

Perrysburg Historic District Design Guidelines

Perrysburg Historic District Design Guidelines

A guide to the preservation and rehabilitation
of the historic resources
in Perrysburg's historic district
and designated properties

Prepared by

Jeffrey Darbee
and
Nancy Recchie

Benjamin D. Rickey & Co.
391 Library Park South
Columbus, Ohio 43215

Perrysburg
Historic District
Design Guidelines

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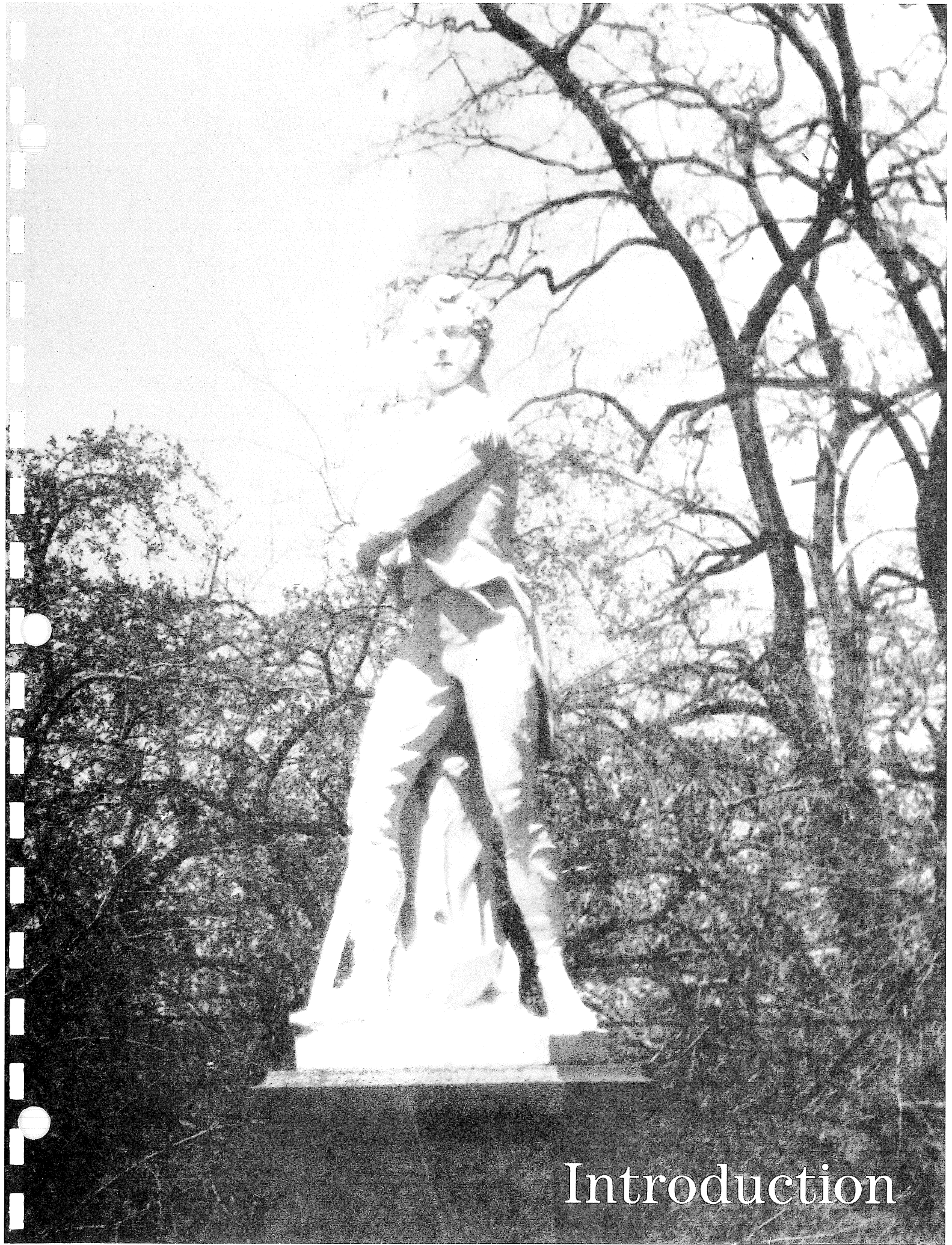
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These guidelines are based in part upon draft design guidelines prepared by Ted Ligibel.

Drawings by Mary Heath Morrison

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Introduction

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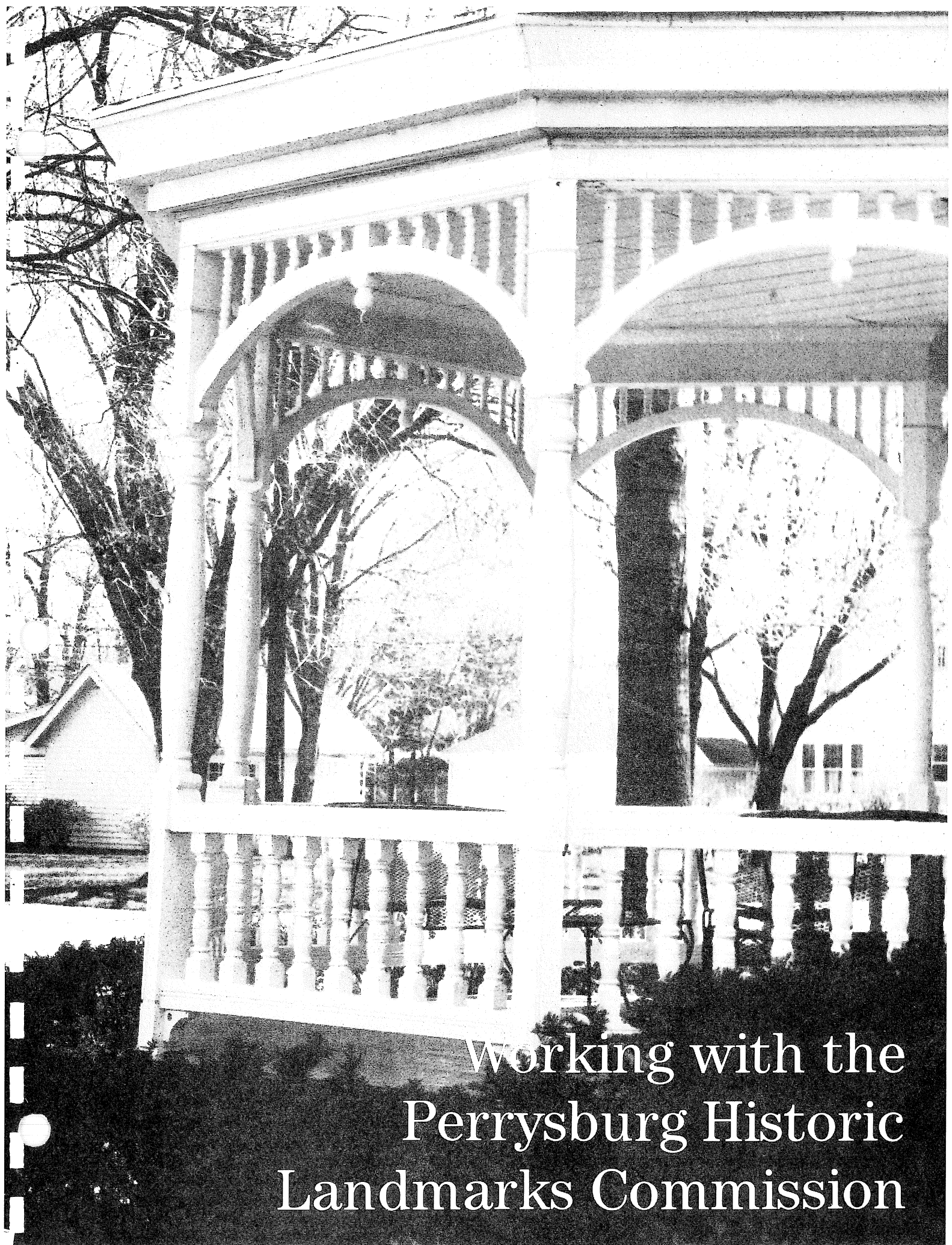
The Perrysburg Historic Landmarks Commission has undertaken the publication of these guidelines to assist building owners, residents, building managers, businesspeople, architects, and contractors when they do repair and rehabilitation work on historic buildings or plan new buildings within the Perrysburg Historic District.

The Commission, which was established by City Council, is responsible for maintaining the special historic character of the district. This is accomplished through review of all proposed exterior alterations of existing buildings and all new construction within the district. The guidelines will serve as the basis for the Commission's review, so that all participants in the process are using the same source for guidance. Use of the guidelines while an owner or applicant is planning a project should greatly facilitate the review and approval process.

The guidelines are written to be consistent with the Secretary of the Interior's Standards for Rehabilitation, which were developed by the National Park Service to guide preservation and rehabilitation efforts nationwide. The guidelines provide practical information about the important features of historic buildings so that their character can be preserved while making the buildings functional for modern uses.

While the guidelines were written specifically for the Perrysburg Historic District, they are useful for any older structure in the city because much of the content is good "common sense" practice and stresses the importance of ongoing maintenance. The guidelines further point out certain practices and treatments that should be avoided so future maintenance problems are not created.

It is important to note that these are not rigid regulations governing rehabilitation and new construction. Rather, the guidelines suggest possible solutions to maintenance, design and rehabilitation problems, and they have considerable flexibility. Each building is unique, and each rehabilitation or new construction project is as well. The guidelines are intended to set a framework within which to make decisions appropriate for the historic district.



Working with the
Perrysburg Historic
Landmarks Commission

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The Perrysburg Historic Landmarks Commission is an architectural review board established by city ordinance to preserve the unique character of the city's historic district. Each month it reviews proposals for alterations, additions, new construction, or demolition involving properties in the district. To signal its approval of a project, the Commission issues a certificate of appropriateness allowing the applicant to proceed with the proposed work.

As a resident, tenant, or property owner in Perrysburg's historic district, you will want to become familiar with the Commission and its procedures for granting certificates. This chapter can steer you smoothly through the review process and answer questions along the way. The city's planning and zoning administrator can clarify procedures and provide information not covered here.

The Perrysburg Historic Landmarks Commission

The mayor appoints seven volunteer commission members who serve three-year terms. According to city ordinance, at least two members must represent the fields of architecture, architectural history, archaeology, city planning, or other preservation-related disciplines.

The Commission meets on the third Monday of each month in the City Council chamber in the Municipal Building at 201 West Indiana Avenue. Meetings usually begin at 7:30 P.M. and are open to the public.

The Perrysburg Zoning Office is responsible for preparing meeting agendas, taking minutes, sending out certificates of appropriateness after each meeting, and maintaining project files. Applications for a certificate of appropriateness are filed with the Zoning Office at the Municipal Building, 201 West Indiana Avenue.

A Certificate of Appropriateness

Before starting work on any project involving exterior change, you will need a certificate of appropriateness.

Projects requiring a certificate include:

- * in-kind replacement of exterior features
- * any work requiring a building permit/zoning permit
- * exterior alteration
- * new construction
- * additions
- * demolition
- * major site work or landscaping, patios, and decks
- * construction of fences or signs

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A certificate is not required for:

- * repair of existing features
- * interior work that has no impact on the exterior
- * planting flowers or shrubs

The Application Process

Applications for a Certificate of Appropriateness should be submitted to the Zoning Office no later than two weeks prior (first Monday of the month) to the Commission meeting. The Zoning Office staff reviews all applications for completeness. If the application is complete it will be scheduled for the Commission meeting, if it isn't complete more information may be requested. The Commission agenda is mailed out approximately seven to ten days before the meeting. If you have any questions, you should contact the Zoning Office.

Commission Review

The Commission uses the Perrysburg Historic District Design Guidelines to evaluate each proposal that comes before it. In determining appropriateness, the Commission also considers the style and significance of the individual structure, the relationship of the building or site to the street and neighborhood, and also the typical characteristics of architecture in the historic district. In addition, the Commission reviews the detailed information your submission materials provide about the project.

The Commission considers each project independently of previous projects. Because preservation thinking and technology have progressed rapidly in recent years, it is possible that some work done in the past would not be approved today. Rather than relying on precedent as a guide, use these guidelines for assistance.

Even if your project is only in the concept stage -- without final drawings or materials -- the Commission can review it for concept approval. Meeting with the Commission during the early planning stages of your project ensures that you are adhering to general criteria and design guidelines.

Enforcement of the Commission's Decisions

The City Inspector has the official responsibility of enforcing the Commission's decisions. However, property owners and residents can assist in enforcement by reporting suspected violations. Penalties for noncompliance are mandated by city ordinance. A copy of the ordinance creating the Commission is included in the Appendix.

Each participant in the application and review process has an important role in a smoothly functioning design review program. Your involvement in the process is key to the continued promotion and protection of Perrysburg's historic character.



Perrysburg's
Historic Architecture

Perrysburg Historic District Design Guidelines

Once an important 19th century river town and county seat, Perrysburg has a rich, diverse history. Even now as one of the suburban communities in the Toledo Metropolitan Area, Perrysburg's proud heritage is reflected in its historic district. The historic architecture of homes and commercial buildings in this district document over a century of Perrysburg's past.

Perrysburg showcases nearly every major domestic architectural style and many commercial styles popular in the nation from the 1830s to the 1940s. Accented by special environmental features such as broad streets, landscaped yards, mature street trees, and public parks, this diversity of architectural expression gives Perrysburg its special character.

Perrysburg's historic district is fortunate to have so many textbook examples of architectural styles; these are known as high-style buildings. In addition, a large number of buildings have just a few characteristics of one or more styles. Some buildings from this period do not display strong characteristics of any style; they are termed vernacular buildings. Even though they may be simpler in design and ornamentation than their high-style counterparts, vernacular buildings still contribute both individually and collectively to the character of Perrysburg's historic district.

While reading the following descriptions of architectural styles common to Perrysburg, you may find that your building does not fit any particular style. Even so, you will be better able to relate your building's stylistic elements to the major architectural trends of the 19th and 20th centuries.



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GREEK REVIVAL (1825-1860)

Influenced by the classical architecture of Greece, the Greek Revival style was popular in Ohio for residential, commercial and public buildings. It was also the most popular early 19th century style to be fully developed in Perrysburg. The city's best examples of the Greek Revival style are residential and generally constructed of wood frame.

The house illustrated here features nearly all the Greek Revival hallmarks: its temple form has a pedimented gable end facing the street, cornerboards with Greek fret design, entrance with pilasters and sidelights, multi-paned six-over-six windows with entablatures, a front portico supported with Doric columns, and a fanlight in the gable. Other common features include a transom over the front door and a cornice with returns.



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GOTHIC REVIVAL (1840-1870)

The Gothic Revival style was a reaction against the classically inspired architecture of the Georgian, Federal and Greek Revival styles of the 18th and 19th centuries. Perrysburg features both residential and ecclesiastical examples of the Gothic Revival style so popular for cottages, villas, churches, and academic buildings.

The house pictured here is one of the finest examples of the Gothic Revival style in northwest Ohio. Characteristics of this style include a steeply pitched intersecting gable roofline, pointed or ogee-arched windows, decorative bargeboards in the gable ends, hoodmolds over the windows, and decorative porches. Another example, St. Rose of Lima Church, features a steeply pitched gable roof, pointed-arch stained glass windows, pointed-arch doorways, and a tall spire emphasizing the vertical proportions of the style.

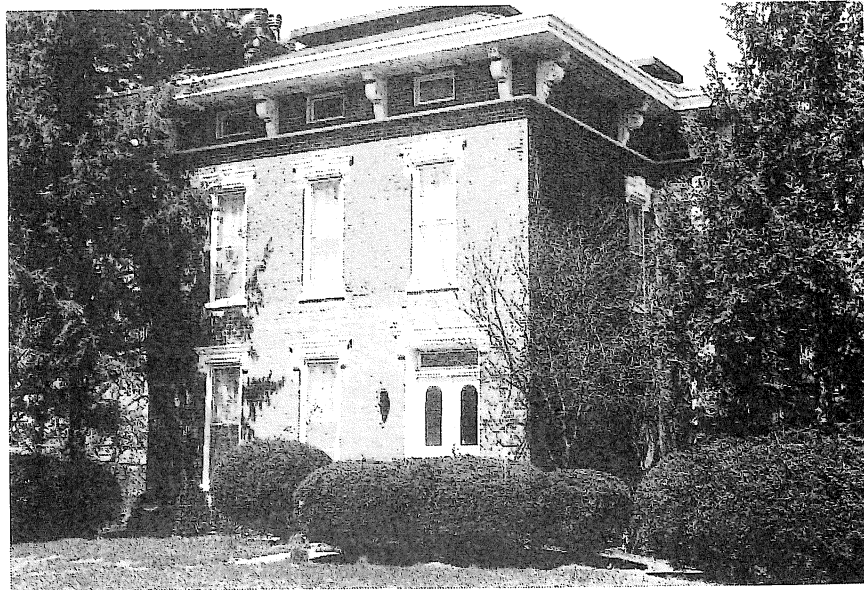


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ITALIANATE (1860-1885)

The Italianate style was used for both residential and commercial buildings in Perrysburg; brick was the preferred building material. The house illustrated here is L-shaped with a hipped roofline and vertical proportions. The windows are tall and narrow, the cornice is bracketed and has frieze windows, shaped lintels are above the windows, and the double-door entrance has round-arched windows and a transom. Projecting bays, ornamental cresting on the roof, cupolas, round-arched or segmental-arched windows, and decorative porches are also typical of the Italianate style.

On commercial buildings, the Italianate style usually features round-arched or segmental-arched upper story windows, cast-iron or stone storefront piers, and decorative wood or metal cornices. One example of the Italian Villa style, distinguished by its square tower and heavy ornamentation, is at 128 East Front Street.



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FRENCH SECOND EMPIRE (1870-1890)

Influenced by the architecture of Paris during the reign of Napoleon III, the French Second Empire style became popular in this country during the 1870s. This style was especially well-suited for public buildings, although both residential and commercial are readily found elsewhere. In Perrysburg this style was never very common.

The one universal feature of the French Second Empire style, exhibited in the residence pictured here, is the mansard roofline. Mansard roofs come in a variety of shapes -- straight sided, bellcast or flared out, curved or concave. Another common feature is decorative dormers. French Second Empire buildings frequently exhibited features also common to other styles during the period; these include round-arched or segmental-arched windows, towers, decorative porches and bracketed cornices, and small-scaled applied classical ornamentation.



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QUEEN ANNE (1880-1900)

One of the most exuberant of the styles represented in Perrysburg, the Queen Anne style features asymmetrical massing and complex rooflines. Other typical characteristics are towers, turrets, projecting bays, a variety of window shapes and sizes, stained and leaded glass, porches, roof cresting, and the use of several wall surface materials. The buildings pictured here are very good examples of this eclectic style.



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SHINGLE (1890-1910)

Popular at the turn of the century, the Shingle style is defined by its use of materials. Used alone or in combination with brick, weatherboard, or some other material, shingle siding is the style's distinguishing feature. Sometimes several shapes of shingles -- fishscale, diamond, or rectangular -- are used on a single building.

Examples in Perrysburg, such as the house illustrated here, are actually adaptations of the Queen Anne style just described. Turrets, eyebrow windows in the roof, decorative porches, and multiple window shapes and sizes are common features.



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COLONIAL REVIVAL (1895-1940)

The turn of the century was marked by a return to romanticism; once again architectural styles looked to the past for inspiration. As a fairly liberal interpretation of architectural forms and ornamentation from colonial houses, the Colonial Revival has been one of Perrysburg's most popular styles.

The Colonial Revival house pictured here depicts many of the style's characteristics: the symmetrical facade has a central fanlight entrance with sidelights, entrance portico, gabled roofline, roof dormers, end chimneys, and multi-paned windows with shutters. Other typical features of this style include pilasters, columns, Palladian windows, swags, dentils and other classical ornamentation.

Variations on the Colonial Revival theme include the Dutch Colonial and Spanish Colonial Revival styles. A gambrel roofline characterizes the Dutch Colonial Revival; smooth wall surfaces, tile roofs, and arched openings and balconies are typical of the Spanish Colonial Revival style.



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An example of Dutch Colonial Revival architecture.



An example of Spanish Colonial Revival architecture.

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BUNGALOW (1900-1930)

Gustav Stickley, publisher of The Craftsman from 1901-1916, espoused practicality of design and simple, honest expression of materials. The Bungalow style is an excellent example of this early 20th century movement.

As the bungalow here illustrates, these homes typically have one-and-a-half stories with gabled rooflines extending to form the porch roof. The Bungalow style features squat porch posts, broad gables with exposed rafter ends and triangular knee-braces, and gabled or shed-roofed dormers above the porch. Double-hung with multi-pane upper sash or casement windows were both common. Shingles, stucco, brick, and stone are common exterior materials.



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AMERICAN FOURSQUARE (1900-1930)

One of the most common housing forms of the early 20th century, the American Foursquare's simple rectangular shape and restrained ornamentation made it economical to build. Foursquare houses have two stories with either a hipped or a gabled roofline, a porch across the front, front or side dormers, and wide overhanging eaves. Plain wall surfaces tend to be of brick, wood shingle or clapboard.



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ENGLISH REVIVAL AND ENGLISH TUDOR REVIVAL (1910-1940)

Like the Colonial Revival style described earlier, the English Revival and English Tudor Revival styles were part of the early 20th century return to romanticism. Influenced by the English countryside, these styles combine masonry and half-timbering with steeply pitched gable roofs, multi-paned casement windows, arched entrances and decorative chimneys.

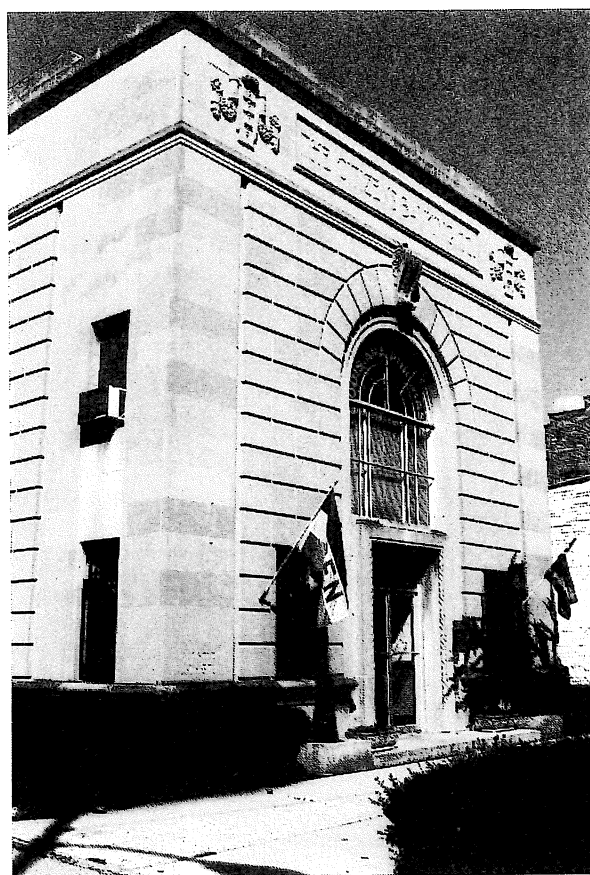
Perrysburg has some fine examples of these styles, like the one pictured here, which were so well suited for large rambling houses; some of Perrysburg's largest homes were constructed in this style.



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NEO-CLASSICAL REVIVAL (1910-1930)

Representing a return to classical forms during the early 20th century, the Neo-Classical Revival style was especially appropriate for commercial and public buildings. As the example illustrates, flat rooflines, large expanses of wall space, round-arched entrances, large columns, pilasters, and other classical detailing are typical of the style. Stone is the favored material for at least the facade; it is either smooth or edged ashlar.



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EARLY 20TH CENTURY COMMERCIAL (1910-1930)

Contrasting with the late 19th century's highly decorative facades, early 20th century commercial buildings usually feature large expanses of window, simple detailing such as raised or decorative brickwork, and raised parapets rather than decorative cornices. Perrysburg has both one- and two-story brick and frame commercial buildings dating to the early decades of this century.



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A Note about Architectural Styles

There is a temptation to try to assign every building to an architectural style. Very often, however, a building either has no distinctive characteristics of a style, or it may have elements drawn from many different styles. In many communities the majority of buildings, both residential and commercial, were built in no particular style. This is true in Perrysburg, though in the historic district a large number of buildings do in fact fit into recognized styles.

A building should not be considered an example of an architectural style unless it has all the defining features of that style, and unless it was built during the period that style was in vogue. Remember that architectural styles represented current tastes and changed with time. Just as in clothing, styles came and went and usually enjoyed only a brief period of maximum popularity. Remember too that, especially with earlier buildings, there was sometimes as much as a 20-year lag between the high point of an architectural style in the eastern states and the style's peak years in Ohio. Thus the time period for a style can vary significantly with geographic location.

As you study the architectural styles common in Perrysburg, you may find that your house or building is not a clear example of a style, but you may be able to identify particular stylistic features and the style or time period in which these developed. Also, remember that later stylistic features often were applied to older buildings in an effort to "keep up with the times," making identification of features and building chronology more of a challenge.



Planning for Rehabilitation

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Carefully plan all rehabilitation projects to retain and protect the features that give your building its historic character. Rehabilitation means bringing a building up to date to meet the needs of its occupants. Such work may involve improving structural and roof systems or replacing plumbing, electrical, heating, and air conditioning systems. It also includes renewing interior and exterior details and finishes; making additions or enlargements; reconfiguring interior spaces; and repairing or replacing storefronts, doors, windows, lighting, and signage.

While planning rehabilitation projects, some building owners are so intent on executing highly visible exterior work that they ignore important basic, but less obvious, problems. These seemingly invisible considerations may involve the structural stability of the foundation, roof, or gutters and downspouts. The electric wiring, plumbing, air conditioning, and heating systems may also not be sound. Begin your rehabilitation planning by inspecting each of these basic elements, and correct any deficiencies before pursuing work of a more cosmetic nature.

Despite preservation work's reputation for being expensive, a rehabilitation sensitive to your building's historic character is not necessarily more costly than less carefully-done work. Owners often realize significant cost savings because sensitive rehabilitation means leaving sound historic building materials in place rather than replacing them. For instance, you can sometimes repair older wood windows at a lower cost than installing aluminum replacements. Or, you can paint sound wood siding, soffits, and fascias less expensively than removing and replacing them.

Even as you maintain the essential character of your historic structure, remember that buildings change over time as their users' needs change. Thus, it would be unreasonable to expect an older building to remain either completely unaltered or to be restored to its original condition. At the same time, avoid rehabilitation that not only makes major alterations to character-defining features but also impairs the essential character of the building.

Character-defining Features

To do a sensitive rehabilitation, preserve these character-defining features on your building:

- * Overall form and massing.
- * Interior room layout, dimensions and ceiling heights.
- * Partial or complete original or older storefronts.
- * Original entrance doors, trim, and transoms.
- * Original windows, window trim, and hoodmolds, lintels, or decorative framing.
- * Decorative brickwork.

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- * Projecting cornices, parapet walls, and associated decoration or trim.
- * Original locations, sizes, and spacing of window, door and storefront openings.
- * Historic signage, awnings, light fixtures, and other small details linking the building to its past.
- * Porches and associated features, such as stairways, balustrades, supporting columns, and decorative trim.

To ensure a high-quality rehabilitation project, use the following approach to treatment: first, retain character-defining features by repairing deteriorated portions with identical materials. In planning a wood window repair, for example, replace only a rotted lower rail, not the whole window. Second, when a feature is too badly deteriorated to be economically repaired, replace it in-kind using the same materials, detailing, finish, and surface texture. In other words, replace a deteriorated window with an in-kind wood window. Third, when in-kind replacement is either not possible or uneconomical, re-create the feature in contemporary materials, duplicating feature size, details, and proportions as closely as possible. When a new wood window is too expensive, install an aluminum replacement of the same dimensions, method of operation, proportions, panes, profiles, and detailing as the original.

Building Design Features

After you have identified its details and individual features, step back and look at your building as a unified visual composition. It is much more than a collection of features placed next to each other. Your building was designed and built as a unified entity; your sensitive rehabilitation should respect these overall design features:

- * Retain its original dimensions and placement of entrances, commercial display windows, residential and upper-story windows, ventilators, and other features.
- * Retain the common setback along the sidewalk for commercial buildings. In Perrysburg, downtown buildings were commonly set back the same distance.
- * Use and retain historically appropriate building materials, as well as surface textures and finishes.

The historic structures of Perrysburg's district have a unique architectural and historic character, and it is not necessary to add features to "enhance" or "improve" this character, or to make it "more historic." Therefore, avoid adding features from different eras or modern elements with inappropriate designs, textures, and finishes. Examples include adding "Colonial" lamps, cupolas; or pediments to residential buildings; or adding rough-sawn siding, diagonal siding, or residential windows to commercial buildings.

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Basic Do's and Don'ts in Rehabilitation

In summary, when planning the rehabilitation of your building, DO:

- * Assess the overall needs of the building rather than just taking care of the cosmetic work which is visible.
- * Study the building carefully to determine when various improvements and changes were made.

* Identify important features, such as original windows, architectural trim, and other stylistic elements with historic character.

* Get a second opinion when a supplier or contractor insists that a building element is too deteriorated to repair.

* Maintain a healthy skepticism of products or treatments advertised as maintenance-free.

But DON'T:

* Hesitate to put money into invisible work such as improvements to heating, plumbing, and wiring. A building cannot function safely with faulty systems.

* Strip away architectural features that only appear deteriorated. Maybe they only need a coat of paint.

* Compromise your building's character by applying "Colonial," "Victorian," or "Wild West" details to give it a history it never had.

* Use abrasive cleaning techniques employing walnut shells, glass beads, or other materials; the same is true for so-called "feather-dusting" with sand. Any abrasive material applied under air pressure works the same way; all these techniques are likely to damage historic brick, stone, wood, and sheet metal.

* Remove newer building materials just because they are not original. As noted in the following Secretary of the Interior's Standards for Rehabilitation, buildings change over time and even these changes become significant. Common sense dictates that you should not remove properly functioning newer materials that do not unduly detract from your building's character.

The Secretary of the Interior's Standards for Rehabilitation

The rehabilitation information and advice in this manual are based on the ten Standards adopted by the Secretary of the Interior to guide all types of rehabilitation projects nationwide. The Standards are also included in Chapter 1274 of the Planning and Zoning Code of the City of Perrysburg which created the Perrysburg Historic Landmarks Commission.

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1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.
4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by or adjacent to any project.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.
10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

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Rationale Behind the Standards

The preceding Standards are based on the fact that all the parts of a building work together to create a feeling of historic character and significance. Because of this, each of Perryburg's historic buildings makes a unique contribution to the community. By following these Standards, you can update your historic building in a sensitive manner while making it efficient and useful.

On the one hand, the Standards are conservative: they advocate repair of historic materials rather than replacement. They discourage damaging or removing any element contributing to historic or architectural character or applying "historical" details or trim to create a false history.

On the other hand, the Standards show a great deal of flexibility: they acknowledge that buildings deteriorate and that it is not always possible to retain architectural features or to restore them to a historic condition. They provide for additions and alterations, so that heating and plumbing systems can be updated or floor space expanded. They also allow the use of modern materials when historic ones won't do the job.



Rehabilitation Guidelines

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Residential -- Foundations

Because of the foundation's importance to a home's appearance, its material and design were as carefully thought out as architectural details and paint colors. Thus a variety of foundations support the houses of Perrysburg's historic district. Brick foundations are quite common in earlier structures, as are both smooth- and rough-faced stone foundations. Later buildings, particularly in the 20th century, often have rock-faced concrete block foundations designed to look like stone.

Sometimes the actual underground foundation is one material while the visible portion is another. This is also common where foundations were repaired or replaced. For example, a rough stone foundation might be faced with brick above ground, or a concrete block foundation may be covered with non-structural facing.

Fortunately, most foundations are as sound as when they were built and do not need major repairs. Keeping them in good condition is important, however, because the stability of the foundation is critical to a building's overall well-being. Unstable foundations lead to cracked walls and plaster, jammed doors and windows, uneven floors, and structural failure. When repairs are necessary, make them in a way that preserves the foundation's historic appearance.

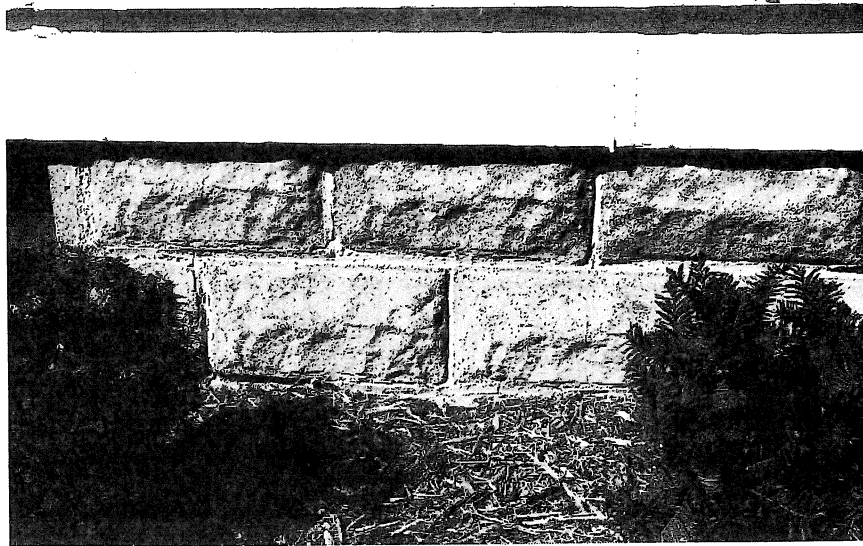
Recommendations

1. Keep vines and plantings off foundation walls because they collect moisture; their roots and stems can also damage masonry joints in the foundation.
2. Keep soil and mulch from piling up against foundation walls, and place bushes and other plants several feet away from foundations. When they are too close, plants trap moisture from even normal rainfall, preventing walls from drying out properly. Be sure the soil slopes away from the foundation wall so water will drain away rapidly.
3. Leave foundation walls their natural colors. Avoid painting foundation walls unless you can document through research that they were painted historically. If, however, a foundation was painted in the past, it is best to keep it painted rather than trying to remove the paint.
4. Cut no new doorways or windows into foundations and do not enlarge existing openings. If such work must be done, be sure that the building's structural stability is not affected. Any opening weakens a foundation and must be compensated for by new structural members such as lintels and columns.
5. Make sure that any ventilators in the foundation walls are kept clear of obstructions. Ventilators permit trapped moisture to escape. This is especially important if there is a crawl space rather than a basement.

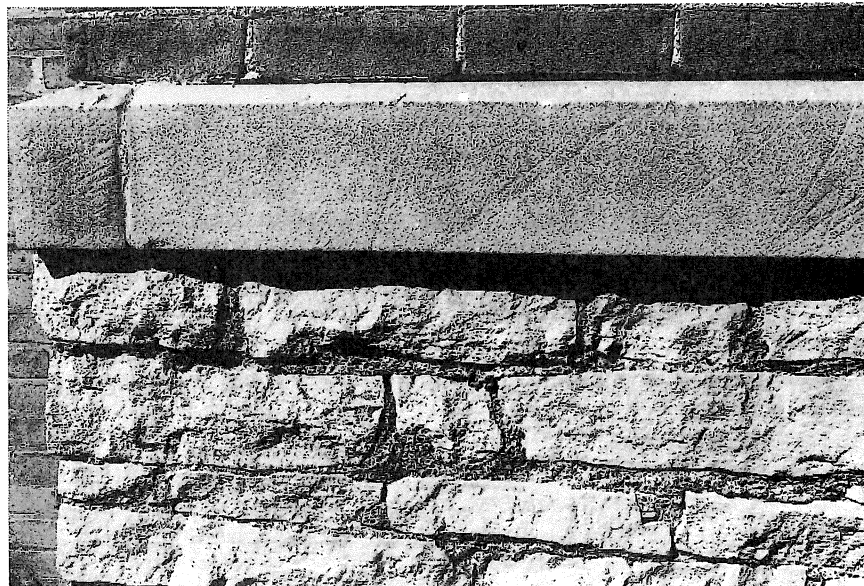
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For this reason, closing in foundation openings such as windows and ventilators is not recommended. Also, be sure that downspouts are connected to underground drains, or that downspout extensions or splash blocks keep water from pouring into the ground adjacent to the foundation.

6. Leave the original foundation material exposed. Foundation walls should not be stuccoed unless research shows that they were stuccoed historically.



Two examples of Perrysburg foundations. The one below has a smooth stone water table, a projecting belt that keeps rainwater off the foundation.



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Residential -- Masonry

Many houses in Perrysburg's historic district are built of brick, stone, or have a stucco surface, with masonry detailing of stone, terra cotta or concrete.

Masonry construction is very durable, but it is not indestructible. Inappropriate treatments not only cause physical damage but also reduce or destroy masonry's inherent water-repelling character. They also hasten and aggravate weathering and the collection of surface dirt.

Because of the problems they can create, the following masonry treatments are not appropriate for historic buildings:

Sandblasting or any other form of abrasive cleaning. Abrasive cleaning removes the hard outer surface of brick, exposing its soft inner core to weathering and dirt. Abrasive cleaning also changes the color and texture of brick. On stone and terra cotta, abrasive cleaning removes surface detail, destroys edge definition, and changes the texture. Concrete and stucco can also be severely eroded by abrasive cleaning.

Coating or waterproofing a masonry surface. Surface sealers keep out only liquid moisture -- not water vapor or humidity. If vapor condenses inside the masonry, liquid water results. Such retained water and chemical salts can cause spalled or damaged masonry; growth of moss and mildew; and interior damage to plaster, paint and woodwork. Leave masonry uncoated so it can dry out naturally.

Removing paint from previously painted masonry. In the past, masonry buildings were painted for a multitude of good reasons. These include protecting low-quality masonry that did not resist weathering very well; covering masonry discolored by fire damage; or hiding window, door and other alterations that marked or scarred the building. Paint removal thus can result in an unpleasant appearance or affect the building's ability to resist weathering. Sometimes masonry buildings were painted originally. If a building was painted historically, it should remain painted.

Recommendations

1. Consider not cleaning your building and accept its darkened, weathered appearance -- that distinguished patina of age buildings acquire over time. If cleaning is undertaken, begin with the gentlest effective technique -- try hand-scrubbing with a non metallic brush and plain water before using detergents and chemicals. With any technique do a test patch first in an inconspicuous location to ensure that the technique is safe and effective. If possible allow several weeks or months between the testing and the cleaning so that you can see long-term effects that might not be apparent immediately after testing. In all cases, water pressure should not exceed 300 pounds per square inch, or less if damage is apparent.

Perrysburg Historic District Design Guidelines

2. Do not apply waterproofing or sealing solutions to masonry or to mortar joints.
3. Repoint only when so much mortar is missing that rainwater accumulates in the joint and then repoint only those areas that require it. Leave any weathered but still sound joints alone. Where repointing is needed, joints should be hand-raked (avoid power tools) to at least a one-inch depth. New mortar should match the old in color, texture (roughness) and composition (proportions of sand, lime and cement). Also, joint width and finish tooling of the new mortar joints should match those of existing joints.
4. Leave painted masonry painted and do not paint masonry that has never been painted.
5. Do not remove stucco from a masonry surface. The underlying masonry -- most often brick -- does not look good because usually it has been chipped and scarred to hold the stucco. When repairing or replacing stucco, use a new stucco that matches the color and texture of the existing.



Sandblasting and improper repointing can do extensive damage to the outer surface and expose the porous inner part of brick.

Perrysburg Historic District Design Guidelines

Residential -- Siding

Because frame construction is very common in Perrysburg's historic district, the treatment of wood siding is an important issue. Aside from its utilitarian function, wood siding also has a strong impact on the character of historic buildings.

Most homes in the district appear to have their original siding. Beveled siding is fairly common; its wedge-shaped overlapping boards usually had an exposure of three to six inches. Another popular siding is wood shingles; often laid in distinctive patterns, these are square-sided, diamond-shaped, or round-ended. Although beveled siding is most often found on earlier buildings and shingles on later ones, this is not always the case; sometimes both are used on the same building.

Other kinds of wood siding include vertical flush siding with no overlap; board-and-batten (narrow strips nailed over vertical joints); and horizontal siding, including tongue-and-groove, shiplap and novelty siding. These siding types were also used on garages and outbuildings.

Because wood siding requires maintenance and painting, aluminum or vinyl siding might seem an attractive alternative, especially when advertisements claim it is maintenance-free. Remember that nothing is maintenance-free! Removal or covering over of wood siding with another material can introduce several problems:

- * Like any exterior surface, vinyl and aluminum siding can fade and collect dirt; thus it does require at least some maintenance. No siding is maintenance-free.
- * When a building is re-sided with vinyl or aluminum siding, the installer frequently removes window and door trim, cornerboards, soffits and fascias, and other important architectural features.
- * Because it comes in standard designs and dimensions, often the new siding does not match the historic material, especially in width and often in profile.
- * Artificial siding damages more easily than wood. Aluminum can be dented, and vinyl can crack in cold weather.
- * Because vinyl and aluminum siding are impervious to moisture, dampness from leaking gutters or water pipes, or from improperly installed insulation, can build up behind it undetected until major interior damage occurs. The result can be dry rot damage to the structure. Dry rot is a fungus infection which destroys the structural strength of wood. Once begun, it cannot be reversed and is difficult to arrest. Even though vented siding can help, you must watch for moisture build-up behind vinyl and aluminum siding.

Perrysburg Historic District Design Guidelines

Recommendations

1. Any original or historic siding on a building should be preserved and repaired, if necessary. Even though asphalt, cement, or other types of shingles or coverings have been applied, very often the original siding underneath is in good condition. It is not necessary to remove these later types of siding if they are still in good, serviceable condition.
2. Using vinyl or aluminum siding on historic structures is strongly discouraged. However, if such siding is proposed, be prepared to show that the existing siding is beyond reasonable repair. If siding is used then architectural trim, such as cornerboards, window trim, door trim, soffits, fascias, and other elements must be retained.
3. New siding should cover only those areas originally covered with siding; 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 artificial siding.
4. Wood siding is preferable for new construction or new additions to existing buildings, although vinyl or aluminum siding is acceptable.
5. Painting is the appropriate treatment for wood siding in Perrysburg's historic district. Varnishes and stains or bare, weathered wood were not used historically.



An example of beveled siding.

Perrysburg Historic District Design Guidelines



Examples of square (top) and fishscale (below) shingle siding. Fishscale and diamond-shaped shingles were typically used as decorative accents on late 19th century Queen Anne and Shingle style houses.

Perrysburg Historic District Design Guidelines

Residential -- Roofs, Gutters, and Downspouts

Due to their architectural diversity, Perrysburg's historic district houses are crowned by roofs in many shapes: gable, hip, truncated hip, mansard, and pyramidal. Architects and builders considered the roof an important part of the house's overall design; therefore, each architectural style has a specific roof shape. Rarely did architects vary from this convention. Some styles, such as Queen Anne, combine two or more roof types. Vernacular buildings, which are of no single style, sport a variety of roof shapes.

Because of their visibility, roofs are a major design feature on historic buildings. Thus, preserving historic roof shapes, sizes, and roofing materials, as well as details such as dormers, turrets, and decorative cresting, is fundamental to retaining the community's historic character.

Roofing materials are as important as roof shapes and sizes. Early roofs generally were covered with wood shingles or standing-seam metal; from the mid-19th century on, slate was very common. During the 20th century, clay tile roofs were moderately popular; more modern materials such as cement-asbestos, roll roofing, and asphalt shingles were common after the 1920s.

The roof, gutters, and downspouts form a single moisture-control system to collect and carry water away from the building. The entire system cannot function unless each individual part is working properly.

Three types of gutters are common: suspended, stop, and box. Some suspended gutters are made of sheet metal; others are wood that have been milled as a single piece or nailed in a V shape. These gutters are fastened at the eaves either by straps nailed to the roof sheathing under the shingles, or by large spikes nailed through the edges of the gutter and into the fascia boards. Stop gutters sit on the roof surface and are formed by placing a board perpendicular to the roof and lining the resulting V-shaped trough with a waterproof material such as sheet metal. Box gutters are part of the structure of the roof eaves or cornice. These gutters are placed beyond the outside wall surface and consist of a V- or U-shaped waterproof trough enclosed by a "box" formed by the projecting eaves or cornice elements.

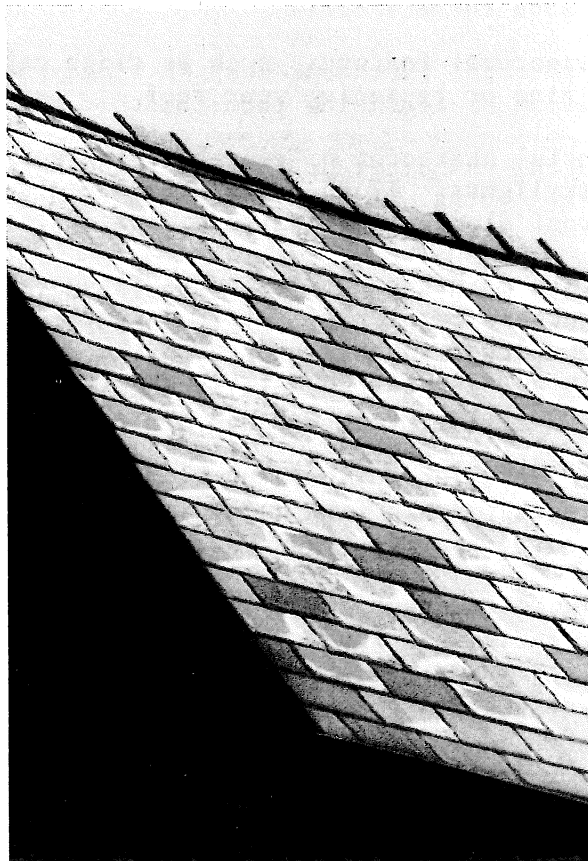
Round- or rectangular-shaped downspouts are frequently made of corrugated sheet metal to give them strength. Downspouts for suspended gutters usually require elbow angles to bring them against the building walls, where they are held in place with straps or iron clamps. For stop and box gutters, downspouts pass through the roof and cornice or eaves and then continue down building walls.

Recommendations

1. Retain and repair existing slate or tile roofs. If you believe slate or tile repair is not feasible, be prepared to document that fact before trying to replace your roof with other materials.

Perrysburg Historic District Design Guidelines

2. Repair your roof with replacement slates or tiles that duplicate the original roof's appearance and color. When selecting a color, look at an entire roof in that color to be sure it matches your original roof, rather than relying on a small sample.
3. Use new roofing materials appropriate to the style and period of your building. Particularly avoid staggered-butt brown shingles that try to mimic the appearance of a wood shingle roof.
4. Retain all architectural features, such as ridge caps, iron cresting and chimneys, when repairing or replacing your roof.
5. Retain the essential character of your building's roof by not adding dormers, vents, or skylights. If such features are absolutely necessary, place them on rear roof slopes to minimize visibility.
6. Practice preventive maintenance: clean the leaves, branches, and other debris out of your gutters regularly. Dirty gutters can overflow; their weight may cause them either to pull away from the building or collapse. When dirt collects in downspouts, especially at elbows and angles, it may form debris plugs. Once frozen, such plugs can expand and burst the downspouts, causing water to pour down walls and damage paint, siding, masonry, and mortar. Interior moisture problems can also result. Check all downspouts to be sure they drain into underground drain pipes or onto splash blocks that channel water away from your building.
7. Repair and retain box or stop gutters, because their design and condition strongly affect your building's appearance. Re-lining of such gutters with modern flexible roofing materials may solve leakage problems. Suspended gutters are not suitable replacements for box or stop gutters.
8. Replace gutters or downspouts by matching the original in overall dimensions, cross section and profile.
9. Help preserve your building by avoiding poor practices: drive downspout supports into mortar joints, not into brick or stone surfaces. Nail gutter support straps under, not on top of, the roof's surface. Keep gutters, downspouts, hangers and supports painted so they do not rust and stain building walls and foundations.
10. Select gutter and downspout paint colors that match or are compatible with the trim colors on your building.



Slate was a popular roofing material historically. This one is still in excellent condition.

Perrysburg Historic District Design Guidelines



Other examples of roofing materials used on historic buildings in Perrysburg include wood shingles and clay tile.

Perrysburg Historic District Design Guidelines

Residential -- Windows and Doors

Houses in Perrysburg's historic district display just about every type of window and door found in American architecture. Aside from their practical functions, windows and doors are architectural features influencing a building's character and appearance. A door often serves as a focal point on the building's facade, while windows add interest, rhythm and detail to the overall building form.

Wood windows with single or multi-paned sash are the most common in Perrysburg. Multi-paned sash tend to be the oldest, prior to about 1870, though this style was also widely used in the early 20th century when revival architecture was popular. During the 19th century, multi-paned sash were produced principally because large pieces of window glass were difficult to make. As glassmaking technology improved, window sash with four, two and then a single pane of glass became more and more common.

Double-hung windows, in which both sash slide vertically in the frame, are most common in Perrysburg houses. Also found are single-hung windows where only the lower sash moves. Frequently windows are referred to by the number of glass panes in each sash. Thus, a window with two sash of six panes each is a six-over-six (or 6/6) window. Among the configurations common in this area are 6/6, 4/4, 2/2, 1/1 and 6/1.

Historic homes originally had through-the-glass muntins dividing the windows into smaller panes. Many contemporary buildings have windows with snap-in or applied "muntin bars" intended to give windows a multi-paned appearance. Such false treatments are not appropriate for historic structures.

Doors from the early- to mid-19th century are usually solid wood, typically with four or six panels and no windows. Late 19th century doors are often embellished with carved ornamentation and might have rectangular or round-headed glass windows in the upper half. Some paired doors, a characteristic feature of the Italianate style, are also found in the historic district.

Early 20th century wood doors are more simplified with glass in the upper half; sometimes almost the entire door is taken up by a single or multi-paned window. Since about the 1940s, hollow- or solid-core laminated wood doors have been very common.

Recommendations

1. Retain the original size, number and placement of doors and windows in your house to preserve these important elements of its architectural character. Cutting new openings, blocking in existing openings, or changing the original sizes of openings are not recommended because these changes erode the building's character.

2. Maintain and repair original doors, windows, and shutters rather than replacing them, if at all possible. Wood surfaces should be cleaned and

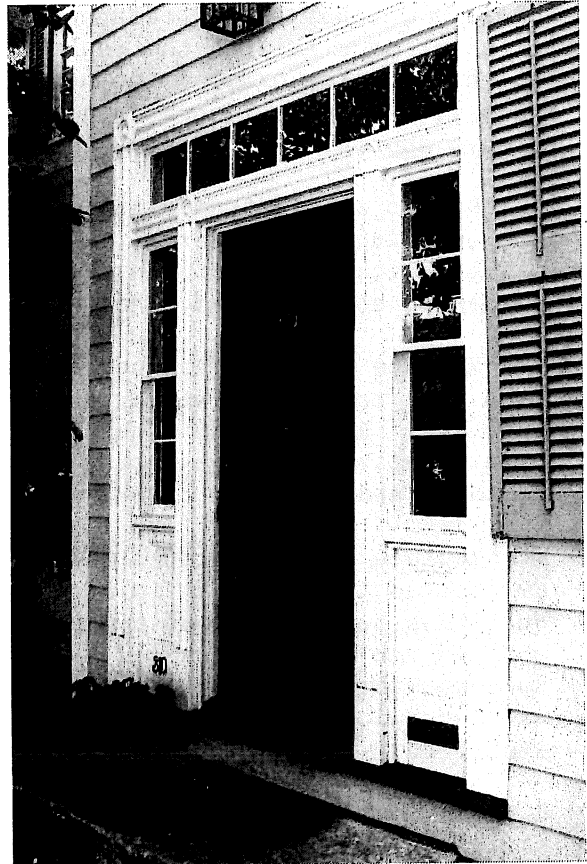
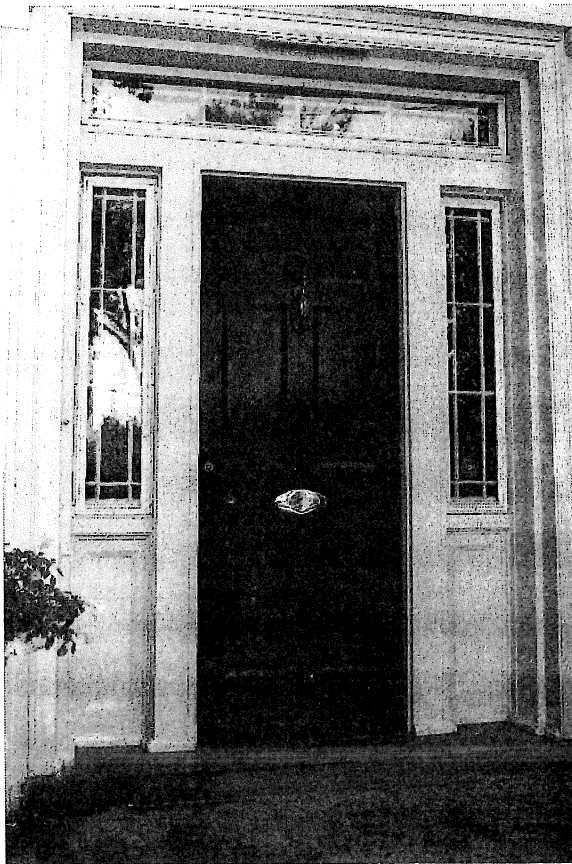
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repainted periodically to protect them from moisture. Where features are already deteriorated, remember that repair may be more economical and appropriate than replacement.

3. Check all wood doors regularly as they are prominent features that deserve to be maintained. Repairs may be needed if the door sticks or has gaps, is rotted in some places, or has hardware that is deteriorated. Alleviate sticking doors by adjusting the hinges or by planing or sanding the edges. Close gaps with weatherstripping or by adding thin wood strips to the sides of the door and painting them to match. Replace rotted sills or panels with like materials. A locksmith can repair or replace hardware. Also, retain and repair original wood screen doors.
4. Replace a missing or badly deteriorated original door with one that closely matches the appearance of the original. Where no evidence of the original door exists, the replacement should reflect the period and style of the house. For example, do not add early 19th-century doors to Victorian houses. Six-panel doors do not automatically mean "historic" and are not always appropriate on later residential buildings.
5. Repair window frames and sash by patching, consolidating, and reinforcing the existing wood material. Because the most common problems of peeling paint, sticking and binding, missing putty, broken glass, and broken sash cords are easily fixed, they do not constitute good reasons for replacement.
6. Replace the deteriorated elements in a window with new matching pieces when some parts of a window have deteriorated and other parts can be salvaged. Replacement with a new window should only be done when deterioration of the existing window is so severe that it clearly cannot be repaired and saved.
7. Replace a deteriorated, non-repairable window with a new wood window that duplicates the original in size, material, profile, number of panes, glazing qualities, and method of operation. New wood replacement windows with true muntins are appropriate and can be found in building supply outlets, local wood-working mills, or in product catalogs. Aluminum or vinyl substitutes with sandwich or snap-in muntins are not appropriate for the historic district.
8. Consider adding exterior storm windows to the house to gain thermal efficiency during winter and summer. Storm windows should fit the window size exactly with the middle rails aligning. The upper and lower storm sash should contain single clear panes that do not change the original window's appearance. Storm windows should be painted the same trim color as the main windows. If possible, continue to use the original wood storm windows.
9. Maintain and repair original window and door shutters. If it is not possible to repair them, replacements should duplicate the original. Shutters should be painted wood and be attached with hinges to the door or window casing rather than nailed to the siding or brick. Shutters should fit the openings exactly, completely covering them when closed.

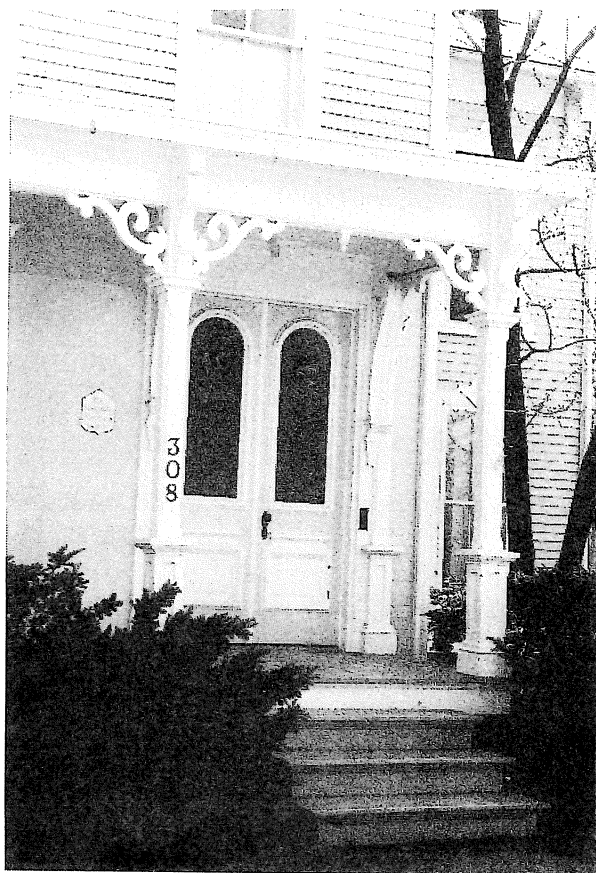
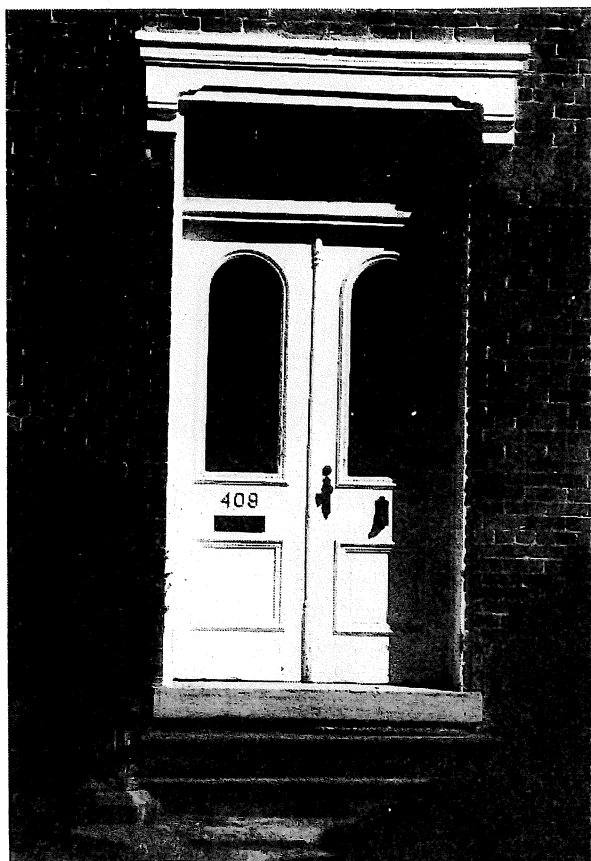
Perrysburg Historic District Design Guidelines

10. Determine if your house had shutters before trying to add them. Look for physical evidence such as wall mountings, and remaining hinge pins or notches on window casings. You can also consult old photographs for evidence of shutters. Add shutters that are appropriate to the age and style of your building. Early Perrysburg shutters frequently had operable louvers, while shutters on early 20th century buildings sometimes had panels and cutouts rather than louvers.



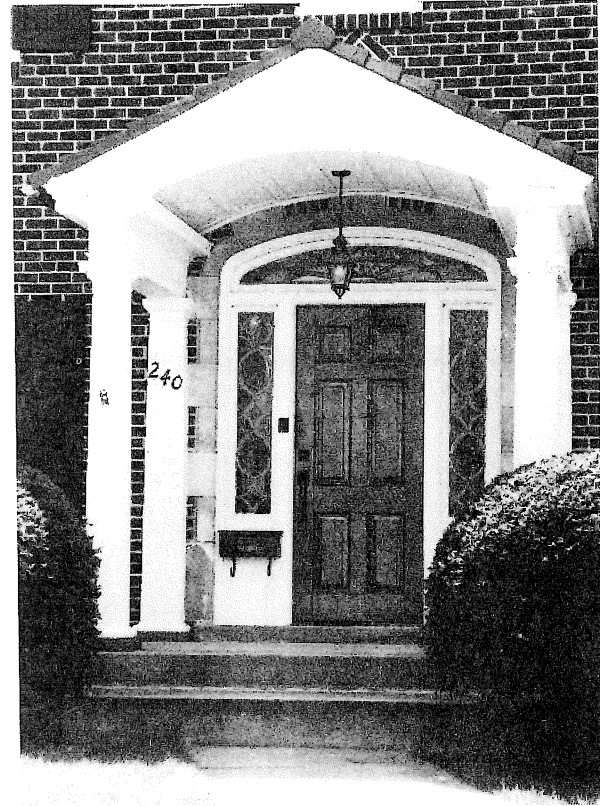
Six panel doors are appropriate for the early 19th century Greek Revival houses pictured here.

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Perrysburg's Italianate houses frequently had double-leaf doors with large windows in the upper half.

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Two examples of early 20th century doors in the historic district.

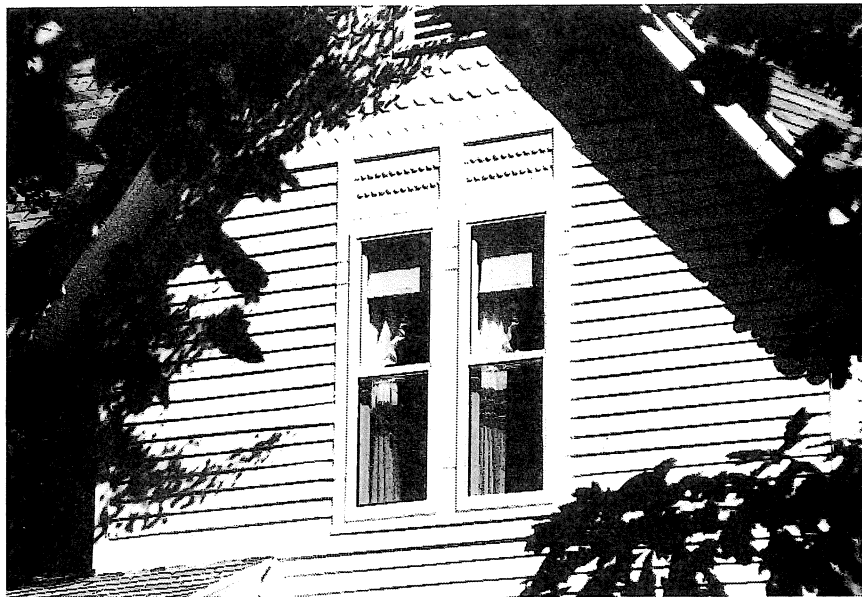


An example of a painted wood screen door, which is compatible in design with the door it covers.

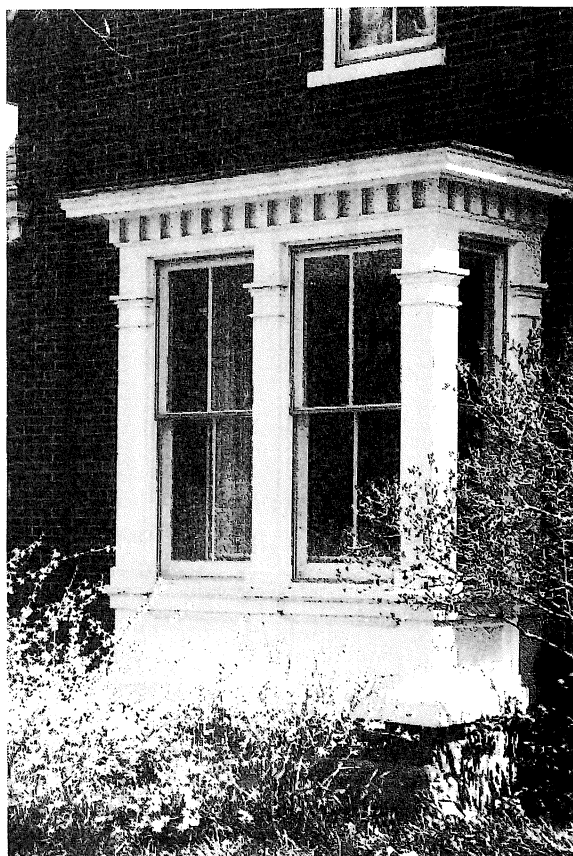
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Examples of three very common window types in the historic district -- six over six, two over two, and one over one. Note the operable louvers on the shutters in the upper left photo.



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Projecting bay windows are found in Perrysburg on houses from the late 19th and early 20th centuries.

Perrysburg Historic District Design Guidelines



Decorative windows are also common in Perrysburg's historic district. The upper photo depicts an "eyebrow" window.

Perrysburg Historic District Design Guidelines

Residential -- Porches and Front Steps

From small, roofless stoops to broad, sweeping verandas, porches are a dominant and distinctive characteristic of residential architecture in Perrysburg's historic district. They are found in all parts of the community -- on small cottages as well as grand mansions, on both 19th and 20th century homes. The district's porches exhibit marvelous variety in ornamentation, scale and location.

Porches are important architecturally because they serve visual, social and functional purposes. As an integral part of a house's design, the front porch is quite frequently its most distinctive feature. Socially, the porch serves as the entrance to the building -- a transition between indoor and outdoor environments. Front or side porches are also natural extensions of living space to the outdoors, a place for residents to greet neighbors or relax in private. In Ohio's sometimes hot, humid climate, porches provide shady, breeze-cooled living areas.

Dominant features of Perrysburg's porches include wood columns, simple balustrades, and front steps. Porch columns vary in size, scale, and profile, depending on the building's date and style. On earlier buildings, porch columns and balustrades reflect a simple architectural treatment; later Victorian porches have turned posts with brackets and decorative spindles.

Changes to the porches in the historic district have been relatively few, indicating a local appreciation of this feature. Some houses are missing a balustrade or railing on their porches; others feature wrought iron replacements. Most porches, however, are in good condition and retain all their original features.

Some Perrysburg porches are raised above the ground by masonry piers to allow ventilation of the porch structure. Typically, wood lattice is used in the spaces between the piers of a porch, both to improve its appearance and to keep out animals and trash.

Typical porch maintenance problems include deterioration of the porch deck and column bases due to dry rot. Also fairly common are sagging porches caused by shifting or moisture and insects (such as termites or carpenter ants) in the structure. Some deterioration or peeling paint on columns and balustrades may be evident as well.

Recommendations

1. Practice good maintenance techniques to ensure your porch's long-term preservation. Wherever possible, maintain and repair wood elements of the porch rather than replacing them. If balusters or columns must be replaced, install new wood elements that closely match the originals. Selectively replacing parts is not only sound preservation practice but is also less expensive than replacing an entire porch.

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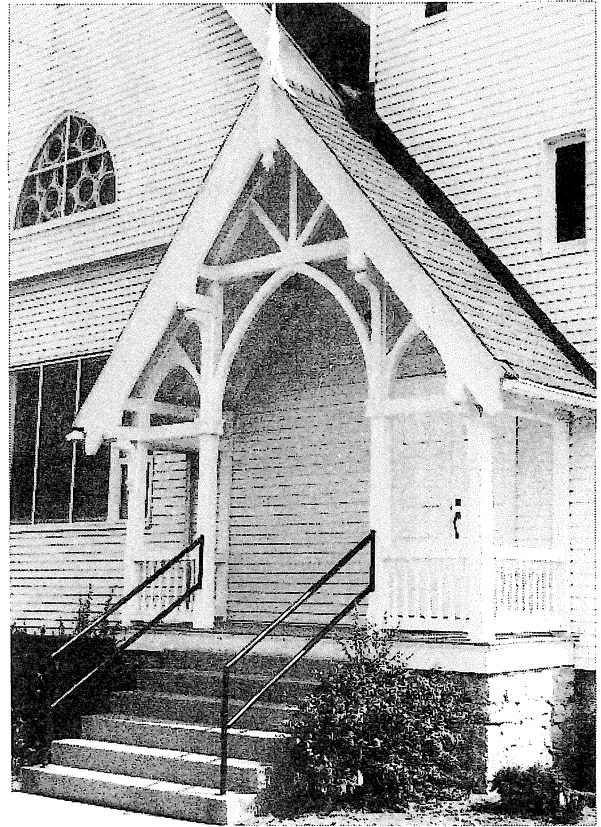
2. Reduce the condensation and moisture that cause dry rot in your wood porch by keeping it well ventilated. Leave the space beneath your porch open; do not fill it in with brick or any other material. Screen this space with lattice that is at least an inch above the ground. Keep the lattice painted and free of leaves, trash and other obstructions. When replacing lattice, choose and install lattice that clearly matches or very closely resembles the original.
3. Use interlocking boards of the same width as the original when replacing a deteriorated porch deck. Treat the boards with a wood preservative and back-prime them. Keep the porch deck painted and uncarpeted as a carpet holds moisture.
4. Maintain any original porch steps to preserve the porch's historic character. Worn or warped treads may have developed small depressions which hold water and might saturate and rot exposed wood. Replace damaged treads with new ones that match the originals in size and dimension. Retain or replace in kind any wood hand railing. Duplicate the material, design, orientation, size, and placement of the original wood steps when replacing them.
5. Maintain all columns, railings, and balustrades; use only wood replacements that match the original when a structurally unsound wood feature must be replaced. Aluminum and wrought iron porch replacements are not appropriate and should be avoided. Keep all porch elements painted and repair cracks using an epoxy or other material to consolidate the wood and keep water out.
6. Be sure that the joint where the porch roof abuts the house is water-tight. This joint must be properly flashed, with flashing running under wood siding or into masonry mortar joints. Inspect this joint regularly to be sure water is not seeping into the roof structure of the porch.
7. Repair and maintain historic stone and brick stoops and porches. Make sure that joints are water-tight. If repointing is necessary because of missing mortar, repoint only the areas where it is required and match the original mortar in composition, texture, color and profile.

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Porches are a distinctive element in the design of many houses in the district.

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Porches from nearly every era can be found. The porch on the left is quite unusual -- it is executed in metal.



An example of a wood ventilator under a porch.

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Several fine examples of stone porch elements can still be found in the district. Note the beveled edges and detailed carving in the stonework.

Perrysburg Historic District Design Guidelines

Residential -- Ornamentation

Ornamentation includes various brackets, porch details, columns, cornices, window and door trim, and decorative wood shingles used to enhance a building's form and further define its style. Much of the historic district's residential architecture is not highly ornamented, as the buildings have more simplified lines and details.

Victorian homes built between 1870 and 1900 are the most highly ornamented structures in the district. Houses constructed after the turn of the century turned to the less ornamented Colonial Revival and Bungalow designs. Ornamentation on a bungalow expresses the building's structure, including exposed rafter ends and eave braces or brackets.

Most of the applied ornamentation in the district is wood; therefore, it can not only be repaired inexpensively but also must be maintained. Overall, the ornamentation on Perrysburg's older houses appears to be in good condition and not in need of replacement. Generally speaking, the simplicity of the city's residential architecture should make the maintenance of ornamentation somewhat easier than on highly decorated buildings.

Loss of original brackets, porch spindles, or door trim can seriously detract from the appearance and the value of a historic house. This loss may be due not so much to deterioration and damage as to unnecessary removal by the homeowner unaware of these features' significance. More extreme is the owner who tries to "dress up" a house, making it more decorative than it was originally. This may be done by adding shutters, brackets, or other details inappropriate to the building's architectural style or that never existed on the building historically.

Architectural metals -- roof cresting, porch elements, and cornices -- are also an important part of residential ornamentation. In Perrysburg, such elements are generally in good condition, but they are subject to deterioration through rusting. Because some pieces were soldered together, watch for open joints where water may penetrate. Keep metal ornamentation well painted.

Many of the district's buildings from the late Victorian period feature stone ornamentation. Some is very simple -- plain rectangular window lintels and sills -- while some is intricately carved and very decorative. Such ornamentation tends not to weather or deteriorate very fast, as long as nothing interferes with its stability.

Recommendations

1. Repair existing details of the building such as brackets, window and door trim, cornices, columns, and balustrades. Exposed gray wood, rusting metal, or peeling paint does not necessarily mean that a feature is deteriorated beyond repair. Use epoxy fillers or putty to fill cracks and hollows in

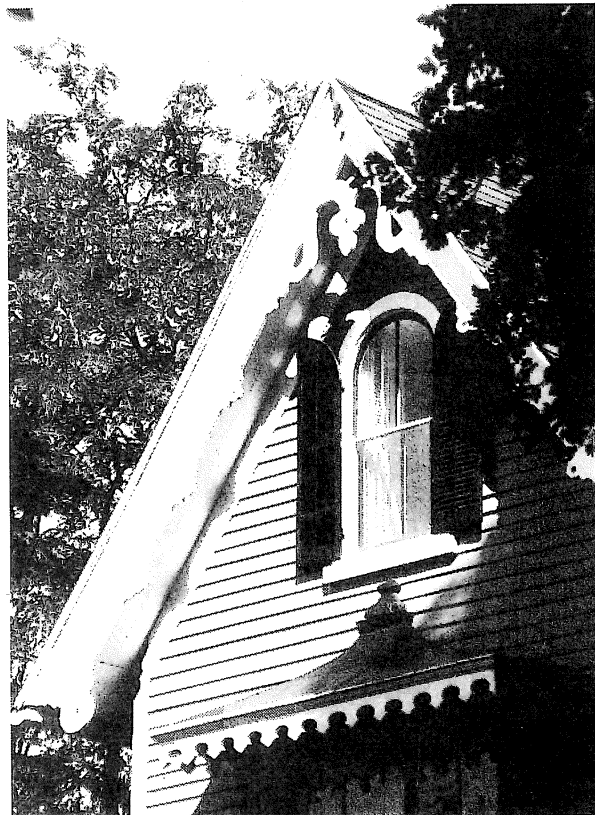
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weathered wood; sometimes scraping and painting is all that is needed. Soldering open metal joints is fairly easy, as is welding of heavier iron elements such as roof cresting. Keep all such ornamental details painted and protected from excessive moisture.

2. If ornamentation is so severely deteriorated that it cannot be repaired, the replacement should duplicate the original exactly. Most details can be reproduced to match the existing ornamentation, whether in wood or metal. This includes brackets, window trim, moldings on porches or cornices, and patterned wood shingles.

3. Become familiar with the architectural style and period of your house. It is important to respect the original design of the building and not attempt to make it appear older by removing existing features or adding other details to the building.

4. Be sure that stone ornamentation is properly pointed so moisture cannot seep in at the edges. Avoid applying sealers or waterproof coatings to stone ornamentation, because this can interfere with its ability to dry out. Unpainted stone ornamentation should remain unpainted, but if it is already painted, it should be kept painted. This is because serious damage can result from paint removal.

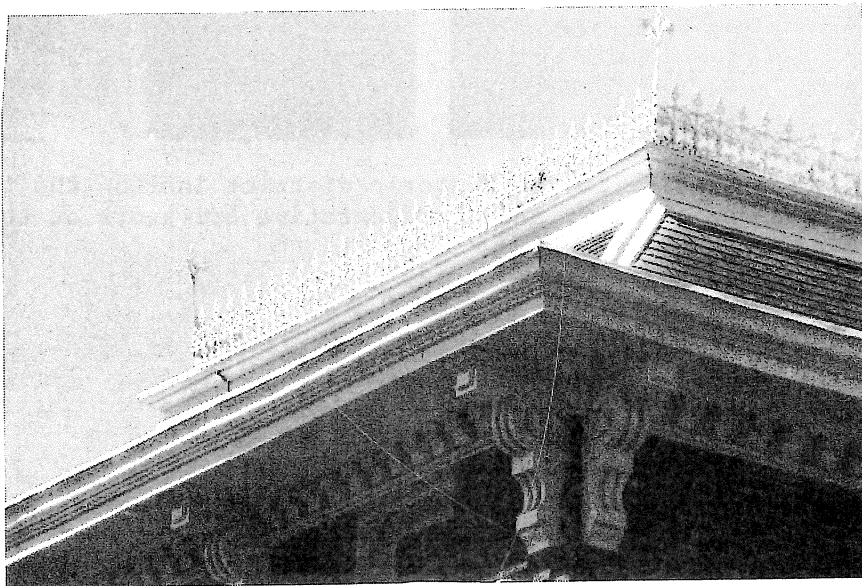
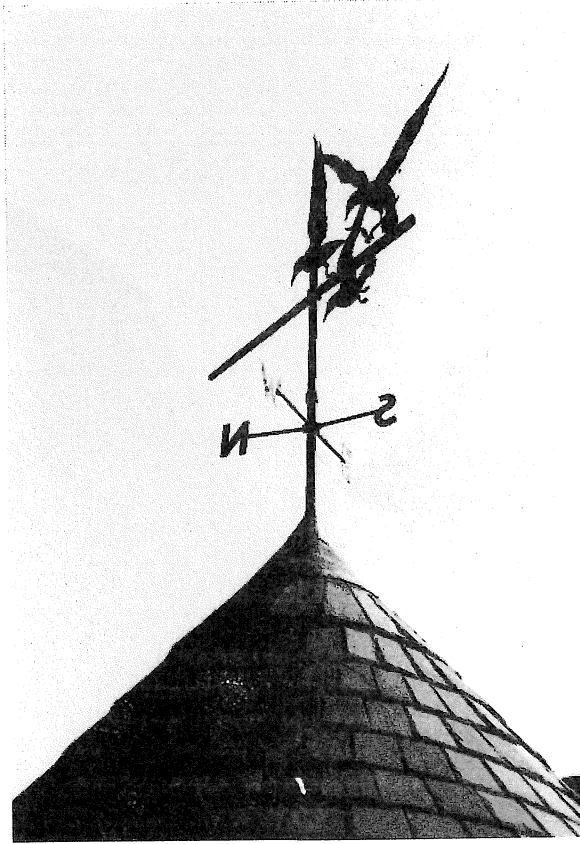


A decorated corner pilaster (left) and a decorative bargeboard (right) are typical features of Greek Revival and Gothic Revival ornamentation respectively.

Perrysburg Historic District Design Guidelines



Examples of ornamentation in the historic district include the tower and bracketed cornice on the left and the decorative brickwork on the right.



A weathervane atop a conical roof and ornamental iron cresting are other examples of the wide variety of building ornamentation found in the district.

Perrysburg Historic District Design Guidelines

Residential -- Color

The residential buildings in Perrysburg's historic district are predominantly painted white, often with black or green shutters as accents. During the first half of the 19th century, in the Greek Revival period, this painting scheme was common.

Later in the 19th century, the houses were often painted with a varied palette of colors. Victorian houses, with their variety of trim and details, featured a more decorative paint color treatment using two or a maximum of three colors. Colors common during this period included reds, golds, olive and darker greens, browns and other earth tones.

Early 20th century Colonial Revival buildings were frequently painted white or light colors to mimic the appearance of early architecture. Bungalows, which resulted from the Craftsman movement of the early 20th century, were generally painted in earth tones.

Recommendations

1. Research the original paint colors as a starting point for color selection. Find out which combinations of colors were used, in which locations, and how many colors there were. One easy way to approach paint research is to make a V- or diamond-shaped notch with a sharp hobby knife, making sure that it cuts through all the paint layers. Using sandpaper, sand the edges making sure that a little of each paint layer is exposed. A magnifying glass will help you distinguish the paint layers. If possible, view the paint layers under natural daylight or daylight-color photoflood lights to ensure proper color match. The recommended first choice for paint colors is always to return to the original colors used on the building. When these are unobtainable or unacceptable for some reason, then alternate colors may be considered.
2. Use white or very pale colors for early 19th (pre-Victorian) and early 20th century (post-Victorian, Colonial Revival) buildings. For Victorian buildings, use earth tones such as grays, browns, beiges, brown-reds, yellows, golds, or cool tones such as blues and greens. Generally, color tones should be subdued, with the building painted a lighter neutral color and its trim a contrasting color or a darker shade of the building color.
3. Respect the simplicity of detail and design of even late 19th century buildings in your paint color selection. Do not use too many contrasting colors on a single building; the simpler the building, the fewer the colors that should be used.
4. Leave unpainted surfaces unpainted.
5. Paint metal roofing a dark green or red, colors commonly used in the past.

Perrysburg Historic District Design Guidelines

Building Site and Environment

Even though buildings have always garnered most of the attention in historic districts, each building's site is equally important. The components of a building site include outbuildings, fences, lighting, paving, plantings, street furniture, and yards. Site features and architecture work hand-in-hand to create a character and environment that are uniquely Perrysburg's.

As in other sections of this book, the following guidelines for sites allow much flexibility, without mandating specific designs. They suggest approaches to site design that not only follow historic patterns but also blend in with existing historic site features.

Outbuildings

The residential areas of the historic district have a number of unusually fine and well-preserved outbuildings such as sheds, carriage houses, and garages. These buildings were frequently designed to complement the house in architectural design, materials and colors. They are important components of the overall district character.

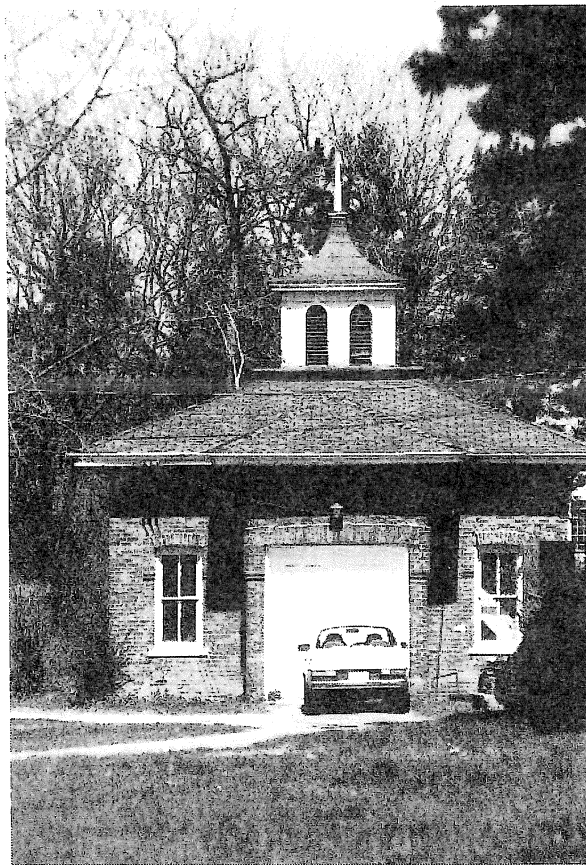
Recommendations

1. Retain existing outbuildings and repair as required to keep them in good condition. These structures should receive the same attention and sensitivity as the main houses.
2. New garages and outbuildings should be designed as secondary structures. They should be placed at the rear of the lot, as they generally were historically, and alleys should be used for access as much as possible.



An example of one of the district's attractive and well-maintained alleys.

Perrysburg Historic District Design Guidelines



Examples of historic outbuildings which should be retained and preserved.

Perrysburg Historic District Design Guidelines

Fences and Walls

In Perrysburg's historic district, low iron fences commonly separated front yards from public rights-of-way and adjacent yards. Typically, front-yard fencing was not more than three feet high. Providing more decoration than physical separation, these fences were low enough not to obscure the view of the house. Many of the most common cast- or wrought-iron fences are still in place.

Less expensive wire fencing was used in side yards and back yards in the late 19th and early 20th centuries. Although less durable than cast or wrought iron, some wire fencing still survives.

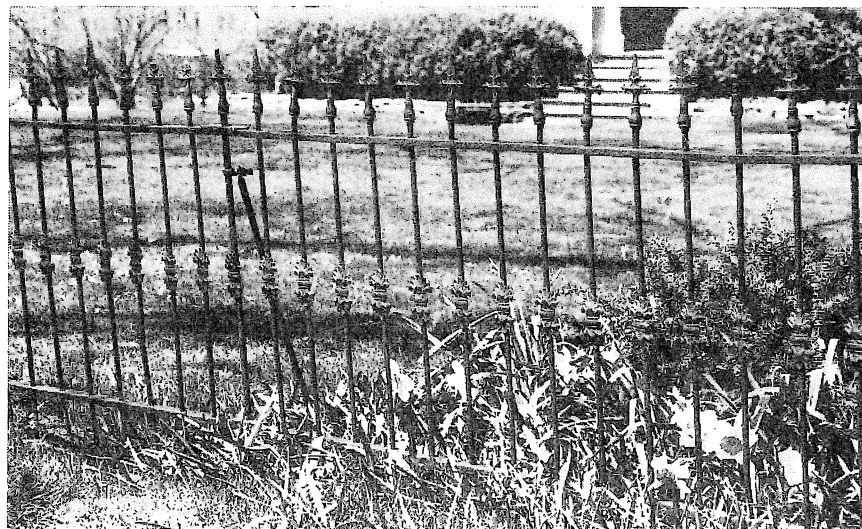
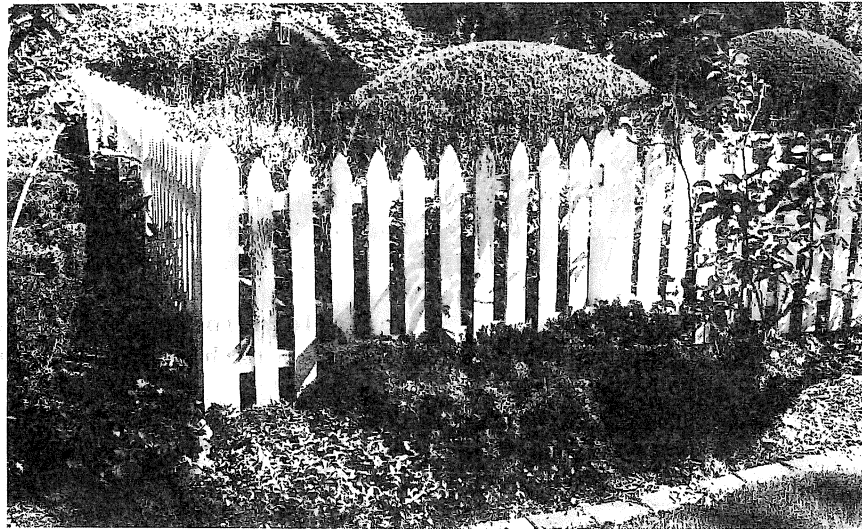
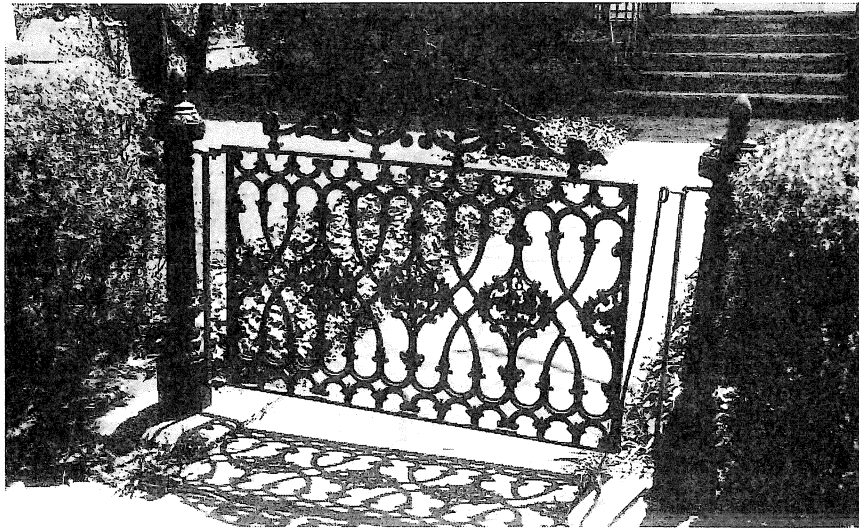
Wood privacy fences separated backyards from alleys or other yards; these fences varied considerably in height and design. Generally stained or painted, simple board or picket fences were probably the most common.

Rarely used in the past, masonry walls have become more common recently as property owners pursue privacy and security.

Recommendations

1. Repair and maintain historic fencing materials, especially cast- and wrought-iron fences because they are difficult to replace if they are lost.
2. Try to solve privacy and security needs with traditional wood materials, as well as through landscaping. Avoid building masonry walls.
3. Construct only traditional fences: for backyards, use picket fences and plain fences with vertical boards nailed side-by-side on parallel stringers. For side yards, traditional loop-top wire fencing is both available and appropriate, as is simple iron or wood fencing. In front yards iron fencing or wood picket fences are appropriate.
4. Paint or stain a wood fence with an opaque stain compatible with the house's colors, rather than leaving it to weather.
5. Avoid inappropriate contemporary fence designs such as chain link, stockade, shadow board, or basket weave. Also avoid overwhelmingly tall and over-decorated fences.
6. Place the finished side of the fence toward the street so that the structural posts and stringers are on the inside.
7. Keep high fencing as far to the rear of the property as possible, and lower fences near the front of the lot. 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. Rear yard fences should be a maximum of six feet in height.

Perrysburg Historic District Design Guidelines



Examples of the types of fences found throughout the district.

Perrysburg Historic District Design Guidelines

Sidewalks, Driveways, Patios, and Parking Lots

Just about all of Perrysburg's sidewalks are of concrete, reflecting the early 20th century character of the district. As they would have been historically, some driveways and walks are also gravel surfaced, usually with light-colored gravel. Blacktop is a fairly common driveway material.

Thanks to the generous size of most building lots in the city, parking is not a major concern from the standpoint of aesthetics and visual character. Even though parking lots are relatively few, their design is of considerable importance because of their potential visual impact on the historic district.

Recommendations

1. Choose concrete gravel for sidewalks and driveways. Gravel is not recommended for driveways and commercial parking lots because it can cause dust problems. Use brick paving with restraint and only as an accent material because concrete was historically more common in Perrysburg.
2. Select and lay only paving bricks for any brick walks or other paving. Avoid using bricks salvaged from demolished buildings because such bricks do not have the hard exterior surfaces and durability paving requires. Preserve any surviving stone curbing when brick walks or drives are laid.
3. Avoid curb cuts for driveways by using alleys for access to a parking area or garage at the rear of the lot. Perrysburg has an excellent system of alleys that serve rear parking areas very well.
4. Keep patios and decks in the backyards, and screen them with plantings or fencing from the public view.
5. Avoid demolishing a historic building to build a parking lot. To lessen the visual impact, screen a parking lot with plantings rather than masonry walls.

Perrysburg Historic District Design Guidelines

Site Lighting, Street Furniture, Pools, Fountains, and Gazebos

Yard and area lights, as well as items of street furniture such as benches and planters, contribute to a historic district's texture and visual variety. As with other detail elements, they must be selected carefully for compatibility with the character of the community to avoid a forced, artificial look. Street furniture should appear to be a natural part of the scene.

Recommendations

1. Avoid large, ornate light fixtures with lots of applied detail. In the residential area, fixture heads should be no more than one foot high and mounted about six to seven feet high. Avoid excessively bright lights and use ordinary incandescent household bulbs. Mounting on posts or on buildings is appropriate, as long as masonry walls are not damaged.
2. Consider mounting small, contemporary floodlights or spotlights near the eaves or in the gable of a house for area lighting. Carefully select mounting spots so your lights are not excessively bright and do not disturb your neighbors. Mounting lights on the building can be an effective alternative to pole-mounted lights.
3. Keep lighting devices and street furniture simple in design and modest in size. Designs should not have excessive decoration; avoid benches, planters and other items that are too large. Also avoid any theme decorations such as eagles, cupids and colonial pediments.
4. Exercise care in adding accessories. Historically, not every house had a lamp, bench, and planter. Observe what is already in place on the street and try to provide a similar complement of accessories.
5. Remember that pools, gazebos, fountains, and other features were not common historically. If you install such features, keep them to the rear of the lot and as invisible as possible from the street. Consider landscaping to screen features rather than using walls and fences.

Perrysburg Historic District Design Guidelines

Commercial -- Streetscape and Building Form

A streetscape refers to the buildings and various other elements that comprise a residential or commercial street. Building forms -- their size, shape, setback, and placement -- are basic streetscape considerations because they help to determine its character.

In a physical sense, a streetscape is the collection of objects -- buildings, sidewalks, trees, street furniture such as benches and trash receptacles, lighting fixtures, landscaping, open space, and parking facilities -- that comprise a street. However, a streetscape encompasses more than just the appearance of the street. In a broader sense, the concept of a streetscape implies that the streets are assemblies of elements combined in such a way that they create an environment, a sense of time and place. Depending on when and how the elements of a streetscape have been assembled, the resulting effect might be pleasant, unpleasant, or somewhere in between.

In contrast to today's quick-fix civic improvement projects, downtown streetscapes such as Perrysburg's were assembled over a span of years. They gradually evolved as new community needs surfaced and city budgets grew. For instance, after the buildings were constructed, people decided that they needed sidewalks to walk above muddy streets. Then they needed streetlamps to provide safety at night. Benches, water fountains, trash receptacles, and information boards or kiosks soon followed. Each of these improvements was affected by municipal budgets and political pressures.

Commercial storefronts have always been an important part of historic streetscapes. Downtown merchants often provided benches, awnings for shade and rain protection, and trash receptacles as well as their store window displays. In addition, business owners improved the streetscape by sweeping the sidewalks in front of their stores and cleaning up litter.

Historic streetscapes bound together downtown buildings, spaces, and various diverse elements that met specific needs and fit into the overall community. These elements were not secondary; they were as important as the buildings and helped to define the "public right of way" through downtown. The idea of a downtown unified by its streetscape extended beyond the commercial district; it included government buildings, churches, public facilities, parks, and other elements of public life.

Many 20th century streetscape elements were introduced to improve automobile traffic flow. They included tall, wide-area light fixtures, wider turning radii at corners, parking lots and spaces, and traffic control lights and signs. Not all of these had a positive effect on streetscapes.

Perrysburg's downtown streetscape is largely late 19th and early 20th century in character and design; it reflects many of the influences just discussed:

- * The streetlamps are tall, highway-type lights oriented toward the street rather than the sidewalk -- an indication of how downtowns have changed to accommodate automobiles.

Perrysburg Historic District Design Guidelines

- * The sidewalks are plainly-finished concrete, in generally good condition. There are planting strips, benches, and trash receptacles.
- * Some areas have mature street trees providing excellent summer shade; elsewhere young trees will take some time before they produce much shade.
- * The commercial buildings provide long, continuous walls of even setback along the sidewalk. This important commercial streetscape element gives Perrysburg's downtown a cohesive feeling and appearance.
- * The streetscape encompasses a variety of materials and textures; even though the buildings are of similar size, height, and massing, many of them have distinctive brickwork, architectural details, or older storefronts creating a richness and diversity of appearance.

Recommendations

1. Continue to let the district's historic character speak for itself by resisting any attempts to create a new theme or acquired character for the downtown district or individual buildings in it.
2. Resist any removal or alteration of buildings, or construction of new ones that would break the continuous pattern of street facades in the downtown.
3. Maintain the equal setback, which is one of the downtown's strongest streetscape elements, in all rehabilitated and new structures.
4. Develop a definite maintenance program for downtown street trees, perhaps a cooperative contract between the city and downtown merchants. These trees are a beneficial investment that should continue to be cared for and maintained.
5. Encourage merchants and property owners to do everything they can to retain small architectural details, such as old storefronts, examples of brick patternwork, and historic signage. These not only give the streetscape a variety of colors, surfaces, and textures, but also anchor downtown in its own time and locale.
6. Continue to uphold the obviously high maintenance standards for storefronts, building facades, sidewalks, curbs, street surfaces, and other elements. The image of Perrysburg's downtown as a well-cared-for, substantial place is of critical importance to its preservation and continued vitality.

Perrysburg Historic District Design Guidelines



Perrysburg downtown streetscape, showing a continuous building line, trees and plantings, and wide sidewalks. All of these elements contribute to Perrysburg's special character.

Perrysburg Historic District Design Guidelines

Commercial -- First Floors and Storefronts

Commercial facades and storefronts have always been the prominent part of downtown districts because they are so visible. For display purposes, early 19th century storefronts had little more than enlarged residential-type windows, often with two, four or more panes of glass. These windows were usually framed and trimmed in wood; generally the surrounding storefront materials were brick and stone. By about 1870, improved glassmaking technology produced large amounts of thick plate glass of high quality, and the storefront display window, as we know it today, came into being.

Early commercial doors were either single-or double-leaf; a single establishment might have one, two, or several doors. By 1870 storefronts' tall, narrow entrance doors were usually still wood, with one or two tall windows and ornate hardware. Entrance doors usually had transoms above them, either fixed or tilting for ventilation purposes.

About mid-century, cast iron became popular for storefronts because it was simple to assemble and could be cast to imitate very intricate stone carvings. By the end of the century, any number of firms produced catalogs offering cast-iron storefronts. They came in a variety of sizes, with a vast range of decorative details which could be attached to enhance the design.

In the early 20th century, stamped and cast bronze panels became common in the bulkhead area below the display windows. In the transoms above both entrance doors and display windows, squares of prism glass helped provide lighting by refracting daylight toward the rear of the store.

The increasing use of steel frames in buildings of this period permitted larger window areas, causing storefronts to become quite light and airy. To increase display space, doorways were often deeply recessed and flanked by display windows. Electric lighting of signs became common.

Architectural glass panels were introduced in the 1930s and saw widespread use in the 1940s. One brand, Carrara Glass, was named for the highly polished marble it resembled. Often using design principles and motifs from the Art Deco movement, designers created storefronts with contrasting bands of glass panels, in black, green, pink, blue, and many other colors. Often they used a newly available material -- extruded aluminum -- to frame and trim display windows. In this period, merchants frequently added new storefronts to give their older buildings a modern up-to-date look.

The aluminum-and-glass storefront so common today began to appear in the 1950s and 1960s. Some entrance doors were recessed while others were flush with display windows; generally, doors were entirely glass in an aluminum frame. The bulkhead panel below the display windows became very small and then disappeared entirely to provide a maximum of display space.

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Like the architectural glass fronts that came before them, aluminum-and-glass storefronts were installed by the tens of thousands in buildings of all sizes and ages. Merchants hoped to give older downtown areas a slick, modern look similar to the fringe-area shopping centers that were changing traditional retailing by reducing downtown business. They also used more interior-lighted signs and bright, sometimes garish colors to draw the attention of postwar Americans who were starting to prefer shopping by automobile.

In reaction to the often stark, sterile look of the standard glass-and-aluminum storefront, yet another generation of rebuilding occurred in the 1970s and 1980s. Owners and merchants adopted historical themes, used unconventional materials, and applied different decorative features, such as lamps, mansard roofs, and roughsawn siding, to old buildings.

Perrysburg's commercial district has storefronts from the late 19th century to the present, many of which were altered between about 1950 and the 1980s. Some recent alterations employ contemporary materials, particularly in the signboard areas above the storefronts.

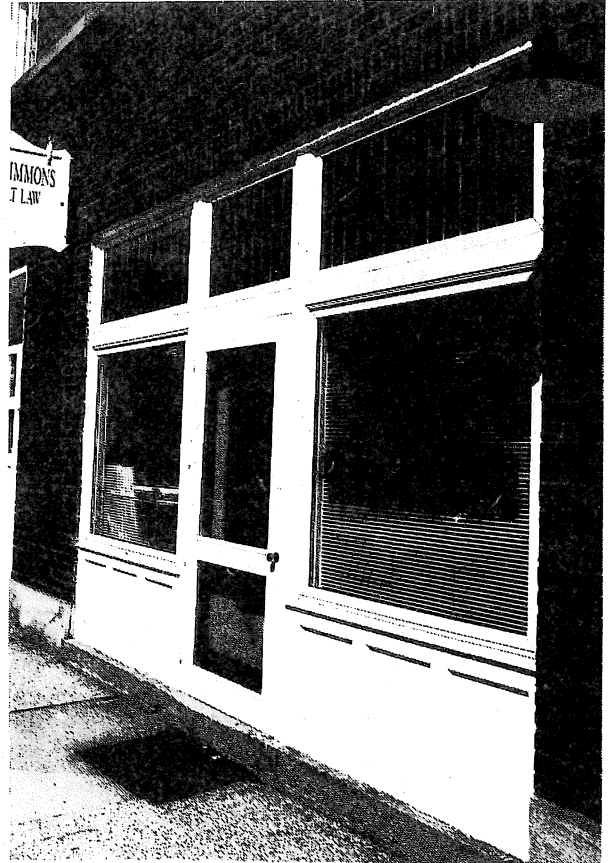
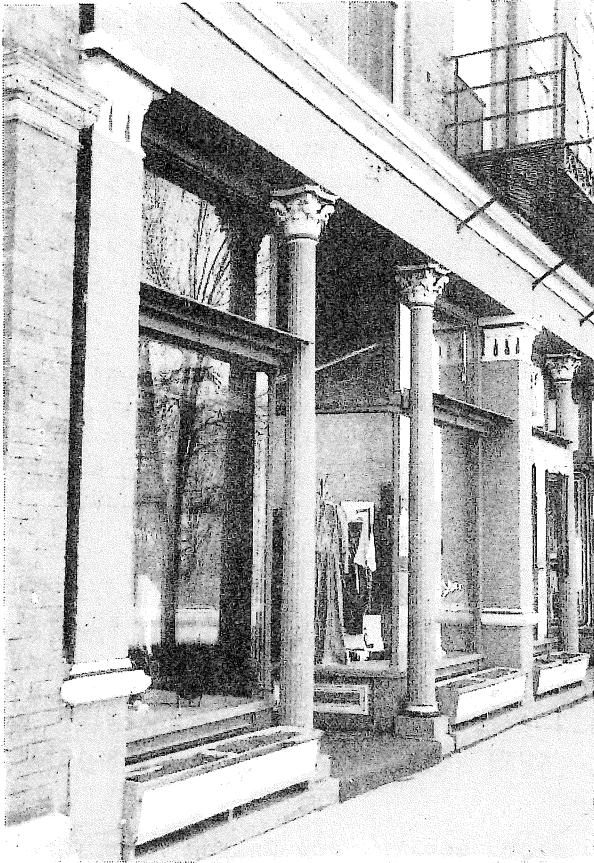
Recommendations

1. Initiate a program of regular cleaning and maintenance. Often a storefront's only problems are dirt, encrusted paint, and minor deterioration. In this kind of situation, complete replacement is not necessary. Always start by trying to change as little as possible.
2. Avoid removing historic storefront materials such as wood bulkhead panels, original plate glass, bronze panels and trim, prism glass transoms, original doors and trim, or recessed doorways. Make every effort to preserve such elements even if they are not complete storefronts. Consider removing paint, repairing damaged elements, and installing duplicate replacement parts.
3. Do not fill in storefront display windows with opaque materials such as plywood, brick, and stucco. Display windows should remain their original size, even though the storefront may no longer be used for commercial purposes. If privacy is desired, interior curtains, blinds, or screens may be used.
4. If all historic storefront materials have been removed and a more modern is front is in place, it may be more practical to leave the modern front than try to undertake a restoration. Stark, plain, or unattractive modern storefronts can be improved by simple, inexpensive efforts such as painting, new signage, or installing contemporary canvas awnings. These can "dress up" a storefront without the expense of a complete makeover.
5. Avoid wood-shingled mansards, permanent aluminum canopies, diagonal wood siding, brick storefronts, and board-and-batten treatments on storefronts. These were not used historically, and they confuse the true character of Perrysburg buildings. Such treatments are not only expensive but they also frequently require the removal of historic materials.

Perrysburg Historic District Design Guidelines

6. Avoid "theme" renovations (Victorian, Tiffany, Colonial) or any attempt to create a false history for your building. The use of ornate doorways, varnished storefronts, stained glass, and other similar features to make the storefront look older than it is should also be avoided. Too often theme renovations resemble inappropriate stage-sets; this "Disneyland look" detracts from the building's historic character.

7. Remember that similarity in design and a fairly regular pattern of repeated storefronts along the street are intentional features of Perrysburg's historic downtown buildings. Permanent changes to make one particular storefront more noticeable than others can detract from the visual quality of the whole street. By using color, signage, awnings, lighting, and other features, you can provide plenty of differentiation and business identity without going beyond the district's original design intent.



Examples of a 19th century cast iron, brick, and wood storefront (left) and a simple early 20th century storefront (right).

Perrysburg Historic District Design Guidelines

Commercial -- Upper Floors and Windows

Before 1860 storefronts were simple and functional; toward the end of the century they became increasingly ornate and detailed. With each change of style, upper floors followed suit. In the early 20th century, both upper floors and storefronts again turned to simpler designs, losing such features as heavy hoodmolds around windows, intricate brickwork or carved stone trim, cast iron columns and trim, and molded terra cotta elements.

As the 20th century progressed, upper floors became plainer yet. The tall, narrow windows typical of the late 19th century were abandoned for a variety of window sizes and proportions. Frequently, brick ornamentation was simplified to the point of no decoration at all; and the heavy projecting cornices of the past gave way to a few projecting brick courses at most, or none at all.

In many cases windows became the dominant design element in the upper stories. Window shapes, sizes, placement and sash have evolved over the years just as other building elements have. Early 19th century buildings had multiple-paned windows, commonly six-over-six double-hung sash. By the late 19th century, window shapes tended to have vertical proportions usually accented with two-over-two or one-over-one sash. The early 20th century trend toward simplicity frequently resulted in large windows with large panes of glass. Beginning about 1900 and through the 1940s, revival architecture used multiple-paned sash. Though it is generally not appropriate, insulated glass with a simulated multiple-paned effect has been popular in recent years.

In the historic district, nearly every commercial structure is multistory; most have two stories, while several are three stories high. Almost all of Perrysburg's commercial structures are brick or stone; only a few are frame. Refer to the Residential Guidelines of this book for guidance on how to deal with masonry walls, wood siding, and roofs, gutters, and downspouts.

Recommendations

1. Retain original window sash whenever possible. Very often, sash that appears deteriorated only needs scraping, painting, and patching; sometimes a lower rail must be replaced on a wood sash due to weathering. Older windows can be made to fit tightly in their frames, and exterior or interior storm windows can help prevent heat loss. Wood sash have very good insulating qualities.
2. Install new windows of the same size, design, and method of operation if windows must be replaced. When aluminum or other replacements are used, every effort should be made to match the original in size of opening, number of panes, weight of framing and sash members, and profile of sash and frame pieces. Do not change the size of the window opening.

Perrysburg Historic District Design Guidelines

3. Retain and maintain decorative features such as hoodmolds, patterned brick, and stone or terra cotta elements. Establish a regular program of inspection to be sure mortar joints are tight and that nothing is working loose. Because hoodmolds often were made of formed sheet metal, joints can open up, admitting moisture, dirt, and birds. Such joints are easy to solder shut.

4. Use neither sandblasting nor any other abrasive cleaning techniques on brick or stone. Such methods remove the hard outer surface of brick, exposing the absorbent interior to the weather and hastening deterioration. Don't count on silicone coatings or other sealants to waterproof sandblasted brick. Such treatments only last from six months to two years and can trap moisture inside the wall, leading to interior damage. For the same reason, sealants also are not recommended for masonry buildings which have not been sandblasted.

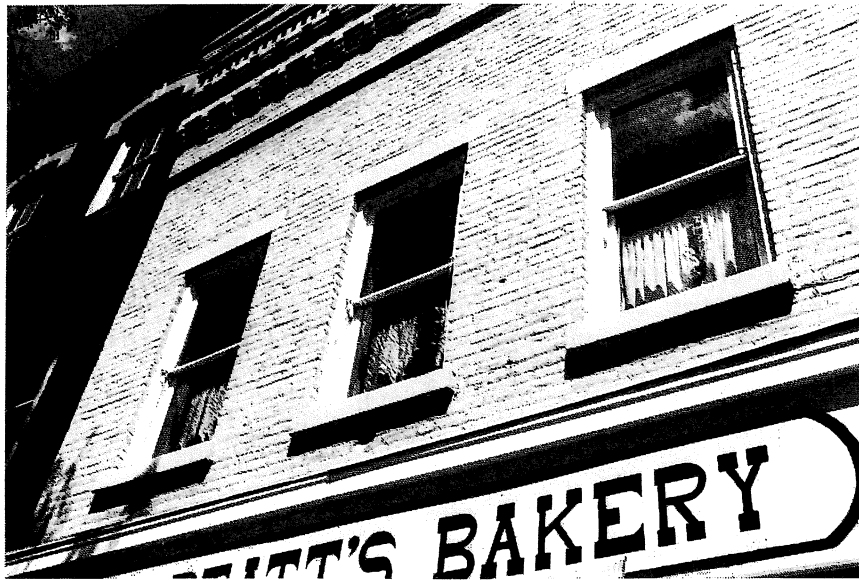
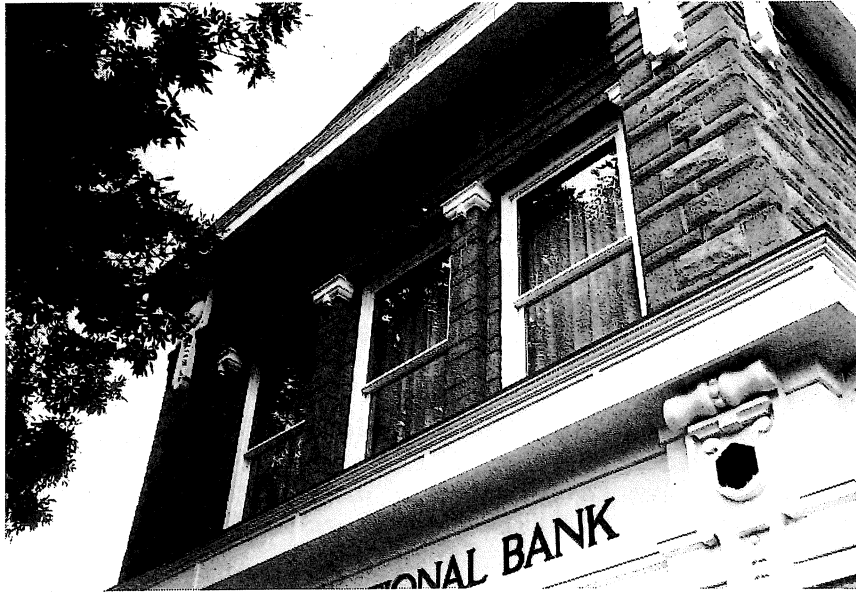
Sandblasting stone causes it to lose surface detail, get dirty more quickly because of the roughened surface, and crack from the force of the cleaning. Sealants can cause stone to delaminate, or split off in layers, because moisture collects below the sealant and forces the stone layers apart during cold weather.

5. Test any chemical cleaners for brick and stone in an inconspicuous location; these cleaners are expensive and not foolproof -- they can create stains and other problems. Before investing in chemical cleaners, try simply washing with water under low pressure (not over 300 per square inch).

Most buildings do not need cleaning. The accumulation of chemicals, soot, and other agents on a building is part of the aging process; unless such agents are actually causing harm to the building, spend your money elsewhere in the building.

6. Retain and repair projecting ornamentation, bay windows, and other features even if they are later additions. Their removal often uncovers lower-quality interior brick not intended to be exposed to the weather. Such removal can also leave an unattractive scar on the building.

Perrysburg Historic District Design Guidelines



Examples of upper stories in Perrysburg's downtown. Note the simplicity of the design in the lower photo and the much more complex treatment in the upper photo.

Perrysburg Historic District Design Guidelines

Commercial -- Cornices, Parapets, and Friezes

Cornices, parapets, and friezes are decorative features found at or near the top of a commercial building's facade. Their purpose is to provide a visual termination or top for the building. Like other building features already discussed, they evolved from generally simple designs in the early 19th century to very ornate ones at the end of the century. During the 20th century just the opposite occurred, with these features becoming increasingly simple and plain, until by about mid-century they had nearly disappeared.

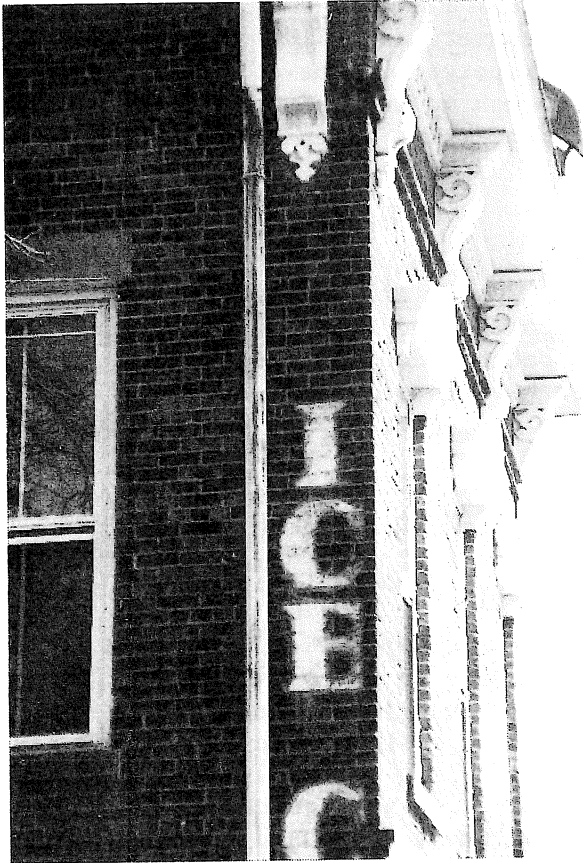
Most of Perrysburg's two-story downtown commercial buildings have very plain cornices -- or none at all -- and low parapets. Ornate cornices and parapets, including friezes, are more common on the infrequent three-story buildings. Many are executed in sheet metal, but often this work was simply executed in patterned brick.

Recommendations:

1. Avoid removing projecting cornices. Nearly all of them are made of formed sheet metal fastened to wood supports, and they are easily repaired. If the sheet metal has rusted through, patches can be soldered on, or new pieces fabricated. Replacements do not have to reproduce the original in every detail, if this becomes infeasible economically, as long as their overall sizes and profiles match.
 2. Keep parapet walls as they are; do not try to lower or remove them. Sometimes the flashing for the building's roof is tied to the parapet wall, and removal of this wall can lead to moisture problems.
 3. Give parapet walls regular maintenance and inspection. Because of their design and location, such walls can be subject to excessive weathering; mortar joints, copings, and roof flashing should be checked for deterioration. (Copings are tile, concrete, or stone pieces, usually flat, that cap the wall.) Avoid applying waterproofing materials. Parapet walls tend to get wet in bad weather, but they dry out very quickly. Interfering with this process can lead to trapped moisture and damaged masonry.
- Parapet walls should always be covered; be sure that copings are not loose or out of place and that joints between them are pointed or sealed. Never remove the copings and leave a wall exposed, because it will absorb moisture very quickly. If repointing is necessary, use mortar compatible with the mortar already in the wall; don't use too much cement in the mortar (1/4 part by volume is plenty), because excessively hard mortar damages brick and stone.
4. Replace stone or terra cotta cornice and frieze elements with cast fiberglass replicas if using original materials is too costly or they are impossible to find. Fiberglass is a widely used restoration material which is easier to work with and less expensive than the original materials. Color the replacement pieces carefully.

Perrysburg Historic District Design Guidelines

5. Refrain from adding cornices, brackets, parapets, and similar elements to buildings that never had them. Such "dressing up" gives a false character to the structure. In Perrysburg this certainly is not necessary; nearly every commercial building has enough character and distinctiveness that such enhancement need not be considered.



Good examples of a cornice supported by decorative brackets (left) and corbelled brickwork (right) found in downtown Perrysburg.

Perrysburg Historic District Design Guidelines

Commercial -- Awnings and Canopies

Awnings of canvas or other fabric were not common until the last quarter of the 19th century, when they seemed to sprout everywhere. By the turn of the century, even the most "modern" skyscrapers had awnings at their windows.

As integral parts of commercial storefronts, awnings often were painted with street numbers and other signage. Frequently commercial buildings had awnings -- sometimes striped and with scalloped edges -- on both storefronts and upper-floor windows. In the absence of air conditioning, awnings shaded openings to keep interior temperatures down during the summer. When they were not needed for shade, storefront awnings were usually retracted, and upper-floor awnings were removed.

Retractable fabric awnings have long been popular in Perrysburg, and many are still in use. Some have been fixed in place, while others are on old hardware and are still operable. Awnings are an important element which contribute to the commercial character of downtown.

Recommendations

1. Choose fabric awnings appropriate for the building types and architectural styles in Perrysburg, rather than fixed canopies of wood, glass, or metal unless your research shows that your building had such a canopy. In the past, it is likely that almost every building had a retractable fabric awning. Avoid more modern materials if at all possible and consider replacing fixed canopies with canvas awnings.
2. Reuse existing awning hardware. If that is not possible, install new hardware that works in a similar manner. Most awning hardware either folds or rolls up the awning, either manually or with an electric motor.
3. Choose conventional awnings with a flat surface, in a solid color or with a striped design in colors compatible with the building, straight or simple scalloped edges without excessive decoration, and a triangular shape when viewed from the side. Arched or bow-front awnings -- sometimes called bullnose awnings -- are not historically appropriate for Perrysburg buildings.
4. Maintain your awning properly; wash awning fabric at least once a year. Do not roll up, fold, or store a wet awning; repair any small tears quickly before they enlarge.
5. If you install a fixed instead of a retractable awning, use a simple, unobtrusive design that does not require damage to or removal of historic building materials. Avoid inappropriate materials such as stained or leaded glass, or wood shingles. Fabric awning material is really the only appropriate covering.



An example of a functioning retractable awning.

Perrysburg Historic District Design Guidelines

Commercial -- Color

Color probably has a greater visual impact than any other exterior architectural feature. This includes not only exterior paint but also roof colors, and colorful awnings, canopies, windows, doors and storm sash.

Even though color choice is often a matter of personal preference, certain colors are more appropriate to a historic building's form, style, and setting than others. This is especially important in a historic downtown area such as Louisiana Avenue, where buildings relate to each other through patterns of design and development. Here a balance must be struck between existing uses of color, the desires of property owners to use various colors, and the limitation and regulation of color use. In the end, all color choice must be compatible with the district's character and with colors used on nearby buildings.

Although the history of color use in architecture is very long and complex, the following general descriptions highlight typical color use while downtown Perrysburg was developing:

Before 1870 Greek Revival and Italianate commercial buildings were typically painted with light earth tones (grays, yellows, tans); sometimes reds and pinks were used.

After 1870, when Italianate Commercial architecture came into full bloom, colors became noticeably darker as greens, dark reds, oranges and olives were used. Trim was almost always in a darker color that complemented the lighter building color, although this was occasionally reversed. Brackets, the most common decorative features in this period, were most often painted the same color as the cornice.

Around 1880 to 1900, the greater complexity of highly ornamented buildings presented the opportunity for more lively and imaginative use of color. Buildings painted pale yellow or light green might have had dark green or maroon trim. Beige buildings were frequently trimmed in earth colors such as browns and brown-reds. Often painters combined two or three colors on a single building.

After 1900 architecture generally began moving away from the complexity and heavy ornamentation of the late-19th-century; color use followed suit. Architects and designers sought the plainer, simpler classical forms of the past. They chose lighter, cooler colors such as cream, yellow, gray, and white. For a quarter-century, as Colonial Revival architecture caught on, white was the principal color for buildings and trim.

Because most of Perrysburg's major downtown buildings are masonry, the colors of brick and stone dominate the area. Colors range from the cooler grays for some stone materials to warmer shades of gray-brown and brown in others. Nearly all unpainted brick buildings are deep red or a golden red-brown.

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Varied colors on window trim, cornices, storefronts, doors, and other features provide pleasant accents. Unfortunately, some of the excellent architectural detailing downtown is lost because it has been painted white or another very light color. Such colors flatten out highly three-dimensional decorative surfaces, causing them to lose their visual interest.

Recommendations

1. Research the original paint colors for your building as a starting point for color selection. Find out which combinations of colors were used, in which locations, and how many colors there were. One easy way to approach paint research is to make a V- or diamond-shaped notch with a sharp hobby knife, making sure that it cuts through all the paint layers. Using sandpaper, sand the edges making sure that a little of each paint layer is exposed. A magnifying glass will help you distinguish the paint layers. If possible, view the paint layers under natural daylight or daylight-color photoflood lights to ensure proper color match. The recommended first choice for paint colors is always to return to the original colors used on a building. When these are unobtainable or unacceptable for some reason, then alternate colors may be considered.
2. Choose paint colors that are appropriate to the period and style of the building, if you do not use the original colors.
3. Using your paint research, try to match the color range and intensity of your building's original colors when buying paint. Nineteenth-century paints were made from natural oils and pigments. Today's synthetic paints -- including oil-based paints -- offer a much greater range of choices and brighter colors.
4. Paint only surfaces that have been painted before. For example, stone surfaces were almost never painted, although brick was often painted during the 19th century. Painting stone can affect its texture and surface appearance, as well as lead to possible problems with trapped moisture.
5. Avoid using too many colors on one building. For late 19th century buildings, two or a maximum of three contrasting colors may be appropriate, but for simple building designs, one or two colors should be used. A conservative approach is to combine lighter and darker shades of the same color.
6. Select the same color for your commercial storefront and upper facade details such as friezes, cornices, and window sash.

Perrysburg Historic District Design Guidelines

Commercial - Signage

As a form of business advertising, signs have always been a vital part of commercial architecture. Their history is a field of study in itself. Signs began as simple messages or names painted on buildings and evolved into large, animated, brightly lit, free-standing attention-grabbers. Without question, the amount and kinds of signage in a historic commercial district greatly affect the area's character.

Early 19th century signs were either painted directly on building walls or on wood panels. These panels were fastened to the building or hung perpendicular to it over a street or sidewalk. Although some of these signs featured elaborate lettering and artwork -- or even good woodcarving -- they remained a very simple kind of signage.

By the second half of the 19th century, although signs had increased in complexity, they still relied on the skills of carpenters and painters. Use of leaded and stained glass, gold-painted raised letters, and reverse-painting on glass display windows became common.

Widespread use of electric power after the turn of the century added electric lighting to business sign design. As the century progressed, increased auto traffic and highway improvements further transformed the nature of signage. More than ever before, signs had to be distinctive, brightly-lit, memorable, and noticeable to attract people traveling faster and faster in automobiles. One result in the 1920s and 1930s was the development of neon and other glowing-gas electric signs. Increasingly powerful electric lighting and new materials, such as chrome and aluminum, had an impact on signage design as well.

After World War II, as freeways developed and commercial activity diffused into suburban areas designed for automobile traffic, modern signage was born. Signs were now large scale and free-standing with instantly recognizable business logotypes. Often they used plastics of various kinds and were lighted from within. In traditional downtown commercial areas, the impact of new signage technology meant scuttling miles of neon tubing and removing older signs. Replacements were bright, interior-lit signs provided at little or no cost by national companies whose names, logos, or products appeared on the sign.

Today, the most common signs in downtown Perrysburg are:

- * painted directly onto the building or storefront.
- * made of separate letters applied to a building or storefront.
- * mounted either flush with or perpendicular to the storefront or building. These range from traditional painted signs of historic design to contemporary painted signs; to original older neon signs, to interior-lighted plastic.

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- * attached to or part of an overhanging canopy.
- * painted on or as part of awnings.

Not all of these signs are appropriate for Perrysburg's historic downtown area. Many are designed to be seen at a considerable distance from fast-moving cars, in a cluttered, confusing suburban commercial strip. Automobile-oriented signage must be large and easily read; it demands attention by using color, motion, and lighting.

Downtown conditions, however, are different from those in strip areas. In the downtown, auto traffic moves more slowly, there is much more pedestrian traffic, the scale is different, and the sight-line distances are less. These factors strongly influence signage needs. Studies have shown, for example, that a sign of 40 square feet which provides adequate communication to drivers moving at 30 miles per hour must be increased to 150 square feet for drivers moving at 60 miles per hour.

The closer physical relationship between business signage, downtown motorists, and pedestrians requires specific signage size, placement, spacing, and content. Signs can be smaller, fewer in number, more subdued in color and lighting, and scaled more for pedestrian viewing than auto viewing. Pedestrians can appreciate design detail and quality artistry in a downtown setting; elsewhere these features might not be noticed.

Another consideration is the effect of contemporary signage materials in a historic setting. There is certainly a place in the historic district for modern materials such as plastic. The key consideration is that they be properly used. The use of modern sign materials is not appropriate if they clash in color or texture with the building, if they obscure architectural features, or if they damage historic trim and detail.

These signage guidelines are flexible, allowing creativity and imagination in business signage. At the same time, some specific signage practices are not recommended because they are inappropriate for historic downtown Perrysburg. These guidelines eliminate the visual clutter of too many inappropriate signs, while facilitating attractive and adequate signage for each downtown business.

Recommendations

1. Retain and repair existing historic signage of all eras.
2. Be efficient in your use of signage. One sign per business, or two if the business has a corner location, should be sufficient. Wall, projecting or freestanding signage can be used appropriately in combination with a window sign.
3. Consider the aggregate square footage of your permanent signage. A maximum of one-and-a-half square feet of signage for each linear foot of building width, for wall signage, is plenty in a historic district. This figure takes into consideration the amount of foot and auto traffic, driving speeds, and the density and closeness of downtown businesses. At this size, every business sign has a chance to be seen without obscuring other signs.

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The recommended square footage is based on any shape within which all signage elements fall, including all borders, edges, and frames. For projecting signs, 25 square feet per sign face is the maximum allowed.

4. Advertise sales or special events with temporary signage. Try to limit temporary signs to 30 days, otherwise; temporary signs have a way of becoming permanent.

5. Select the location of your sign carefully. Avoid concealing any windows, doors, transoms, or other architectural features. Place your sign in the area of your building free of historic features so signage does not hide or damage them. Because they are movable and are not permanent building features, appropriately designed awnings are not considered as obscuring architectural features. Therefore, awnings are appropriate locations for signage.

6. Design your projecting signs carefully so they do not obscure the buildings or signs of nearby businesses. Signs should project from the building face no more than six feet and must have ten feet of clearance between the bottom of the sign and the sidewalk.

7. Consider using neon or other gas-tube signs in the downtown area, which has many buildings and features from the early 20th century. This signage is nearly always custom-made so that it can be designed with a particular application in mind. Such signs were used historically and now are appreciated as an art form.

8. Avoid installing signage not recommended for use downtown: billboards, interior illuminated signs, flashing signs (except neon or other gas-tube), digital signs, and moving or rotating signs (except barber poles).

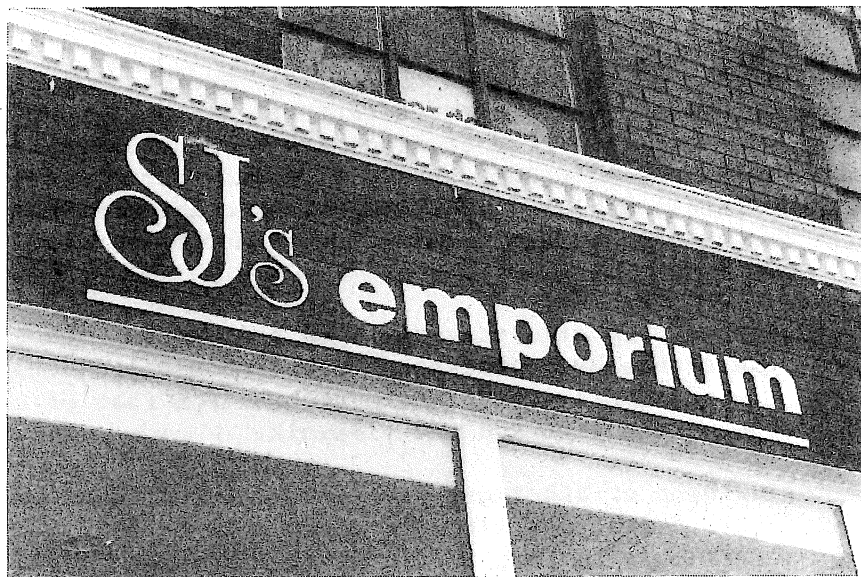
9. Use a marquee sign only if you own a theater, where these signs were used originally.

10. Avoid fluorescent colors, which are the only specific colors not recommended. These colors were never used historically and clash with the colors appropriate for downtown buildings.



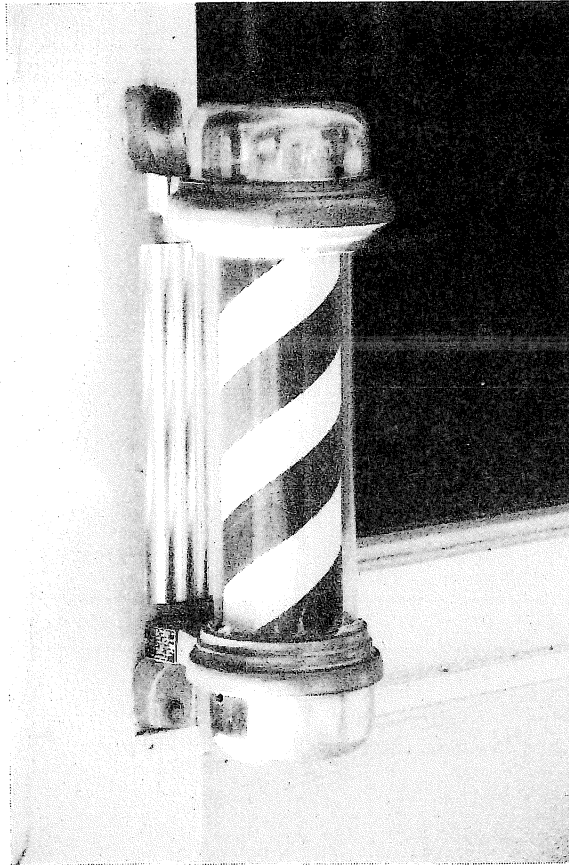
Early 20th century, automobile-oriented signage.

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Examples of different types of appropriate signage include letters applied directly to the building and a painted wooden sign.

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Symbols, like this barber pole, are still readily recognizable by the public. No additional signage is required.



New Construction Guidelines

Perrysburg Historic District Design Guidelines

New Construction

Although a casual observer may think that the Perrysburg Historic District is static, the area is constantly changing. Throughout history, buildings have been replaced periodically. Sometimes this was the result of a catastrophic event such as a major fire. Just as frequently, older buildings no longer able to support changing uses and functional demands gave way to newer structures.

In years gone by, Perrysburg's residential and downtown commercial areas included new buildings that fit into the older environment. They were built in the then-current architectural style rather than the styles of the buildings they replaced. Nonetheless, the architects for these new buildings took many cues from what had come before; they considered building height, setback from the sidewalk, materials, architectural details, and overall massing and scale.

Look closely at the chapter describing Perrysburg's architecture. Clearly, Perrysburg today is the product of a constant process of building and rebuilding, but this ongoing process did not occur in a vacuum. Builders were influenced in many ways -- by the availability of materials, by site conditions, by contemporary fads and fashions in nearby urban centers, by national trends in architecture, by financial constraints, and by what had come before.

This last consideration may be the most important, because it is probably one of the strongest determinants of building design -- from the most modest cottage or retail store to the grandest mansion. People tend to build what they have seen before, what they are familiar with, and what makes them comfortable.

The fact that new buildings reflect those already built does not mean that everything in the community looks the same. Nineteenth and 20th century builders exercised a great deal of creativity and flexibility still visible today in the city's commercial and residential architecture. The desire to ornament and to differentiate one's property was as strong here as anywhere; the result is a striking richness and diversity -- especially in residential architecture -- that few communities can equal.

All of this has lessons for today. As a property owner in a historic district, you should must ensure that all new construction endorses Perrysburg's strong tradition of careful design; that it complements its environment; and that it is sensitive to what has come before.

Rather than mandating specific building plans or formulas to guarantee successful and sensitive design, the following recommendations discuss important considerations for any new construction. These recommendations establish a framework for new construction allowing flexibility and creativity.

Perrysburg Historic District Design Guidelines

New construction may be a completely new free-standing structure, an addition to an existing older structure, or infill construction. Buildings in the latter category may fill a gap in a row of facades or be built on a vacant lot. Regardless of these labels, the new structure's design should grow from the environment in which it is built.

Builders should not try to use salvaged historic building materials, for two reasons: first, use of such materials creates a false sense of age or historic character -- new contemporary materials should be obviously new and contemporary. Second, use of these materials tends to create a market for them, encouraging the stripping or demolition of historic buildings that might otherwise be preserved.

Recommendations

In developing designs for new construction, builders should look at adjacent and surrounding buildings and note these considerations:

1. **Style and character:** New construction and additions should not duplicate historic architectural styles and designs, and historic stylistic elements should not be added to contemporary structures. Rather, the new work should complement the old and be compatible in design, scale, colors, and materials.
2. **Orientation and placement:** For new construction and additions, builders should observe the predominant building orientation in the surrounding area, as well as placement on the lot. Note whether area buildings are close to lot lines, what the main axis orientation is, and where additions have been located in the past. Generally, additions to historic structures should clearly be subordinate to the main structure. This can be achieved by keeping the additions smaller in scale and overall size, and by placing them in a location least visible from normal viewing angles.
3. **Height:** New construction should be of similar height to that of adjacent and nearby buildings. Some cities have mandated that the height of new buildings must be within 10 percent of the average height of existing adjacent buildings. Such mandates avoid sudden variations that disrupt the historic patterns of similar building heights. Additions should generally have rooflines lower than those of their main structures.
4. **Relationship of materials, textures, and colors:** Any given historic area shows a predominance of materials (brick, stucco, wood siding, stone, cast iron, sheet metal), textures (smooth brick, smooth or rough stucco, flush siding, clapboards, smooth or rough stone), and colors (unpainted brick, painted brick, unpainted or painted stucco, trim colors). New designs should reflect the predominant materials, textures and colors in an area. Generally, they should not introduce surfaces and textures that would not have been used historically. These include roughsawn siding, stained and varnished wood, or plastic materials.
5. **Massing:** Massing refers to how the basic boxes or shapes of buildings are fitted together. Often, massing is a simple matter because the structure has a single rectangular shape. Others may be a little more complex, such as an

Perrysburg Historic District Design Guidelines

L shape. These may have further additions that change the massing once again. Generally, building massing became increasingly complex in the late 19th century; then it became more simple and straightforward again in the early and middle 20th century. Builders should consider massing patterns so that new construction and additions reflect those of the area.

6. Proportion and scale: Proportion is the relationship between the width and height of a building's principal facade: it can be tall and narrow, low and squat, or square. New construction should have proportions similar to those of adjacent buildings. Scale is affected by proportion and refers to the relationship between a structure and the size of a human being.

Pedestrian scale is created when structures and their details are easily visible from the sidewalk and do not overwhelm the passerby. Monumental scale is just the opposite, where spaces, buildings, and details are larger than human use and needs would dictate. Massive doorknobs, 15-foot high doors, high ceilings, and vast spaces are designed to be impressive. New construction design should reflect the scale of nearby structures. Note also that scale should be consistent within a given structure. If a building is small and closely spaced with its neighbors and has low ceilings and narrow doors and windows, massive details and decoration would be inappropriate.

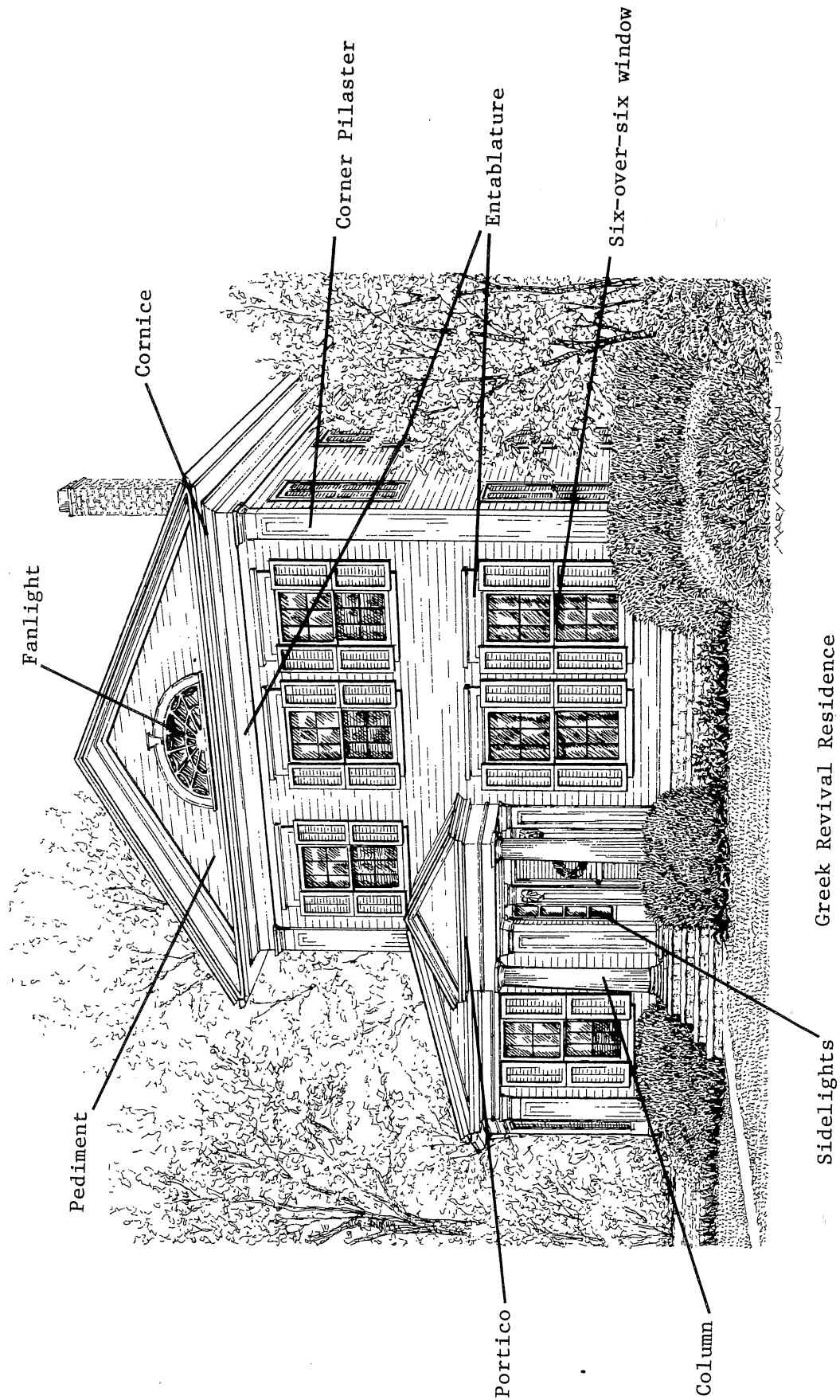
7. Setback: Setback refers to how far back from the street, sidewalk, or front lot line a building is placed. It is a very important consideration in Perrysburg, where consistent setback is observed in both residential and commercial areas. The continuous walls of the commercial area, for example, are an important historic design feature, and all new construction should observe this common setback.

8. Rhythm of building spacing: Often created by building lot size, the open spaces between buildings are as important as the buildings themselves. Spaces can range from wide open, elegant, roomy sites in the residential areas to none at all in the continuous facades along Louisiana Avenue. New construction should observe the rhythm of existing spaces.

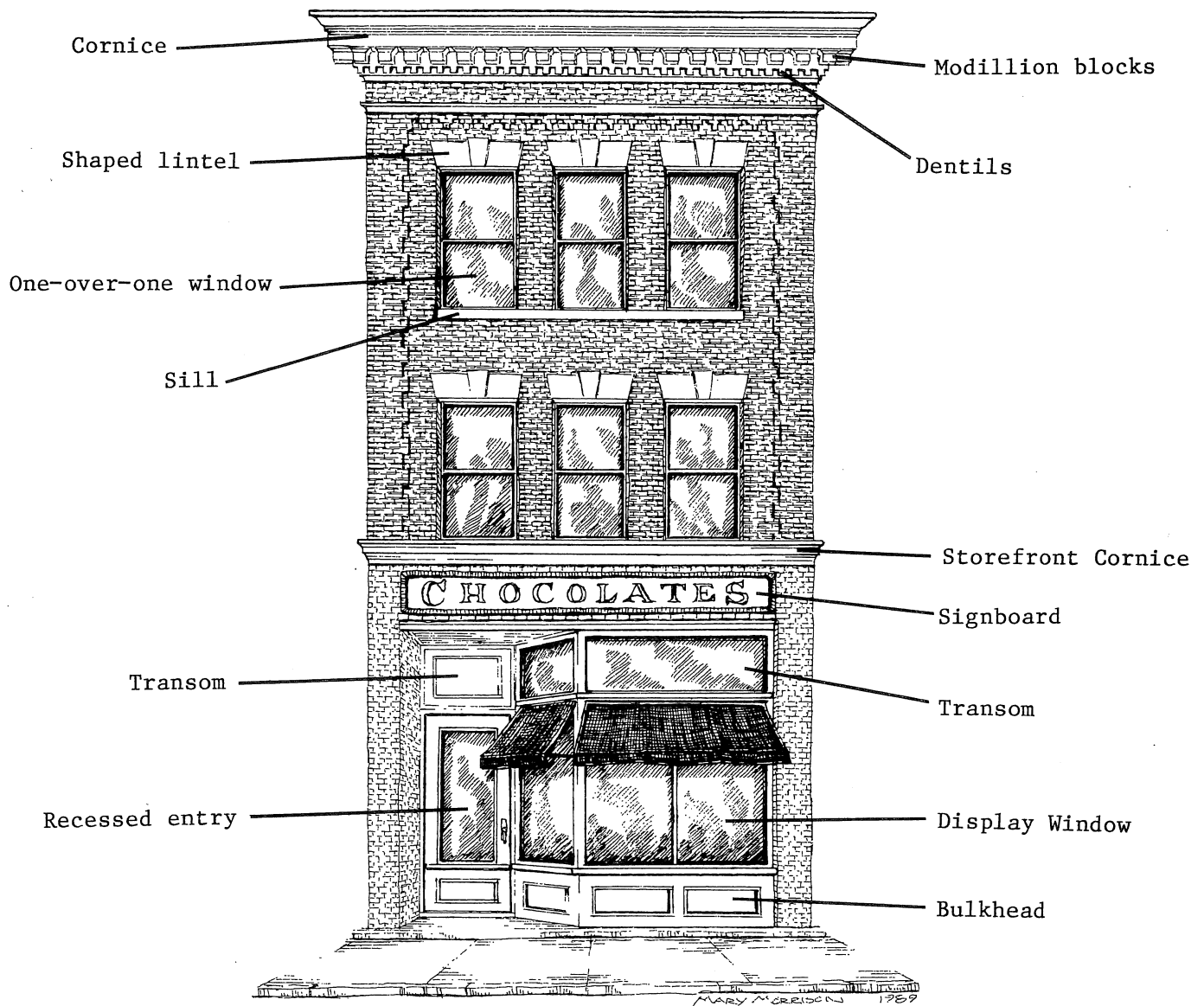
9. Relationship of roof shapes: New construction design should observe the predominant roof shapes of the area: hip, gable, flat, gambrel, or whatever. For pitched roofs such as gable in the residential areas, new designs should be comparable to existing pitches. In commercial areas, new structures should reflect the fact that typically rooflines are not visible from the street.



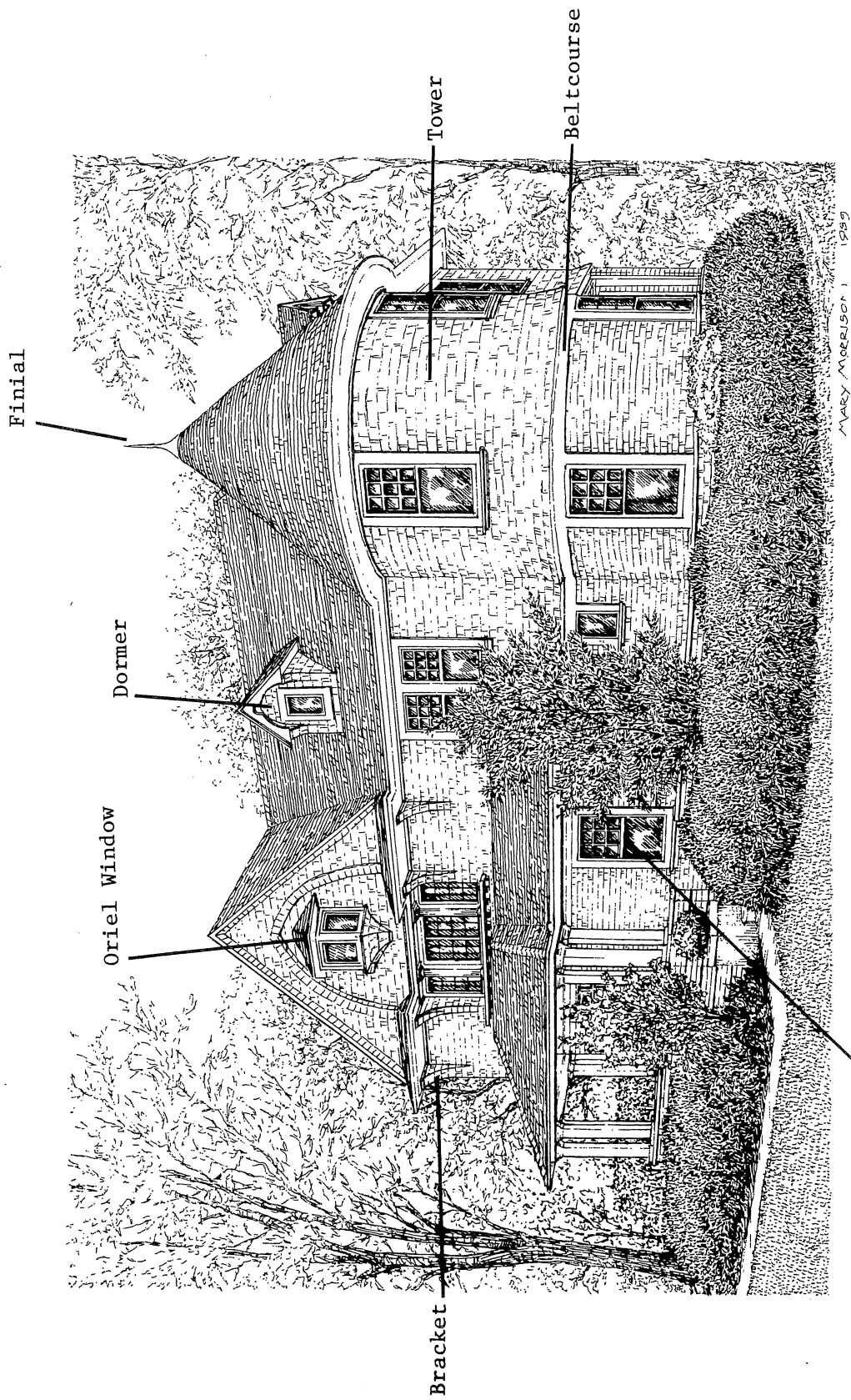
Appendix



Greek Revival Residence



Late 19th Century Commercial
Early 20th Century Commercial



Queen Anne Residence

Perrysburg Historic District Design Guidelines

Glossary of Architectural Terms

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

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

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

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

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

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

Casement Window: A window with side hinges that swings outward.

Clapboard: Large wood boards which taper slightly so they overlap; applied horizontally on buildings of frame construction.

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

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

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

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

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

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

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

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

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

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

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

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

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

Frieze: Long narrow panel on a wall, used chiefly for decoration; becomes part of the cornice on commercial buildings, found just below the point where the wall surface meets the building's roof.

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

Lattice: Screen of thin wooden slats most often found covering the open space beneath a porch.

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

Modillion: A horizontal bracket or scroll which appears at the building or porch cornice. Known as a block modillion if a flat block.

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

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

Ornamentation: Decoration, usually non-structural and not essential from a practical standpoint, which is applied to a building to increase its distinctiveness and visual interest.

Palladian Window: A three-part window, with a round-arched central window flanked by two rectangular windows whose height reaches the point where the arch begins on the central window.

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

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

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Pilaster: A flat pier which is attached to the surface of the wall and has little projection; the pier may be given a base and cap, may be smooth or fluted.

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

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

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

Roof Rafter: Long wooden structural members which run from ridge to eaves and which provide structural support for the roof sheathing and roofing materials.

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

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

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

Soffit: A flat wooden member used as a finished undersurface for any overhead exposed part of a building, such as a cornice.

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

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

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

Vernacular: Architecture which draws on folk traditions and forms, stressing basic functionalism, economy and utility, rather than the "rules," principles and ornamentation of high-style architecture. May contain secondary elements of high-style architecture.

Perrysburg Historic District Design Guidelines

Further Reading

Historic preservation literature is vast and growing, but there are several periodicals and books which will give the reader a good grounding in preservation and rehabilitation principles and practice.

Periodicals

Ohio Preservation is published monthly by the Ohio Historic Preservation Office (see address under list of helpful agencies and organizations), and it is free. This newsletter covers preservation funding and legislation, and it gives notice of upcoming events, workshops and training sessions.

Preservation News (monthly) and Historic Preservation (bi-monthly) are benefits of membership in the National Trust for Historic Preservation (see address under list of helpful agencies and organizations). The monthly newspaper covers current preservation issues, legislation, funding, design and other concerns; the bi-monthly publication is in color and features preservation projects from around the country.

The Old-House Journal is a monthly publication full of practical ideas for repair, rehabilitation and restoration of older structures. Its focus is residential architecture, but most techniques can be used on commercial structures as well. Listed below are some specific articles that would give the reader detailed information on various subjects.

Wood Deterioration

- "Preventing Rot in Old Houses" Part I-Nov. 1972, Part II-Oct. 1974.
- "Restoring Rotted Window Sills" August 1974.
- "Detection & Treatment of Wood Destroying Insects" June 1976.
- "Preserving Wood Columns" October 1977.
- "Bugs That Destroy Your House" June 1981.
- "How to Keep Wood from Rotting" December 1983.

Porches

- "Restoring Crumbling Porches" October 1981.
- "Exterior Wood Columns Practical Repairs for Do-It-Yourselfers" October 1982.
- "Shopping for Columns" May 1984.

Windows

- "Restoring Leaky Windows" October 1973.
- "Restoring Shutters to Working Order" November 1973.
- "Restoring Rotted Window Sills" August 1974.
- "Care and Repair of Window Sash" January 1976.
- "Curing Problems in Double-Hung Windows & Insulation" August 1976.
- "Special Window Issue" April 1982.

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"Wooden Storm Windows" September 1989.
"Sash Balancing Act" September 1989.
"Stipping Paint from Windows" September 1989.

Conserving Energy

"The Energy-Efficient Old House" September 1977.
"Cooling the Natural Way" May 1979.
"Insulation and the Old House" September 1976.
"The Energy-Efficient Old House" September 1980.

Painting

"Selecting the Best Exterior Paint" July 1976.
"Preparing to Paint" June 1977.
"Special Report - Painting" May, 1986.

Roofing

"Roofing With Wood Shingles" August 1977.
"Special Roof Issue" April 1983.

Storefronts

"Old Storefronts, 1870-1920" March 1978.

Siding

"The Case Against Sub-siding" April 1980.
"Repairing Shingle Siding" April 1986.

If you are interested in purchasing back issues, the address is: The Old-House Journal, 69A Seventh Avenue, Brooklyn, NY 11217.

Books, Booklets and Pamphlets

Old-Building Owner's Manual. By Judith L. Kitchen. (Columbus: Ohio Historical Society, 1983). A practical guide to all phases of historic building rehabilitation, especially useful in helping ensure that rehabilitation planning is complete and nothing important has been overlooked. Available through the Ohio Historic Preservation Office (see address listed under helpful agencies and organizations).

Main Street Ohio: Opportunities for Bringing People Back Downtown. Edited by Judith Williams and Howard Wise. (Columbus: Ohio Department of Economic and Community Development, 1981). A useful compendium of articles on design, economic, residential, regulatory and other concerns of central business districts in Ohio. Available from the Ohio Department of Development, Riffe Center for Government and the Arts, South High Street, Columbus, Ohio 43215.

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The Secretary of the Interior's Standards for Historic Preservation with Guidelines for Applying the Standards. This is the full publication from which the rehabilitation standards in this book were taken. Copies may be ordered directly from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. Order No. 024-016-00105-2. There is a charge when ordering from the USGPO.

Preservation Briefs. A series of short technical brochures addressing a variety of physical preservation and design problems such as masonry cleaning and pointing, window replacement, artificial siding and storefront design.

- #1 - "The Cleaning and Waterproof Coating of Masonry Buildings"
- #2 - "Repointing Mortar Joints in Historic Brick Buildings"
- #3 - "Conserving Energy in Historic Buildings"
- #4 - "Roofing for Historic Buildings"
- #5 - "Adobe Buildings"
- #6 - "Dangers of Abrasive Cleaning to Historic Buildings"
- #7 - "The Preservation of Historic Glazed Architectural Terra-Cotta"
- #8 - "Aluminum and Vinyl Siding on Historic Buildings"
- #9 - "The Repair of Historic Wooden Windows"
- #10- "Exterior Paint Problems on Historic Woodwork"
- #11- "Rehabilitating Historic Storefronts"
- #12- "The Preservation of Historic Pigmented Structural Glass"
- #13- "The Repair and Thermal Upgrading of Historic Steel Windows"
- #14- "New Exterior Additions to Historic Buildings: Preservation Concerns"
- #15- "Preservation of Historic Concrete, Problems and General Approaches"
- #16- "The Use of Substitutional Materials on Historic Building Exteriors"
- #17- "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character"

The series of Briefs, which are published by the National Park Service, may be obtained through the Ohio Historic Preservation Office (see address listed under helpful agencies and organizations).

Conservation and Architectural Restoration: Supply Sources and Brief Bibliographies. Edited by Richard O. Byrne. (Ottawa, Canada: The Association for Preservation Technology, 1978). APT is a Canadian-American organization concentrating on the technical aspects of preservation -- building materials, how they go together, how to conserve them, restoration ideas and techniques. APT has published a quarterly Bulletin since 1969.

Canadian Building Digest. (Ottawa, Canada: National Research Council, Division of Building Research, 1960-present). A series of technical leaflets documenting Canadian government research and testing of historic and modern building techniques.

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Helpful Agencies and Organizations

The Ohio Historic Preservation Office is the official statewide preservation agency for Ohio. Its professional staff carries out survey and inventory work to identify historic structures; administers the National Register of Historic Places for Ohio; reviews and assists with design matters for projects using the 20% Investment Tax Credit for historic rehabilitation; and provides educational and technical assistance on preservation matters.

Ohio Historic Preservation Office
Ohio Historical Center
1982 Velma Avenue
Columbus, OH 43211-2497
(614) 297-2470

The Ohio Historic Preservation Office also has five regional offices serving Ohio. They provide many of the same services as the main office but with a local perspective.

Ohio Historic Preservation Office
Northwest Regional Office
Center for Archival Collections
Bowling Green State University
5th Floor, University Library
Bowling Green, Ohio 43403
(419) 372-2411

The National Trust for Historic Preservation is a private, non-profit preservation organization which promotes historic preservation nationwide. It was established in 1949 and has developed many important programs: ownership and management of significant historic properties; workshops and educational seminars; an annual meeting with extensive training and information sessions; and a preservation press and bookstore. Particularly important are the National Main Street Center, which promotes downtown economic development through historic preservation, and the regional offices of the Trust, which serve groups of states.

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, DC 20036
(202) 673-4000

The National Trust's Midwest Regional Office may be reached at the following address:

National Trust for Historic Preservation
Midwest Regional Office
Suite 1135
53 West Jackson Boulevard
Chicago, Illinois 60604
(312) 353-3419

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The Ohio Preservation Alliance is a statewide, non-profit network of individuals, businesses, cities, villages, and preservation agencies in Ohio. Its purpose is to disseminate information about preservation efforts, promote preservation projects, and help communities and individuals learn from the experiences of others.

Ohio Preservation Alliance
297 South High Street
Columbus, OH 43215
(614) 228-3133

The National Register

The National Register of Historic Places is the official list of properties recognized by the federal government as worthy of preservation for their local, state, or national significance in American history, architecture, archaeology, engineering and/or culture. Overseen by the National Park Service of the U.S. Department of the Interior, the program is part of a national policy to coordinate and support public and private efforts to identify, evaluate, and protect our cultural resources. The National Register is maintained by the Secretary of the Interior under provisions of the National Historic Preservation Act of 1966.

What National Register Listing Does

The listing of a building, site, or district on the National Register accords it a certain prestige, which can raise the property owner's and community's awareness and pride.

Income-producing properties which are listed on the National Register individually or contributing to a historic district may be aided by federal tax incentives which allow for a 20% investment tax credit for certified rehabilitation.

Listing in the National Register provides a measure of protection from demolition or other negative impacts of federally funded or licensed projects through comment by the Advisory Council on Historic Preservation. This review procedure is a routine part of planning for all federally-assisted projects.

Listing in the National Register qualifies property owners to apply for federal grants when funds are available.

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

The Perrysburg Historic District was listed in the National Register of Historic Places in 1976 because of its architectural and historic significance. It was later recognized by Chapter 1274 of the Planning and Zoning Code of the City of Perrysburg when the Perrysburg Historic Landmarks Commission was established to oversee the area's preservation.

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CHAPTER 1274 Historic District

EDITOR'S NOTE: Chapter 1274, previously a codification of Ordinance 79-81, passed November 23, 1981, as amended by Ordinance 46-84, passed May 15, 1984, was re-enacted in its entirety by Ordinance 74-86, passed September 2, 1986.

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|---------|--|---------|---|
| 1274.01 | Declaration of public policy and purpose. | 1274.07 | Minimum maintenance required. |
| 1274.02 | Definitions. | 1274.08 | Limitations on issuance of building and demolition permits. |
| 1274.03 | Establishment of the Perrysburg Historic Landmarks Commission. | 1274.09 | Issuance of Certificates of Appropriateness. |
| 1274.04 | Duties of the Historic Landmarks Commission; Register of Listed Properties and Historic Districts. | 1274.10 | Appeals. |
| 1274.05 | Designation of Historic District or Listed Property. | 1274.11 | Exclusions. |
| 1274.06 | Guidelines for reviewing applications; rehabilitation standards. | 1274.12 | Prevention of unlawful changes. |

CROSS REFERENCES

Historical and prehistorical sites - see Ohio R.C. 149.301, 1743.07
Archeological landmarks - see Ohio R.C. 149.51 et seq.
Districts established; compliance; Map - see P. & Z. Ch. 1260
Permitted and conditional uses - see P. & Z. Ch. 1262
Conditional uses and special use exceptions - see P. & Z. Ch. 1264
Nonconforming uses - see P. & Z. Ch. 1270
Minimum dimensional requirements - see P. & Z. Ch. 1280

1274.01 DECLARATION OF PUBLIC POLICY AND PURPOSE.

Council, being mindful of the proud history of this community and of the importance of beauty in the every day lives of its residents, hereby declares as a matter of public policy that the preservation, restoration, rehabilitation and overall aesthetic improvement of the built environment are matters of public necessity involving the health, safety, prosperity and welfare of the people. The purposes of this chapter are:

- (a) To contribute to the economic, recreational, cultural and educational development of the City by:
 - (1) Stimulating business and attracting industry;
 - (2) Protecting and enhancing attractions to residents, tourists and visitors;
 - (3) Stabilizing and improving property values;
 - (4) Improving the quality of life by enhancing the visual and aesthetic character, diversity and interest of the City;
 - (5) Fostering civic pride in the beauty and notable accomplishments of the past; and
 - (6) Promoting the use and preservation of historic properties for the education and general welfare of the people of the City; and

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- (b) To establish procedures whereby certain areas, places, sites, buildings, structures, objects and works of art shall be allowed that measure of protection afforded by the issuance of a "Certificate of Appropriateness" before any alterations, demolition or new construction can be undertaken within an Historic District or to a Listed Property, so that the following objectives are reached:
 - (1) To maintain and enhance the distinctive character of historic buildings, sites and areas in the City;
 - (2) To safeguard the architectural integrity of the City's Listed Properties and properties within Historic Districts;
 - (3) To identify and safeguard the heritage of the City by preserving properties which reflect elements of the City's cultural, social, economic, political or architectural heritage; and
 - (4) To review and act upon all applications for Certificates of Appropriateness for alterations, demolition or new construction within Historic Districts or to Listed Properties.(Ord. 74-86. Passed 9-2-86.)

1274.02 DEFINITIONS.

As used in this chapter:

- (a) "Alter" or "alteration" means any exterior visual or material change to any Listed Property or property located within an Historic District. For the purposes of this chapter, "alteration" includes a change in design, texture, material or architectural feature. Ordinary maintenance to correct any deterioration or damage is excluded from the definition of "alteration," provided such work does not involve a change in design, texture, material or architectural feature.
- (b) "Applicant" means any owner, association, partnership, corporation or designated agent of the owner who applies for a Certificate of Appropriateness.
- (c) "Certificate of Appropriateness" means any certificate issued by the Perrysburg Historic Landmarks Commission to an applicant stating that a proposed alteration, demolition or new construction to a Listed Property, or within an Historic District, is appropriate under the terms of this chapter.
- (d) "Commission" means the Perrysburg Historic Landmarks Commission.
- (e) "Demolish" or "demolition" means the razing or removal, in whole or in part, of any structure, building, object or work of art.
- (f) "Architectural feature" means the architectural style, general design and general arrangement of the exterior of a building or structure, including, but not limited to, windows, doors, porches, signage, cornices, exterior surface materials, decorative trim and other fixtures appurtenant to the exterior of the building or structure.
- (g) "Historic District" means two or more properties which are grouped together in a geographically defined area and which as a whole have special character or historic, aesthetic or architectural value as part of the heritage, development or cultural characteristics of the City, the State or the United States, and which have been designated as an Historic District pursuant to this chapter.
- (h) "Listed Property" means any property which has special character or historic, aesthetic, archeological or architectural value as part of the heritage, development or cultural characteristics of the City, the State or the United States, and which has been designated as a Listed Property pursuant to this chapter.
- (i) "Member" means any member of the Perrysburg Historic Landmarks Commission.
- (j) "Owner" means the owner of record and the term includes the plural as well as the singular.

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- (k) "Ordinary maintenance" includes the repair or replacement in kind of features, including, but not limited to, the roof, eaves, downspouts, siding, windows and doors of a Listed Property or a property located within an Historic District, provided that it does not result in a change of material, texture or architectural feature. For the purposes of this chapter, sand-blasting of masonry and chemical cleaning of masonry is not considered ordinary maintenance.
- (l) "Property" means any area, place, site (including an archeological site), building, structure, object or work of art.
- (m) "Street" means all facilities within the street right of way, including street surfaces, paving materials, curbs, culverts, catch basins, manholes and guardrails.
- (n) "Street furniture" means light standards, benches, planters, waste containers, telephone booths, bicycle stands, railings, shelters, traffic and pedestrian directional signs and other facilities convenient to the passage of vehicles and people along the streets.
- (o) "Utilities" means pipes, wires, their supports, outlets and keys and other devices for providing electrical, telephone, gas, water, television, sewer and other utility services and includes any means for transmitting such services, regulatory devices such as cut-off keys, meters, transformers, etc., and the supports and conduits upon which or through which such utilities are furnished, whether above, on or in the ground.
- (p) "Verbal boundary description" is a detailed description which delineates the physical extent of the Listed Property or Historic District. If the boundary of the Listed Property or Historic District replicates a legally recorded boundary, then a reference to the description of the recorded boundary is sufficient, including lot or parcel number, deed book and page number where recorded. If the boundaries do not coincide with legally recorded boundaries, then street names, property lines, geographical features and other lines of convenience which clearly distinguish the Listed Property or Historic District from its surroundings may be used. Such description is also frequently referred to as a "metes and bounds" description. (Ord. 74-86. Passed 9-2-86; Ord. 4-87. Passed 1-20-87.)

1274.03 ESTABLISHMENT OF THE PERRYSBURG HISTORIC LANDMARKS COMMISSION.

(a) The Perrysburg Historic Landmarks Commission, hereinafter referred to as the Commission, is hereby established. The Commission shall consist of seven members, all residents of the Municipality, who shall be appointed by the Mayor, subject to approval by Council. All members shall have, to the highest extent possible, a recognized knowledge of, and a known interest in, architectural preservation and design, together with a determination to work for the overall improvement of the quality of the City's physical environment. At least two members of the Commission shall be professional members from the fields of architecture, architectural history, history, archaeology, city planning or other preservation-related disciplines. Nominations may be solicited from interested organizations. Subsequent to the initial appointments, all appointments to the Commission by the Mayor shall be for three years. No person shall serve more than two consecutive three-year terms. Of the initial appointments, three members shall serve for a three-year term; two members shall serve for a two-year term and two members shall serve for a one-year term. Vacancies caused by death, resignation or otherwise shall be filled for the unexpired term in the same manner as the original appointments are made. Vacancies shall be filled within sixty days, unless extenuating circumstances require a longer period. All members of the Commission shall serve without compensation. (Ord. 4-87. Passed 1-20-87.)

(b) The Commission shall elect a Chairman and a Vice-Chairman, to serve in

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the absence of the Chairman, as soon as possible following its appointment by the Mayor, and on an annual basis thereafter. The Commission shall adopt its own rules of procedure, which shall be made available for public inspection. Such rules of procedure shall provide for regular and special meetings, which meetings shall be held in a public place. All review decisions will be made in a public forum, with applicants notified of meetings and advised of decisions. Written minutes of actions and decisions of the Commission shall be made available for public inspection. Meetings of the Commission shall be held at least monthly.
(Ord. 74-86. Passed 9-2-86.)

1274.04 DUTIES OF THE HISTORIC LANDMARKS COMMISSION; REGISTER OF LISTED PROPERTIES AND HISTORIC DISTRICTS.

The duties of the Perrysburg Historic Landmarks Commission are as follows:

- (a) To improve the quality of life in the City by striving to further and achieve the spirit and purpose of this chapter;
- (b) To act in an advisory role to other officials and departments of local government regarding the protection of local historic properties;
- (c) To act as a liaison on behalf of the local government to individuals and organizations regarding the protection of local historic properties;
- (d) To work for the continuing education of the residents of the City, with respect to the architectural and historic heritage of the City and the Listed Properties and Historic Districts designated herein, and to make every effort to improve the overall environment and the design awareness of the public;
- (e) To accept grants, gifts and bequests, and to make application for, receive and administer grants and funds from governmental and private entities consistent with the purpose of this chapter;
- (f) To review proposed National Register nominations for properties within its jurisdiction in accordance with Ohio Certified Local Government guidelines;
- (g) To conduct, or to cause to be conducted, a continuing survey of all areas, places, sites, buildings, structures, objects or works of art, which are of environmental and aesthetic interest in the City and which the Commission believes, on the basis of information available or presented to it, are or will be eligible for designation as a Listed Property or Historic District;
- (h) To employ technical experts as may be required to perform its duties within the appropriations made available therefor and to perform such other related tasks within its capabilities as may be required by Council;
- (i) To conduct or encourage members to attend educational sessions, at least once a year, pertaining to the function of the Commission or relating to specific historic preservation issues;
- (j) To recommend to Council legislation that would serve to beautify, preserve, restore and develop the City, or that would result in additions or revisions to this chapter;
- (k) To conduct public hearings to consider or determine any matters related to Historic District or Listed Property designations within the corporate boundaries of the City;
- (l) Based upon information available or presented to it, to make recommendations to the Planning Commission and Council for designation of Listed Properties and Historic Districts;
- (m) To keep a current register of all Listed Properties and Historic Districts. Each Listed Property shall be given a number, a description accompanied by a photograph, a verbal boundary description and the reasons for listing. Each Historic District shall also be given a number, a description and representative photographs, including streetscapes, a map outlining the boundaries, a verbal boundary description and the reasons for listing. Such register shall be made available to Council, the Planning Commission,

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the Board of Zoning Appeals and the Zoning Inspector and shall be maintained in a location where it is available for public inspection. Such register shall include, at its inception, the existing Historic District designated in Ordinance 46-84, passed May 15, 1984,

- (n) To review and act upon all applications for Certificates of Appropriateness as required by this chapter and to establish criteria, rules and regulations not otherwise included in this chapter for evaluating applications for Certificates of Appropriateness submitted to it;
 - (o) To use the Secretary of the Interior's "Standards for Rehabilitation," as set forth in Section 1274.06, and any other written guidelines that the Commission may adopt for making decisions on requests for Certificates of Appropriateness submitted to it; and
 - (p) Upon establishment of an Historic District, to make recommendations regarding the following items:
 - (1) Paving, alteration and design of streets;
 - (2) Relocation of and placement of utilities;
 - (3) Design and location of street furniture;
 - (4) Traffic controls and limits;
 - (5) Regulation of parking facilities;
 - (6) Design and location of signs or business advertisements within the District; and
 - (7) Such other matters requiring legislative action which are consistent with the spirit of this chapter.
- (Ord. 74-86. Passed 9-2-86; Ord. 4-87. Passed 1-20-87.)

1274.05 DESIGNATION OF HISTORIC DISTRICT OR LISTED PROPERTY.

(a) In considering the designation of any area, place, site, building, structure, object or work of art in the City as an Historic District or a Listed Property, the Commission and Council shall apply the following criteria with respect to the property. The property must be at least forty years old and must meet one or more of the following criteria:

- (1) It has character, interest or value as part of the heritage or cultural development of the City, the State or the United States.
- (2) Its location is the site of a significant historic event.
- (3) It is identified with a person or persons who significantly contributed to the culture and development of the City, the State or the United States.
- (4) It exemplifies the cultural, economic, social, archaeological or historic heritage of the City.
- (5) It portrays the environment of a group of people in an era of history characterized by a distinctive architectural style.
- (6) It embodies distinguishing characteristics of an architectural type or specimen.
- (7) It is identified as the work of an architect, landscape architect or notable builder whose individual work has influenced the development of the City, the State or the United States.
- (8) It embodies elements of architectural design, detail, materials or craftsmanship which represent architecture of significant character.
- (9) Its unique location or singular physical characteristics represent an established and familiar visual feature of a neighborhood, community or the City.
- (10) It has yielded or is likely to yield information important to the understanding of prehistory or history.

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In addition to meeting at least one of the above criteria, the area within proposed Historic District boundaries must have an internal historic cohesiveness in the sense of a shared common history of its inhabitants, historical development according to a master plan, a shared architectural style or design, or a body of architecture illustrating the evolution of architectural styles over a period of time.

(b) The Commission shall notify the owner, by mail, of any proposal to list his or her property or to designate an Historic District which encompasses his or her property. (Ord. 74-86. Passed 9-2-86.)

(c) Upon receipt of the owner's consent to the listing on the local register, the Historic Landmarks Commission shall make a recommendation concerning the designation of the property to the Planning Commission. After receipt of the Historic Landmarks Commission's recommendation, the Planning Commission shall make a recommendation concerning the designation of the property to Council. After receipt of the Planning Commission's recommendation, Council shall consider such recommendation and vote on the designation of the area, place, site, building, structure, object or work of art as an Historic District or a Listed Property. (Ord. 11-88. Passed 2-2-88.)

(d) If the owner of individual properties refuses or declines to give his or her written consent to a proposed listing and the Commission feels it is of considerable importance to the community that the property be listed, then the following procedure shall be followed, which shall also be the procedure followed in the designation of all Historic Districts:

- (1) The Commission shall transmit to Council and the Planning Commission its recommendations, in writing, for the creation of an Historic District or the listing of any individual property.
- (2) The Planning Commission shall hold a public hearing on the proposed designation or listing following the procedures established in Sections 1250.04 to 1250.06 of this Planning and Zoning Code.
- (3) After receiving recommendations concerning the proposed designation or listing from the Historic Landmarks Commission and the Planning Commission, and before making a decision on the designation or listing, Council shall hold a public hearing on the issue following the procedures established in Sections 1250.07 and 1250.08 of this Planning and Zoning Code. Council shall give due consideration to recommendations of the Historic Landmarks Commission and the Planning Commission, as well as such views as are expressed by persons participating in the hearings before such Commissions, in making its determination with respect to the proposed designation. Council must act on the proposed designation within forty-five days after the public hearing. Council may designate a Listed Property or an Historic District at any regular or special meeting of Council.
- (4) If Council approves the listing of a property or designation of an Historic District, the Commission shall notify the owner of such decision. If the proposed designation is disapproved by Council, the Commission may, after a period of sixty days, resubmit the proposal to Council for reconsideration. (Ord. 74-86. Passed 9-2-86.)

1274.06 GUIDELINES FOR REVIEWING THE APPLICATIONS; REHABILITATION STANDARDS.

This section contains the Secretary of the Interior's Standards for Rehabilitation and guidelines for applying the standards. This publication is available from the U.S. Department of the Interior and the Secretary's

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Standards are included elsewhere in the Perrysburg Historic District Design Guidelines. They are not reprinted here because of their length. See the appendix for ordering information or contact the City Zoning Office for a copy of this section.

1274.07 MINIMUM MAINTENANCE REQUIRED.

(a) If any structure located on a Listed Property or any property located within an Historic District is vacant or uninhabited, the owner of such property shall provide sufficient maintenance and upkeep for such structure to ensure its perpetuation and to prevent its destruction by deterioration.
(Ord. 4-87. Passed 1-20-87.)

(b) The provisions of subsection (a) hereof shall be in addition to all other applicable provisions of the Wood County Building Code and/or the Ohio Basic Building Code.

(c) The Historic Landmarks Commission, on its own initiative, may file a petition with Council, requesting that the City proceed to take action against any owner who, in the opinion of the Commission, is in violation of subsection (a) hereof.
(Ord. 74-86. Passed 9-2-86.)

1274.08 LIMITATIONS ON ISSUANCE OF BUILDING AND DEMOLITION PERMITS.

No construction, reconstruction, alteration or demolition of any area, place, site, building, structure, object or work of art in any designated Historic District or of any Listed Property shall be undertaken prior to obtaining a Certificate of Appropriateness from the Historic Landmarks Commission and, if applicable, a permit from the Zoning Inspector. No permit shall be issued by the Zoning Inspector for the construction, reconstruction, alteration or demolition of any area, place, site, building, structure, object or work of art within a designated Historic District or for a Listed Property, except in cases coming under the exclusions in this chapter, unless the application for such permit is approved by the Commission through the issuance of a Certificate of Appropriateness in the manner prescribed in Section 1274.09. (Ord. 74-86. Passed 9-2-86.)

1274.09 ISSUANCE OF CERTIFICATES OF APPROPRIATENESS.

(a) Before any exterior change in design, texture or material, or to exterior features, including construction, reconstruction, alteration and demolition of any Listed Property or of a property located within an Historic District, can be undertaken, an applicant shall first apply for and secure a Certificate of Appropriateness from the Historic Landmarks Commission. The application for such Certificate shall be submitted to the Chairman of the Commission, together with such plans, specifications and other material as the Commission may from time to time prescribe.

(b) The Commission shall review the application for a Certificate of Appropriateness at its next regularly scheduled meeting, provided the application is filed at least two weeks prior to such meeting. If the Commission determines that there will be no change in exterior design, texture, material or exterior architectural features, it shall cause the Chairman to endorse a Certificate of Appropriateness and return the plans and specifications to the applicant.

(c) If the Commission finds that there will be a change in exterior design, texture or material, or to exterior architectural features, the Commission shall determine whether the proposed construction, reconstruction, alteration or demolition is appropriate or whether it has an adverse effect upon the purposes of this chapter, the Historic District or the Listed Property. In making such determination, the Commission shall refer to the Secretary of the Interior's "Standards for Rehabilitation" as set forth in Section 1274.06, and to any other written design guidelines

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adopted by the Commission. In the case of archaeological properties, the Commission shall refer to the Advisory Council on Historic Preservation's "Treatment of Archaeological Properties: A Handbook".

(d) If the proposed construction, reconstruction, alteration or demolition is determined to have no adverse effect on the Historic District or Listed Property, and does not violate the spirit and purpose of these preservation regulations, then the Commission Secretary shall issue the Certificate of Appropriateness.

(e) If the Commission finds that such proposed construction, reconstruction, alteration, demolition or change in design, texture, material or exterior architectural feature will have an adverse effect on the Historic District or Listed Property, and does violate the spirit and purpose of these preservation regulations, then the Commission shall deny issuance of the Certificate of Appropriateness.

(f) If the Commission determines that a Certificate of Appropriateness should not be issued, it shall forthwith state in its records reasons for such determination and may include recommendations regarding the proposed construction, reconstruction, alteration, demolition or change in design, texture, material or exterior architectural feature. The Secretary of the Commission shall notify the applicant of such determination and transmit to him or her a certified copy of the reasons for denial and recommendations, if any, of the Commission.
(Ord. 74-86. Passed 9-2-86.)

1274.10 APPEALS.

An applicant who has been denied a Certificate of Appropriateness by the Historic Landmarks Commission may appeal the decision to Council. Any such appeal shall be made within thirty days after the denial of the Certificate. When considering the appeal, Council shall refer to the written guidelines adopted by the Commission, the application materials submitted by the applicant and the written comments of the Commission. Council may request additional information from the Commission and/or the applicant and may hold a public hearing on the issue. Council may affirm, reverse or modify the Commission's decision. If Council affirms the decision, the denial of the Certificate will stand. If Council reverses or modifies the decision of the Commission, it shall state, as a matter of public record, the reasons for the reversal or modification.
(Ord. 74-86. Passed 9-2-86.)

1274.11 EXCLUSIONS.

Nothing in this chapter shall prevent the ordinary maintenance or repair, as defined in Section 1274.02, of any Listed Property or property within an Historic District, if such work involves no change in design, texture, material or exterior feature. Nothing in this chapter shall prevent any change, including the construction, reconstruction, alteration or demolition of any property, structure, building, object or work of art within an Historic District or Listed Property, which, in the view of the proper authority acting lawfully, is required for public safety because of an unsafe or dangerous condition.
(Ord. 74-86. Passed 9-2-86.)

1274.12 PREVENTION OF UNLAWFUL CHANGES.

If any change is made in any property which has been designated as a Listed Property or which is situated in an Historic District, the City may institute appropriate proceedings to prevent such unlawful change. Such remedy shall be in addition to the penalty provided in Section 1244.99.
(Ord. 74-86. Passed 9-2-86.)

