

Practical Guidelines for
Exterior Rehabilitation
and New Construction in
the Willoughby Historic
Preservation District

Design Willoughby

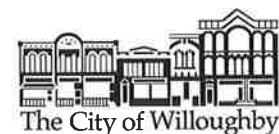


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Practical Guidelines for Exterior Rehabilitation
and New Construction in the
Willoughby Historic Preservation District

Prepared for the
City of Willoughby, Ohio
Department of
Community Development

by Carol Poh Miller
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March 1998



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*Chapter 1347, City of Willoughby Building Code,
Historic Preservation Districts and Listed Properties*

Preface

These guidelines, prepared under the direction of the Willoughby Design Review Board, are intended to assist property owners in the Willoughby Historic Preservation District who may be planning improvements to their buildings and to ensure that those changes that do occur, including alterations and new construction, respect the district's architectural and historic character.

Nationwide, historic preservation has strengthened property values and given our historic town centers renewed pride and economic vitality. An attractive and visually appealing downtown district is critical to Willoughby's continued revitalization, and we hope that this publication will serve as a useful reference tool toward that end.

We encourage property owners who may be planning exterior improvements of any size — from a new sign to the large-scale rehabilitation of an entire building — to contact the Willoughby Design Review Board at the earliest stage of the project. Board members, together with the staff of the Willoughby Department of Community Development, are anxious to work with you, and with your architect or contractor, to ensure that the proposed work complies with the design standards contained in this manual.

Finally, while this publication is intended for property owners in the Willoughby Historic Preservation District, we hope it will find wide use throughout Willoughby, which enjoys an abundance of historic architecture and a distinctive sense of place.

Willoughby Design Review Board, 1997–1998

Ken Kary

Aimee Kickel

John Perkovich

Jean Ruple

Judy Smalley, Chairwoman

1 Introduction



Drawn by Henry Howe in 1846.

PUBLIC BUILDINGS IN WILLOUGHBY.

In 1846, Ohio historian Henry Howe sketched a portrait of Willoughby. It depicted the “Y” formed by the junction of Euclid, River, and Erie Streets, with the Methodist church, medical college, and Presbyterian church grouped around a small triangular park Howe described as “a pleasant green.” Although other buildings have long since taken the place of the ones Howe sketched, Willoughby still enjoys its “pleasant green” — Wes Point Park — framed by attractive small-scale civic, commercial, and religious buildings.

Today, downtown Willoughby is being rediscovered: by specialty merchants, who are establishing new businesses in its many unique historic buildings; by residents, who prize the charm and affordability of historic homes just a short walk away from the town center; by visitors, who come to browse in the library, relax in a coffeehouse, or stop at the farmers’ market on Public Square.

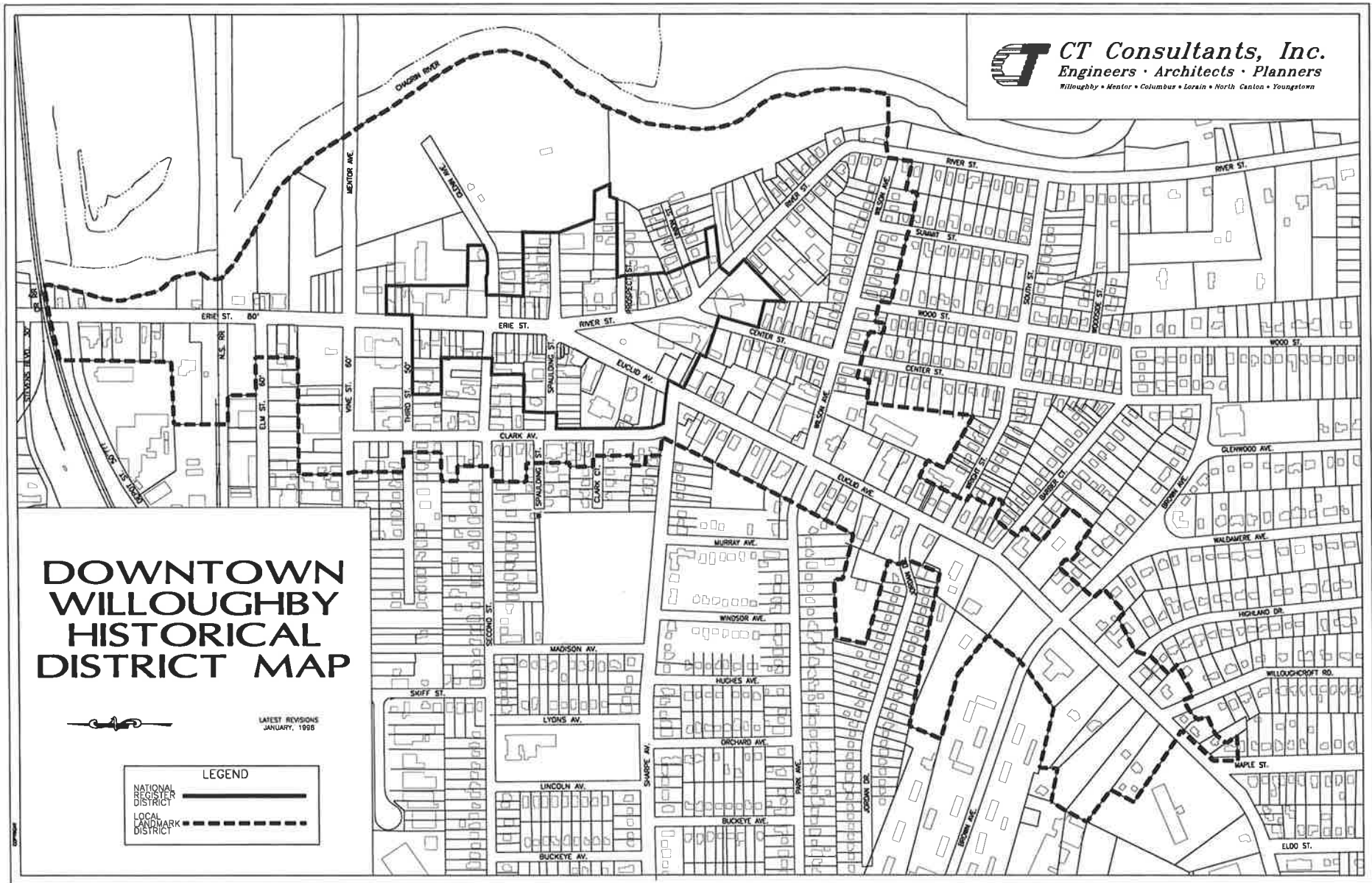
From its compact and attractive town center with a diverse collection of historic buildings . . . to the small-town flavor of its quiet residential streets . . . Willoughby is worth preserving.

WILLOUGHBY HISTORIC PRESERVATION DISTRICT

The Willoughby Historic Preservation District (see map) was established in 1983 for the purpose of preserving Willoughby’s distinctive architectural and historic character, and to prevent intrusions, demolitions, and alterations that would be incompatible with this character. The district boundaries encompass the downtown core and adjoining residential streets.


The 1983 ordinance establishing the district also established a five-member Willoughby Design Review Board. Board members are appointed by the Mayor with the approval of Council. According to the ordinance, board members shall have “to the highest extent possible, a recognized knowledge of, or a known interest or experience in history, architecture or related disciplines, together with a determination to work for the overall improvement of the quality of the City’s physical environment.”

Consideration for service on the board is given to an architect or other design professional, an attorney, a licensed real estate broker, an architectural historian, or any other person having experience appropriate to the board’s purposes and duties. Board members, who receive no compensation, serve a two-year term and may be reappointed for a second two-year term. By law, the board must meet at least quarterly; in practice, it usually meets on the first Wednesday of each month.




The Design Review Process, Step by Step

The Willoughby Design Review Board reviews all applications for construction, reconstruction, alteration, and demolition within the Willoughby Historic Preservation District. The board also reviews all proposals for new signs and landscaping, including tree removal. Property owners contemplating such changes must obtain a “Certificate of Appropriateness” from the board, which makes every effort to work with the applicant to ensure that the proposed undertaking is compatible with the historic preservation district.

 *Ordinary maintenance and repair do not require a Certificate of Appropriateness, provided such work involves no change in material, design, texture, color, or exterior appearance.*


In evaluating applications for Certificates of Appropriateness, the Design Review Board uses the standards established by the U.S. Secretary of the Interior for the rehabilitation of historic buildings (see box on page 7), together with the specific guidelines contained in this manual.

 *Property owners are encouraged to consult the Design Review Board before proceeding with final design plans, especially if you are uncertain about whether the proposed work will meet the standards for approval by the board.*

Property owners within the Willoughby Historic Preservation District who are planning work that involves new construction, reconstruction, alteration, demolition, or a new sign or landscaping, including tree removal, must first obtain a Certificate of Appropriateness from the Design Review Board, following these steps to ensure timely review and approval:

1. File an application with the Building Department, Willoughby City Hall. Your application will be placed on the agenda of the next regularly scheduled meeting of the Design Review Board according to the time frame outlined in the ordinance.
2. The Design Review Board must review the application within sixty calendar days.

3. If the Design Review Board determines that the proposed change is compatible with the historic preservation district, the board will issue a Certificate of Appropriateness and you may proceed.
4. If the Design Review Board determines that the proposed change is not compatible, and that it would have an adverse effect on the historic preservation district, the board will disapprove the application and state the reasons for the disapproval in writing, together with any recommendations the board may make for resubmittal. The board will work with you to develop a proposed plan that is compatible with the preservation district.

 Property owners planning to paint or repaint a building, remove paint from a building, or who propose to remove a tree or install new landscaping must first obtain a Certificate of Appropriateness from the Design Review Board by filing an application with the Building Department. It is not necessary to obtain a building permit for such projects.

Property owners planning work that involves new construction, reconstruction, alteration, demolition, or a new sign or landscaping must first obtain a Certificate of Appropriateness from the Design Review Board.

NATIONAL REGISTER HISTORIC DISTRICT

In addition to the locally designated Willoughby Historic Preservation District, in 1995 the commercial center of Willoughby was separately listed in the National Register of Historic Places as the Downtown Willoughby Historic District (see map). Besides recognizing the significance of downtown Willoughby history and architecture, National Register listing means that the owner of a qualified building used in a trade or business, or held for the production of income (rental property, for example), may be eligible for a 20 percent investment tax credit for every dollar spent in a qualified rehabilitation project. Further information about this special historic preservation tax credit can be obtained from the Willoughby Department of Community Development.

The Secretary of the Interior's Standards for Rehabilitation

The Secretary of the Interior has established ten standards for the rehabilitation of historic buildings. They are intended to provide general guidance and are an important starting point for projects of any size. They also provide the underlying philosophy for the specific guidelines contained in this manual.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old

and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

2 The History of Willoughby

“Probably no city or town in Ohio has a more interesting history than Willoughby,” Frank N. Shankland, who spent a lifetime chronicling the story of his hometown, wrote in 1953. Located on the Chagrin River, three miles from Lake Erie and eighteen miles east of Cleveland, Willoughby was initially known as “Chagrin.” It was still the province of the Iroquois when David Abbott, a Massachusetts lawyer, built what is reputed to have been the first gristmill in the Western Reserve here in 1798. By 1818, a stagecoach line connected Cleveland, Chagrin (Willoughby), Mentor, and Painesville. In 1834, the village and township name was changed to “Willoughby” in honor of Professor Westel Willoughby of Herkimer County, New York, a benefactor of the short-lived Willoughby Medical College, which opened its doors that year but closed in 1847.

In 1846, Willoughby contained four stores, two churches, eighteen “mechanic shops,” and a fulling-mill; its population (1840) numbered 390. By 1857, Erie Street was well established as a commercial center, with a shoe store, merchant tailor, saddle and harness shop, and a dealer in general merchandise. In 1859, the Willoughby Collegiate Institute opened in a new building on the site of the former medical college. The village grew steadily in population, reaching 587 in 1860 and almost doubling, to 1,001, by 1880.

A CENTER OF COMMERCE AND INDUSTRY

The 1874 *Atlas of Lake County, Ohio* shows that by this date the commercial center of Willoughby had assumed the physical form it still retains today, with a variety of small businesses lining Erie Street and public buildings and churches arrayed around the triangular green at the junction of Euclid, River, and Erie Streets. The business houses of Willoughby in 1878 included six dry goods stores, two drug stores, two hardware stores, three shoe stores, three meat markets, three tailors, a jewelry store, furniture store, harness shop, book and stationery

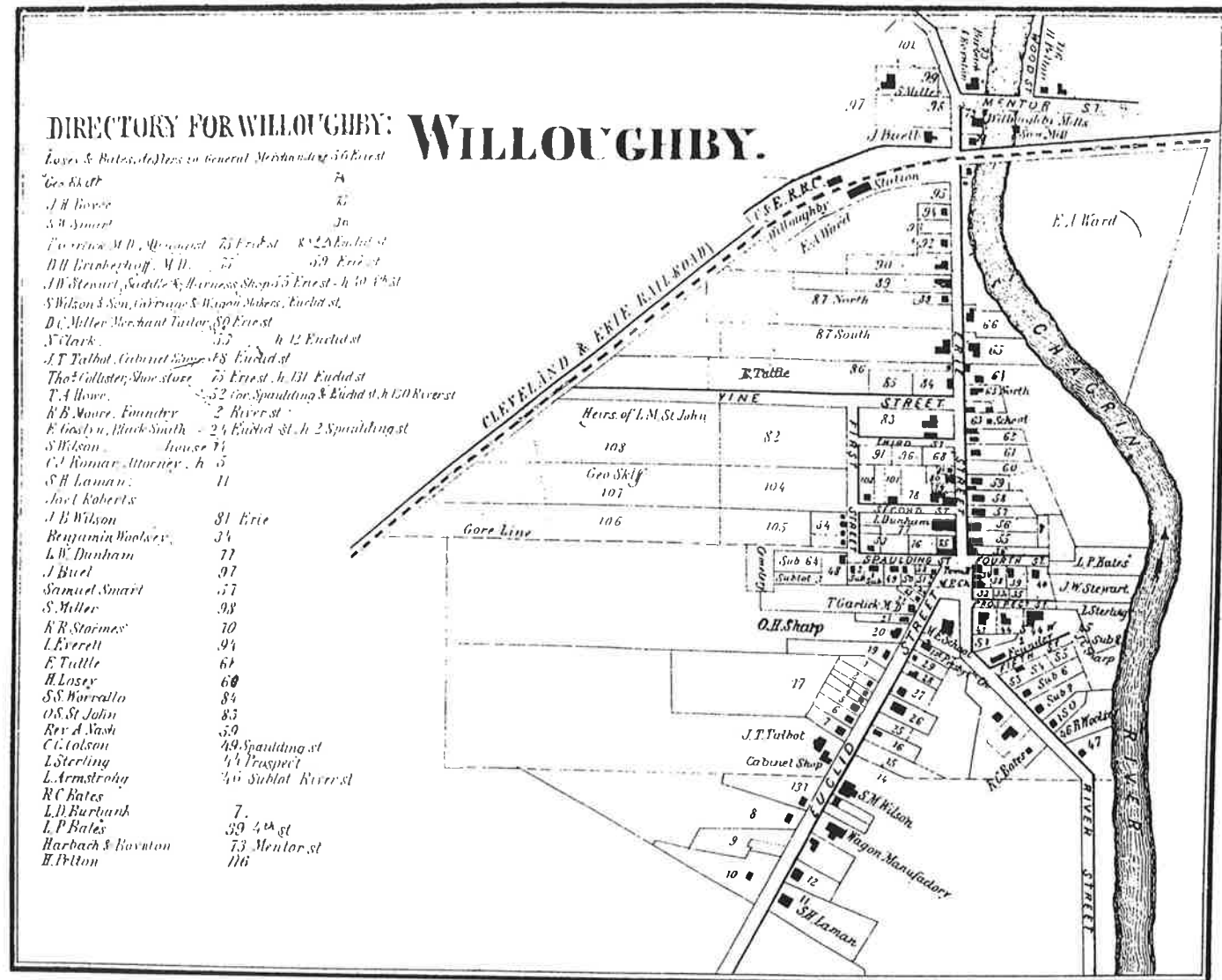
store, livery stable, blacksmith, and two hotels. Nearby industrial enterprises included a tannery, flour mill, cheese factory, planing mill, and manufacturers of agricultural implements, tile- and brick-making machinery, drain tile, and brick. From 1860 until the early 20th century, Willoughby was also an important shipping point for fish, fruit, and onions.

By 1880, several businessmen who would have a long and prominent association with Willoughby were well established. They included: Samuel W. Smart, who established the Bank of Willoughby in 1879; dry goods merchant John S. Ellen; W. C. Collister and D. J. Dickey, whose general store occupied the west side of Erie Street for twenty-five years; druggist George F. Law; hardware merchants Ransom and Hiram Kennedy; Sidney V. Wilson, a wagon maker and dealer in general merchandise, country produce, and farm machinery; and Wilson’s son, Sidney S. Wilson, who greatly enlarged his father’s store and adopted the popular slogan “Everything From Little Wooden Toothpicks to Heavy Lumber Wagons.” Commerce and politics were closely intertwined in the small but growing village, with merchants John S. Ellen, W. C. Collister, E. J. Dickey, and Sidney S. Wilson each serving terms as mayor of Willoughby.

Fires claimed virtually all of Willoughby’s early commercial district. In 1883, fire destroyed buildings on the west side of Erie Street (between Spaulding and Second) and on both sides of Spaulding Street. Only the three-story Bond Block, erected by Eber W. Bond in 1879 and whose third floor boasted a dance hall that served as the site of balls, dance classes, and theatrical events, was spared. In 1885, fire destroyed all but one of the wood-frame stores on the east side of Erie Street (between Spaulding and Glenn), while in 1887 still another fire claimed the buildings on the southwest corner of Erie and Third Streets, including the Ryan home and bakery and the Knieling meat market.

Three major fires claimed virtually all of Willoughby’s early commercial district. But by 1888, the business district had been substantially rebuilt.

By 1857, Erie Street was well established as a commercial center, with a shoe store, merchant tailor, saddle and harness shop, and a dealer in general merchandise.



3. Willoughby, 1857.

4. Erie Street looking north, about 1911. By the early 1900s, Willoughby was serving as a trading center for residents of Lake, Geauga, and eastern Cuyahoga Counties.



By 1888, the business district had been substantially rebuilt with two-story brick commercial blocks in the late-Victorian styles of the day. They featured large display windows at street level and ornate upper floors with elaborate hood-moulds and corbeled or bracketed cornices. Willoughby merchants sold drugs, groceries, millinery, jewelry, hardware, meat, bakery products, stoves, and cigars, and provided banking and barber services to citizens who lived only a short walk or carriage ride away.

ELECTRIFICATION, AUTOMOBILES, AND THE GROWTH OF SUBURBAN WILLOUGHBY

Willoughby's economic fortunes were substantially enhanced with the start of service on the Cleveland, Painesville & Eastern Railroad (CP&E), completed to Painesville in 1896. The electric interurban line offered direct and frequent connections between Cleveland and Willoughby, with trains leaving Cleveland's Public Square every hour. In 1898, the CP&E opened a second line between Cleveland and Willoughby; the

Shore Line, followed the edge of Lake Erie and was intended to open up lakefront real estate for development. The railroad company's offices, car barns, and power plant were all located at Willoughby. In 1910, a new brick depot with a hipped roof and deep, bracketed eaves opened on the east side of Erie Street above Glenn Avenue.

By the early 1900s, Willoughby was serving as a trading center for communities in Cuyahoga, Lake, and Geauga Counties. Commerce expanded northward, filling the west side of Erie Street (between Second and Third) with an unbroken line of stores. Especially notable was the Wade Park Banking Company building (soon taken over by the Cleveland Trust Company) with its square corner clock tower with illuminated dome. On the east side of Erie Street, private dwellings rubbed shoulders with the Kingsley Hotel (destroyed by fire in 1918) and the CP&E depot and car barns. A visitor disembarking at Willoughby encountered a compact commercial center boasting a jeweler, confectioner, post office, bank, several drugstores and grocers, a men's furnishings store, cigar and hardware

5. East side of Erie Street, about 1927. From 1896 until 1926, the two-story building with dormers served as the depot of the Cleveland, Painesville & Eastern Railroad, an interurban line connecting Willoughby with downtown Cleveland. In the distance is the Willoughby Viaduct, completed in 1921.



stores, and a billiard parlor. The buildings' upper floors were occupied by photography studios, insurance agencies, and professional offices.

Willoughby's growth prompted numerous municipal improvement projects. In 1906, paving brick was laid on Erie Street; Euclid Avenue was paved in 1911, Vine Street in 1913. In 1909, the Willoughby Public Library, which had occupied a room in the Cleveland Trust Company building since it opened in 1907, moved to a new building on Euclid Avenue substantially financed by industrialist Andrew Carnegie. On January 10, 1916, Willoughby High School was dedicated with elaborate ceremony. Designed by Cleveland architect Franz Warner, the new school building occupied the historic site of the Willoughby Medical College.

Beginning in the late-19th century, Lake County's rolling hills served as a summer home for wealthy Clevelanders. With the advent of electric trains and, later, automobiles, Willoughby began to attract commuters looking to raise their families in a quiet small-town setting. Completion of the

Willoughby Viaduct in 1921 provided travelers on the major east-west highway (Euclid and Mentor avenues, designated as U.S. Route 20) with a convenient high-level crossing over the Chagrin River. The new bridge also brought increased transient traffic and trade to Willoughby. In 1923, Jules and Julius Lorieux opened the Lorieux Hotel on Erie Street at Third, on the former site of the Kingsley Inn. Two years later, Standard Oil erected a gas station on the southeast corner of Erie and Vine (site of the 1867 Union School), promising to "beautify the corner." Besides prompting the construction of several auto showrooms and garages, the increasing popularity of automobiles led, in 1926, to abandonment of the CP&E interurban line following two years of operating deficits.

By 1930, Willoughby was the largest commercial center between Cleveland and Painesville. The *Cleveland News* (July 7, 1931) observed that, with a population of just over 4,000, Willoughby boasted "all the qualities of municipalities 10 times its size." With the exception of a new post office, dedicated in 1935, and the Simon Block and Standard Building, erected

With the arrival of interurban trains in 1896 and, later, automobiles, Willoughby began to attract commuters looking to raise their families in a quiet small-town setting.

6. On the eve of the Second World War, Willoughby was a "bustling, enterprising town" with a happy mix of small businesses and new chain stores.

following a disastrous 1927 fire, construction virtually came to a standstill during the Great Depression. In an attempt to attract and retain customers, many business owners remodeled their buildings. Photographs show that by 1933 many of Willoughby's distinctive 19th-century commercial buildings had been shorn of their ornate cornices, their storefronts modernized. Despite these efforts there were economic casualties, notably the Wilson Store, widely known as "the largest country store between New York and Chicago," which closed its doors in 1932.

On the eve of World War II, the *Cleveland Press* (July 19, 1941) described Willoughby as "a bustling, enterprising town" and

a "shopping center for communities in three counties." In addition to such local firms as Spike's Food Market, Cottrell's Newsstand, H. F. Simon's men's store, and Kleifeld's Restaurant, new chain stores, including Kroger's, Fisher Bros., Hough Bakeries, F. W. Woolworth Co., and the Marshall and Standard drug companies, all opened stores in downtown Willoughby. Local industries, meanwhile, especially the Ohio Rubber Company with its 1,300 employees, together with the city's enormous postwar population growth contributed to the economic well-being of a busy downtown center.



DECLINE AND RENEWAL

Willoughby's economic well-being continued through the 1950s. But by the 1960s, downtown Willoughby was losing business to new, outlying shopping centers. Great Lakes Mall, opened in 1961 with thirty-one stores, dealt a severe blow, and the completion of State Route 2 the following year effectively removed through traffic from Willoughby's main street. Store vacancies, together with Woolworth's decision in 1968 to close its Erie Street store, raised concern about the future of the downtown. Despite the loss of business, Willoughby merchants and residents repeatedly turned down proposals for large-scale urban renewal. "We would rather be involved in gradual locally oriented progress, rather than a tear-down-and-rebuild federal program," one merchant told the *Plain Dealer*.

In the late 1970s, the Heart of Willoughby Committee, under the auspices of the Willoughby Chamber of Commerce, embarked on a campaign to revitalize the downtown core. Instead of cataclysmic redevelopment schemes, property owners undertook small-scale improvement projects, renovating many of the town's historic buildings for retail and office use. In 1983, the Willoughby Historic Preservation District was established. A year later, the Smart Block became the first building within the district to be substantially renovated.

Today, downtown Willoughby is a pleasant small-scale mix of specialty retail stores and service businesses, private residences, and civic and religious buildings. It retains the small-town character of an earlier time and continues to build on the modest goal enunciated by Heart of Willoughby Chairman Joseph P. Tulley in 1982: "We want to bring new vitality . . . back [to] the community, and we are starting with the preservation of architectural quality in the downtown area, using the already pleasant arrangement of buildings, green spaces, and the original charm of the old buildings."

Today, Willoughby is a pleasant mix of specialty retail stores and service businesses with the small-town character of an earlier time.



7. The Willoughby Farmers' Market is a popular attraction each Saturday in season.

③ The Architecture of Willoughby

The Willoughby Historic Preservation District consists of a variety of commercial, civic, residential, and religious buildings erected during the period 1850–1940. What is most distinctive about Willoughby is not individual landmarks but the city's *collection* of buildings that, taken together, form a distinctive and cohesive ensemble — a *historic district* having its own special character.

The historic district's sense of place is strongly tied to its distinctive street plan. Cleveland's once-famous Euclid Avenue, which begins at Public Square, has its terminus at

Willoughby, eighteen miles to the east. Here, at the center of town, Euclid meets Erie and River Streets to form a “Y,” with a triangular green (Wes Point Park) at the crotch. This intersection still resembles the scene drawn by Ohio historian Henry Howe in 1846 and remains the symbolic and actual heart of Willoughby.

Downtown Willoughby is characterized by small commercial buildings of one to three stories (although two-story buildings predominate). The majority are of mill construction, with brick walls, brick or brick-and-stone facades, flat roofs, and a

8, 9. Downtown Willoughby:
September 3, 1933 (at left) and
April 1996.



cornice and/or parapet. They are built right up to the sidewalk. Retail stores occupy the ground level; if there is an upper floor, it usually contains offices or apartments. Most of Willoughby's commercial buildings are vernacular in style, meaning that they are the products of builders using a local architectural "vocabulary," not architect-designed. Most were erected between 1885 and 1930, and reflect Willoughby's growth and development as a regional trading center. Although most have been remodeled at ground level over the years and many have been stripped of their original, often ornate cornices, the

downtown district preserves a pleasing sense of scale, and, for three virtually unbroken blocks, Erie Street is lined with pleasant masonry buildings of every style and period.

Immediately adjacent to the downtown district is an eclectic variety of residential architecture. Many of the largest homes, located on Euclid Avenue, have been adapted to use for small businesses. Elsewhere, small wood-frame houses predominate; most are vernacular in style, although many have some elements of the distinct architectural styles described on the pages that follow.

What is most distinctive about Willoughby is not individual landmarks but its collection of buildings that form a distinctive and cohesive ensemble — a historic district with its own special character.



GREEK REVIVAL

The Greek Revival style, popular in Ohio between about 1830 and 1860, sprang from the belief that America was the spiritual successor of ancient Greece, and that Greek architecture best expressed its democratic ideals. Greek Revival buildings feature columns or pilasters, simple moldings and cornices, and pedimented gables. Most Greek Revival buildings were painted white in the mistaken belief that Greek temples were white (they actually were polychrome).



GOTHIC REVIVAL

The Gothic Revival house is distinguished by the pointed arch, steep gabled roofs, verandas, bay and oriel windows, and asymmetrical plans. With the coincidental invention of the jigsaw came the production of lacy bargeboards, an adaptation dubbed "Carpenter Gothic." Such picturesque country cottages were popular between 1840 and 1870. For public buildings, especially schools and churches, the Gothic Revival style endured much longer.



ITALIANATE

The rural architecture of northern Italy inspired the Italianate, or Italian Villa, style, popular between 1860 and 1880. Houses in this style usually have low-pitched roofs and broad eaves with decorative brackets. They often have round- or segmental-arch windows with hood moldings, and sometimes a cupola. There are both commercial and residential buildings of this style in the Willoughby Historic Preservation District.



STICK STYLE

The Stick Style is one of the most purely American styles of the 19th century. Popular between about 1870 and 1890, this style attempted to demonstrate “truthfulness” in wooden construction. Stick Style houses are usually tall and irregular in plan, with steep intersecting gables. Projecting eaves are sometimes supported by large brackets. The most common feature of this style is “stickwork,” intersecting boards applied over a clapboard surface to symbolize the inner structure of the house. Trim is simple and angular, and there is sometimes open timberwork, or framing, in the gable.



EASTLAKE

Eastlake-style houses, erected in the 1870s and 1880s, might be called Stick Style or Queen Anne if it were not for a distinctive type of ornament. That ornament — the product of the chisel, the gouge, and the lathe — consists of curved brackets, spindles, and fanciful cutout forms on porches, in gables, and above windows. The style takes its name from British architect Charles L. Eastlake, whose book *Hints on Household Taste* (the first American edition appeared in 1872) became an immediate success and the basis for much copying by both builders and furniture makers.



QUEEN ANNE

The Queen Anne style, popular between 1885 and 1895, evolved from the designs of English architect Richard Norman Shaw (1831–1912), whose sprawling manor houses were inspired by the wood-and-stucco buildings of the Elizabethan period. The style is characterized by contrasting materials. The first floor might be of brick or stone, the upper stories of stucco, clapboard, or shingles. Large chimneys of corbeled brick are common, as are turrets, casement windows, bay windows, leaded or stained glass, half-timbering or stylized relief decoration in the gables, and verandas and balconies.



COLONIAL REVIVAL

Between about 1890 and 1920, there was new interest in Georgian- and Federal-style houses of a century earlier. Houses in this style are often symmetrical, with porches inspired by the pediments of Greek or Roman temples and supported on thick columns. Three-part Palladian-style windows are often seen in the second story or gable. The front door might have a transom or fanlight, and sidelights.



BUNGALOW

The word “bungalow” comes from India, where it was used to describe a one-story house encircled by large porches. In the early 1900s, the term was applied to a distinctively American style of house first popularized by architects in California. These simple one- or one-and-one-half-story houses, usually built of wood and/or stone, featured low, broad proportions and minimal ornamentation. Designed to harmonize with the natural environment, they featured large porches that invited the outdoors in. The Bungalow style, which was well suited to housing large numbers of American families economically and comfortably, remained popular into the 1930s.



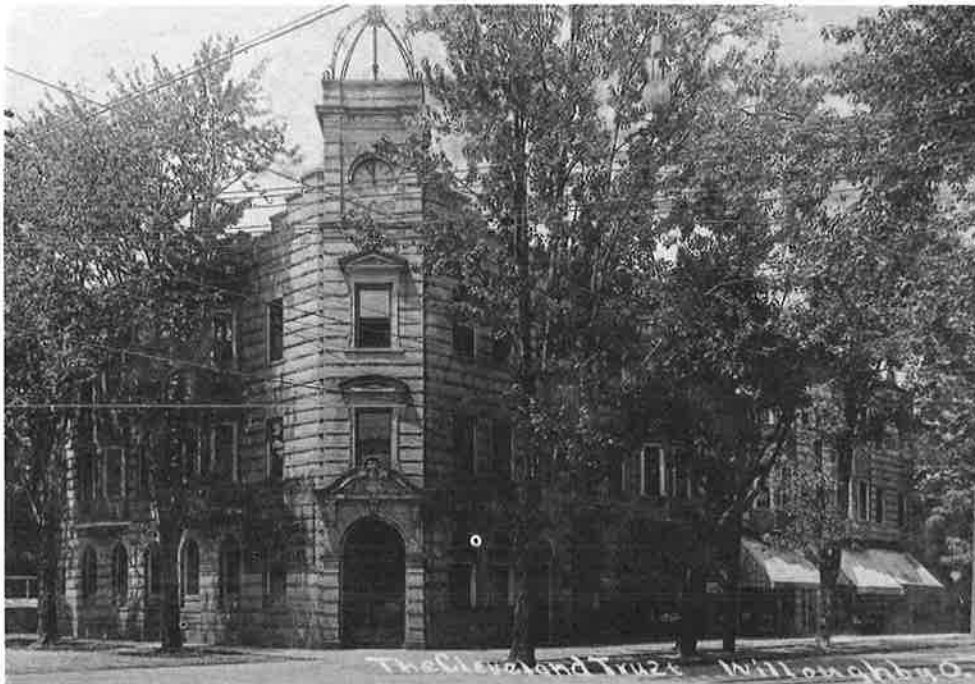
PERIOD HOUSES

With the advent of the automobile, Willoughby became a bedroom community for many who commuted to jobs elsewhere, especially Cleveland. The first three decades of the 20th century saw the construction of large houses in a variety of revival styles: Georgian, Jacobethan, and Tudor Revival — even Cotswold cottages. Many of these were built on Euclid Avenue, which since the late 19th century had been the site of Willoughby’s most prestigious houses.



4 Guidelines/Rehabilitation

19, 20. Old photographs are a valuable means of determining the historic appearance of a building. The Cleveland Trust Company, 1908 (at left), and the same building in 1996.



"Before you remodel, don't!" advises a small booklet written for homeowners in one of Cleveland's historic West Side neighborhoods. Though tongue-in-cheek, that advice is sound, keeping in mind that major remodeling projects are expensive and often unnecessary. It is almost always better — and usually cheaper — to repair than to remodel.

For example, why cover original wood clapboard siding with aluminum or vinyl siding? Imitation siding costs thousands of dollars and may actually take away from the value of an old house. An attractive paint job, using colors appropriate to the age and style of the house, would be a wiser investment.

Why spend money replacing wooden porch steps with concrete steps? New wooden steps are cheaper and will preserve the original good looks of a front or back porch.

Why replace original double-hung windows with new vinyl windows? Vinyl windows are not only expensive, they spoil the looks of an old house.

So when the home remodeling salesman calls, do yourself — and your pocketbook — a favor. Before you remodel, don't!



Rehabilitating Historic Buildings

Some General Guidelines

GET TO KNOW YOUR BUILDING

A good rule of thumb, before embarking on any rehabilitation project, is to proceed slowly. Take time to get to know your building, to investigate its architectural style and its history, and to understand its significance as a component of the historic district.

Pay a visit to the Willoughby Historical Society, located at the Willoughby Public Library. The society has a large collection of materials pertaining to early Willoughby, including many old photographs and postcards. It is open 1:00–3:00 p.m. on the second Wednesday of each month and 6:00–8:00 p.m. on the fourth Wednesday of each month. It is also open by appointment. Call 942–4624 or 942–8924.

Another good source of information about the historic buildings of Willoughby is the Little Red School House, located at 5040 Shankland Road and operated by the Willoughby-Eastlake City School District. During the school year, it is open 10:00 a.m.–3:00 p.m. on Monday, Tuesday, Thursday, and Friday. In summer, it is open 1:00–3:00 p.m. on Monday and Wednesday. Information: 975–3740.


FIRST THINGS FIRST


Before embarking on cosmetic changes or new landscaping, it is important to make sure the building's basic shell is sound. Look first to the roof and gutters. If they are not doing their jobs — keeping water away from the building — any other improvements will be wasted effort. Carefully check the foundation for cracks and missing or deteriorating mortar. Check exterior walls for the warning signs of water damage: failing paint, deteriorating mortar, or wood siding that is warped, cracked, or rotted.


Respect the *truth* of history. Willoughby's historic buildings deserve to be maintained and preserved, not altered to be something they never were.

WILLOUGHBY IS WILLOUGHBY, NOT WILLIAMSBURG

Willoughby's history is interesting in its own right, and the city's historic buildings are a product of that history. Over a period of eighty years or so — roughly from 1850 to 1930 — the town fathers and mothers erected what we see today: commercial buildings with ornate brickwork, round-arch windows, and cast-stone trim; simple but sturdy houses with clapboard siding and spacious front porches; grandiose Italian Villas with cupolas and decorative brackets; a charming central square, Wes Point Park, with its reminders of the valor of the town's citizens.

 Respect the *truth* of history. Willoughby's story is unique, and its buildings deserve to be maintained and preserved, not altered to be something they never were. Don't be tempted to make a simple cottage look "more historic" by adding gingerbread trim that it never had. Likewise, don't strip off original trim to make a Victorian-style building look "more Colonial" or cover original clapboard siding with "wood-grained" vinyl siding. Every building is a product of its own time, and its authenticity deserves to be respected.

 Respect the *scale* of history. Willoughby's charm lies in the human scale of its buildings, streets, parks, and monuments, and in its congenial and closely built "Main Street" (Eric Street). New development should respect that scale — by following established building lines and heights, for example, concealing parking at the rear whenever possible, and employing contemporary design that complements its neighbors and doesn't shout for attention.

 Finally, respect the *texture* of history. Buildings change over time, and sometimes those changes are significant in their own right. The eye-catching mural advertising Kleifeld's Restaurant ("Good Coffee Always"), for example, was added many decades after the Knieling Block was erected in 1888. But it has become a familiar part of Willoughby, even functioning as a kind of welcoming beacon at the northern entrance to the downtown district. Likewise, the handsome Carrara-glass facade of Dav Ed Jewelers, together with the store's neon sign, are notable as an expression of 1940s design. These merit preservation too.

Walls Wood Siding

Most houses in the Willoughby Historic Preservation District have wood clapboard siding. These are narrow, horizontal strips of wood that overlap to keep out the weather. There is a vertical cornerboard at each corner of the house; a sill board runs along the base of the siding above the foundation. A number of houses have wood shingle siding.

✎ *Because the original siding is such an important feature of a historic house, it should always be preserved. Imitation siding, such as aluminum or vinyl, is strongly discouraged.*

21. The original shiplap siding enhances this Italianate-style house on Euclid Avenue.



The Downside of Aluminum and Vinyl Siding

1. Wood siding lets your house “breathe” so that water that is bound to get into walls during windy, wet weather can dry out and escape. Aluminum and vinyl siding does not “breathe”; moisture is trapped, and the damp wood underneath it can rot, causing damage you can’t see.

2. Although they are billed as being “maintenance-free,” aluminum and vinyl siding may also need to be painted after about fifteen years. Once painted, imitation siding will require repainting with the same frequency as wood.

3. Aluminum siding is easily dented and scratched, while vinyl siding is susceptible to cracking from sharp impact.

Although aluminum and vinyl siding can be repaired, it is much easier to repair wood siding and the repair, after painting, is usually imperceptible.

4. Aluminum and vinyl siding can be dangerous in case of fire. Aluminum siding traps heat and flames, turning a wooden house into an oven. Vinyl siding melts and can give off dangerous fumes.

Aluminum or vinyl siding may be acceptable only if (1) the existing siding is so deteriorated or damaged that it cannot be repaired; (2) the substitute material can be installed without irreversibly damaging or obscuring the architectural features and trim of the building; and (3) the substitute material can match the historic material in size, profile, and finish so that there is no change in the character of the historic building. Siding that has a “wood grain” pattern is prohibited because real wood clapboards, which are sawn, have a smooth finish.

Sometimes a previous owner will have covered over the original siding with asphalt shingles, imitation brick, or “perma-stone” in a misguided attempt to hide deteriorated clapboards or to make the house look more “modern.” Removal of these non-historic materials is encouraged. Split or warped clapboards can then be repaired, and badly damaged boards can be replaced with new ones that match the size and profile of the original siding.

Wood siding must be painted every five to ten years to keep a nice appearance and to keep the surface waterproof.

✎ *The desire to avoid painting and other maintenance required by a house with wood siding should not be used as an excuse to cover a house with aluminum or vinyl siding.*

Blast-stripping wood siding using dry or wet grit or other abrasives is prohibited. Blast-stripping to prepare a house for repainting or staining can cause serious damage. The process raises the grain of the wood, giving it a rough, unsightly appearance and allowing it to become a “magnet” for airborne pollutants. Wooden siding should be scraped and hand-sanded before painting. If many layers of paint need to be removed, see the detailed guidance contained in *Preservation Brief #10*, “Exterior Paint Problems on Historic Woodwork,” available from the Willoughby Department of Community Development.

The desire to avoid painting and other maintenance required by a house with wood siding should not be used as an excuse to cover a house with aluminum or vinyl siding.

Walls Masonry

A few houses and most commercial, civic, and religious buildings in the Willoughby Historic Preservation District have masonry walls, often with decorative stone, concrete, or terracotta trim. While masonry is among the most durable of historic building materials, it can be easily damaged by abrasive cleaning methods and inappropriate maintenance or repair techniques.

Cleaning masonry is usually unnecessary. As buildings age, they acquire a patina, a subtle color change that is the result of age. This is a desirable characteristic, and unless they are heavily soiled, masonry surfaces should be left alone.

Masonry should be cleaned only when it is necessary to halt deterioration or remove heavy soiling. The gentlest method possible should be used, such as low-pressure water and detergents, using natural bristle brushes. **Sandblasting brick or stone using dry or wet grit or other abrasives is prohibited.**

Masonry that was painted historically should remain painted. Likewise, masonry that historically was unpainted should remain unpainted. Masonry foundations, chimneys, and porch piers should never be painted.

Masonry walls can be easily damaged by abrasive cleaning methods and inappropriate maintenance or repair techniques.

Where there is evidence of deterioration — disintegrating or missing mortar, cracked mortar joints, or loose bricks — masonry walls will require repointing. Deteriorated mortar should be removed by carefully hand-raking the joints. The old mortar should be duplicated in strength, composition, color, and texture. Likewise, the old mortar joints should be duplicated in width and profile.

Waterproof or water-repellant coatings are unnecessary and should be avoided.

22. Willoughby's early wooden commercial buildings were rebuilt of brick and stone following several calamitous fires in the 1880s.



Windows

Even if they are simple in design, the original windows are an important feature of a historic house. Replacing them diminishes the character of a building.




23. The proportions of this house strongly suggest that it dates from the late nineteenth century. But all of its windows have been replaced, and its original wood siding has been covered with artificial siding, stripping it of personality.

Rehabilitation projects often include proposals to replace the original window sash, either to improve thermal efficiency or because they are claimed to be deteriorated beyond repair. Sometimes a property owner simply prefers to avoid doing the work required to maintain the original sash. *Even if they are simple in design and material, the original windows are an important feature of a historic building and should always be preserved. Removing and replacing them with new sash, frame, and glazing diminishes the historic character of a building and should be avoided.*

Repair window frames and sash as required, replacing in kind those parts that are extensively deteriorated or missing. Wherever possible, reuse serviceable window hardware such as brass lifts and sash locks. If an entire window is too deteriorated to repair, use existing physical evidence to replicate it, using the same kind of materials wherever possible. Make windows weather-tight by caulking and installing weatherstripping.

Blocking up a historic window opening and cutting new openings should be avoided. The addition of “picture” windows and new bay or oriel windows is prohibited. If awnings are needed to protect the house from sun, choose unobtrusive canvas awnings; non-historic metal and plastic awnings detract from the appearance of a historic house. Wherever possible, window air-conditioners should be placed in a side or rear elevation. If summer heat is a severe problem, plant deciduous trees (the kind that lose their leaves in the fall), planting them well away from the foundation.

 Use shutters only when there is evidence that the building had shutters historically. If shutters are used, there are two rules of thumb:

1. *They should be made of wood.* Metal and vinyl shutters are never appropriate.
2. *They should appear to work.* This means that the height of the shutter should match the height of the window opening, and each shutter should measure half the width of the window opening. If the window is arched at the top, the shutters should also be arched. Shutters should be nailed or hinged to the window frame, not to the wall.



24. The original windows are a huge part of the appeal of this historic house. Try to imagine it with stock vinyl replacement windows or metal awnings.



25. Shutters should measure half of the width of the window opening. The digitally altered photograph at right

For detailed guidance, see *Repairing Old and Historic Windows: A Manual for Architects and Homeowners* prepared under the direction of the New York Landmarks Conservancy (Washington, D.C.: Preservation Press, 1992).



shows how this house might look if its shutters were closed. Only the shutters above the door are the correct width.

Entrances and Porches



26. A handsome Italianate entrance with its original double doors, transom, and stone surround with incised decoration.

27. A porch of great character — from its original support columns and spindle balustrade to its original (or rebuilt) wooden steps and sandstone foundation. Latticework allows the crawl space to “breathe,” protecting the wooden elements of the porch from mildew and rot.

Entrances and porches are special features that define the historic character of a building. In Willoughby, doorways often feature transom lights (windows above the door), sidelights (windows on each side of the door), hood-moulds (a projecting molding above a door or window that throws off the rain), or bracketed hoods that “cap” the front door and protect it from the weather. Doors are often carved or paneled; sometimes they have metal grillwork or etched glass.

The front porch is a special feature of nearly every house in the Willoughby Historic Preservation District. Some porches are small, consisting of little more than a cover over the front stoop. Others span the entire front of the house. Almost all of them feature special wood trim, such as spindles, brackets, jig-saw ornament, or classical support columns.

Historic entrances and porches should be retained and repaired as needed. Removing or radically altering them diminishes the character of a historic building and should be avoided.

Original entrances, including original doors, should be preserved. Transoms and sidelights should never be covered over or closed up. If the original door is missing or deteriorated beyond repair, it should be replaced with a new wooden door that matches the original, or one that is appropriate to the style of the house. New metal doors are inappropriate.

Never replace wood columns with so-called “wrought iron” columns. If required, repair entrances and porches by replacing damaged or deteriorated features with the same material or a compatible substitute material. Use surviving parts — such as balustrades, cornices, entablatures, columns, and sidelights — as a prototype for the new work.

Avoid replacing wooden porch steps with concrete steps. If the wooden steps are deteriorated, they should be replaced with new wooden steps of the same size.

If the historic entrance or porch is missing, construct new ones based on historical, pictorial, and physical evidence. If no such evidence exists, construct a new entrance or porch that is compatible with the historic character of the building.

If a porch that was designed to be open is enclosed with glass or screens, the work should be done in a manner that preserves the historic character of the building. New glass panels or screens should be recessed behind columns, scrollwork, and balustrades, and the work should be done in such a way that it is reversible.

Remember that there should always be ventilation for the crawl space under the porch to reduce the possibility of mildew and rot to the wooden deck and its supports. These spaces are appropriately concealed by wood grills or latticework.



Roofs

A weather-tight roof is essential to the preservation of every building. Moreover, the characteristics of roofs found in the Willoughby Historic Preservation District — many of which feature dormers, cupolas, cresting, and distinctive shapes and materials — contribute in an important way to the overall character of the district.

The original shape of the roof should always be preserved. Changing the configuration of a roof by adding dormer windows or skylights should be avoided. If dormers must be added to increase the usable living space of the house, they should be located so that they change the appearance of the house as little as possible, preferably on the sides or rear of the house.

Whenever possible, preserve the original roof material. If the original roofing material is repairable, it should be repaired rather than replaced or covered with new roofing material. Stripping the roof of sound historic material such as slate, clay tile, wood, and metal should always be avoided. Instead, consult a roofing contractor who specializes in these materials.

If the original roofing material has deteriorated beyond repair, or if the original material already is covered over by a later roofing material, cover or replace it with new shingles that are the same size, shape, color, and texture as the original shingles. Generally, dark-colored shingles look best.

Special decorative features, such as the wrought-iron cresting or wooden cupolas sometimes found on Victorian-period houses, should always be preserved.



28, 29. In Willoughby are found a wide variety of roof shapes, including gable, hipped, shed, even ogee (*garage, far right*). Note, too, the attractive chimneys on these Euclid Avenue houses.

Foundations

The foundation visually anchors a building to the ground. For that reason, it should be unobtrusive, its natural masonry color blending with the surrounding landscape.

Masonry foundation walls should never be painted. If they have previously been painted and need repainting, paint them a color that matches as closely as possible the original color of the stone or brick.

Masonry foundation walls should never be painted.

Basement windows ventilate a building and prevent water vapor from being trapped inside. Original basement windows should be kept intact and operable. Avoid replacing them with glass block, which is not appropriate for historic buildings.

General principles concerning the preservation and maintenance of historic masonry can be found elsewhere in this manual under “Walls: Masonry.”



Saving Energy



30. The fixed metal awnings give this house a perpetually sleepy look. Retractable canvas awnings are a better choice.

Willoughby's cold winter weather and the high cost of heating make storm windows and doors a necessity. Wooden storm windows and doors, which are more energy-efficient than aluminum, look most appropriate on historic buildings. Where these exist, they should be repaired and maintained. New wooden storms and screens can also be custom-made by a skilled carpenter.

If combination aluminum storms and screens are used, there are four rules to remember:

1. Don't block down a door or window to fit a ready-made storm that is the wrong size. Have storms custom-made to fit odd-shaped doors and windows.
2. Be sure that the storm window completely covers the moving sash, and that it has a cross bar where the two halves of the moving sash meet.
3. Select a color that matches the window and door trim. Combination aluminum storms and screens can also be painted to match the trim color. Use aluminum-color aluminum doors and windows only if the house trim color is grey.
4. Choose a simple storm door that will not detract from or hide the front door.

31. Deciduous trees, which shed their leaves in autumn, cool the house in summer but allow the sun to shine through in winter.



Weatherstripping around doors and windows, and thermal insulation in the attic, cellar, and crawlspaces will also help save energy.

Dropping the ceilings of a building in an attempt to save energy should always be avoided. High ceilings waste some heat in winter, but they help cool the house in summer by giving warm air a place to go.

Awnings help cool a house by shading sunlight from the windows. Canvas awnings, which became popular in the late 19th-century, look best on a historic house and are encouraged. Aluminum, Fiberglass, and plastic awnings spoil the looks of a historic house and should be avoided.

Trees that shed their leaves each year act as natural air conditioners, cooling the house and yard in summer and letting the sun shine through in winter. Plant trees and trellis vines on the south and west sides of the house.

An **attic exhaust fan** will help cool a house inexpensively. If they are used, window air conditioners should be placed in a rear or side window whenever possible.

For more information about saving energy, see *Preservation Brief #3, "Conserving Energy in Historic Buildings,"* available from the Willoughby Department of Community Development.

Storm windows and doors should be custom-made to fit odd-shaped openings.

Paint

Paint Color Analysis

You may want to try to discover the original colors of your house by using this simple research technique. Choosing areas least exposed to weather, use a sharp pocket knife to make a one-inch-wide V-shaped cut down to the wood in several places. Sand the V-cut smooth, exposing each layer — paint, dirt, primer — in sequence. Buff with a wet cloth, then examine with a magnifying glass to discover the color of the oldest paint layer.



Paint protects the surface of your house by waterproofing and preserving the wood. Fresh paint also makes a house look more attractive and improves its value.

The paint colors you select should be related to the style of your house. In the mid-19th century, Greek Revival-style buildings were usually painted white. In the 1860s and 1870s, soft earth colors were usually chosen for houses in the Italianate style; the trim was painted a different shade of the same color.

Color grew bolder in the late 19th century. Houses in the Second Empire, Eastlake, and Queen Anne styles were painted in rich, dark colors, such as dark green, dark red, and brown. Several colors were often used on the same house, especially if it was a large one. Note that the front doors of late Victorian-style houses were often left unpainted. They were stained a natural oak color, then varnished.

Softer colors — white, tan, light grey, and yellow — returned with the Colonial Revival style, while bungalow-style houses were painted or stained to blend in with the natural environment.

Remember that houses look best if the trim is painted in a color that is different from the main body, or wall siding, color. Trim includes cornerboards, window and door frames, eaves, and special details such as brackets or bargeboard. The gutters and downspouts should usually be painted the same color as the trim. Wooden porch floors and steps should be painted grey using special porch floor paint.

Proper surface preparation is the key to a successful and long-lasting paint job. In fact, to ensure good adhesion, far more time should be devoted to preparing the surface than to the actual painting.

Here are some ideas for paint colors, listed by style:

ITALIANATE

Pale beige body, darker beige trim, dark beige shutters; warm brown body, lighter brown trim, medium brown shutters; blue-grey body, medium grey trim, door color black; light grey body, darker grey trim; olive stain body, lighter olive trim; buff body, pale yellow trim.

LATE-VICTORIAN (STICK, EASTLAKE, QUEEN ANNE)

Light olive body, dark olive trim, dark red accent; dark tan body, peach trim; deep rose body, golden tan trim; pumpkin body, dark olive trim; pumpkin body, brown trim; taupe body (first floor), grey body (second floor), light grey trim.

COLONIAL REVIVAL

Tan body, white trim; light grey body, white trim, dark green, dark red, or black shutters; yellow body, white trim, green shutters; white body, white trim, black door and shutters.

BUNGALOW STYLE

Light drab (upper wall/shingles), olive green (lower wall/siding); medium gray body, ivory trim, medium brown sash and doors; dark brown stain body, ivory trim.

Modest vernacular houses — small one-story or one-and-one-half-story houses — will look most attractive if they are painted using just two colors: a main body color and a trim color. Choose colors that are appropriate for the period (age) of the house and/or the style of its trim. For example, if the house has Eastlake-style trim above the windows, choose a late-Victorian color scheme. If it is a simple “temple” form (Greek Revival style), all white is appropriate.

Benjamin Moore, Sherwin-Williams, and other paint manufacturers offer special colors developed especially for historic houses. There are also several books that may be helpful:

Roger W. Moss, *Century of Color: Exterior Decoration for American Buildings*,

1820–1920 (Watkins Glen, N.Y.: American Life Foundation, 1981).

Roger W. Moss, ed., *Paint in America: The Colors of Historic Buildings* (Washington, D.C.: Preservation Press, 1994).

Garages, Outbuildings, and Driveways



Most historic Willoughby houses were built before the advent of automobiles. Thus, if they have a garage, it is usually a separate building located at the rear of the property. Usually, these are simple wood-frame structures with a shed or gable roof and clapboard or wood-shingle siding. In addition to small garages, there are still a number of carriage houses and small barns in the district.

Early garages and historic barns and carriage houses contribute to the district's historic character and should be preserved whenever possible. They should be repaired and painted as needed, following the guidelines for building maintenance found elsewhere in this book. If new overhead doors are installed, they should be simple in design; decorative trim should be avoided.

If a new garage must be constructed, it should conform in style and placement with older garages in the historic district. It should be freestanding — *not* attached to the house — and located at the rear of the property. It should be built of wood, with narrow wood-clapboard or wood-shingle siding. It should have a shed or gable roof. Overhead garage doors are permitted but they should be simple in design, with no decorative trim. New garages should be no larger than “two cars” in size. Standard garage “kits,” which usually include aluminum siding, should be avoided.

The most appropriate type of driveway is — none at all! But there are acceptable alternatives. A simple, old-fashioned, inexpensive, and attractive solution consists of two graveled (or brick or concrete) tire strips separated by a grassy median. There are a number of these in the Willoughby Historic Preservation District, and they are encouraged. All-gravel drives are also acceptable; these should be grey stone, not white, which has a harsh, too-bright appearance.

Concrete or asphalt driveways are also acceptable, but they should be limited to the width of a single car. For two-car garages, the driveway should still be limited to the width of a single car, then flare as it approaches the garage to accommodate the second car. Avoid using railroad ties to define the edges of a driveway.

Simple wood-frame garages and historic barns and carriage houses contribute to the district's historic character and should be preserved.



33, 34, 35. Historic carriage houses and early automobile garages contribute to Willoughby's historic character. Note the simple but attractive gravel drive at right, far softer on the eyes than asphalt or concrete.

Fences, Walks, and Landscaping

Fences, walks, and landscaping are a pleasant part of historic neighborhoods. Such features enhance a house and make each property distinctive.

FENCES

Some houses in the Willoughby Historic Preservation District have decorative iron fences, which became popular in the mid-19th century. These should always be preserved. To prevent rust, iron fences should be painted; black is the best color.

Wooden picket fences are also appropriate for historic houses in Willoughby. They can be easily made using 2- by 4-inch lumber for the rails and 1- by 3-inch lumber for the pickets. Pickets should be spaced 3 to 5 inches apart; a post will be needed every 6 feet. Picket fences should be painted white.


Some houses have scalloped-wire fences attached to wooden or metal posts. Such simple fences, which are visually unobtrusive, are encouraged, particularly for backyards. They should be painted dark green or black; vines can be planted to further soften their appearance.

36. Decorative iron fences like this one are special and should always be preserved.



Chain-link fences are not very attractive but they are appealing to many homeowners because they are strong and durable. The use of chain-link fences for front yards is prohibited. If a chain-link fence is chosen to enclose a rear yard, those with links covered with colored vinyl or with plastic strips woven through the links are prohibited. The use of vines or bushes to soften the appearance of a chain-link fence is encouraged.

Wooden board-on-board fences and stockade fences are not historic fence types but they are popular because they are relatively inexpensive and because they provide privacy. Such fence styles should be used only to enclose a rear yard. The finished side of the fence should face outward, toward neighboring houses.

 *Property owners should consult the planning and zoning code (see section 1141.27, Landscape Features and Yard Structures) in addition to this manual before designing, manufacturing, or installing a new fence, keeping in mind that what the code allows is not necessarily appropriate within the historic preservation district.*

WALKS

Walks leading from the sidewalk to the house can take many forms. They can be made of brick laid in attractive patterns (with or without mortar), flagstone, sandstone, or concrete. If concrete is selected, it should have a high proportion of aggregate, or else dye should be added to soften its appearance. Bright white concrete has a harsh appearance and should be avoided.



37. A simple picket fence makes an attractive frame for this Greek Revival house on Euclid Avenue.

LANDSCAPING

Landscaping is a personal choice, but there are a few general rules to consider.

Trees and shrubs should enhance, not hide, a house. Shade trees look attractive and help save energy by shading the house in summer and letting the sun shine through in winter.

Before planting, think about the mature size of a tree or shrub and locate it where there is adequate room for it to grow. Evergreen and deciduous shrubs look attractive at the foundation of the house, and hedges along walks and fences look attractive. Consider plants that have more than one-season interest; consider such characteristics as foliage, flower, fruit, color, bark, and overall form. Consider plants that are attractive to songbirds.

Lawns should be kept neatly trimmed. Ground covers, such as pachysandra, ivy, and creeping myrtle, can be used instead of grass. They are attractive and require little maintenance.

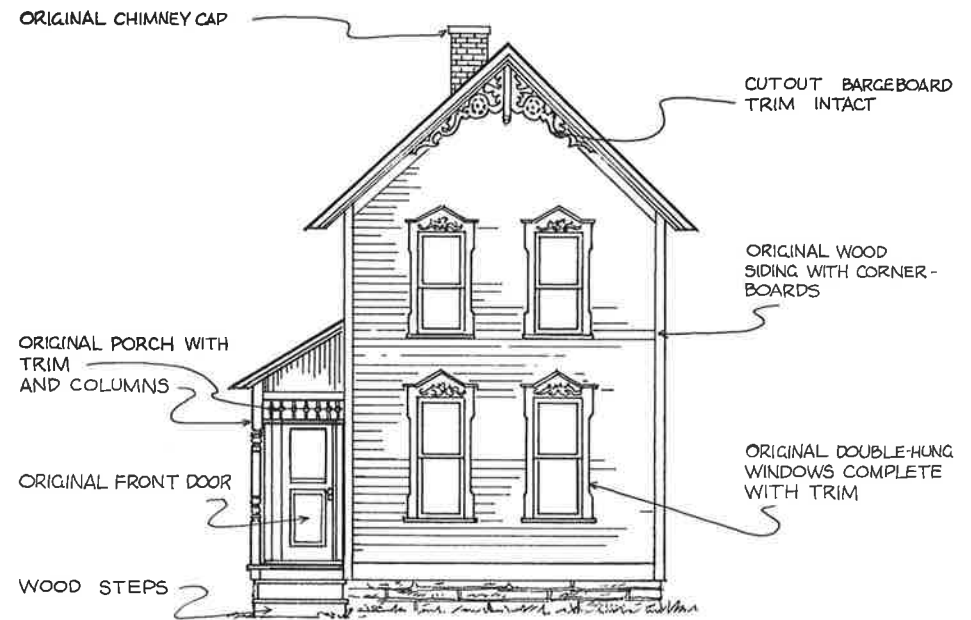
Vegetable and flower gardens, and window boxes filled with colorful plants or herbs, are encouraged.

Consider the mature size of a tree or shrub and locate it where there is adequate room for it to grow.

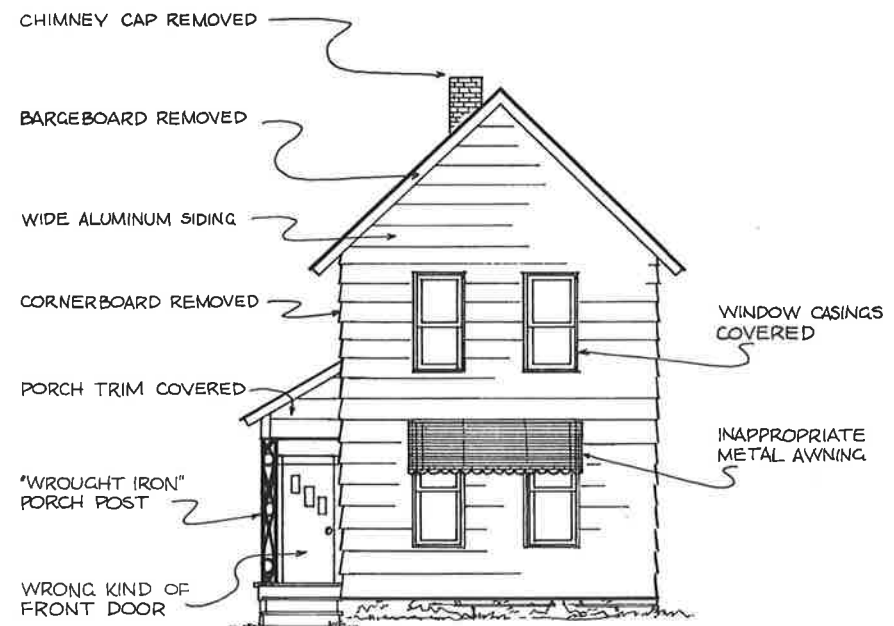


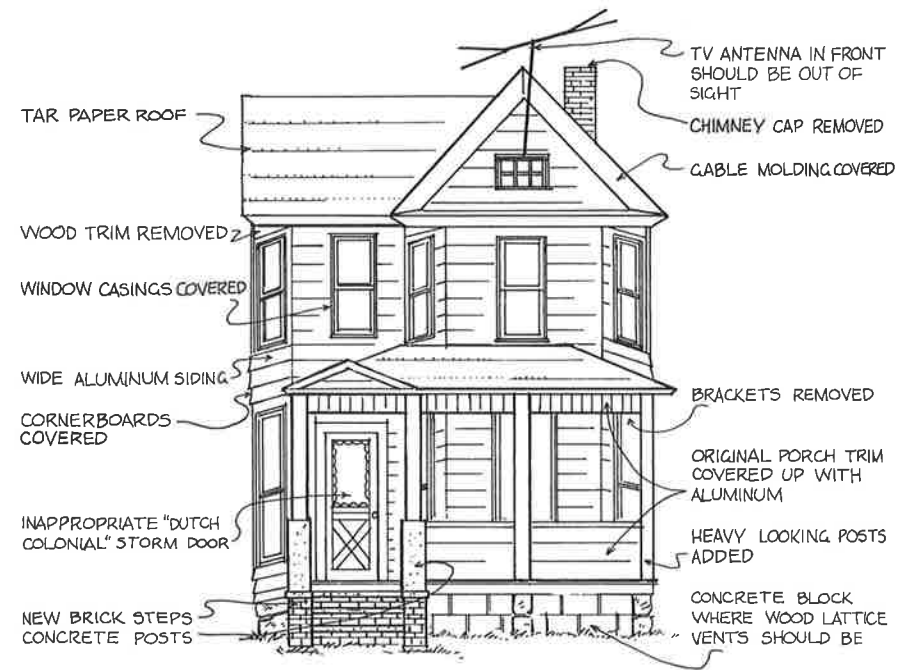
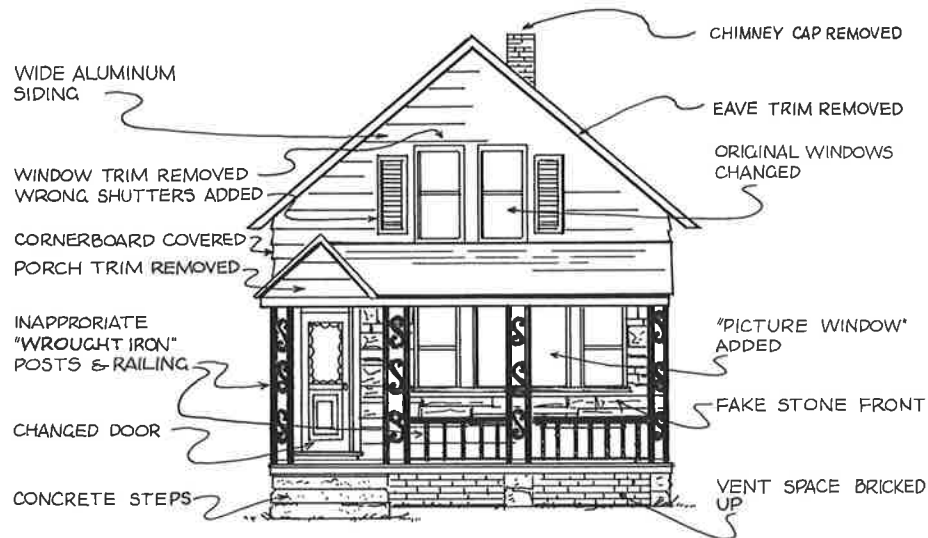
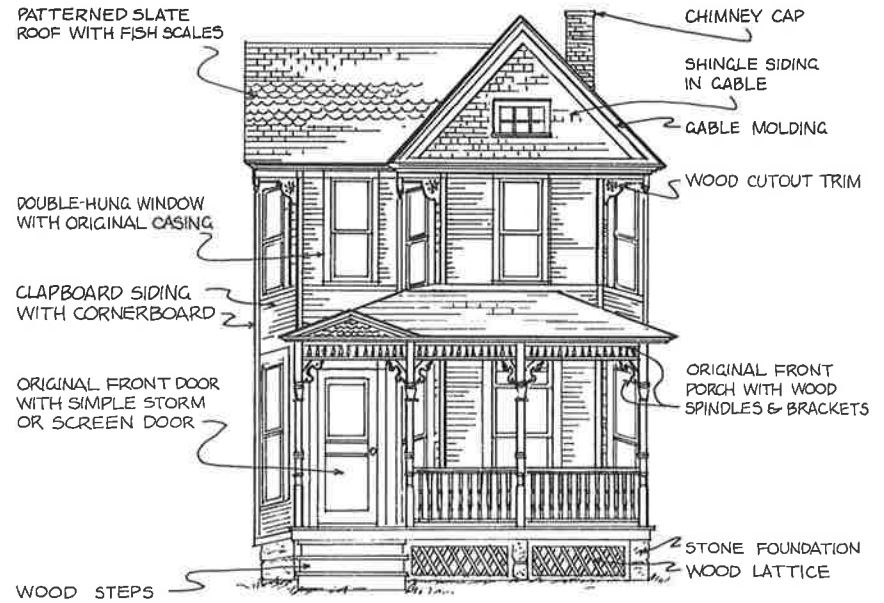
38. Keep it simple: Landscaping should enhance, not hide, a house. Tree lawns should consist of trees and lawn; they should not be used as personal gardens.

Historic houses in unaltered or original form



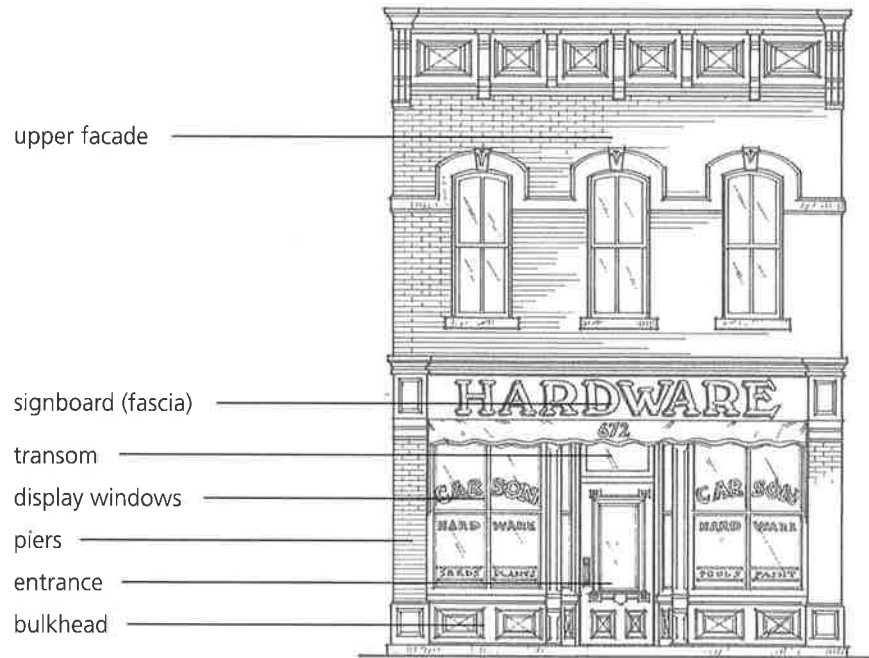
The same houses badly remodeled





Rehabilitating Historic Storefronts

Some General Guidelines



Downtown Willoughby's distinctive sense of place derives from its small-scale commercial buildings in a variety of architectural styles. Erected between 1885 and 1930, they reflect Willoughby's growth and development as a regional trading center. The district is compact, with the majority of the city's historic commercial buildings occupying three unbroken blocks on Erie Street.

In recent years, there has been growing interest in reinvesting in downtown Willoughby. New specialty shops and restaurants have opened, and the city continues to attract new businesses. With new investment comes the opportunity to rehabilitate the city's commercial buildings in ways that respect their historic character.

The rehabilitation of historic commercial buildings should always respect the original design of the building and the architectural features that make it distinctive.

Original design elements and materials, and alterations and additions that have acquired significance in their own right, should be preserved.

If an architectural feature has deteriorated, repairing it should be given first consideration.

If an architectural feature is beyond repair and must be replaced, the new feature should closely match the original in material, design, color, texture, and other visual characteristics.

Sandblasting or other abrasive cleaning methods are prohibited. (See page 23 of this manual.)

New additions are products of their own time and should never seek to create an earlier appearance for which there is no historical basis. Design of the new work may be contemporary or may reference design motifs of the historic building. The new work should be compatible in mass, materials, color, and relationship of window and door openings to solid walls. (See "Guidelines/New Construction," page 48.)

39. These Erie Street storefronts with their original display windows, recessed entrances, and transoms with small prismatic glass panes are worth preserving.



Rehabilitation projects should always respect the original design of the building and the architectural features that make it distinctive.

Bulkheads

The bulkhead is the base that supports the display window. It may be made of wood, brick, stone, or ceramic tile. Sometimes it features windows or vents with decorative grills.

Whenever possible, the original bulkhead should be preserved.

Bulkheads that have been covered or replaced with “early modern” materials, such as porcelain-enameled tile or Carrara glass, should be preserved.

If the original bulkhead has been removed and there is no physical or photographic evidence to document its original appearance, a new bulkhead should be constructed that is compatible with the building’s size, scale, design, and materials. A simple paneled wood bulkhead (like the one depicted on page 44) is usually appropriate.

Imitation brick or stone, aluminum, or rough-sawn wood or plywood, are incompatible with the original fabric of historic commercial buildings and should be avoided.

40. An attractive display window on Erie Street.

A storefront with its plate-glass display window intact and attractively decorated creates an inviting appearance.



Display Windows

A storefront with its plate-glass display window intact and attractively decorated creates an inviting appearance. Unfortunately, decades of remodeling have left many Willoughby storefronts with display windows partially or completely covered over. Many have been filled in with inappropriate brick or other non-transparent material. The result is a storefront out of harmony with the rest of the building and with its neighbors, and a sidewalk with scant appeal for pedestrians.

Where they exist, plate-glass display windows should always be preserved. Where they have been covered over or filled in with brick, stone, wood, glass block, etc., building owners are encouraged to restore them, using historic photographs to guide the new work.

If the original display window is missing and there is no physical or photographic evidence on which to base the new work, a traditionally styled new display window should be installed that is compatible with the design of the building.

Replacement plate glass for a display window should be the same size as the original. Where this is not practical or possible, the window opening may be divided into smaller vertical sections and filled with transparent glass. These divisions should be aligned with adjacent building features, such as the vertical divisions of the transoms above or bulkhead panels below.

❖ “Colonial” display windows with multiple small panes are prohibited.

❖ Covering over or filling in an existing display window with non-transparent material is prohibited.

❖ Partially covering over or filling in an existing display window with non-transparent material is prohibited.

Transoms

Over the years, many transoms have been covered by oversize signs or inappropriate “mansard-style” canopies.

The transom — a window or series of windows located above the display window and often over the doorway — complements and visually balances the display window. It also provides additional light and, where transoms have moveable sash, ventilation. Historically, transoms were fitted with transparent or decorative glass in single or multiple panes.

Over the years, the transoms of many Willoughby buildings have been lost. Many have been covered over by oversize signs or inappropriate “mansard-roof” canopies.

The original transoms should always be retained. Where they have been covered over by signs or other materials, building owners are encouraged to remove the later covering and restore the transom to its original appearance.

If the original transom is missing or too deteriorated to repair, a replacement transom should be made that matches the original as closely as possible, using physical or photographic evidence to guide the work. Where there is no such evidence, a simple contemporary transom with transparent glass is acceptable.



41, 42. Old photographs often can provide useful evidence of how a building looked before it was altered. Here, a 1960s view (*far right*) holds clues to the original appearance of the simple but attractive Erie Street commercial building on the left. Although the building by this date already had been partially “remuddled,” evidence of its original paneled bulkheads, large display windows, and handsome multipaned transoms can still be discerned. Such information can be used to guide a restoration project.

Signboards

The signboard, or fascia, is the horizontal span dividing the first and second floors of a commercial building. Sometimes it consists of a projecting horizontal molding; sometimes it is a simple soldier course of vertical brick. However simple or elaborate, its purpose is to provide a finishing crown for the lower facade and to accommodate a sign for the business occupying the ground floor.

Over the years, many building owners have covered over this original feature with oversize signs or wood-shingled “mansard” canopies. Some have been covered with modern veneers.

If intact, the original fascia should be preserved. Signs should conform to the existing space, not exceed it.

The installation of new “mansard” canopies is prohibited, and the removal of existing canopies in this style is encouraged. Using physical or photographic evidence, the fascia should then be restored to its original appearance.

Awnings should always be attached *below* the fascia, not on or over it.



Entrances and Doors

Historic commercial buildings often featured recessed entrances with substantial wood doors with a large glass window and, sometimes, decorative tile floors and paneled plaster ceilings. Such entrances sheltered customers from inclement weather and maximized the visibility of the display area. Unfortunately, few downtown Willoughby buildings retain these features. As storefronts were remodeled, many recessed entrances were eliminated; new entrances were made flush with the sidewalk, the original doors usually replaced with stock aluminum-and-glass doors, with a fixed aluminum-and-glass transom above.

Where possible, substantial rehabilitation projects should consider restoring entrances to their original appearance, using physical or photographic evidence to guide the new work. New doors should simulate the originals. Appropriate historic doors can sometimes be found at local salvage yards.

Awnings and Canopies

Awnings and canopies provide welcome protection from sun and inclement weather. In addition to being functional, they can “dress up” an otherwise plain building. Historically, awnings were made of cotton canvas. They were operable — that is, they could be lowered to shield a building from beating sun or raised on cool, cloudy days to admit more light. Beginning in the 1950s, aluminum and corrugated Fiberglas awnings were introduced; more recently, rigid plastic awnings and canopies have entered the marketplace.

Fabric awnings look appropriate on historic buildings and are encouraged.

Aluminum, Fiberglas, and plastic awnings and canopies spoil the looks of historic buildings and should be avoided. Back-lit plastic awnings and canopies are prohibited.

Do not install awnings and canopies so that they cover up prominent architectural features.

Keep it simple — in shape, color, and detailing. The standard shed awning is recommended for traditional storefronts. These may have a plain or scalloped edge. When several awnings are installed on a single commercial building having multiple storefronts, the awnings should be consistent in fabric, color, and style.

43. Retractable cotton canvas awnings were common elements of Willoughby storefronts in the early 1900s, when this photograph was taken.



44. Historic name blocks are an important part of the texture of history and should be preserved.



Upper Facades

Here are found the glories of historic downtown Willoughby: round-arch windows with stone hood-moulds, incised stone lintels, bracketed and corbeled-brick cornices, large double-hung windows, bay windows, decorative terra-cotta trim, parapets with cast-stone name blocks, pent roofs. Original architectural features like these should always be preserved.

The original windows — including the original number, size, and placement — should be preserved whenever possible. If replacement windows must be used, they should match the original windows in every respect: in pattern and size of the opening, in configuration of the window panes, and in the dimensions of the wooden sash. Never replace an original multipaned window with a single span of glass; likewise, never replace simple double-hung sash with a multipaned window. See page 24 for further guidance on the rehabilitation of historic windows.

While the original cornices and parapets have been stripped from many downtown Willoughby buildings, some still survive and these should be preserved. Where they are missing, the installation of new cornices that replicate the original ones is encouraged. The new work should be based on historic photographs of the building.

Covering over historic name blocks should be avoided. These stone or cast-stone blocks, usually located near the building's roofline, carry the name of the building or its builder and, often, the date of construction. They are an important part of the texture of history and should be preserved whenever possible.

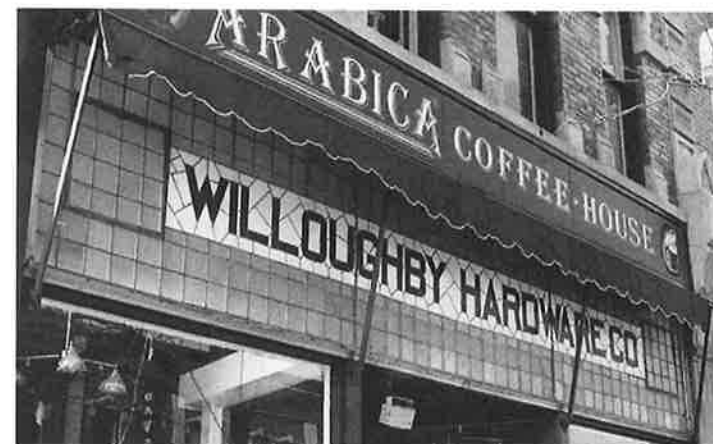
Sometimes, original features such as balconies, towers, and pent roofs have been removed over the years as major repairs were needed or when such features fell out of fashion. If physical and/or photographic evidence exists that an upper facade once displayed such features, replacement features that match the originals as closely as possible are encouraged.



45, 46, 47. Attractive vintage signs like these add to the texture of the historic district and should always be preserved.

Signs

Signs are used to announce business names and addresses, display logos, and advertise products or services. There are many types of signs: panel or wall signs attached to the building's surface; signs painted or mounted directly onto a wall; projecting signs; neon signs hung in a window; signs painted in reverse on the interior surface of a window; and signs applied to the shed (slope) or skirt of an awning. Each of these types can be appropriate in the Willoughby Historic Preservation District, but the decision should be made carefully and in the context of the building's design, size, location, and immediate neighbors. Property owners are encouraged to consult the Design Review Board early in the design process, before spending time and money to develop a sign concept that may not be approved.



These guidelines consider aesthetic issues pertaining to signs within the Willoughby Historic Preservation District. Sign type, size, and placement are regulated by Building Department.

Property owners should consult the planning and zoning code (see Chapter 1135, Signs) in addition to this manual before designing, manufacturing, or installing new signs, keeping in mind that what the code allows is not necessarily appropriate within the historic preservation district.

VINTAGE SIGNS

Few if any historic signs survive in downtown Willoughby. But there are a number of "vintage" signs — signs that were designed and installed in the early- or mid-20th century and that have acquired significance in their own right. Examples include the Kleifeld's Restaurant mural, the Dav Ed Jewelers neon sign, and the stained-glass transom of the former Willoughby Hardware Company.

The preservation of vintage signs, where they are compatible with the present use of a building, is strongly encouraged.

NEW SIGNS

New signs should be compatible with the space they will occupy. This sounds obvious — until you look around and see how often this simple rule of thumb is ignored.



Signs should fit within their allotted space and not exceed it.

48. Historic photographs can provide visual “cues” for the appropriate design of new signs.



Signs should fit within their allotted space and not exceed it. If there is no allotted space — usually above the display window or transom — signs can be placed on windows, on awnings or canopies, or on walls. They can also be suspended from a projecting bracket.

Lettering should be large enough to be easily read by pedestrians and motorists, but not so large as to be out of scale with the building. Script and logos or other symbols set the tone for a business and should therefore be attractive; hiring a professional graphic designer is encouraged.

Sign color(s) should complement the color(s) of the building. In general, middle-to-dark backgrounds with lighter colors for letters and logos look most attractive.

❖ Back-lit plastic signs, product-sponsored identity signs, flashing signs (unless they are vintage or new neon), and signs displayed from freestanding poles or towers (like the kind found near freeway interchanges) are prohibited.

Since the businesses located in historic commercial town centers rarely had identically styled signs, so-called “uniform signage” programs should be avoided.



49, 50, 51. Examples of attractive new signs in the Willoughby Historic Preservation District: a new “old style” sign (above); a projecting sign (below left) that quietly but effectively identifies

the second-floor occupant; and a mural painted on the side wall of a Glenn Avenue building. The latter recalls a once-common form of advertising.

Exterior Lighting

Street lamps provide general illumination of the downtown district. However, sometimes property owners may wish to add additional illumination for security or decoration.

Original light fixtures or attractive vintage fixtures should be preserved. If they are no longer operable and cannot be repaired, new fixtures similar in size and style to the older ones should be installed.

Light fixtures intended for domestic use generally are unsuitable for commercial or institutional buildings.

Attractive vintage light fixtures should always be preserved.

52, 53, 54. Vintage light fixtures like these should be repaired and preserved.




Fences and Landscaping

Beyond the solidly built spine of Erie Street, commercial development thins out. Lots are less intensively developed. Buildings often are not built to the public sidewalk or to the edge of the property line. Many once-private residences have been adapted to commercial use and stand as small islands on their sites, and large swaths of land are devoted to parking. All these situations, together with the desire to maintain an attractive downtown center, result in the need to consider appropriate fencing and landscaping in the commercial portion of the Willoughby Historic Preservation District.

Fences and landscaping can serve both practical and aesthetic purposes. They can screen unsightly areas, soften the unattractive expanse of an asphalt parking lot, and provide additional security.

Fences and landscaping can help screen unsightly areas and soften the unattractive expanse of an asphalt parking lot.

FENCES

 Fence type, height, material, and location are regulated by Building Department. Property owners should consult the planning and zoning code (see sections 1143.11 and 1145.07, Yard Regulations) in addition to this manual before designing, manufacturing, or installing a new fence, keeping in mind that what the code allows is not necessarily appropriate within the historic preservation district.

The following general guidelines pertain to commercial properties located in the Willoughby Historic Preservation District.

Ornamental metal fences are appropriate for exposed locations at the front of a property or along a main thoroughfare.

Chain-link fences should be avoided on main thoroughfares and at the front of a property but may be appropriate for side and rear property lines when these are not visible from the street.

Whitewashed picket fences and pressure-treated wood fences may be appropriate for former private residences that have been adapted to commercial use.

Split-rail and stockade fences are too rustic in appearance for an urban setting and should be avoided.

LANDSCAPING

Green buffer strips between the sidewalk and parking areas are encouraged wherever space permits. These strips can consist of planter boxes, upright shrubs, trees, or a combination of trees, shrubs, and ground covers. Choose plant materials that offer seasonal interest and that are resilient to harsh weather and pedestrian abuse. Residential landscape forms, such as rock gardens, should be avoided, as should railroad ties, which are too rustic.

On Euclid Avenue, where many former private residences have been converted to office use, parking lots should be located at the rear of property whenever possible. Entrance drives should be kept to a single lane (one car in width), and front lawns should be preserved.

**19th-century
commercial building
in unaltered or
original form**



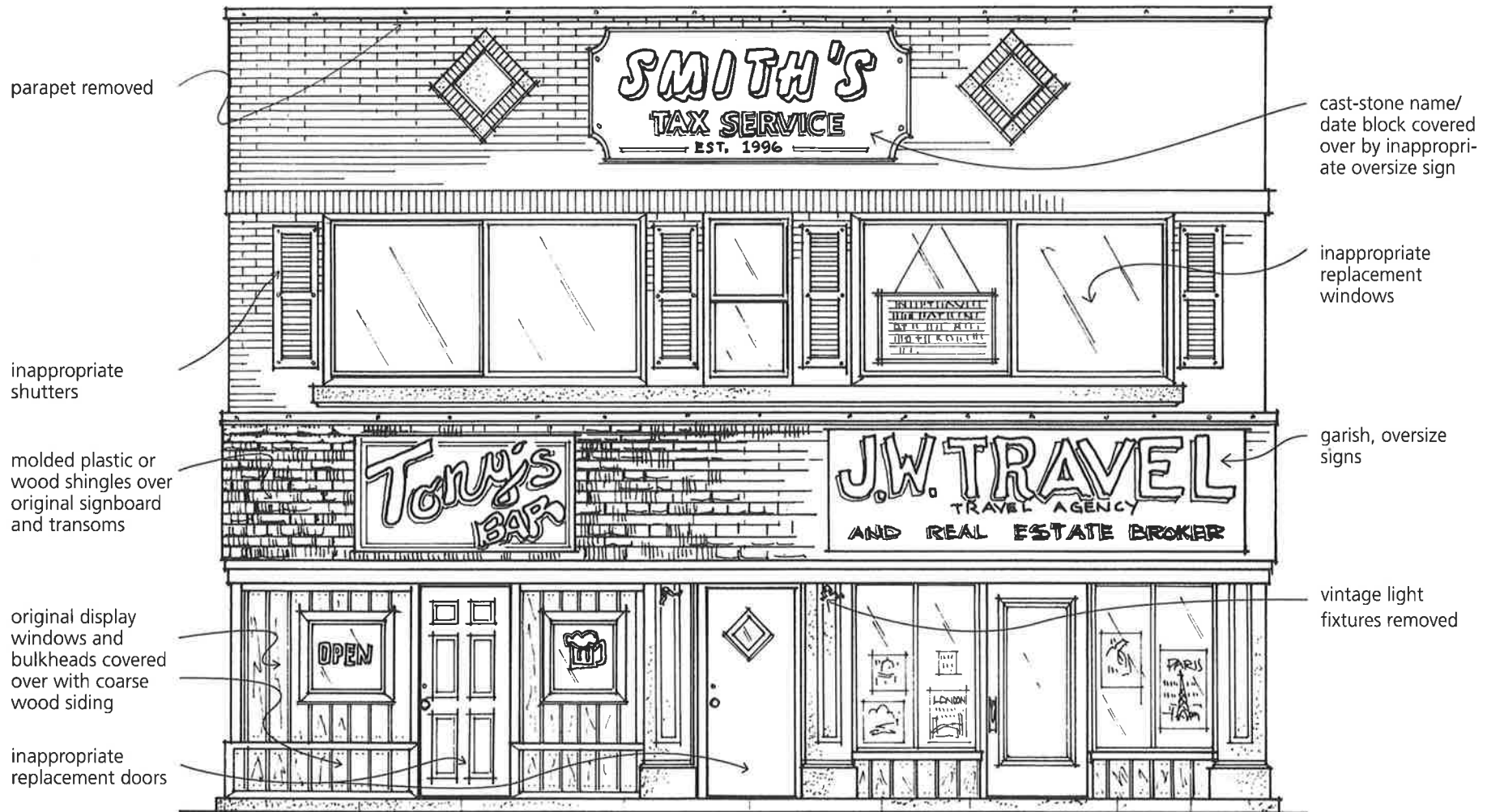
The same building badly remodeled



**20th-century
commercial building
in unaltered
or original form**



The same building badly remodeled



5 Guidelines/New Construction

The City of Willoughby encourages appropriate new in-fill development on all vacant parcels in the Willoughby Historic Preservation District. New development should strengthen the district's historic and architectural values by following the predominant heights and setbacks of existing buildings and by ensuring that new facades harmonize with the existing block face.

Setbacks

In the commercial portion of the preservation district, there should be no setbacks — new buildings should be built to the edge of the sidewalk in order to reinforce the “wall” of the street. In most instances, new in-fill development should also extend the entire width of the property frontage, with no side yard setbacks.

In the residential portion of the preservation district, new houses should conform to the front and side yard setbacks established by adjacent buildings.

55, 56. New construction should conform to the height, form, materials, and color of existing buildings. In the commercial district, the use of brick is encouraged to reinforce its distinctive architectural character. There should be no setback.



Height and Rooflines

New development should conform to existing building heights. New commercial buildings should not exceed three stories, the height of the district's tallest buildings. Most existing commercial buildings have flat roofs with strongly defined cornice lines. New commercial buildings should adhere to this pattern. Rooftop mechanical equipment must be screened from view.

New residential buildings should not exceed two-and-one-half stories in height. Most existing residential buildings have gable roofs (facing the street), intersecting gable roofs, or hip roofs. New residential construction should adhere to this pattern.

New construction should strengthen the district's historic and architectural values by conforming to the predominant height and setback of existing buildings.

Materials and Colors

The use of brick is encouraged in all new commercial development to reinforce the preservation district's architectural character. Masonry colors should be chosen to harmonize with those used on existing adjacent structures; red or red-brown are strongly recommended. Restrained decorative trim that replicates the kind found on the district's historic buildings — cast-stone impost blocks or name blocks, for example — is encouraged. Trim colors should be chosen from a palette of historically appropriate colors.

New residential buildings should have wood-clapboard or shingle siding. Paint colors should be chosen from a palette of historically appropriate colors (see "Paint," page 28).



Design



57, 58. New construction should respect the context of its site. On Public Square, the Willoughby Public Library (*left*) respects the size, scale, and setback of adjacent buildings and thus is a good neighbor. The former U.S. Post Office (*far right*), with its low profile, deep setback, and parking lot interrupting the established rhythm of the street, is not.

In general, the design of new commercial buildings should conform to the design of historic commercial buildings:

The facade (front wall) should be organized into two components: a street-level storefront and an upper facade.

The storefront should include display windows to enhance the visual interest of the street.

The upper facade should include a strongly defined cornice line and window openings that follow the wall-window ratio of existing buildings.

A signboard, or fascia, should separate the storefront from the upper facade, creating a uniform horizontal element in the block face.

Side and rear elevations, if they are visible from the street, should present an attractive appearance that complements the facade.



In general, new residential buildings should conform to historic residential buildings in size, scale, massing, materials, and openings (windows and doors).


New construction, both commercial and residential, may employ a contemporary design vocabulary or may reference (but not copy) design motifs of nearby historic buildings.

New construction, both commercial and residential, should be respectful of its *context*, or the specific site and the existing buildings that surround it. Consider the design elements of neighboring structures and the specific characteristics they share. In the commercial district, for example, consider the relationship of facade height to width, the relationship of window height to width, and the rhythm of solids (walls) and voids (door and window openings). Windows with a vertical orientation, piers, and architectural details are encouraged; plain, unarticulated facades should be avoided.

New construction should always be clearly differentiated from old. New additions to historic buildings should be designed in a way that makes clear what is old and what is new.

6 Guidelines/Demolition

Because every loss impairs the viability and attractiveness of the Willoughby Historic Preservation District, demolition of buildings that contribute to the historic, aesthetic, or architectural character of the district is prohibited.

 *No Certificate of Appropriateness will be issued for demolition except upon the certification of a registered professional engineer or architect that the building is structurally unsound or requires major reinforcement to meet building code requirements.* When an application for demolition of a historic building is denied and subsequently referred to Council, Council may delay any demolition for up to two years.

Applications for a Certificate of Appropriateness to demolish a non-historic building (i.e., a building that is less than 50 years old) located within the Willoughby Historic Preservation District will be considered on a case-by-case basis. The Design Review Board will take into account whether the building conforms in design, scale, and materials with adjacent buildings, thereby enhancing the Historic Preservation District, and whether its loss would have an adverse effect.

Demolition of buildings that contribute to the historic, aesthetic, or architectural character of the district is prohibited.

7 References and Resources

Preservation Briefs

The National Park Service periodically publishes *Preservation Briefs*, short treatises that address in detail many of the specific issues that owners of historic buildings frequently encounter. A complete set of these briefs can be found in the City of Willoughby Department of Community Development, where copies are available for a nominal charge. The following titles are especially applicable to buildings located within the Willoughby Historic Preservation District:

- 1 The Cleaning and Waterproof Coating of Masonry Buildings
- 2 Repointing Mortar Joints in Historic Brick Buildings
- 3 Conserving Energy in Historic Buildings
- 4 Roofing for Historic Buildings
- 6 Dangers of Abrasive Cleaning in Historic Buildings
- 7 The Preservation of Historic Glazed Architectural Terra Cotta
- 8 Aluminum and Vinyl Siding on Historic Buildings
- 9 The Repair of Historic Wooden Windows
- 10 Exterior Paint Problems on Historic Woodwork
- 11 Rehabilitating Historic Storefronts
- 13 The Repair and Thermal Upgrading of Historic Steel Windows
- 14 New Exterior Additions to Historic Buildings: Preservation Concerns
- 17 Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
- 18 Rehabilitating Interiors in Historic Buildings
- 21 Repairing Historic Flat Plaster — Walls and Ceilings
- 24 Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- 25 The Preservation of Historic Signs
- 28 Painting Historic Interiors
- 29 The Repair, Replacement, and Maintenance of Historic Slate Roofs
- 30 The Preservation and Repair of Historic Clay Tile Roofs
- 32 Making Historic Properties Accessible
- 33 The Preservation and Repair of Historic Stained and Leaded Glass
- 35 Understanding Old Buildings: The Process of Architectural Investigation
- 37 Appropriate Methods for Reducing Lead-Paint Hazards in Historic Buildings
- 38 Removing Graffiti from Historic Masonry
- 40 Preserving Historic Ceramic Tile Floors

Suggestions for Further Reading

Cleveland, Ohio. Division of Neighborhood Revitalization. *The Cleveland Neighborhood Commercial Rehabilitation Manual*. Prepared by Franklin A. Piccirillo and Timothy H. Barrett. Cleveland: Department of Community Development, 1989.

Highly recommended guide to the rehabilitation of commercial buildings. Practical advice on facade treatments, awnings, signs, lighting, and landscaping.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*. Columbus, O.: Ohio Historic Preservation Office, Ohio Historical Society, 1992.

Excellent resource for identifying Ohio architectural styles and building types.

Gowans, Alan. *The Comfortable House: North American Suburban Architecture 1890–1930*. Cambridge, Mass.: The MIT Press, 1986.

Useful primer on diverse forms of “comfortable” post-Victorian domestic architecture: colonial, classical, and medieval revival, bungalows, etc. Lots of Willoughby houses — and garages — here.

Historic American Buildings Survey/Historic American Engineering Record. *Recording Historic Structures*. Edited by John A. Burns. Washington, D.C.: The American Institute of Architects Press, 1989.

Eye-opening treatment of the subject of documenting historic structures of all kinds.

Kitchen, Judith L. *Caring for Your Old House: A Guide for Owners and Residents*. New York: John Wiley & Sons, 1991. Practical professional advice for solving common preservation problems.

London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone*. Washington, D.C.: Preservation Press, 1987. Masonry whodunit — and how.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Washington, D.C.: Preservation Press, 1987.

Glove-box guide to commercial building types.

New York Landmarks Conservancy. *Historic Building Facades: The Manual for Maintenance and Rehabilitation*. New York: New York Landmarks Conservancy, 1986.

Technical guide to the inspection, maintenance, and restoration of historic buildings of every period, style, and material. Includes case studies.

Poppeliers, John C.; S. Allen Chambers, Jr.; and Nancy B. Schwartz. *What Style Is It? A Guide to American Architecture*. Washington, D.C.: Preservation Press, 1983. Glove-box guide to identifying major architectural styles.

Respectful Rehabilitation: Answers to Your Questions about Old Buildings. Technical Preservation Services, National Park Service, U.S. Department of the Interior. Washington, D.C.: Preservation Press, 1989.

The nuances of rehab in simple question-and-answer format.

U.S. Department of the Interior. National Park Service. *The Secretary of the Interior's Standards for Rehabilitation and Illustrated Guidelines for Rehabilitating Historic Buildings*. Washington, D.C., 1992.

The bible for government-certified (tax-credit) projects but useful for historic rehabilitation projects of any size.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge, Mass.: MIT Press, 1969. Nearly thirty years old, Whiffen's is still the standard.

Periodicals

The Old-House Journal. Semimonthly newsletter offering restoration and maintenance techniques for the antique house. Write: 69–A Seventh Avenue, Brooklyn, NY 11217.

Preservation. Semimonthly magazine, published by the National Trust for Historic Preservation for its members, covers the gamut of preservation issues. Write: NTHP, 1785 Massachusetts Avenue, N.W., Washington, D.C. 20036.

Other Resources

National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW, Washington, D.C. 20036; 800–944–6847. Nonprofit national organization chartered by Congress to encourage public participation in the preservation of sites, buildings, and objects significant in American history and culture. Among many other projects, the National Trust sponsors the National Main Street Center, which focuses on strategies for downtown revitalization efforts in towns under 50,000 in population.

Ohio Historic Preservation Office, 567 East Hudson Street, Columbus, OH 43211–1030; 614–297–2470. The State Historic Preservation Office (SHPO) conducts cultural resources surveys, prepares statewide preservation plans, nominates properties to the National Register of Historic Places, reviews federal undertakings for effects on historic resources, helps certify rehabilitation projects for federal tax incentives, and educates the public about historic preservation.

Ohio Preservation Alliance, 65 Jefferson Avenue, Columbus, OH 43215. Statewide preservation advocacy group.

Preservation Press. Publications arm of the National Trust for Historic Preservation. Catalogue available: John Wiley & Sons, Inc., 605 Third Avenue, New York, NY 10158–0012; 800–225–5945

8 Appendix

Chapter 1347, Building Code Historic Preservation Districts and Listed Properties

1347. 01 Declaration of Public Policy and Purpose.

Council of the City of Willoughby, Ohio, hereinafter referred to as the "City," hereby declares as a matter of policy that the preservation, protection, perpetuation and use of areas, places, buildings, structures, works of art and other objects having a special, historical, community or aesthetic interest or value is a public necessity and is required in the interest of the health, prosperity, safety and welfare of the residents of the City. The purpose of this chapter is to:

- a. Maintain and enhance the distinctive character of historic preservation districts and listed properties by safeguarding the architectural integrity of the various period structures within and about them which together create a rare panorama of Americana, and to prevent intrusions and alterations within preservation districts that would be incompatible with this established character;
- b. Protect and complement the singular historic and architectural quality of the area hereinafter defined as the preservation district, which is essentially devoid of a random mixture of older and contemporary structures and their modifications;
- c. Provide for the establishment of procedures whereby certain areas, structures, objects and works of art of historic, architectural or cultural importance to

the community shall be safeguarded as listed properties and allowed that measure of protection afforded by a thorough study of alternatives to incompatible alterations or demolition before such acts are performed; and

- d. Contribute to the economic, cultural and educational development of the City by:
 1. Stimulating business and attracting industry;
 2. Protecting and enhancing attractions to residents, tourists and visitors;
 3. Stabilizing and improving property values;
 4. Improving the quality of life by enhancing the visual and aesthetic character, diversity and interest of the City;
 5. Fostering civic pride in the beauty and notable accomplishments of the past; and
 6. Promoting the use and preservation of historic locations, architecturally significant structures, and other notable objects and sites for the education, enrichment and general welfare of the residents of the City and the State of Ohio. (Ord. 1981-173. Passed 11-1-83.)

1347.02 Definitions.

As used in this chapter, certain terms are defined as follows:

- a. "Alter" or "alteration" means any material change in external architectural features of any property which lies within the area designated as a preservation district, or has been listed under the provisions of this chapter, not including demolition, removal or construction.
- b. "Applicant" means any owner, owners, person, persons, association, partnership or corporation who applies for a certificate of appropriateness in order to undertake any environmental change on property subject to this chapter.
- c. "Board" means the Willoughby Design Review Board established under the provisions of this chapter.
- d. "Certificate of Appropriateness" means the written determination of the Design Review Board's action with regard to proposed changes or alterations within the District.
- e. "Display" includes erect, paint, repaint, place, replace, hang, rehang, repair, maintain, paint directly upon a building or other structure, inlay, imbed in or otherwise exhibit in public view.
- f. "Environmental change" means any alteration, demolition, removal or construction involving any property subject to the provisions of this chapter, including signs.
- g. "Landscaping" means a major design or arrangement by planting or removal of the effects of natural scenery including trees, shrubs, and vines, together with man-made materials or objects over a given tract of land for the purpose of creating the best practical appearance to the land.
- h. "Listed property" means any property which has special character, historical, aesthetic or architectural characteristics of the City, State or the United States, and which has been designated as a listed property pursuant to the provisions of this chapter.
- i. "Member" means any member of the Design Review Board.
- j. "Owner" means the owner of record of any property affected by this chapter, and the term shall include the plural as well as the singular.

k. "Preservation district" means the "Willoughby Historic Preservation District" as designated by this chapter, or any other district established by Council for the purpose of maintaining and fostering a distinctive historical, architectural cultural or environmental character.

l. "Property" means any place, building, structure, work of art or physical object constituting a physical betterment of real property.

m. "Sign" shall include any symbol, device, image, poster, flag, banner, billboard, design or directional sign used for advertising purposes, whether painted upon, attached to, erected on, or otherwise maintained on any premises; containing any words, letters, figures, numerals, phrases, sentences, emblems, devices, trade names or trademarks by which anything is made known, such as are used to designate an individual, a firm, an association, a corporation, a profession, a business or a commodity or place which is visible from any highway and used to attract attention.

n. "User" means any applicant legally using any property subject to the terms of this chapter that is not owned by the user. (Ord. 1981-173. Passed 11-1-83; Ord. 1988-217. Passed 11-1-88.)

1347.03 Establishment of the Willoughby Historic Preservation District.

a. To further its purpose for the preservation of the architectural and historical values within the City for the benefit of the City and the State, there is hereby established the Willoughby Historic Preservation District. (Ord. 1981-173. Passed 11-1-83.)

b. The Willoughby Historic Preservation District of the City is hereby defined to comprise all the area within the City limits within the following boundaries:

Beginning at the intersection of the westerly property line of the lot located on the Southwest corner of Vine Street and Clark Avenue and its intersection with the southerly right-of-way line of Vine Street; thence South along the westerly property lines of lots abutting the West side of Clark Avenue to the centerline of Sharpe Avenue; thence East along the centerline of Sharpe Avenue to its intersection with the extension of the rear property line of the lot located on the Southwest corner of Sharpe and Euclid Avenues; thence South along the back property lines of the lots located on the West side of Euclid Avenue to the westerly side of the Hoffecker property; thence continuing South to the centerline of Euclid Avenue to its extension with the easterly right-of-way line of Maple Street; thence from the rear property line of the lot on the Northeast corner of Maple Street and Euclid Avenue and

following the back property lines of the properties on the east side of Euclid Avenue in a northerly direction to Wilson Avenue; thence East along the rear property line on the Southerly side of Wilson Avenue and including property at 4379, 4381 and 4385 Center Street and 4387 and 4422 River Street to the edge of the Chagrin River bank; thence North following the edge of such river bank to the Pennsylvania Railroad track (now known as Conrail); thence west along such railroad track to its rear property line of the property located South of such railroad track across Depot Street at the corner of Depot and Erie Streets; thence South along the rear property lines of lots facing the east side of Erie Street to the rear property line of property located on the corner of Erie and Vine Streets; thence westerly along the north property lines of lots facing the North side of Vine Street to the westerly property line of property facing the intersection of Vine Street and Clark Avenue; thence South along such extended property line to its extension with the West property line of the lot located at the Southwest corner of Vine Street and Clark Avenue to the place of beginning. (Ord. 1988-217. Passed 11-1-88; Ord. 1990-47. Passed 3-20-90.)

1347.04 Establishment of the Design Review Board.

There is hereby created the Willoughby Design Review Board, hereinafter referred to as the "Board," consisting of five members. These members shall be appointed by the Mayor with the approval of Council. All members shall have, to the highest extent possible, a recognized knowledge of, or a known interest or experience in history, architecture or related disciplines, together with a determination to work for the overall improvement of the quality of the City's physical environment. Of the membership, an effort shall be made to nominate and appoint at least two preservation-related professional members to the extent such professionals are available in the community. Consideration should be given to the appointment of an architect and/or other design professionals, an attorney, a licensed real estate broker, an architectural historian, or any other person having special knowledge or relevance to the Board's purposes and duties. Each appointed member shall serve a term of two years and may be reappointed for a second term, except the initial appointments, three of which shall be appointed for a one year term and may be reappointed for a second term of two years. The members shall serve without compensation. Vacancies shall be filled within sixty days unless extenuating circumstances require a longer period. An extension may be granted by the Mayor upon written request by the Board. (Ord. 1992-76. Passed 5-5-92.)

1347.05 Organization and Procedure of the Board.

a. As soon as convenient following their appointment to the Board, the members shall meet and organize by election of a chairman and a secretary. A majority of the members of the Board shall constitute a quorum; however, no application for approval shall be recommended for denial except by the affirmative vote of a majority of the entire Board. (Ord. 1981-173. Passed 11-1-83.)

b. The Board shall make such rules and regulations as it may determine advisable and necessary for the conducting of its affairs, not inconsistent with the laws of the City and State permitted for regular and special meetings to accomplish the purpose of this chapter, and shall make them available for public inspection at all times. The Board shall meet at least quarterly, but meetings may be held at any time by the Board, or on the written request of any of its members, or on the call of the Mayor. All meetings and records of the Board shall be public, and minutes of such meetings shall be a matter of public record. All meetings of the Board shall be publicly announced and have a previously-posted agenda.

c. The Board may request a public hearing when considering the eligibility of any property proposed to be added to the Preservation District or when making a recommendation to the National Register. (Ord. 1992-76. Passed 5-5-92; Ord. 1993-116. Passed 7-6-93.)

1347.06 Duties of the Board.

The Board shall have the following duties in addition to those as otherwise specified in this chapter:

- a. The Board shall function to improve the quality of life in this City by striving to further and achieve the spirit and purpose of this chapter;
- b. The Board shall conduct or cause to be conducted or assist the conduct of a continuing survey of all structures, works of art, objects or areas of architectural, historic or aesthetic interest in the City which the Board, on the basis of information available or presented to it, has reason to believe are, or will be, eligible for designation as a preservation district or listed property. A property may be listed by the Board acting on its own behalf, and with the consent of the owner, under the provisions of this chapter, but no preservation district shall be established except upon the approval of Council;
- c. The Board shall work for the continuing education of its members and residents of the City with respect to the architectural and historic heritage of the Willoughby Historic Preservation District, the City, listed properties and any other preservation district designated under the provisions of this chapter, and shall make every effort to improve the overall design and environmental awareness of the people. The Board shall keep current a register of all listed properties, and all listed properties shall be given a number and

a description accompanied by a photograph. The reasons for listing such property or recommending the establishment of additional preservation districts shall be set forth in writing. This register shall be made available to Council, the Building Department, the Planning Commission, the Planning and Economic Development Department, the Board of Zoning Appeals and the public;

- d. The Board shall have authority to establish, within the interest, spirit and purpose of this chapter, criteria, rules and regulations not otherwise included in this chapter for evaluating applications for Certificates of Appropriateness as hereinafter defined, which are submitted to it, and the manner in which such Certificates shall be processed;
- e. The Board shall determine within the interest, spirit and purpose of this chapter, what legislation, if any, would best serve to preserve, restore and develop the City, or any part of the City, and recommend such legislation to the Planning Commission and Council. Toward these ends, the Board shall work with the appropriate City officials, employees and departments, and joint meetings with such officials, employees and departments may be held for this purpose;

- f. Members of the Board shall abstain from taking action on any matter that would present a conflict of interest. No member of the Board shall have a financial interest, direct or indirect, or by reason of ownership of stock in any corporation (except as permitted by the laws of Ohio), in any matter pending before the Board. In the event that such a conflict arises, the affected member shall abstain from discussion and voting on the issue or matter in which he has such an interest. The affected member shall not be required to resign from the Board. Any willful violation of this section shall constitute malfeasance in office, and any member of the Board found guilty thereof shall thereby forfeit his office or position.
- g. The Board shall offer guidance or otherwise assist individuals concerned with historic preservation in their efforts to improve their property or area.
- h. The Board may, upon its own determination, make recommendations to Council for additions or revisions to this chapter. Members of the Board shall abstain from taking action on any matter that would present a conflict of interest. See subsection (f) hereof. (Ord. 1981-173. Passed 11-1-83; Ord. 1992-76. Passed 5-5-92; Ord. 1992-133. Passed 8-4-92.)

1347.07 Limitations on Issuance of Building, Demolition and Sign Permits.

No permit shall be issued for the construction, reconstruction, alteration or demolition of any structure, work of art, object or area within a preservation district, or for any listed property, except in cases coming under the section on exclusions in this chapter, unless the application for such permit is approved by the Board through the issuance of a Certificate of Appropriateness in the manner prescribed herein. No sign permit shall be issued for any sign or display to be erected or placed within a preservation district, or for any sign or display to be attached to, or erected upon, any listed property unless a Certificate of Appropriateness has been issued for that sign or display in the manner prescribed herein. (Ord. 1981-173. Passed 11-1-83.)

1347.08 Issuance of Certificate of Appropriateness.

The procedure for the issuance of a Certificate of Appropriateness (hereinafter referred to as a "Certificate") shall be as follows:

- a. When the owner or user of a property within a preservation district, or an otherwise listed property, desires to make any environmental change, including the construction, reconstruction, demolition, erection of a sign or landscaping, he shall first obtain a Certificate from the Board. A Certificate shall also be obtained for proposed tree removal within a preservation district. A Certificate shall not be required for removal by the City of trees within street rights of way.
- b. If the proposed work requires a building or a sign permit, the owner or user shall file an application through the Building Department which shall then refer the matter to the Board. If the change or sign is not incompatible with nor does it adversely affect any historic, architectural or environmental feature of the property, or physically related properties which are also within a preservation district or otherwise listed, and does not violate the spirit and purpose of this chapter, then the Board shall issue a Certificate and the owner or user may proceed. In the event the Board shall not commence review of the application within fourteen calendar days after it has been filed, the application shall be considered approved. (Ord. 1988-217. Passed 11-1-88; Ord. 1993-116. Passed 7-6-93.)

c. If, after due consideration by the Board, it is determined that the change or sign would have an adverse effect on properties subject to the provisions of this chapter, the Board shall state reasons for such disapproval in writing and transmit the written statement to the applicant together with recommendations the Board may have made for appropriate changes. The Board shall make every effort by working with the applicant, for a period not to exceed six weeks, to develop a proposal for such change or sign that shall be compatible with the terms of this chapter so that a certificate can be issued by the Board. At any time during this period, the Board may refer the application to Council or, if no satisfactory alternative has been worked out by the end of the six-week period, then the Board shall refer the matter to Council together with the Board's recommendations concerning the application.

The Council functioning under its own rules of procedure, shall give due consideration to the findings and recommendations of the Board, the owner or user, the views expressed by persons participating in public hearings which Council may hold. Upon its conclusion, Council shall determine whether or not a Certificate shall be issued. After twelve months, the process of application and appeal may be repeated. The owner or user may be required to delay his proposed construction, reconstruction or alteration for up to one year by Council. If the applica-

tion involves demolition, the owner or user may be required to delay his work for up to two years by Council. Sign applications may be permanently denied by Council. (Ord. 1981-173. Passed 11-1-83; Ord. 1993-146. Passed 7-6-93.)

- d. In the case of an inappropriate change, sign proposal or landscape plan, the Board shall, during this waiting period, attempt to work out an alternate plan with the owner or user, or his representative, that is acceptable to all parties. In the case of a proposed demolition, the Board shall attempt to find practicable alternatives to such demolition. (Ord. 1988-217. Passed 11-1-88.)
- e. Where the position of the Board is overruled by Council, a Certificate shall automatically be issued upon such action. (Ord. 1981-173. Passed 11-1-83.)
- f. Within thirty calendar days after the date of filing of an application for a Certificate, the Board shall decide whether the proposed change, sign or landscaping is appropriate. The Board is obligated to act as quickly as possible on all applications so as to cause as little inconvenience to the owner or user as is possible, and shall attempt, where the proposed change, sign, display or landscaping is inappropriate, to keep the waiting period as brief as it may be. Where a recommendation of disapproval is made to Council, the reasons shall be set forth in writing. (Ord. 1988-217. Passed 11-1-88.)

1347.09 Criteria for Evaluating Application for Certificate of Appropriateness.

- a. In considering the appropriateness of any environmental changes, including signs, displays or landscaping, the Board shall take into account, in addition to any other pertinent factors, the historical and architectural style and general design, arrangement, texture, material and color of the proposed changes as they relate to the property in its present condition, and shall also consider the relation thereof to the same or related factors in other properties, objects and areas in the immediate vicinity. (Ord. 1988-217. Passed 11-1-88.)
- b. Attention shall be taken to avoid the environmentally harmful effect often created by the clash of undisguised contemporary materials with those of older origin, such as aluminum or other metals, plastic, fiberglass and glass improperly used with brick, stone, masonry and wood. (Ord. 1981-173. Passed 11-1-83.)
- c. The Board shall refer to the Secretary of the Interior standards for rehabilitation, and the criteria and guidelines for architectural, sign and design review established by the Board pursuant to the terms of this chapter. (Ord. 1992-76. Passed 5-5-92.)
- d. The Board shall consider the advice of those consultants whose opinion is sought by the Board with respect to any application for a Certificate. (Ord. 1981-173. Passed 11-1-83.)

1347.10 Exclusions.

Nothing in this chapter shall be construed to prevent the ordinary maintenance or repair of any property, area, or object within a preservation district, or otherwise listed under the provisions of this chapter, provided such work involves no change in material, design, texture, color or outer appearance; nor shall anything in this chapter be construed to prevent any environmental change, including the construction, reconstruction, alteration, demolition, or landscaping of any feature which, in view of the proper authority acting lawfully, is required for the public safety because of an unsafe or dangerous condition. However, no demolition permit shall be issued except upon the certification of a registered professional engineer or architect that the structure of a building is unsound or would need major reinforcement to be brought under building code structural requirements, considering a use that the building would reasonably lend itself to. (Ord. 1988-217. Passed 11-1-88.)

1347.11 Provisions of Chapter Prevail in Case of Conflict.

The provisions of this chapter shall govern and take precedence over any other provisions of the Codified Ordinances of the City. (Ord. 1981-173. Passed 11-1-83.)

1347.12 Designated Criteria for Additional Preservation Districts and Listed Properties.

In considering the designation of any area, structure, work of art, or similar object in the City as a preservation district or listed property, the Board shall apply, in addition to any other available information, the following criteria:

- a. The character, interest, or value of the area or listed property as part of the development, heritage or cultural characteristics of the City, the State or the country.
- b. The location as a site of a significant historic event.
- c. The identification with a person or persons who significantly contributed to the culture and development of the City.
- d. The exemplification by the area or listed property of the cultural, economic, social or historic heritage of the City.
- e. The portrayal of the environment of a group of people in an era of history characterized by a distinctive architectural style.
- f. The embodiment of distinguishing characteristics of an architectural type or specimen.
- g. Identification as the work of an architect or notable builder whose individual work has influenced the development of the City. The embodiment of elements of architectural design, detail, materials or craftsmanship which represent architecture of significant character, charm or grandeur.
- i. The relationship to other distinctive areas or structures which are eligible for preservation according to a plan based on an historic, environmental, cultural, educational or architectural theme.
- j. A unique location or singular physical characteristic representing an established and familiar visual feature of a neighborhood, community or the City. (Ord. 1981-173. Passed 11-1-83.)

1347.13 Procedure for Establishing Preservation Districts and Listing of Properties.

- a. When a proposal to establish a historical district or to list an individual property, structure, object or work of art for protection is received by the Board, or initiated by the Board, the owner or owners shall be notified by the Board, and the owner's written consent obtained.
- b. The Board shall consider the proposal in terms of the criteria provided in Section 1347.12 and shall make a recommendation to Council.
- c. Council shall give due consideration to the findings and recommendations of the Board in making its determination with respect to the proposed designation of areas, places, buildings, structures, works of art and other similar objects as listed property. Council may, in its discretion, hold public hearings on any such proposed designation, upon conclusion of which it may designate such areas, places, buildings, structures, works of art and other similar objects as listed properties.
- d. After the decision by Council, the Board shall notify any owner or any person having a legal or equitable interest in such property of the decision. (Ord. 1981-173. Passed 11-1-83.)

1347.14 Violations and Enforcement.

- a. *Order for Discontinuance and Removal of Violation.* If the Building and Zoning Inspector finds that any property is in violation of any of the provisions of this chapter, he shall order discontinuance of the violation, removal of illegal buildings or additions, alterations or structural changes as the case may be. After such order is served or posted on the premises, no work shall thereafter be conducted except to correct the violation or comply with such notice.
- b. *Injunction.* In the event any building or structure is being erected, constructed, altered, repaired or maintained in violation of the provisions of this chapter and/or any permits issued after determination and issuance of a Certificate, or there is an imminent threat of violation, the City or the owner of any contiguous or neighboring property who would be especially damaged by such violation may institute and maintain, in addition to any other remedies provided by law, a suit in the appropriate court for injunction to terminate or prevent such violation as a public nuisance. (Ord. 1981-173. Passed 11-1-83.)

Credits

Fig. 1, Henry Howe, *Historical Collections of Ohio*, 3 vols. (Columbus, 1891); Figs. 2, 19, 33, 42, City of Willoughby, Department of Community Development; Fig. 3, *Map of Geauga and Lake Counties, Ohio* (Philadelphia, 1857); Figs. 4, 5, 43, and back cover photograph, Riggin Studio; Figs. 6, 8, and front cover photograph (right), Cleveland Public Library, Photograph Collection; Fig. 48, undated news clipping, Willoughby Historical Society. All other photographs are by the author.

The drawings on pages 32–33, by Franklin Piccirillo, originally appeared in *The Cleveland Old House Handbook: A Guide to Maintaining Your Historic House on the Near West Side*, by Carol Poh Miller (Cleveland: Neighborhood Housing Services of Cleveland, Inc., 1979).

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