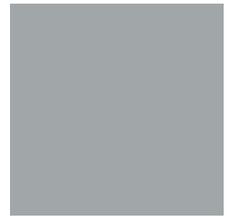
DARK GREEN  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-78-8



GOLDEN YELLOW  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-74-10



COMMUNAL GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-73-12



BLUE-GRAY  
SHERWIN-WILLIAMS BEAU MONDE II  
BM-80-13

SHAKER VILLAGE COLORS ARE AVAILABLE IN THE FOLLOWING SHERWIN-WILLIAMS PAINT PRODUCTS:

- DURATION® – UNSURPASSED DURABILITY AND PROTECTION
- RESILIENCE™ – EXCEPTIONAL RESISTANCE TO MOISTURE
- SUPERPAINT® – SUPERIOR OVERALL PERFORMANCE
- A100® – TRUSTED 100% ACRYLIC FORMULA
- WOODSCAPES® – MAXIMUM DURABILITY AND WOOD PROTECTION

\* DUE TO THE PRINTING PROCESS, ACTUAL COLORS MAY VARY SLIGHTLY FROM THOSE SHOWN IN THIS BROCHURE. FOR 100% COLOR ACCURACY, PLEASE VIEW A SHERWIN-WILLIAMS PAINT SAMPLE.

**IVORY TAN** – A slightly deeper color than Dwelling House Ivory, Ivory Tan has similar applications. In addition to its use as a body or trim color for Colonial and vernacular homes, this rich color is suitable for stucco on English Tudor homes and wall of Prairie influence residences.

**NEOCLASSIC YELLOW** – This warmer and more saturated color is to be used for the wall color on frame Colonials usually in conjunction with Colonial Georgian White trim and sash.

**NORTH UNION CREAM** – A light, warm tone, North Union Cream is most appropriately used for the stucco sections on English and French style brick, stone and combination residences. It may also be used on cement or stucco walls of bungalow and Prairie style homes.

**GOLDEN YELLOW** – This is a very rich, warm tone in the same family of colors as Neoclassic Yellow with a slight orange cast. Golden yellow may be used on frame Colonials as a wall color on combination with Colonial Georgian White or North Union Cream as a trim color.

**WORKSHOP GRAY** – This is one of the choicest of all the light neutral tints. It is a soft, restful tone, especially when used as a wall color and although very light in value, it harmonizes with the natural environment much better than white. Workshop Gray is recommended as an alternative to Colonial Georgian White for walls of frame Colonials.

**LIGHT WEATHERED GRAY** – This neutral tint harmonizes with all types of natural settings and looks very much like the color of sandstone or limestone. This tone is recommended for siding, or shingles, sash and trim on English and combination houses of brick or shingled walls. Light Weathered Gray is also an excellent choice for vernacular double and shingled walls of French style frame residences as well as for the sash, trim and doors on those constructed of masonry.

**WEATHERED GRAY** – Weathered Gray is another neutral tint very similar to Light Weathered Gray with a stone-like tonality that is somewhat darker in value. It is an appropriate color for the walls, trim, sash, shutters and doors of the English style residences of shingle construction and may also be used as a wall, trim and sash color for French style residences of shingled walls.

**DARK WEATHERED GRAY** – This is an excellent neutral tone with a very natural dark stained wood quality that blends well with a variety of materials and environments. It is recommended for the walls of both English and French style shingled residences and for the sash and trim on French style houses of brick or combination. Dark Weathered Gray is an alternative to Tudor Brown for sash and trim on English homes.

**COMMUNAL GRAY** – This tone is a warm, light neutral tint in the same family as Light Weathered Gray with more of a beige cast. Recommended for walls, trim and sash of English style frame houses, Communal Gray is also a good choice for wood trim on and around masonry sections. It is also an excellent alternative to Colonial Georgian White as a body color.

**COLONIAL GEORGIAN WHITE** – This soft, off-white tone harmonizes with the natural surroundings and is less harsh than the pure whites. It is for general use wherever white is recommended on Colonial and French styles and may also be used on the vernacular double style.

**UTILITARIAN GRAY** – A light neutral tint that is neither warm nor cool, Utilitarian Gray is an excellent color for the walls of frame construction Colonial style houses. It may also be used on the walls of vernacular double and bungalow style homes.

**VERY DARK GRAY** – This very dark neutral tone with a slightly bluish cast is appropriate for shutters, doors, trim and sash on both French and English style residences with shingled walls. It is also used as a roof color on Colonial, English and French style homes.

**RAPID STATION GRAY** – This is a lighter version of Very Dark Gray in which the blue tone is somewhat more apparent. Rapid Station Gray is recommended for trim, sash, shutters and doors for French style residences with shingled walls.

**BLUE-GRAY** – Another color in the dark gray series, Blue-Gray, may also be used for the trim, sash, shutters and doors on French style residences with shingled walls. Also used for trim and sash on French style houses with masonry construction, this color is appropriate as a wall color for the shingle and clapboard siding on Colonial style residences. Blue-Gray is an appropriate substitute for blues.

**EMERALD GREEN** – A very bright, pure hue, Emerald Green is to be used only for application on metal railings and balconies of French style residences. This is an accent color and is not appropriate for walls, trim or sash on the exterior of Shaker Village homes.

**BLACK** – Recommended only for metal railings on all styles, Black is too harsh for use as a body or trim color. If a very dark color is desired for shutters, Bottle Green, which is a black-green, is a good choice.

**STAIN COLORS** – Stains are transparent and should be used on shingles and unpainted siding so that the natural texture and tone of the wood will not be obscured. Because of the nature of stain, its appearance varies on different types of wood. It is therefore difficult to represent stains with sample chips or specific color names. Natural subdued tones in the weathered gray, weathered brown, dark weathered gray and moss green ranges are recommended.

## English styles



### English Tudor

An English Tudor residence is illustrated here in a widely used high-contrast color scheme. The contrast between stucco and trim could be less, but not any more severe than shown. The prominent gables, elaborate chimneys and half-timbering work are the most easily recognizable characteristics of this style.

Another appropriate color scheme:

- STUCCO: LIGHT WEATHERED BROWN
- TRIM: WATERSHED

### English Tudor

English Tudor is based on Elizabethan architecture. The style is characterized by structural timbers with plastered panels in between, known as half-timbering. Double gables, edged with decoratively carved trim boards, clustered ornamental chimneys and bay windows are common features of Tudor homes. Lower stories of stone or brick, steeply inclined slate roofs and end porches add to the effect of the style.

### Jacobethan

Jacobethan homes are constructed of brick and stone – brick for the walls and stone for window frames, parapets and ornament. Windows are rectangular and are divided into rectangular lights by stone mullions. Bay windows are frequent features. Gables, which rise above the roof, either are of steep-sided triangular form or have a silhouette composed of curves and straight lines in combination. Roofs are usually ridged or flat with parapets. Tall chimneys with multiple shafts and round-arched doorways are characteristic.

**English Cottage**

Cottage style homes often feature large, symmetrical twin gables that dominate the façade of the house. The roof has a flowing contour and its shingles extend beyond the edge, curling around and under in the manner of an English thatched roof. Homes of this style are intended to give the impression of smaller English countryside cottages that blend comfortably with the landscape. Dark stained shingle siding and dark red brick are frequently used.

**Early English**

Early English homes project a medieval fortress-like feeling. Very steep, pointed rooflines with curved eaves, small towers and gables are common features of these homes. Window openings are small and vertical with leaded diamond panes. Pointed and elliptical arched entranceways are also characteristic. Building materials include brick, stucco, stone and shingle in various combinations.



TRIM: FLAGSTONE  
SHUTTERS: DARK GREEN



STUCCO: MEETINGHOUSE TAN  
TRIM/SHINGLES: TUDOR BROWN

**English Cottage**

This English Cottage, constructed of brick, has classical ornamentation and stylistic elements borrowed from other designs. The Flagstone color trim picks up the natural shade of the stone lintels and sills. This tone blends beautifully with most mortar colors and is thus a good choice for trim on most masonry buildings.

Another appropriate color scheme:

- TRIM: WATERSHED
- SHUTTERS: SHAKER LAKE

**English**

The colors shown on this stucco and shingle English home enable the quaint design to blend in beautifully with its natural setting. Meetinghouse Tan is a very effective color for stucco sections on English homes.

Another appropriate color scheme:

- STUCCO: LIGHT WEATHERED BROWN
- TRIM: DARK WEATHERED GRAY
- SHINGLES: DARK WEATHERED GRAY

**APPROPRIATE COLOR SCHEMES**  
*For English Residences of Brick or Combination*

STUCCO

TRIM/SCREENS/SASH

SIDING/SHINGLES

SCHEME ONE

BANK SAND	WEATHERED GRAY
WEATHERED GRAY	

WALLS: FULL-RANGE, MATT TEXTURE  
STONWORK: VARIEGATED SANDSTONE  
MORTAR: NATURAL  
ROOF: WEATHERED GRAY

SCHEME TWO

BANK SAND	WEATHERED GRAY
WEATHERED GRAY	

WALLS: SPECIAL SELECTION CLINKER BRICK  
STONWORK: VARIEGATED SANDSTONE  
MORTAR: NATURAL  
ROOF: WEATHERED GRAY

SCHEME THREE

MEETINGHOUSE TAN	MEETINGHOUSE TAN
WATERSHED	

WALLS: KILN-RUN, RED RANGE COMMON BRICK  
STONWORK: VARIEGATED SANDSTONE  
MORTAR: SLIGHTLY MEETINGHOUSE TAN COLORED  
ROOF: MEETINGHOUSE TAN

SCHEME FOUR

MEETINGHOUSE TAN	WORKSHOP BROWN
WORKSHOP BROWN	

WALLS: RED-RANGE ORIENTAL OR TAPESTRY BRICK  
STONWORK: VARIEGATED SANDSTONE  
MORTAR: BAND SAND  
ROOF: WORKSHOP BROWN

## APPROPRIATE COLOR SCHEMES

*For English Residences of Shingled Walls*



CHIMNEY: OVERBURNED ARCH BRICK  
ROOF: LIGHT WEATHERED GRAY



CHIMNEY: FULL RANGE MATT TEXTURE BRICK  
ROOF: DARK WEATHERED GRAY



CHIMNEY: OVERBURNED ARCH BRICK  
ROOF: TUDOR BROWN



CHIMNEY: RED RANGE COMMON BRICK  
ROOF: LIGHT WEATHERED BROWN

## French styles



### Country Chateau

The North Union Cream color works well for the body of this French Country Chateau home. The steeply pitched hipped roof, a series of low-set dormers and lofty chimney stacks reflect the picturesque nature of the style. Georgian touches are added at the entry and side porch.

Another appropriate color scheme:

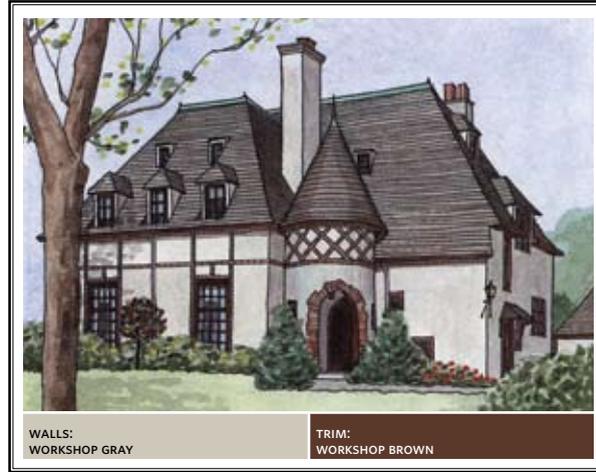


### Country Chateau

Country Chateau style is based on French provincial farmhouse designs and on country houses found in Normandy. Steeply pitched hipped roofs, low-set dormers that often break the roof line, and lofty chimney stacks lend to a very picturesque skyline. The country chateau was built with brick, stone or stucco walls with a wood shingle or slate roof. Elaborate doors often show the influence of medieval designs, and it is common to see Georgian style entranceways and side porches. The houses are bold, massive and heavy, with some versions incorporating round, fairytale-like towers with conical roofs.

**French Classical**

French Classical homes are influenced by the French Renaissance (1589-1715). Ornament is coarse and relatively restrained. Brick or stone is used for building material, with stone used for minimal decoration. Simple exteriors and rich interiors, large vertical windows accentuated with stone work, stone belt courses generating from each level and dormers in the roof characterize the French Classical period.



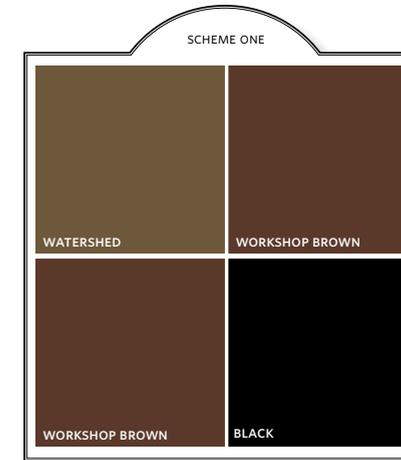
**French**

This French home has a centrally located tower which is reminiscent of the silos of Normandy farmhouses. The Workshop Brown trim and Workshop Gray of the body harmonize well with the natural tones of the brick decoration and slate roof.

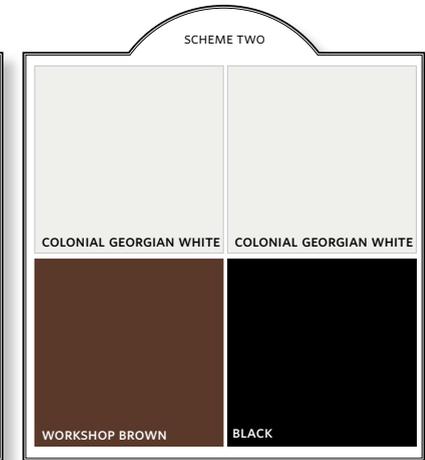
Another appropriate color scheme:

- WALLS: BANK SAND
- TRIM: DARK WEATHERED GRAY

**APPROPRIATE COLOR SCHEMES**  
*For French Residences of Shingled Walls*



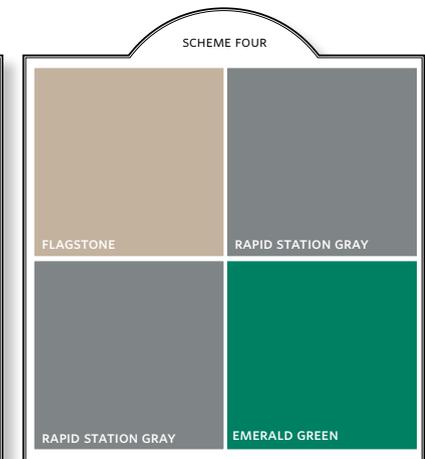
CHIMNEY: COMMON BRICK  
ROOF: WORKSHOP BROWN



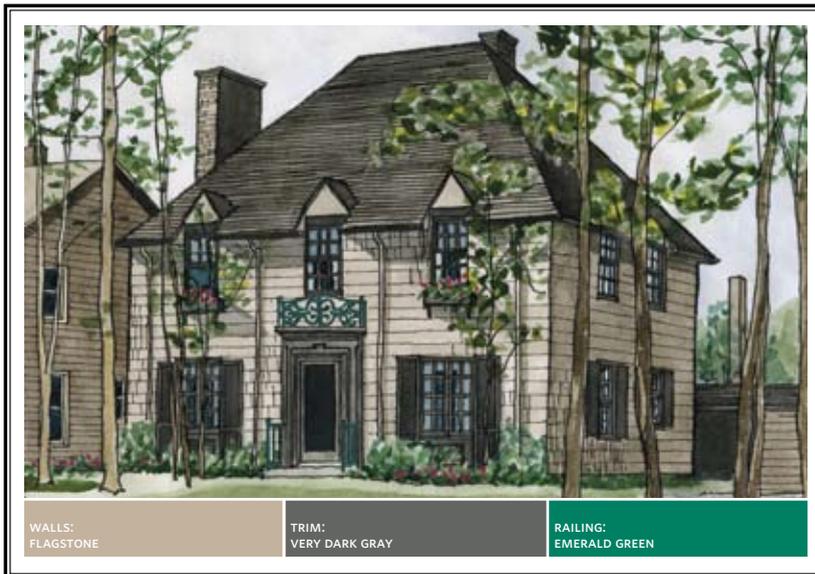
CHIMNEY: COMMON BRICK  
PAINTED COLONIAL GEORGIAN WHITE  
ROOF: WORKSHOP BROWN



CHIMNEY: COMMON BRICK  
ROOF: WEATHERED GRAY



CHIMNEY: STONE  
ROOF: RAPID STATION GRAY



**French**

This wood frame French home is illustrated in a model color scheme, similar to number four in the chart on the next page. The vivid Emerald Green used sparingly on the thin lines of the metal railings acts as an accent to the natural shades of the house. The dormers that cut into the lower edge of the hipped roof and the placement of windows and doorway maintain the authentic flavor of the Chateau style. The large lower windows with shutters and the trim around the door are influenced by Colonial styles.

Another appropriate color scheme:

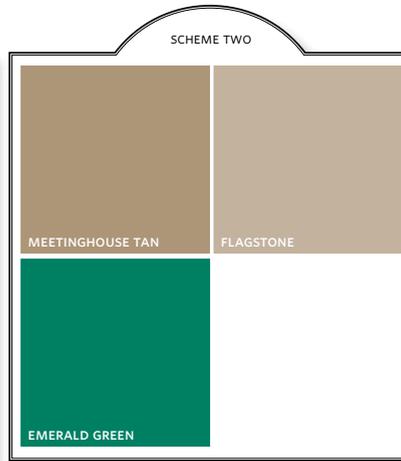
- WALLS: UTILITARIAN GRAY
- TRIM: RAPID STATION GRAY
- RAILING: BLACK

## APPROPRIATE COLOR SCHEMES

For French Residences of Brick or Combination



BRICKWORK: RED RANGE COMMON BRICK  
 STONework: VARIEGATED SANDSTONE  
 MORTAR: NATURAL  
 ROOF: WEATHERED GRAY



BRICKWORK: OVERBURNED ARCH BRICK  
 STONework: VARIEGATED SANDSTONE  
 MORTAR: BAND SAND  
 ROOF: WORKSHOP BROWN



BRICKWORK: COMMON BRICK BURNED IN BEEHIVE KILN  
 MORTAR: NATURAL  
 ROOF: WATERSHED



BRICKWORK: SHALEFACE BRICK LAID WITH BACKS OUT  
 MORTAR: NATURAL  
 ROOF: WEATHERED GRAY

## Additional styles



Not all homes built between 1905 and 1939 in Shaker Village followed the styles recommended by the Van Sweringen company's standards. Many homes were mixtures of the suggested styles and blend easily into the community. Others exhibit characteristics of contemporary architecture of the period. They include Prairie influence structures and builder vernacular styles of the Bungalow type and the two and one-half-story double. The latter two styles are concentrated in the Shaker Village neighborhoods of Moreland and Fairwood, near the community's western boundary which is shared with the city of Cleveland.



### Combination

This home is one example of a combination of various architectural designs. The low hipped roof, horizontal bands of windows and contour of the walls are from the Prairie style. English Cottage characteristics are seen in the entranceway and landscaping. Other influences include windows and shutters based on Colonial patterns and imposing chimneys from the French Chateau style. The warm body color works well with a deeper color on shutters and trim for this stucco residence.

Another appropriate color scheme:

- WALLS: COMMUNAL GRAY
- TRIM: WATERSHED
- SHUTTERS: SHAKER LAKE

### Combination

Combination style homes are eclectic in nature – that is, borrowing from various architectural styles. Many of the previous revival styles are eclectic, but unlike a combination home, most have one dominant style. The interesting combination style home may intermix any two or more styles in form and decoration. Results involve a variety of materials and potential paint color schemes. Good judgment is needed when selecting colors. Use the recommended color schemes for the component styles as the basic reference. Selection will depend on the desired results. If a home is as much French as it is Colonial, choosing a French color scheme may emphasize the French features of the design over the Colonial aspects and vice versa. Mixing one type of color scheme with another on the same structure is not recommended.

### Bungalow

Bungalow design originated as a one-story cottage with a pleasant front porch and an easy, open plan. The style was an outgrowth of many influences – the rustication of the Craftsman style, the informal planning of the Shingle style and the open construction of the Swiss Chalet. Variations were many, but the bungalow maintained certain basic characteristics. Its lines were low and simple with a large porch at the front supported by heavy tapered posts. The natural color and texture of the stone, shingles, stucco and woodwork were emphasized. The larger two-story semi-bungalow illustrated here made use of a large dormer to increase space on the second floor.

### Vernacular Double

Vernacular Double is typical of two-family homes appearing in Cleveland around the turn of the century. The two and one-half-story construction, with simple gables and a rectangular body shape, gives maximum floor space under a single roof. The most recognizable feature of this style is the double-tiered, full-width porch with its low pitched roof and massive columns and railings influenced by the Craftsman style. Common to the period was a light, subdued, sky-blue on porch ceilings.



### Bungalow

Another appropriate color scheme:

- UPPER WALL: WORKSHOP BROWN
- LOWER WALL: WATERSHED
- TRIM: FLAGSTONE
- SASH: WORKSHOP BROWN



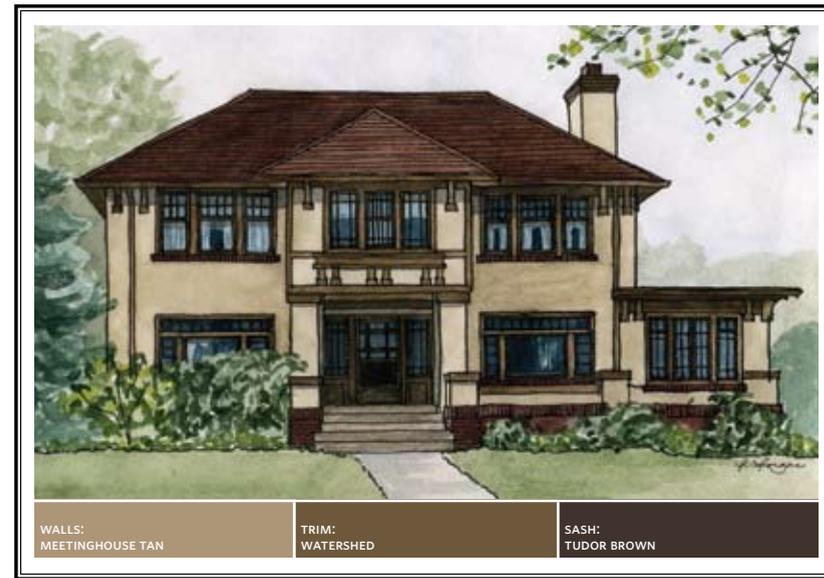
### Vernacular Double

Another appropriate color scheme:

- UPPER WALL (SHINGLES): NORTH UNION CREAM
- LOWER WALL (SIDING): WATERSHED
- TRIM/SASH: COLONIAL GEORGIAN WHITE

### Prairie

Prairie influence designs may have features reminiscent of the East Coast Shingle style, Japanese architecture and the English Arts and Crafts movement. Prairie houses were designed to fit into the flat Midwestern environment, hence the gently sloping roofs, uncluttered contours and low terraces extending into the surrounding space. Prairie houses are distinguished by their emphasis on the horizontal, accomplished by broad, low roofs with wide eaves and groupings of windows embellished by horizontal courses of contrasting brick or dark stained wood that enliven the building surface. The natural color and texture of the materials take the place of applied decoration.



### Prairie

The Prairie style's influence is evident in this home's broad, shallow hipped roof and window placement. The browns used here, in conjunction with the red-brown of the roof and bricks are typical of the earthy tones of the Prairie style. Elements of the Craftsman style appear in the window muntins (the wood bars dividing the sash into smaller units) and the brackets located below the eaves and window boxes.

Another appropriate color scheme:

- WALLS: UTILITARIAN DRAB
- TRIM: DARK WEATHERED GRAY
- SASH: TUDOR BROWN

## Acknowledgments

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there is peace.  
Six hundred feet up  
in the sunshine,  
with trees and gardens,  
winding roadways  
and protected homes.  
Shaker Village is miles away  
from the city's grime  
and turmoil  
but only minutes  
away in actual time.”*

