

June 30, 2023

***** MEETING NOTICE *****

Please be advised that the Planning Commission meeting will be conducted on **Tuesday, July 11, 2023 at 6:00 PM** at 201 W. Water St. in the Commission Chambers.

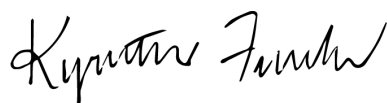
Residents and others with interest in the agenda topics may attend the meeting or submit public comment on an item until noon on the day of the meeting by emailing emcculla@piquaoh.gov. Public comments submitted by the date/time noted will be presented to the Planning Commission at the public hearing proceedings.

Please note: If you live in the **Indian Ridge Subdivision or surrounding area** and are receiving this notice, it is to readvertise for the zoning designation of Parcel J27-045800 (119 acres annexed into the city). My automated method using the County Auditor's GIS to draw a buffer around agenda item parcels to create mailing lists was unexpectedly unavailable.

Please feel free to attend, comments are welcome. This agenda item will go through the rezoning process, first being heard by the Planning Commission for a recommendation, then City Commission will hear the item for approval of the rezoning request at their meeting on July 18th.

The full agenda packet may be accessed by visiting the City's website using this link <https://piquaoh.gov/AgendaCenter>

Please contact this office if you have any questions pertaining to this notice.



Kyrsten French
City Planner

**PLANNING COMMISSION AGENDA
CITY OF PIQUA, OHIO
6:00 PM – TUESDAY, JULY 11TH, 2023
MUNICIPAL GOVERNMENT COMPLEX
COMMISSION CHAMBERS – 201 W. WATER STREET**

CALL TO ORDER

Chair Comments – Opening Remarks

ROLL CALL – Clerk Calls the Roll

Meeting Minutes – June 13, 2023

OLD BUSINESS

NEW BUSINESS

1. RESOLUTION PC 22-23

A resolution requesting a recommendation for a rezoning of approximately 119 acres, Parcel J27-045800, approximately located on the corner of Looney Rd and Snodgrass Rd, recently annexed into the city limits

2. RESOLUTION PC 23-23

A resolution requesting a recommendation for approval of plans to construct an enclosure for salt storage at the City of Piqua Public Works facility at 859 S. Main Street, zoned IH-Heavy Industrial

3. RESOLUTION PC 24-23

A resolution requesting a recommendation for approval of a battery testing facility on City of Piqua property, to be located at Parcel N44-250084, zoned IL-Light Industrial

4. RESOLUTION PC 25-23

A resolution requesting a recommendation of approval of a historic district color palette for the Downtown Historic District

OTHER BUSINESS/ADJOURNMENT

Bridge naming recommendation – a status update

**PLANNING COMMISSION MINUTES
CITY OF PIQUA, OHIO
6:00 P.M. – TUESDAY, JUNE 13, 2023
COMMISSION CHAMBERS – 201 W. WATER STREET**

CALL TO ORDER

At 6:00 pm Vice Chairman Bubp called the meeting to order and welcomed all in attendance. Mr. Bubp outlined the order of business and procedures that will be followed by the Planning Commission.

ROLL CALL

Members Present: Joe Wilson, Shannon Brandon, Brad Bubp Absent: Gary Koenig, Eddie Harvey

APPROVAL OF MINUTES

The minutes of May 9, 2023, Planning Commission Meeting were approved by voice vote.

NEW BUSINESS

Resolution PC 19-23

A resolution requesting a Special Use authorization for an expansion of a nonconforming use, vehicle repair, at located at 219 Spring Street in the Traditional General Mixed Use District.

Jeremy Towe, 224 Jackson St, Piqua, applicant, came forward to speak on the item. The board deliberated and reviewed conditions of this resolution with Jeremy.

Joe Wilson made a motion to approve Resolution PC 19-23 and Shannon Brandon seconded the motion. Resolution PC 19-23 was approved with a 3-0 vote.

Resolution PC 20-23

A resolution requesting a zoning designation of IL-Light Industrial for approximately 119 acres to be annexed, Parcel J27-045800 approximately on the corner of Looney Road and Snodgrass Road.

Mike Haynes, 9391 Looney Road came forward to speak on the item. He asked what company was going to be there. His concern was that more semis would be driving in front of his house.

Shannon Brandon made a motion to approve Resolution PC 20-23 and Joe Wilson seconded the motion. Resolution PC 20-23 was approved with a 3-0 vote.

Resolution PC 21-23

A resolution requesting a recommendation for the adoption of a new ordinance, Chapter 109: Rental Registration.

Chris Schmiesing spoke on the matter and gave history and information about the resolution. He also spoke on changes and updates that were made to the provisions.

Multiple citizens came forward to express concerns about Resolution PC 21-23. Some of those concerns addressed privacy, funding to staff it, legal concerns and the possible financial impact on rental property owners as well as fairness across the City.

A motion was made by Shannon Brandon to recommend Resolution PC 21-23 go to City Commission with the recommendation that the administration review how the utilities portion will be handled. It was seconded by Joe Wilson. This was confirmed with a 3-0 vote.

OTHER BUSINESS

ADJOURNMENT

With no other questions, comments, or business before the Planning Commission, a motion was made by Shannon Brandon to adjourn the meeting seconded by Joe Wilson to adjourn the meeting. With all those present in support of the motion, the meeting was adjourned at approximately 8:20 P.M.

The meeting minutes provided herein were prepared by Melissa Clune, City of Piqua Development Department. Comments requesting corrections, additions, or deletions to the content of this record should be directed to Ms. McCulla at emcculla@piquaoh.gov

RESOLUTION No. PC 22-23

WHEREAS, Teeters Real Estate has requested a rezoning of parcel J27-045800 from AG-Agriculture to IL-Light Industry; and,

WHEREAS, Section 7.2.2 of the City of Piqua Development Code provides the procedure for authorizing the approval of a rezoning request; and

WHEREAS, the Planning Commission has studied the request, conducted a public hearing on the matter, and has established findings that indicate the proposed zoning designation is appropriate given the stated guidance of the Development Code and:

- Meets the challenge of some changing condition, trend or fact;
- Substantially conforms with the Comprehensive Plan, or another relevant plan of the City;
- Substantially conforms with the stated purpose and intent of the Development Code
- The amendment will reinforce the existing or planned character of the area;
- The subject property is appropriate for the development allowed in the proposed district and the use and development of adjacent properties;
- The City will be able to sufficiently provide services; and
- The amendment will not have a significant adverse impact on property in the vicinity of the subject property.

NOW THEREFORE BE IT RESOLVED, board member _____ hereby moves to approve the request made, as described by this resolution, the testimony provided, and the documents attached hereto, the motion is seconded by board member _____ and the voting record on this motion is hereby recorded as follows.

	AYE	NAY	ABSTAIN	ABSENT
Gary Koenig	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shannon Brandon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brad Bubp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eddie Harvey	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Joe Wilson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

STAFF REPORT

REQUEST

Julie Alexander of Teeters Real Estate Investment has petitioned for the annexation of ~119 acres of land into the city of Piqua from Springcreek Township. The landowner is requested a zoning designation of IL- Light Industrial upon annexation.

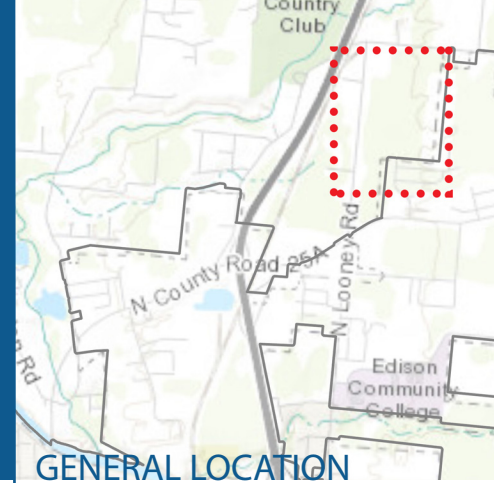
Due to a staff error in noticing, this item will need to be re-heard as a re-zoning request, as the annexation into the city has already been completed. Staff recommendation to approve the request remains the same. The City Commission will hear decide on approval of the rezoning request at the 7-18-23 meeting.

STAFF CONSIDERATIONS

The approximately 119 acre tract is located just north of the Indian Ridge subdivision. The Development Director has recommended a zoning designation of IL- Light Industry and has negotiated an annexation agreement. Annexation into the city would allow the development to connect to City services.

As this tract of land is within 700-800 feet of the I-75 corridor, it is an attractive location for light industrial uses. The west side of Looney Road has demonstrated the success of industrial development along this corridor. BD Transportation, Palstar, Innovated Technologies, Component Structures and Forest Products Group are all located on this corridor.

In terms of future site layout, specifics are unknown but will necessarily be shaped by some existing conditions. The presence of the Indian Ridge subdivision, as the landowner is well aware, must be protected from the intrusion of unwanted traffic. Future connections for the tract of land will come from Looney or Snodgrass Road only. The McKee Branch of Rush Creek meanders through the site. As an agricultural strip, it looks more like a simple drainage ditch, but the Development Code's Riparian Buffer requirements would apply to this channel, or any re-directed area for retention and drainage. This buffer may cause as much as 100' of land on



PC MEETING DATE

07-11-23

RESOLUTION

PC 22-23

SITE ADDRESS

-

PARCEL ID

J27-045800

ZONING

A2 - General Agriculture
(County) - currently AG-
Agriculture

SURROUNDING ZONING

A2 - General Agriculture
(County)
I1 - Light Industrial (County)
S-RA (Suburban Residential
Attached)

PREPARED BY

Kyrsten French, City Planner

either side to face some limitation on development, and erosion control plantings would help control erosion and provide natural screening and environmental benefits. The presence of this drainage ditch provides further protection and siting considerations that will make development to the north of the ditch rather than to the south more probable and feasible.

Attached is the Use Table that corresponds with the requested IL designation. Uses permitted by-right in the IL district include:

- Library
- Emergency Service Facility
- Plant Nursery
- Animal Care
- Office
- Vehicle Sales and Rental
- Low and Moderate Impact Industrial Uses
- Vehicle Service
- Warehouse and Distribution

Uses permitted with a Special Use Include

- University campus
- Indoor Recreation
- Outdoor Recreation
- Self-Service Storage
- Car Wash



- Fueling Station

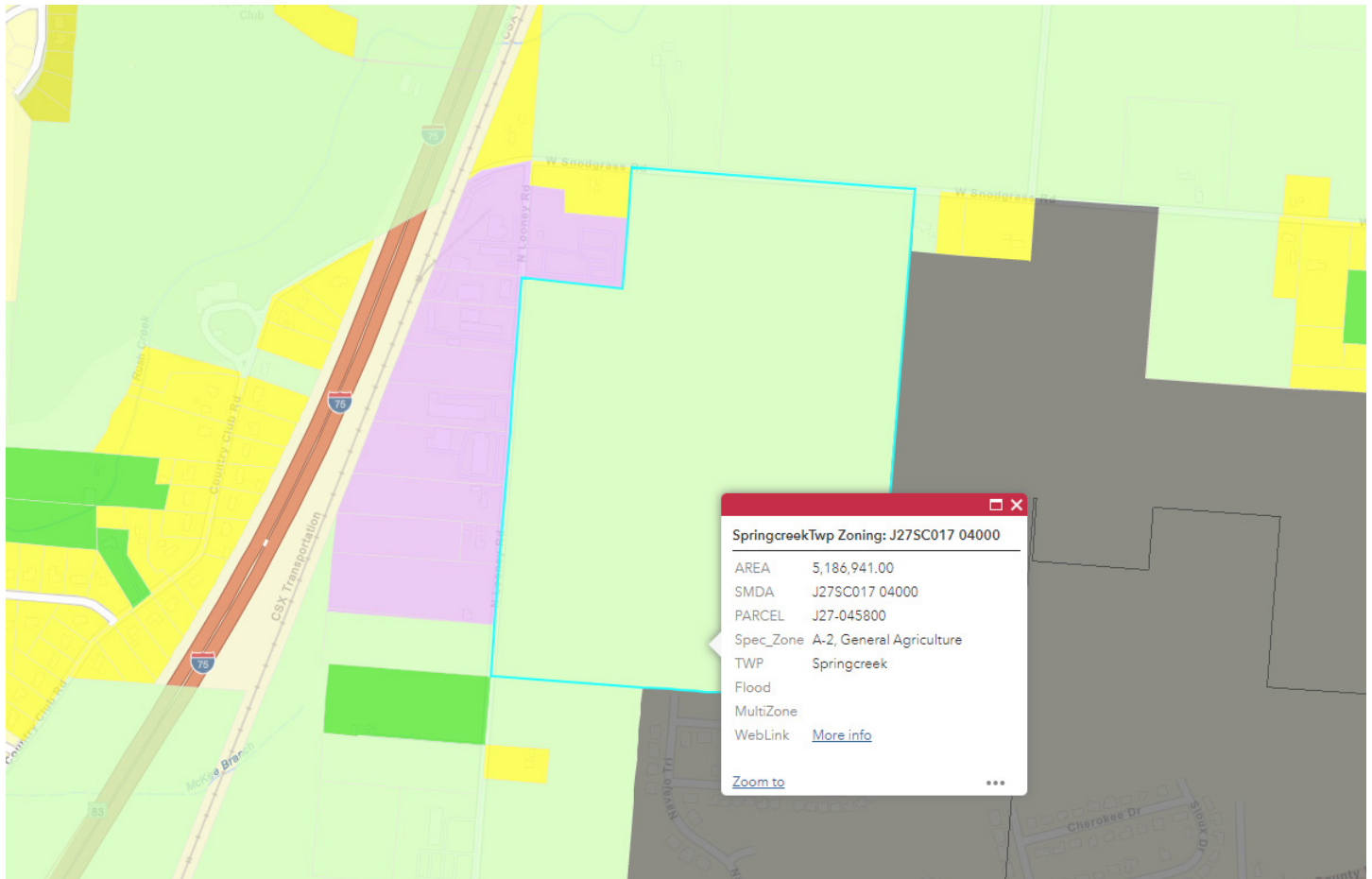
High Impact Industrial Uses are not allowed in the IL district.

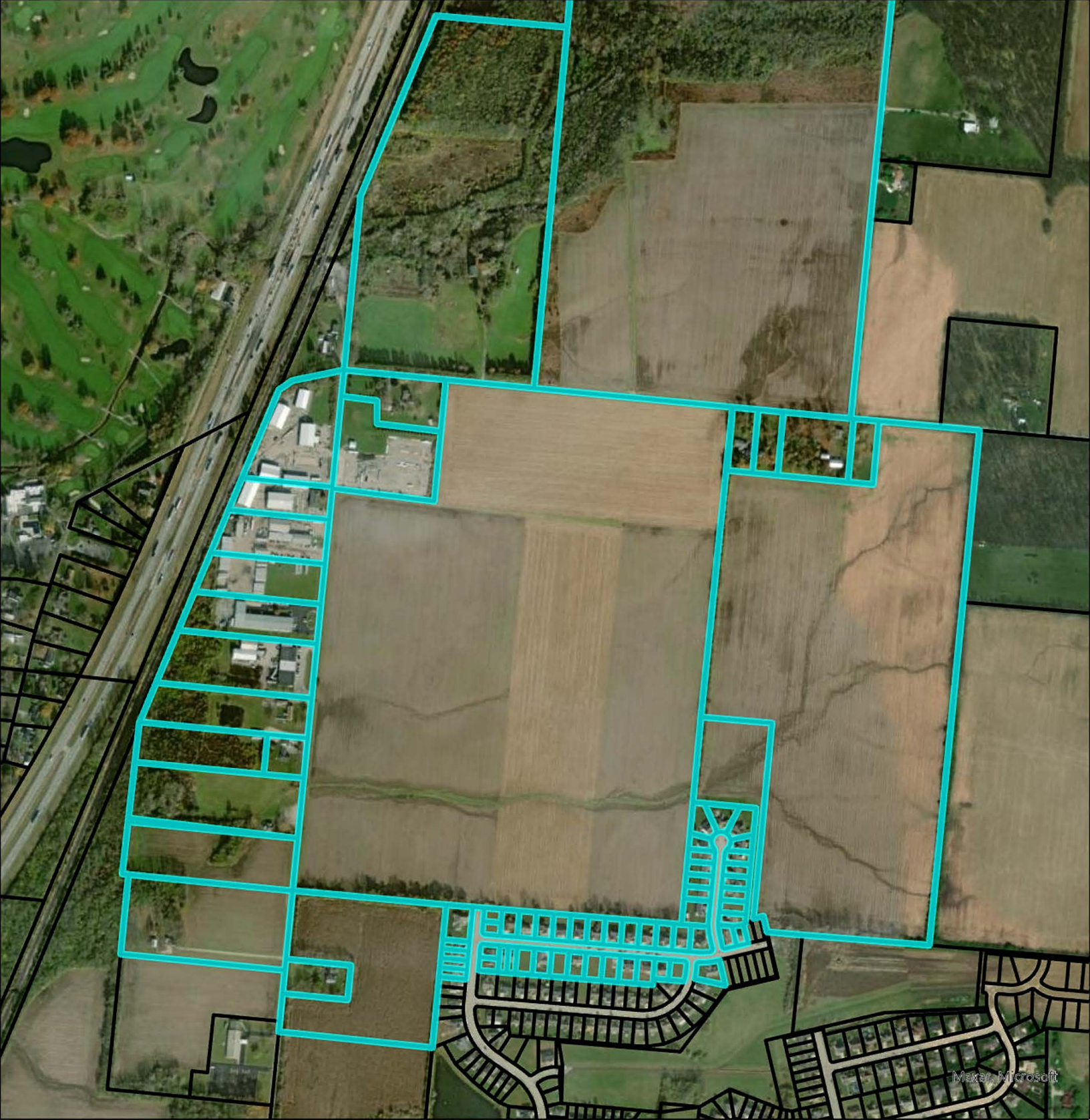
Comprehensive Plan: Principle 3- Future industrial development on the edges of the community will be compatible with the surrounding areas, and not burden the existing transportation infrastructure. All new industrial growth will be carefully planned as to not compromise the quality of the surrounding neighborhoods and districts.

E.D. Objective 3: Create and market competitive industrial real estate

E.D. 3.3 Encourage master planned industrial development, encourage development along the I-75 corridor.

The annexation and zoning requested is supported by the Comprehensive Plan. Staff recommends approval of the zoning request.





Mailing List

This mailing list is generated by GIS by an automated 200' buffer drawn around the parcel or parcels involved in the development application. Mailed noticing requirements can be found in Section 7.2.1 of the City of Piqua Development Code. Those who wish to receive notices of items that may take place farther than 200' from their property are encouraged to sign up for Notify Me using the City of Piqua website.

RESOLUTION No. PC 23-23

WHEREAS, staff has presented construction documents for a salt storage facility at the City of Piqua Public Works facility at 859 S. Main Street, zoned IH-Heavy Industrial; and

WHEREAS, staff has requested the Planning Commission hold a public hearing to discuss the proposed change and provide a recommendation; and,

WHEREAS, the Planning Commission has studied the request, conducted a public hearing on the matter, and has established findings that indicate the proposed facility:

- Will not threaten the general health, safety, and welfare of the community; and
- Conforms to all applicable plans and policies of the city.

NOW THEREFORE BE IT RESOLVED, board member _____ hereby moves to recommend approval of the ordinance change, as described by "Exhibit A," the motion is seconded by board member _____ and the voting record on this motion is hereby recorded as follows.

	AYE	NAY	ABSTAIN	ABSENT
Gary Koenig	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shannon Brandon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brad Bubp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eddie Harvey	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Joe Wilson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

STAFF REPORT

REQUEST

Staff has requested the Planning Commission's comments and recommendations for the construction of a new salt storage facility at the Public Works property at 859 S. Main Street. The property is zoned IH-Heavy Industrial.

STAFF CONSIDERATIONS

The City's salt barn, a structure used to store salt for winter ice-melting on public streets, has been in decline for many years and in need of replacement. Brian Brookhart, Public Works Director, has selected a facility to replace the aging structure. The building chosen is similar to a hoop house or a greenhouse, and is a building type that is commonly used by ODOT for salt storage. Public Works would demolish the existing structure and replace it with the new structure on approximately the same footprint. The replacement will be a much easier to maintain, much more attractive structure, tucked behind other Public Works buildings on the same lot. Staff welcomes comments and questions, and recommends approval of the request.



Streetview from 2016 taken from the Great Miami River Trail. The building has aged substantially since this time.



Structure will be roughly identical to the building on the left. This image is of ODOT's facility in Troy. A similar structure is shown below.



RESOLUTION No. PC 24-23

WHEREAS, staff has presented construction documents for an a battery testing facility on City of Piqua Property at Parcel N44-250084, zoned IL-Light Industrial; and,

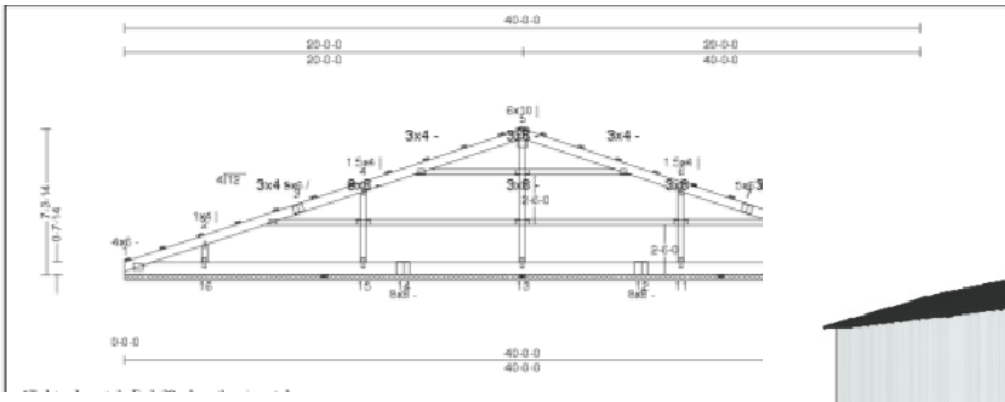
WHEREAS, staff has requested the Planning Commission hold a public hearing to discuss the proposed change and provide a recommendation; and,

WHEREAS, the Planning Commission has studied the request, conducted a public hearing on the matter, and has established findings that the proposed construction:

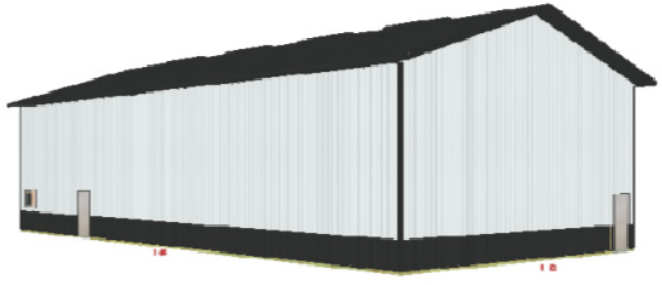
- Will not threaten the general health, safety, and welfare of the community; and
- Conforms to all applicable plans and policies of the city.

NOW THEREFORE BE IT RESOLVED, board member _____ hereby moves to recommend approval of the ordinance change, as described by "Exhibit A," the motion is seconded by board member _____ and the voting record on this motion is hereby recorded as follows.

	AYE	NAY	ABSTAIN	ABSENT
Gary Koenig	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shannon Brandon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brad Bubp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eddie Harvey	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Joe Wilson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Elevation Views





red square indicates new
40'x40' concrete pad.

RESOLUTION No. PC 25-23

WHEREAS, City staff has requested the Planning Commission’s approval of a historic district color palette; and,

WHEREAS, the City of Piqua Development Code Sec. 7.2.10 Certificate of Appropriateness provides that the Development Director may approve minor Certificates of Appropriateness for new paint colors on previously painted surfaces; and,

WHEREAS, City staff requests authorization for the use of the Benjamin Moore Historical Color palette, and any substantially similar shade included in other brands of historical color palettes,

WHEREAS, City staff will make recommendations and approvals of paint colors and schemes according to authoritative guidance for the identified architectural style being considered; and

WHEREAS, the Planning Commission has studied the request, conducted a public hearing on the matter, and has established as fact that the proposed resolution:

- Preserves distinctive stylistic features and examples of skilled craftsmanship of historic buildings and other historic assets.
- Achieves the high design quality sought within the Downtown Historic District.
- Is compatible with the general economic development policies of the city.
- Will not threaten the general health, safety, and welfare of the public or properties affected.
- Conforms to all other applicable plans, policies, and regulations of the city.

NOW THEREFORE BE IT RESOLVED, board member _____ hereby moves to _____ the request made, as described by this resolution, the testimony provided, and the documents attached, the motion is seconded by board member _____ and the voting record on this motion is hereby recorded as follows.

	AYE	NAY	ABSTAIN	ABSENT
Gary Koenig	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shannon Brandon	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brad Bubp	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Eddie Harvey	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Joe Wilson	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

STAFF REPORT

REQUEST

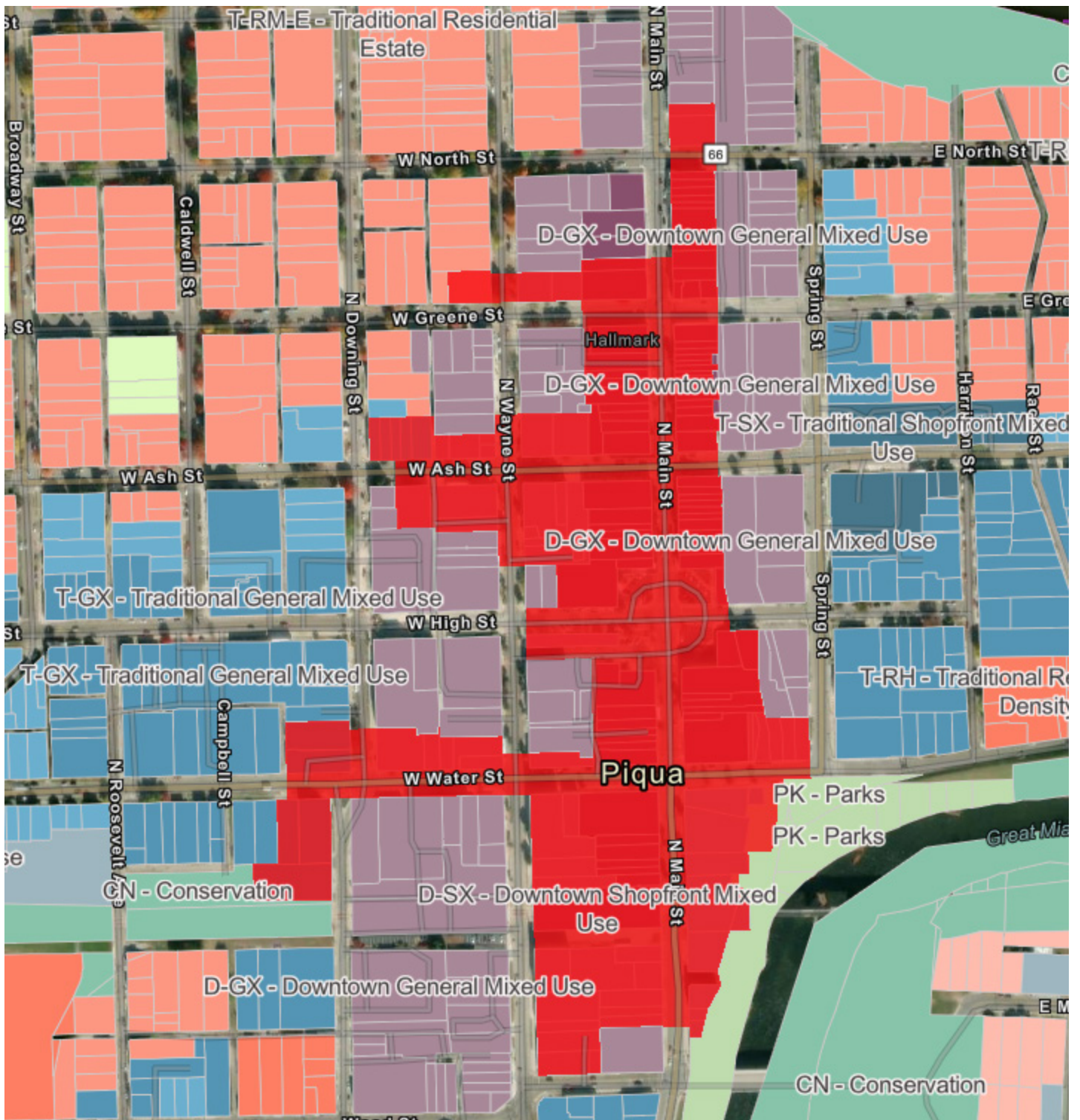
Staff has requested the Planning Commission's approval of a historic district color palette that can be used for administrative approval of minor Certificates of Appropriateness, painting surfaces within the Downtown Historic District on previously painted surfaces.

STAFF CONSIDERATIONS

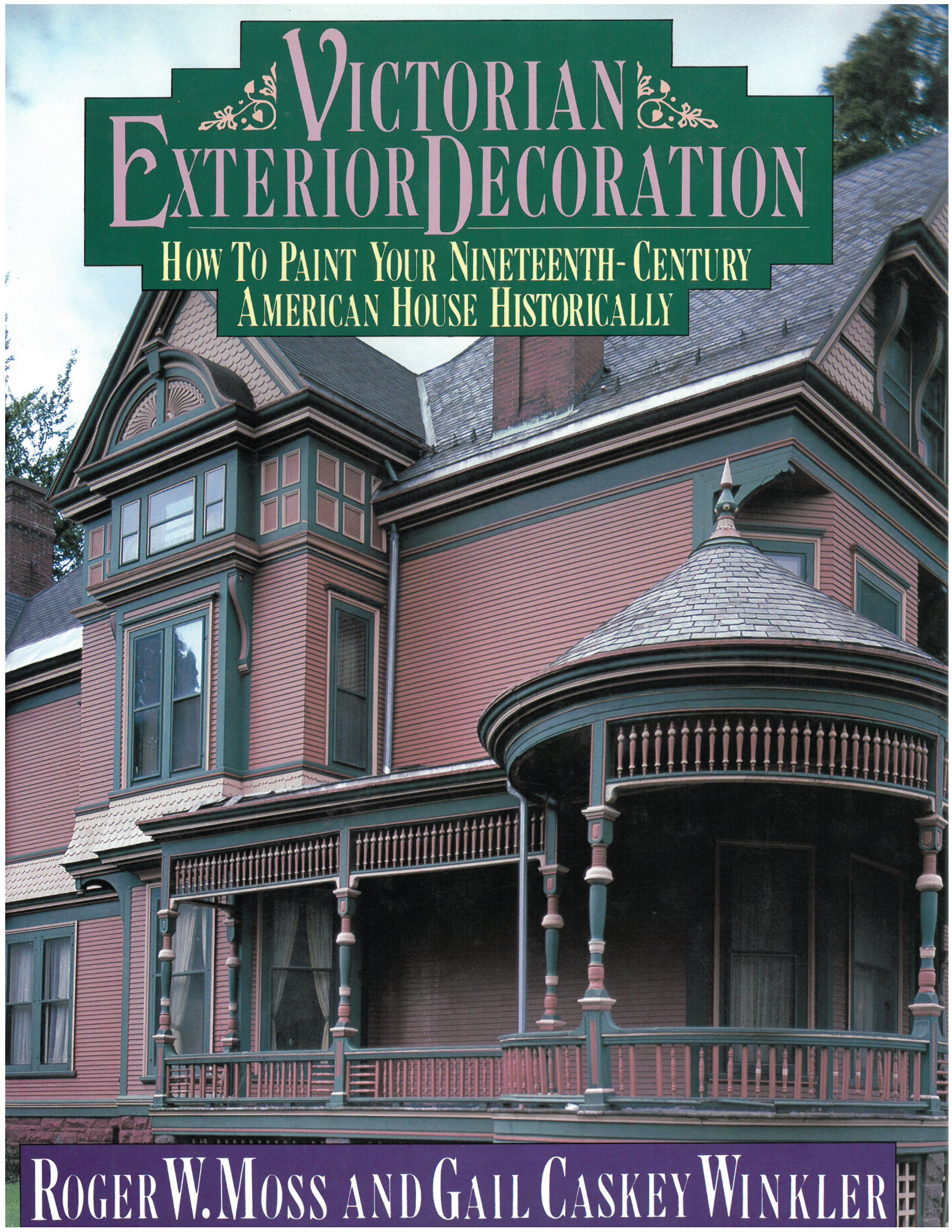
Downtown Piqua, like historic downtowns across America, must strike a careful balance between preservation goals and encouragement of economic development. Long approval times are difficult for business owners, and over time can leave an impression that doing business downtown is less certain and more difficult than in the rest of the city. Given that each building downtown may be owned separately, a coordinating influence is necessary to maintain the important aesthetic values and foster a district that highlights and preserves the architectural details of the beautiful building stock. Due to changing construction techniques, the beauty of the historic buildings of downtown Piqua are unlikely to be replicated or matched in beauty, by new construction, and it is therefore important to preserve and foster the assets loved so well by the community.

To further improve the review of historic district paint colors, and help building owners understand more firmly what is allowed or not allowed, selecting a color palette is recommended by staff. The palette selected is a starting point for the full design of a building's exterior colors. It provides a wide variety of choices. The selection process must also include a look at the particular design of the building and available options for highlighting architectural details.

Entrusting staff the help approve these selections necessarily comes with the need for staff to have the training necessary to evaluate, and to employ judgment where additional input from the Planning Commission, local historic resources, or other authoritative help from Heritage Ohio or other sources may be necessary. Staff recommends approval of the request.



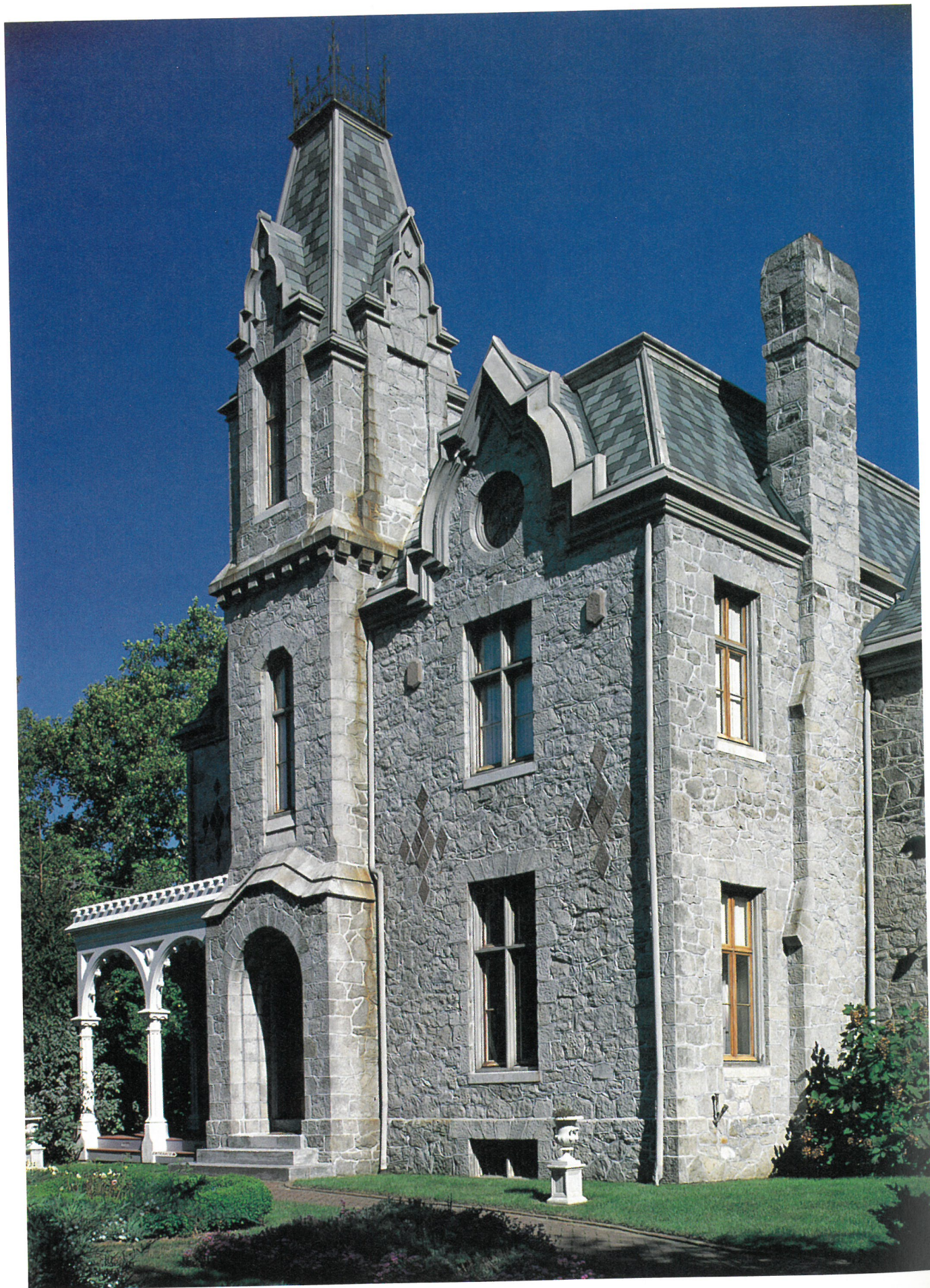
Boundaries of the Downtown Historic District

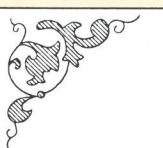
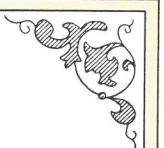


VICTORIAN EXTERIOR DECORATION

HOW TO PAINT YOUR NINETEENTH-CENTURY
AMERICAN HOUSE HISTORICALLY

ROGER W. MOSS AND GAIL CASKEY WINKLER



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HOW AUTHENTIC MUST MY PAINT SCHEME BE?

Before launching into the reasons that some colors are more appropriate for the age and style of your Victorian building than others, we would like you to think about what level of *authenticity* you will want to follow. To help you make that decision, we have divided paint schemes into three types: *Scientific*, *Historical*, and *Boutique* or “painted lady”—terms we’ll use throughout the pages that follow. This chapter discusses the characteristics of these schemes and outlines what is required for each and some of the problems you may encounter.

SCIENTIFIC

By *Scientific*, we mean the modern standards followed by museums and local landmark buildings, which require that in restoring a building to a specific time in the past, the historical finishes contemporaneous with the restoration target date be scientifically determined. Scientific restoration allows little flexibility in the selection or placement of colors, and requires the services of an architectural-finishes specialist who examines surface finishes under laboratory conditions using a variety of microscopic and chemical techniques. The specialist de-

termines the number and sequence of paint layers, their color and distribution, and whether any decorative treatments are present (stenciling, marbling, graining, sanding); the composition of the paint, and whether it was flat, glossy, or textured; and the probable date of each layer.¹

Once the physical examination is completed, the historical-paint consultant submits a detailed report—including color notations and samples—usually keyed to the Munsell System of Color Notation (a system developed by Albert H. Munsell early in the twentieth century to provide a systematic means of describing and identifying color). The Munsell notations give you a color guide that is far more reliable than a commercial brand name, which can change over time or even disappear at the whim of the company. And when your structure needs repainting, five to ten years after your restoration, you can return to the Munsell color standard notation and need not attempt to choose new paint based on finishes that have become weathered and faded.

Unfortunately, there are only a few scientifically trained, full-time, historical-architectural-finish consultants in the United States. Their services can be relatively expensive, and may include travel and lodging expenses as well as laboratory and report-drafting time. Also, be warned: Not everyone with a microscope is qualified to determine historical finishes. Even some architectural firms claiming to offer this service to their clients may lack a truly qualified person to take samples or interpret them. Too often the task is assigned to a student intern or the most junior member of the firm, whose knowl-

PLATE 4. Scientific studies of historical finishes determined the original trim colors for repainting the Maxwell Mansion, an 1859 museum house built of stone in the Norman Gothic style in the Germantown section of Philadelphia.

edge of historical finishes is more hopeful than real. Always ask for the credentials of the person who will actually conduct the investigation, and request copies of some previous reports prepared by that person. If you are still in doubt, check with your State Historic Preservation Officer, the National Trust for Historic Preservation, or a Regional Office of the National Park Service; the staffs of these agencies can provide you with the names and addresses of qualified, independent consultants.

Why can't you prepare your own paint chronology by carefully scraping away each layer of finish and com-

paring what is revealed to modern paint chips? Because paint is not a stable material. Exposed to radical changes in weather—bleached by the sun, darkened with age—colors simply do not remain the same. The materials themselves may change. For example, linseed oil may yellow, especially when covered for decades by later finishes, and some historic pigments are so fugitive—especially those used to achieve blue and green—that they may alter dramatically over time. To overcome these changes the specialist may expose samples to ultraviolet light—to counteract the yellowing of linseed oil, for example—or subject them to chemical tests, to

Conducting Your Own Investigation of Historical Colors and Finishes

While it is difficult without the help of a trained specialist to obtain a color match that will meet scientific standards of authenticity, you can conduct an investigation that will tell you much about the historical finishes of your building. You can check color placement and learn, for example, whether or not the sash was a different color from the window frames; you can determine whether a molding, a window, or an entire porch is original to the building, and you can uncover layers of paint that will help you approximate the colors and finishing techniques used in the past.

Geological terminology is often used by architectural-finish specialists because finishes accumulate in layers—one for each application—that are usually separated from each other by microscopic layers of

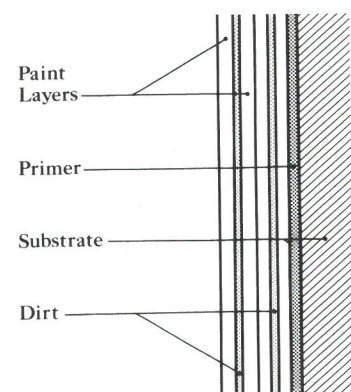


PLATE 12. *Paint stratification.*
Drawing by Richard A. Votta

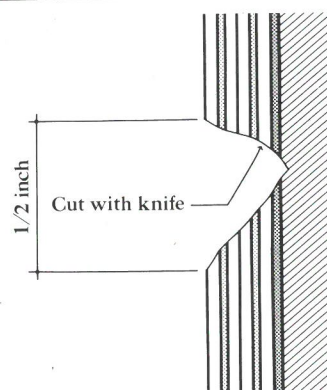


PLATE 13. *A section of paint stratification revealed with a knife.*
Drawing by Richard A. Votta

dirt that became embedded in the surface while it was exposed to the elements. This accumulated *stratification* becomes the finish history of your building—its chromochronology (see Plate 12).

The tools you will need to conduct your own investigation are an X-acto knife, an illuminated magnifier (or a magnifying glass and a portable light), some 220-grit wet/dry sandpaper, and lubricating oil. After locating an area of the surface that has been most protected from weathering, cut through all the layers with the knife as shown in Plate 13. This cut need not be larger than 1/2 inch to 1 inch across, and if you angle the knife blade you will create a slightly dished edge that will expose all the surviving layers down to the substrate.

Now wet the exposed area liberally with lubricating oil and with a circular motion sand the layers smooth to create a dish that will gradually come to look like tree rings that may be "read" outward from the center of exposed wood (or plaster,

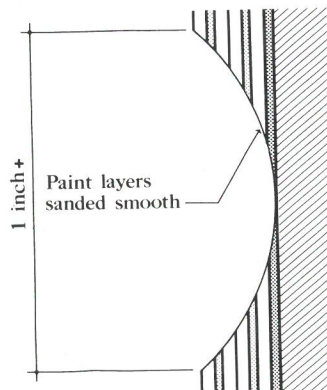


PLATE 14. *Layers of paint stratification that have been sanded.*
Drawing by Richard A. Votta

iron, etc.) to the most recent, undisturbed layer. Examine these exposed rings under magnification to identify the first or subsequent color that is to be matched (Plate 14). Using commercial paint remover, you can expose a 2-inch square of the layer to be matched and compare it to commercially available paint samples. National manufacturers such as Sherwin-Williams, Benjamin Moore, Glidden, and Devco offer up to 1600 colors in their retail lines, and you can usually obtain a fairly close match.

For additional information on conducting your own investigation, read Penelope H. Batcheler, *Paint Color Research and Restoration*, Technical Leaflet 15 (Nashville, Tenn.: American Association for State and Local History, 1968). This four-page leaflet is available for fifty cents from AASLH, 1400 8th Avenue S., Nashville, Tenn. 37203. More technical sources are cited in the Notes section of this book.



PLATE 5. *Although Acorn Hall, c. 1853 in Morristown, New Jersey, was not repainted in its original color (gray), the trustees selected hues appropriate to the third quarter of the nineteenth century—Straw and Reddish Brown.*

determine the original pigment. Furthermore, the specialist understands past painting practices and is less likely to be misled by the discovery of Spanish-brown or yellow-ocher coats next to the surface. Both of these were common primer coats in the nineteenth century—resulting perhaps in an unusually high number of yellow or brown "restored" Victorian paint schemes.²

Occasionally a museum house committee or curator will object to the finishes uncovered by the historical-finishes consultant when the findings differ dramatically from contemporary tastes. When this happens, the committee or curator should be scrupulous in executing the findings. The responsibility of a museum house—particularly one being interpreted as the residence of a particular person or family—is to represent taste at the target date, not a modern idealization of that taste. Public restorations have a didactic responsibility to interpret the past by its own lights—and colors. Does this mean that there is no flexibility of color choice? Not necessarily. Let's take a hypothetical example. The building being restored is an Italianate house erected in 1855 and painted gray. In 1878, however, the family added a new wing and repainted the entire house green. Depending on the target date selected for the restoration and interpretation, the curator or committee might restore the gray scheme or the green one, although most authorities would strongly favor the latter as more nearly portraying the complete house as it actually appeared at a given time in the past.

HISTORICAL

Of the three levels of authenticity discussed here, the *Historical* is the one most likely to appeal to private owners who are not planning to live in museums, and to curators of museum houses not being restored to illustrate the residency—and thus the taste in exterior decoration—of a particular person or family. Aside from the greater cost of the Scientific approach in determining historical colors, we also recognize that color choice is a matter of intimate preference. To insist that a private home be painted green simply because it originally was painted that color would be foolish. No matter how historically accurate a color may be, you won't use what you don't like; you will want to express your personal tastes. Nonetheless, most owners of Victorian buildings realize that some colors and methods of application are more appropriate—more sympathetic—than others to the age and style of the building. Fortunately, there is a wide enough range of colors that are historically appropriate to allow you to express your individuality while being fair to the age and style of the building. To achieve a historical paint scheme, you must observe the two principles of Historical-level authenticity:

1. The colors applied to any building should be selected from those that were available and considered appropriate for the date, type, and style of



PLATE 6. Modest Victorian houses of no particular style are found in historic districts across America. Here the four owners of twin houses cooperated in color selection, assisted by a representative of the local housing office charged with enforcing the color clause in the historic-district zoning ordinance. The house on the left has a Light Drab body, Dark Drab trim, and Reddish Brown sash. The house on the right has a Light Blue Green body with trim in Dark Blue Stone and sash painted in Shutter Green. (The unfortunate color change in the gable of the house on the left resulted from two weekend painters working from two cans of the same brand and color of paint on different weekends. Had a single painter started at the top and worked across the entire gable, such differences, which can occur even when painting with seemingly identical colors, would not have been so obvious.)

the building at the time of its design and construction.

2. Those colors—whatever they may be—should be applied to the structure to enhance the design in the manner intended by the original designer, builder, and owners.

Once freed of the tyranny of the *specific* taste of the original designer or owner of your building, the whole spectrum of the colorful Victorians becomes available to you. This book will help you select from among the wide variety of historical paint schemes and finishing techniques those that are appropriate for the age, style, and location of your building while taking into account your individual color preferences. In working with hundreds of owners in all parts of the country we have rarely failed to reach agreement on a combination of colors and placement that satisfied both the owners' taste and the historical requirements of the building.

Historical is the level of authenticity most often mandated by local historic-district ordinances and for buildings being rehabilitated under *The Secretary of the Interior's Standards for Historic Preservation Projects with Guidelines for Applying the Standards* for tax-credit certification—although the latter will naturally favor the use of original

colors scientifically determined. The most recent edition (1983) of the *Standards* states that colors should be “appropriate to the historical building and the district.”³

Many American towns and cities are writing clauses into their historic-district zoning ordinances that require building owners within the designated area to submit their proposed color schemes for approval before beginning to repaint (samples of such clauses are available from the Legal Department, National Trust for Historic Preservation, 1785 Massachusetts Avenue, Washington, D.C. 20036). We have worked with several communities that have developed ordinances requiring historical paint colors, and in our observation the positive benefits—higher property values and sense of neighborhood pride—in all cases far outweighed the minor irritation of determining an “approved” paint scheme.

The skillful use of historically appropriate colors is one of the least expensive and most rapid means for achieving design compatibility within a district. Since most of our towns are less homogenized than Colonial Williamsburg—or the carefully tended historical areas of Charleston, South Carolina, or Hudson, Ohio—there is a need to blend in otherwise discordant structures. The next time you visit a historical neighborhood that appeals to you, look closely at all the buildings on a

PLATE 7. A streetscape of brick, stone, shingle, and stucco Colonial Revival houses of the type found in many late-nineteenth-century suburban developments. These, rendered in body colors of Buff and Straw and trimmed in Medium Brownstone and Olive, appeared in Harrison Bros. & Co.'s “Town and Country Ready Mixed Paints” (Philadelphia, c. 1884). Collection of Mr. and Mrs. Edward D. Dart, The Athenaeum of Philadelphia

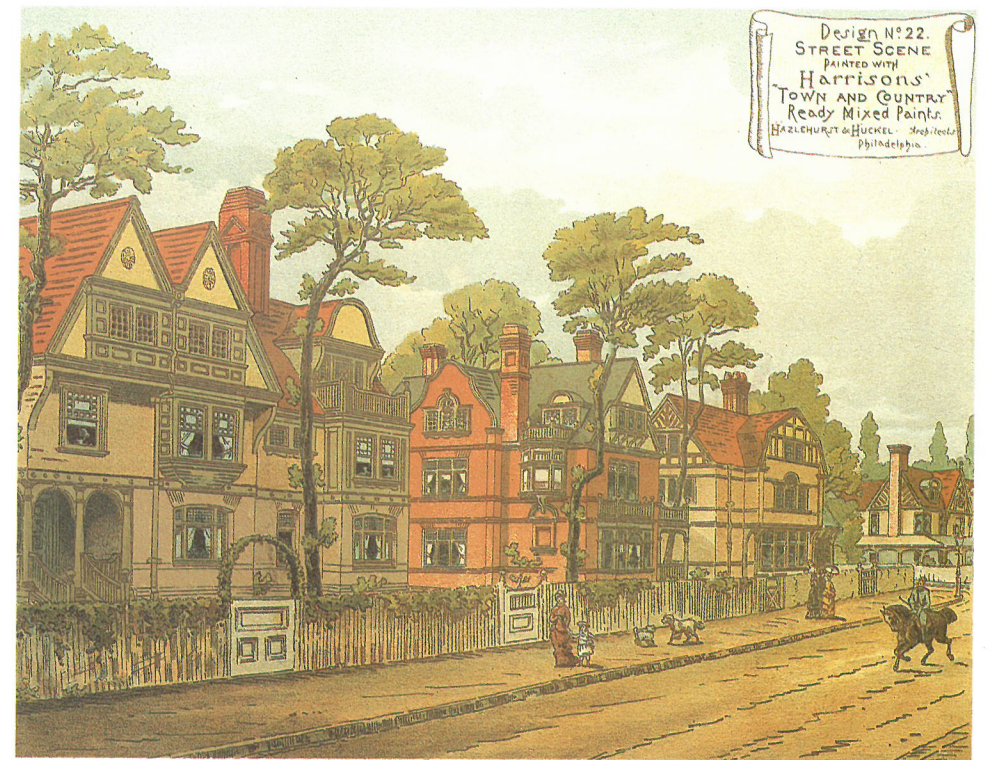


PLATE 8. F. W. Devoe & Company cautioned that houses standing near one another should be painted following the rules of harmony by contrast. “The general effect is rich, warm and elegant, the architectural details being brought into agreeable prominence.” The house on the left is painted a Medium Brownstone trimmed in Light Brownstone and Dark Olive. The house on the right is painted Straw with trim in Medium Brownstone and Bronze Green. Notice that the turned porch posts of the Queen Anne-style houses are picked out in the body colors of each house. *Exterior Decoration* (New York: F. W. Devoe & Company, 1885), plate XV. Dornsife Collection of the Victorian Society in America at The Athenaeum of Philadelphia

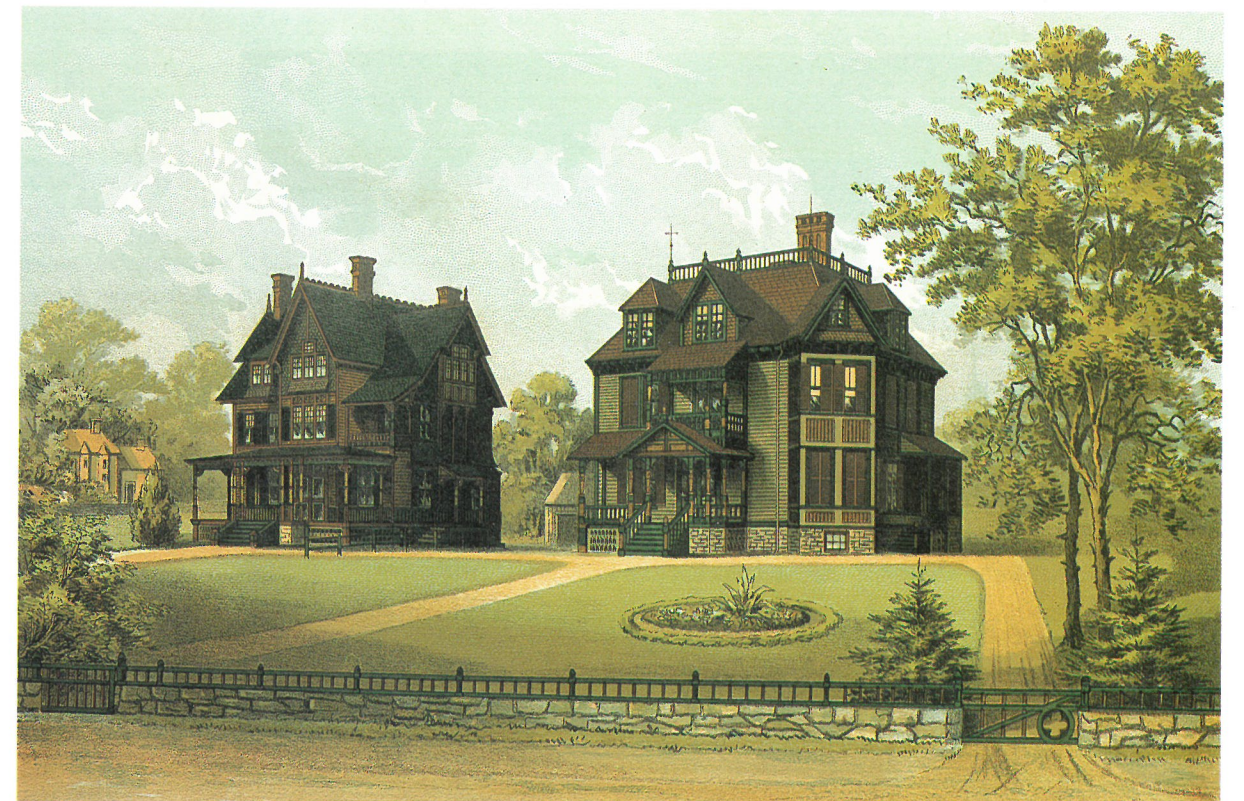
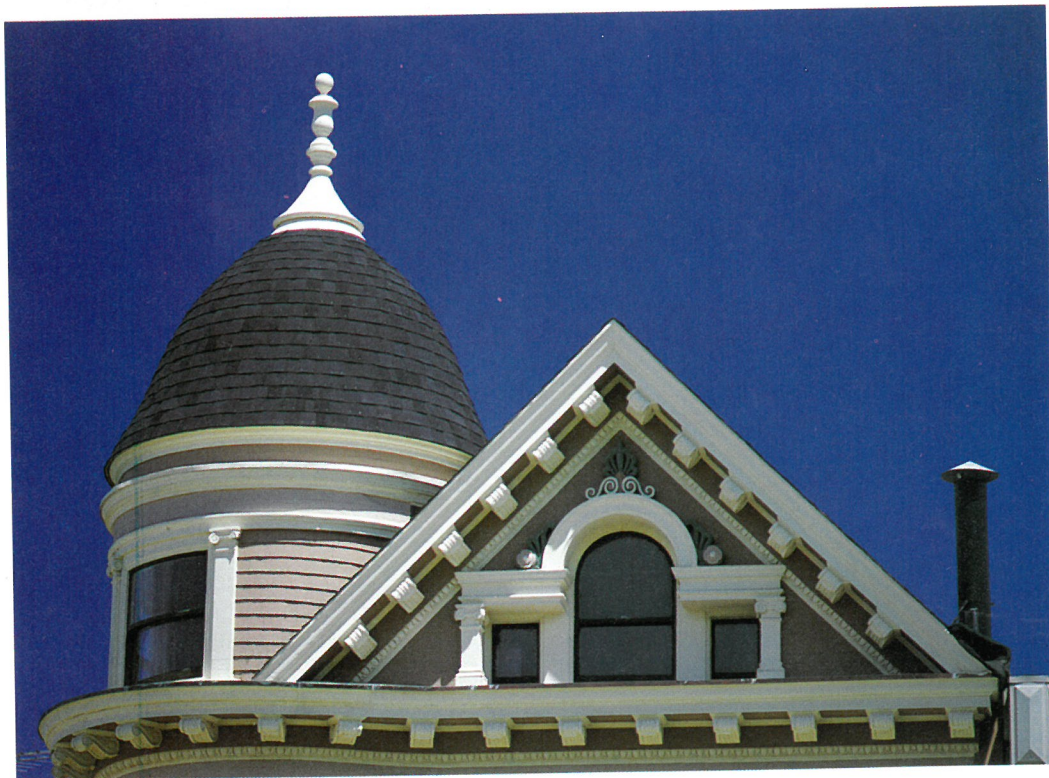




PLATE 9. The handsome late Victorian houses of San Francisco's Steiner Street at Alamo Square (shown on this page and opposite) are among the most publicized examples of the Boutique approach to Victorian exterior decoration.



typical street. We suspect you will be surprised at how many do not conform in age or style with the overall impression you have of the neighborhood. Similar scale and compatible colors are the secrets of the most appealing historic districts all across America.

BOUTIQUE

The third approach to the exterior decoration of Victorian buildings is the *Boutique*, or California "painted lady," style, which at first glance bears little resemblance to nineteenth-century practice. According to an article on California in a paint trade journal, "An epidemic of striped houses has struck the interior towns of the State. They who would be in fashion, says the *San Francisco Examiner*, must dress their dwellings in gaudy coats of brown and yellow, cream and maroon, gray, yellow, pink, red, or olive, joined with some hue in violent contrast. The body of the house is usually painted with one color, the cornice, corner boards, window and door frames being in savage contrast. Occasionally this bizarre effect is carried still further, and some very costly villas have tried a different color on each story, while the fancy shingled roofs are painted all colors of the rainbow. This chromatic craze has reached the city, and some really tasteful houses are marred by this extraordinary style of exterior decoration." The article continues to remark

that this California taste is "illogical and fallacious" and a violation of "good morals"; the "steady observance" of some color combinations, readers are warned, "may excite madness. . . ." Contrary to what might be thought, this condemnation of northern California paint practices is not in reaction to some modern "painted lady" on the shores of the San Francisco Bay; rather, it appeared in *Painting and Decorating* magazine in December 1892.⁴

The modern Boutique approach has its roots partly in the traditional California preference for more complex paint schemes and in the colorist movement that began in San Francisco in the 1960s as an act of self-expression. As these colorful creations began to gain attention, architectural preservationists realized their media potential. A highly visible structure is harder to pull down than one no one notices, and branding these often garish structures "painted ladies" was an inspired piece of public relations. Only the Golden Gate Bridge and the famous cable cars surpass these houses as San Francisco tourist symbols.

In both color and placement, the twentieth-century Boutique approach to exterior decoration differs from historical practice. The colors tend toward pure chroma or brilliant pastels and are lavishly applied, often in xylophonic bars of graduated color that dance over the spectrum. At their best the Boutique painters' creations can turn ordinary buildings into delightful street art; in the hands of less skilled practitioners, the results can be disastrous for the building and the neighborhood. Paint, in addition to providing protection from the elements,



PLATE 10. Particularly characteristic of some Boutique painters' work is the use of white for trim against a darker body, as shown here on the former Imperial Russian consulate (1875) in San Francisco, now operated as a bed-and-breakfast inn.

is a cosmetic. As any cosmetologist will confirm, the line between highlighting the best features and creating a tart is easily crossed. In 1914 a paint company warned, "Good lines, right proportions, proper arrangement—all may be destroyed by freak painting in wrong colors. . . . Every neighborhood has some illustration of an otherwise excellent house made hideous by somebody's blunders in wrong colors or too many or bad combinations of body and trimming colors." Even the official architectural journal of California grumbled in 1885, "We have from time to time called attention to the crazy style of architecture adopted by a few of our younger would-be architects. One of the principal ingredients of this style is to cover the buildings, when finished, with a bountiful supply of paint, using more colors by far than the tailor who designed Joseph's Coat. . . . Red, yellow, chocolate, orange, everything that is loud is in fashion, and the entire exterior is so gay that a Virginia creeper or a wisteria would be bold, indeed, if it dare set leaf or tendril there."⁵

Ironically, modern homeowners in San Francisco who adopted the "painted lady" approach in the late 1960s and 1970s have learned a painful and often expensive

lesson. Boutique color schemes do not age well; colors of widely different value tend to fade at different rates, especially when exposed to strong sunlight, and it often has become a race to see whether the owner tires first of a house perpetually in party dress or of the cost of annual maintenance. San Francisco has recently witnessed a trend toward more historical uses of color—particularly the return to a single body color picked out with a lighter tint or darker shade of the principal color and dark sash—a tradition well documented by local architectural historians.

Thus, you must carefully consider whether the Boutique approach is indeed appropriate for your building. Colors that work for Disneyland or a beach-front cottage can rarely be introduced successfully into the typical American Victorian neighborhood, especially as the trim for a masonry building. A homeowner on holiday in San Francisco, Cape May, or Key West—where the infection has been most rampant—should not return home with the mistaken belief that such colors and placement are appropriate for all Victorian buildings wherever they may be. Our warning is that these "painted ladies" are best not transported across state lines.



PLATE 11. Widely different values between body and trim colors as on 2022 California Street (c. 1885) in San Francisco (left and right above) are now less common. The house on the left, for example, 908 Steiner Street (c. 1899) in San Francisco, which in the 1960s was known as the "psychedelic house" because of its bizarre paint scheme, has recently been repainted gray and white; such treatments are more typical of current practice (see also Plates 88, top, and 111, top).



COLORFUL VICTORIANS, 1840-1900

Before sitting down with several dozen color cards in an effort to come up with a historical paint scheme, you need to determine the age and style of your building. Aside from the satisfaction to be derived from saying, "It's a late Queen Anne built about 1890" or "We live in an Italianate villa of 1856," the date and style of your building are the keys that will help you unlock the secrets of how its exterior was originally decorated. Tastes in architectural style and decoration changed dramatically in the second half of the nineteenth century, chiefly in response to sweeping social and technological developments. In particular, the colors used to decorate American buildings in the post-Civil War decades were influenced by a number of technological innovations. If your house was erected after about 1870, for example, it probably was painted with ready-mixed paint. At that time the paint industry developed machinery to grind pigment in white lead and oil, and containers in which the ready-mixed product could be safely shipped. However, if your building is in a part of the country that the railroads didn't reach until fairly late in the nineteenth century, it is unlikely that the owners used the richer

and more colorful ready-mixed paints. It was only as the railroad network spanned the nation that large paint manufacturers in urban centers such as New York, Philadelphia, and Chicago were able to reach distant markets.¹

As the growing transportation network made the nation more accessible after the Civil War, paint manufacturers took advantage of technological advances in printing—the development of inexpensive wood-pulp paper and high-speed, steam-driven presses—to have printed and distributed colorful advertising brochures and architectural pattern books that reached thousands of Americans building residential, commercial, and institutional structures. The paint manufacturers were pursuing a growing market. The population of the United States doubled nearly twice over between 1840 and 1890—17 million to 63 million people—which led in turn to dramatic growth in the building trades and in hundreds of companies created to supply their needs.²

The chances are that your building is not an architect's original design but the product of architectural pattern books—such as E. C. Hussey's *Home Building . . . from New York to San Francisco* (New York, 1876)—widely used by local contractors and of trade catalogues that supplied such diverse products as stoves, tile, millwork, and paint. Both helped to homogenize American building in the last decades of the nineteenth century. By the late 1880s, houses built in Central City, Colorado, and in Zanesville, Ohio, shared stylistic characteristics as well as the same palette of colors, many of which were much darker and richer than those advocated by the pre-Civil War generation of architects.

PLATE 15. *The variety of textures, irregularity of plan, the exposed structural members, and small panes of glass in the upper sash—all characteristics of the Queen Anne style—call attention to the need for careful outlining and color changes as clearly shown in this flank elevation. Three body colors—Medium Brownstone, Terra Cotta, and Amber—a trim painted in Old Gold, and sash in Shutter Green complete this example from The Painter (March 1885). The Athenaeum of Philadelphia Collection*

Mailing List

Resolution No.	Parcel	Owner	Property Address	City	ST	Zip
PC 22-23	J27-022600	FISHER KRISTIE K & @ (4)	801 W SNODGRASS RD	Piqua	OH	45356
PC 22-23	N44-078316	CONNOLLY RITA H & DANA K	2333 KIOWA CT	Piqua	OH	45356
PC 22-23	J27-026900	HESS SARAH J	9410 N LOONEY RD	Piqua	OH	45356
PC 22-23	N44-078634	GUTIERREZ JESUS BENITEZ & GARDENIA AYALA	2301 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078190	FORD DIANNA L	3013 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078188	LAWRENCE TIMOTHY & CRYSTAL	3021 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078161	VICTORY REAL ESTATE INVESTMENTS LLC	2212 NAVAJO TR	Piqua	OH	45356
PC 22-23	J27-045950	HAINES MICHAEL D & JILLY MAE	9391 N LOONEY RD	Piqua	OH	45356
PC 22-23	N44-078160	VICTORY REAL ESTATE INVESTMENTS LLC	2208 NAVAJO TR	Piqua	OH	45356
PC 22-23	J27-045600	SAGE EDITH MAY (LE)	864 SNODGRASS RD	Piqua	OH	45356
PC 22-23	J27-048800	COX ARTHUR J	550 SNODGRASS RD W	Piqua	OH	45356
PC 22-23	J27-048710	WEAVER RANDALL L & DEBORAH L	464 SNODGRASS	Piqua	OH	45356
PC 22-23	J27-027200	BLESSED DIRECTION INC	9636 N LOONEY RD	Piqua	OH	45356
PC 22-23	J27-027100	BLESSED DIRECTION INC	9590 LOONEY RD N	Piqua	OH	45356
PC 22-23	J27-027000	PRECISE MOLD POLISHING INC	9530 N LOONEY RD	Piqua	OH	45356
PC 22-23	N44-078322	GEPHART ERIC J & KRISTIN A	2336 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078320	MABE JAMES K & ELLA K	2341 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078318	POLAKOWSKI ANDRZEJ & ANITA	2337 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078324	LANCASTER ERIC J & ALISHA J	2332 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078326	JAMES TINA M & JOHN C	2328 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078314	SEIBEL RODNEY L & SUSAN E	2329 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078328	SMITH SCOTT C & HEATHER L	2324 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078312	BOLTON TERRY J (TOD) & CHRISTINE M (TOD)	2325 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078330	MCGRAW BARTON A & LISA L (TOD) & @ 7	2320 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078310	COX RYAN C & SCARLET K	2321 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078332	PIERCE RICHARD T & PATRICIA A SMITH	2316 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078308	LIDDY STEPHEN G	2317 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078166	KEIST DALE (TR)	2304 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078170	BIESEL KYLE D & MARY SUSAN	2904 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078172	HARE EDWARD J	2912 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078336	DECKER ROBERT L & COURTNIIE	2308 KIOWA CT	Piqua	OH	45356

PC 22-23	N44-078630	BURT AMY S & WILLIAM E	2309 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078174	ASHTON ERIC & LACEY	2920 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078176	STEIN MICHAEL S & AMANDA N	2928 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078178	MANN TYLER & KYLEE	2932 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078180	MCKINNEY JAY B & THERESA A	2944 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078182	ALCLMJ LLC	3000 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078184	WIDNEY DONOVAN B & STACEY A	3008 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078186	BACHMAN KEITH & JULIE (TOD)	3016 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078342	WOODIE MICHAEL A & RONDA R	3028 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078340	ALEXANDER ROBIN S (TR)(LC)	3036 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078632	HEINDL BRANDON M	3118 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078338	RITTENHOUSE CHRISTOPHER R & SHELLY L	2304 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078163	STEIN AMANDA N	2220 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078206	TEETERS REAL ESTATE INVESTMENTS LLC	8404 UNION SHELBY ROAD	Piqua	OH	45356
PC 22-23	N44-078205	REAGAN ROBERT C S	2905 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078204	REAGAN ROBERT C S	2909 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078200	CURTIS ERIC P & KELLY L	2925 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078162	ELY ROGER A (TR)	2216 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078196	TURNER CRAIG & KELLY	2941 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078207	SMITH JOSHUA M & KATRINA A	2213 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078344	LEVECK MARY L TRUSTEE OF ROBERT M LEVECK JR TRUST	3025 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078292	POWELL MICHAEL E & FLORENCE	3101 SEMINOLE WY	Piqua	OH	45356
PC 22-23	J27-027320	CW HESS INVESTMENTS LLC	9850 LOONEY RD	Piqua	OH	45356
PC 22-23	J27-027360	N J PROPERTIES LTD OHIO LIMITED LIABILITY CO	9782 LOONEY RD N	Piqua	OH	45356
PC 22-23	J27-027300	B S PRESON ENTERPRISES LLC	9700 LOONEY RD N	Piqua	OH	45356
PC 22-23	J27-027310	SHERRY BARBARA J	9676 LOONEY RD N	Piqua	OH	45356
PC 22-23	N44-078306	BURT WILLIAM E & AMY S	2313 KIOWA CT	Piqua	OH	45356
PC 22-23	N44-078169	BRUMBAUGH PHILIP C TRUSTEE	2305 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078168	BRUMBAUGH PHILIP C TRUSTEE	2301 NAVAJO TR	Piqua	OH	45356
PC 22-23	N44-078202	TEETERS REAL ESTATE INVESTMENTS LLC	2917 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078198	TEETERS REAL ESTATE INVESTMENTS LLC	2933 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078194	TEETERS REAL ESTATE INVESTMENTS LLC	2949 SEMINOLE WY	Piqua	OH	45356

PC 22-23	N44-078192	TEETERS REAL ESTATE INVESTMENTS LLC	3005 SEMINOLE WY	Piqua	OH	45356
PC 22-23	N44-078345	TEETERS REAL ESTATE INVESTMENTS LLC	3033 SEMINOLE WY	Piqua	OH	45356
PC 22-23	J27-045700	CW HESS INVESTMENTS LLC	9875 LOONEY RD N	Piqua	OH	45356