

CITY OF SANDUSKY

# PRESERVATION DESIGN GUIDELINES

MARCH 2024







*Sandusky City Hall, finished in 2019, was part of a larger project that renovated three historic buildings downtown.*

# ACKNOWLEDGMENTS

## City of Sandusky Residents

A special thank you to numerous stakeholders and community members that participated in the process to develop these guidelines.

## Funding Acknowledgment



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# PURPOSE OF GUIDELINES

Through Landmark Preservation Ordinance, chapter 1161 of the Sandusky City Code, all changes to existing Landmark and Historic buildings, sites, structures and districts must be reviewed and approved before any permits are issued. These Guidelines are intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors and project reviewers who may be doing exterior work on a designated historic structure in Sandusky. Through the Secretary of the Interior's Standards and these guidelines, a variety of Sandusky's historic and architectural resources will be protected and enhanced.

The guidelines are applicable to the following:

- All properties as defined in the Downtown Design Review District [chapter 1359].
- All properties located within a historic district.
- All properties that are individually designated historic.

These guidelines are for local review purposes only. Projects which use Historic Tax Credits or are subject to Section 106 review processes may be subject to additional and more stringent guidelines and standards.

## WHY

Preservation of historic structures and districts...

- Protects the cultural identity and authentic character of the city
- Strengthens community pride
- Showcases the craftsmanship embedded in historic structures
- Extends the longevity of individual buildings and overall economic viability of neighborhoods and districts
- Fosters economic growth, creates jobs, and boosts property values

## HOW

The Landmarks Commission review process using the Historic Preservation Design Guidelines...

- Provides opportunities for historic buildings to take on new life
- Ensures important architectural details are preserved to retain the overall character of the structure
- Extends the life of buildings by ensuring best practices for material selection, construction, and installation
- Shapes new additions and development to compliment adjacent historic architecture without detracting from its value



# DEVELOPMENT OF THE GUIDELINES

## Previous Guidelines

These guidelines were based upon a previous guidelines document that was originally developed in 2007.

These previous guidelines covered a wide range of topics that are reflected in this document.

This guidelines document includes a substantial revision to the format and organization of the 2007 guidelines document. This includes diagrammatic graphics, a visual history of the City of Sandusky, and a reorganization of various items.

This update addresses common items of ongoing cases that have come before the Landmark Commission including items like sidewalk dining, rooftop access, signage, doors, windows, and storefronts.

This project was funded through a generous grant by the Ohio History Connection. A draft review of the guidelines was conducted by the Ohio History Connection.

## Planning Process

The project process was initiated through a tour of the community as well as follow up visits to collect information and local photography. The project team also coordinated with City staff on a bi-weekly basis.

The project team facilitated one-on-one discussions with various community stakeholders including historic preservation enthusiasts; building owners, architects and residents who had been through the design review process; city staff, members of Landmarks Commission and related commissions, and leadership. These conversations formed the basis of the project team's understanding of the status of the existing in-force guidelines as well as general preservation and development issues throughout Sandusky.

Two public open houses were also held during the planning process. The first public open house generated input and feedback about the existing guidelines. The second public open supported public review and discussion of the proposed guidelines. This feedback was incorporated into the final guidelines document.







# TABLE OF CONTENTS

## SECTION I: Historic Sandusky, Ohio

Downtown Review District + Downtown Historic District.....	8
Sandusky: An Historical Sketch .....	11

## SECTION II: How To Use These Guidelines

Design Review Process .....	20
What are the Design Review Guidelines? .....	21
What is the Landmarks Commission? .....	21
What is a Certificate of Appropriateness? .....	22
When do I need a Certificate of Appropriateness? .....	22
How do I apply for a Certificate of Appropriateness? .....	23
Enforcement and Penalties.....	23
Approval Process for Granting Certificate of Appropriateness .....	24
Approval Process Flowchart .....	25
Project Planning.....	26
Maintenance .....	26
Interior Work .....	26
Universal Accessibility (ADA).....	27
Secretary of the Interior's Standards for Rehabilitation.....	28

## SECTION III: Design Guidelines

01. Existing Foundations.....	34
02. Masonry .....	36
03. Porches, Stoops, and Decks.....	38

04.	Residential Awnings.....	40
05.	Siding.....	42
06.	Entrances & Doors.....	44
07.	Windows.....	48
08.	Gutters & Downspouts.....	52
09.	Roofs.....	54
10.	Rooftop Additions, Access, and Use.....	58
11.	Cornices, Friezes, & Ornamentation.....	60
12.	Paint & Color Palette Selection.....	62
13.	Walks, Driveways, & Parking.....	66
14.	Fences, Walls, & Screening Elements.....	68
15.	Lighting.....	70
16.	Water Features & Residential Site Amenities.....	72
17.	Storefronts & Commercial Site Amenities.....	74
18.	Graphics & Signs.....	78
19.	Public Art.....	84
20.	Building Additions.....	86
21.	Historic Garages & Outbuildings.....	88
22.	New Buildings & Garages.....	90

## **SECTION IV:** Appendices

Common Architectural Styles in Sandusky.....	98
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SECTION I

# HISTORIC SANDUSKY, OHIO







## SECTION I: History

### Downtown Review District + Downtown Historic District

The Downtown Design Review District [chapter 1359] was created in 1998 to preserve the character of downtown. Its first iteration created a Downtown Design Review Board. The Downtown Historic District was designated as a nationally significant historic district in 1979 and came under the review of the Landmarks Commission in 2019 when the Landmarks Preservation Ordinance [chapter 1161] was adopted and the city became a Certified Local Government.

Now, the Landmarks Commission is the reviewing body both for the Downtown Historic District and the Downtown Design Review District. While both areas have unique boundaries, they cover much of the same area.

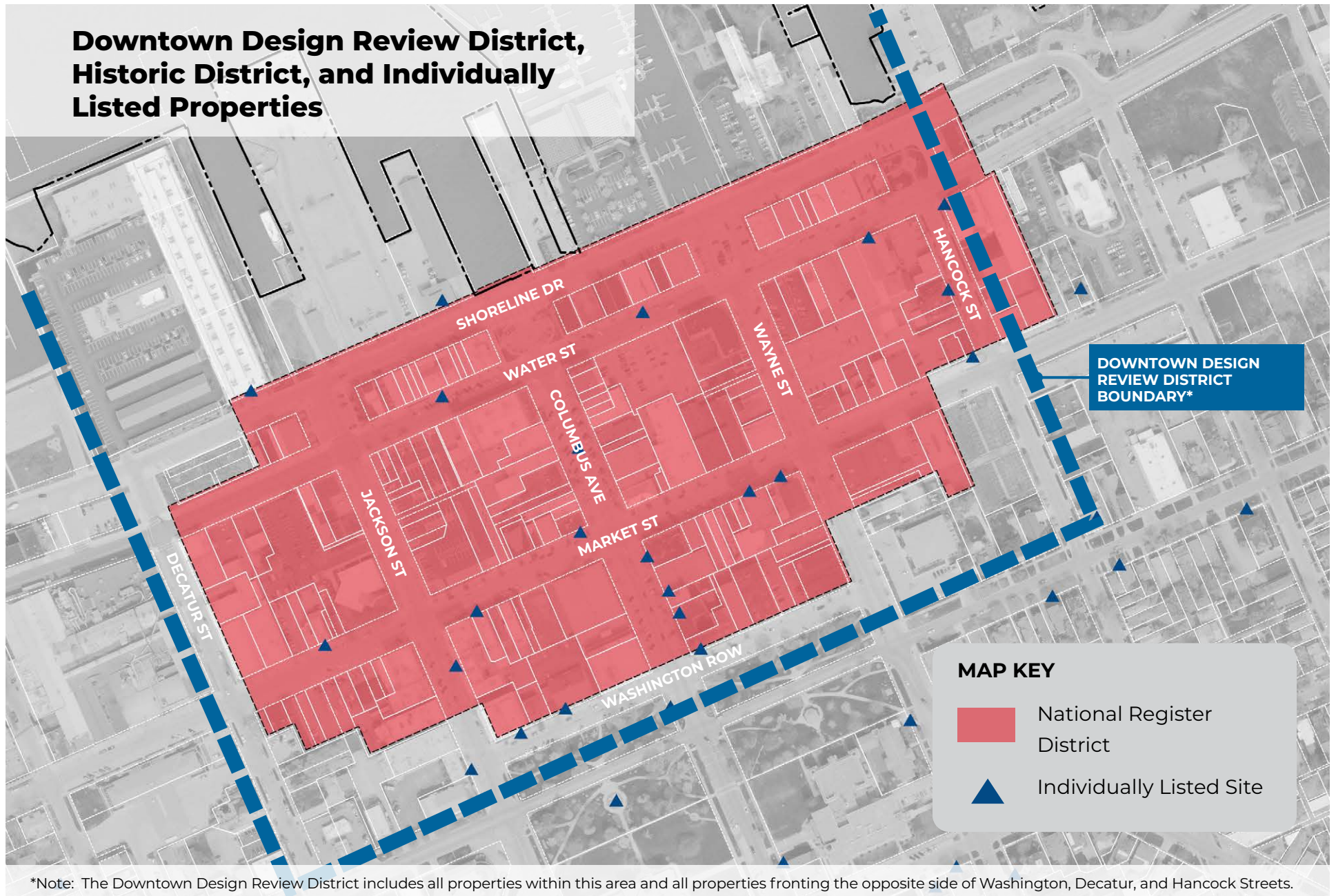
The Downtown Design Review District is the larger district. Its boundaries are Sandusky Bay on the north, Hancock Street on the east, Washington Street on the south, and Decatur Street on the west. The district includes all properties within this area and all properties fronting the opposite side of Washington, Decatur, and Hancock Streets.

The Downtown Historic District boundaries were shaped to encompass the most historically significant existing architecture in downtown, and follow the precise boundaries as depicted on the maps on page 9-10.

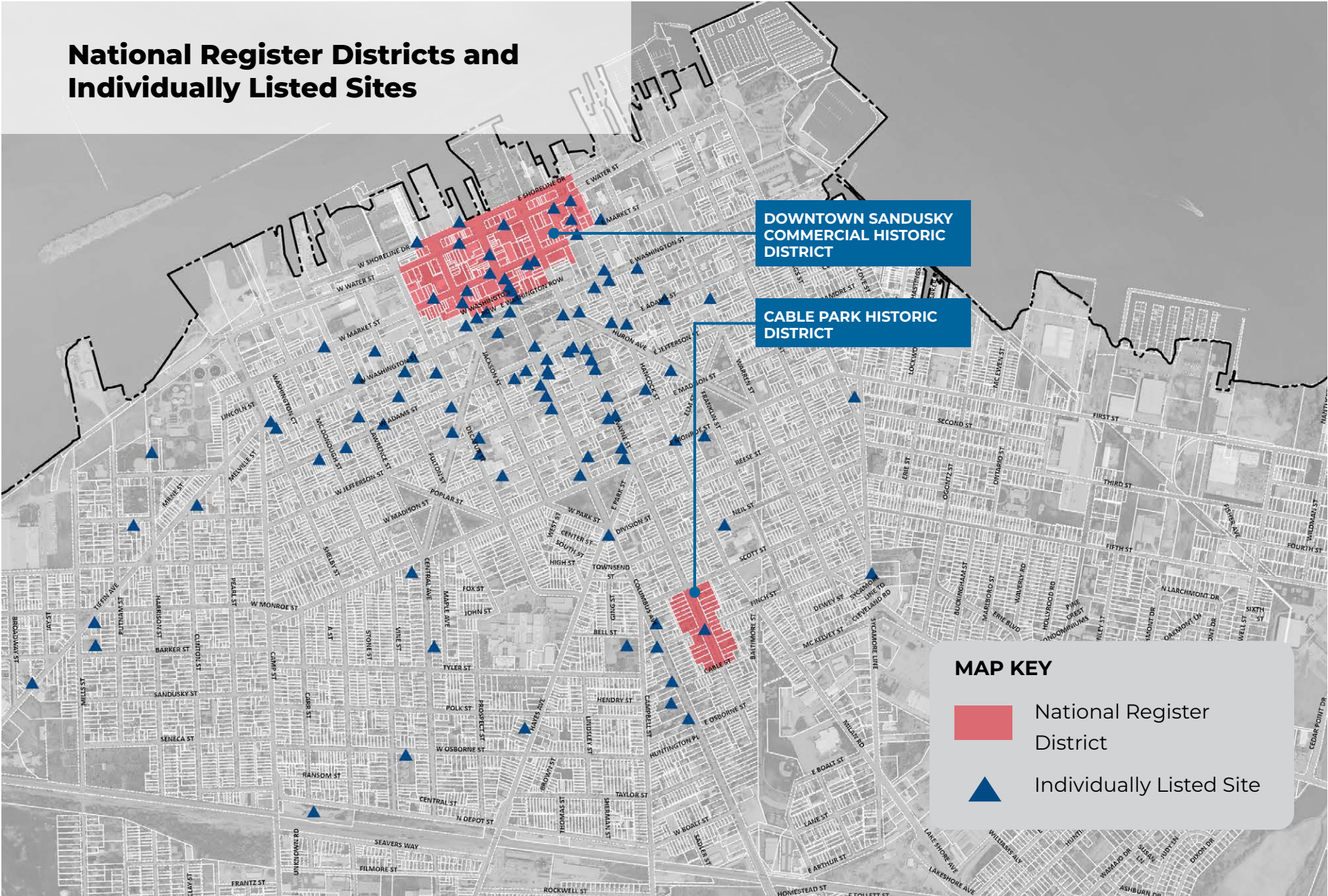
All properties in these districts are subject to the preservation design guidelines review process. The review process may be a singular process if the property is located within both districts.

Future design review districts may be subject to their own guidelines and review processes.

## Downtown Design Review District, Historic District, and Individually Listed Properties









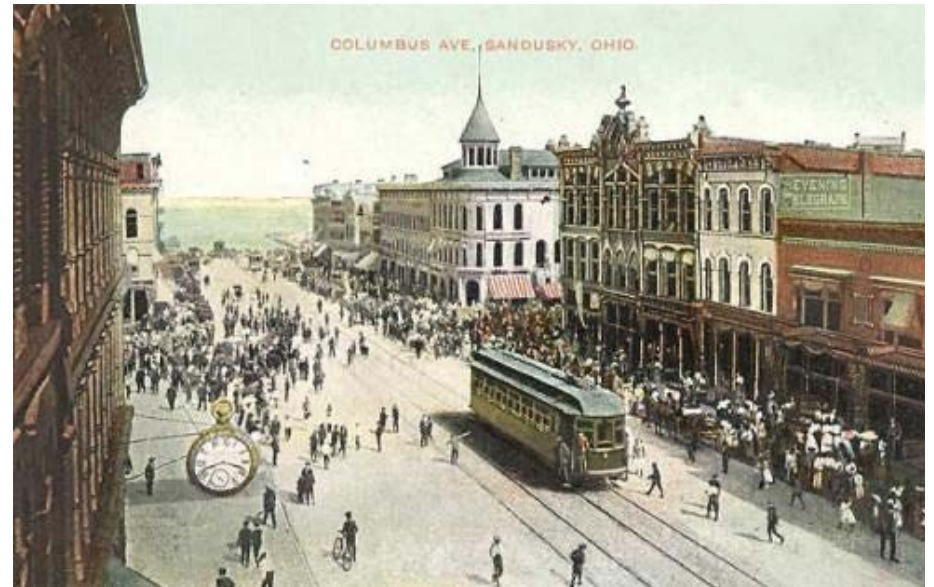
## Sandusky: An Historical Sketch

### BACKGROUND OF SANDUSKY

Sandusky, Ohio is home to one of the most beautiful collections of historical architecture in the Midwest. Sandusky was founded in 1818 and its population grew quickly throughout the 19th century. During this time, German and Irish stonecutters were attracted to the area to fill the City's building needs. Most of the earliest buildings in Sandusky were built of limestone (which can be found just a little more than a foot below the ground in most sections of town).

When Cedar Point's white sand beaches made it a popular vacation spot in the late 1800's, Sandusky's population grew even more rapidly. Industry was attracted by the location on the Sandusky Bay with easy access to Lake Erie.

All of these factors caused people to make Sandusky their home. Their architectural styles reflect the cultures from which they came. This lasting influence can still be seen in the buildings of historic Downtown Sandusky.





## SECTION I: History

### **HISTORICAL TIMELINE**

Fort Sandusky was a British trading and military outpost established around 1794. The Native Americans that inhabited the immediate surrounding area were the Seneca, displaced at the onset of the American Revolution. The generally accepted theory is that the name “Sandusky” is an Anglicization of the phrase “San Too Chee” meaning “cold water”. A less accepted theory is that the City was named after a Polish fur trader by the name of Antoni Sadowski or Jacob Sadowsky.

The Greater Sandusky Firelands area was intended as financial restitution for Connecticut residents whose homes had been burned by British forces during the American Revolutionary War. Norwalk, the Huron County seat (just south of Erie County) is named for Norwalk, CT, as is New London, a small town south of Norwalk.

### **CHANGING THE NAME FROM PORTLAND TO SANDUSKY**

Established as “Portland” in 1816, the name was changed two years later to Sandusky. Norwalk was also established in 1816; at the time, both were growing towns of a unified Huron County. Not long after, thanks to the growth of both towns, Erie County, one of Ohio’s smallest counties, came into being. The County encompassed newly rechristened Sandusky’s far west side, the Village of Vermilion to the east and Norwalk’s northern line to the south.



*Columbus Avenue Looking South*



*Columbus Avenue Looking North*



*West Market Street & Jackson Street Looking East*



*Corner of West Market and Jackson Street Looking East*



*Washington Park Looking South Toward the Courthouse*



## SECTION I: History

### **THE KILBOURNE PLAT**

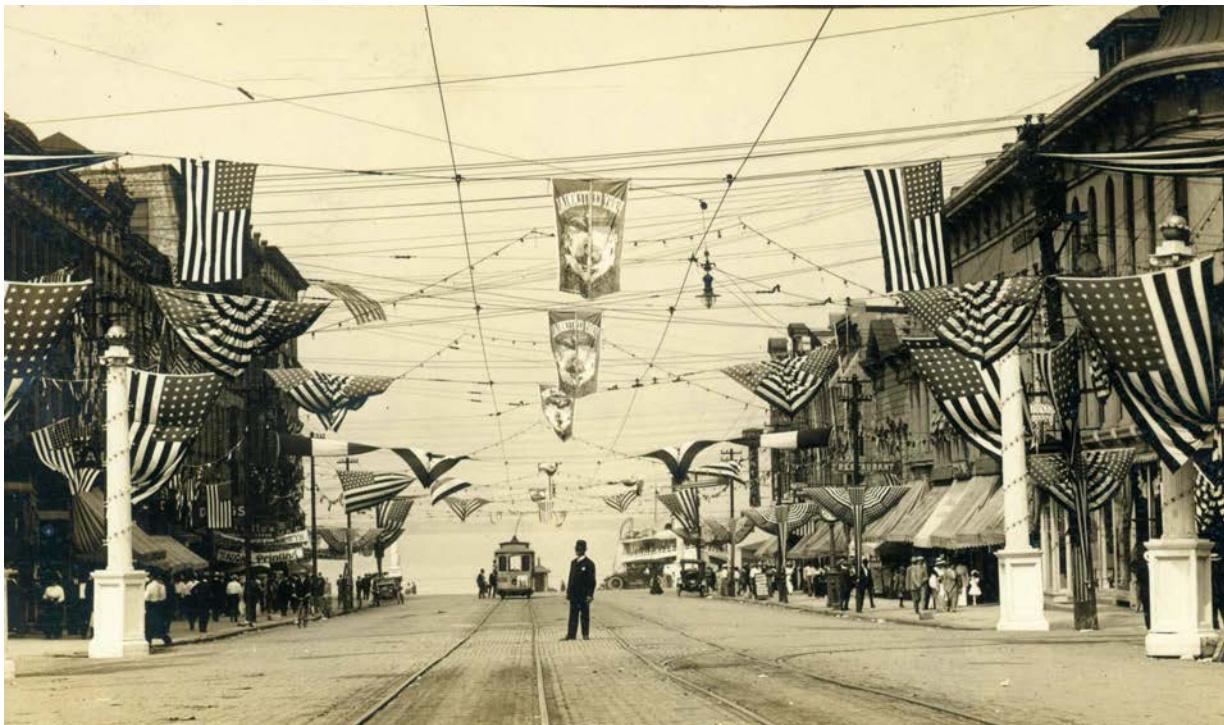
Downtown Sandusky was designed according to a modified grid plan known as the Kilbourne Plat after its designer. The original street pattern featured a grid overlaid with streets resembling the symbols of Freemasonry. Hector Kilbourne was a surveyor who laid out this grid in downtown Sandusky. He was the first Worshipful Master of the Sandusky Masonic Lodge.

### **MAD RIVER AND LAKE ERIE RAILROAD**

Sandusky was also the site of groundbreaking for the Mad River and Lake Erie Railroad on September 17, 1835. Currently, Battery Park Marina is located on the original site of the MR & LE Railroad. The tracks that ran through Downtown Sandusky have since been removed due to most of the Downtown industrial area being re-used for other purposes. The coal docks located west of Downtown still use a portion of the original MR & LE lines.

### **CAMPTOWN**

The eastern section of the City of Sandusky, which includes the Cedar Point Drive and Big Island area, was added to the original plat of the City by John G. Camp, John G. Camp, Jr., and Jacob A. Camp in 1852. This eastern section, that land east of Sycamore Line, became known as “Camptown”. Sources from that time period stated that “Camptown” was “well laid out excepting that the streets are only 50 feet wide” and that there were “most excellent sites for manufacturing purposes convenient to railroad tracks” which would “be donated for such purposes.” (Mack, 1888) Between Camptown and Battery Park was probably the densest population in the City in early days. (Frohman, 1974)



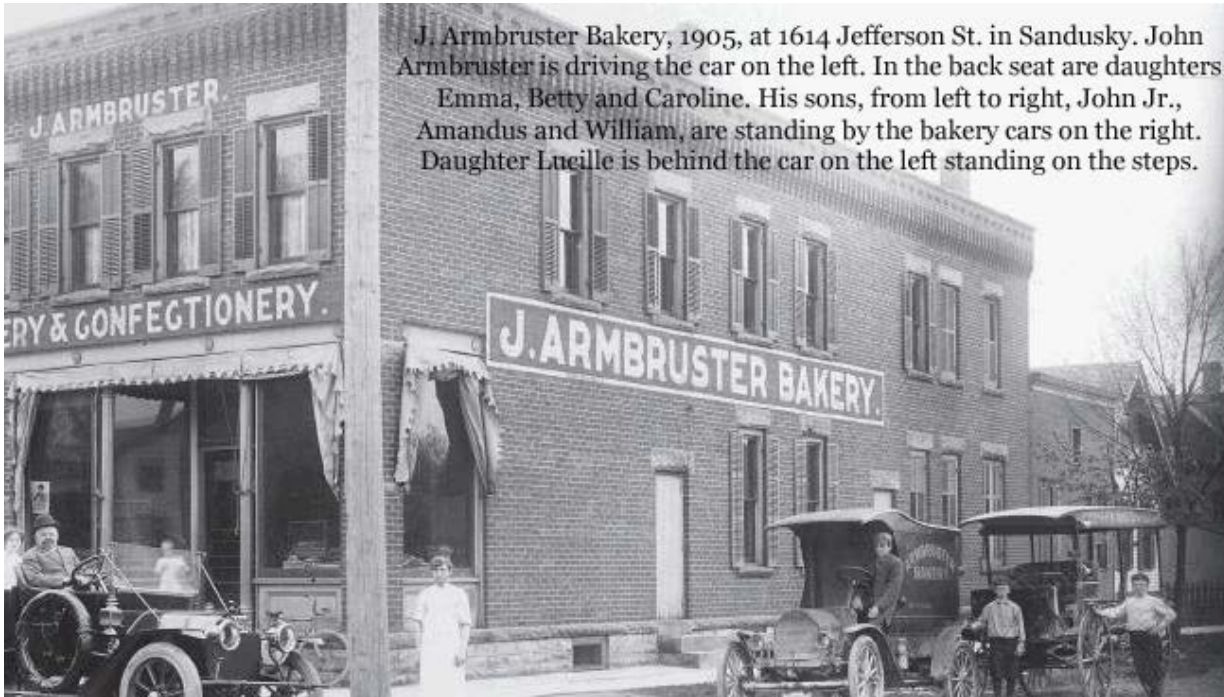
*Columbus Avenue Looking North*



*Corner of Water Street and Columbus Avenue Looking Southwest*



*Corner of West Jefferson Street and Clinton Street*



J. Armbruster Bakery, 1905, at 1614 Jefferson St. in Sandusky. John Armbruster is driving the car on the left. In the back seat are daughters Emma, Betty and Caroline. His sons, from left to right, John Jr., Amandus and William, are standing by the bakery cars on the right. Daughter Lucille is behind the car on the left standing on the steps.

*Corner of West Jefferson Street and Clinton Street*



*Columbus Avenue Looking North*



### **INDUSTRIAL DEVELOPMENT**

The East End was home to many industrial facilities such as Farrell-Cheek Foundry, the Asher Cooperage Company/Universal Clay Products, and the Cuthbert Boat Company. These industrial facilities were given building sites in the East End by the City during the 1920's. (Lehrer and Ways, 1924) The fishing industry also played a major role in the development of the East End. Fish and natural ice houses were located along the Sandusky Bay shoreline on First Street. During the Civil War years, the demand for fresh fish spurred the industry, but the greatness of Sandusky as a fish-producing center declined as the 19th century came to an end. By 1925, Erie, Pennsylvania surpassed Sandusky as the largest fish producer on Lake Erie. (Frohman, 1968) Other major industrial facilities which impacted Sandusky's development and history include the Hinde and Dauch Paper Company (inventors of corrugated cardboard), G & C Foundry, Vulcan Materials, Barr Rubber, Holland-Rieger Washing Machines along with many others.

### **CEDAR POINT**

Cedar Point, North America's second oldest amusement park, began its history around 1870. Prior to 1870, the Cedar Point Peninsula was mainly used for fishing and hunting. However, in the summer of 1870, local businessperson Louis Zistel opened a small beer garden, bathhouse and dance floor on the peninsula. He would bring guests over to Cedar Point on his steamboat, named the "Young Reindeer", for the price of 25 cents. Later years would bring a wide variety of rides, roller coasters, games and shows. (Cedar Point website, 2007) The G.A. Boeckling, Cedar Point's last steamboat to deliver passengers to the Point.

### **STREETCARS IN SANDUSKY**

A streetcar line, the East End-West End line, ran in the late 19th and early 20th centuries from the industrial plants on First Street to Monroe Street, Columbus Avenue, Water Street, Lawrence Street, Washington Street, Tiffin Avenue and to the Kuebler Brewery on Broadway Street. The City streetcar lines were eventually abandoned one by one in the 1920's as the automobile became more popular.



West Water Street and Jackson Street Looking East



Looking North onto Washington Park



East Market Street Looking West



## SECTION II

# HOW TO USE THESE GUIDELINES







## SECTION II: The Design Review Process

### Design Review Process

# INTRODUCTION

The preservation, restoration, rehabilitation, and overall aesthetic improvement of the community and downtown are matters of public necessity involving the health, safety, prosperity and welfare of the people. The city recognizes the value of preserving our cultural and architectural history in the city's listed historic properties and districts and the importance of assisting private property owners in creating a cohesive and attractively designed downtown area.

The following section provides a cohesive set of guidelines to assist property owners through the Landmarks review process. Any changes made to the exterior of any property covered under the authority of this document (including additions and new construction) must go through the design review process and receive approval in order to move forward.

This document is intended to make the process as simple as possible, to permit investment in Sandusky neighborhoods and downtown, to assist property owners in planning their projects, and protect the historic and cultural assets of the city.

#### PROPERTIES APPLICABLE TO DESIGN REVIEW

The most up to date maps of properties and districts subject to the authority of the design guidelines and Landmarks review process can be found on the City of Sandusky Website on the Planning and Zoning page.



## What are the Design Review Guidelines?

This document, the Sandusky Preservation Design Guidelines, was created to provide guidance to property owners who are planning exterior changes to their properties which are subject to the City's Design Review Process. The City's Design Review Regulations and Landmarks Preservation Ordinance require that properties within a historic district or individual historic buildings are subject to the preservation design guidelines review process. The Design Review Regulations provide for the City Commission to adopt additional guidelines for the Landmarks Commission and property owners to use during the Design Review Process.

## What is the Landmarks Commission?

The Sandusky Landmarks Commission consists of seven (7) members; the President of the City Commission or another member of the City Commission designated by the President and confirmed by the City Commission to serve in his place, and six (6) citizens of the City each of whom serve without compensation and are appointed by the City Commission for a term of three (3) years.

The Commission uses the design guidelines to review applications for historic properties and approves or denies Certificates of Appropriateness for projects based on the design guidelines and the Secretary of the Interior's Standards for Rehabilitation.



## SECTION II: The Design Review Process

### What is a Certificate of Appropriateness?

A Certificate of Appropriateness (COA) is an official document issued by the City which states which exterior changes to a designated landmark property were approved by the City. The authority for the City to issue COA's is contained within the City's Landmarks Preservation Ordinance (Section 1161 of the City's Code of Ordinances). Failure to obtain a COA or failure to follow the approvals or conditions documented within a granted COA is subject to enforcement as stated by the ordinance.

The criteria used to review projects for COA's are the Secretary of the Interior's Standards for Rehabilitation (see page 11 of this document), any relevant supplemental Design Briefs produced by the Secretary of the Interior, and the guidelines contained in Section II of this document.

### When do I need a Certificate of Appropriateness?

A Certificate of Appropriateness is not necessary for routine maintenance. It is necessary **when a change is being made to the exterior of a property** in the Downtown Design Review District and properties designated historic which involves any of the following actions: construction; reconstruction; or alteration of any property, structure, tree, sign, area, or object, including the changing of any exterior color or building material.

## How do I apply for a Certificate of Appropriateness?

If you need a Certificate of Appropriateness for your project, you must fill out the application for a Certificate of Appropriateness found on the forms page of the city website or obtained by the Division of Planning. Describe your proposed improvements in detail and submit the application with a high resolution electronic copy or full-size paper copy of plans and/or sketches of the proposed work, historic and current photographs of the property and color and/or material samples where appropriate. Proposals and applications should be submitted according to the instructions on the application.

## Enforcement and Penalties

The design guidelines and Certificate of Appropriateness are enforceable documents. If it is found that any of the provisions of these standards are being violated, a stop work order will be issued and a person or a corporation shall be guilty of a misdemeanor of the fourth degree if they fail to comply.

### **UPON RECEIPT OF A COA APPLICATION, IT WILL BE REVIEWED BY THE DIVISION OF PLANNING TO DISCOVER:**

- If more information is needed to complete the application
- If a COA is needed
- If a staff level review and approval is possible for the scope of work (staff may approve minor changes that are appropriate within the guidelines)
- If the application needs to be presented to the Landmarks Commission for approval



## SECTION II: The Design Review Process

### Approval Process for Granting Certificate of Appropriateness

If your application is acceptable and subject to Landmarks Commission review, staff will inform the applicant of the date, time, and location of the next regularly scheduled meeting where the case will be presented to the commission. Applicants or their authorized representatives are encouraged to attend the meeting where their proposal is presented in order to represent the case and answer questions. Staff may request additional documentation, material samples, or other relevant information to present at the Landmarks Commission meeting. The Landmarks Commission will evaluate proposed projects and will recommend either approval, approval with conditions, or denial of the application for a Certificate of Appropriateness.

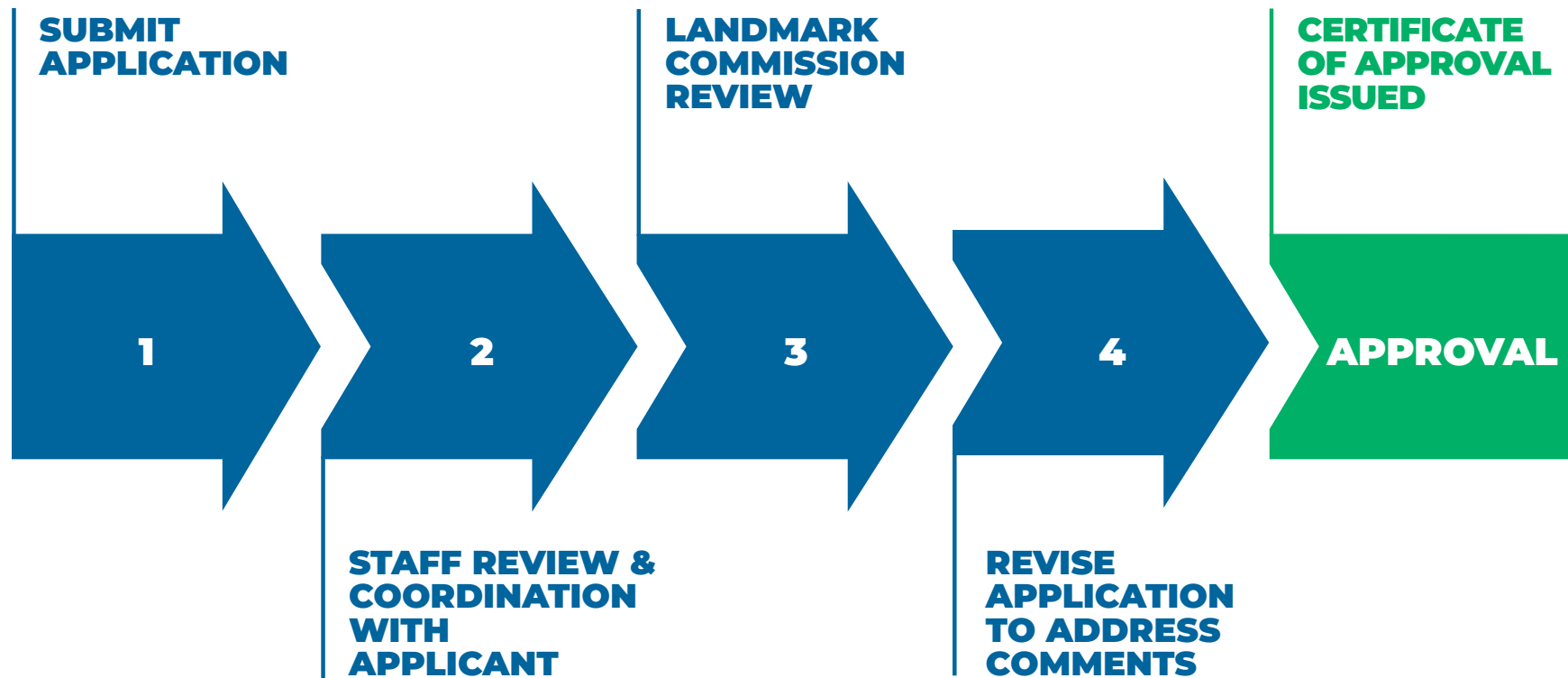
If your application is acceptable and subject to staff review, the Chief Planner will issue a Certificate of Appropriateness in a timely manner.

If the Committee, the property owner, and City staff are unable to work out a resolution for the owner's proposal, the owner may take the written decision of denial from City staff and make an appeal to the City's City Commission within ten days of the Landmark Commission hearing.

For property improvements requiring permits, after receiving approval of a Certificate of Appropriateness, the property owner may then obtain any necessary building permits for his or her project.

## Approval Process Flowchart

This flowchart represents a simplified version of the process for appropriate proposals.





## SECTION II: The Design Review Process

### Project Planning

Applicants are encouraged to discuss your proposed project with the Division of Planning for guidance and evaluation of the list of proposed project components for appropriateness within the guidelines. Often, projects include a mix of components including routine maintenance not requiring a COA, items that may be subject to staff approval, and items that are subject to Landmarks Commission approval. Staff can provide a path of approvals to applicants in order for projects to be able to move forward predictably and as swiftly as possible.

In the case of complex projects, such as building additions, whole-building renovation projects, or new construction, staff may suggest a preliminary review of the project at a Landmark Commission meeting before the official application is submitted. This can be a way for applicants to receive guidance from commissioners and staff before making costly investments in full scale architectural drawings that will be subject to Landmarks Commission approval before the project can move forward.

### Maintenance

Regular maintenance of your property once you have completed its rehabilitation is necessary. Poor maintenance practices diminish historic character and property values just as much as poor rehabilitation. Develop a seasonal inspection procedure in which you watch for trouble in gutters, downspouts, site drainage and roofing materials. Look for evidence of moisture damage to wood and masonry building components. Find and correct the causes—not just the symptoms—of any trouble right away.

### Interior Work

As you plan a project, consider the impact of interior work. Plumbing, heating, or electrical system work, for example, is not subject to review if it has no exterior visual impact on the building. If this work does create an exterior impact such as a new location for an AC condensing unit, then it is subject to review. Nonetheless, this work can have a significant impact on character and historic integrity. Avoid removing original walls and partitions if at all possible. Also avoid, as much as possible, excessive cutting through or removal of walls, baseboards, and floors while installing mechanical systems. Try not to let your building become just an historic shell, with a completely new interior devoid of historic features.

## Universal Accessibility (ADA)

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

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

Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If you have doubts about the applicability

of ADA to your building or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.

Because ramps and lifts to provide the disabled with access to buildings can have a significant visual impact, location, design and materials are important. In general, these elements should be located at a side entrance to minimize their impact on the main façade. The design ramps and their handrails should be simple and contemporary and should not try to mimic any existing handrails. Materials should be the same as or similar to those used in the building itself. Avoid non-traditional materials such as unpainted wood; also, solid masonry walls which can make a ramp much more visually prominent than it needs to be, should be avoided.

If providing access to a building’s front entrance is only a matter of overcoming a few inches difference between sidewalk and entrance, consider redoing a portion of the sidewalk so that it is graded upward to overcome the height difference. In such a case, a handrail may not even be necessary.



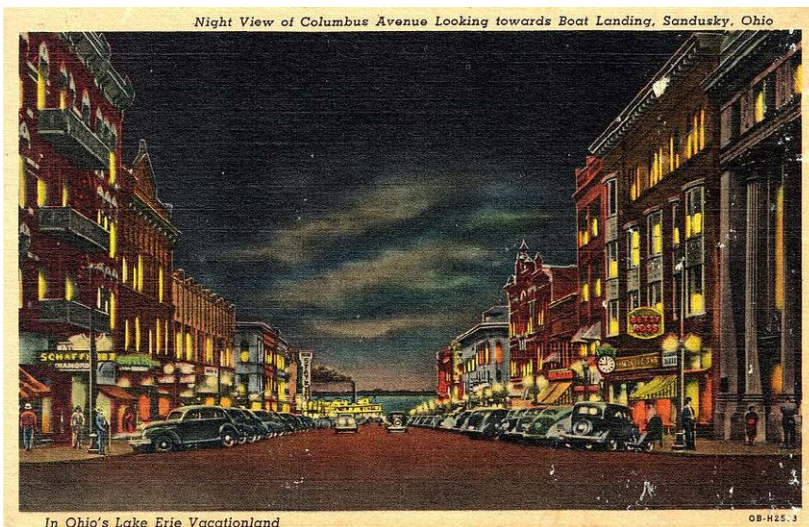
## SECTION II: The Design Review Process



### Secretary of the Interior's Standards for Rehabilitation

The primary standards which are used by the Landmarks Commission for reviewing proposed changes to properties are the U.S. Secretary of the Interior's Standards for Rehabilitation.

These Standards were originally published in 1977 and revised in 1990 as part of the Department of the Interior's regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings (note: interior renovations are not reviewed by the city).



## **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES: REHABILITATION AS A TREATMENT AND STANDARDS FOR REHABILITATION**

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



## SECTION III

# DESIGN GUIDELINES







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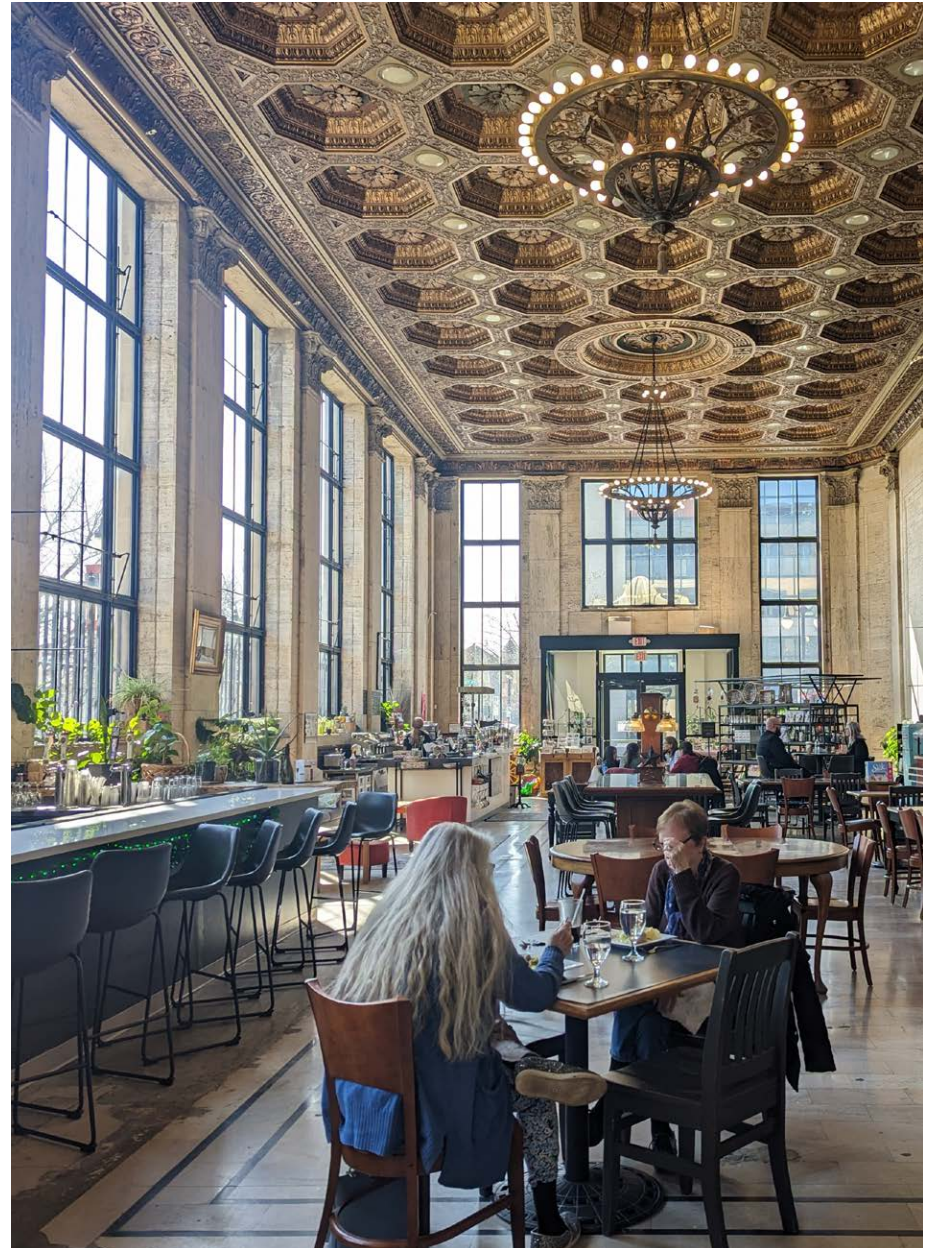


### Design Guidelines

# INTRODUCTION

This document, the Sandusky Design Preservation Guidelines, was created to provide guidance to property owners who are planning exterior changes to their properties which are subject to the City's Design Review Process. The City's Design Review Regulations and Landmarks Preservation Ordinance require that properties within a historic district or individual historic buildings follow the U.S. Secretary of the Interior's Standards for Rehabilitation for their projects. However, the Standards are brief and additional guidance is sometimes needed. The Design Review Regulations provide for the City Commission to adopt additional guidelines for the Landmarks Commission and property owners to use during the Design Review Process.

These guidelines are supportive of a legally binding review process for applicable properties. Landmarks Commission review may not be your only step in the project approval process. Other reviews, permits, inspections, etc may be required for your project. Check with staff for additional instructions.





## Design Guidelines

01.	Existing Foundations.....	34
02.	Masonry .....	36
03.	Porches, Stoops, and Decks.....	38
04.	Residential Awnings.....	40
05.	Siding.....	42
06.	Entrances & Doors.....	44
07.	Windows.....	48
08.	Gutters & Downspouts.....	52
09.	Roofs .....	54
10.	Rooftop Additions, Access, and Use.....	58
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15.	Lighting.....	70
16.	Water Features & Residential Site Amenities .....	72
17.	Storefronts & Commercial Site Amenities.....	74
18.	Graphics & Signs.....	78
19.	Public Art .....	84
20.	Building Additions .....	86
21.	Historic Garages & Outbuildings .....	88
22.	New Buildings & Garages.....	90

### 01. Existing Foundations

#### 01.01 PAINTING STONE FOUNDATIONS

Avoid painting foundation walls; instead leave them their natural stone color. The contrast of their light color with darker brick or painted siding is an original design feature.

#### 01.02 STUCCO

Stone foundations should not be covered with stucco. Not only does this dramatically change their appearance, it also can lead to problems with trapped moisture and may accelerate stone deterioration.

#### 01.03 BASEMENT WINDOWS

Basement windows should remain as windows.

#### 01.04 COVERING WINDOWS

If basement windows are to be covered, avoid filling them permanently with brick, stone or concrete block. Instead, use wood panels fastened to the window framing, or replace the window glass with a wooden or metal panel painted to blend in with the foundation color.

#### 01.05 WINDOW GRILLES

Be sure window grilles are kept clear of obstructions, and be sure to provide ventilation if basement windows are covered such as using a louvered vent in a wooden window covering. Leave grilles in place, even if the openings are blocked in.

#### MAINTENANCE KEYS

- 1 Keep vines and plantings off foundation walls because they may damage masonry and masonry joints.
- 2 Keep soil, mulch, firewood, and other items from piling up against a foundation wall because these materials can hold moisture close to the building when the goal is to keep the foundation dry. Make sure the ground has a slight slope away from the foundation.
- 3 Be sure that downspouts are connected to underground drains, or that they have extensions or splash blocks to keep water from pouring onto the ground adjacent to the foundation. Conduct regular inspections several times a year.

### COMMON STONE IN SANDUSKY



### COMMON BRICK IN SANDUSKY



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Removing vines, vegetation, and debris	M	None	N/A
	Reconnecting downspouts or connecting drainage	M	None	N/A
	Painting exposed stone foundation	X	LC	1.01
	Repainting of already painted foundation with like-for-like materials and colors	M	None	N/A
	Covering stone foundations with stucco	X	LC	1.02
	Replacing existing basement windows	?	LC	1.03
	Covering existing windows	X	LC	1.04
	Replacing existing window grilles	?	LC	1.05

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely



### 02. Masonry

#### 02.01 EXISTING MASONRY REPAIR

Damaged masonry components may require replacement. If determined to be necessary, replace with stone and/or brick that matches in all visual qualities: style, form and color.

Existing masonry shall not be subjected to any high-powered cleaning methods, including sandblasting or power washing. This can damage brick, introduce excessive amounts of moisture into brick and stone, and create additional maintenance issues and irreparably damage the masonry. Use the gentlest means possible.

#### 02.02 SEALERS AND PAINT

Avoid masonry sealers such as silicone that will keep out liquid water but not water vapor. Once it penetrates the masonry, vapor can condense into liquid water that the sealer traps in the wall.

Masonry that is unpainted should not be painted, especially window lintels and sills and other stone trim.

If a mural is desired as part of a project application, see Section 19.

#### 02.03 PREVIOUSLY PAINTED MASONRY BUILDINGS

Painted masonry buildings should be left painted because the building may have been painted originally or early in its life; or the paint may cover damaged, soft, or unsightly masonry. Repainting should be done with an approved type of masonry paint.

#### MAINTENANCE KEYS

- 1 Consider not cleaning masonry; the darkened, weathered surface is a part of your building's history that ought to be preserved.
- 2 If cleaning is undertaken, begin with the gentlest effective technique - try hand scrubbing with a natural bristle brush and plain water before using potentially harmful and more expensive detergents or chemicals. Acceptable masonry cleaning specifications include use of detergent or chemical cleaners that have been tested on an inconspicuous patch of wall for effectiveness and for lack of masonry damage. Wash water pressure should not exceed 300 pounds per square inch (psi). Choose a reliable professional who is entirely familiar with testing and cleaning procedures.

## 02.04 MORTAR JOINTS

Avoid repointing with mortar that has too much cement. This type of mortar is generally not appropriate for historic masonry because it may be so hard that it causes the masonry itself to crack and spall. Mortar mixes that are commonly available in hardware stores typically have too much cement and should not be used. A custom mortar mix will likely be required to be compatible with the specific masonry type and age. The National Park Service has preservation briefs which provide guidance for this topic.

Be careful that any repointing work matches the building's original joint tooling as closely as possible. Especially avoid smearing mortar on existing masonry during construction.

Acceptable masonry repointing specifications include a mortar mix that has been selected by color.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Cleaning existing masonry with approved methods as noted in this section		None	N/A
	Sandblasting masonry		LC	2.01
	Replacing existing brick or stone masonry elements		LC	2.01
	Sealing masonry		LC	2.02
	Painting and/or sealing of exposed masonry walls		LC	2.02
	Repainting of already painted masonry walls		LC	2.03
	Repointing with appropriate mortar		LC	2.04
	Repointing with inappropriate mortar		LC	2.04

KEY		Maintenance Action	None	No approval required, coordinate with staff with any questions
		Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
		Good	LC	Staff evaluation and review by landmark commission; likely approval
		Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
		Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 03. Porches, Stoops, and Decks

#### 03.01 PRESERVATION OF PORCHES AND STOOPS

Porches and stoops, whether original or later additions, should be preserved in their historic forms. If they are deteriorated, they should be repaired to their original condition.

Even if doors are closed off and other entrances to the building are used, avoid removing original/historic stoops and porches. Always make it possible to use a doorway again in the future.

#### 03.02 REPLACEMENT OR EXPANSION

Most porches are very simple in design and detail. If a porch is to be added where one has been removed in the past, or if a porch is to be rebuilt or expanded, use a simple design and avoid the addition of false-historic brackets, scrollwork, spindles, and other decorative detail. Such features are appropriate only if physical or photographic documentation shows they existed on the building in the past.

When adding handrails to porches or stoops, avoid drilling or cutting original stone materials. Instead, try to mount handrails in the ground adjacent to steps.

#### 03.03 MATERIALS

Avoid brick as a material for porch bases, steps, or stoops because brick used in this way breaks the visual continuity of a light-colored stone foundation. Instead, use light-colored stone or construct these features out of concrete with a color similar to that of the local stone. Wood and mixed materials may also be acceptable based on the building style and application.

#### 03.04 RELATIONSHIP TO EXISTING ARCHITECTURE

Porches and stoops should be placed below the water table, which is described in the Foundations section. If porches are supported on piers, the spaces between the piers should allow adequate ventilation to reach the space beneath the porch to keep it dry. Porch roofs should have adequate flashing to prevent water from running behind the joint with the house's facade.

#### 03.05 DECKS

Wood decks may be appropriate if they are constructed on a non-street facing elevation. Wood decks should have an appropriate stain and/or paint that is complementary to other site and building elements.



## MIXED MATERIALS



## MATCHING BRICK



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of original porch with like-for-like materials or original materials	M	None	3.01
	Adding new materials to existing historic porch	?	LC	3.01
	Constructing a new porch on street-facing elevation	X	LC	3.02
	Removing a historic porch	X	LC	3.04
	New deck on street facing elevation and/or street facing side yard	X	LC	3.05
	New deck on non-street facing elevation	✓	LC	3.05
	New code-compliant railings with appropriate materials and installation	?	LC	3.03
	Staining or painting existing elements with like-for-like materials	M	None	3.01
	Staining or painting existing elements with a new color	?	LC	3.03

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 04. Residential Awnings

#### 04.01 SOLID AWNINGS

On a case-by-case basis, solid awnings that reflect historic fabric awnings may be acceptable. Avoid rounded or “bullnose” awning shapes on both residences and commercial buildings unless documentation shows they were used on that building historically. Bullnosed shapes were fairly rare; the simple flat type, which were much more common because they were intended to replicate the visual appearance of retractable fabric awnings, were more appropriate.

#### 04.02 FABRIC AWNINGS

Avoid awning fabric that has too complex a design: use a minimum of colors, keyed to the body and trim colors of the building (**See the Color section**). If a scalloped edge is desired, use a simple scallop. Avoid drapes and swags that hang below the scalloped edge.

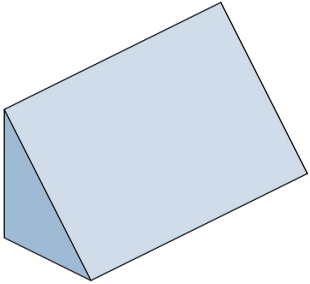
#### 04.03 HARDWARE

Avoid removing original mounting hardware from historic awnings, if possible. Try to retain and repair any original hardware; if it must be replaced, try to match it as closely as possible, especially the retractable type.

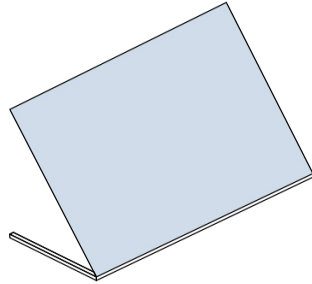
PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of existing solid awning with like-for-like materials	M	None	4.01
	Removal and replacement of existing solid awning with like-for-like materials	?	LC	4.01
	Replacement of existing fabric awning with like-for-like materials	M	None	4.02
	Construction of new solid awning	?	LC	4.01
	Installation of new fabric awning	?	LC	4.02
	Removal of existing or original hardware	X	LC	4.03

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

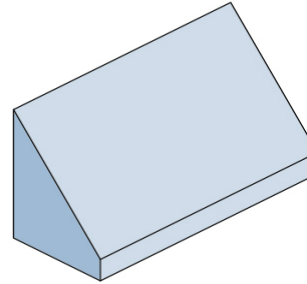
## AWNING TYPES



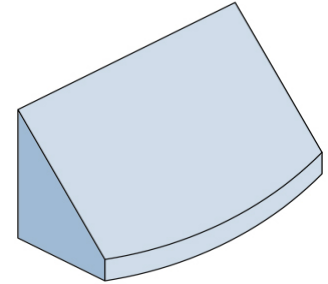
✓ SLANT AWNING



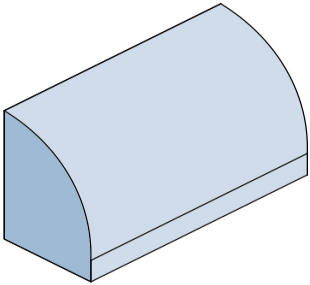
✓ FLAT PANEL AWNING



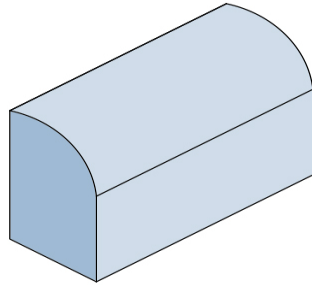
✓ SHED AWNING



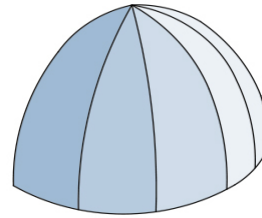
? ARCH AWNING



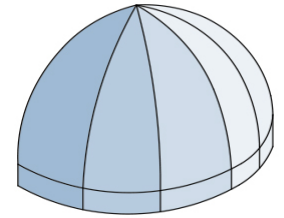
? QUARTER ROUND AWNING



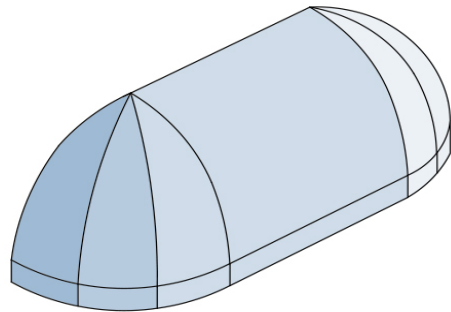
? WATERFALL AWNING



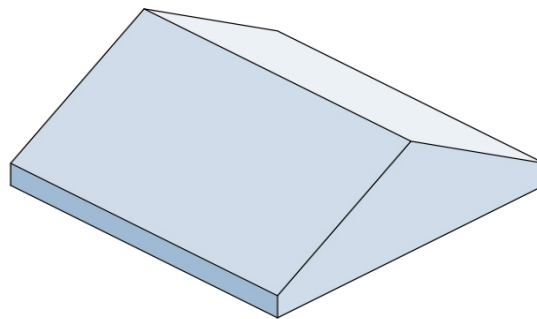
? DOME AWNING



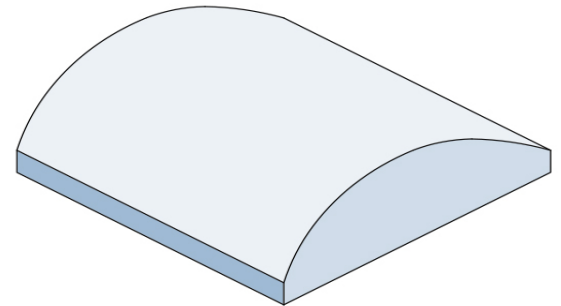
? DOME AWNING WITH PANEL



? BULLNOSE AWNING



? GABLE MARQUEE AWNING



? ROUND MARQUEE AWNING



### 05. Siding

#### 05.01 EXISTING SIDING

If original or existing siding survives on a building, it should be repaired and preserved. Sometimes asphalt, cement, or other types of shingles or coverings have been applied, and very often the original siding underneath is in surprisingly good condition.

#### 05.02 REPLACEMENT / REPAIR SIDING

Replacement or repair of wood siding should be wood and should match any existing siding in appearance. Siding should be selected from the types illustrated here, using the correct siding for the building's era.

#### 05.03 ALTERNATIVE SIDING PATTERNS

Only if physical, written, or photographic evidence shows that your building had another type of siding in the past can you consider changing the siding (for example, from horizontal to board-and-batten). Always base such choices on sound research.

#### 05.04 SIDING COVERAGE

Siding should cover only areas that were originally covered by siding, and the new siding should duplicate the appearance of the original as closely as possible. Shingles or vertical siding should be repaired or replaced in kind rather than being replaced with horizontal artificial siding.

#### 05.05 ARTIFICIAL SIDING

Artificial siding on historic structures is strongly discouraged. However, if such siding is proposed, be prepared to show that architectural trim such as cornerboards, window trim, door trim, soffits, fascias, and other ornamentation and detail will be retained, and repaired, if necessary, and that the new siding will match the width and profile of the original. Any source of moisture or other problems affecting the original siding must be found and corrected.

#### 05.06 PAINTING SIDING

Painting is generally the appropriate treatment for wood siding in Sandusky. Avoid varnishes, stains, and bare, weathered wood. If wood siding won't hold paint, find and cure the problem (often interior moisture generation), don't just cover it up with new materials.

If a building has wood shingle siding, stain can be an appropriate treatment.



## WOOD SIDING

- SIMPLE CLAPBOARD PROFILE
- SMOOTH & PAINTED
- EASILY REPAIRED



## FIBER CEMENT SIDING

- SMOOTH & PAINTED
- EASILY REPAIRED
- CLOSELY MIMICS CHARACTER, TEXTURE, AND DURABILITY OF WOOD SIDING



## VINYL SIDING

- VINYL SIDING IS NOT AN APPROPRIATE REPLACEMENT SIDING MATERIAL

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of existing Wood siding	M	None	5.02
	Painting of existing wood siding with same color	M	None	5.06
	Installation of new wood siding	✓✓	LC	5.02
	Installation of new fiber cement	?	LC	5.05
	New composite or engineered siding	?	LC	5.05
	New vinyl siding	X	LC	5.05
	Replacement of existing vinyl siding	?	LC	5.01
	New aluminum siding	?	LC	5.05
	Other treatments	?	LC	5.04

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 06. Entrances & Doors

#### 06.01 ORIGINAL DOORS

Preserve and maintain any older or original door and existing historic entrance features. If elements must be replaced due to deterioration, replace them in kind, matching materials, details, and finish as closely as possible.

#### 06.02 GLASS REPLACEMENT AND REPAIR

Use plain rectangular panes of clear glass with a simple muntin profile, where appropriate. Avoid using stained or leaded glass in transoms, sidelights, or door windows, unless physical, pictorial, or written evidence shows that these materials were used.

Replace broken door glass with plain clear glass and avoid multiple- or diamond-paned, “Coke bottle,” or bullseye glass in doors. While some doors (especially from the 1880s on) had beveled or leaded glass in decorative patterns, most doors with windows had plain, clear-glass windows.

#### 06.03 NEW DOORS

Consider the architectural style of a building when considering entrance doors. Avoid heavily carved, ornate doors on simple buildings. The same is true of large ornamental hardware such as door knobs, locks, and hinges.

#### 06.04 STORM DOORS

When storm doors are installed, they must be of simple design, preferably in wood and with a full-height glass section that permits full view of the main door. Decorative features such as stick-on decorative hinges, scalloped edges around window openings, and “crossbuck” panels must be avoided.

Heavy, ornate metal security grille doors are not approvable. Acceptable security doors must have the appearance of ordinary storm doors.



### **06.05 UNUSED DOOR OPENINGS**

If an entrance will no longer be used, avoid removing the door and filling in the opening. Leave the door in place and fix it shut. A small sign or some plant materials can be used to indicate that another door is to be used. Always make such alteration work as reversible as possible so that doorways can be used again in the future with minimal work.

### **06.06 COMMERCIAL DOORS**

Residential doors should not be used on commercial buildings, unless it can be shown that residential doors were originally used.

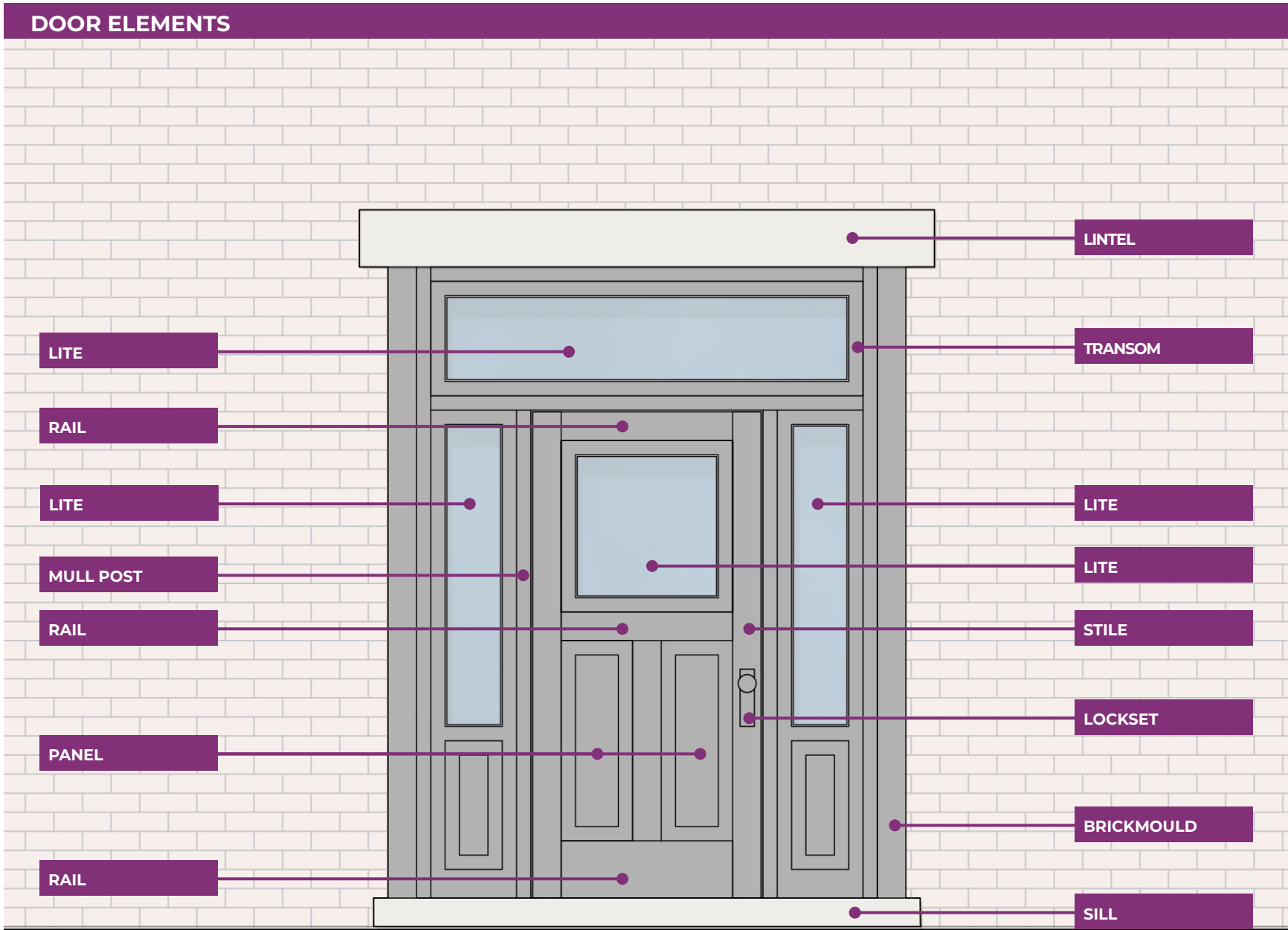
### **ENERGY CONSERVATION KEYS**

Energy conservation efforts, too, can have a significant impact on your building's integrity. As you plan energy-related projects, keep these principles in mind:

Most energy loss is through air infiltration at doors and windows and through the roof, not by means of radiation through walls. Rather than adding sidewall insulation requiring plaster or siding removal, or interfering with interior trim, make sure your windows and doors are properly caulked, inside and outside, weather-stripped and tight. Be sure also to have good storm windows and doors.

Try to use storm windows over your building's old windows rather than replacing them with new insulated glass window units.

Be sure your insulation has a vapor barrier facing the interior or the warm side of a ceiling or attic. Insulating without a vapor barrier can cause moisture problems and can actually render your insulation ineffective.



## STAINED ORIGINAL DOORS



## PAINTED ORIGINAL DOORS



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of existing historic doors and trim with like-for-like materials	M	None	6.01
	New matching doors in historic openings	✓	LC	6.03
	Changes to street facing historic doors and openings	?	LC	6.05
	Changes to non-street facing historic doors and openings	?	LC	6.05
	Fixing historic doors in place	M	None	6.01
	Install new appropriate storm door	✓	LC	6.04

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely



### 07. Windows

#### 07.01 ORIGINAL WINDOWS

Surviving older or original wood windows should be preserved. They should be repaired, if necessary, to make them sound and tight. Even if existing windows are not original, they may be significant enough to warrant preservation. Additionally, the high quality of the wood used in historic windows warrants their preservation because they are likely more durable than windows built with lumber harvested today.

#### 07.02 WINDOW REPAIR

Deteriorated pieces of wooden window sash or framing should be replaced in kind with new wooden pieces of the same dimensions and appearance.

#### 07.03 WINDOW REPLACEMENT

If existing windows are too deteriorated to repair, wooden replacements windows must duplicate the appearance of the existing windows as closely as possible—in number of panes, thickness of muntins, thickness of sash sides and rails, and profiles and details of framing members (if these, too, must be replaced). Multiple-paned sash such as six-over-six should be used only if physical or photographic evidence exists showing that such sash were used in the building in the past.

#### 07.04 MUNTINS

Avoid using applied, snap-in, or sandwich-type (between two panes of glass) muntins. If real “through-the-glass” muntins cannot be used, then the windows should be of one-over-one design.

#### 07.05 STORM WINDOWS

To improve energy efficiency, storm windows are appropriate to use. Traditional wooden fixed or removable storms are appropriate; or modern triple-track units may be installed. In either case, it is important that the storm window color match the existing trim color. Aluminum storms should be painted rather than using bare metallic aluminum.

Also, the storm windows should have the same divisions as the windows being covered: double-hung sash should be covered with two-part storms divided at the point where the windows’ meeting rails fall. Single fixed windows, such as in gables, can be covered with a single-frame storm. In some cases, existing older window sash are thick enough to be reglazed with double thickness insulated glass, rather than being replaced with new insulated windows; but try storm windows first.

## 07.06 NEW WINDOWS

Avoid enlarging or downsizing any existing window openings. Replacement windows should be made to fit the openings and not vice versa.

Clad wood windows are appropriate as replacement. The appearance of clad windows should mimic the appearance of the original wood windows.

Vinyl and/or fiberglass replacement windows are not appropriate.

## 07.07 WINDOW OPENINGS

Window openings should not be modified.

Replacement windows or new windows should fill the entire window opening in the same fashion as the original historic windows.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair existing historic windows		None	7.01
	Install new windows that match with like-for-like windows		LC	7.03
	Install new clad wood or aluminum windows		LC	7.05
	Install new vinyl or solid fiberglass windows		LC	7.06
	Install new wood or appropriate aluminum storm windows		LC	7.04
	Preserving historic windows by replacing single pane glass with double pane glass		LC	7.01
	New or altered window openings		LC	7.07
	Staining or painting existing elements with like-for-like materials		None	7.02
	Staining or painting existing elements with a new color		LC	7.02

KEY		Maintenance Action	None	No approval required, coordinate with staff with any questions
		Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
		Good	LC	Staff evaluation and review by landmark commission; likely approval
		Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
		Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

**SECTION III:** Design Guidelines

**RETAINING ORIGINAL WINDOW SHAPES**



**WOOD WINDOWS**



**RETAINING ORIGINAL WINDOW SHAPES**

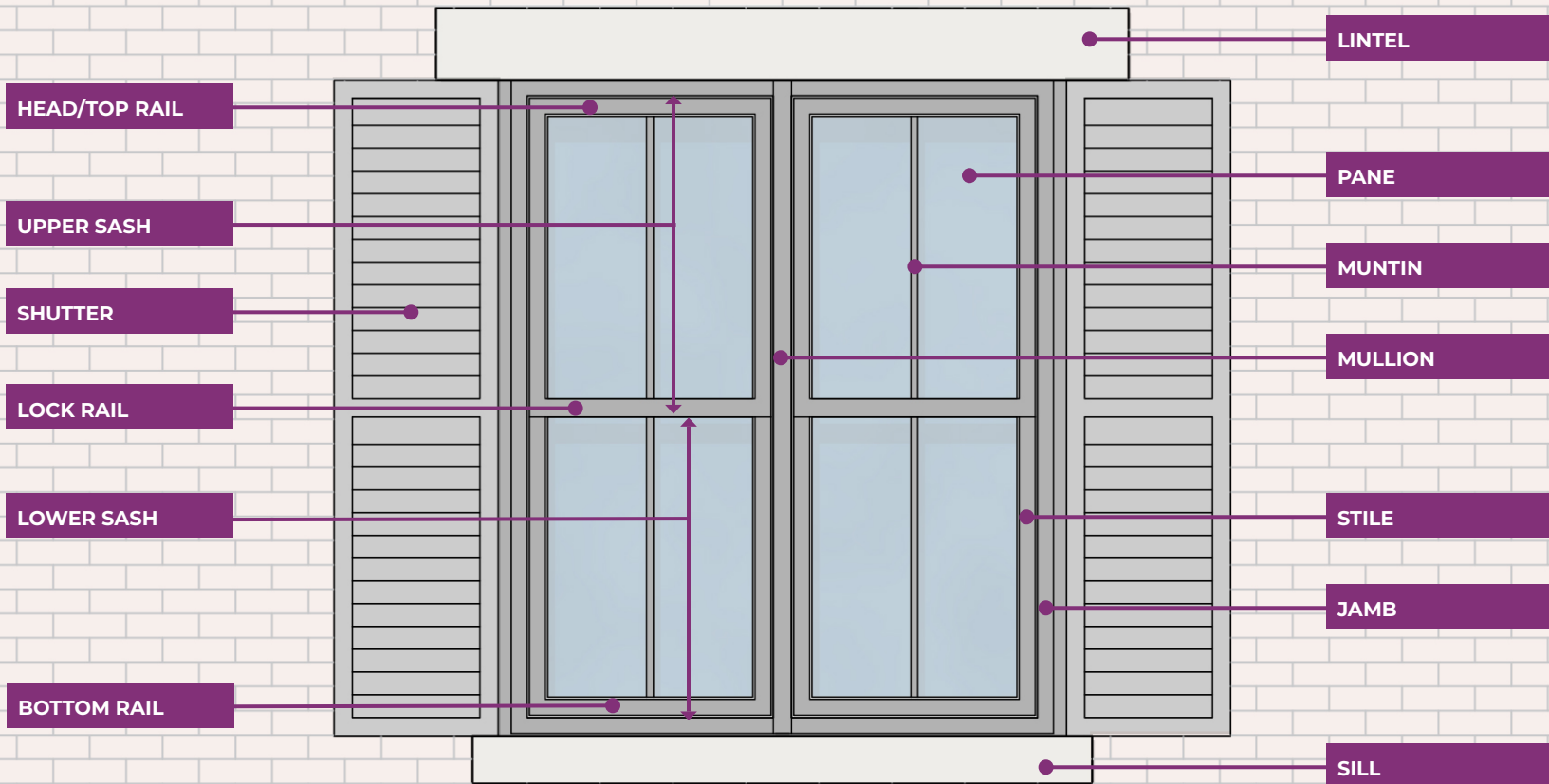


**VINYL WINDOWS**





## WINDOW FEATURES



### 08. Gutters & Downspouts

#### 08.01 BOX AND STOP GUTTERS

Preserve and repair existing box and stop gutters. Box and stop gutters may require more attention than suspended gutters. To repair leaky box or stop gutters, reline them with membrane roofing. If part or all of the gutters and downspouts must be replaced, try to match the original materials. Paint gutters and downspouts to match your trim colors or in colors compatible with the existing trim. Additionally, residential gutters are often undersized for the slope of the roof. Replacements should be adequately sized to avoid overflows.

#### 08.02 GUTTER HARDWARE

Refasten the gutter support straps under roofing materials, not on the roof surface.

#### 08.03 DOWNSPOUT HARDWARE

When downspout support brackets become loose, refasten them in the mortar joints, rather than on brick or stone surfaces. Refasten the gutter support straps under roofing materials, not on the roof surface.

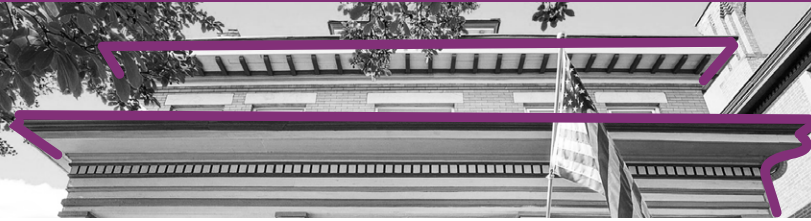
#### 08.04 PAINTED DOWNSPOUTS

If downspouts have are painted, they should match the existing trim color.

#### MAINTENANCE TIPS

- 1** Through preventive maintenance, you can not only preserve your roof, gutters, and downspouts but also avoid costly replacements. Remove leaves, branches, and debris from your gutters regularly. If you install screens on your gutters to keep out debris, remember to clean off the screens, too.
- 2** When it rains, watch to see if your downspouts are clear; once plugged, they tend to freeze and burst.  
  
Also inspect the gutter supports and downspout support brackets to be sure they are secure. Keep these brackets painted to avoid rust-stained walls and foundations.

### BOX GUTTER



### HALF ROUND GUTTER



### K-STYLE GUTTER



### MATCH TRIM COLOR



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Preserving existing box gutters	M	None	8.02
	Replacing box gutters on street facing facade	X	LC	8.02
	Replacing gutters and downspouts with like-for-like materials	✓	LC	8.01, 8.02
	Replacing gutters and downspouts with a different style	X	LC	8.02
	Replacing gutters and downspouts with different materials	?	LC	8.02
	Painting existing gutters and downspouts with like-for-like color	M	None	N/A
	Painting existing gutters and downspouts with new color	?	LC	8.04

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely



### 09. Roofs

#### 09.01 HISTORIC ROOF REPAIR

Because of its importance as a design element, you will want to repair your existing historic roof, especially if it has a decorative pattern or if the roof is visible from the street. Historic slate roofs have substantial longevity and often require only periodic minor repair to remain functional for decades. Many times slates and other materials are in good condition but slip out of place when nails become rusted. Use copper nails when repairing your slate roof.

If a replacement of a slate roof is appropriate, choose a new asphalt shingle or something similar, in slate-gray. Original roof materials and design including color and texture should be maintained and repaired. Place the color sample next to the building or even on the roof. Better yet, try to find an existing roof in that color so you can see the color on an entire roof. A small roofing sample can be misleading.

In the instance that the roof material is a defining element of the architectural style, the roof material shall be maintained. Examples of this include clay tile and cedar roof shingles.

#### 09.02 ASPHALT SHINGLE REPAIR/REPLACEMENT

Existing asphalt shingles should be repaired and/or replaced with a similar style and color.

#### 09.03 SKYLIGHTS

Skylights are appropriate on roof surfaces that are not visible from a public right-of-way and are not on a principal facade.

#### MAINTENANCE TIPS

- 1 Take time periodically to look at your roof; check for broken slate, bulging shingles, or rusted metal. Also look at the metal flashing where chimneys or roof surfaces meet; metal flashing should neither bulge nor be loose.

## COMPLIMENTARY ARCHITECTURAL STYLE



### 09.04 ROOF SHAPE

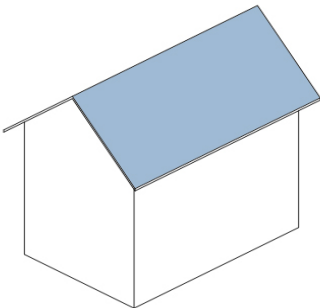
The existing roof shape should not be modified. Examples of this would include modifying a gabled roof to a hip roof or adding a mansard roof as part of a renovation project.

Rooftop access structures and dormers are discussed in a separate section.

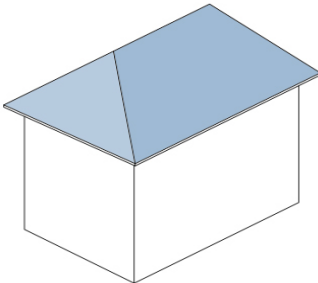
PROPOSED TREATMENT	Item	Acceptability	Approval Process	Item
	Historic roof shape preserved as part of maintenance project	M	None	9.04
	Repairing historic roof with like-for-like materials	M	None	9.01
	Replacing historic roof with asphalt shingles	?	LC	9.01
	Replacing existing asphalt shingles with similar type and color	✓✓	LC	9.03
	Replacing existing asphalt shingles with different type or color	?	LC	9.03
	Changing roof shape	X	LC	9.04
	Adding non-visible skylight	?	LC	9.05

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

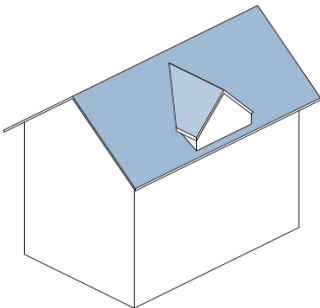
ROOF SHAPES



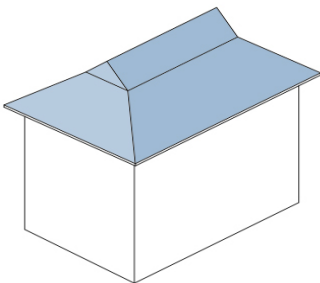
GABLE ROOF



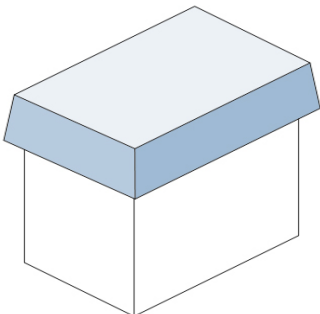
HIP ROOF



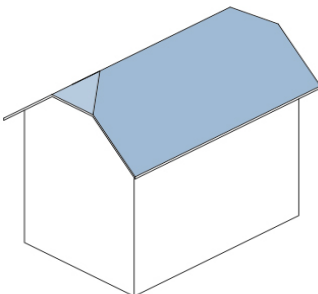
DORMER ROOF



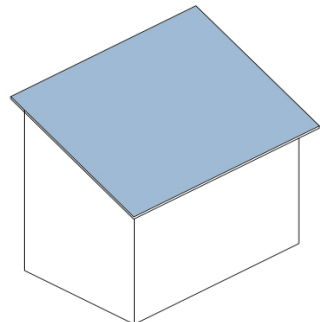
DUTCH ROOF



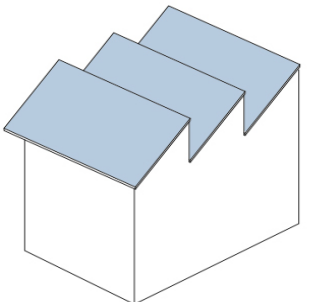
MANSARD ROOF



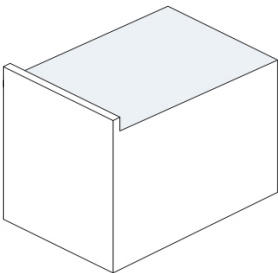
JERKINHEAD ROOF



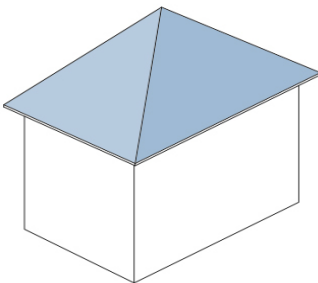
SKILLION ROOF



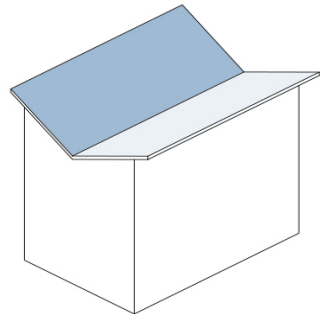
SAWTOOTH ROOF



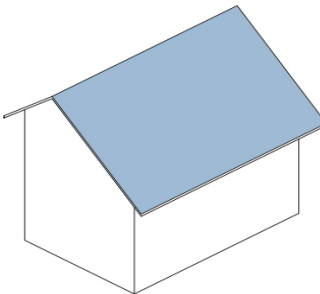
FLAT ROOF



PYRAMID ROOF



BUTTERFLY ROOF



SALTBOX ROOF



**SIMPLE GABLED ROOF**



**SIMPLE HIPPED ROOF**



**COMPLEX GABLED ROOF**



**COMPLEX HIPPED ROOF**



## 10. Rooftop Additions, Access, and Use

### 10.01 APPROPRIATE ROOF ACCESS

Roof access structures should be located in the middle of the structure and should not be visible from the adjacent right-of-way.

### 10.02 ENCLOSED ROOFTOP ADDITIONS

Enclosed rooftop additions must be set back from the principal facade of the building. Efforts should be made to eliminate visibility from adjacent public spaces and rights-of-way.

### 10.03 ROOFTOP SEATING AREAS











Rooftop seating areas may be located on the entire roof of the building, but the visible impact should be minimized to the extent possible.

### 10.04 ROOFTOP RAILINGS

Rooftop railings should be transparent as possible. Use of cable, metal, and glass railings is encouraged.

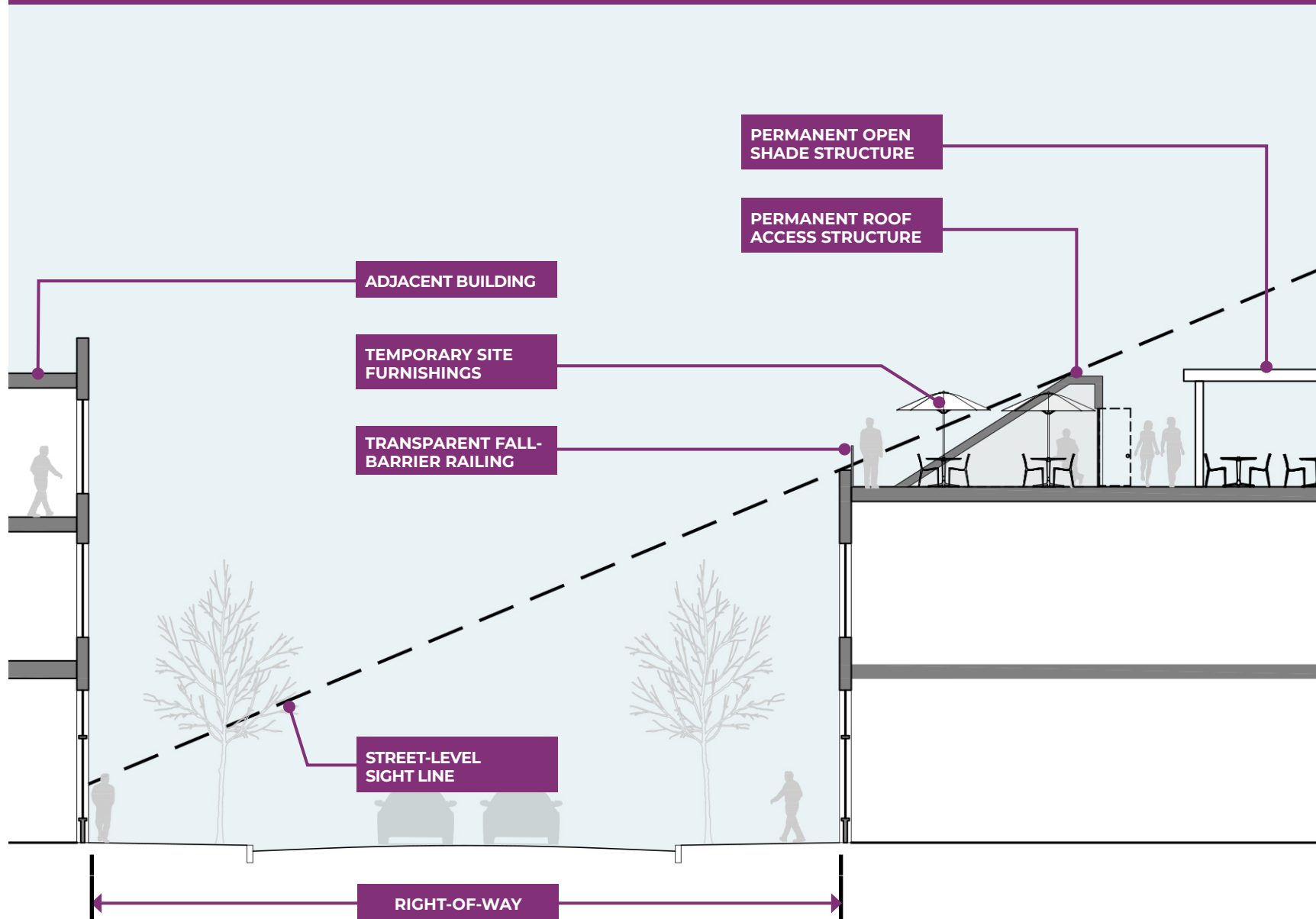
### 10.05 PERMANENT SHADE AND OPEN AIR STRUCTURES

Shade and open air structures should be sited on the rooftop so that they are not visible from the adjacent right-of-way. Temporary items such as umbrellas are not considered to be permanent.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	New rooftop access structure that is visible from adjacent right-of-way of principal facade		LC	10.01
	New rooftop access structure that is not visible from adjacent right-of-way of principal facade		LC	10.01
	New rooftop addition that is visible from the adjacent right-of-way		LC	10.02
	New rooftop addition that alters the principal facade of the building		LC	10.02
	New rooftop addition that has limited visual impact on the principal facade and right-of-way		LC	10.02
	Rooftop seating area that has limited visual of principal facade		LC	10.03
	Rooftop seating area with highly transparent railings		LC	10.04
	Rooftop seating area with opaque railings and other design features		LC	10.04
	Enclosed rooftop structures or access with vinyl siding		LC	10.05
	Enclosed rooftop structures with proper siting, siding, color, and trim		LC	10.05

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## ROOFTOP ELEMENTS





### 11. Cornices, Friezes, & Ornamentation

#### 11.01 MAINTENANCE AND REMOVAL

Avoid removing cornice and frieze elements because this results in a blank, unfinished look on a building. Repair these elements or replace them to match the original. Wood moldings and a variety of sheet metal shapes are available for such work.

Maintain and repair any surviving eave trim, or replace it in kind, if replacement is necessary. Eave moldings are readily available in a variety of profiles and are an important decorative element.

Be sure that cornices and friezes are protected and left in place during any re-siding work or masonry cleaning. See the recommendations in **Section 12. Paint and Color Palette** for information on painting cornices and friezes.

#### 11.02 ADDITION OF ORNAMENTATION

Avoid adding cornice and frieze elements as extra ornamentation on a building, unless physical or photographic evidence shows that the building historically had these features.

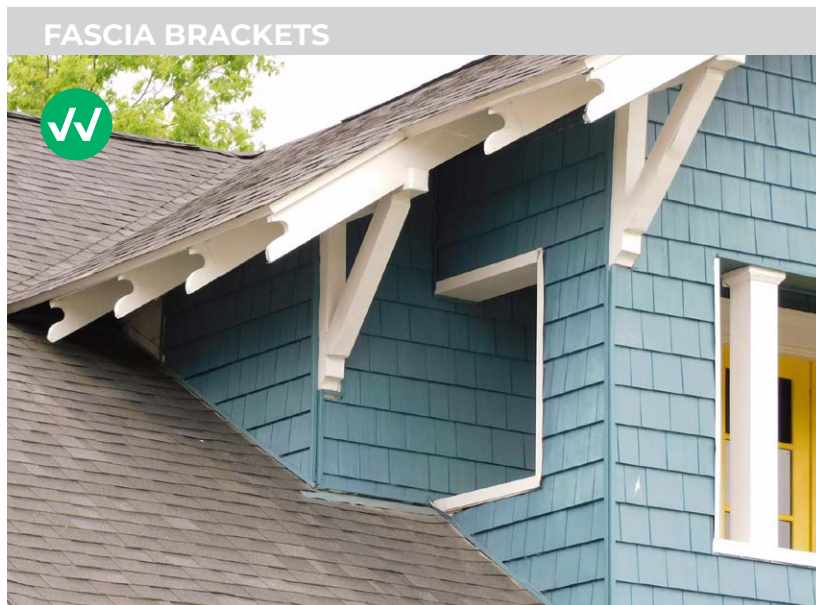
#### 11.03 PRESERVATION OF ORNAMENTAL DETAILS

Important original features such as brackets, hoodmolds, and other details should be repaired and preserved. Avoid removal of window trim and details such as cornerboards, and when these features are repaired or replaced, the new pieces should match the originals exactly.

Avoid adding ornamentation not suited to the period of a building, unless physical or photographic evidence exists to show that the building had such detail in the past. Resist the temptation to “dress up” the building to make it “more historic.”

#### 11.04 SHUTTERS

Avoid adding shutters, unless there is firm evidence that the building had shutters in the past. If shutters are appropriate, be sure they are the correct height and width to cover the window completely when closed; they should be true operable shutters. An exception to this is if decorative shutters are original to the building, then shutters should be closely resemble the original shutters.



FASCIA BRACKETS

## 11.05 UNPAINTED LINTELS AND SILLS

Unpainted stone or masonry lintels over windows should be left unpainted.

## 11.06 PAINTED LINTELS AND SILLS

Painted stone or masonry lintels can either be left painted or be stripped of paint with a gentle chemical cleaner. The selection of a chemical cleaner on painted wood lintels and sills should be carefully considered as some strippers will prevent new paint from bonding on the wood.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of existing ornamental elements with like-for-like materials	M	None	11.01
	Removal of existing ornamental elements	X	LC	11.01
	Addition of false-historic ornamental elements	X	LC	11.02
	Addition of ornamental elements with photographic evidence to show restoration	✓	LC	11.03
	Adding false-historic shutters to a historic building	X	LC	11.04
	Adding shutters to a historic building with firm evidence of their original existence	✓	LC	11.04
	Painting of previously unpainted lintels and sills	X	LC	11.05
	Painting of previously painted lintels and sills	✓	LC	11.06
	Removal of paint on previously painted windows and sills with approved methods	✓✓	LC	11.06

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## **12. Paint & Color Palette Selection**

### **12.01 PAINT**

Paint can be an inexpensive and cost-effective way to improve the appearance of a building. Although the selection of color is a “personal” choice, certain standards have been established to guide the process of selecting appropriate exterior paint colors. This section will provide general information on such topics as historic paint colors and recommended preparation.

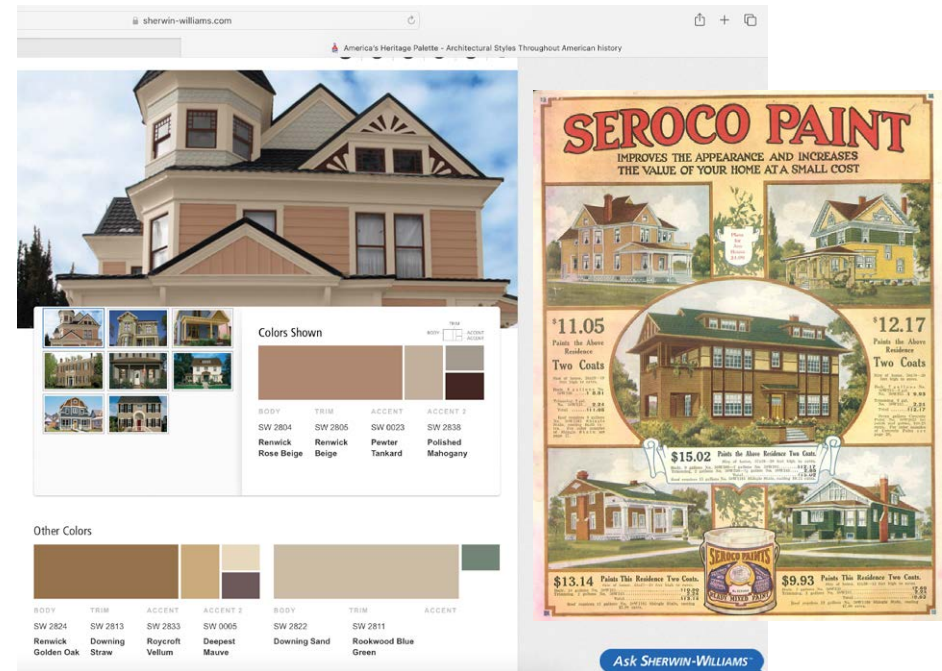
### **12.02 PRINCIPAL COLORS**

Nineteenth century wood and masonry commercial buildings were often painted in a variety of earth-tone colors. Brick structures of this period were sometimes painted to help seal and protect the masonry surface. Wood window sashes, door panels and other architectural features were painted to contrast with the wall colors in both masonry and wood structures. Color was used to accent the building materials used and their textures, while highlighting the building’s distinctive architectural details. Many of the major paint manufacturers have developed “historic” paint color charts which can be consulted when a color program is being selected for a building. Many colors that may be appropriate are available on charts labeled “heritage colors”.



### 12.03 ACCENT COLORS

Many early twentieth century buildings were typically constructed of high-fired, decoratively-faced brick or stone which were not designed to be painted. Consequently, the application of color was limited to window frames, sashes and other wood or metal components. Black, brown, green, tan, gray and ivory were the most commonly used trim colors during this time.

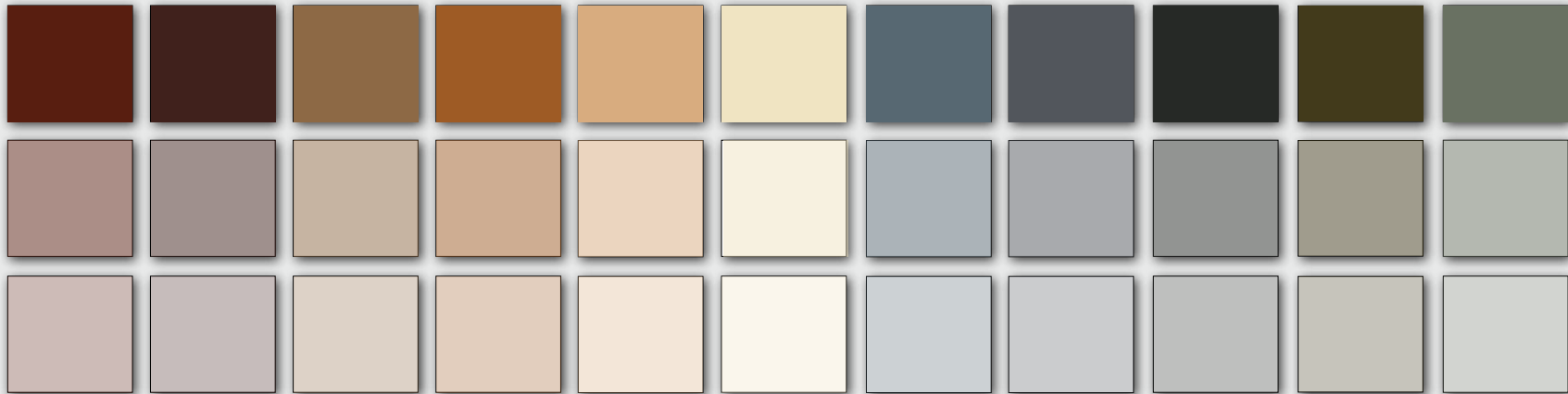


**EXAMPLE COLOR PALETTE SOURCE:  
SHERWIN WILLIAMS EXTERIOR HISTORIC COLORS**

## SECTION III: Design Guidelines

### COLORS SHOULD COME FROM HISTORIC REFERENCE OR PAINT MANUFACTURER'S HISTORIC PALETTE

THE FOLLOWING PALETTE ARE APPROVED COLORS, OTHER COLOR SELECTIONS MAY NEED LANDMARK COMMISSION APPROVAL



#### A building's color selection should be based primarily on the following points:

- The color(s) of the building's unpainted natural materials (e.g. brick, copper, stone).
- The color of the surrounding buildings should be considered so that a harmonious streetscape is created.
- Before making a paint color selection, consider the style, period and historic character of the building.
- If the goal is to return a building to its original paint colors, paint scrapings can be taken from the building and analyzed to help make that determination. Often, several layers of paint on various elements must be removed to locate the original surface color.
- Harsh or bold colors which may detract from or overpower the entire façade should not be used.
- If brick or stone buildings have been previously painted, consider repainting in colors that match the natural colors of the brick and stone, or in colors that will enhance the natural materials.
- Sources of moisture build up and penetration should be investigated and corrected before your paint project begins.
- Determine first that repainting is absolutely necessary. In some instances, cleaning the paint surfaces with a garden hose, mild detergent and a soft bristle brush is all that is necessary to make the paint look fresh.
- Spot prime bare surfaces with an appropriate primer. Caulk or fill areas that allow moisture penetration (around windows and doors, etc.).
- In general, avoid painting surfaces that have never been painted. For example, stone lintels and sills should remain unpainted.

## REPAINTING A HISTORIC COLOR PALETTE



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Painting of building with like-for-like historically appropriate colors	M	None	12.01
	Repainting with a historic color palette	✓✓	LC	12.02, 12.03
	Repainting with a non-historic color palette	?	LC	12.02, 12.03
	Painting previously unpainted masonry or other surfaces	X	LC	Varies

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely



### 13. Walks, Driveways, & Parking

#### 13.01 PAVEMENT MATERIALS

The use of high-quality paving materials such as sandstone and clay brick pavers is encouraged in the installation of walks and patios. Existing walks made of stone or clay brick should be repaired whenever possible instead of being replaced.

#### 13.02 PATIO LOCATION

At-grade patios should be kept as far to the rear of the property as possible, and preferably not inside yards at all.

#### 13.03 SITE ACCESS

Whenever possible, curb cuts for driveways should be avoided, and alleys should be used for access to a parking area or garage at the rear of the lot.

#### 13.04 PARKING LOTS

Addition of surface parking lots in historic districts and neighborhoods should be avoided. Existing parking lots should be screened with plantings decorative metal fencing, or masonry walls to conceal them and lessen their visual impact.

Parking lots should be located behind existing or proposed buildings where possible. Parking lots should not be built if demolition of existing historic buildings is required.

## CONSISTENT MATERIALS



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Proposed use of high quality pavement materials such as brick and stone	✓✓	LC	13.01
	Repair and/or replacement of high quality landscape materials	M	None	13.01
	New at-grade patio located to the rear of a property	✓✓	LC	13.02
	New at-grade patio located in the front or side of a property	?	LC	13.02
	New driveway at existing curb cut and/or located where historic driveway was located	✓	LC	13.03
	New driveway where no curb cut exists	X	LC	13.03
	New parking lot that requires demolition of an existing historic building	X	LC	13.04
	Screening of parking areas with plantings and other elements	✓	LC	13.04
	Proposed parking lot located behind existing or proposed buildings	✓✓	LC	13.04

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 14. Fences, Walls, & Screening Elements

#### 14.01 EXISTING FENCES

Repair and maintain historic fencing materials, especially cast and wrought-iron fences.

#### 14.02 USE OF FENCES IN THE SITE

Keep high fencing at the rear of the property, with lower fences near the front of the lot. Avoid obscuring views of the building; consider holding the fence back somewhat from the street or sidewalk, and providing a small planting strip to soften the visual impact of the fence. A maximum fence height of three to four feet along the street is most appropriate; rear yard fences should be a maximum of six feet high.

#### 14.03 TRANSPARENT FENCES

Fencing surrounding outdoor dining areas, on sidewalks, alleyways, and private property that is viewable from the right-of-way, shall be colored black and made of steel, iron, or commercial or industrial grade aluminum. They shall be sturdy and stable and comply with applicable building and fire codes. The fence shall be at least 50% open to allow visibility to and from the street and they shall not create visual or physical obstacles or hazards to adjacent buildings

or pedestrian travel. Outdoor dining areas shall not exceed 60% of the sidewalk width and at least 60 inches of unobstructed corridor space must be maintained for sidewalk pedestrian traffic. The height of the fence shall be at least 36 inches and not exceed 42 inches and the bottom edge of the fence shall be a maximum 6 inches above the sidewalk surface.

#### 14.04 PRIVACY & SCREEN FENCES

Try to solve privacy and security needs with traditional wood or metal materials, as well as through landscaping. Avoid masonry walls.

In fence construction, use traditional forms: picket fences are appropriate, as are plain board fences (vertical boards nailed side by side on parallel stringers, or horizontal boards stacked vertically on parallel stringers). For side yards, traditional loop-top wire fencing is both available and appropriate, as is simple iron fencing in historic designs.

Wood fences should be painted or stained with an opaque stain compatible with the house's colors and should not be left to weather.



Outside areas used for the storage of equipment and materials, dumpsters, other trash receptacles, and utility boxes/HVAC units should be screened from street view using appropriate fencing, walls, and/or evergreen landscaping materials.

#### 14.05 INAPPROPRIATE FENCES

Avoid inappropriate fence designs such as chain link, barbed-wire, stockade, shadow board, basket weave, and other contemporary designs.

#### INSTALLATION AND DESIGN KEYS

- 1 Always place the front side of the fence toward the street; the structural posts and stringers should be on the inside of the fence.
- 2 Never use electric fences, barbed wire or razor ribbon fencing.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Repair of existing historic fence with like-for-like materials	M	None	14.01
	Use of low, transparent fence in front of site	✓	LC	14.02, 14.03
	Use of high, opaque fence in front of site	X	LC	14.02, 14.03
	Use of high, opaque fence in rear of site	✓	LC	14.02, 14.03
	Use of high, opaque fence to screen HVAC equipment, dumpsters, transformers, etc.	✓	LC	14.04
	Use of screen fencing in combination with landscaping and other design elements	✓✓	LC	14.04, 14.05
	Use of chain link or barbed-wire fence	X	LC	14.05

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 15. Lighting

#### 15.01 FIXTURE SIZE

Fixture heads should be twelve inches high at most, and mounted about six to seven feet high. Avoid large, ornate light fixtures with large amounts of applied detail.

#### 15.02 LIGHT LEVELS

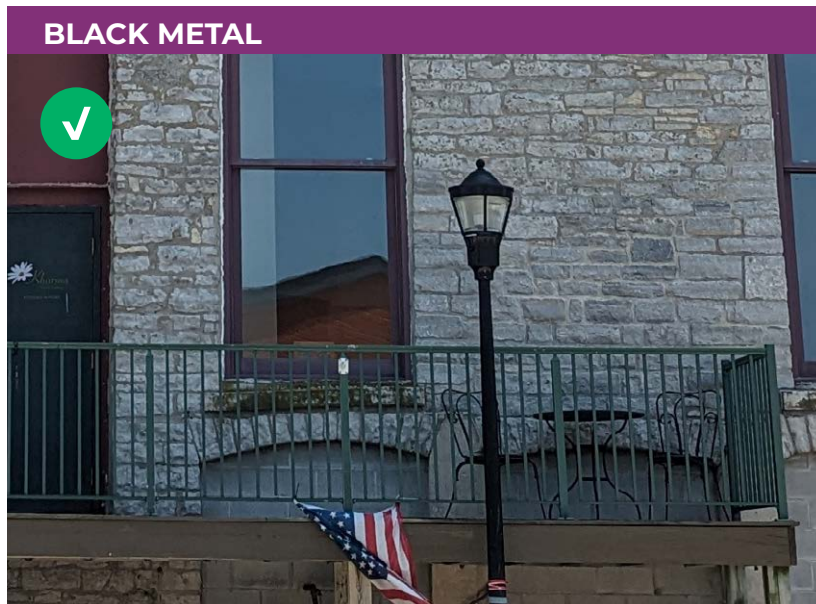
Avoid excessively bright lights; use ordinary household bulbs. Mounting on posts or on buildings is appropriate; do not damage masonry walls when mounting on buildings.

#### 15.03 AREA LIGHTING IN EAVES AND GABLES

For area lighting, consider small, contemporary flood or spotlights mounted near the eaves or in a gable of the house. Mount these lights so they are not excessively bright and do not disturb any neighbors; they can be an effective alternative to pole-mounted lights.

#### 15.04 LIGHT DISTRIBUTION

Any uplighting should point toward the building and not the sky and should be shielded to prevent light cast toward the sky. All other fixtures should have tops and overhang on sides so light is cast down and directly not up or sideways.



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Large and ornate light fixtures on buildings or private property	X	LC	15.01
	Small and/or contemporary light fixtures	✓	LC	15.01
	Use of fixtures with appropriate light levels	✓✓	LC	15.02
	Use of fixtures with excessively high light levels or lights directed at public space	X	LC	15.02
	Small area lights located in eaves or in a gable of a house/building	✓	LC	15.03
	Replacing an existing light fixture or light bulb with like-for-like materials	M	None	15.01

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely



### 16. Water Features & Residential Site Amenities

#### 16.01 POOLS AND FOUNTAINS

Pools and fountains were not common historically and are discouraged if visible from the right-of-way facing the principal facade. If such features are installed, they should be kept to the rear of the lot and made as invisible as possible from the street. Consider using landscaping to screen these features rather than walls and fences.

By code, site elements such as swimming pools may require fences or enclosures to limit access. These elements should meet applicable design guidelines as well. In some cases these elements may be screened with appropriate landscaping or other site features.

#### 16.02 EXISTING SITE FURNISHINGS

Preserve and repair any surviving original street furniture such as mounting blocks and hitching posts.

Exercise care in adding accessories. Historically, not every house had a pole lamp, hitching post, bench, and planter. Observe what is already in place on the street and try to provide a similar complement of accessories.

### 16.03 APPROPRIATE NEW SITE FURNISHINGS

Keep site furnishings simple in design and modest in size. Designs should be simple without excessive decoration; avoid items with theme decorations, such as eagles, and Bavarian or Swiss Chalet designs unless photographic evidence. Restorations of historic site furnishings is encouraged.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	New pool or fountain		LC	16.01
	Preservation or repair of existing site furnishings		None	16.02
	New site furnishings that are simple and/or modest in appearance		LC	16.03
	New site furnishings that are themed or replicate false-historical elements		LC	16.03
	heavy, bulky porch furniture that obscures historic facade		LC	16.04
	Simple, modest porch furniture		LC	16.05

KEY		Maintenance Action	None	No approval required, coordinate with staff with any questions
		Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
		Good	LC	Staff evaluation and review by landmark commission; likely approval
		Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
		Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 17. Storefronts & Commercial Site Amenities

#### 17.01 HISTORIC STOREFRONT MODIFICATION

Avoid removal of historic storefront materials (wooden bulkhead panels, original plate glass, bronze panels and trim, stone columns and piers, transom glass, original doors, and trim). Make every effort to preserve such elements, even if they are not complete storefronts.

If historic wood elements such as kickplates and bulkheads, substitute materials may be considered.

#### 17.02 HISTORIC STOREFRONT RESTORATION

Avoid wood-shingled mansards, permanent aluminum canopies, diagonal wood siding, brick storefronts, and board-and-batten surfaces. These would not have been used historically.

Avoid “theme” designs (Victorian, Tiffany, Colonial, Mediterranean, Bavarian, Wild West) or any attempt to create a false history for a building. The use of ornate doorways, varnished storefronts, stained glass, and other similar features to make a storefront look older than it was originally or more decorative should be avoided. Any reconstruction of a storefront should be based on physical evidence or historic photographs of the building.

#### 17.03 MODERN STOREFRONTS

If all historic storefront materials have been removed and a modern storefront has been installed, it is sometimes best to leave the modern front rather than attempt a restoration. Stark, plain, or unattractive modern storefronts can be softened by simple, inexpensive efforts such as painting, new signage, or installation of canvas awnings.

New designs should respect design elements typical of original storefronts in the area such as a high percentage of glass, strong bulkheads, heavy framing, and other elements. Adding new openings on a principal or major elevation of the building should be avoided.

If modern elements are desired, such as garage doors, new entry openings, or other storefront features, appropriate materials, colors must be used. Size and location of openings should match rhythm and proportion of historic facade and neighboring storefronts. Historic structures of the facade, such as columns, trim, etc. should not be removed to enable storefront renovation.



#### **17.04 OUTDOOR DINING SPACES AND SEATING AREAS**

Outdoor dining space and seating areas are encouraged in the downtown historic and design review districts. These areas should be designed to encourage visitation and comfortable use by restaurant patrons, visitors, and residents. They should include elements such as planters, tables, chairs, benches, umbrellas, soft lighting, fences/railings, and public art.

Outdoor seating areas on public property or in public rights-of-way are encouraged, but must be coordinated with City staff for required permitting.

Where alcohol is served in a public right-of-way, the design of the seating area must comply with any state regulations.

#### **17.05 INAPPROPRIATE SITE FURNISHINGS**

Avoid benches, planters, and other items that are too large for the space and create obstructions to pedestrian traffic or flow.

#### **17.06 COMMERCIAL AWNINGS**

Commercial awnings are permitted but should be located below the frieze/sign band. Signs are permitted to be located on awnings, see section 18.

#### **MAINTENANCE KEYS**

- 1** Often the problem with a storefront is that it is dirty, paint-encrusted, and deteriorated. Sometimes a regular program of cleaning and maintenance is all that is needed, rather than complete replacement or “dressing up” to enhance the storefront’s appearance. Always start by trying to change as little as possible.

STOREFRONT AND BUILDING FACADE COMPONENTS



## HISTORIC STOREFRONTS WITH TRANSOM



## NEW STOREFRONT



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Major modification of historic storefronts	?	LC	17.01
	Creating themed, falsely historic, or highly ornamental storefronts	X	LC	17.02
	Minor modification of storefronts	✓	LC	17.03
	Removal of modern storefront to restore historic storefront	?	LC	17.03
	A new design that reflects elements typical of the original storefronts in the area	✓	LC	17.03

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## SECTION III: Design Guidelines

### 18. Graphics & Signs

#### 18.01 'GHOST' SIGNS

Where possible, maintain historic signage that has been painted on building walls. These signs are part of the history and character of the commercial district.

#### 18.02 NEW SIGN TYPES

In choosing a sign, take into consideration how the sign will appear in relation to the entire facade of your building. The sign should not dominate the facade. Its shape and size should fit your building just as a window or door fits. Be careful that signs do not interfere with or conceal architectural features of the storefront or upper facade.

Flush-mounted wall signs, window signs and awning signs are most appropriate for commercial buildings. Ground signs should be limited to buildings which are set back at least 25 feet from the public right-of-way. New signage should always be pedestrian in scale. This means that the signage relates more to the sidewalk than it does to the street.

Projecting (blade) signs may also be appropriate for storefronts. Signs shall not project more than 4' from the existing building facade. The bottom of the sign should be a minimum of 10' above the existing sidewalk elevation. Projection signs should include unique design that includes raised lettering, 3-dimensional features, and other elements.

Take cues from the building in choosing a location for a sign. Many buildings have a flat area above the storefront which provides an ideal location for signage that is mounted flush on the façade. Historic photographs can often show you how signage was used on the building in the past.



### **18.03 AWNING AND CANOPY SIGNS**

Consider using an awning or an existing canopy for signage. Tasteful signs can be painted or silk- screened onto the valance or face of the awning. A canopy edge could be used for raised letters or a signboard. Always scale the sign proportionally with the fabric or canopy area.

### **18.04 PERMANENT WINDOW & DOOR GRAPHICS**

Permanent window & door graphics are appropriate for downtown buildings, including both storefront display and upper floor windows. Lettering can be painted, gold-leafed or etched.

Graphics should not cover more than 25% of window area for the building.

### **18.05 DESIGN FEATURES**

Signs and graphic colors should take cues from the building and its trim. Bright, primary colors are best used as accents, while more subdued colors should dominate. “Fluorescent” colors are among those which should not be used at all as they are not compatible with the more traditional colors that exist on downtown buildings. The use of white backgrounds in signs is strongly discouraged.

Signage color schemes should be simple. If more than one sign is used in the business, their colors should be compatible, if not the same.

SECTION III: Design Guidelines



### **18.06 SIGN MATERIALS**

Choose sign materials that complement the architectural character of the district. A variety exists: wood can be painted or carved; metal can be shaped, painted or polished; and canvas can be used for awnings. Wood signs should be painted as the use of natural wood in signage downtown should be avoided as it is not appropriate to the area's architectural character. Plastic is also discouraged as a downtown signage material as it can be incompatible with the historic materials on the building.

### **18.07 SIGN DESIGN**

Good quality designs with simple graphics and simple messages are encouraged. Although common geometric forms, such as a rectangle, square, circle or oval are encouraged, other signage shapes may also be appropriate. Letter sizes and styles should be easily readable. Use of one letter size and one type style is best for downtown buildings. Symbols are especially appropriate for hanging/projecting signs in downtown.

### **18.08 ILLUMINATION**

If signs are to be illuminated, lighting should be provided externally or halo lit. Internally lit wall signs are not appropriate for the downtown district. Internally lit projection signs may be appropriate, on a case by case basis, and if illumination is limited to letters routed out of the face of a non-glossy opaque sign.

Light fixtures for signs should be simple in design and placed in a location which does not obscure other features of the storefront.

If illumination is used, light sources should use a warm white color temperature that does not exceed 3,000k.

## SECTION III: Design Guidelines

### 18.09 SIGN BRACKETS AND FASTENERS

Supports for projecting signs or ground signs should be considered part of the overall sign design. A simple metal bracket would be most appropriate for projecting signs. Ground signs may have poles or other bases made of brick, wood, stone or metal.

Signage hardware should be anchored in mortar joints as much as possible to minimize damage to historic materials and features of the building.

### 18.10 USE OF SIGNS

Encourage businesses to be efficient in their use of signage. A building which occupies several lots but is used for a single business should be encouraged to use fewer signs than may be allowed by the Zoning Code.

### 18.11 TEMPORARY SIGNS

Temporary signage is sometimes necessary to announce sales or special events. Their size should be kept small and time on display should be limited.

### 18.12 SIGN REMOVAL

If a sign is removed, any hardware and other materials should be removed as well. The holes should be filled and discoloration remedied.

#### MAINTENANCE KEYS

- 1 Maintain the appearance and structural integrity of your sign. Clean or repaint signs and their supporting structures, and make other repairs as needed to prevent deterioration.
- 2 When a sign is removed, any mounting or electrical holes that will not be reused should be filled or concealed. Discolorations that exist on the façade from previous signage should be removed.



## WINDOW GRAPHICS & PROJECTING SIGNS



## INTERNALLY ILLUMINATED PROJECTING SIGN



## LARGE INTERNALLY ILLUMINATED PROJECTING SIGN



PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Removal or painting over existing 'Ghost Sign'	X	LC	18.01
	New sign that is in proportion and scale to the historic building	✓✓	LC	18.02
	New flush-mounted wall sign, window sign, window graphics, and/or awning sign	✓✓	LC	18.02
	New sign that reflects the design of a sign that was historically located on the building	✓	LC	18.02
	New sign that has a subdued principal colors with bright accent colors	✓	LC	18.05
	Externally Illuminated signs	✓✓	LC	18.08
	Internally illuminated signs with high quality or unique design	?	LC	18.08
	Temporary signs	✓	LC	18.11
	Maintenance and/or repair of existing signs with no change in features or message	M	None	N/A

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	X	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## SECTION III: Design Guidelines

### 19. Public Art

#### 19.01 CREATION OF PUBLIC ART

A mural, sculpture, or other public art element is a creative expression that should be oriented for public to enjoy and experience.

Public art elements should not contain words, graphics, logos, and other elements related to commercial businesses. Inclusion of these elements would be considered a sign and not public art.

#### 19.02 PERMANENT MURALS

Permanent and temporary murals are not appropriate on principal facades of historic buildings. Permanent murals on secondary facades of new buildings or additions may be appropriate if the mural is a featured component of the architectural design.

Murals are encouraged within historic districts on secondary facades of historic and non-historic buildings that have minimal architectural detailing.

Painting an existing exposed masonry facade for installation of a mural is discouraged. If approved, only masonry to be covered by the mural should be painted. Installing a mural on a previously painted masonry is acceptable.

Prior to installation of mural the facade of the building should be cleaned and repaired. This includes re-pointing of masonry, removal of debris and vegetation, and cleaning of any growth.

#### 19.03 TEMPORARY MURALS








Temporary murals are designed to be removable and are typically created using an adhesive vinyl material. These murals are appropriate on secondary facades. These may also be appropriate on primary facades if they are placed and designed to be compatible with the architectural features of the building.






#### 19.04 SCULPTURES

Sculpture installations in view of the public right of way are encouraged. The design, scale, and subject matter of sculptures and other public art elements are subject to the review of both the Landmark Commission and Public Arts & Culture Commission. Sculptures proposed within the public right of way are subject to further review.

#### 19.05 OTHER ELEMENTS

The creation of public art and other creative elements are encouraged in the historic district. These should be reviewed with staff and the appropriate commissions for guidance and approval.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	New mural painted on principal facade of historic building facing public street		LC*	19.02
	New mural painted on secondary facade but is visible from public space		LC*	19.02
	New mural painted on facade with high quality historic materials or details		LC*	19.02
	New temporary mural with removable materials		LC*	19.03
	New sculpture element on private property that is visible from the street		LC*	19.04
	New sculpture element on private property that is not visible from the street		LC	19.04
	Like for like repair or repainting of existing mural or public art element		None	N/A
Note: New public art elements may be subject to review by the Public Arts & Culture Commission				

KEY		Maintenance Action	None	No approval required, coordinate with staff with any questions
		Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
		Good	LC	Staff evaluation and review by landmark commission; likely approval
		Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
		Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

### 20. Building Additions

#### 20.01 MASSING

It should be clear that additions are later features and not part of the original structure. There should be no confusion as to what was original and what was added later, and additions should be clearly subsidiary to the original building. This can be accomplished by providing a clear visual break between the original building and the addition, by setting the facade of the addition back from that of the original, or by constructing a recessed area at the point the addition and the original building join together. Additions should be placed to the rear of a building wherever possible.

#### 20.02 MATERIALS

Change of materials is another way visually to distinguish an addition. On a brick building, for example, a frame addition is a very appropriate way to accomplish this differentiation. Matching materials that meet other criteria can also meet the guidelines. See the Siding and Masonry sections for guidance on selection of treatments.

#### 20.03 DETAILING

Another approach to make an addition “read” separately is to use different detailing. Simplified cornice details, or window and door trim of a slightly different dimension from that on the original building, for example, can provide subtle visual clues as to where the addition begins.





## 20.04 DORMERS

Dormer design should be kept in scale with the original building and should not be overwhelming in size. Maximum dormer length should never be more than one-half the roof's length. New dormers should be roof dormers, not wall dormers. Their walls should be held back from the roof eave at least one foot. Dormer roofs should join main house roofs below the ridge. New dormers should be placed to the rear of the house as much as possible, to minimize their visibility from the street. Dormers should be used for their original purpose, instead of as a means to add an extra floor to a building. Extremely large dormers should not be installed; a ground-level addition should be considered if more floor space is desired. Dormer windows should be traditional windows; avoid full-height windows, all-glass walls, or windows out of proportion to the dormer. Use horizontal wood siding or roofing material on dormer sides.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	New building additions that make a clear visual break from the original structure	✓	LC	20.01
	New building additions that are to the rear of existing historic structure	✓✓	LC	20.01
	New building additions that match the historical style of the original building	✗	LC	20.02, 20.03
	Change of materials on building addition	✓	LC	20.02
	Matching materials on building addition	?	LC	20.02
	Change of detailing on building addition	✓	LC	20.03
	Matching existing historic details on building addition	✗	LC	20.03
	New roof dormer(s) on street facing elevation	✗	LC	20.04
	New roof dormer(s) on rear elevation	✓✓	LC	20.04

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	✗	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## 21. Historic Garages & Outbuildings

### 21.01 PRESERVATION







Try to preserve and reuse existing historic garages and outbuildings instead of demolishing them and building new. Although deteriorated, they may still be sound enough to rehabilitate economically.






### 21.02 EXISTING BUILDING MATERIALS

Make every effort to preserve original doors, windows, siding, and roofing materials on historic garages and outbuildings.

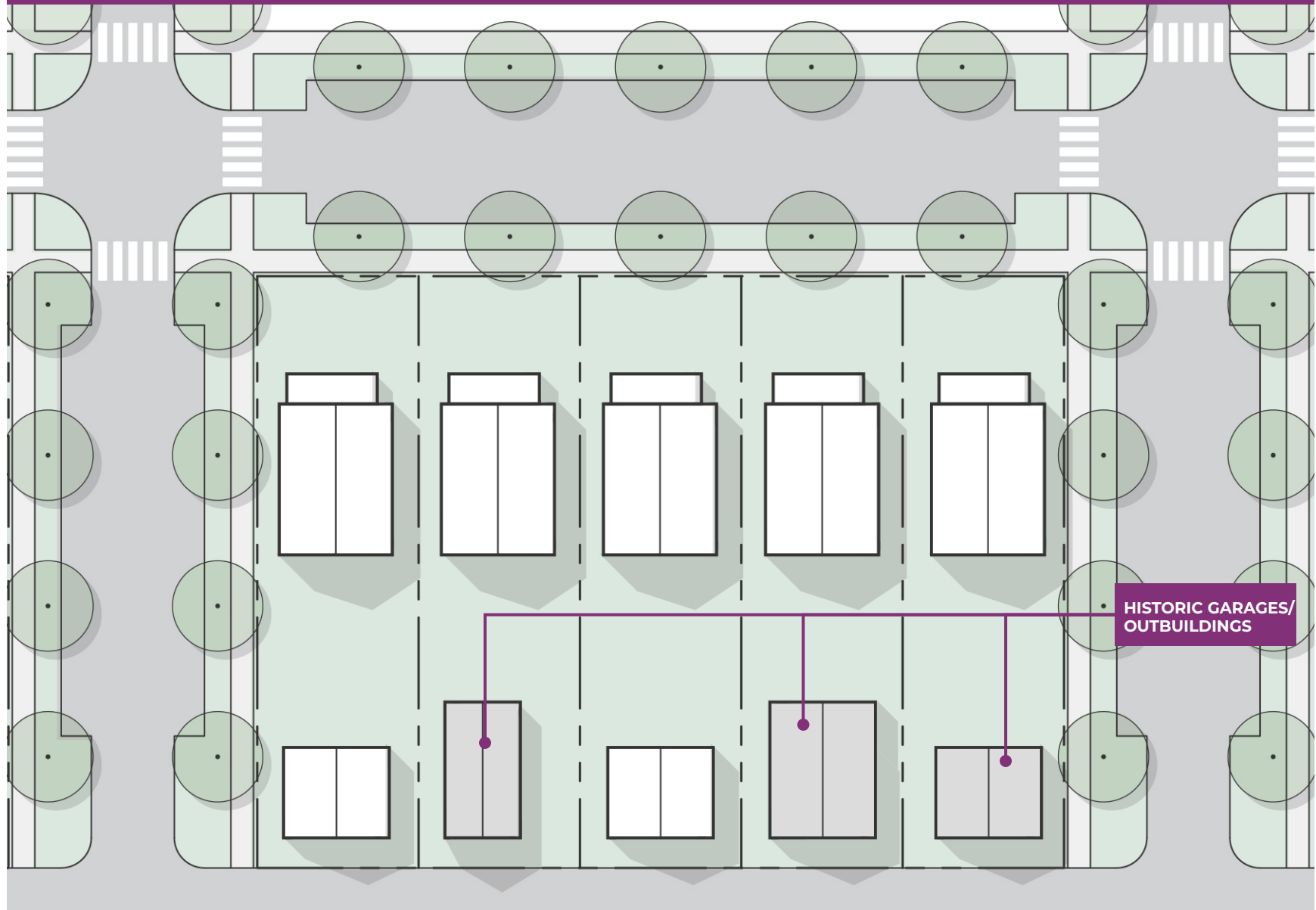
### 21.03 REPLACEMENT MATERIALS

Use matching materials (siding, cornerboards, and window trim) when replacement of deteriorated materials is necessary.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	Maintenance of existing historic garage and/or outbuilding		None	21.01
	Appropriate preservation of existing doors, windows, siding and roofing materials		LC	21.02
	Replacement of existing siding and trim		LC	21.03
	Replacement of existing garage door(s)		LC	21.03
	Repair of existing garage door(s)		None	21.02
	Replacement of existing historic window(s)		LC	21.03

KEY		Maintenance Action	None	No approval required, coordinate with staff with any questions
		Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
		Good	LC	Staff evaluation and review by landmark commission; likely approval
		Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
		Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

## OUTBUILDING PLAN



### 22. New Buildings & Garages

#### 22.01 BUILDING PLAN

The building plan is related to the concept of massing the boxlike forms that are fitted together to create the overall shape and “footprint” of a building. Simple rectangular cottages without additions, porches, or dormers are very simple in plan and massing. Other buildings may be more complex, such as L-shaped Italianate houses; some of the later Queen Anne structures feature many intersecting masses as well as porches, balconies, and bay windows.

Although your new building should have similar complexity in plan and massing, it need not duplicate designs found in adjacent and nearby buildings.

#### 22.02 HEIGHT

Even though building heights vary considerably along some streets, most builders in the past put up structures similar in height to adjacent and nearby houses. Your new building should be shorter than the tallest building in the area, and higher than the shortest. In other words, it should be the average height of nearby buildings.

#### 22.03 MATERIALS

In planning your new construction, also consider the variety of materials in your neighborhood. For example, if adjacent and nearby buildings have high foundations of light-colored stone, your new building design should not have an all-brick facade down to ground level. To re-create the variety of materials typical of the area, you could use rough-faced concrete block or a rock veneer.

#### PLANNING KEY

- 1 Begin planning your new building by taking a good long look at adjacent buildings and those in your neighborhood. Take your time; combining new materials and building techniques with the architecture of another age takes careful thought.



**COMMERCIAL NEW BUILDINGS EXAMPLE PLAN**

The diagram illustrates a commercial building layout within a city block. The central feature is an **INFILL BUILDING**, shown as a large blue rectangle. To the right of this building is a **PARKING BEHIND BUILDING** area, depicted with grey parking stalls. The building and parking area are situated between two dashed lines representing the **BUILDING SETBACK @ R.O.W.** (Right-of-Way). The surrounding area includes streets with trees (represented by green circles) and other buildings (represented by white rectangles). The plan shows a typical urban infill development scenario.

## SECTION III: Design Guidelines

### 22.04 SCALE AND PROPORTION

Scale refers to the size of a building in relation to adjacent and nearby structures. Proportion is the relationship between a facade's height and width. Proportion affects scale. For example, if a new building were taller than those nearby and had a long facade out of proportion to its height, it would be quite out of scale because it would be too large or monumental for its location. Similarly, a building lower than nearby structures, and with a fairly narrow facade in relation to that height might also be out of scale because it is too small or modest. Your new building should maintain the proportions and overall scale of adjacent and nearby buildings.

### 22.05 NEW BUILDINGS FRONT SETBACK

The front setback is the distance between a building's facade and the front property line. Setbacks are controlled by the Zoning Code, which allows some flexibility through variances.

On a typical street, most of the buildings observe the same shallow or nonexistent front setback, thus creating Sandusky's dense, intimate character. Generally, setbacks are close to the sidewalks and very

often flush with them. Occasionally there are streets where setbacks vary.

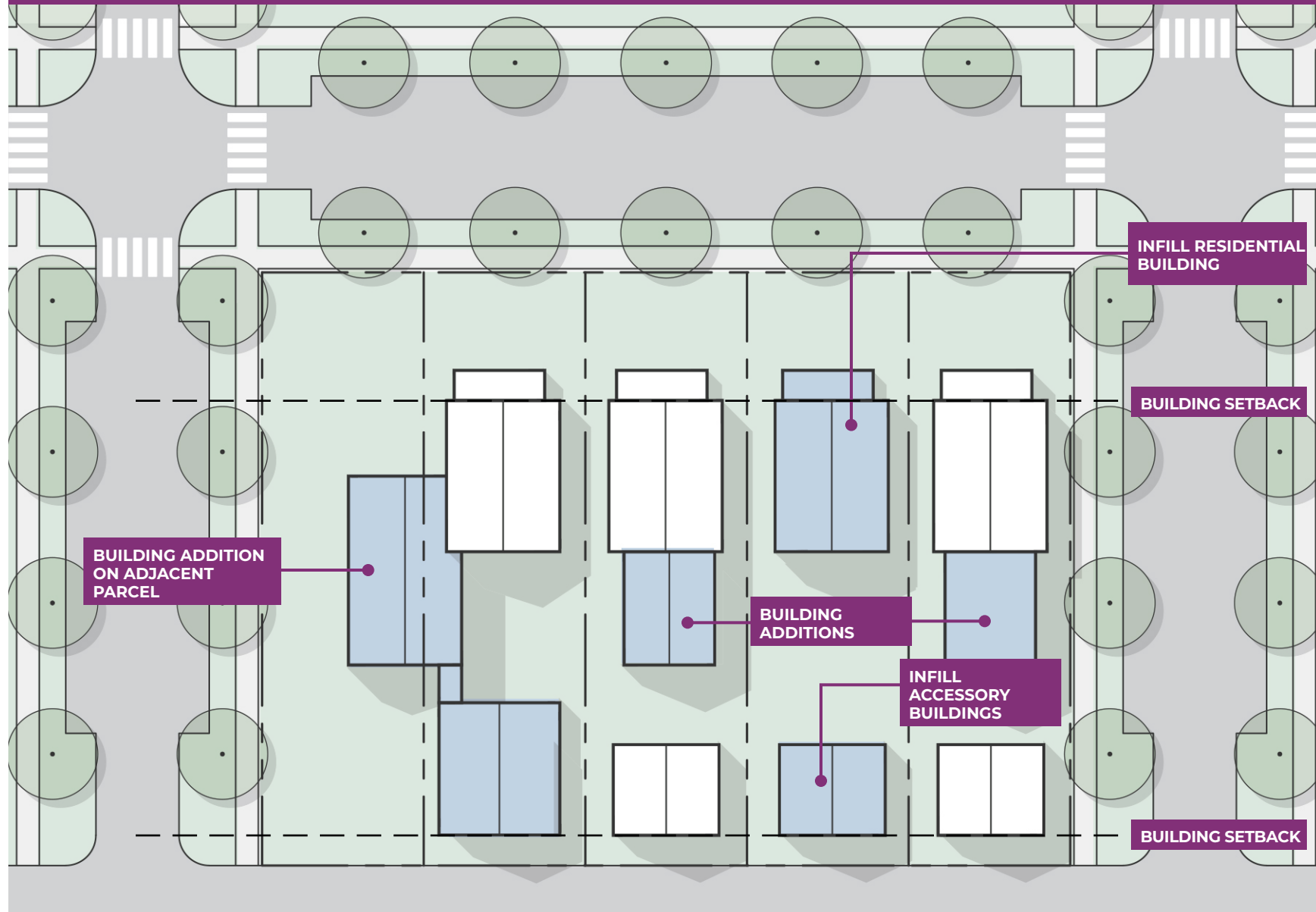
Your new building should follow the historic setback patterns in the area, even if a zoning variance is necessary to achieve this. If you cannot follow the historic setback, place your structure behind rather than in front of the area's general setback.

Although facades are generally parallel to the line of setback, check the angling of nearby facades in relation to the setback line. Your building should follow this design element in addition to the actual setback distance.

### 22.06 BUILDING SPACING

The close spacing between buildings is an important element of the street character. Typically, side yards are very narrow. Zoning laws stipulate the side yard setback; they regulate how close your building can be to your side property lines, and thus, the size of your side yard. Designs for new construction should observe the overall rhythm of building spacing along the street.

## RESIDENTIAL NEW BUILDINGS & GARAGES EXAMPLE PLAN



## SECTION III: Design Guidelines

### 22.07 RHYTHM OF BUILDING OPENINGS

Rhythm is determined by architectural style as well as by practical considerations. It refers not only to the pattern of window and door openings in a building but also to the areas of wall surface between openings.

Other rhythms you should watch for include the symmetrical placement of windows and doors; the off-set entrances and large living room windows found in many Queen Anne structures; and the repeated patterns of display windows and doors in some commercial buildings.

Your new construction design should contribute to the predominant rhythms in adjacent and nearby buildings, without duplicating them.

### 22.08 ROOF SHAPES

An important component of Sandusky's visual appeal is its eclectic mix of historic roof shapes. Many commercial buildings have nearly invisible, almost flat roofs. Two uncommon roof shapes are gambrel roofs, which have barnlike double-pitch gables, and mansard roofs that are sometimes found on porches.

Often basic roof shapes are made more complex by original or added dormers, intersecting roofs on ell and additions, and porch roofs. The Queen Anne architectural style combines different roof shapes. Your construction design should reflect the predominant patterns of roof shapes in the area. A flat or mansard-roofed house, for example, would be inappropriate on a street of houses with their gable ends facing the street.

### 22.09 RELATIONSHIP OF MATERIALS, TEXTURES, AND COLORS

Just as street patterns, lot sizes, building styles, and setbacks affect appearance and visual quality, so do the materials, textures, and colors that make up architecture-both old and new.

Varied materials include stone foundations; brick walls, walks, driveways, and streets; wood doors, window frames, siding, and trim; slate roofs; concrete walks and patios; and metal cornices, gutters, downspouts, and roofing.



Each of these materials has its own texture: stone foundations can be smooth-cut or rough-faced; brick walls can be smooth 19th-century brick or rough-surfaced wire-cut brick from the 20th-century; wood siding might be flush siding or overlapped beveled siding, or one of the turn-of-the-century sidings.

Whether a hue is natural to a particular material or applied through painting or finishing, color is another important element. Painted window frames, doors, walls, and trim employ a variety of colors that can be changed fairly easily.

Observe the relationship of materials, textures, and colors in your block. On one hand, if buildings in your area were built with only one or two principal materials, then your design should stay within that limitation. On the other hand, if your block has a variety of materials and textures, your design should be of similar complexity. Choose colors for compatibility with existing colors. Your new structure should reflect the relationship between materials, texture, and color already established in the area.

PROPOSED TREATMENT	Item	Acceptability	Approval Process	Guideline
	New building/garage located to the rear of adjacent historic buildings	✓✓	LC	22.01
	New building/garage located on the front or side of adjacent historic building	?	LC	22.01
	New building/garage that mimics the style of adjacent historic buildings	✗	LC	22.01
	New building/garage that is subordinate in design to adjacent historic buildings	✓	LC	22.02, 22.04
	New building/garage that reflects the materials of adjacent historic buildings	✓	LC	22.02, 22.04
	New building/garage that has deeper setback than adjacent historic buildings	✗	LC	22.05
	New building/garage that reflects the spacing and rhythm of adjacent buildings	✓	LC	22.06, 22.07
	New building/garage that has roof shape that reflects adjacent historic buildings	✓	LC	22.08
	New building/garage that has harmonious materials to adjacent historic buildings	✓	LC	22.09

KEY	M	Maintenance Action	None	No approval required, coordinate with staff with any questions
	✓✓	Best Practice	LC	Staff evaluation and review by landmark commission, likely expedited approval
	✓	Good	LC	Staff evaluation and review by landmark commission; likely approval
	?	Case by Case Evaluation	LC	Staff evaluation and review by landmark commission, approval unknown
	✗	Not Acceptable	LC	Staff evaluation and review by landmark commission, approval unlikely

SECTION IV

# APPENDICES









### Common Architectural Styles in Sandusky

#### NEOCLASSICAL / NEOGEORGIAN

Elements include balanced proportions, a low-pitched roof, a centrally located door with semi-elliptical or fanlight door transom and often classically detailed pediment and columns.

#### GREEK REVIVAL

Elements include an emphasis on straight lines and symmetry; 1 1/2 or 2 1/2 stories in height; medium or steeply pitched gable roof or hip roof; central pedimented porches; center doors accented by rectangular transom and sidelights; temple-fronts; front gables; and decorative classical features including dentils, return eaves, pilasters, and flat or pedimented hoods over windows.

#### ITALIANATE

Elements include a blocky and square appearance; two stories in height; a square tower or projecting central section; low pitched hip roofs; wide eaves with prominent decorative brackets; round-headed window and door openings as decorative accents; and verandas and cupolas crowning main structures. Details of this style were used in both rural and urban houses and commercial buildings well into the 20th century.

#### FEDERAL

Elements include square shapes; scale of details such as moldings, columns, windows, etc. are enlarged; cornices could be unadorned or very fancy with dentils, swags, or medallions; pilasters, keystone lintels, Palladian windows above the entry with sidelights and fanlights; interiors have decorative ornaments either carved in wood or cast in plaster applied to mantels, walls, ceilings, etc.; typical decorative motifs include swags, garlands, urns, and classic geometric patterns formed by fluted radiating lines.

#### GOTHIC REVIVAL

Elements include an emphasis on vertical lines; its main architectural objective is visual effect rather than balance and symmetry; usually 1 1/2 stories in height; pointed arched windows and door openings are dominating features; sharply pitched roofs with numerous gables; and use of decorative “gingerbread” wood trim on verandas or along eaves.



### **QUEEN ANNE**

Elements include eclectic and asymmetrical in outline; steep roofs and tall chimneys; usually two or more stories in height; circular towers usually offset with “candle-snuffer” peaked roof; prominent projecting or eyebrow dormers; shaped verandas; and facades, especially front gables, are covered in a variety of contrasting decorative shingle patterns.

### **SECOND EMPIRE**

Elements include mansard roofs which permit full use of top floor space and eliminate sloping ceilings of gable roofs; irregular building outlines; possible decorative iron cresting on roof tops; and possible projecting center towers and one or two story bay windows.

### **BEAUX ARTS**

Elements include stylized classical proportions and details and design which is theatrical and monumental in nature

### **ROMANESQUE REVIVAL**

A style of building in the late 19th century (roughly 1840-1900) inspired by the 11th and 12th century Romanesque style of architecture. Popular features of these revival buildings are round arches, semi-circular arches on windows, and belt courses. Unlike the classical Romanesque style, however, Romanesque Revival buildings tended to feature more simplified arches and windows than their historic counterparts.

### **EASTLAKE**

A 19th century household design reform movement started by architect and writer Charles Eastlake (1836–1906). His book *Hints on Household Taste in Furniture, Upholstery, and Other Details* posited that furniture and decor in people’s homes should be made by hand or machine workers who took personal pride in their work. Manufacturers in the U.S. used the drawings and ideas in the book to create mass-produced Eastlake Style or Cottage furniture. The geometric ornaments, spindles, low relief carvings and incised lines were designed to be affordable and easy to clean.

## ADDITIONAL RESOURCES

### **OHIO HISTORIC PRESERVATION OFFICE**

State Historic Preservation Office  
Ohio History Connection  
800 E. 17th Ave.  
Columbus, OH 43211  
614.298.2000  
[ohiohistory.org/shpo](http://ohiohistory.org/shpo)

### **NATIONAL PARK SERVICE, U.S. DEPARTMENT OF THE INTERIOR**

Certified Local Government Products  
[nps.gov/subjects/clg/become-a-clg](http://nps.gov/subjects/clg/become-a-clg)

National Trust for Historic Preservation  
[www.nationaltrust.org](http://www.nationaltrust.org)