

CITY OF PIQUA

DOWNTOWN HISTORIC DISTRICT

REHABILITATION OF HISTORIC
BUILDING DESIGN STANDARDS

Adopted 9/26/06

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CITY OF PIQUA

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**REHABILITATION OF HISTORIC BUILDING
DESIGN STANDARDS**

I. Introduction

The purpose of design standards in the Piqua Downtown Historic District is to preserve, protect, and enhance the distinctive historical character of buildings in the district.

In general, rehabilitation should recreate the original exterior appearance of a building or the appearance after historically significant alterations. Recreation includes utilization of the same or similar materials, colors, and general appearance.

These standards are intended to direct the property owner in the design of building and signage improvements. They will be applied by the Design Review Board in evaluation of applications for a certificate of appropriateness.

At times the words “may” and “should” appear in these standards in lieu of the words “shall” or “must”. Because of the unique history and design of each structure, each project is reviewed on a case-by-case basis, and each building will be considered individually.

II. Rehabilitation

A. Historical Perspective of the Central Business District (CBD)

Piqua's CBD gradually evolved from a prehistoric short cut across the bend of the Great Miami River to a thriving commercial and community center. Piqua was officially established in 1807 with Main Street laid out on the old Native American trail. Main Street originally developed as a combination of log/frame homes, small shops, taverns and inns, and small family-based industries. Early crossroads began the community's growth as a marketing center for the surrounding farm lands. The first brick residences were constructed along Main Street in 1819 and began the community's true architectural history. The first local building style reflected Federal style elements with very little ornamentation. These local Federal Style homes were very restrained by today's standards, but in the 1820s and 1830s reflected prosperity and high style.

The completion of a segment of the Miami & Erie Canal to Piqua in 1837 promoted the next growth period up through 1860.. Canal traffic encouraged the construction of shops fronting on both Main Street and the canal. Imposing Greek Revival Style homes began to be built within two blocks to the east and west of Main Street. These new homes added a wealth of architectural detail to the same basic rectangular design of the earlier Federal Style. The local commercial versions of the Greek Revival Style during the 1840s and 1850s, with their plain stone lintels, were a bit more modest in their use of architectural detailing. However, the builders of these solid two and three story brick shops began to change the streetscape of the town by filling in the vacant lots and demolishing the log and frame shops along Main Street. This commercial growth began pushing the residential center to Wayne Street and the manufacturing center to Spring Street.

The Columbus, Piqua and Indiana Railroad reached the downtown in 1856 and led to the third building boom from 1860 through 1880. During this era, the Italianate style flourished in both residential and commercial variations. Two and three story brick shops with narrow and elongated windows were built on Main Street. The first and largest of these new Italianate buildings was completed in the 1860s on the northwest corner of the square. For the next twenty years this style dominated the downtown with its restrained yet prominent window hoodmolds and cornice brackets. The long narrow open floor shops filled the first floors while the upper floors were reserved for residences, offices, and lodge halls.

The economic boost of new local foundry, furniture, and steel industries spurred the next phase of the CBD's growth. The Commercial Queen Anne Style of buildings became the rage in the 1880s and early 1890s from 1880 through 1910. Highly decorative facades and a wide variety of window sizes and shapes began to replace the earlier and more conservative Italianate facings. The biggest impact on this fourth building era was the completion of the Plaza Hotel in 1891. The massive five story Richardsonian Romanesque Style structure inspired a renaissance in local construction in the twenty-year period from 1891 through 1910. To be specific, five new Second Renaissance Revival Style buildings were added to the CBD streetscape. The largest of these,

located on the corner of Main and Ash Streets became the community's first office building. During this period from 1880 through 1910, the CBD added two new hotels, a new bank, three new major department store buildings, an office building, a church, four new multistory buildings built as investments, a new library, an opera house that could seat more than a thousand patrons, a new central fire station, and a private men's club. This was one of the most active periods in the CBD's history. The commercial aspect of the CBD expanded to Wayne, Water, High, and Ash Streets during this phase. The Main Street facade from Sycamore to Greene Street had been transformed from a mixture of shops, homes, and frame buildings to a solid streetscape of brick commercial structures. The mixture of building styles and eras that ended this period would set the tone for the rest of the CBD's development.

The automobile and the interurban would drive the next phase of building in Piqua's CBD from 1910 through 1940. The Neo-Classical Revival Style with its prominent use of stone columns, pillars, and pilasters was reflected in the construction of the post office and two new banks. The enormous growth of the automobile in the 1920s led to a number of street restructuring plans to meet the increasing demands for parking. Businessmen built or remodeled over a half a dozen structures in the CBD for car dealerships. A new interurban station was constructed in 1928 to handle the influx of people from the surrounding areas on Saturday nights. Several new structures in the Art Deco Style, featuring contrasting brick color detailing, were completed during this period including the Ohio Theater on the corner of Main and Greene Streets.

Post-World War II changes have been the most notable in the area of demolition. Fires, neglect, and economic downturns have left the CBD with significant gaps in its streetscape and the reduction of several buildings from a multistory to a single story state. The most significant new construction during this period has been the completion of the new YMCA and YWCA. Throughout its history, the CBD has experienced an almost constantly changing economic and social use pattern. The periods of limited building activity were normally short in duration and usually followed by major construction spurts. This type of activity is reflected in the wide range of architectural and historical styles seen in the downtown area today.

B. Goals

The goals of implementation of these Design Review Standards are as follows:

1. Historic preservation and economic development shall be the primary consideration in the development of the Downtown Historic District.
2. The preservation and restoration of historically and architecturally significant buildings as well as buildings that contribute to the historic streetscapes shall be considered as a top priority in the development of the Downtown Historic District.
3. Local and/or community-serving businesses should be recruited as an integral part of the historic preservation and economic development process of the Downtown Historic District.

4. Public and vacant spaces (green spaces, streets sidewalks, parking lots) shall be included in the overall historic preservation planning and development of the Downtown Historic District.
5. Historic preservation and renovation of the Downtown Historic District should encourage and promote retail, trade, professional and business activities, tourism, and the effective reuse of structures, interiors, and empty spaces.
6. Historic preservation and renovation should encourage and promote the protection of property values and the viability of building usage in the Downtown Historic District.
7. Historic preservation and renovation in the Downtown Historic District should encourage and promote an appreciation for the uniqueness of local history and culture, as well as its connections to the region, the state, and the nation. This appreciation should be reinforced through an active and regular educational effort.
8. Historic preservation and renovation in the Downtown Historic District should encourage and promote the concept of the traditional downtown area as the origin and heart of the community. It should also encourage and promote the downtown as the future of the community in partnership with other local commercial and retail areas.

C. Secretary of the Interior Standards

These guidelines are in accordance with the United States Secretary of the Interior's Standards for Rehabilitating Historic Buildings (Revised 1983). They are intended to provide specific guidance for building owners in the Piqua Downtown Historic District, and to provide the guideline for review by the Downtown District Design Review Board.

The Secretary of the Interior Standards, are as follows:

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.
5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be preserved.
6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture and other visual qualities. Repair or replacement of missing architectural feature should be based on accurate duplications of features, substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.
8. Every reasonable effort shall be made to protect and preserve significant archaeological resources. If the resource must be disturbed, mitigation measures shall be undertaken.
9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material and character of the property, neighborhood or environment.
10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

III. First Floor Facades and Storefronts

The first floor facade of most of the buildings in the Piqua Downtown Historic District have the face of the building set on the sidewalk with no setback. There is usually a central door flanked by display windows, and often a doorway to upper floors at the side of the storefront.

Significant historical alterations are common to downtown storefronts. These alterations may be significant in their own right. If so, historical alterations should be taken into account in planning any restoration project.

A. Bulkheads

The bulkhead is the base that supports the display window. It may be made of wood, brick, stone, or ceramic tile. Every effort should be made to preserve the original bulkhead.

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 as compatible with the building's size, architectural style, scale, design, and material as possible. A simple paneled wood bulkhead may be appropriate for nineteenth and early twentieth century structures.

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

B. Display Windows

Plate glass or divided display windows should always be preserved. If they have been covered or filled in, building owners should restore them using historic photographs to guide the new work. When no physical or photographic evidence exists, a traditionally styled new display window should be installed that is compatible with the historic design of the building. If full size replacement glass 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 features, such as the vertical divisions of the transoms above or bulkhead panels below.

Filling in or partially covering an existing display window with non-transparent material will not be approved.

C. Piers

Support piers on the front face of the building are either made of cast-iron, brick, or stone. Piers that were visible with the historical use of the building should be restored with the same or similar material.

D. Transoms

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

Original transoms should be retained wherever possible. If there is a transom missing, or too deteriorated to repair, a replacement transom should be made that matches the original as closely as possible. It is undesirable for transom glass to be covered by a sign.

E. Sign Boards

The sign board or fascia is the horizontal span dividing the first and second floors of a commercial building. Its purpose is to provide a finishing crown for the lower facade and to accommodate a sign for the business occupying the ground floor.

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

F. Entrances and Doors

Post 1880s historical commercial buildings often featured deeply recessed entrances with substantial wooden doors with a large glass window. Prior to 1880, most entrances to commercial structures were set with only a modestly recessed entrance.

Substantial rehabilitation projects should include the consideration of restoring entrances to their original appearance. Original doors, if available, should be retained or re-installed. Significant historical renovations may be taken into account when choosing appropriate entrances.

G. Awnings

Awnings and canopies provide protection from the sun and inclement weather. They also dress up an otherwise plain building. Historically, awnings were made of cotton canvas. They were almost always operable – that is they could be lowered to shield a building from the sun, or raised to admit more light. After the 1870's awnings were pervasive in the downtown area.

Matte finish fabric awnings look appropriate on historic buildings and are encouraged.

Aluminum, fiberglass, and plastic awnings spoil the looks of historic buildings and should be avoided. Back-lit plastic awnings and canopies will not be approved.

Awnings should not be installed so as to cover up prominent architectural features. Underlighting must not be visible from the street. Colored lighting may not be used. Historically, awnings were fastened above the transom and below the fascia. Awnings on individual upper floor windows are historically appropriate. Historically documented awnings / awning styles are the most desirable.

The standard shed awning is recommended for traditional storefronts. These may have plain or scalloped edges. Where several awnings are installed on a single building having multiple storefronts, the awning should be consistent in fabric, color, and style.

Hard canopies not original to the structure will not be approved.

IV. Upper Facades

The original windows including number, size, number of panes, and placement should be preserved in the upper facade of buildings.

Original cornices, friezes, parapets, and wall treatments should be preserved or replaced with durable, high quality materials that replicate or compliment the original.

Covering over historic name blocks should be avoided. These stone or cast-stone, cast iron, or tin blocks, usually located near the building's roof line, carry the name of the building or its owner, and often the date of construction. They are an important part of the texture of the history. Unique features of the upper facade such as brackets, dentils, hoodmolds, and lintels from historical or photographic evidence should be preserved or restored.

A. Wood Siding

Because original siding is such an important feature of an historic building, it should always be preserved. Imitation sidings such as aluminum or vinyl will not be approved.

Replacement siding will be approved only if (1) existing siding is so deteriorated or damaged that it can not 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.

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

Blasting / stripping wood siding using dry or wet grit or other abrasives using a power wire brush will not be approved. Blasting / stripping can cause serious damage. The process raises the grain of the wood, giving it a rough unsightly appearance and allows it to become a "magnet" for airborne pollutants. Wood siding should be scraped and sanded by hand or hand-held sander before painting.

B. Cornices, Parapets, Brackets, and Caps

The top of the wall for most structures was architecturally significant. Cornices were usually wood or metal; parapets were often composed of brick, stone, or wood frames covered with tin; brackets were usually made of wood; and caps were usually plain brick and / or stone. All of these wall tops were decorated and they should not be removed, and when repair or replacement is necessary, they should be repaired or replaced with appropriate materials and detailing.

C. Masonry Walls

Cleaning masonry is usually unnecessary. As buildings age, they acquire a patina, a subtle color change that is a result of age. This is a desirable characteristic and 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. Sandblasting brick or stone using dry or wet grit or other abrasives will not be approved as this will destroy the surface of the material.

Masonry walls built prior to 1860 were often painted as protection for the softer brick. After that date most were constructed to remain unpainted. Masonry walls that were painted historically should remain painted. Likewise, masonry that historically was unpainted should remain unpainted. Masonry foundations, chimneys, columns, and piers should never be painted.

Pre-1880 masonry walls were usually flat and were decorated only by storefronts and window openings with lintels and hoodmolds. Post 1880 buildings often had decorative features incorporated into the brick or stone fabric.

Where there is evidence of deterioration of mortar joints, masonry walls require re-pointing. Deteriorated mortar should be carefully removed and the old mortar duplicated in strength, composition, width, depth, color, and texture. Pointing should be done by hand.

Waterproof or water-repellent coatings may result in long term damage. Any approved coating must be vapor permeable.

D. Windows

Rehabilitation projects often include proposals to replace the original windows, frames, glass panes, and sash either to improve thermal efficiency or because they are claimed to be deteriorated beyond repair. 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. Unique groupings of windows and window shapes should always be preserved.

Exterior applied muntins and mullions may be used in upper story windows to duplicate the historical appearance of a building. One-over-one sash window design is appropriate to only a few nineteenth century styles. Six-over-six is the maximum number panes for an historic double hung sash window in Piqua. The earlier a nineteenth century structure was built, generally the more panes of glass each window sash contained. Certain twentieth century styles may include a larger number of panes in each sash.

Window frames and sash should be repaired as required replacing only those parts that are extensively deteriorated or missing. Wherever possible, original window hardware should be used.

Lintels and hoodmolds are located directly above the window frame. They may be flat, hooded, or arched. They may be composed of brick, stone, or cast iron. Lintels are often composed of materials, designs, or colors to contrast with the facade.

On pre-1860 structures, flat stone lintels should not be painted. If they are already painted, they should be white, cream or gray. Wood lintels should be painted to mimic the appearance of stone.

Blocking up an historic window opening and cutting new openings will not be approved. If absolutely necessary upper level floor windows may be repaired / replaced with windows that match original profiles / appearances.

Energy efficiency can be obtained by caulking window frames and reglazing glass. Interior storm windows are also a good energy saving tool.

E. Shutters

Shutters should only be used if there is evidence that the building had shutters historically. If new shutters are used, they should be made of wood. Metal and vinyl shutters are never appropriate. Shutters should also appear to the work, i.e.:

- The height of the shutter should match the height of the window opening.
- Each shutter should match half the width of the window opening.

Shutters were more likely to be found on pre-1880 buildings

F. Window Treatment

The appropriate use of curtains, drapes, and blinds is encouraged. Windows are not to be covered on the inside with other non-opaque materials which are visible from the exterior.

Whenever possible window air-conditioners should be placed in a side or rear elevation. Air-conditioner units should be screened with plantings or other screening where possible.

G. Roof Lines

Historically, roof lines are flat or gently pitched. Mansard roofs may be used only where historically documented-

Roof mounted equipment should be placed such that it is not visible from the street.

V. SIGNS

Signs are an important part of the historical character of buildings in the downtown and thus should be carefully chosen and designed. The signs should generally conform to the historical character of the downtown. All signage should be a logical component of the overall design and style of the building. Since the downtown area reflects a wide range of historical styles and historical periods, signs may also reflect that same appropriate diversity. All signs shall meet the appropriate historical size, location, materials, general style, texture, colors, type size and style, and lighting requirements.

A. GENERAL SIGNAGE GUIDELINES

1. **CITY ZONING CODE.** All signs shall be in conformance with the City of Piqua Zoning Code.
2. **LOCATIONS.** Signs should be placed primarily in their original and /or historical locations such as the fascia. If there is no allotted space for a sign, then an appropriate space may be used above first floor display windows, transoms or placed on windows, doors, the fringe of a fabric (soft) awing, or on the wall. Small signs may also be suspended from a projecting bracket, however that is usually reserved for upper floor signs or for signs designating upper entrances. Portable sidewalk signs should be located adjacent to the business for which it advertises.
3. **MATERIALS.** Signs shall be constructed of high quality materials and craftsmanship. A sign must provide a finished appearance with historically appropriate texture, moldings and/or edge finishings. Sign materials must present an attractive and appropriate appearance that matches or exactly replicates historical materials such as wood, tin, iron, gilts, three dimensional letters, and painted surfaces. The installation of a sign must be reversible and shall not permanently alter or damage the historic building materials and/or architectural detailing.
4. **ILLUMINATION.** Lighting (if used) must be an integral part of the entire signage design. Interior illumination of signage is not permitted. Signage on post-1930 structures may include historically (pre-1960) appropriate neon lettering or symbols.
5. **WINDOW SIGNS.** Window signs may be painted, traced, gilded, etched or permanently attached to the glass using high quality materials and craftsmanship. Window signs shall be transparent in overall design. The use of vinyl for window signs is permitted but the vinyl must be a high performance (7 year plus) 2 mil thickness, professional grade material. It should be outdoor durable and there should be no backing of lettering or logo.
6. **OBSTRUCTION.** Signage should not obscure any significant architectural details.

7. **STYLE.** The use of shapes, dimensions, logos, fonts, and colors that allow the appearance of the sign to reflect the nature of the business for which it advertises is encouraged.

8. **LETTERING.** Lettering should compliment the style and colors of the surrounding architecture and the sign. Lettering should be large enough to be easily read by the intended audience, but not so large as to be out of scale with the surrounding architecture or the sign.

9. **LOGO.** Logos or trademarks shall not distract from the surrounding architecture or the historical appropriateness of the sign.

10. **COLORS.** Earth tones and demonstrable nineteenth and early twentieth century colors are desirable. Sign colors shall be coordinated with the colors of the surrounding architecture. Black and white shall not be considered as colors. Subtle shading or shadowing of letters shall not be considered as separate colors. Extremely bright color tones and/or signs with white backgrounds shall not be considered as appropriate.

B. INAPPROPRIATE SIGNAGE

The following signage shall not be considered appropriate.

1. Internally illuminated signs
2. Rooftop signs
3. Off premises signs or graphics
4. Billboards and mini billboards
5. Back-lit plastic signs
6. Product sponsored identity signs
7. Flashing or animated signs
8. Electronic message signs.

C. TEMPORARY SIGNS

Temporary signs are prohibited in the Downtown Historic District.

D. MURALS

Murals must be historically appropriate, or appropriately depict a historical event or individual, or depict an appropriate architectural feature or structure and/or provide an artistically significant presence.

The repainting of faded or “ghost signs” on brick exteriors is encouraged.

VI. Exterior Lighting

Street lights 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. New fixtures similar in size and style to the vintage fixtures may be installed.

VII. Side and Rear Facade

A. Walls exposed by demolition

If demolition reveals the side of a building never designed to be exposed, the wall should be painted a neutral stone or brick color compatible with surrounding buildings. Stucco or stucco panels should be used only with caution. Aluminum, vinyl, or other inappropriate siding will not be approved.

B. Rear Facades

Commercial rear facades are generally plain with a minimum of decorative elements. However, window/door openings are important and should be maintained.

Mechanical equipment and trash receptacles should be screened from view when possible. Natural plantings for screening purposes are encouraged.

On canal era structures on the east side of Main Street, rear facades (canal entrances) were often constructed as front facades.

VIII. New Construction

The City of Piqua encourages appropriate new in-fill development on vacant parcels in the Downtown Historic 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 existing block appearance.

A. Setbacks

There are no setbacks on Main Street. New buildings should be built to the edge of the sidewalk in order to re-enforce 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 setback.

B. Height and Roof-lines

New development should conform to existing building heights. The existing buildings have strongly defined cornice or parapet lines. New commercial buildings should adhere to this pattern. Roof-top mechanical equipment must be screened from view as much as possible.

C. Materials and Colors

Brick is encouraged in all new commercial development to reinforce the district's architectural character. The masonry color should be chosen to harmonize with those used on adjacent existing structures. Only earth masonry colors will be approved. Red, red-brown, or yellow-orange are strongly recommended. Appropriate decorative trim that replicates the kind found on the district's buildings is encouraged.

D. Additions

An addition should be constructed so that if it is removed it will not be detrimental to the existing building appearance.

E. Facade

The facade (front wall) should be organized into two zones: A street level storefront and an upper facade.

F. Storefront

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

G. Upper Facade

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

H. Sign Board

The sign board or fascia should separate the store front from the upper facade creating a uniform horizontal element in the block face.

I. Side and Rear Elevations

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

J. General

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

New construction should be respectful of its context, or the specific site, and the existing buildings that surround it. It should consider the design elements of neighboring structures and specific characteristics they share. Such characteristics include the relationship of facade height to width, the relationship of window height to width, and the rhythm of solids (walls) and voids (doors and windows).

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.

IX. Vacant Lots, Open Space, and Parking Lots

Historic fencing and appropriate green space and plantings are encouraged to maintain an appearance compatible with the goals of historic preservation in Downtown Piqua.

X. Demolition

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

No certificate of appropriateness will be issued for demolition except upon certification of a registered, professional engineer, or architect if the building is structurally unsound or requires major reinforcement to meet building code requirements.

XI. General Provisions

These design standards shall be reviewed and updated by the Downtown District Design Review Board as necessary.

XII. Interiors

Appropriate interior renovations are encouraged to complement and enhance exterior renovations.

Appendix A

References

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Preservation Assistance Division, National Park Service,
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City of Piqua Codified Ordinances, Chapter 152: Historic Preservation, and Chapter 154: Zoning

Note: Copies of these references are available in the office of the City Engineer, the Mainstreet Piqua office, and the Flesh Public Library.

Appendix B

PIQUA'S HISTORICAL ARCHITECTURE A REFERENCE GUIDE Central Business District

I. ARCHITECTURAL STYLES

Identifying architectural styles and design elements is an inexact science at best. During the nineteenth and early twentieth centuries, local builders often borrowed bits and pieces of a recognized national architectural style. The builder then used locally available materials, traditional construction methods, and unique conditions to produce what often became distinct local style variations.

One feature in almost all of the CBD commercial structures is the two-part commercial block building. These two to five story downtown structures are divided horizontally into two distinct usage zones. The first floor zones have very distinctive features and were used for retail shopping, banking, lobbies, or other open public activities. The upper floor zones, with features that contrasted to those of the lower zone, were used as offices, studios, meeting halls, apartments, or other private or semi-private activities. The two part commercial block building contrasted to domestic architecture where the first and upper floors blended together. This type of two-part downtown commercial construction is common throughout the United States from before the Civil War (1850) to after World War II (1950).

The architectural details and dates listed in this guide are specific to the Piqua area and do not necessarily reflect national trends or styles. The dates provided are only approximations and should be used only as rough guidelines. New archival and physical building research can and will increase and change the data base concerning architectural styles, building construction methods, and dates and periods of construction.

An important part of historic renovation is the realization that buildings do change. As use, styles, and prosperity changed, the buildings in the CBD changed to meet the new demands. Sometimes an earlier building was demolished and a new one, better suited to a new use or style, replaced it. Often a building was simply remodeled to fit a new use. Remodeling most commonly occurred on the ground floor of downtown structures. A first floor facade constructed in the 1880s to house a bank did not meet the needs of a retailer clothier in 1905. A facade built in the 1850s for a retail grocery was changed in 1915 to house a small motion picture house. Does historic renovation mean that the 1880 or 1850 facade of the two examples must be returned? No, the original facade is often not the only appropriate facade. The entire fabric of the building and of its neighbors must be taken into consideration. A facade appropriate to a structure's 1850 neighbors may not be as appropriate to neighbors built in 1880 or 1920. But once an appropriate historic timeframe has been selected, then the restoration should be faithful to that period's materials, styles, and decorations. Buildings that have had only minor alterations (hard canopies, windows/doors changed or covered up, inappropriate trim or siding covering older decorative features/fabric) should be restored to the fabric original to their construction.

II. FEDERAL STYLE LOCAL VARIATION (1819-1841)

DOMESTIC

This was the first true architectural style following the building of log cabins and clapboard homes in Piqua. It began locally with the construction of the Ashton home in 1819 on the northwest corner of Main and Ash Streets. These early structures were very plain, but in comparison to the simple log and clapboard buildings of the era they stood out as almost palatial. The layout of these Federal Style Variations reflected the need for fireplaces in every room as the main source of heating. The homes were constructed so that the fireplaces on each end and on both floors could utilize the same gable end chimneys. These homes also sat on the extreme front of their lot lines in order to leave plenty of room in the rear of the lots for frame summer kitchens, barns, outhouses, and sheds.

COMMON ELEMENTS (this style may have some or all of these elements)

- rectangular shape and two story
- symmetrical openings/bays (often five equally sized bays) facing the streetscape
- the gable ends rarely contained window or door openings, though openings were often added at a later date
- plain brick facade, often painted, with an average count of seven stretcher brick rows between each header brick row
- header brick lintels may have used twelve over twelve double hung sash windows (no known examples survived) with functional shutters
- semi-elliptical door transom
- a chimney on each gable end

- a low pitched roof with side gables, and covered by over-lapping wooden shingles, this roofing material was often replaced in the last part of the nineteenth century with over-lapping slate tiles
- the house sits directly on the sidewalk, often a two or three stone step staircase projected out onto the sidewalk
- plain, undecorated cornices and eaves

DOMESTIC EXAMPLES:

628 North Main Street, Henry Kitchen House, 1822
 615-617 North Main Street, Byram Dayton House, 1833
 518-520 North Main Street, George Johnston House, 1835
 501 Spring Street, William Dills House, 1841

COMMERCIAL

It appears that most of the commercial versions of the Federal Style Variation were either very small one-story brick structures or frame structures. There are no known examples of the commercial variation of this style left in Piqua.

III. GREEK REVIVAL STYLE LOCAL VARIATION (1837-1860)

DOMESTIC

This was the dominant pre-Civil War style variation in Piqua. With the coming of the Miami and Erie Canal in 1837, the community experienced an economic boom which was reflected architecturally in the local variation of the Greek Revival Style home. Canal lock construction also created the need for cut quarry stone (usually limestone) and the stone masons to do the cutting. Local builders began using the newly available limestone blocks as lintels over the windows instead of brick. The ease of canal boat travel allowed the shipping of glass from Cincinnati and buildings of this era boasted larger window panes as a result. Local brick masons and brick works began producing a brick with a harder exterior that did not need the protection of paint. The main entrance doors were often solid wood, but the sidelights were a deep red colored glass that allowed the occupants to see out without being seen. This style often featured two story frame side porches that allowed the women of the house to sit freely outside, but by being on the second floor, their actions were not considered too brazen or unseemly.

These homes maintained the same general shape and lot location as the earlier Federal Style variation. Fireplaces and free standing iron stoves both played a role in the heating of these homes. Increased prosperity was indicated by additional architectural decorations and stylings. This style of home was located primarily in the areas one to two blocks to the east and west of Main Street. Several of these Greek Revival Style variation homes doubled as small shops or doctor's offices featuring prominent second entrances.

COMMON ELEMENTS (this style may have some or all of these elements)

- rectangular shape and two story
- symmetrical openings/bays (often three equally spaced bays)
- the gable end faces either the street or the side
- full or broken triangular pediments at the gable ends and occasionally on the facing side
- pilasters extending from the facade, one brick deep topped by a capital
- unpainted brick facade, with an average count of seven stretcher brick rows between each header brick row
- a wide limestone water table roughly three feet above the ground
- plain limestone lintels that were slightly larger than the window opening
- six over six double hung sash windows with functional shutters
- recessed entrances with sidelights and a transom
- the entrances were framed by pillars and a simple entablature
- cornices decorated with dentils and freize-band windows
- low pitched roof covered by over-lapping wooden shingles, this roofing material was often replaced in the last part of the nineteenth century with over-lapping slate tiles
- the house sits back from the sidewalk roughly six to eight feet

DOMESTIC EXAMPLES

400 North Wayne Street, William Kirk House, 1842 (remodeled with most detailing removed)

514-516 North Main Street, Joseph Sage House, 1846 (house and shop)

502 North Wayne Street, Samuel Davis House, 1847

COMMERCIAL

The canal brought new business, industries, and settlers to Piqua. During this period stores selling specialized products (i.e.: hardware, groceries, bakeries, merchant tailors) began replacing the older general stores. New two and three story brick buildings with two to four bays began to dominate the streetscape on Main. The older frame and log structures were demolished and store buildings began butting up next to each other forming solid rows of buildings.

The abutting walls can be classified in three ways. The first was that each structure had its own side wall that simply rested against the wall of its neighbor with no spacing in between. The next method was when a newer building made use of an older building's already existing wall. The two buildings would then simply share a wall. This is demonstrated in numerous land deeds where, for example, five inches of wall is deeded over to building owner. The last and most common method used, allows for each of the abutted buildings to have its own wall. However, a space is left between the two walls which was filled with stone, brick, and earthen rubble. This last method not only created strong supports for each structure, it also created a "fire wall" to slow down or stop the spread of fire between the buildings. In all three of these methods the gable end walls were often extended above the roof line to act as an additional fire break.

These new row buildings were particularly prominent on the lots on the east side of Main Street which also faced the canal. Lot prices climbed and empty spaces vanished. Many of the shops in this period boasted of main entrances facing both Main and the canal. These rear canal facades featured first floor zones with floor to ceiling side folding doors (with a double tier of three to four windows each) that allowed the entire first floor to open up to receive freight deliveries. Often a boom was attached to the second floor wall that allowed goods to be lifted off the canal boats and set directly into the rear of the shops. These landing areas behind the shops were paved with limestone slabs that provided solid footing and support for the transfer of heavy wooden crates and barrels.

While the canal side of many of these commercial structures had exterior paving, the Main Street sides did not. The solution to the dirt sidewalk/street (for both the front and rear) was the placement of a limestone band or step that extended the entire width of the facade. This protected the store's interiors from excessive amounts of dirt, water and animal by-products flowing directly onto the floor. These ground bands acted as built-in street curbs. Today's higher streets and sidewalks have covered all but the upper portion of the stones. Also later remodelings of the main entrances have often cut the stones into two or more smaller segments. However the stone bands have often survived in the rear of the buildings since the alley and any associated sidewalks are at a lower elevation and remodelings have not been as drastic in the back.

Almost all of these canal era structures were built with the retail trade in mind. Upper floors were reserved as residences in the smaller structures and offices and meeting halls in the large ones. But the ground floor were almost uniformly constructed to attract pedestrian or slow moving horse drawn traffic. Windows and doors dominated the first floor facades with only narrow support piers breaking the facade. The windows were flush with the dirt street/sidewalk to allow easy visibility by shoppers. The doors recessed only a couple of feet to allow an airlock effect for screen and storm doors. The interior display of goods for sale was the most prominent decorative feature of the first floor facades. Exterior signs were small and relatively plain. These early signs rarely extended the entire width of the building. Architectural detailing was minimal to maintain the focus on the window displays. Windows were also large to provide the maximum amount of natural light into the otherwise windowless interior of the retail space. Goods for sale were also prominently stacked, leaned or hung in front of and on the front of retail shops during most of the nineteenth and early twentieth centuries. Most shop owners did not expect the pedestrian shoppers to be able to see much in the way of building details.

Without exception, the first floor facades of these Greek Revival Commercial Style Variations have been remodeled to reflect changing commercial needs. From the 1880's through the 1920s, almost all of the original first floor facades were removed and usually replaced with plate glass windows and deeply recessed main doorways. As automobiles in the 1920s started replacing foot and horse drawn vehicles, signs grew larger and more dominant as a way to attract the faster vehicular traffic.

COMMON ELEMENTS (this style may have had all or some of these elements)

- rectangular shape, usually as part of a row of abutted buildings, two or three stories
- story height averaged about ____ feet, which is shorter than the later commercial story heights
- upper floor symmetrical openings/bays (ranging from two to four bays) facing the streetscape
- original first floor Main Street facade was capped by an undecorated, building-width cornice supported by four to seven narrow support piers
- remodeled first floor Main Street facade often has the building width cornice removed or covered over by an awning or a sign (late nineteenth and early twentieth century remodeling)
- original first floor Main Street facade used single hung windows with twelve to sixteen panes between the piers and supported on the bottom by modestly decorated wooden bulkheads
- remodeled first floor Main Street facade removed the multi-paned windows and often replaced them with plate glass windows, the support piers were removed leaving only two on single shop facades and one between each shop on multiple shop facades, the wooden bulkheads usually remained (late nineteenth and early twentieth century remodeling)
- original Main Street facade used a centered, recessed (one to three feet) main entrance with narrow double doors often with single central glass panels and upper and lower wooden panels topped by a three or four pane glass transom
- remodeled Main Street facade removed the double front door and often replaced it with a single wide door with a single large plate glass window topped a single panel transom, the entrance way was often enlarged and recessed back roughly four to six feet in a triangular pattern with the truncated point at the door (late nineteenth and early twentieth century remodeling)
- Main Street facade secondary entrance on one side of the facade, with slightly recessed plain/undecorated door
- limestone band, four to six inches high, at original ground level on both front and rear facades (remodeling often resulted in covering up the band)
- upper floor Main Street facade with plain unpainted stone lintels extending past the windows on both sides (remodeling often resulted in painting the lintel)
- upper floor Main Street facade six over six (panes) double hung sash windows (remodeling in the late nineteenth century often resulted in two over two double hung sash windows)
- Main Street facade cornice under the slightly protecting eaves painted wood without decoration
- first floor canal facade was capped by a stone cornice similar to the original front facade
- first floor canal facade used ten to twelve foot high folding doors with windows (currently all the folding doors have been removed or massively remodeled)

- upper floor canal facade with plain unpainted stone lintels copying the style of the front facade
- upper floor canal facade with six over six double hung sash windows (often survive to the present)
- often gentle roof pitch with a off center ridgepole, the roof draining to the east and west, the gable ends often abutting other buildings, the early shingling was over-lapping wooden shingles which was usually replaced in the 1890s by sheet tin and steel roofing produced locally by the Cincinnati Corrugating Company (the building of taller buildings on either or both sides of these building often resulted in constructing higher pitched roofs or changing the direction of drainage)

COMMERCIAL EXAMPLES

415 North Main Street, Matthew Caldwell Building/Pat & Bob's Lamp, c.1838

419-427 North Main, Canal Era Building/Little House, c. 1840s (one or two buildings)

501-503 North Main Street, Harbaugh Building/Modern Shoe Repair, c.1850 (rare dentil work under eaves)

116-118 North Main Street, Stewart Building/Illusions, c.1851 (almost all architectural details have been covered over)

601-603 North Main, Reiter Building, c.1858 (shop and residence, decorative slate roof)

313-315 North Main Street, Canal Era Building/Bijou, c.1850s

513-515 North Main Street, Canal Era Building/Piqua Automotive Supply, c.1850s (almost all architectural details have been covered over)

523 North Main Street, Canal Era Building/Question Mark, c.1850s (almost all architectural details have been covered over)

IV. ITALIANATE STYLE LOCAL VARIATION (1860-1885)

DOMESTIC

Railroad transportation first reached downtown Piqua in 1856 with the coming of the Columbus, Piqua and Indiana Railroad. The Dayton and Michigan Railroad line ran about a mile east of the town in 1854. As a crossroads for north-south and east-west lines the Piqua economic took another leap forward. The construction of the iron rails led to an expansion of the iron foundry industry. This resulted in higher quality and lower priced cast iron lintels and building piers. Another technological innovation, the free standing stove, led to more efficient heating which impacted on the height of ceilings. As easily heated rooms became taller, the windows for these rooms became taller or elongated. New Italianate homes became squarer with a variety of interior room shapes. The need to build a room to match a chimney was no longer necessary.

These larger brick homes set further back on their lots than the earlier Federal and Greek Revival style structures. As the community expanded west of Main Street, the lot sizes grew larger and it became more common to buy more than one lot to accommodate the larger homes. As the prosperity of this type of home owner grew, so did his use of the horse and buggy. The Italianate homes usually were paired with two story frame stables/barns. The earlier horse sheds became full fledged structures that incorporated storage for feed, hay, straw, buggies, as well as accommodations for two or three horses.

COMMON ELEMENTS (this style may have some or all of these elements)

- square shape and two story
- usually symmetrical openings/bays (often three to five bays)
- often a projecting, two story bay windows
- plain brick facade, unpainted
- arched or curved decorative cast iron lintels, the lintel often surrounded the upper portion of the window sash on three sides, projecting down an average of six to twelve inches past the top of window sash
- elongated windows, often with two over two double hung sash windows, often the upper panes had curved tops
- often elaborate door enframements with decorated side pillars supporting flat, arched or triangular pediments
- single or double front doors with large glass panes that replaced earlier sidelights
- cornices decorated with single or paired brackets and often with dentils
- hipped roof often with a flat truncated top and a cast iron “window’s walk” balustrade at the top

DOMESTIC EXAMPLES

523 North Wayne Street, Daniels House, 1868

519 North Wayne Street, Johnston-Purcell House, c1876

COMMERCIAL

Railroads, the canal (beginning to decline in use), and toll roads had made Piqua a center for commerce and industry. The community's population increased by over thirty percent and the downtown grew in size and complexity. The one and two hundred blocks of Main Street experienced major building growth at this time. The agricultural market on the public square became a central focal point for surrounding communities and farms. This added traffic led to an increase and enlargement of hotels and to the establishment of numerous livery stables. Rural visitors now had a place to house both their families and their horses. Rail freight traffic allowed merchants to make frequent offerings of new and fashionable merchandise. Increased sales and an increase in the size of the inventory resulted in the need for new and larger commercial buildings. By 1860, the commercial core of Main Street was bounded on the north by industrial buildings and residences in the 600 block. The southern boundary was the railroad tracks and the industrial buildings in the 100 block of South Main.

Older Greek Revival Style commercial buildings were demolished in the 300, 400, and 500 blocks of Main Street. The gaps in the 100 and 200 block were filled in, leaving an almost unbroken brick streetscape on the east side of Main Street from North Street south to Sycamore Street (railroad). The new Italianate structures used the heating technology of the free standing stove, placing the stove's pipes partially inside the walls for the entire length of the building. The ceilings of these buildings average ten to twelve feet high with elongated windows to match. This changed the general roof line of Main Street by erecting structures whose average story height was three to five feet higher than the Greek Revival Style commercial buildings. A two story Italianate commercial building often was the same height or higher than a three story Greek Revival commercial building. These larger structures added more architectural elements to their upper stories to provide a stronger visual appeal. Decorative cast iron lintels were usually painted in multicolors to contrast with the plain brick facade. The cornices under the extended eaves were highlighted with brackets that drew the eye upward. Lodges, churches, and political groups used these upper floors as meeting halls, frequently painting small signs on the upper windows to advertise their occupancy. The rents from these halls helped pay the construction and maintenance costs for the larger buildings. Use of the halls also helped build customer traffic downtown and increased retail sales on the first floors.

The Friedlich family (merchant tailors) built the first and largest (three stories with nine bays) of the Italianate Commercial Style Variations in 1860. It set the standard for multi-store first floor use, second floor storage, office and occasional retail use, and third floor lodge hall use. The Civil War (1861-1865) brought commercial building to a stand still until the late 1860s and early 1870s. In the 1870s, the Citizens National Bank and the Conover's Opera House were erected and the Piqua Hotel and the City Hotel were massively rebuilt. These large structures anchored the building growth of the downtown during this period.

Demolition for twentieth century structures has leveled many of the Commercial Italianate buildings. All of these style of structures have been removed from the 400 block of North Main Street where they were once a very prominent feature of the east side streetscape.

COMMON ELEMENTS (this style may have had all or some of these elements)

- rectangular shape, usually as part of a row of abutted buildings, two or three stories
- story height averaged about _____ feet which is taller than the earlier commercial story heights
- first floor facade maintained most of the same elements of the earlier Greek Revival Commercial Style Variation (See original and remodeled first floor Main Street facade items in Greek Revival Commercial section of this guide)
- first floor facade was capped by a decorated, often cast iron, building-width cornice, often with paired brackets placed periodically along its length (the brackets have almost all been removed during remodeling efforts)[different from Greek Revival]
- first floor support columns were often cast iron and highly decorated, painted with multiple colors [different from Greek Revival]
- first floor facade secondary entrance on one side of the store front, with slightly recessed plain/undecorated door wooden panel door
- upper floor facades with elongated two over two or six over six double hung sash windows, often the upper panes had curved tops
- arched or curved decorative cast iron lintels, the lintel often surrounded the upper portion of the window sash on three sides, projecting down an average of six to twelve inches past the top of window sash, top floor windows were usually situated directly under the cornice with only limited separation
- plain, unpainted brick facades used the decorated lintels and cornices for color and contrast, corner buildings occasionally used stone quoins
- under wide projecting eaves, the cornice was decorated with symmetrically placed brackets, dentils were often placed beneath the brackets, in later buildings decorated and jagged edged lintel boards replaced the use of brackets
- hipped roofs were prominent on corner structures, while gently pitched roofs with an off center ridgepole were common in row structures
- rear facades often maintained the undecorated Greek Revival style facade with plain stone lintels and undecorated cornices

COMMERCIAL EXAMPLES

312-316 North Main, Commercial Block/Barclay's, 1860 (south end removed in 1898)
108 North Main Street, c.1870s
112 North Main Street, c.1870s
529-531 North Main Street, Foreman Block/Quality Quick Printing, c.1870s
527 North Main Street, Rundle Building/IAM Appliance, 1887
523 North Main Street, Gerlach Bakery Building, c.1871
323 North Main Street, Dorsey Building/Javawocky Cafe, c.1868

V. QUEEN ANNE STYLE LOCAL VARIATION (1885-1895)

DOMESTIC

During the mid-1880s and early 1890s, the Piqua Board of Trade began actively soliciting new industries to move to Piqua. The Board's two biggest successes were the luring of the Favorite Stove and Range Company and the Cincinnati Corrugating Company to Piqua. These two firms alone added over eight hundred new jobs to Piqua. During this same period local entrepreneurs established The Piqua Rolling Mill Company, The Cron-Kills Furniture Company, Orr Linseed Oil Company, and other smaller firms. Piqua's economy was booming and new homes reflected this prosperity.

The new Queen Anne Style Variations homes reflected a changing artistic and cultural pattern. The older Federal, Greek Revival, and Italianate styles appeared too symmetrical and with their plain brick facades, a bit too staid. The late nineteenth century home owners wanted something colorful and architecturally varied. The Queen Anne Style provided for a variety of roof pitches, wall textures/materials (i.e.: wood and brick used together), and window sizes and locations. This style provided different wall textures and architectural elements painted in a variety of different colors. Turrets, towers, and extended bays offered the home owner of this period a large number of nooks and crannies. Perfect for the Victorian Age's mania for collecting and displaying everything from clay pots and souvenir bowls to sea shells and drift wood.

The reintroduction of a significant exterior porch areas (not popular since the two story side porches of the 1840s and 1850s) met the need of the new social custom of strolling. A formal visit to a neighbor's home involved a great deal of strict social protocol. However a couple strolling down the street could casually visit a neighbor or friend if they were found sitting outside on their new porches. Strolling became so important in society that one of the most frequent building activities of the era was the construction of new porches or verandas.

From the 1930s through the 1950s, the Queen Anne Style was viewed as cluttered and over done. Most of the brightly colored areas were painted white and much of the architectural detail was often removed.

COMMON ELEMENTS (this style may have some or all of these elements)

- asymmetrical shape, two and two-and-a-half stories
- asymmetrical openings with groupings of window/door openings of different sizes and shapes
- projecting bays, towers, turrets, cut-out corners
- Differing wall textures, wooden with shingling, lower walls brick and upper walls frame, differing wood slatting, (direction, shape, configuration) differing brick patterns
- architectural details/shingling painted in contrasting colors to highlight details
- lintels of variety of styles and materials

- windows of differing shapes, sizes, and groupings, use of colored glass, one over one double-hung sash windows, special small multi-paned windows, casement windows, small curved glass attic windows, round windows
- porches with decorated spindle-work were common
- recessed or flush doorways with simple surrounds, doors with carved detailings
- decorated gables with shingles or spindling
- brick homes in this style often use enlarged versions of earlier architectural details such as keystones, dentils, highly decorated stone lintels
- variety of roof pitches and gable ends, decorative slate roofing was very common

COMMERCIAL

The booming economy only slowly changed the downtown area during this period. The population had doubled from 1880 to 1900 and the retail and professional trade in the downtown was growing. However the limited number of commercial lots in the downtown did not allow new construction to grow as rapidly as was needed. With only a few exceptions new buildings meant the demolition of older structures.

During the 1880s the downtown also suffered from the southern and western growth of the city. As housing developed further and further away, it became increasingly difficult for people to reach the downtown to do their daily shopping. The growth of the neighborhood grocery and meat market was a partial solution to the problem. But these new food outlets were viewed as direct competition to downtown stores. Local businessmen addressed the problem with the construction of the Piqua Electric Street Railway in 1889. The new street car line helped bring the growing community back to its traditional daily shopping center on Main Street. The neighborhood markets continued to flourish and the downtown shops reacted by becoming specialty markets selling what at the time was referred to as “fancy groceries”.

Prosperous businessmen and professionals such as A.C. Wilson (druggist) and Dr. Parker invested in the downtown by erecting multi-story brick structures to lure new businesses into the downtown area. This also allowed current business owners to continue with the downtown “shop shuffle”. This was where a successful business moved into a bigger shop vacated by a more successful business who had in turn built or moved into even larger accommodations. During the twenty or thirty year life span of a downtown business, the average shop owner would move three to four times. Investment properties and the Piqua “shop shuffle” kept the downtown active and vital.

COMMON ELEMENTS (this style may have some or all of these elements)

- rectangular shape, usually as part of a row of abutted buildings, two or three stories
- story height averaged about _____ feet which is a little higher than the earlier Commercial Italianate Style structures
- commercial structures usually held at least two storefront shops
- first floor storefronts featured large plate glass windows supported by four to seven decorated cast-iron columns painted with contrasting colors
- painted wooden bulkheads immediately under the windows, simple decorations were often part of the bulkheads
- signs often painted on the windows and signs above the storefront often stretched over half the structure
- entrances recessed one to three feet, with a single wide door with central plate glass panel, topped by a single pane transom window to allow additional light and ventilation (see the Greek Revival section for remodeling configurations)
- often small pane transoms extended the entire width of the first floor facade
- first floor facade secondary entrance to upper floors on one side of the storefront, slightly recessed with decorated/carved wooden panel door
- upper floor decorative brick and/or stone work featuring horizontal banding and indentations
- upper floor cast stone insets
- upper floor symmetrically spaced windows with often one over one or two over two double hung sash windows
- upper floor often has a central window or windows of a different size or pattern
- decorative brick, stone, and/or cast iron lintels (one or a combination of these materials)
- decorated cornice often corbeled brick, enlarged brackets, dentils
- gently sloping or flat roof
- rear facades often maintained the undecorated Greek Revival style facade with plain stone lintels and undecorated cornices
- upper interior floors were often built with specific renters in mind such as putting in skylights for photographic studios

COMMERCIAL EXAMPLES

418-420 North Main Street, Parker Building, 1891

317-319 North Main Street, Wilson Building, 1887

318-320 North Main Street, Daniel-Larger Building, 1888

VI. HIGH VICTORIAN ITALIANATE LOCAL VARIATION

COMMERCIAL

The Queen Anne Style led to an increasing number of decorative elements, particularly at the parapet and cornice. The strong and massive design elements of this local style variation showed a definite confidence and enthusiasm in doing business in the downtown. Unfortunately many of these elements have been lost to neglect, remodeling, or fire. Their location on the tops of buildings has made their maintenance difficult and their destruction fairly common.

COMMON ELEMENTS (this style may have had all or some of these elements)

- rectangular shape, usually as part of a row of abutted buildings, three stories
- upper floor windows often rounded arch on one floor and squared-off elongated windows on the next, often two over two double hung sash windows
- large inset stone keystone lintels over arched windows
- decorative stone belt course on upper floors
- decorated cornice often with corbeled brick
- differs from Queen Anne by the use of highly decorated parapet that rises four to six feet above the roof line
- light-weight wooden frame covered by tin provided the illusion of massive decorations at the roof line without the need for heavy building support
- the parapet decorative elements often included brackets, dentils, finials, rectangular pediments, the year of the buildings construction or remodeling, and the name of the building owner

COMMERCIAL EXAMPLES

204 North Main, Paul's Bar, 1891

VII. RICHARDSONIAN ROMANESQUE STYLE LOCAL VARIATION (1890-1895)

COMMERCIAL

This style was introduced into Piqua by Columbus architect Joseph W. Yost. In 1889 his local designs included the First Presbyterian Church (Ash and Caldwell), the Schmidlapp Free School Library (509 North Main), the Scott-Slauson building (Ash and Wayne), and the North Street School. The following year Yost designed Piqua's largest structure, the Hotel Plaza on the public square. Yost is also known for his designs for the Miami County Courthouse in Troy in 1885.

His buildings feature rough-faced massive stone walls decorated with intricate carvings of animals, ivy vines, and human faces. On most of his Piqua structures, Yost used stone carver James Whyte to decorate the facades. Community folklore tells of Whyte looking down from his scaffolding and selecting local pedestrians to use as his models. But judging from the number of cherub faces carved into the buildings by Whyte, it is highly unlikely that Piqua's citizenry served as his patterns.

The Hotel Plaza became the centerpiece for the downtown area. Its size dominated the square and its style created a renaissance for commercial and public building in Piqua for the next thirty years. The hotel not only served as a home for weary travelers but also as a major retail center with its upscale multiple storefronts.

COMMON ELEMENTS (this style may have had all or some of these elements)

- roughly rectangular in shape, two to five stories
- rough-faced, squared stone work on the front facade of a brick structure
- massive, wide, rounded stone work arches over the windows
- recessed windows with a variety of sizes and groupings, usually only one pane of glass per sash
- use of large stained glass windows
- often fixed transoms over the windows
- strong cornices/parapet elements sometimes including small curved attic windows
- first floor broad transoms covering the entire breadth of the store front
- stone or decorated metal screen bulkheads supported plate glass windows
- recessed entrances prominently highlighted by stone pillars or columns

COMMERCIAL EXAMPLES

509-511 North Main Street, Schmidlapp Library/Museum, 1890

110-122 West High Street, Hotel Plaza, 1891

212-214 North Main Street, Benkert Department Store, 1896 (not designed by Yost)

VIII. SECOND RENAISSANCE REVIVAL STYLE LOCAL VARIATIONS (1895-1910)

COMMERCIAL

The building of the Plaza Hotel in 1891, led Piqua into a large building explosion during the next thirty years. The Second Renaissance Revival Style was well suited to the three to five story buildings being constructed. By the mid-1890s, the highly decorated and unsymmetrical buildings of the Queen Anne and Victorian Italianate variations were going out of style. Classical styles and symmetry became the new desirable architectural forms. However, enough of the Victorian need for variety was still in vogue to produce classical forms that changed from floor to floor. The use of differing window sizes, lintels, brick and stone work kept each story zone symmetrical within itself but different from those story zones above and below it.

The first building in Piqua constructed in this style was the Old Piqua National Bank on the northwest corner of Main Street and the Public Square (310-312 North Main Street). To make room for the 1898 structure, the southern third of the 1860 Commercial Block (Barclay's) was demolished. The new bank used the ground floor, while various tenants, including the Ideal Business College, used the upper floors. Constructed for bank use, the original first floor of this building contained a deeply recessed arched Main Street entrance. A projecting entrance on the south side of the building encouraged use by those attending the agricultural market on the public square.

The commercial-retail variation of the Second Renaissance Revival Style (three to five stories) often used single shop storefronts with large plate glass windows. These stores were the first constructed to emphasize the use of the upper floors as primary retail selling space. This type of structures were also the first to use the electrical elevators. The Orr-Flesh Building on the corner of Ash and Main Streets was the sole exception to this upper floor retailing trend. The Orr-Flesh Building used the first floor for retail space, but the upper four floors were constructed for office and professional space. This was the first true office building in the city.

COMMON ELEMENTS (this style may have had all or some of these elements)

- square or rectangular shape, three to five stories
- vertical variation, three to five stories with three or four bays
- horizontal variation, three stories with ten bays (Buntin-Young Building)
- first floor storefronts with large plate glass display windows separated by narrow cast iron decorated columns, the windows rested on simple bulkheads
- first floor display windows often had retractable awnings located directly above them
- first floor storefronts often had small, multi-paned transoms immediately above the awning rods
- first floor signs were narrow and usually contained only the name and store number, often

using gilded projecting wooden letters/numbers, signs usually located above both the awning and transom windows

- rusticated stone work and contrasting brick work, use of stone quoins around windows
- each story zone was unique in its configurations of windows, brick and stone work, lintels, and even differing story heights, however each story zone was symmetrical within itself in terms of bay openings and spacing of architectural details
- use of earlier classical decorative element on a larger scale (dentils, keystones, belt courses)
- often one over one double hung sash windows or casement windows with transom windows
- stone or brick belt course between floors
- rounded arch sash windows and contrasting rectangular windows
- balustrades or large and prominent parapets

COMMERCIAL EXAMPLES

310-312 North Main Street, Old Piqua National Bank/Joe Thoma's, 1898

400-404 North Main Street, Orr-Flesh Building, 1903

406-416 North Main Street, Buntin-Young Building, 1903 (vertical variation, with multiple store fronts)

IX. TUDOR STYLE/ENGLISH REVIVAL LOCAL VARIATION (1905-1910)

DOMESTIC

George Rundle, manufacturer of a patent medicine known as Porter's Pain King, built the community's first Tudor/English Revival Style Local Variation home and stable in 1907. The stable alone was larger than over fifty percent of the homes in Piqua at that time. This was era prior to federal income tax when personal wealth was displayed through richly decorated homes located on prominent street corners within the community. These homes were constructed to house large families and two or three live-in servants (usually in attic rooms).

COMMON ELEMENTS (this style may have had all or some of these elements)

- rectangular shape with multi-gable front and projecting wing, two-and-a-half stories
- first floor brick with prominent windows and multi-paned window transoms
- prominent porch with double brick column supports
- second floor with broad decorative half-timbering filled in with painted stucco
- second floor windows surrounded by half-timbering, variety of widow types including six over one double hung sash and small multi-paned casement windows
- various roof pitches

DOMESTIC EXAMPLES

400 North Downing Street, Rundle House, 1907

COMMERCIAL

The only commercial version of the Tudor Style/English Revival was built in 1907 as the private Piqua Men's Club on the corner of North Wayne and West Greene Streets. The three story structure originally housed a bowling alley and barbershop in the basement, billiards and card rooms on the first floor, dining areas on the second floor, and a ball room and custodial apartments on the third floor. The building had a prominent second entrance off of North Wayne Street which led directly to the second floor dining areas. This was to allow women to skip the embarrassment of watching men play cards and billiards in public.

The building was remodeled and occupied by the Flesh Public Library in 1931 following the demise of the Piqua Club. The distinctive red tile roof was removed from the building in 1974. An architecturally compatible addition was erected on the east side of the library in 1977-78.

COMMON ELEMENTS (this style may have had all or some of these elements)

- irregular shape with projecting two story bay, three stories
- first floor brick with stone belting and water table
- second floor with broad, wooden, decorative half-timbering filled in with painted stucco
- central front entrance with double doors and decorative surrounds
- variety of window shapes and groupings, including one over one double hung sash
- projecting first floor side porch (enclosed in 1931)
- recessed secondary entrance topped by curved brick arch and stone keystone
- variety of roof pitches and gable ends

COMMERCIAL EXAMPLES

124 West Greene Street, Piqua Men's Club/Library, 1907

X. NEO-CLASSICAL REVIVAL STYLE LOCAL VARIATION (1910-1930)

COMMERCIAL

The Neo-Classical Revival Style structures in Piqua reflect a strong sense of dignity, prosperity, and security. The institutions that built structures in this style wanted to project those qualities. Banks and the post office in the decades surrounding the First World War were viewed locally as society's bastions of progressive stability. The towering columns and pillars of stone and blocks of marble reflected the glory of the ancient world as interpreted through the American Dream. This style was used to prove to the outside visitor that Piqua was a community of strength and vitality.

The post office first brought the style to Piqua as part of a standard floor plan for federal buildings used to serve communities of a certain size and prosperity. The Piqua National Bank purchased the southwest corner of the public square and demolished the older two-story frame and brick commercial buildings located there. Six years after the new Neo-Classical federal building was erected, the bank followed suit, opening a two-and-a-half story bank with professional offices on the second floor. The bank followed the example of the post office and created a first floor with a one-and-a-half story open interior space clad in stone and marble. The community's other bank, Citizens National Bank on Ash and Main streets followed suit. Citizens demolished their 1880s structure, and built a Neo-Classical structure on the same site.

COMMON ELEMENTS (this style may have had all or some of these elements)

- rectangular in shape, two-and-a-half stories, strong sense of symmetry
- classical stone columns with a full portico
- stone and marble first floor facades
- massive elements with limited detailing, simplicity in design
- unadorned roof line
- use of pilasters as well as full columns or pillars
- enlarged windows with single panes of glass

COMMERCIAL EXAMPLES

220 North Wayne Street, Post Office, 1914
401-403 north Main Street, Citizens National Bank, 1920
123 Market Street, Piqua National Bank/Fifth Third, 1928-29

XI. PROHIBITION ERA VARIATION (1920-1933)

COMMERCIAL

The use of the automobile became a major factor in both new downtown construction and the remodeling of older structures beginning in the 1920s. The faster pace of mechanized vehicles changed the way potential shoppers viewed shops and the services and goods they offered. Horse and buggy riders could view small commercial signs with ease, automobile, interurban, and bus travelers could not. As a result commercial signs grew in size and in the amount of information they provided. These larger signs obscured portions of buildings that were never meant to be covered.

Storefronts were remodeled to create larger heavily illuminated window display areas to attract customers who would only have a quick glimpse of the offered goods. New structures were often streamlined, with only limited architectural detailing. Fanciful facades gave way to reflective baked porcelain-enameled steel panels (remodeled storefront at 204 North Main Street) or decorations framed by neon lights and signs or structural elements surrounded by small light bulbs.

Traffic and parking became a problem in the downtown area. Speeds of twenty to thirty miles an hour down Main Street led to the installation of stop signs in 1924. Painted on the street, the new stop signs were only marginally effective. The Miami County Automobile Club donated the first traffic lights on Main Street in 1927 to help control the increasing traffic flow in the downtown area. Parking of horse and wagons along the city streets had been relatively easy. The city solved the only horse-era problem by passing an ordinance that prohibited promiscuous horse hitching (hitching a mare in heat in close proximity to a stallion) in the downtown area. Automobile parking was not as easily solved. Numerous changes in the parking patterns on the public square were tried with only limited success. With the filling-in of the old Miami & Erie Canal bed in 1926, parking moved off-street for the first time in the community's history. Public transportation in the form of the city street car line, the three interurban lines, and beginning in 1930, the City Transit Bus Line competed with the automobile in moving shoppers in and out of the downtown area. It would not be until the 1960s that the automobile would be the sole source of transportation in the city.

This style of commercial structure ignored architectural detail in favor of strong and prominent brick facades that would stand out among the more highly decorated buildings surrounding them. Like the speakeasies in Piqua during this period, this style of buildings sported functional, almost plain exteriors, that covered a much more exciting interior.

COMMON ELEMENTS (this style may have had all or some of these elements)

- Rectangular shaped, usually as part of a row of abutted buildings, two or three stories
- often dark brick, plain facade, often with a stone banding between floors
- simple plate glass storefront on undecorated bulkheads, with recessed central entrance
- varied window sizes and grouping, all windows in each story are symmetrical
- often one over one double hung sash windows
- subdued parapets, stone capped
- flat roof or very gentle pitch

COMMERCIAL EXAMPLES

409 North Main Street, Angle Hardware Building

333 North Main Street, Traction Line Office/Knobby's, 1928

XII. ART DECO STYLE LOCAL VARIATION (1920-1940)

COMMERCIAL

The Art Deco Style Variation in Piqua was very subdued. The local and regional business owners did without most of the high decoration in this style. During the 1920s and 1930s, the community was relatively conservative and very traditional and settled for the merest hint of decoration. There was some questions over the choice of light colored brick for commercial buildings during this era. While this type of brick was used for domestic structures on occasion, it was not common in commercial structures. The city helped change popular opinion by building a new Public Market House on North Downing in 1927-28 using the lighter colored bricks.

COMMON ELEMENTS (this style may have some or all of these elements)

- Rectangular shape, one or two stories
- use of a light colored brick, yellow-orange in color
- storefronts with plate glass windows and recessed entrances (all the storefronts in this style have been massively remodeled)
- brick and stone banding
- symmetrical casement widows, or double hung sash with eight vertical panes over one
- flat brick patterns and designs made with bricks of contrasting colors
- plain stone capped parapets

COMMERCIAL EXAMPLES

326 North Main Street, Kresge-Jupiter Building/ Chamber of Commerce, 1931
413 North Main Street, M & M Café Building,

XIII. POST 1960 MODERN LOCAL VARIATION (1960-1990)

COMMERCIAL EXAMPLES

300 West High Street, Border City Savings & Loan,
223 West High Street, YMCA,
418 North Wayne Street, YWCA
100 Block East Ash Street, Citizens Bank Trust office,
417 North Wayne Street, Continental Beauty School,

Appendix C

DEFINITIONS

The following definitions are oriented towards the Piqua downtown area and various local style variations (Folk Architecture). They may not apply to other areas.

Abutted buildings -See Row Buildings

Architecture - refers to a style or method of design in the construction of a building, structures with out plans such as lean-to or cave-like dugouts are outside architectural definitions. Popular or Vernacular Architecture - refers to buildings constructed with fewer or at least more modest detailings than the High or National Style. Folk or Traditional Architecture - refers to buildings constructed by local contractors, often without architects, that use unique local building forms and/or materials

See also Stylistic elements

Architectural feature - a specific part of a building style such as a window, door, roof, wall material, or decorative element

See also Asymmetrical elements, Common elements, Decorative elements, Stylized elements

Architrave - the horizontal bottom board/stone of the entablature, the architrave sits directly on top of the columns/pillars, above a door and on occasion above window openings, often with little or no decoration

See also Entablature

Ashlar Stone - walls where the stones are square-cut and laid in a straight or linear pattern, usually with stones larger than brick-sized and joined by a thin mortar joint

See Also Stone

Asymmetrical elements - specific parts of a structure, such as windows and roof lines, that are not placed in a regular or matching pattern, are not regularly spaced or grouped, or do not have the same outline, size or pitch, most commonly found on Queen Anne Style structures

See also Architectural feature, Common elements, Decorative elements, Stylized elements

Awning - a mat finish fabric attached to a frame used to protect a building from sun or rain, historically awnings were attached to buildings beneath the first floor transoms and were operable

Balloon framing - a building system used in wooden structures, it has continuos vertical studs that run from the foundation sill to the roof plate

Balustrade - stone, brick, or wood spindles know as balusters connected by a railing on top, often used at the top of a commercial structure as a parapet, on domestic structures often used on porches

See also Parapet

Battlements - a parapet with broken wall of openings and solid brick or stone portions with a contrasting material as a cap(best seen in the Hollywood movie version of the top of a castle wall); during the early part of the twentieth century on the homes of local ministers (a manse or rectory), a battlement parapet was often used over a projecting secondary entrance to designate the minister's office

Bay - an opening in a building such as a window or door; when a building is described as having for example five bays it means it has five distinct window openings across the width of each of its stories; if a building is described as having for example a symmetrical five bay facade it means that the openings (windows and doors) are generally arranged in a vertical pattern one directly above the other, on commercial structures the storefront is not counted when determining bay openings or symmetry
See also Symmetrical elements

Bay window - a single or set of windows that project out from the wall, in domestic styles this is often found on the side of homes, in commercial styles it is almost always found on the second floor of post-1895 structures, these second floor bay windows are also called oriel windows

Bearing plate - a cast iron plate on the exterior of a building often in the shape of a star, cup, square, or "S" that secures the end of a tie rod, the tie rod is under tension stretching across the building from one exterior wall to another and used to tie or brace these brick walls to keep them from bending outward, most commonly found on large commercial structures or industrial buildings that have few interior walls, a good example of the bearing plate and tie rod is the Piqua Milling Building's far south wall (111-115 North Main street)

Belt course - often a band of horizontal bricks or stones that provide a decorative contrast to the main wall of the structure, they often define the interior floor levels

Bond -*See* Bricks

Brackets - a small decorative projection (rarely do they actually support weight), often found under the cornice and attached to the face of the frieze of Italianate and later style structures, the brackets may be arranged close together, widely spaced, or in paired groups

Bricks - the most prevalent building material in the downtown area, brick yards were an active part of Piqua's industrial community from the 1820s through the 1900s, the solid kiln-dried bricks of the nineteenth century were not as durable and had a higher water absorption rate than the solid and cored bricks of today.

Color - the most common preservative treatment for bricks from the 1820s through the 1950s was the use of paint, in the nineteenth century brick walls were often painted in dark earth tones, by the 1930s the predominate color for painting older brick structures was unfortunately white; face brick walls(a more expensive brick used for facades) with their uniform color should not be painted, however common brick walls (a cheaper brick used for interior and support walls) with their variety of brick colors were usually not meant to be exposed, common bricks are often seen on the side of a building were another building originally butted up against it, exposed common bricks often have unfinished appearing mortar joints, painting may be considered as an option for these common brick wall facings; nineteenth century face brick colors were usually a natural red brick color

varying from light to medium, by the 1890s newer brick colors appeared such as light brown or very dark red, and the salmon colors of orangish-yellow beginning at the turn of the century.

Texture - usually bricks prior to the 1880s had a slightly rough surface, after that time the surface became harder and smoother, by 1905 the wire cut surface often called the rug brick came into vogue.

Bond - this refers to the pattern in which the bricks were laid, often the patterns were formed by alternating the laying of the header or short side of the brick and the stretcher or the long side, the earliest pattern in the downtown area was the Common or American bond which usually alternated seven rows of stretcher bricks with a row of header bricks, other bond patterns include the English bond with alternating rows of stretcher and header bricks, the Flemish bond which alternated a stretcher and heading brick in each row, the header bond with all header bricks, and the running bond with all stretcher bricks
See also Common wall, Corbeled bricks, Facade, Mortar

Broken pediment - *See* Gable

Bulkhead - located on the storefront of a commercial structure below the display window and just above the sidewalk, most commonly made of wood with modest decorations, other materials found include metal grill work, stone, brick, ceramic tile, or Carrara glass
See also Carrara glass, Storefront

c. - circa or about a date, for example, c.1878 usually would mean a time frame ranging from 1876 to 1880

Caldwell-Piqua National Register Historic District - Piqua's National Register historical district that includes parts of Main and Wayne Streets in the downtown area

Canal entrance - the building entrance that faced the Miami & Erie Canal from 1837 through 1922, these canal entrances were most actively used from 1837 to 1860 (Canal Era), during this period these entrances were used by both a freight handlers and customers, the Main Street structures that might have had canal entrances were all located on the east side of Main Street from the 600 block of North Main Street to the 100 block of South Main Street and situated between Main and Spring Streets

Canopy - a late twentieth century addition to storefronts used to replace the more appropriate fabric awnings, the hard canopies are constructed of wood cover by metal or completely of metal and often extended over the sidewalk five to six feet

Capitals - *See* Columns

Carrara glass - a type of pigmented structural glass, often used to remodel and modernize buildings in the downtown during the 1930s, a federal New Deal program called "Modernize Main Street" promoted simple, streamlined facades, locally this was often translated into placing Carrara glass over a raised bulkhead on the storefront, the Carrara glass heightened the bulkheads from two to three feet, this material was also known as Vitrolite

See also Bulkheads

Casement windows - a window that is attached to the vertical side of the frame and opens outward

Cast iron - produced by pouring molten ore into sand molds, used in decorative building features such as hoodmolds, piers, and storefronts, the use of cast iron became more popular as a building material as local foundries grew large enough to produce architectural items and as transportation systems made it easier and cheaper to ship them north from Dayton and Cincinnati

CBD - See Central Business District

Cement - a substance produced by burning a mixture of clay and limestone, it is a major ingredient in the production of concrete, in 1824 Portland cement was discovered in England, one of its properties is its ability to harden even while underwater, it is often too hard to use in mortar in repairing older brick walls
Central Business District (CBD) - the historic core retailing area including all of North Main Street and parts of Spring, Wayne, Downing, North, Greene, Ash, High, Water, and Sycamore Streets, the CBD usually includes only the commercial portions of the above listed streets

Character of a building - tying all of the historical and architectural parts of a building together and viewing the structure as part of its surrounding environment and era, for example the character and importance of an 1870s Italianate structure located in the middle of ten acres of forest is totally different than a structure of the same age and type located as part of a row of commercial buildings on Main Street, a High Style Greek Revival home built by a state official differs from a structure that may have only a Greek Revival element or two but has been documented as the location of the city's most notorious prohibition era speakeasy, all of these examples have a different character, but all may be important each in their own way

Chimney - usually a vertical brick structure embedded or exterior to the walls used to draw away the smoke and gases created by a fireplace, stove, or furnace; Federal (1819-1841) and Greek Revival (1837-1860) domestic styles usually had embedded chimneys extending above each gable end; later domestic styles often use the chimney as a major decorative features particularly after c.1885, commercial structures tended to conceal the chimney, the pipe or chimney pot on the top of the chimney was used to improved the draft and was often constructed of a decorated terra cotta material

Clapboard - See Siding

Columns - a free standing, upright, circular element of wood, stone, or concrete, often eight to fifteen feet tall, may be smooth or fluted, usually topped by a capital, the capitals may be most commonly classified in four distinct orders: Doric (plain), Ionic (with scrolls), Corinthian (decorated with acanthus leaves which was a common plant in the ancient Greek's Mediterranean world), and Composite (the Roman combination of the Ionic and Corinthian capitals, the most highly decorated of all the capital styles), rare capital styles include the Egyptian (300 West High) and the Tuscan

See Also Columns, Embedded, Piers, Pillars

Commercial buildings - often narrow, deep buildings (for example seventeen by one hundred feet), often part of a row of abutted buildings, two to four stories, first floor storefronts that differ significantly in their layout and detailing from upper floors providing in effect two distinct zones, mixed usage with lower floor being retail and upper floors being offices and public halls, it is important to note that there are significant exceptions to this

description such as the Orr-Flesh Building (400 North Main), the Penney's Building (405 North Main), and others

See Also Domestic buildings (mixed use)

Common bond - *See* Brick

Common elements - those features or parts of a building that are shared by a particular style, for example almost all Italianate structures have brackets under the cornice, almost all Greek Revival structures have symmetrical bays (openings), common elements help identify or categorize both domestic and commercial structures into specific styles and historical eras, *See also* Architectural features, Asymmetrical elements, Decorative elements, Stylized elements

Common wall - a wall that is shared by two abutting buildings, also known as a party wall, this became a common practice during the construction of commercial Greek Revival (1837-1860) and later Italianate Style (1860-1885) structures

See also Row buildings

Concrete - a substance produced by mixing crushed stone/gravel, sand, cement, and water, hardens to a strength similar to stone, first used in the Ancient world by the Romans

Corbeled brick - a series of projecting bricks coming out of the main wall, often used near the top of the building and resembling a stepped brick molding, this effect is usually seen stretching completely across the front of a structure, it is purely decorative in nature

Cornice - usually a wooden, horizontal, molded, projecting piece that tops or crowns the wall, usually it reaches across the entire width of the facade, the cornice material or color usually contrasts with the texture or color of the facade, after 1860 usually decorative, the cornice is directly above the frieze, unlike eaves the cornice is at a roughly ninety degree angle to the wall and does not slope downward; also the top portion of an entablature over columns/pillars, doors, and occasional windows

See also Eaves, Entablature, Frieze

Date block - *See* Name Block

Decorative elements - items that often are not necessary or supporting weight in a structure, their function is to provide visual interest to the building

See also Asymmetrical elements, Balustrade, Battlements, Carrara glass, Corbeled brick, Cornice, Dentils, Entablature, Finials, Hoodmolds, Parapet, Pilaster, Quoins, Terra Cotta, Window's walk

Dentils - decorative wood, stone or brick rectangular blocks placed in a regularly spaced row in the form of a molding on the face of the frieze and directly under the cornice, dentils often appear to be a row of teeth with every other one knocked out, a frieze/cornice with dentils would be a denticulated (or denticular) cornice

See also Cornice, Decorative elements, Entablature, Frieze

Design elements - *See* Architectural Features, Asymmetrical elements, Common Elements, Decorative elements, Stylized Elements

Domestic buildings - structures built primarily for individual and family use, occasionally domestic structures housed small professional offices (in the nineteenth century almost always limited to physicians offices); 1840s Greek Revival Style mixed use structures existed on Main Street with a structure divided vertically with first and second floor residential use on one side and on the other side a shop on the first and work space on the second floor, these vertically mixed use structures were often built for craftsmen such as

cobblers and hatters; later Greek Revival and other styles of mixed use structures usually were split horizontally with the storefronts on the street level and the residences on the upper floor/s

Door - pre-Civil War Era Main Street commercial structures often had narrow wooden double doors containing narrow centered panes of glass, the entrance was recessed about one to three feet, remodelings in the 1880s and later commercial styles stressed a single wooden door with a large plate glass widow and a plain wooden lower door panel and recessing the entrance four to six feet in a truncated triangular pattern and cutting through the ground level limestone band; post 1900 era department stores reintroduced the double doors, but with wide wooden frame plate glass doors; almost every main and secondary entrance door had a transom; often the secondary or upper floors entrance were solid wooden doors with subdued decorations or panels, sometimes the upper floor entrance door matched the main entrance door; in Greek Revival (domestic) and Neo-Classical Revival styles the doors were often topped by an entablature,
See also Entablature, Terra Cotta, Transom

Double-hung sash - *See* Sash

Downtown Historic District - the area defined by Piqua city ordinance, it always contains a portion of North Main Street

See also Caldwell-Piqua National Register Historic District

Eaves - the underside of a roof projecting beyond the facade wall of the building that follows the slope of the roof, usually not found on commercial structures,

See also Cornice

Elements - *See* Architectural Features, Asymmetrical elements, Common elements, Decorative elements, Stylized elements, Symmetrical elements

Elongated windows - a long, narrow, rectangular double hung sash window that was first used with the Italianate Style (1860-1885), the windows allowed more light into the interior rooms that boasted higher ceilings because of a technological advance in heating, the use of free standing stoves

Engaged - a column, pillar, or pier, usually of a different color and/or material than the wall, it appears to be actually embedded in the wall

See also Pilaster

Entablature - the horizontal grouping directly above the capitals of columns/pillars, above door openings, and occasionally above windows; in classical architectural terms it is composed of three bands, on the bottom the architrave, in the middle the frieze, and on the top the cornice, each band may be divided by a horizontal piece known as the fascia, often includes decorative dentils

See also Architrave, Column, Cornice, Dentil, Door, Fascia, Frieze

Entrance - *See* Canal entrance, Door, Main Street entrance

Facade - the facing of a building, the main wall including all stories, also use to describe the side of the building facing the street, corner buildings are often described as having two facades, it is also the principal face of the building that contains most of the architectural elements/decorations,

See also First floor facade, Rear facade, Storefront, Upper facade

Fanlight - a semi-elliptically shaped transom window with radiating mullions, located over doors in domestic structures prior to 1860, the window often appears to be in the shape of an open fan, a good example of this type of transom window would be over the central entrance of 520 North main

See also Transom

Fascia -the horizontal space located between the first and second floors of commercial structures and usually designed specifically for signs, also defined as a horizontal band separating the parts of an entablature

See also Entablature

Features - *See* Architectural features, Asymmetrical elements, Common elements, Decorative elements, Stylized elements

Finial - a decorative element at the top of a gable or conical rooftop, usually cast iron and often in the shape of a fleur-de-lis (stylized Iris flower)

Fire escapes - an outside staircase of iron attached to the wall of a structure, fire escapes first came into use in the Piqua area in the 1890's on commercial and public buildings of over two stories, fire escapes are usually found on the rear or side facades

First floor facade - the floor or story that touches the street level, in commercial buildings it is almost always contains different features than the upper floor,

See also Facade, Storefront

Folk Architecture - *See* Architecture

Frieze - a horizontal band, often of wood or stone, located directly under the cornice (or eaves), Greek Revival (1837-1860) style domestic structures often have friezes decorated with panels, frieze band windows with decorative grill work, and dentils; both domestic and commercial structures in the Italianate (1860-1885) and later styles often have brackets and dentils attached to the face of the frieze, the frieze is often painted in a color that contrasts with the facade wall, the frieze is also defined as part of an entablature over columns/pillars, doors or occasionally windows

See also Cornice, Dentils, Door, Entablature

Gable - the triangular upper portion of a wall at the end of a pitched roof, if the base of the triangle is completed it is a triangular pediment, if it has only parts of the base at each side it is a broken pediment

Gable roof - *See* Roof

Header brick - *See* Brick

High Style - *See* Stylistic elements

Hipped roof - *See* Roof

Historic District - *See* Downtown Historic District

Historic Preservation - the process of maintaining and stabilizing a historic structure without changing the structure's basic character and appearance

Historical significance - this refers to the attributes of a structure or district that have impacted on the history and cultural development of the community, county, state, or nation; this may include items as diverse as a structure being the home of an early state official, mayor, or World War II hero; the birthplace of a nationally known baking powder, unionsuit, or Wright Brothers propeller; the area settled by German immigrants, industrial workers, or African-American manumitted slaves; the location of the first

telephone exchange, electric generating plant, or paved street; the site of the first Civil Rights sit-in, temperance crusade, or major bank robbery

Hoodmold - a projecting molding often found over windows in the Italianate style, usually cast iron or occasionally stone, they functioned as decorative lintel covers and extended down a short distance on both sides of the window, their original function was to direct rainwater away from the walls and windows,

See also Cast iron, Lintels

Light - a single pane of glass in a window sash

See also Sash

Lintel - the flat, horizontal element directly above openings used to support the wall above the opening, Federal Style (1819-1841) window lintels were usually brick and formed a very modest arch with the header portion of the brick exposed, Greek Revival (1837-1860) window lintels were usually plain limestone slabs that extended horizontally past the window opening and were both decorative and functional, later window lintels were often hidden behind cast iron hoodmolds or brick and/or stone facing, commercial storefronts usually have a first floor stone or metal lintel, supported by iron or stone piers across the entire width of the building to support the display and transom windows directly beneath it, the storefront lintels have moved from being prominently displayed in the Greek Revival era (1837-1850) to being completely covered over by the Queen Anne era (1885-1895),

See also Hoodmolds, Piers, Storefronts

Lower facade - *See:* Facade, First floor facade, Storefront, Upper facade

Lug sill - *See* Sill

Mansard roof - *See* roof

Masonry - *See* Brick, Mortar, Stone

Main Street - the original retail and commercial district of Piqua, the street was laid out in 1807 at the founding of the community, the street is divided at the former Pennsylvania Railroad tracks (Sycamore Street) into North and South Main Streets, the street is bounded by the Great Miami River on the North and the city limits on the south, historically the street was paralleled by the Miami & Erie Canal directly to the east, it also held the tracks of the electric street railway and the interurban, the street marks the path of former prehistoric and Native American peoples and the British and later American military track north to Fort Detroit

Main Street entrance - usually the primary entrance into the early commercial structures in the downtown

See also Canal entrance

Mainstreet Piqua, Inc - the primary organization dedicated to the economic, promotional, and architectural vitality of the downtown, it is supported by a combination of city funds, private dues, grants, and donations, the organization is controlled by a rotating Board of Directors

Mixed use - *See* Domestic structures

Mortar - originally produced by mixing sand, lime and water, later a mixture of sand and cement, used to join bricks and/or stones together, mortar joints may be recessed or raised depending on the era and style of the building, the color of the mortar was determined by

the color of the sand that was used, Portland cement may be too hard to use in repairing mortar between older, softer bricks

See also Cement, Concrete

Mullions - a vertical wooden member that holds in the lights or panes of glass in the window

Muntins - a horizontal wooden member that holds in the lights or panes of glass in the window

Name blocks - often formed in stone set into the facade, or formed with wooden frameworks covered in tin on the parapet, it indicated the name of the building and/or the name of the building owner, often the date that the building was constructed or massively remodeled was placed with or instead of the name block

See also Parapet

National Register of Historic Places - in 1966, the National Historic Preservation Act allowed for direct state involvement in the inventorying of structures and districts for nomination as part of the National Register of Historic Places, the National Register provides national recognition of the historical and/or architectural significance of a structure or district, the National Register does not in and of itself restrict or control the use or changes that may be made to a privately owned structure

See also Caldwell-Piqua National Register Historic District, Downtown Historic District

Ohio Historic Inventory (OHI) - this is an ongoing project of the Ohio Historic Preservation Office first authorized in 1965, the OHI involves the completion of a form that uses six basic categories: the identification, location, background, architectural data, additional information, and documentation on each individual structure, the OHI provides an inventory of historical and architecturally significant buildings throughout the State of Ohio, there are no restrictions or direct benefits for a structure listed in the OHI, however the OHI provides the community with a list of structures that can be used to plan future preservation efforts

See also National Register of Historic Places

Oriel windows - *See* Bay windows

Painted - throughout all of the nineteenth and most of the twentieth centuries frame (clapboard) structures were painted; brick structures were usually painted prior to about 1840, after that date brick structures were erected without painted but most of the early commercial structures were covered by paint in the 1880s

See also Bricks, Facade

Parapet - a low wall that projects above the roof, it may be plain or highly decorated; construction materials include wood, tin over a wooden frame, brick, or stone; a stepped parapet is often used at the gable end of a commercial structure at the end of a row of abutted buildings, parapet walls that extend above the roof line between abutted commercial structures were used to stop fires from spreading from roof top to roof top

See also Balustrade, Battlement, Name block

Party Wall - *See* Common wall

Pediment - *See* Gable

Pilaster - a flat, rectangular pillar topped by a capital that projects from a brick or stone wall usually one or two bricks deep, decorative in nature, usually the same color and material as the wall, designed to give the impression of pillars without the cost and problems of full pillars, a good commercial example is the Old Piqua national Bank Building at 123 Market

See also Columns, Pillars

Pillars - A square, free standing, vertical support with a cap or capital, often shorter than the circular columns, a pillar often averages four to eight feet and are most frequently identified with domestic porches

See also Columns, Pilasters

Piers - during the period between the 1830s and the 1860s massive, plain, vertical, rectangular, limestone piers were used to support equally plain limestone storefront lintels, after 1870, decorative, rectangular, iron piers were used to support the storefront lintel, after the 1890s the piers became simply support beams hidden by brick or stone facing

See also Lintels, Storefronts

Pitched roof - *See* Roof

Plate glass windows - these storefront windows located directly above the bulkhead are a large single piece of rolled and polished glass, often four to six feet high, usually rectangular, held in place by metal frames and clips, first used in Piqua in the 1880's in both new structures and remodeled storefronts

See also Bulkhead, Storefronts

Popular architecture - *See* Architecture

Portico - a roofed porch supported by columns, usually found only in large Neo-Classical style buildings, a good example would be the Piqua Post Office, 220 North Wayne

Street
Quoins - decorative bricks, stones, or on rare occasions wood set in an alternating long-short pattern, found at the corner of both domestic and commercial buildings, the word comes from the French *coin*, meaning corner

Rear facade - the rear wall including all stories, usually hidden from public view, service entrances are often located here, usually much plainer with an absence of architectural detailing

See also Facade

Recessed entrances - a door that sits back from the facade of the structure anywhere from one to six feet. Domestic - nineteenth century structures often had recessed entrances with a double set of doors that served as a weather/insect barrier or “airlock”. Commercial - through 1860 structure entrances were recessed entrances several feet from the sidewalk/street, by 1885 new commercial structures and remodeled ones began having recessed entrances up to six feet from the streetscape

See also Doors, Streetscape

Roof - the exterior surface and supports at the very top of a structure that protects the building from the weather.

Pitched roof - has a relatively pronounced slope on either side of the center ridge pole, often with eaves in domestic structures and gable ends, a pitched roof is often described as gentle or steep, also known as a gable roof.

Hipped roof - has sloped ends with four sides, no gables at the sides, few if any commercial examples remain in the downtown area.

Mansard roof - has steeply sloped ends on four sides (or often only on the streetscape side), the almost vertical roof appears to add another story to the building, few if any commercial examples remain in the downtown area

Flat roof - a horizontal surface with only an extremely gentle slope may be found on the taller structures in the downtown. .

See also Cornice, Eaves, Gable, Parapet, Roofing materials, Skylight

Roofing materials - from wooden shingles to rubber, roofing materials have changed drastically since the early nineteenth century.

Wood - overlapping wooden shingle roofs were the norm for domestic and commercial structures from 1819 through the 1890s, saw mills were one of the first local industries so wooden shingles were easily available and relatively inexpensive, the major problems with roof shingles were rot, insect infestation, and fire.

Slate - a fine-grained rock that splits into smooth layers, gray to dark purplish gray in color, first used in Italianate Style (1860-1885) as well as later style buildings, varying colors of slate were often mixed to form patterns, earlier commercial buildings were often re-roofed with slate, slate roofs were durable but easily broken, they helped cut down on fires spreading from roof top to roof top.

Metal - in 1889 the Cincinnati Corrugating Company moved to Piqua and provided a cheap new roofing surface for commercial buildings, corrugated iron sheets, this material was durable and helped contain fires; later metal or smooth composite steel roofs (terne plate), often called tin roofs were used to replace the heavier corrugated roofs and were coated with pitch or asphalt.

Modern - asphalt shingles became common in the c.1920's, by the 1970's one piece rubberized roofing appeared on the flat roofs of the taller commercial structures

See also Roof

Row buildings - commercial brick structures whose gable ends abut against each other, they may have a common wall

See also Common wall

Rubble stone walls - uncut stone with a random placement of varying size and thickness, often used as the foundation wall in domestic structures

See also Stone

Rusticated stone work - refers to stone cut in massive blocks separated from each other by deep mortar joints, may be plain or rough hewn in appearance

See also Stone

Sash - the wooden or metal frame that houses the glass in a window; a double hung sash is a window with two balanced, vertically sliding sashes, each sash may contain as many as six to as few as one regularly spaced panes of glass, after 1890 window styles may present six to eight panes hung in an elongated vertical manner often in just the upper sash, a triple hung sash is a window with three balanced, vertically sliding sashes (often the middle sash is fixed and does not slide)

Secretary of the Interior Standards - ten general national standards that are the basic tenants for historic preservation, the Standards are the keystone of the Piqua Design Standards

Setbacks - refers to the distance a structure is located back from the sidewalk, with downtown commercial structures there is no setback and the structures directly abut the sidewalk, domestic structures vary with Federal Style (1819-1841) structures directly abutting the sidewalk and later styles gradually moving back from the sidewalk and creating small front yards

Shingle Roof - *See* Roof

Shutters - two solid or slatted wooden window covers that are attached to the window frame by hooks that allow the shutters to move, in the first part of the nineteenth century shutters functioned as a protection from the heat of the sun with the slats open for ventilation, and as insulation from the cold of winter with the slats closed, occasionally a movable, flat, cast iron S hook or shutter dog was fastened to the outside wall to keep the shutter temporarily fixed to the wall

Sill - the flat horizontal piece located at the bottom of a window, a lug sill extends past the sides of the window opening, a slip sill is the same size as the window opening

Sidelight - an elongated, narrow window on the side of the door frame with one to three fixed window frames, clear or colored glass was used

Siding - historically the overlapping wooden exterior pieces that cover a frame structure, clapboard or weather board is a long narrow board with one edge thicker than the other edge

Signboard - See Fascia

Skylight - a window usually fixed to the middle portion of the roof in commercial structures, beginning in the 1870s they were originally added to structures to provide extra natural light for photography studios, usually the skylights were in a ridge shape

Slip sill - See Sill

Slate shingle roofs - See Roofing materials

Soffit - usually a flat wooden piece used as the underside of a projecting feature such as a cornice or eave

Stone - a natural building material used for foundations, walls, and decorations, common types of stone used in the downtown were limestone, flagstone, marble, sandstone, and granite among others

See also Ashlar, Rubble stone wall, Rusticated stone work

Storefront - the ground floor of a downtown commercial building was almost always (excluding Neo-Classical Revival Style buildings) oriented towards the retail trade, the storefront contrasted with the upper floors by being composed of windows, doors, transoms, signs, support piers, and bulkheads, with very little brick or other wall features, the purpose of these ground floor spaces was to attract customer with merchandise displays

See also Bulkheads, Doors, Facade, Fascia, First floor facade, Lintels, Piers, Transoms

Streetscape - the visual row of buildings along the street, by the 1880s the streetscape on Main Street was an unbroken row of brick buildings with ground floor display windows; the streetscape also shows that all of the downtown structures are located directly on the sidewalk with no setback, the streetscape in downtown Piqua is not uniform but rather shows a variety of styles, story heights, window sizes and decorations, and cornice or parapet configurations

See also Cornice, Parapet, Row buildings, Storefront

Stretcher brick - See Brick

Stucco - rough plaster work of cement, lime, and sand used on the exterior of a building, by c.1910 stucco had become popular with certain domestic styles (such as American Foursquare and Craftsmen Styles) and with the remodeling of older frame structures, it could be viewed as the aluminum siding of the pre-World War I years,

Stylistic elements - those elements that help define a specific style, for example: brackets and hoodmolds in the Italianate Style, or the plain limestone lintels and lugsills in the Greek Revival Style.

High Style (National or Academic Style) - buildings with all or almost all of the stylistic elements present.

Low Style (Vernacular or Popular Style) - buildings with only a few of the stylistic elements present

See also Architecture, Architectural feature, Asymmetrical elements, Brackets, Common elements, Decorative elements, Hoodmolds, Lintels, Lug sills, Symmetrical elements

Standing Seam - *See* Roof

Symmetrical elements - usually used to describe a structure which has an opening or bay on one floor matched by an opening directly above it on an upper floor; for example a four bay two story domestic structure would have three windows and a door on the first floor and four windows on the second floor; with commercial buildings the bay openings on the first floor (storefront) are not counted only those matching bays on the upper floors, the earliest commercial styles with symmetrical openings in the downtown were the Greek Revival and Italianate

See also Bay, Storefront

Terne plate - *See* Roofing material

Terra Cotta - a hard, fired, ceramic clay used locally for building decorations, a good example of terra cotta use may be found around the upper floor entrance doorframe of 118 West Ash (the entrance is now bricked-up); chimney pots were often made of decorative terra cotta

See also Chimney

Tower - a round or square multi-story structure that reaches from the ground to the roof line or higher, usually has its own conical or flat roof *See also* Turret

Traditional Architecture - *See* Architecture

Transom - small horizontal windows above a door or window, it may have a single pane or multiple panes, it may be fixed or operable, often seen as a band of small pane windows across the entire width of a storefront,

See also Fanlight

Triangular pediment - *See* Gable

Truncated roof top - the flat portion at the top of a hipped roof, in Italianate domestic styles often the site of the widows walk

See also Windows walk

Turret - a round or square tower-like structure coming out of the wall, usually has its own conical roof

See also Tower

Upper facade - the portion of a commercial building that is above the storefront, it usually has a distinctive number of bays and decorative detailing that separates it from the lower facade

Vernacular Architecture - *See* Architecture

Vitrolite - *see* Carrara glass

Wall - *See* Brick, Common Wall, Facade

Water table - often a horizontal projecting limestone band on brick buildings located above the foundation, its original purpose was to direct water away from the foundation, first used

in domestic Greek Revival Style buildings, adapted as a decorative feature for later styles including use as a painted wooden board near the foundation on frame structures

Widows walk - the flat area on top of a hipped roof on a domestic Italianate style building, it is usually surrounded by a two to three foot high decorative wrought iron fence, the original purpose was to allow the wives of New England sea captains to look out over the ocean for the return of their husband's ships, since many of the ships did not return, the area was called a "widow's walk", due to the lack of nearby navigable water in Piqua the local widow's walks served a purely decorative function

Windows - See Bay windows, Cameo windows, Casement windows, Elongated windows, Fanlights, Hoodmolds, Lights, Lintels, Mullions, Muntins, Plate glass windows, Sash, Shutters, Sill, Sidelight, Skylight, Transom

Wooden shingle roofs - See Roof, Roofing materials

Zone - refers to the distinct differences between the first floor (storefront) and upper floors in commercial buildings

See also Domestic buildings, Facade, Storefront,

Appendix D

How to Research an Historic Property

Most of the sources listed here (unless otherwise designated) are part of the reference/local history collections of the Piqua Public Library & Museum, 124 West Greene Street, Piqua, Ohio.

1. TAKE A PICTURE

It is said that a picture is worth a thousand words, and that is certainly true in building research and planning. Photographs offer a specific reference guide to a structure as it is today and for renovations that may come tomorrow. It is a good idea to take a long-range view of the entire front and rear facades that include the buildings or spaces on either side. Next take some closer shots that show the specific design of both the first floor store front and the upper facade. Close-ups of architectural details, windows, cornices, and doors are helpful in identifying styles as well as structural problems.

2. EXACT LOCATION

Identify the lot number/s for the building as well as the exact street number/s. The lot number may be found on the deed or on a plat map of the city. Keep in mind that from 1853 through 1861 the city changed all the lot numbers in Piqua. These numbers are called Bevin's Numbers and are often referred to in deeds and other land transactions. In the Downtown Historic District, lots are usually divided into four or five sections. So look for the designation that states which part of the lot is the one for the building being researched (i.e.: the eastern part or section often shown as E pt). Street numbers should include both the first floor numbers and upper floor numbers. The city changed all the street numbers in 1888. The original numbers started with number one at the Main Street Bridge over the Great Miami River and followed sequentially south down Main Street.

The even numbers were on the east side of Main Street and the odd numbers on the west side. After 1888, the current numbering system was adopted with each block being given a hundred designation starting at the railroad tracks (Sycamore Street). The numbers split at the railroad allowing for a 100 block of North Main Street and a 100 block of South Main Street. The 1888 change moved the even numbers to the west side of the street and the odd numbers to the east side. On North Main Street, any building with a number past the 600's is located north of the Great Miami River. As buildings are torn down, constructed, or added to, the street numbers may change. Double check that the building that is being researched kept the same number over the years that it has today.

3. WHY START FROM SCRATCH?

The Flesh Public Library & Museum's Local History Department has a section of its vertical files dedicated to Piqua area buildings. These files contain research notes, newspaper clippings, copies of Ohio Historic Inventory Forms, and city directory listings. While these files are not in anyway complete, they do offer a jumping off point for researching structures in the Downtown Historic District.

4. INSURANCE MAPS

The most complete renderings of structures in the Downtown Historic District may be found in the Sanborn Insurance Maps. These maps provide exact and accurate building configurations, building uses, the number of window and door openings, and the exterior wall material (yellow for frame, red for brick, blue for concrete block). The library has printed copies of the August 1889 and January 1931 Sanborn Maps and the maps from January 1892, August 1898, November 1905, February 1911 and November 1920 on microfilm.

5. CITY DIRECTORIES

Piqua City Directories can be used to identify main and secondary building uses (which may explain certain building configurations), business owners, apartment and office occupants, lodge halls, and other upper floor uses. The library has business listing directories back to 1846 and every name directories back to 1870-1871. It will not be until 1920 that the Polk Company began printing Piqua City Directories on a regular basis. It is also not until 1906-1907 that the directories began using street address listings.

6. MAPS AND ATLAS

The 1872 and 1888 Piqua City Maps show small drawings of each building in the Downtown Historic District from an aerial perspective. These renditions, while not very detailed, are usually considered to be accurate. The earliest map of Piqua is the 1853 Bevin's Map which shows a general outline of most of the buildings in the Downtown Historic District. The Bevin's Map also lists the old style lot numbers and the old style street numbers for the buildings on Main Street. Miami County Atlas from 1871, 1875, 1894, and 1911 show lot sizes and configurations and sometimes the outline of the buildings on Main Street.

7. HISTORIC PHOTOGRAPHS AND POST CARDS

The Library's Local History Department maintains collections of post cards and historic photographs and negatives. It is important to remember that these collections contain very few individual views of historic structures. However a large number of buildings in the Downtown Historic District have been photographically recorded as backdrops to streetscape post cards, parade photographs, and other types of promotional or advertising materials. Local photographs are notorious for not showing the street level store fronts. The street level views are often obscured by awnings, vehicles, signs, or the lack of detail due to the distance from the original photographer.

8. DEEDS AND TAX LISTS

In the Recorder's Office in the Safety Building, Troy, Ohio, listings and copies of all the deeds of ownership may be found from 1807 (the founding of Miami County) to the present. Keep in mind that a deed only refers to the land and not any buildings that may or may not be located on it. Another note to remember is that the lot owner is not always the same as the individual who uses or occupies the lot. A list of all the owners of a lot is important to compile, as this will allow the researcher to access the lot's tax records. The early tax records are located in the basement of the Safety Building and are arranged by year and then alphabetically by the owner's name. The researcher needs to look for an increase/decrease in the tax evaluation for the building (usually listed in red ink). This increase/decrease indicates the year the structure was built, significantly remodeled or demolished. Not every tax evaluation increase/decrease indicates a new or changed building, sometimes it is simply a tax re-evaluation.

9. ARCHITECTURAL AND PRESERVATION READINGS

The Library, Mainstreet Piqua, and the City Engineer's Office have collections of books and pamphlets that cover architectural styles and designs, tips on building repair and maintenance, and how to best preserve and renovate older structures.

APPENDIX E

**THEN AND NOW
PHOTOGRAPHS IN THE DOWNTOWN HISTORIC DISTRICT**

- SEE PHOTOS BELOW -

APPENDIX F

DOWNTOWN HISTORIC DISTRICT MAP

