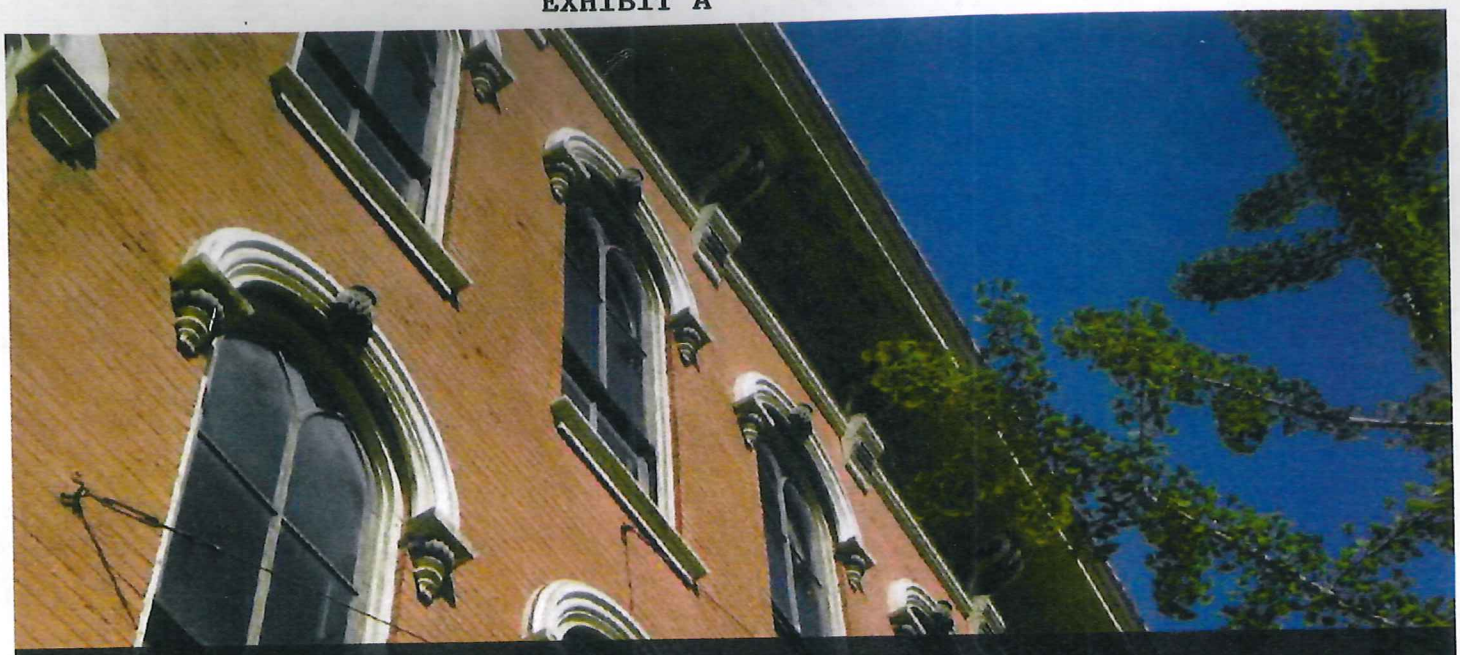
EXHIBIT A



Downtown Design Review District Guidelines

City of Tiffin, Ohio
Architectural Board of Review
Approved by City Council October 2016

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2 Architectural History

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Downtown Historic District (via Ohio Historic Preservation Office)

Downtown Design Review District

A Three Section Guidebook

The *Downtown Design Review District Guidelines* is a 3-section guidebook to navigating the building design, renovation and construction process for any project located within the Downtown Design Review District of Tiffin, OH.

Where is the Design Review District?

The Downtown Tiffin Historic District Map (left) indicates both the Downtown Historic District recorded by the Ohio Historic Preservation Office and the additional Downtown Design Review District overlay. Any construction, reconstruction, alteration, or demolition project that falls within either of the highlighted areas may be subject to review by the Architectural Board of Review.

City of Tiffin, Ohio
Downtown Design Review District Guidelines
Architectural Board of Review

SECTION 1:

Application Package

May 2016

Downtown Historic District (via Ohio Historic Preservation Office)

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District Map

Application And Procedures

General

Members, Officers And Duties

Meetings

Application Procedures

Application For Certificate Of Appropriateness

Certificate Of Appropriateness

Did You Know That Historic Preservation Is "Green"?

Buildings with the least impact on the environment are those that already exist. Historic buildings embody energy that was expended in the past – the energy put forth to make the bricks, lumber and details. It is estimated by the US Green Building Council (USGBC) that anywhere from 25% to 40% of the national solid waste stream is building-related waste. Preservation and rehabilitation reduce wasteful loss of materials and have a less negative impact on the environment compared to new construction.

Introduction

What is Design Review?

With the exception of single-family or two-family dwellings, if you own a property or buildings in the Downtown Design District, your project is most likely subject to design review and approval by the City of Tiffin Architectural Board of Review. (Ref. Chapter 1311 of the City Code). An application, legal requirements and process outline are included in this package. Guidelines for your project are included in the Downtown District Design Guidelines. An architectural history of Tiffin is also available.

The City of Tiffin encourages the renovation and rehabilitation of historic buildings as well as the construction of new, high quality design new buildings that enhance the Downtown Design District and create vitality.

The best way to get started is to contact the Downtown Development Coordinator at SIEDC: 419-447-3831.

The Coordinator will assist you by:

- Pointing out the guidelines that relate to your project
- Advising you about the information you will need to provide with your application
- Explaining how the review process works and what level of review and application will be necessary
- Giving you an estimate of how long the review process might take for your project

Informal Review

You can request an optional informal review of your proposed project before an application is filled out by contacting the City Engineer or Downtown Development Coordinator. Since there are no formal submission requirements for an informal review, you can submit proposals to the Board in any form you feel is appropriate.

Process

When the owner/applicant of a property within the Downtown Design Review District intends to construct, reconstruct, alter, or demolish any portion of a structure within the district, an application for a Certificate of Appropriateness must be submitted to the Downtown Development Coordinator for Review, together with 3 sets of supporting material.

The Coordinator will undertake a preliminary review of the application for completeness and consistency with the Downtown Design Review District Guidelines as well as consult other plans and policies of the City. A pre-review meeting will be scheduled by the Downtown Development Coordinator to review the project and address any issues of the application. When the application is complete, the Downtown Development Coordinator will submit the application to the Secretary of the Architectural Board of Review. The Board must consider the application within 30 days. The applicant will be asked to attend a meeting of the Board and present their project.

Minimum Submission Requirements

The minimum submission requirements shall include a completed application for Certificate of Appropriateness and the following:

ALTERATIONS, ADDITIONS & SIGNAGE

1. Photographs of existing conditions (3 x 5 inches minimum). Historical photographs or drawings may be submitted but are not required.
2. Drawings to scale indicating any changes to the physical appearance.
3. An outline describing work and the procedures to be performed.
4. Material samples and/or manufacturer's literature for major materials and products to be incorporated in the building.

NEW BUILDING

1. Photographs of adjacent buildings (3 x 5 inches minimum).
2. Site plan and exterior elevation drawings, to scale, showing the design, indicating drives, roads, parking, walks, walls, fences, doors, windows, decoration, materials, finishes and other features accurately representing the proposed design.

DEMOLITION & BUILDING RELOCATION

1. Photographs (3 x 5 inches minimum), of the existing building in detail and as it sits on the site.
2. A written request from the owner/applicant indicating reasons for the demolition or relocation of the structure.
3. An analysis of the feasibility of rehabilitation, including the costs of rehabilitation, the market value for the property after rehabilitation, and, in the case of income-producing properties, the income and expense likely to be produced by the property after rehabilitation.

Rules and Procedures

The rules of the Architectural Board of Review and its procedures for processing applications for certificates of appropriateness are governed by the Code of Ordinances of the City of Tiffin, its Charter and all applicable building codes.

PRESENTATION

The applicant and/or the applicant's agent shall attend the scheduled Board meeting to present the proposed project and answer any questions members of the Board may have. The Board will then act upon the submission as prescribed herein.

REVIEW PROCESS

Any party may appear in person or by an agent or attorney at the meeting of the Board at which an application is considered. The order of review for a Certificate of Appropriateness shall be as follows:

1. The Chair person shall give a preliminary statement concerning the application and areas of review.
2. The applicant shall present the proposal, describe the objectives and how the design reinforces these objectives.
3. Statements by City officials, local preservation associations or other interested persons shall be presented as directed by the Chair person.
4. The Board shall discuss the presentation as it responds to the Design Guidelines. The Chair person shall summarize the critique and call for a "roll call" vote. The Board shall approve, disapprove or modify the application, as prescribed in Section 1311.05 of the Tiffin Code.

DEMOLITION

In the case of a denial of a Certificate of Appropriateness for demolition, the Board and the applicant(s) shall undertake meaningful and continuing discussion during the waiting period in order to find a means of preserving the property as prescribed in Section 1311.05j of The Tiffin Code. During this period, the Board may consider the following:

1. Alternative uses for the building or structure.
2. Condition of the building.
3. Potential return on investment by rehabilitation and use of building.
4. Efforts by owner/applicants to secure profitable new owners or lessees for the building.
5. Impact of demolition or removal on adjoining structures and the integrity of the area as a whole, including proposed new structures on the vacated site.

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

Downtown Design Review District

Address of Property Affected ..... . Date . .

Owner ..... . Phone . .

Address ..... .

Applicant . . Phone . .

Address . .

Have you reviewed the design guidelines? (Circle one) YES NO

CHECK ALL THAT APPLY TO THE PROPOSED PROJECT:

- ☐ New addition to an existing structure
- ☐ Building relocation
- ☐ New structure on vacant lot
- ☐ Demolition (circle one): full / partial
- ☐ Building wall material
- ☐ Masonry repointing, cleaning or coating
- ☐ Windows
- ☐ Storefront
- ☐ Signage
- ☐ Statues, work of art
- ☐ Cornice, decorative trim
- ☐ Canopy/awning
- ☐ Roof repair/replacement
- ☐ Doors
- ☐ Dormers, chimneys, cupolas, cresting
- ☐ Fencing, parking, driveway, sidewalks
- ☐ Exterior lighting
- ☐ Porch, balcony, patio, deck, fire escape
- ☐ Kiosk, atm, vending machine.
- ☐ Other: . .

MINIMUM SUBMISSION REQUIREMENTS: Three (3) sets of the following.

A. Alterations, Additions & Signage

1. Photographs of existing conditions (3 x 5 inches minimum). Historical photographs or drawings may be submitted but are not required.
2. Drawings to scale indicating any changes to the physical appearance.
3. An outline describing work and the procedures to be performed.
4. Materials samples and/or manufacturer's literature for major materials and products to be incorporated in the building.

B. New Building

1. Photographs of adjacent buildings (3 x 5 inches minimum).
2. Site plan and exterior elevation drawings, to scale, showing the design, indicating drives, roads, parking, walks, walls, fences, doors, windows, decoration, materials, finishes and other features accurately representing the proposed design.

C. Demolition & Building Relocation

1. Photographs (3 x 5 inches minimum), of the existing building in detail and as it sits on its site.
2. A written request from the owner indicating reasons for the demolition or relocation of the structure..
3. An analysis of the feasibility of rehabilitation, including the costs of rehabilitation, the market value for the property after rehabilitation and, in the case of income-producing properties, the income and expense likely to be produced by the property after rehabilitation

SIGNATURE: the undersigned, does hereby certify that the information and statements contained herein and in accompanying materials are, to the best of their knowledge, true and correct.

Applicant . . Date . .

Your application will be placed on the agenda of the next scheduled meeting of the Architectural Board of Review to be held:

Date . . Time . . Place . .

CITY OF TIFFIN

CERTIFICATE OF APPROPRIATENESS

Under the authority of the City of Tiffin Section 1311.05 of the Tiffin Code, a Certificate of Appropriateness is hereby granted by the Architectural Board of Review to:

Owner:

Address:

Location of Project:

Description of Project:

Pursuant to the Architectural Board of Review hearing and approval of:

All work performed under this Certificate shall conform to the approved plans and amendments thereto.

Secretary of the Architectural Board of Review

Date

City of Tiffin, Ohio
Downtown Design Review District Guidelines
Architectural Board of Review

SECTION 2:

Architectural History

May 2016

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LOG & FRAME STRUCTURES

Tiffin's First Frame Building Erected in 1822 By Josiah Hedges (photo 1897)

Log House c. 1835. 245 Jefferson Street (photo 2001)

Log House c. 1850. 51 Sycamore Street (photo 1985)

FEDERAL STYLE

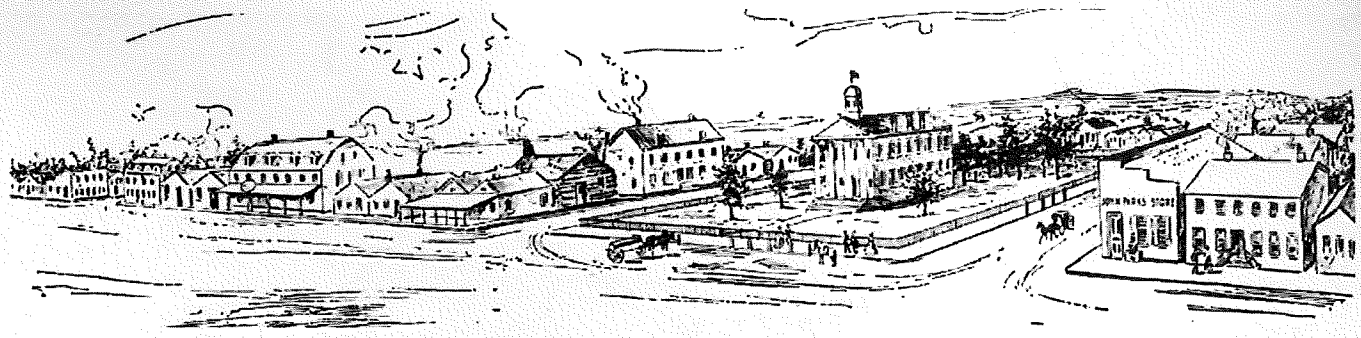
Bradley Hotel 1835. 215 S. Washington Street (photo 1914)

Federal Style Buildings that Formerly Stood at 94-102 S. Washington Street (photo c. 1870)

GREEK REVIVAL STYLE

Ebbert House, 64, 66 E. Perry Street Converted to Retail Use in 1886 (photo 1991)

Lugenbeel House 1830. Formerly 154 S. Washington Street (photo c. 1890's)



Tiffin's Central Business District in 1841.

INTRODUCTION

At any time in history, there is a preferred building style that dominates the streetscape. Tiffin, as with every city, evolved through several architectural phases as owners, architects, builders and technology transformed a rural community of log cabins into a thriving central business district.

LOG & FRAME STRUCTURES

First Structures

The first log cabin in the downtown Tiffin area was built in the summer of 1821, with the first two story frame structure erected the following year.

FEDERAL STYLE

First Brick Kiln

The first kiln for producing brick opened in 1827, and soon after a brick yard was established. As brick became the construction material of choice, buildings became more sophisticated.

The earliest brick buildings were designed in either the Federal or Greek Revival style.

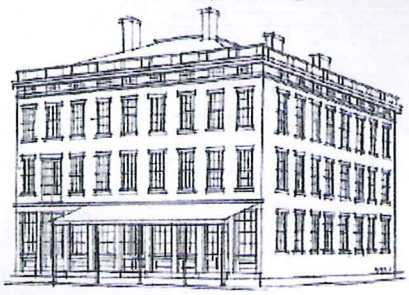
The Federal style, popular from 1780 to about the 1830's, was based on English architecture; featuring smooth facades, entrances with elliptical fan light transoms, low pitched roofs with stepped brick gables and oval shaped windows or grilles in the gables.

GREEK REVIVAL STYLE

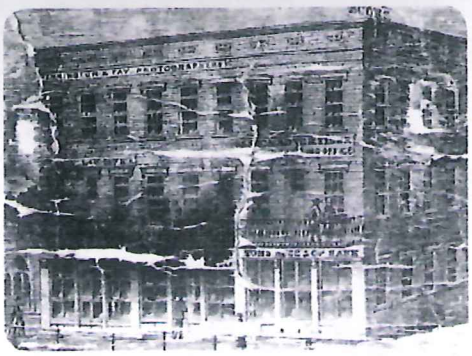
An American Style

Greek Revival architecture dominated the streets of Tiffin from the 1820's to the mid 1850's. This popular style was thought

COMMERCIAL GREEK REVIVAL STYLE



Shawhan's Commercial Block 1847. Tiffin's First Three Story Building. 108-112 S. Washington Street



Tomb Block 1854. 49-53 S. Washington Street (drawing 1864)

Haines Block c. 1860. 20, 22 S. Washington Street (photo c. 1910)

ITALIANATE STYLE 1850'S

Storefront of 114 S. Washington Street (photo c. 1890)

Shawhan's New Block 1856. 114-118 S. Washington Street (photo 1984)

ITALIANATE STYLE 1860'S

Shawhan's Empire Block 1867. 136-144 S. Washington Street (photo c. 1870)

"Open Iron Front" of 144 S. Washington Street (photo 1890's)

to symbolize America's embodiment of the Democratic ideals of ancient Greece. The early examples were rectangular in plan and often resembled Greek temples with either columned porticos or pilastered facades. Gables with heavy pediments replaced the stepped brick gables of the Federal style. Deep set entrances have columns separating the door and sidelights. Arches and ovals of the Federal style were never found on pure Greek Revival buildings.

As demand for retail space increased, these early houses were eventually torn down or converted into commercial buildings by typically adding storefronts. Often a gable roof would be replaced by a flat roof to imitate the newer business blocks being constructed in the late 1800's.

COMMERCIAL GREEK REVIVAL STYLE

First 3-Story Building

1847 marked a turning point in the history of downtown Tiffin architecture, as large commercial business blocks began to replace the tiny shops and houses of pioneer Tiffin. In that year, the first three story, brick, business block was constructed in the Commercial Greek Revival style. This style featured bold simple moldings, dentils, friezes with grilles or windows and storefronts supported by heavy stone lintels and columns. The overall appearance is massive, plain and geometric. Window glass was divided into small panes as the technology for producing sheet glass was not yet available.

ITALIANATE STYLE 1850'S

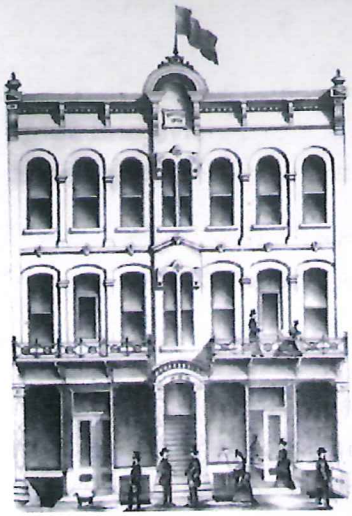
Cast Iron, Cylinder Glass

Ten years later, commercial architecture changed dramatically with a new style labeled Italianate. Popular from the mid 1850's through the 1880's, the three dominant features were arched openings, flat or low pitched hip roofs and bracketed cornices. Brick arches eliminated the need for the heavy and costly stone lintels and columns used on Greek Revival buildings.

1850's Italianates use brick arches for the storefront, upper story windows and the cornice. Cornices sometimes have brackets of unusual shapes. All window glass is divided by wood muntin bars, but panes are slightly larger, as a process

ITALIANATE STYLE 1870'S

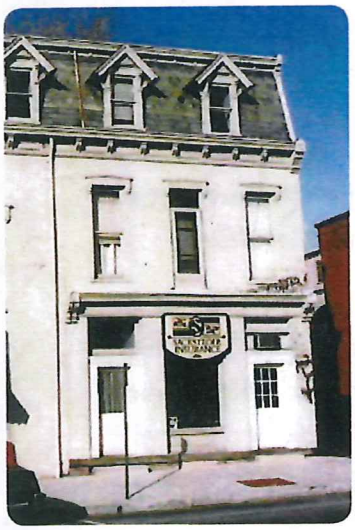
Wisler Block 1874, 160-164 S. Washington St (photo 1895)



Snyder Block 1874, 132-134 S. Washington St. (drawing 1874)

Kuebler Block 1855, 122 S. Washington St. Refaced with Steel in 1877. (photo c. 1884)

SECOND EMPIRE STYLE



Ullrich House 1870. 95 E. Perry Street (photo 1984)

Mansard Roof Addition 1890's. 159 S. Washington Street (photo 2001)

Marquardt Block 1873. 70 S. Washington Street (drawing 1874)

called cylinder glass has allowed for sheets up to four feet wide. Upper story windows often have cast iron hood molds. Mass produced cast iron details were first introduced in the early1850's as a less expensive and lighter weight alternative to carved stone and were usually painted to imitate marble or stone.

ITALIANATE STYLE 1860'S

production millwork, open iron fronts

1860's Italianates differ slightly from their 1850's predecessors because of two advances in construction. The first was the invention of the scroll saw and mass produced millwork, such as the brackets and moldings used in the cornice construction. Secondly, storefronts now have cast iron columns instead of brick arches. Termed "Open Iron Fronts" these allowed for larger display windows thus more light flooded the interior, a plus in the days before electric lighting.

ITALIANATE STYLE 1870'S

galvanized steel, French plate glass

During the Italianate period of the 1870's, French plate glass and stamped galvanized steel revolutionized storefront construction.

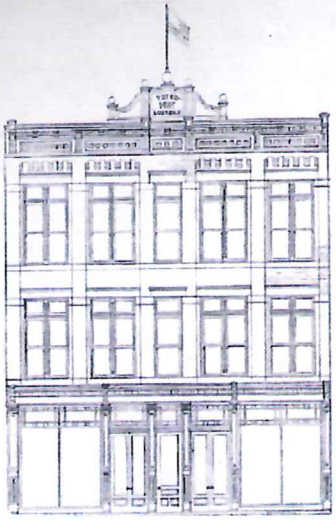
Stamped galvanized steel was first widely used in Tiffin in the 1870's, replacing cast iron because of its lighter weight and lower cost, the same reasons cast iron had replaced stone twenty years earlier. By the late 1870's, this process was perfected to produce intricate details. Elaborate "crowns", constructed entirely of metal, often projected above the roof line to display the owner's name and a building's date of construction. By the 1880's, one could buy a complete, galvanized metal facade from a catalog and have it erected on a new building or use it to "modernize" an existing storefront.

The most significant technological advance affecting commercial architecture in the nineteenth century was the introduction of plate glass. First used in Tiffin in 1873, it allowed for large open display windows that were optically perfect unlike the wavy and distorted images through cylinder glass. Shop owners rushed to replace every old storefront with the new French plate glass.

QUEEN ANNE, VICTORIAN GOTHIC & EASTLAKE STYLES

Tiffin Savings Bank Block 1889. 102 E. Perry Street. Queen Anne Style (photo 1895)

Grummel-Remmele Block 1881. 94-96 S. Washington Street Eclectic Style. (photo c. 1936)



Fiege-Loesser Block 1887. 127-129 S. Washington Street Eastlake Style (drawing 1984)

ROMANESQUE STYLE

Remmele Block 1897. 154-158 S. Washington Street. (drawing 1897)

Spayth Block 1892. 102 S.Washington St (photo 1984)

Columbian High School 1893. 138 E. Market Street (photo 1895)

CHICAGO STYLE

Bay Window. Harding Block 1919. 186-188 S. Washington Street (photo 2001)

Chicago Window. Kildow Block 1898. 52-56 E. Perry Street (photo 2001)

SECOND EMPIRE STYLE

Mansard Roofs

In the 17th century, French Renaissance architect, Francois Mansart developed a double-pitched roof with a steep lower slope. The Mansard roof, as it became known, is the hallmark of the Second Empire style of the 1860's and the 1870's. Second Empire refers to the reign of Napoleon III who transformed Paris with buildings of this style.

Although costly to build, the Mansard roof had many advantages for it added nearly an entire story. This attic space could be used to add a fourth floor, when laws restricted buildings to only three

In Tiffin, Second Empire is primarily a residential architecture, but a few commercial examples exist; the first having been built in 1873. In the tradition of Napoleon III, some building owners added Mansard roofs to existing structures.

QUEEN ANNE, VICTORIAN GOTHIC & EASTLAKE STYLES

Eclectic Styles

Commercial buildings of the 1880's are eclectic in style with the influences of Queen Anne, Victorian Gothic, Eastlake and Italianate. Queen Anne, primarily a residential architecture, can be found in the form of asymmetry, towers, turrets, contrasting textures and materials, hints of classical architecture, decorative brick patterns and stained glass transoms. Victorian Gothic is evident in sharply pointed arches and "permanent polychroming", where permanent color is achieved using natural, contrasting colored, materials, such as light-colored stone and dark colored brick.

Eastlake, named for architect, Charles Eastlake, is a style of ornamentation more than an architecture. His furniture designs used angular, notched and carved shapes in reaction to the curved lines of French Baroque furniture. Now architecture copied furniture, as wood cornices, window frames, porch posts and railings boasted machine carved shapes and designs in the Eastlake taste. The flat facades with bracketed cornices of the Italianate period remained popular in the 1880's.

BEAUX ARTS STYLE

Seneca County Court House 1884 (photo 1943)

Seneca County Court House 1884 (photo 1905)

CLASSICAL REVIVAL STYLE

Moore, McCauley, Stalter, Benner Block 1896. 25-33 S. Washington Street (photo c. 1909)

Shawhan Hotel 1903. 54 S. Washington Street (photo 1904)

Bloom Block 1898. 106 E. Market Street (photo c. 1910)

Stoner Block 1898. 190 S. Washington Street (photo c. 1910)

Storefronts and windows changed in the 1880's. Storefronts are often asymmetrical, placing the door to one side and concentrating the display space into one large window. Queen Anne sash, with transoms bordered by small panes of colored glass, are used for display windows. Upper story windows are now paired and have transoms, which greatly increased the amount of daylight to interior spaces.

ROMANESQUE STYLE

The Richardson Romanesque style, named for nationally known architect, Henry Hobson Richardson, reached popularity in the 1890's. Its details include: heavy round arches, rough stone blocks, all masonry construction, carved intertwining floral designs, horizontal banding, ribbons of windows with transoms, deep set windows, brick corbelling, stout towers and an overall feeling of heaviness. The steel beam and clearspan storefronts came into use during this period.

CHICAGO STYLE

Steel Beams

Steel beams replaced inferior cast iron in 1897, allowing for open storefronts unobstructed by columns, a "dream come true" for shop owners. With plate glass technology perfected, windows could be almost any size. Critics of the day said that the sight of heavy masonry walls supported by expanses of glass created a visual tension.

Steel beams have allowed for large upper story windows. The picture window or "Chicago window", first used on that city's skyscrapers built in the last quarter of the 19th century, was first incorporated into the design of a Tiffin building in 1898. The bay window, also an element of the Chicago style, increased in popularity in Tiffin from the 1890's through the 1920's, as steel beams provided an effective means to cantilever and support these structures. Bay windows brought in more daylight and afforded tenants views up and down the street.

BEAUX ARTS STYLE

The Beaux Arts style, which refers to the School of Fine Arts founded in France in the 17th century, had a tradition spanning 250 years and emphasized the study of Greek and Roman

PERIOD STYLE

Knights of Columbus 1921. 49 E. Perry Street. Colonial Revival (photo c. 1925)

Public Library 1912. 108 Jefferson Street. Jacobean (photo c. 1915)

United States Post Office 1915. 217 S. Washington Street. Greek (photo c. 1920)

Dutch Colonial House c. 1902. 2 S. Monroe Street. (photo 2001)

B.P.O. E. Lodge 1914 106 E. Perry Street Colonial Revival (photo c. 1920)

Masonic Temple 1913. 179-183 S. Washington Street. Italian Renaissance (photo 1914)

Methodist Protestant Church 1923. 228 S. Washington Street. Gothic / Tudor (photo 2001)

Heinzelman-Wetzel Block 1912. 182-184 S. Washington Street French Mansard (photo 1984)

structures. These buildings are characterized by classical details, symmetry, paired columns, massive arched openings and grand exterior stairs; and are generally colossal public buildings. By 1900, the Beaux Arts style in America evolved into the Classical Revival movement.

CLASSICAL REVIVAL STYLE

The Greek and Roman style pavilions at the World's Columbian Exposition of 1893, renewed the public's interest in classical architecture. Classical Revival or Neo-Classical buildings either copy the temples of Greece and Rome, or use classical motifs applied to simple buildings. Common motifs included: glazed Roman bricks with buttered mortar joints, classical columns, festoons (garlands of fruit and flowers), swags (draped cloth), egg and dart moldings, bay leaf and garland moldings, acanthus leaves and the Palladian window. Named for the 18th century architect Andrea Palladio, the Palladian Window uses an arched center window separated from smaller flanking windows by classical columns. It is not uncommon to find transitional style buildings blending Romanesque and Classical Revival.

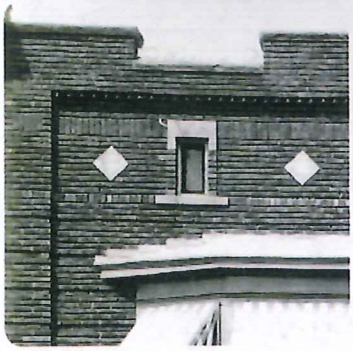
PERIOD STYLE

During the first third of the 20th century, a revival of European and early American architectures brought back dozens of styles not only to houses, but commercial buildings as well. Labeled "Period", because of representing an earlier time, these include: Italian Renaissance, English Tudor, Gothic, Jacobean, French Mansard, Spanish Colonial, Colonial Revival, Dutch Colonial, Georgian, Federal and Greek..

PRAIRIE & CRAFTSMAN STYLES

Concurrently with the Period style, the Prairie style had developed in the Midwest which consciously rejected popular Revival styles in favor of a new and purely American architecture. Associated with architect Frank Lloyd Wright, the Prairie style had a low horizontal appearance with banded masonry (sometimes referred to as tapestry brick), horizontal ribbons of casement windows and broad overhanging roofs. Leaded window glass with floral or geometric designs are the hallmark of the Prairie style.

PRAIRIE & CRAFTSMAN STYLES



Tapestry Brick 1919. 186-188 S. Washington Street (photo c. 1920's)

Craftsman Bungalow c. 1910, 241 S. Washington Street (photo 2001)

Craftsman Style Building 1909. 4 - 8 E. Market Street (photo 1985)

Prairie Style Window 1919. 132 S. Washington Street. (photo 2001)

TERRA-COTTA

Terra-Cotta Cornice 1928. 30 S. Washington Street (photo 1984)

Terra-Cotta Facade 1905 79 S. Washington Street (photo 1906)

Terra-Cotta Entrance 1928. 47 Madison Street (photo 2013)

The Craftsman movement, associated with the bungalow, started on the West coast; and rejected classical architecture as did the Prairie style. Craftsman architecture emphasized exposed structure and materials left in their natural state. The art was in crafting the structure rather than hiding it beneath applied ornamentation.

20TH CENTURY TECHNOLOGY

Terra Cotta, Prism Glass, Metal Window Frames, Structural Pigmented Glass

Several products were developed in the first third of the 20th century which dramatically affected storefront and commercial building design: terra-cotta, prism glass, metal window frames, and structural pigmented glass.

TERRA-COTTA

Glazed architectural terra-cotta is a hard semi-fired ceramic clay used for building ornaments. The hollow units were cast in molds to produce any detail imaginable.

PRISM GLASS AND METAL WINDOW FRAMES

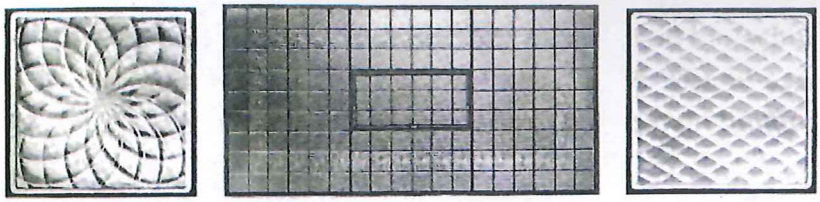
The American Luxfer Prism Company began producing 4 by 4 tiles that were leaded into large panels used for storefront transoms. Prism glass catches the vertical rays of the sun and refracts them horizontally into the interior space. Other forms of art glass became widely used in storefront design especially that of the Prairie style.

In 1906, the Kawneer Company began producing metal window frames for display fronts. These replaced wood frames that were subject to rotting, and are usually found used in conjunction with prism glass transoms

STRUCTURAL PIGMENTED GLASS

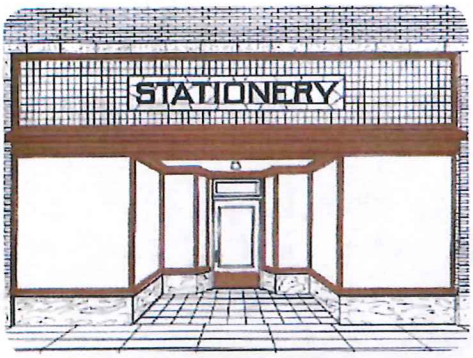
The Art Deco and Art Moderne periods popularized the use of structural pigmented glass, which was developed in the early 20th century as a substitute for marble. Sold under the names of Vitrolite, Carrara and Sani Onyx, it was used to construct entire storefronts during the 1920's through the 1940's.

PRISM GLASS AND METAL WINDOW FRAMES



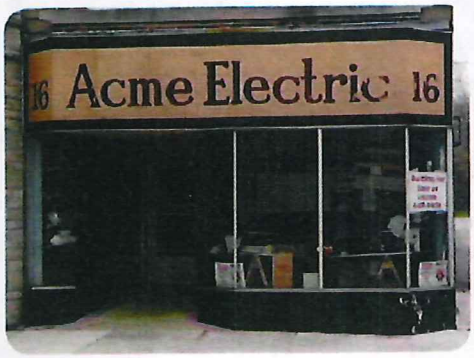
Prism Glass Transom & Tiles. Pittsburgh Plate Glass Company (catalog 1923)

Prism Glass Transom 1912. 127 S. Washington Street (photo 2013)



Metal Storefront. Pittsburgh Plate Glass Company (catalog 1923)

STRUCTURAL PIGMENTED GLASS



Structural Pigmented. Glass Front 1941. 16 E. Market Street (photo 2001)

Structural Pigmented. Glass Front 1941. 257 S. Washington Street (photo 1991)

Structural Pigmented Glass Front 1935. 126-128 S. Washington St. (photo c. 1935)

Designers often used structural pigmented glass to update old buildings in the "modern" style. Some of these "modernized" structural glass storefronts have acquired historical significance in their own right.

Also see the section on maintenance for the care and repair of structural pigmented glass.

ART DECO & ART MODERNE STYLES

Prior to the 1920's, architecture mostly copied or interpreted earlier styles; but in 1925, Modern architecture was born of the "Expo Deco" in Paris.

The first phase of Modern architecture was Art Deco, a style of design used on everything from jewelry to buildings. It used parallel straight lines, zig-zags, chevrons and stylized floral designs to product a vertical futuristic appearance.

Art Moderne, which grew out of the Art Deco style, is a streamlined machine-age style and an early stage of the International movement.

INTERNATIONAL STYLE

Following World War II, a modern architecture completely devoid of ornamentation emerged named the "International Style". An outgrowth of a 1932 exhibit entitled Modern Architecture, it emphasized the horizontal, with bands of windows wrapping at the corner of the building. Cantilevering of the upper floors with no visible supporting structure gave the buildings a floating appearance. Upper stories of commercial buildings became giant billboards to grab the attention of automobile drivers. In the horse-and-buggy days of the 19th century, people had time to perceive the minute details on Victorian buildings. The International style is automobile oriented with large detail and bold signage readable at higher speeds.

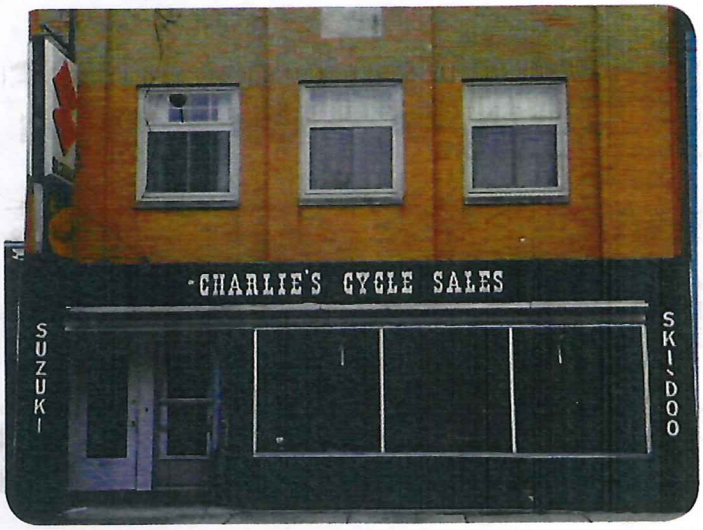
ART DECO & ART MODERNE STYLES

Columbian High School 1932. 127 Jefferson Street. Art Deco Tower & Detail (photos 1993, 2003)

Ohio Bell Building 1928. 41 Madison Street. Art Deco Door & Detail (photo 2001)

Seneca Co. Court House Tower Remodeling 1944. Art Moderne (photo 2001)

Ernest Block Re-facing 1937. 133 S. Washington St. Art Moderne (photo 1937)



Linker Block 1941. 257 S. Washington St. Art Moderne (photo 1991)

INTERNATIONAL STYLE

Tiffin Savings Bank 1956. 175 S. Washington Street (photo 1967)

Hossler Building 1946. 71 S. Washington Street (drawing 1947)

Carrigan Building 1957. 139-143 S. Washington Street (photo c. 1967)

City of Tiffin, Ohio
Downtown Design Review District Guidelines
Architectural Board of Review

SECTION 3:

Historic District Design Guidelines

May 2016

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Downtown Historic District (via Ohio Historic Preservation Office)

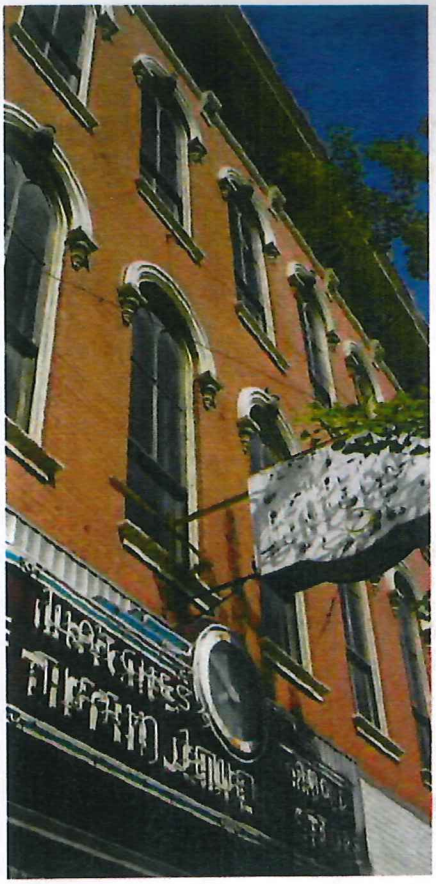
Downtown Design Review District

A Three Section Guidebook

The *Downtown Design Review District Guidelines* is a 3-section guidebook to navigating the building design, renovation and construction process for any project located within the Downtown Design Review District of Tiffin, OH.

Where is the Design Review District?

The Downtown Tiffin Historic District Map (left) indicates both the Downtown Historic District recorded by the Ohio Historic Preservation Office and the additional Downtown Design Review District overlay. Any construction, reconstruction, alteration, or demolition project that falls within either of the highlighted areas may be subject to review by the Architectural Board of Review.



Introduction

What makes our community special? What sets it apart? While the answer to that question is varied and diverse, it often starts with the architecture of a place. In our historic community of Tiffin, Ohio, that unique character starts with our downtown.

In America, downtowns are traditionally the heart of a community, and as such reflect an image of a community and its character. This remains true today. And it remains true in Tiffin. The appearance of our downtown is what creates our sense of place and sets our community apart – otherwise we are interchangeable with the same strip malls, the same stores and the same chain restaurants.

In addition, if Tiffin is going to thrive economically, we must highlight our unique characteristics in the marketplace – and how best to do that than by exemplifying both our historic buildings and our new architecture – from our gateways, to our commercial corridors, our residential neighborhoods and most importantly our historic downtown. All of these create an image of our community and tells the world how we see ourselves.

To create this image Tiffin must commit to a design quality that projects a positive image that will attract investors, new businesses, residents and visitors. And that commitment is most often put into place by the adoption of design guidelines for historic and new architecture that provide details, standards and illustrations that promote high-quality, context sensitive, market-competitive designs.

Tiffin has many historic buildings that range from Greek Revival to Victorian, Romanesque to Beaux Arts, with the predominate style being the Italianate Style. Tiffin is fortunate to have many of those original, historic buildings remaining. It was popular in the 1970s and 1980s to raise downtown buildings and build new. Many cities lost much of their history, but Tiffin chose to retain their buildings. With the great historic buildings that Tiffin has, we have an opportunity to preserve and restore our downtown. These guidelines provide Tiffin with the direction necessary to properly preserve our unique, historic buildings while retaining and growing our economy.

The Downtown Design Review District

Ohio facilitates the establishment of local preservation legislation through local communities general municipal "police powers" to designate groups of historic properties, usually called "historic districts" or individual properties known as "landmarks" as zoning overlay districts. In Tiffin, Ohio this is our Downtown Design Review District and it means that the legal use of the land has

not changed, but that an additional "zone" of regulation has been adopted over the base zoning.

The darkest shaded areas on the map (pg. 3) comprise the current Architectural Board of Review (ABR) District, established by Ordinance no. 01-32 on May 21, 2001. National Register District 78 approved the City's Architectural Board of Review, which was created in 2001 to review exterior changes to properties located within the Historic District boundaries.

The predominate architectural style of the Historic District is from the late 1800's and early 1900's, though examples of earlier architectural periods still remain. Please refer to Section Two for the specific architectural history of Tiffin.

The Purpose of Design Guidelines

In the most basic sense, the Tiffin Design Guidelines are the cornerstone of the City's Downtown Design Review Program and the primary tool used by the Architectural Board of Review for evaluating repairs and changes to historic structures and proposed new development. But, more than that, these guidelines seek to sustain, restore and enhance the livability, character, and stability of our community.

In these design guidelines, new buildings are to be encouraged and historic buildings are to be well-maintained and preserved but not frozen in time. New architecture should retain the traditional qualities of a community's architecture but not nostalgically imitate historical styles. In fact, to do so would be contrary to the creative design traditions that produced our community. Timeless design principles should be followed that produce architecture that fits with its context and is human scaled. New buildings should be designed to be compatible with neighboring structures, spaces and activities. Visually interesting and human-scaled building facades should prevail over sterile, windowless walls - especially when facing public spaces and the street.

Who Is Expected To Use The Design Guidelines?

The design guidelines are intended for a variety of audiences in addition to the Architectural Board of Review.

This audience includes property owners, developers, design professionals, neighbors, community members and the general public. Each has a specific role in the City's design review process. The guidelines provide all parties with a clear understanding of what the City urges project applicants to strive for in protecting our historic resources and designing new development.

The Property Owner's Responsibility

The long-term care of both historic and other properties in the district is the responsibility of the various owners who will be associated with these properties over short or long period of time.

These guidelines are intended to assist property owners in becoming caretakers of the architectural legacy that exists in our community. By ensuring the long-life and appropriate appearance of the community's older buildings, property owners will not only help enhance the economic value of the district properties as a whole – but also their own value and investments.

Planning is important to the success of any rehabilitation or new construction project in the Downtown Design Review District. Property owners and contract purchasers should begin by reaching out to SIEDC, the City, and design professionals who are experienced in historic rehabilitation and quality new construction, identifying the character of the building and making sure the building's significance and value is understood. Make a list of important building features that will be preserved, need to be repaired or are deteriorated beyond repair. Choose the treatments recommended in these guidelines and be aware that all work must also adhere to Zoning and Building Codes.

Downtown Design Review District Guidelines

The guidelines that follow are specifically written to assist property owners in the district to design successful projects that will set standards for preservation and new design in the community. They can also be used by anyone who owns property in the district. To accomplish this, the guidelines are organized in the following way:

- First, an overview of Federal and Ohio State Tax Credit Programs, the Secretary of Interior Standards and what these mean,
- Second, Guidelines for the Rehabilitation and Maintenance of Existing, Historic Buildings and Materials,
- Third, Guidelines for Additions, New In-fill Development and New Construction,
- Fourth, Guidelines for Awnings, Visual Display, Outdoor Dining, Planters, Color, Public Art and Amenities and Lighting;
- Fifth, Additional Resources
- Sixth, Signage Guidelines and,
- Seventh, Mural Art Guidelines

Overview of Federal and State Tax Credit Programs and the Secretary of the Interior Standards

The Ohio Historic Preservation Tax Credit Program was enacted by the Ohio General Assembly in December 2006 and is administered by the Ohio Department of Development's Urban Development Division, in partnership with the Ohio Historic Preservation Office and the Ohio Department of Taxation. The program provides a tax credit for the rehabilitation expenses of owners of income producing, historically significant buildings. A building is eligible if it is individually listed on the National Register of Historic Places, is located in a registered historic district, is certified by Ohio's Preservation Officer as being of historic significance to the district, or is listed as a historic landmark by a certified local government.

The Ohio Historic Preservation Tax Credit Program provides a state tax credit up to 25 percent of qualified rehabilitation expenditures incurred during a rehabilitation project. Applicants are eligible for no more than $5 million in tax credits unless approved as a catalytic project. The tax credit can be applied to applicable financial institutions, foreign and domestic insurance premiums or individual income taxes. The program is structured to allow projects to also leverage the 20% Federal Historic Tax Credit which carries similar benefits.

Secretary of Interior Standards (SOI)

The following Federal Standards determine whether a rehabilitation project qualifies as a "certified rehabilitation" under federal and state tax incentives for income producing historic buildings. These standards are simple to understand and widely used to guide all types of rehabilitation projects in the downtown design district but ARE REQUIRED to be considered in order for the project to be considered eligible for both federal or state tax credits.

Secretary of Interior Standards (SOI)

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 to 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 historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

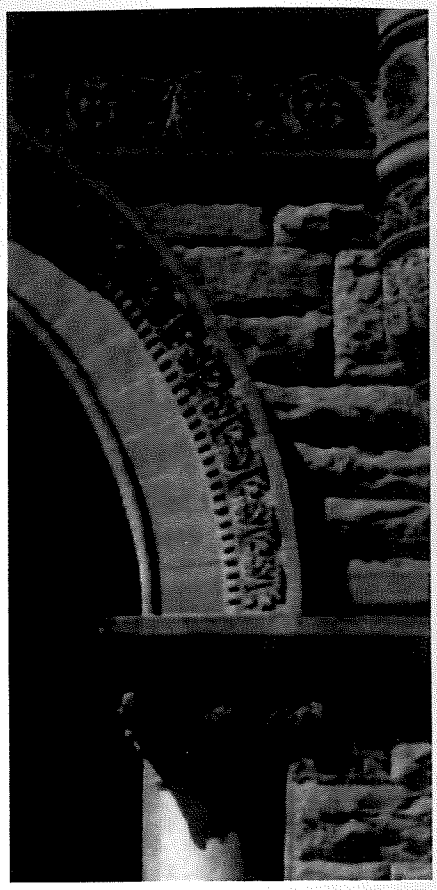
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building material should not be undertaken.

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 materials, 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 or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

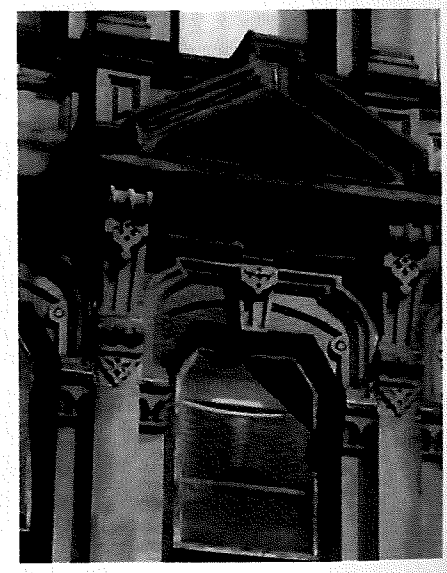
Guidelines for the Rehabilitation and Maintenance of Existing Historic Buildings and Materials



The following guidelines are primarily for the benefit of property owners and design professionals that are responsible for the maintenance of historic buildings and materials or are contemplating a project that will directly impact a historic building or materials on that building. Generally, any building over 50 years old is considered historic though some buildings are obviously more significant than others. These guidelines are organized by the primary material types found on the buildings.

MASONRY

Masonry has been the primary building material in the Historic District since the first kiln opened in Tiffin in 1827. Common historic masonry in Tiffin includes brick, stone, stucco, ceramic tile and concrete block. Masonry is used for cornices, pediments, lintels, stills, and decorative features as well as for wall surfaces. Details such as color, texture, mortar joints and in particular, the pattern of masonry strongly influence the overall character of a building. Although masonry is one of the most durable historic buildings materials, it is also very susceptible to damage by improper maintenance or repair techniques and by harsh or abrasive cleaning methods.



Guidelines for Maintenance, Repair and Change

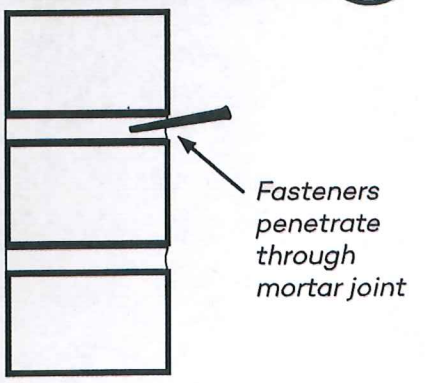
1. Retain original masonry features. Although walls may be the primary masonry feature, elements such as piers, cornices, lintels and sills, steps, etc. are significant visual elements that should be preserved.

2. Repair damaged masonry features by patching, piecing-in or consolidating instead of replacing the entire feature. Use materials that duplicate the original as closely as possible in making your repairs.

3. Masonry walls and other surfaces should be repaired by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls or damaged plasterwork.

4. Mix new mortar to match the existing in strength, composition, color and texture, and the mortar joints themselves must be tooled to match the existing in width and joint profile.

Proper Sign / Awning Mounting



5. Clean masonry only when necessary to halt deterioration or remove heavy soiling. Clean masonry using the gentlest means possible, such as low-pressure water (100psi, not to exceed 300-400 psi), masonry detergents if necessary and natural bristle brushes.

6. When it is determined that cleaning is necessary, a test should be carried out on a small area of the masonry surface to observe the effects of the cleaning method in order to select the gentlest method possible.

7. DO NOT SANDBLAST masonry surfaces using dry or wet grit or other abrasives. Sandblasting destroys the hard, protective outer layer of the brick and accelerates deterioration. The damage caused by sandblasting is irreversible.

8. Masonry that has historically been unpainted should not be painted. If uncertain, a paint analysis should be performed. Masonry which has been painted after original construction can either be repainted or the paint can be removed with appropriate chemical removers. Best practice recommends that paint should not be removed from historically painted masonry.

9. Do not cover existing masonry surfaces with any other material, such as siding.

10. Signs and awnings should be mounted to masonry walls with care. It is recommended that fasteners penetrate through mortar joints, avoiding permanent damage to individual bricks or blocks.

WOOD

Wood is a common material for architectural features such as cornices, brackets, bulkheads, storefronts and window framing. These features are important in defining the overall historic character of the building and the district. Wood is a high quality material that can last indefinitely but requires proper maintenance. The preservation of wooden architectural elements is of particular importance in rehabilitation projects.

Example of wood details

Guidelines for Maintenance, Repair and Change

1. Keep wood siding and trim in good condition through a regular system of maintenance that includes repainting. Prepare wood properly by scraping it down to the next sound layer and applying the proper type of paint.

2. Paint should be removed with the gentlest of methods possible when it is necessary to do so. Wood surfaces should NEVER be sandblasted.

3. Deteriorated or damaged wooden architectural elements shall be repaired rather than replaced. Replacement should be limited to patching or piecing-in only the irreparable portions rather than removing the entire feature and replacing it with new, incompatible materials. Epoxy may be used to strengthen deteriorated wood.

4. Any wood feature that is too deteriorated to repair should be replaced with in-kind materials that convey the same visual appearance. An acceptable alternative are certain fiber cement products.

WINDOWS

Windows have great visual and functional importance, and they are the most frequent victims of neglect and insensitive alterations that are visually and physically destructive.

Historic wood and metal windows are required to be preserved through repair and rehabilitation unless they are clearly proven to be deteriorated beyond repair. Storm windows are permitted and encouraged to be added to enhance energy efficiency. They should be installed so as to not obscure any historic detail. A weather-stripped wood window with an added storm window is as energy efficient as most new vinyl thermal-pane windows which cannot be installed on historic buildings without changing the appearance of the building. Most vinyl windows do not look like historic wood windows; their texture and thinness are inappropriate for Tiffin's historic buildings.

The shapes of upper-level windows often repeat, forming a pattern continued throughout the historic district. These windows often align vertically as well as horizontally, creating a rhythm along the street. To maintain this historic rhythm, upper story windows that are blocked in should be opened up and restored to their original appearance whenever possible and the shape of original openings should not be altered. Window frames, transoms, and first floor display windows align horizontally along the block, as well, creating strong visual ties between the district's buildings.

Guidelines for Maintenance, Repair and Change to Historic Windows (meaning that they are either original to the building or at least 50 years old)

1. Keep older windows painted and in good repair to protect from water infiltration, which does the most damage.
2. If parts of a window are deteriorated, but other parts can be salvaged, consider replacing only those elements that are damaged. This type of "selective" replacement should be done with pieces milled to match the original as closely as possible.
3. Retain historic glass and protect it during repairs. If glass is cracked or missing, new glass panes can be installed. Replacement glass should be clear and without permanent tint. Removable tints are acceptable.
4. Retain original window sizes and locations, particularly on the main facade and visible side elevations. Avoid changing the structural dimensions of an opening by making it smaller or larger than it was historically.

5. If window units are being replaced, make sure that the new window fits the existing opening exactly. This typically requires special order windows sized specifically for the existing opening. Do not try to make windows "fit" by filling in the gaps with other materials.

6. If wood windows are deteriorated beyond repair, a more acceptable alternative is aluminum clad wood windows with baked enamel finishes.

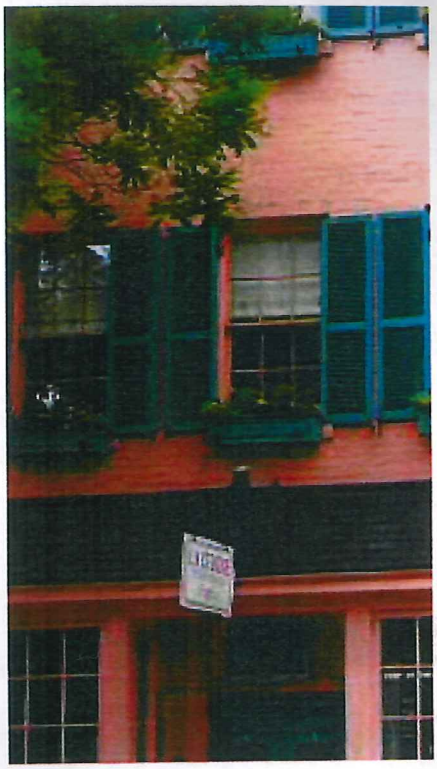
7. If the historic window is multi-paned, the most authentic choice is true exterior, "through-the-glass" muntins, rather than sandwiched muntins between insulated glass.

8. The addition of picture windows, bay windows or other types of structural modifications to window openings should not be made to a building's primary facade (including sides that are visible from the street). Limit such changes to the rear of the building.

9. Use exterior or interior storm windows to increase energy efficiency. Wood storm windows are encouraged, as they are most appropriate for older buildings. They are usually affixed inside the window frame, and are removable. Metal storm windows can also be used. Choose a color that blends with the color of the building; however metallic or brushed-aluminum finishes should not be used.

10. In all cases, make sure that the storm window fits the opening exactly and maintains the original sight lines of the window. If the storm window is divided into upper and lower sashes, then the division should line up with that of the window behind it. Also acceptable is a full light storm window (without division).

Windows create a pattern and rhythm along the street.



11. Add window shutters only to buildings that originally had them. If shutters seem appropriate they must meet the following:
    a. Materials are made of wood or a close substitute.
    b. Shutter sizes are proportional to the window openings, so that they would fit the opening exactly when closed.
    c. Shutters should appear to be operable.

Preserving Original Windows Makes Economic Sense

Tiffin's Architectural Board of Review requires the preservation and retention of historic wood and metal windows unless the windows are clearly proven to be deteriorated beyond repair. The reasons for preserving original windows include:

1. Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.

2. In most cases, windows account for only about one-fourth of a structure's heat loss. Insulating the attic, walls and basement is a much more economical approach to reducing energy costs.

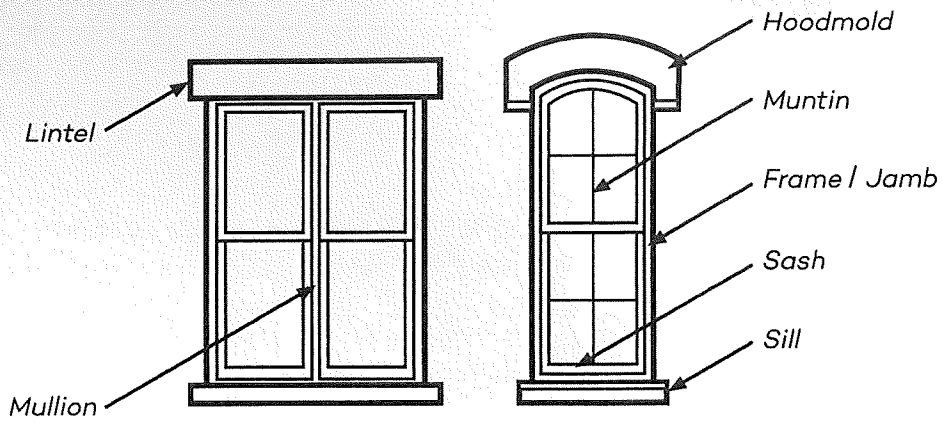
3. The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl. Old growth windows have a tighter grain and better quality than most new growth wood windows.

4. All windows expand and contract with temperature changes. However, vinyl expands more than twice as much as wood and seven times more than glass. This often results in failed seals between the sash and glass and a significant performance reduction. Vinyl windows have a high failure rate – more than one-third of all windows being replaced today are less than ten years old.

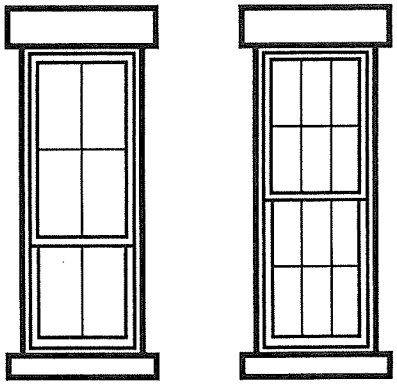
5. Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation and with a life expectancy of 25 years or less, installing new vinyl or aluminum windows does not make good economic sense.

6. Historic wood and metal windows are sustainable. They are made of materials that are natural to the environment and renewable.

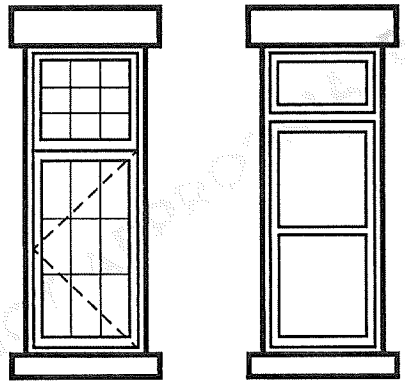
Window Terminology



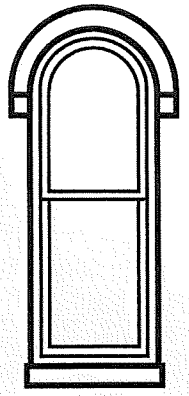
Original Windows



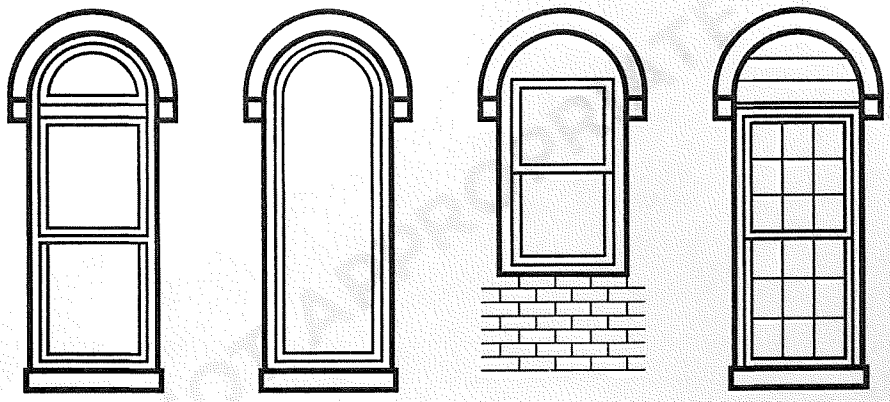
Inappropriate Replacements



Original Windows



Inappropriate Replacements



PIGMENTED STRUCTURAL GLASS

Pigmented Structural Glass marketed under the names Carrara glass, Sani Onyx, and Vitrolite, became a popular commercial construction material in the 1920's through the 1940's; particularly in the construction of storefronts. The versatility of pigmented structural glass contributed to its popularity. Not only could the material be applied to both the exterior and interior, the glass could he sculptured, cut, laminated, curved, colored, textured, and illuminated. Production of pigmented structural glass in the United States ceased several years ago.

Guidelines for Maintenance, Repair and Change

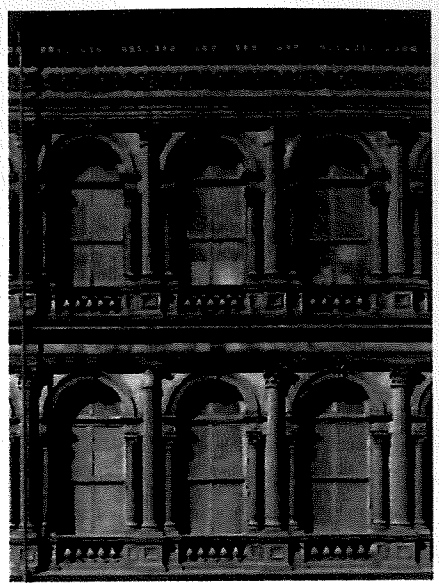
1. Although pigmented structural glass rarely deteriorates, failure of the mechanical support system which bonds the glass to the wall almost always is the cause of cracking, slipping and loss of glass; therefore, cracked or open joints should be re-pointed, particularly at ground level where glass meets concrete.

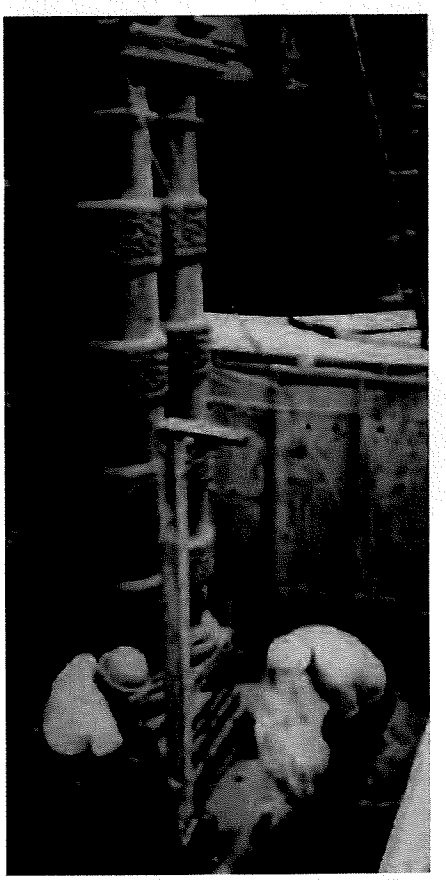
2. Because of its' scarcity, every effort should be made to preserve and maintain historically significant examples of structural glass.

3. If a panel needs to be replaced and a satisfactory replacement cannot be located, one alternative is to remove a piece of glass from an inconspicuous part of the building and position it on the more prominent facade. Modern spandrel glass may be considered as a replacement for the less visible area.

ARCHITECTURAL METALS

Architectural Metals include cast iron, steel, pressed tin, zinc, copper and aluminum. The district is fortunate to have remaining several examples of architectural metal such as cast iron storefronts and pressed tin cornices and facades and these features are highly decorative. They are extremely valuable vestiges of the late nineteenth century architecture and the preservation and maintenance of architectural metal elements is of utmost concern.





The cast iron columns of this theater are being repaired during rehabilitation.

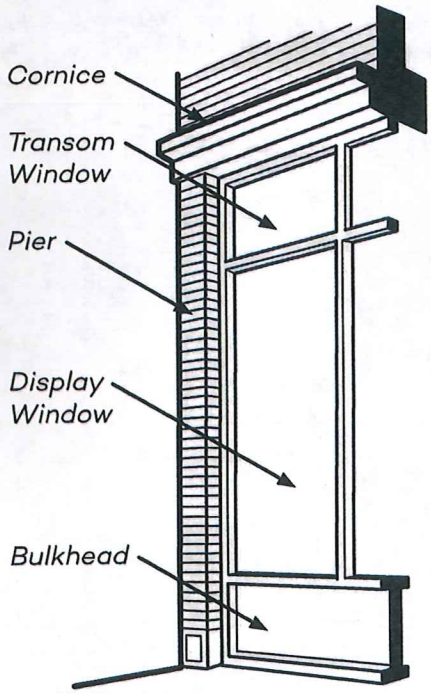
Guidelines for Maintenance, Repair and Change

1. Architectural metals should be cleaned when necessary to remove corrosion prior to repainting or applying other appropriate protective coatings.
2. Cleaning shall be done with the gentlest methods possible. Particular care must be taken when cleaning soft metals such as lead, tin, copper and zinc. Sandblasting is acceptable ONLY for cast iron, and then great care should be taken to protect all surrounding materials.
3. Paint should not be applied to metals such as copper, bronze or stainless steel that were meant to be exposed. Aluminum window and door frames may be painted in order to blend with other materials.
4. Any ferrous metal surface should be kept painted to protect from rust.
5. Missing pieces or parts damaged beyond repair can often be fabricated using original materials, wood, aluminum, fiberglass or taking patterns from existing pieces. If an appropriate substitute material can effectively replicate the design and appearance of a damaged or missing feature, its use may be appropriate.
6. Dissimilar metals should be buffered from each other to avoid the potential problem of electrolysis.

STOREFRONTS

The importance of the storefront to the downtown cannot be understated. Storefronts need to offer an inviting entrance and provide information about what goods or service are inside for customers. Most traditional facades in the downtown had a well-defined opening that contained the original storefront. This storefront opening is bound on either side by piers or pilasters, on top by the lower edge of the upper facade, and on the bottom by the sidewalk. Most original storefronts in the district have been altered or replaced and, although some replacements are done properly, many ignore the building's traditional storefront boundaries, proportions and materials. Inappropriate replacement storefronts look pasted-on or conflict with the original overall design. As a result, the building appears disjointed, unattractive and without historic character. Buildings with inappropriately altered storefronts clash with each other visually, damaging the overall character of the entire district; therefore, the proper design of the storefront is a priority concern and restoration of original storefronts is encouraged whenever possible.

Historic Storefront Terminology

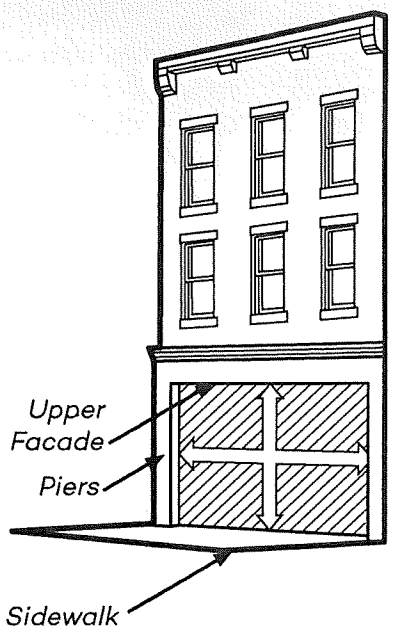


Guidelines for Maintenance, Repair and Change

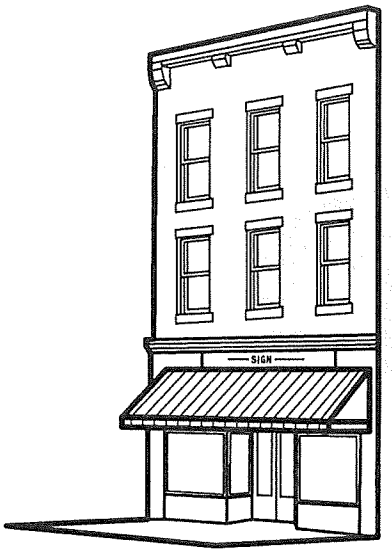
1. The storefront must fit within its original opening and not extend past its traditional boundaries, maintaining a clear distinction between the first floor and upper floors.
2. Transom windows that are blocked in or covered should be opened up and restored to their original appearance.
3. The storefront should be set back 4 to 12 inches from the front edge of its rough or masonry opening.
4. Contemporary design is acceptable; however, it must use traditional proportions and ratio of window to wall area.
5. The storefront should be composed almost entirely of glass, creating a visual openness, balanced by more wall and less glass on the upper facade.
6. Inappropriate historical themes should be avoided, "nautical" or "Wild West" design elements, for example, are not appropriate. Materials that give a false historic appearance should never be used.
7. Storefront materials should be simple and unobtrusive. Avoid excessive ornamentation unless it relates to the period of the building.

(Note: Please see pg. 27 for additional information on rehabilitating commercial storefronts and pg. 30 for visual displays.)

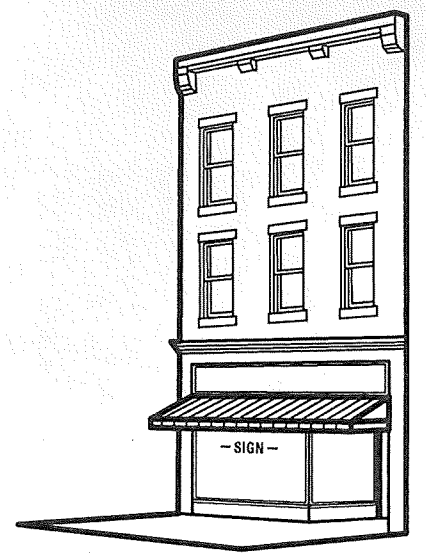
Storefront Boundaries



Appropriate Traditional Storefront Designs

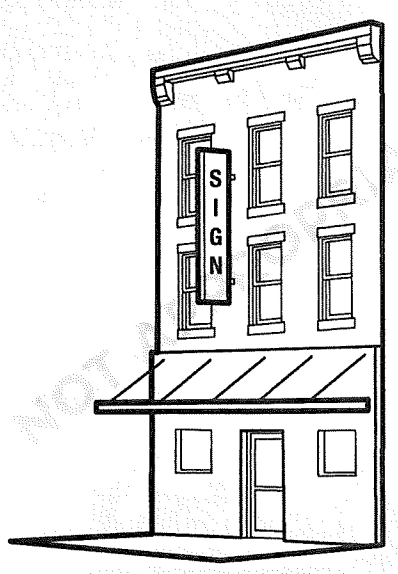


- ✔ *Proper awning placement & design*
- ✔ *Large display window*
- ✔ *Recessed door*

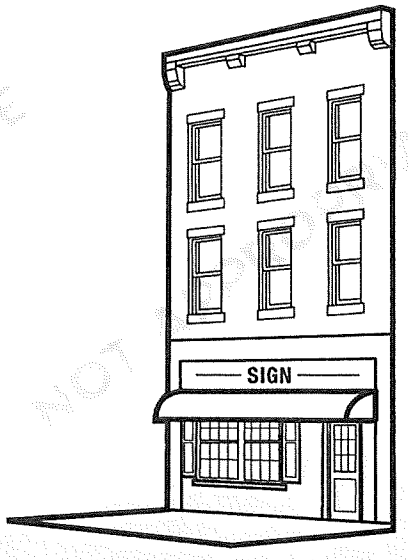


- ✔ *Transom windows opened*
- ✔ *Proper awning placement & design*
- ✔ *Large display window*
- ✔ *Recessed door*

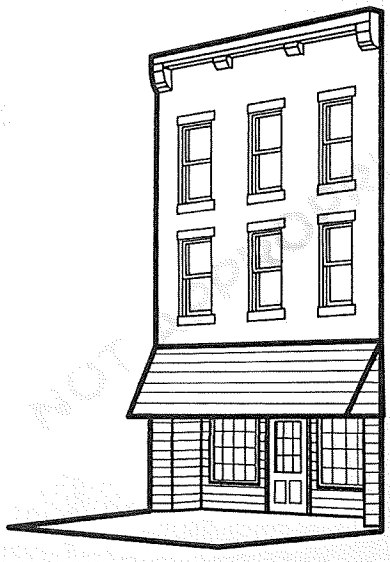
Inappropriate Replacements



- ✘ *Large projecting sign obscures the facade*
- ✘ *New canopy visually isolates the facade*
- ✘ *Storefront looks 'pasted on' & not contained by upper facade*



- ✘ *Transom windows hidden by sign*
- ✘ *Domed awning inappropriate*
- ✘ *Use of residential materials*



- ✘ *Inappropriate historic theme*
- ✘ *Inappropriate materials*
- ✘ *Storefront too deeply recessed*

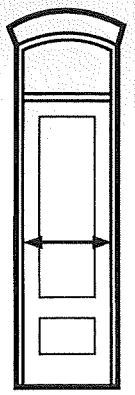
DOORS AND ENTRANCES

Doors present unique problems in historical buildings. While it is best to maintain and repair existing doors, their replacement may be required in certain situations, where building codes govern door width, hardware, glass size and type, door swing and handicap accessibility.

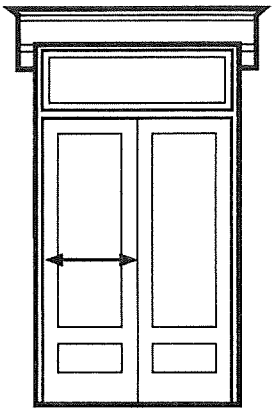
Guidelines for Maintenance, Repair and Change

1. Doors must be constructed and installed per applicable building codes.
2. Original doors should be repaired whenever possible. Weather stripping can be added to block air infiltration.
3. If the door swings the wrong direction; consider reversing the door frame or rehanging the existing door.
4. If hardware does not meet code; consider retrofitting existing door with new hardware, and use automatic door openers with push plate activators to meet accessibility requirements.
5. If doors must be replaced entirely, the new door should convey the same visual appearance whenever possible, while complying with the building code. Width of stiles and rails should be duplicated. Doors should be mostly glass with a large clear lite of simple design. Transom windows above doors should be maintained.
6. Commercial grade doors are recommended. Residential doors are not constructed for constant heavy use.
7. Do not reduce or change storefront openings to fit stock doors. Doors will most likely need to be custom ordered.
8. While storm doors are not discouraged for residential use, storm doors do not meet commercial building codes with respect to means-of-egress. Full-view styles are mandatory.

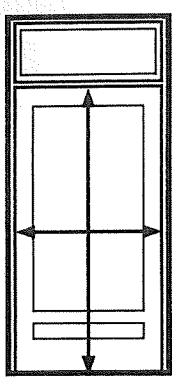
Existing Conditions



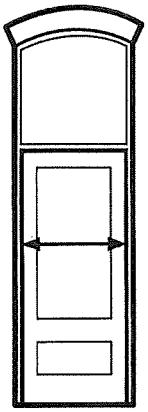
✗ *Doors too narrow to comply with building code*



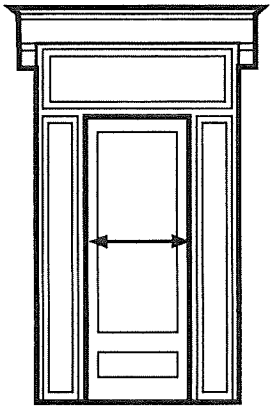
✗ *Doors too narrow to comply with building code*



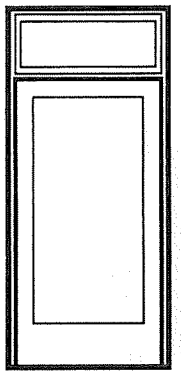
Appropriate Alterations



✓ *Reconstruction conveys original appearance*
✓ *Size of rails and stiles maintained*
✓ *Correct width*

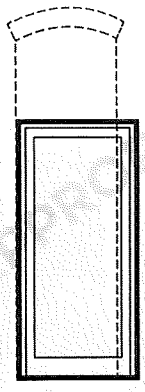


✓ *Original opening and transom maintained*
✓ *New door or similar design to original*
✓ *Correct width*

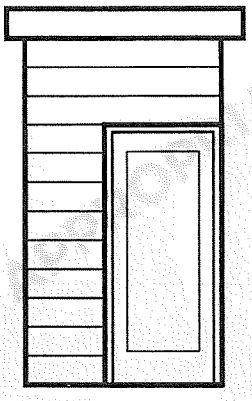


✓ *Original opening and transom maintained*
✓ *New door of similar design to original*

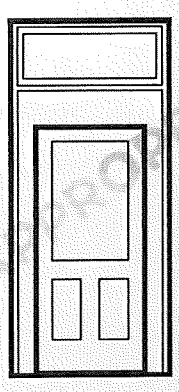
Inappropriate Alterations



✗ *Detail removed*
✗ *Door does not convey original appearance*



✗ *Detail removed*
✗ *Siding infill*
✗ *Residential door*



✗ *Opening reduced to a stock size*
✗ *Residential door*

NOT APPROPRIATE

Guidelines for Additions, Infill Development and New Construction

As stated earlier, it is not the intent of these design guidelines to stifle new development in Tiffin's downtown. And therefore, it bears repeating that new buildings and in some cases, even additions to historic buildings should not nostalgically imitate historical styles. In fact, Standard 9 of the Secretary of the Interior Standards for Rehabilitation and Maintenance of Historic Buildings states, "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 materials, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment." The following are 3 important review considerations for additions to historic buildings:

1. The existing characteristics of the property and building,
2. The differentiation of the new work from the old, and
3. The compatibility of the addition with the existing fabric of the historic building in terms of materials, features, size, scale, and proportions and massing.

Both additions and new buildings should be designed within timeless design principles that produce architecture that fits with the downtown's context and is human scaled. New buildings should be designed to be compatible with neighboring structures, spaces and activities. Visually interesting and human-scaled building facades should prevail over sterile, windowless walls - especially when facing public spaces.

The following guidelines for new construction encourage the continuation of the City's creative design traditions that produced Tiffin's rich architectural legacy. The criteria include: (1) building massing and site placement; (2) height, proportion, and scale; (3) materials; (4) development patterns; and (5) architectural characteristics, such as ornamentation and fenestration.

BUILDING MASSING AND PLACEMENT

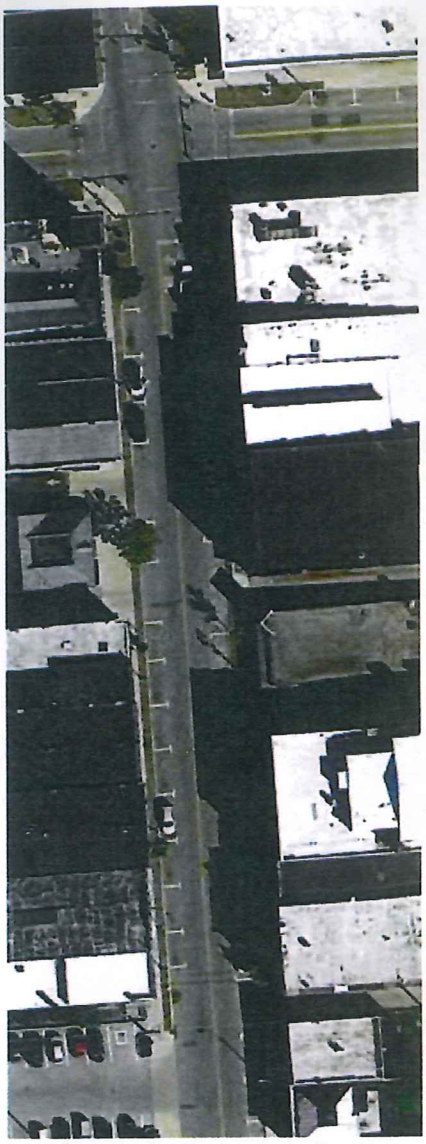
Building massing and placement simultaneously presents an overall image of a district when viewed from a distance, and involves an orderly arrangement of buildings within the district, one that allows for sun, air, and light to filter to the street level.

1. The front setback of a new structure must be consistent with buildings on adjacent properties. If adjacent setbacks are inconsistent, use a front setback that is consistent with the majority of buildings on the street.

2. If a new building cannot align with adjacent structures, set the building farther back rather than in front of adjacent buildings and fill-in the space with pedestrian space such as a plaza, seating or other civic amenity. Consider the impact to adjacent building facades that may become exposed with this approach.

3. Consider the massing relationships against adjacent buildings. Additions, in-fill or new construction should not overwhelm adjacent buildings unless the future of adjacent non-historical and non-contributing buildings is redevelopment.

4. On-site parking is only permitted through appropriate curb cuts, setbacks, and zoning approval, especially on corner lots. Parking may be located to the side or rear of a building and, if visible, should be screened. Adjacent property owners are encouraged to combine efforts to create efficient parking lots rather than small "spot" parking areas.

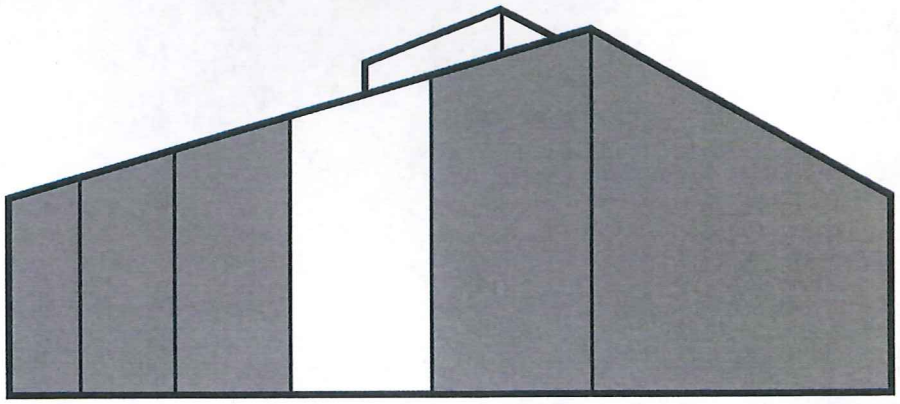


BUILDING HEIGHT, PROPORTION, AND SCALE

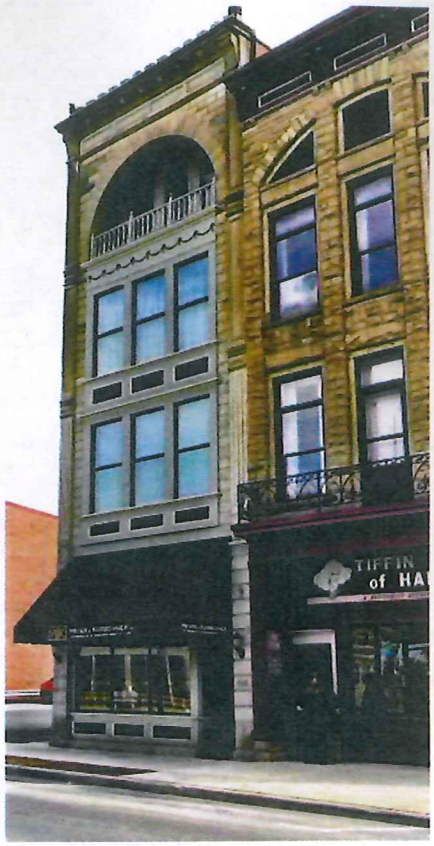
The design features of a building can reinforce a human scale or create a monumental scale. In terms of scale, most buildings in the downtown relate to the human scale and are not monumental and therefore the building design at the pedestrian level becomes very critical.

1. Building designs should clearly express a base, middle and top. This provides a visual order to the building.
2. The expressed height of the base should be proportional to the overall height of the building.
3. At the street front, the height is subject to City of Tiffin zoning. Additional stories above adjacent buildings should be stepped back so that the additional height is less visible from the pedestrian on the street.
4. Integrate roof lines and articulate prominent roof tops. Consider the top of the building an opportunity to emphasize and complete the building's architectural expression.
5. The main entrance and principle facade of a building should front on the street on which the building address is located. Especially in the case of the buildings on corner locations.
6. Rooftop equipment should be screened or concealed from public view. Rooftop amenities such as garden terraces are encouraged and can be used to conceal mechanical and other equipment.

Additional Stories Above Adjacent Buildings Stepped Back



MATERIALS



The selection of materials and textures for a new building should be of high quality and complement neighboring buildings. Acceptable materials are subject to review and approval.

1. Dominant commercial exterior building materials (exposed to the view on public rights-of-way) such as brick, natural stone, architectural metals or wood are acceptable subject to product approval. Fasteners should be concealed, unless they are expressive of an overall design concept. Preferred siding materials include bricks, stone, or milled wood. Other materials being considered are subject to approval.

2. Secondary or accent exterior trim building materials should be anodized aluminum, stainless steel, copper, bronze, brass or painted steel.

3. If a party wall (the common wall dividing property owners) becomes exposed by removal of an adjacent building, the exposed wall should be finished in brick or stucco. Metal or vinyl siding is not appropriate. Such walls may be good candidates for decorative murals but should not be used for billboards or signage.

4. Mortar and caulking colors should be compatible with the predominate material.

5. Durable materials should be provided at the ground floor to ensure and maintain a high-quality built environment.

6. The maximum amount of glazing (clear glass) should be provided at the street or ground level to provide a sense of continuous human presence and vitality.

ARCHITECTURAL CHARACTERISTICS AND DECORATIVE ELEMENTS

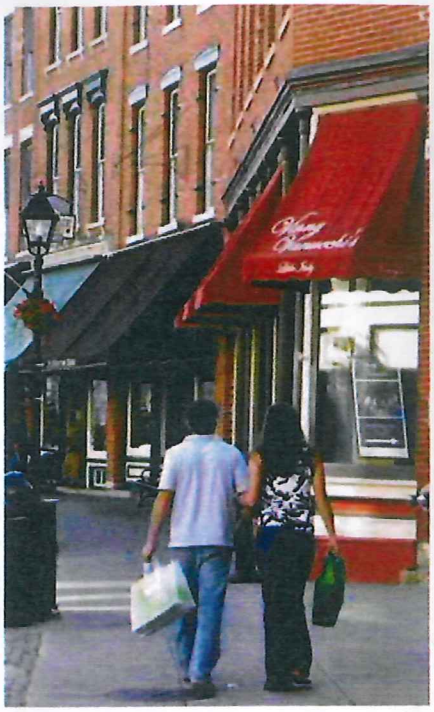
Architectural characteristics such as ornamentation and fenestration are very important. Such elements add visual interest, vitality and character to new buildings.

1. Horizontal projections (base, belt courses, frieze panels, and cornices) and other linear elements should continue visually from one adjoining building to another but they do not need to align precisely. Variation can occur – coursings can step up or down, projecting elements can be reversed, or new lines added.

2. Facade design should vary from adjoining buildings as opposed to presenting a single face for the block along all or great extents of the street.

Various linear elements continue across historic facades.

STOREFRONTS AND GRADE-LEVEL SPACES



Ground-level businesses have a reciprocal relationship with pedestrians – each needs the other. Transparent storefronts and direct access at grade makes them both aware of each other's existence and also signals that there is a constant opportunity for meeting and exchange between them. With transparency, communication is easy; without it, products cannot be seen and spontaneous interest cannot develop. Ideally, glazing at the street forms a continuous rhythm of openings and entrances that maintain the interest of the pedestrian. When storefronts and grade level spaces provide opportunities for pedestrians to view interesting merchandise or to view daily commercial and business activity, the public will explore the street. Property owners and merchants are encouraged to recognize, enhance, protect and promote Downtown's vibrant and unique identity through quality storefront design.

Additionally, property owners and tenants should recognize the value of creating dynamic outdoor gathering spaces, especially food and beverage establishments, that contribute to the overall vibrancy of the downtown environment. This must be balanced with good historic preservation practices as it relates to the buildings.

1. Customer entrances should be clearly defined and highly visible. Provide primary entry from the street into businesses at grade, and provide additional secondary entries such as to above level residences and offices from the street as appropriate.
2. Portions of the storefront at the building line may be set back to provide opportunities for additional pedestrian amenities such as cafe dining or seating.
3. Provide a pattern of transparent glazing at grade to increase visual communication between inside and outside and to increase the pedestrian's sense of safety.
4. Grade level businesses should locate loading and trash collection alleys between or at the rear of buildings. These should be screened from public view with masonry materials similar to the dominant building material.

Guidelines for Awnings, Visual Display, Outdoor Dining, Planters, Color, Public Art and Amenities and Lighting

The architecture of buildings along the street frames the public domain, while the detailing acknowledges the people that walk along its length. Grade level businesses and storefronts provide features and pedestrian-oriented amenities at the street, such as display windows, signage, awnings, etc. that express individuality while the public domain, the sidewalks, amenities and landscaping knits it all together into a seamless environment. A comprehensive, attractive design that unifies storefront elements including awnings, displays, signage, planters, lighting and other visual elements will attract shoppers and customers.

AWNINGS, CANOPIES AND OTHER ENTRY ELEMENTS

Awnings, canopies and other entry elements should be appropriate to the design to emphasize entrances, provide shade or interest and variety to the storefront building facade, or add to the streetscape and to the tenant's image. Awnings and canopies may also provide a secondary location for signage.

1. Self supporting canopies should not interfere with the clear movement zone of the sidewalk. Consider other methods of support such as cables or rods attached to the building and extended to hold the canopy from above.

2. Awnings may be located at grade and upper level windows. The width of an awning would typically match the width of the building's opening for the window and/or storefront opening.

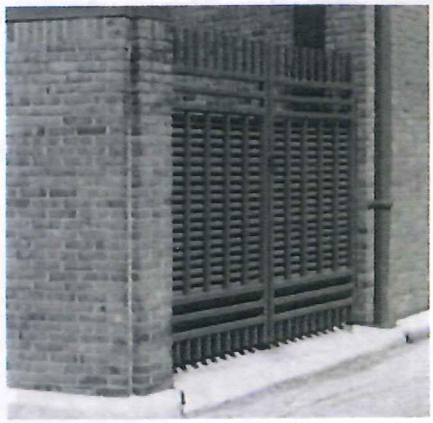
3. Awnings and canopies should maintain 8 feet of clearance above sidewalks and may project from a building into the public right of way up to a point within two feet of the curb line (See Sign Code 1195.06 (d)).

4. Canopies and awnings should be of fire-resistant material, or of metal and/or glass treated to withstand oxidation, corrosion, and deterioration from airborne salts. Awning fabrics will vary, and the basis for selection should include color retention and durability. Generally, "shiny" or plastic seeming fabrics should be avoided.

5. Awnings should be parallel to the storefront with an angled or sloped top surface (also known as a shed-style awning). Domed, curved, bubble, concave convex or rounded awning shapes are inappropriate.

6. The space under awnings may be lighted, do not use translucent fabric that produces a glowing awning effect.

FENCING, RAILING AND SCREEN WALLS



Fencing, railing and screen walls are often necessary for pedestrian safety or to hide unattractive building support activities such as trash receptacles, parking and mechanical equipment.

1. Barriers should express the character of the architectural facade to which it is attached. Railings may be located at parapets, at balconies, or act as accents at openings.
2. Metal railings should be appropriately protected from deterioration, with colors and finishes that complement the architectural facade.
3. Fencing may be of decorative metal, masonry, wood or some combination of three. Wood composite material is acceptable subject to review.
4. Consider maintenance access when selecting the location or placement of fencing and railings. It should remain easy to reach on all sides that require periodic paint or coating applications, mortar replacement, anchoring, inspection and cleaning.
5. Wood used in their construction should be painted or stained to compliment the primary building. Unfinished or raw lumber, especially pressure treated products, are not appropriate.
6. Synthetic products, such as fiberglass or PVC, are appropriate as long as they replicate the look of smooth finished wood. Synthetic products should be painted or factory finished to compliment the primary building.

VISUAL DISPLAY

Visual display within commercial storefronts plays a critical role in a store's merchandising strategy and contributes greatly to the vitality and aesthetic quality of each enterprise downtown. A strong street presence draws customers and helps generate new business. Visual displays should not only communicate the function of the business but also the character. Visual displays should be considered an extension of the business' brand, not just for retail merchants, but for office tenants as well.

1. Explore visual displays and designs that best express the individual business/tenant identity and also enhance the customer's experience.
2. Recognize and respond to the store's larger setting and context, as one store or office within a building, or within a block of storefronts or buildings.
3. Respect the character of the building and special features and characteristics of a building's architectural design and materials.
4. Display products or services, local business logos and hours of operation on storefront windows in a clear and uncluttered design.
5. While glass must be tempered, retain or increase window transparency whenever possible. Dark or tinted glass alienates pedestrians from the business activity inside.

COLOR

Color can add vitality and interest to the downtown and can enhance artistic expression. It can also be overwhelming and distractive if not applied appropriately within the following guidelines.

1. Colors should blend with and complement the overall color schemes that exist on the same street. Era specific colors are appropriate.
2. Color placement is important. On commercial buildings the trim, including trim boards, cornices, storefronts and window framing should be painted the same. Walls should be of contrasting colors. Window sash and doors can be painted in a different accent color.
3. Materials can be pre-finished in color rather than painted to relieve solid walls.

OUTDOOR DINING

The design goal of outdoor dining area in the downtown is to be attractive, and promote pedestrian, restaurant and retail friendly vitality. To this end, outdoor dining is encouraged in the downtown to activate the street and offer patrons an option of sitting in an open air environment while dining.

1. In order to allow adequate pedestrian traffic areas and emergency access around outdoor dining areas, at least 5 feet (absolute minimum) of unobstructed corridor space must be maintained for sidewalk pedestrian traffic. The layout of the outdoor dining area must allow a wheelchair passing space of at least 60 inches by 60 inches at some location along the block possessing the outdoor dining area. Vertical clearances of at least 8 feet must be maintained in the unobstructed corridor space.

2. Approved barriers include fencing constructed of stainless steel, aluminum, wrought iron, or other metals; painted black or as otherwise approved by the Architectural Board of Review.

3. The barrier will not be permanently affixed to the sidewalk and no barrier will be allowed that might damage the sidewalk in normal use (only needed if sidewalk dining is allowed to encumber a portion of public sidewalk).

4. Outdoor furniture shall be of a style and decor befitting the type of restaurant. Materials may be wood, metal or synthetic; however, they must be of sufficient strength and weight to not become a public hazard in the event of a strong wind. Polyresin (plastic) tables and chairs are prohibited. All outdoor furniture will be maintained in good condition and repaired or replaced when it becomes unusable. No broken, damaged, or rusty outdoor furniture may be kept in the outdoor dining area.

5. Decorative lighting shall be permitted and be of a style and decor befitting the type of restaurant. No electrical generators are allowed in the outdoor dining area.

6. The use of outside propane patio heaters is allowed in accordance with manufacturer's instructions and must be placed at least at a distance approved by local fire officials.

LIGHTING

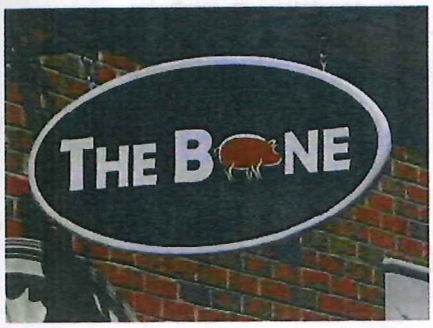
The provision of exterior lighting along the full length of the street at storefronts and grade level businesses is encouraged. Lighting adds to street character is important for safety and pedestrian perception and comfort.

1. Where lighting is provided, fixtures should be attached to the facade with the bottom of the fixture at no less than 8 feet above finished grade.
2. Merchants and building owners are encouraged to leave their display lights on in the evening to provide increased light levels and visual interest. Locate fixtures and light angles to spotlight merchandise. Flashing lights are inappropriate.
3. Use up-lighting on buildings and trees strategically. Light facades, recessed doorways and passageways. Purposefully design and select lighting and electrical equipment to conceal light sources and ensure unobtrusive installations, unless the light fixtures themselves are part of the storefront's overall design.
4. Provide adequate levels of lighting in parking areas.
5. Avoid using a variety of light sources in the same area or on the same building - be consistent. LED lights are recommended, though other light types may be appropriate subject to ABR approval.

ROOFS

Roofs help to determine building style and are important elements of historic appearance. Proper roof maintenance is a key component in the longevity of any building.

1. The historic roof shapes of buildings should be retained. The predominant roof form in the Design Review District is flat or low sloped; hipped, gabled and mansard roofs are also common.
2. Roof related features such as parapet walls, cornices, chimneys, finials, weather vanes, cupolas, towers, turrets, dormers, cresting and historic skylights should be retained.
3. New roof elements such as utilities, decks, and balconies should not be visible from the street.
4. Maintain historic roofing materials such as slate, standing seam metal, metal tiles and clay tiles, especially when visible from the street. These are appropriate roofing materials for the district. Flat roofs, not visible from the street, may be single ply membrane, metal or built up roofing.
5. Ribbed metal or corrugated metal agricultural style roofing is not appropriate.
6. Preserve historical gutters, especially built-in gutters. Gutters and downspouts for commercial buildings should be half-round or boxed style. Ogee style gutters are appropriate for residential buildings constructed after the 1940's.



Design Guideline Supplement: Signage

Signs are important to direct customers, attract customers, brand a company, and frequently form the customer's first impression of a business. Effective signage prompts a purchase and enhances the vitality of the downtown. To compete against nationally recognized retailers, independent businesses generally rely on their on premise signage to attract attention and customers. And, in a historic downtown, the viability of the business is directly linked to the quality of its signage. However, often merchants try to "out-shout" each other with oversized, flashy signs that disrupt the visual continuity of the district and obstruct important architectural elements. It is the duty of these guidelines to balance the needs of the business with the integrity of the historic district and to determine compatibility between the sign and the specific building and the historic district as a whole.

1. When determining appropriate sign design, consider total signage on a building including window signs, wall signs, projecting signs, awning signs, etc. The area of all the signage added together should not exceed the total sign area allowed by the City's Zoning Ordinance.

2. While materials should relate to the structure, the material of a sign is much less important than the finished look of a sign. With the exception of gold leaf, the ABR does not support finishes that appear shiny, reflective or look like plastic. Matte finishes should be used whenever possible. Wood, metal, MDO, acrylic, sign foam and any number of other materials that can be painted or finished in some manner may be used if the finish is deemed compatible with the historic district on the specific building. Other materials subject to approval.

3. Color is encouraged consistent with the nature of the business and compatible with the specific building. Business owners are encouraged to add whimsy to their signs so that the signs showcase the nature of the business. Multiple colors are appropriate when they complement the color scheme of the building and fit the character of the business.

4. Letters may be individually manufactured and applied directly to the side of a building or applied to a sign face, window or awning. Again, the material is less important than the finished look which should not look plastic or shiny. Therefore applied letters or painted letters may both be appropriate.

5. The size of each sign and the total area of signs should be appropriate in scale to the building and within the restrictions of the City's Zoning Ordinance. Maintain equal margins around the sign.

6. Provide information on signs clearly and legibly, often "less is more". Limit content to the merchant or tenant's trade name or logo.

7. Limit total signage to the number necessary to effectively communicate the business message.

8. Back-lit cabinet signs and internally illuminated signs should be avoided, particularly illuminated vacuum-formed panels.

9. Buildings with multiple tenants should have a common signage program, including a directory if necessary.

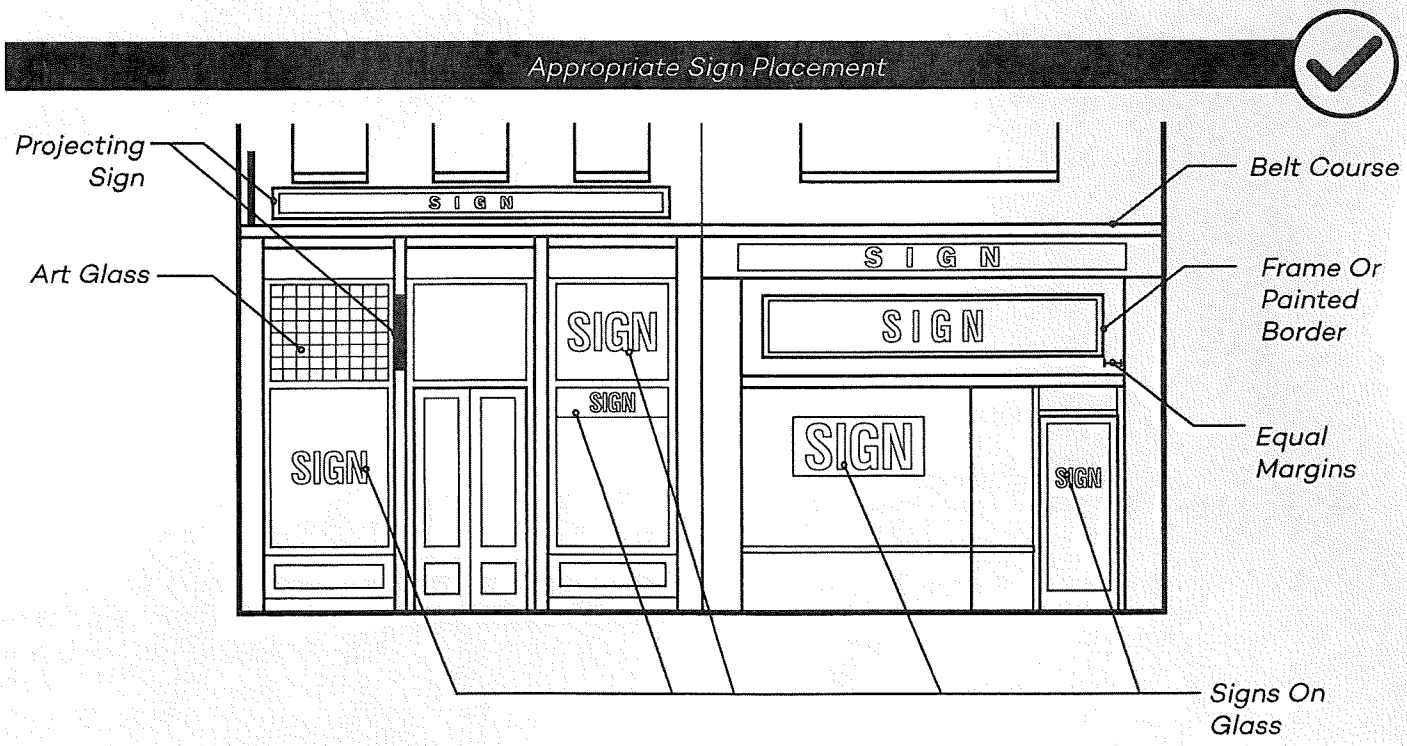
10. Historical signs, including neon signs and murals, should be preserved, maintained and repaired.

11. Projecting signs should be simple in size and carefully placed to avoid obscuring other signs and building features. Suggested placement is on the columns separating the ground floor display windows, or placed between the second floor windows just above the second floor line. The bottom of a projecting sign should be a minimum of 8 feet above the surface of the sidewalk.

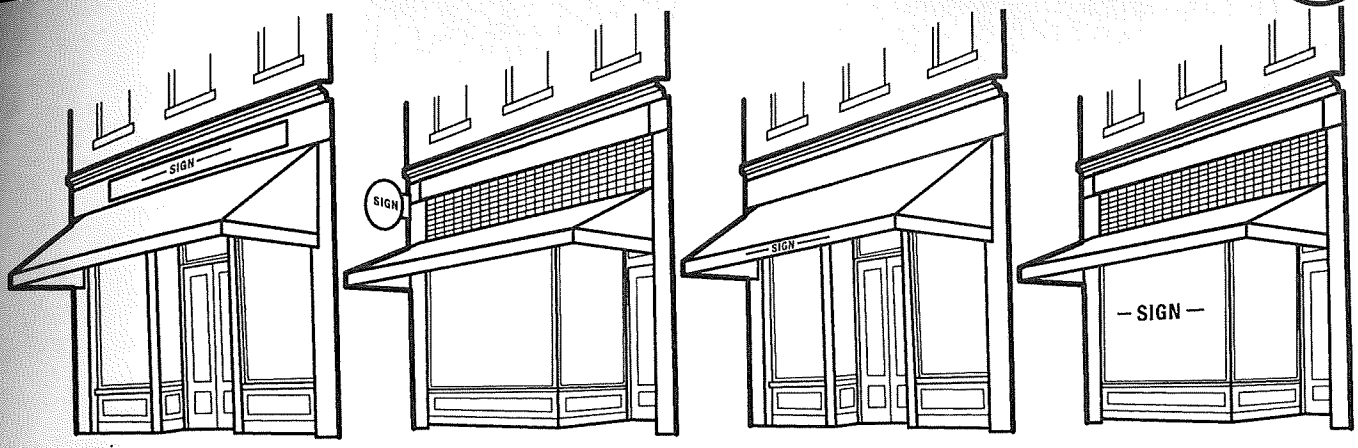
12. Signs on the window glass should be high enough to be visible over parked vehicles. A suggested height is 6 feet.

13. Window signs may be affixed to the exterior or interior side of the glass magnetically or with a fastener. Tape should not be used. Signs suspended or free standing on the interior side of the window should be as close to the window glass as possible. Window signs should not cover more than 20% of the glass area.

Appropriate Sign Placement



Appropriate Sign Placement

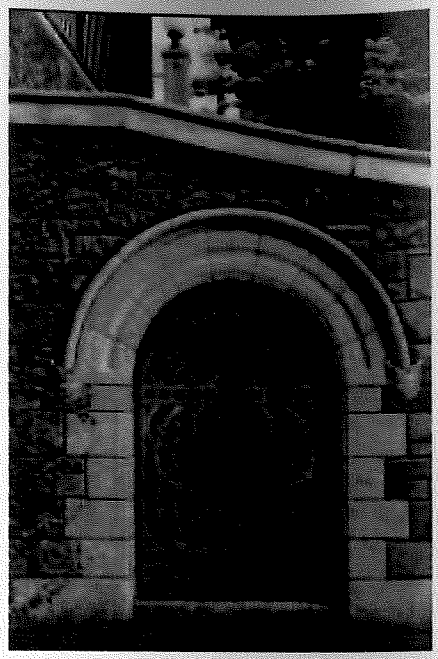


14. Window signs of ground floor businesses should be located on the ground floor windows. Window signs for upper story businesses may be located on the glass of upper story windows.

15. Roof signs are not allowed and business signs should not be located at the top of the buildings.

16. Public sidewalk signs are permitted with architectural board of review approval. Refer to City Sign Code.

Design Guideline Supplement: Mural Art



Background

The City of Tiffin Architectural Board of Review reviews applications for Certificates of Appropriateness for substantial alterations to properties in the Historic Overlay District. The City of Tiffin Zoning Ordinance designates the painting of non-residential structures resulting in a different color, such as mural art, as a substantial alteration requiring approval of the Architectural Board of Review. The painting of mural art on small building elements, such as individual bricks and utility appurtenances (such as downspouts or raceways), shall not be considered a substantial alteration.

The Architectural Board of Review supports the use of mural art in the Historic Overlay District. Mural art is widely considered one of the oldest methods of artistic expression. Murals bring art from the private to the public sphere, add visual and aesthetic value to neighborhoods, and provide a medium to display the history, beliefs and culture of a community. When appropriately executed, murals can enhance the character of a historic district.

Purpose

The purpose of regulating mural art is to ensure the continued visual aesthetic of the historic district while allowing for compatible artistic and creative expression in appropriate locations and designs. The established review criteria provide guidance concerning the compatibility and appropriateness of the placement, massing, scale and materials of mural art with minimal intrusion into the artistic expression and content of the work.

Mural Art vs. Signage

Content distinguishes mural art from signage. While a sign specifically advertises a business, product or service through graphics or text, murals are solely artistic in nature. Murals may not include trademarks, service marks, or other markings, colors or patterns identifying or associating with a business, profession, trade, occupation, or calling. When an official interpretation is deemed necessary, the Zoning Administrator will determine if a proposal is a mural or a sign. Mural art that constitutes a sign shall conform to the signage regulations of the zoning ordinance and applicable design guidelines.

Review Criteria

A. Location

1. Murals are not permitted on unpainted contributing or landmark structures. Murals on unpainted non-contributing buildings will be considered on a case-by-case basis.
2. Murals may not be located on the primary facade of a building
3. The number of murals per block face should be limited to discourage visual clutter.
4. Historically significant murals (including historic advertisements) should be "be handled with care and only restored by qualified expert..
5. The installation of a mural should complement and enhance the building and be incorporated architecturally into the facade.
6. The location of a mural on the building should not cover or detract from significant or character-defining architectural features.

B. Design & Materials

1. The scale of the mural should be appropriate to the building and the site.
2. The theme of the mural should be appropriate within the context of the surrounding neighborhood and complement the existing character.
3. The mural should be an original design.
4. Sponsor and artist names may be incorporated but should be discreet and not exceed 5% of the design or 2 square feet in area, whichever is less.
5. The treatment and application of murals on historic material should follow all relevant Preservation Briefs as published by the National Park Services Technical Preservation Services.
6. Paint utilized should be intended for exterior use and of superior quality which will not corrode or compromise the integrity of the material to which it is applied.
7. Reflective, neon and fluorescent paints should not be used.

Maintenance

The property owner is responsible for proper maintenance of the mural, including the repair of material failure (peeling paint) and promptly removing vandalism in accordance with the Exterior Property Maintenance Code.

City of Tiffin, Ohio
Downtown Design Review District Guidelines
Architectural Board of Review

SECTION 4:

Bibliography

May 2016

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Prepared April 2001 by the Architectural Board of Review, City of Tiffin: Karen Factor, Chairman; John Huss, Vice-Chairman; Curtis Eagle PE, PS, Secretary; Robert Yager DDS and Marsha Paull, Members. "Rules and Procedures" and "Application" based on: City of Huron, Design Review Board Procedures; Tiffin Historic Trust, Inc., sample ordinance, by Sarah Goss Norman; and City of Medina, Architectural and Historic Review Board Procedures and Design Guidelines. "History" based on History with Style, a slide presentation by John E. Huss, 1998. "Design and Maintenance" based on City of Findlay, Design and Maintenance Guidelines.

Revised June 2014 by the Architectural Board of Review, City of Tiffin: John Huss, Chairman; Tony Consolo, Vice-Chairman; Mark Steinmetz, Secretary; Anne Gase, Theresa Sullivan, Robb Mack, Joan Martin, and Jessica Williams, Members. Revisions based on Madison Commercial Design Review Guidelines, and Madison Residential Design Review Guidelines, Madison, Indiana.

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PHOTOGRAPHS AND IMAGES

All images courtesy of John E. Huss, Craig Gossman, the Secretary of the Interior's Standards for the Treatment of Historic Properties, or pubic domain archives except:

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ORDINANCE NO. 16-63

INTRODUCED BY: [signature] **DATE:** SEP 6, 2016

ORDINANCE APPROVING THE DOWNTOWN DESIGN REVIEW DISTRICT GUIDELINES OF THE ARCHITECTURAL BOARD OF REVIEW.

The Council of the City of Tiffin, Ohio finds: By Ordinance 00-57, Council created an Architectural Board of Review (the "Board") to administer the Design Review Regulations for the Downtown Design Review District. Pursuant to that ordinance and Section 1311.03 of Tiffin Codified Ordinances which was created thereby, the Board recommends to Council the adoption of the revised Downtown Design Review District Guidelines (the "Guidelines"), a copy of which is attached as Exhibit A and incorporated herein. The revised Guidelines replace a version approved by Council's passage of Ordinance No. 01-32. The Economic Development and Downtown Planning Committee recommends passage of this Ordinance which approves said Guidelines.

THE COUNCIL OF THE CITY OF TIFFIN, OHIO THEREFORE ORDAINS:

Section 1: Pursuant to Section 1311.03 of Tiffin Codified Ordinances, Council hereby approves the revised Downtown Design Review District Guidelines of the Architectural Board of Review, a copy of which is attached hereto as Exhibit A.

Section 2: This Ordinance shall take effect and be in force from and after the earliest time allowed by law.

Authenticated:

[signature] and [signature]

President of Council — Clerk of Council

10/19/16 — 10/17/16

Date — Date

Approved by:

[signature] — 10/17/2016

Mayor — Date

Effective date: 11/17/2016

16-63.ord