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Millersburg Design Guidelines Manual

Village of Millersburg Historic District



Design Guidelines

October 22, 2009

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Foreword

These Guidelines are intended to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers who may be doing work on a historic building site, structure or in a historic district. Through these guidelines, it is hoped that a variety of Millersburg's historic and architectural resources may be protected and enhanced.

The process of design review is one which has economic benefits to the property owner and to the community. The property owner can benefit from the technical advice and the information about older buildings which are more cost effective than others because they place an emphasis on repairing rather than going to the expense of replacing or covering up. In the long run, the integrity of the building is preserved, enabling it to last a long time in the future. The design review process helps to protect and enhance the overall value of property, by encouraging a building owner to retain a building's original materials and historic character. Design review is also seen by many as local insurance that their investment in property will be protected, as other properties in the district will also benefit from design review.

Acknowledgements

The Design Committee expresses its appreciation to the Village of Millersburg's Administrator as well as the Zoning and Planning Administrator.

Members of the Design Committee 2007 through 2009

Chris Sieverdes (Chair) – Visitor Center/Millersburg Glass Museum
Melissa Biltz – Kaufman Realty
Mark Boley – Holmes County Historical Society
Kevin Brooks – Village of Millersburg, Administrator
Ian Robinson – Tick Tock Gallery
Dave Sellers – Skyview Ranch Camp, Administrative Director
Nathan Troyer – Village of Millersburg, Zoning Inspector (ex officio)
Traci Van Keuren – Jackson St. Gallery at Millersburg Furniture Co.

Why Preservation and Design of the Village of Millersburg Is Important

Why is it important to preserve the constructed dimension of our village? To many people, the desire to preserve comes from a simple need to retain links with the past. While libraries and museums hold countless treasures of the past for the curious visitor, buildings, sites and other structures are among the most important and readily accessible parts of our past. The arrangement, size, shape and form of buildings, spaces and structures give towns like Millersburg their identity. Once lost, the unique identity of the Village and its surrounding area is irretrievable.

Preservation provides benefits for the entire community as well. Investment in buildings is encouraged and guided by technical advice and the Design Review Board. By retaining and enhancing the village's older architecture, either individually or in historic districts, the community is recognizing the achievements of Millersburg's past while making these buildings useful for the future. This, in turn, can be translated into economic growth because of renewed community pride and enthusiasm in the Village's character and historical significance.

Another justification for preservation is the bottom line. Historic windows, doors, sidings and porches have by their continued existence shown that if properly maintained will last 50+ years. However many modern replacement components are designed to last no more than 15-30 years. Therefore, if new materials are being considered, the cost of their eventual replacement has to be evaluated and added to the cost of the rehabilitation project.

Village of Millersburg History: The Old Town of Millersburg

"The old town of Millersburg" was laid out by Johnson and Miller in 1815, but was not acknowledged before a Justice of the Peace until March 26, 1819. The present generation knows little about the old town of Millersburg, except that it was located at what is now know as Walkup's addition in the north part of the present town. The Wooster and Coshocton road and the Berlin-Loudonville road intersected at the old town not far from where Walnut Street is now located. The Berlin road ran east over the hill.

Thomas Hoskins kept the first tavern, a hewed log cabin at the cross roads. South of this tavern was Charles Miller of Coshocton, who laid out the town. James Witherow had a cabin west of this store. Johnathan Kron and Isaac Fairchild were among the first settlers in the old town. Zibe Davis built his cabin east of the cross roads. Still farther east on this road was a cabin built by Jess Bull, in which was a store conducted by Charles Kinney who came here from New Philadelphia. Still further east on the Berlin road stood the hewed log school house. Anson Wheaton and Joseph Edgar taught school here in 1822-23-24. Wheaton built a house on the road between the cross roads and school house. North of the school house was a large spring where John Foster, gun smith, built a cabin and shop. He worked there for several years, and also served as constable.

There was great excitement at the time the organization of the county was before the legislature, also when the commissioners came to locate the county seat. Miller and Johnson succeeded in locating it, however, right in the woods where Millersburg now stands.

There was not a church building here at this time, but services were held at the school house or private dwellings. The Methodists held some meetings as the town was in the circuit of a Rev. Peter Stevens. There was also some preaching about Bell's Flats, near Holmesville, when a man by the name of Sechrist, a follower of Campbell, delivered an occasional sermon. There was Methodist preaching at Elliot's in Mechanic Township, before either of the above mentioned places. Some Baptists, too, held meetings at or near the old town, just before the new town was laid out.

The Present Village of Millersburg

The third section of the act passed January 20, 1824, provided for the appointment of commissioners to fix the seat of justice in Holmes County. The legislature, by joint resolution on January 21, 1824, appointed David Huston of Green County, Daniel Converse of Muskingum County, Commissioners to locate the seat of justice in Holmes County (and John Wallace of Champaign County), any two of whom were authorized to report. On April 12, 1824, Wallace and Converse made their report in substance as follows:

“On the 9th day of April, 1824, we proceeded to select the most proper place as the seat of justice for said county, and as near the center thereof as possible, paying due regard to the situation, extent of population and quality of land, together with the convenience and interest of the inhabitants which place so selected and established by us as the most eligible for holding the several courts within said county, is on the public square, in the town of Millersburg, as laid out by Adam Johnson and Charles Miller on the 8th day of April 1824, on the south half of section 12, township 9, range 7, and on the line of the intended canal as laid down by the Canal Commissioners, and convenient to the forks of the roads leading through said county from north to south and from east to west. The plot of said town is filed and recorded in the records of Coshocton County. In consideration of said county seat being so located, Johnson and Miller have given the public square for a court house, jail, and public offices; also 65 lots in said town to aid in the erection of said buildings, and also to erect a temporary court house, and have given bond to the State of Ohio in the sum of \$10,000 that they will carry out their contract.”

There was some contention over locating the county seat at Millersburg, and Moses Nowels made application to locate the seat of justice about three and a half miles east of Millersburg at what is known as the halfway house on the Berlin road and to name the town Lima, and had a plat for the same. The application was voted down, however, and the plat vacated.

Purpose of the Design Guidelines

The Village of Millersburg's Downtown Historic District is recognizable by the Court House Square and East and West Jackson Street. The character of the buildings flanking Jackson, Clay, Washington, and Monroe Streets including the Court House Street reflect 19th and 20th Century architecture that exudes quality and pride. Many of the turn of the late 19th century, Victorian Period buildings are illuminated by distinctive lamps on poles and affixed to select buildings on Jackson and Clay Streets. The Village sits at the crossroads of three designated scenic highways. Many residents of the region and visitors seeking tourist destinations pass through Millersburg. In order to increase the appeal of the Village and have people be attracted to its downtown businesses and attractions, Design Guidelines can become an effective tool to accomplish this objective. First impressions of the Village of Millersburg's image are formed within moments by visitors in motor vehicles. Having Design Guidelines that are clear to implement and effective can be used to help business owners and local governmental leaders to facilitate compliance for the benefit of the Village of Millersburg and most notably, the Downtown Historic District.

Design Guidelines ultimately preserve the architectural history of existing buildings and structures. The Guidelines should be used to ensure the procedures and materials used are compatible with the existing building and ensure its preservation. The Design Guidelines address the views found among the Village's Historic District's streets, alleys, sidewalks, storefronts, signs, structures, buildings, and artifacts.

Benefits to the Property Owner and Village

Good design and well executed design guidelines have proven beneficial to both the property owner and the municipality because they stimulate social and economic growth and development. Individual property values are enhanced through good design, and collectively, these properties can greatly increase the value of the entire historical district. The Historic District becomes a destination that people want to visit and where they want to spend money. Furthermore, Downtown Historic Millersburg provides an identity for the entire Village. A quality Historic District is a source of community pride that symbolizes the Village. Families living in Millersburg for several generations are quick to point out the significance of history and tradition. The payback for the investment in time and expense that is required to achieve good design in historic appearance, progressive service, building and structure preservation, restoration, and renovation, as well as new construction, has long-lasting value that exceeds the cost of improvements. An additional incentive to establish effective design guidelines is that it positions the Village, and specifically the Historic District, for favorable treatment by agencies and organizations that fund grant requests for community improvement and building rehabilitation projects.

Defining Historic District and Related Concepts

A “historic district” may be described as a geographically definable area that contains a significant concentration, linkage or continuity of sites or buildings or both, objects united by past events or aesthetically by plan or physical development. To put it simply, a historic district is a neighborhood that is distinctive because of its history, plan or the quality of its buildings.

A “historic site” is the real property on which property having historic significance is located or on which there is no structure or a structure without historical significance but which the land itself is of historic significance.

A “listed property” is any property which has special character, historical, aesthetic or architectural value as part of the heritage, development or cultural characteristics of the City, State or the US.

A “landmark” is a single property, structure, site, object or improvement which is worthy of rehabilitation, restoration and preservation because of its historic and/or architectural significance to the Village of Millersburg.

What Is a Locally Designated Historic District?

A locally designated historic district is a community initiative that provides a way for citizens and property owners to recognize and protect the special character of their historic neighborhoods. A local district is established by ordinance and is administered by a Design Review Board (DRB) made up of members from the community appointed by the Mayor. The DRB adopts standards to assure that the historic will be preserved and has the power to apply those standards during the review process for exterior changes, additions and demolition of buildings in the districts. The DRB reviews and approves such changes.

While some communities create their own guidelines, most rely on Secretary of Interior’s Standards for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings. Millersburg’s Design Review Board follows these standards and the guidelines expressed in three additional documents: (1) National Park Services publications, “*Preservation Briefs*” and “*Preservation Tech Notes*” and (2) *Downtown Millersburg - Design District Resolution 2007-2008*. Any party considering changes to their structure or new construction should work closely with the Village zoning inspector to ensure compliance with design and preservation requirements.

Functions and Roles of the Design Review Board

Composition of the Design Review Board’s Membership

The Design Review Board Ordinance establishes a five member Board with two alternate members. The Ordinance calls for two persons who own property listed on the Roster of Historic Properties, a professional realtor, two persons with a demonstrated interest in

historic preservation, and two persons representing the disciplines of local history, architecture, design or planning.

Technical and Design Assistance

Property owners can seek and obtain free advice from the Design Review Board on appropriate changes, materials and cost effective maintenance techniques. The Design Review Board encourages informal discussions with property owners at regularly scheduled Design Review Board meetings, prior to submission of a formal application.

What is the Design Review Board's Role?

All changes to the exterior of a historic structure or site must be reviewed by the Design Review Board. This includes, but is not limited to, alterations and additions to buildings, new construction, installation of signs, awnings, landscaping and fences.

The Design Review Board does not review maintenance items, interior changes, lot subdivisions, setbacks or changes in the proposed use of the structure. However, other local permits may be required for these activities.

Introduction to Design Guidelines

Millersburg is rich in 19th and 20th century residential and commercial architecture that reflects the history of the Village while providing an appealing environment for present day living. It is this collection of buildings, sites and features that creates a setting unique to Millersburg. The preservation and enhancement of the Village historic districts benefits all its citizens.

The guidelines adopted by the Design Review Board are the Secretary of the Interior's Standards and Guidelines for Preserving, Rehabilitating, Restoring and Reconstruction Historic Buildings, the National Park Services "*Preservation Briefs*" and "*Preservation Tech Notes*", and "*Downtown Millersburg- Design District Resolution 2007-08*". Each applicant should consult these sources for detailed direction for their project.

The National Park Service publishes "*Preservation Briefs*," "*Preservation Tech Notes*" and other technical materials that offer detailed information on various rehabilitation techniques such as siding, window replacement, storefronts and masonry. These publications and the "*Downtown Plan*" are on file at the Millersburg Village Offices. The preservation briefs and the notes may also be obtained from the State Historic Preservation Office.

Description of Commercial Architectural Styles

The commercial structures of the late 1800s and early 1900s are typically multiple stories topped by a flat roof with the front façade as the primary expression of the architectural style. The massing of this elevation is typically divided into three parts derived from the classical column composed of a base, shaft, and capital. The first level storefronts define the base; the floors above create the shaft, the cornice at the roof line represents the capital. A continuous façade streetscape is created by these structures positioned

adjacent to one another and built to the property line. During the second half of the 19th century, a growing concern for fire safety in municipalities prompted the use of masonry instead of timber construction.

Millersburg's Historic District is characterized by the following commercial architectural styles:

Early 19th Century Styles

1825-1860 Greek Revival

1840-1885 Italianate

Late 19th Century Styles

1855-1885 Second Empire

1870-1890 Eastlake

1880-1910 Queen Anne

1880-1900 Romanesque Revival

Early 20th Century Styles

1900-1940 20th Century Commercial



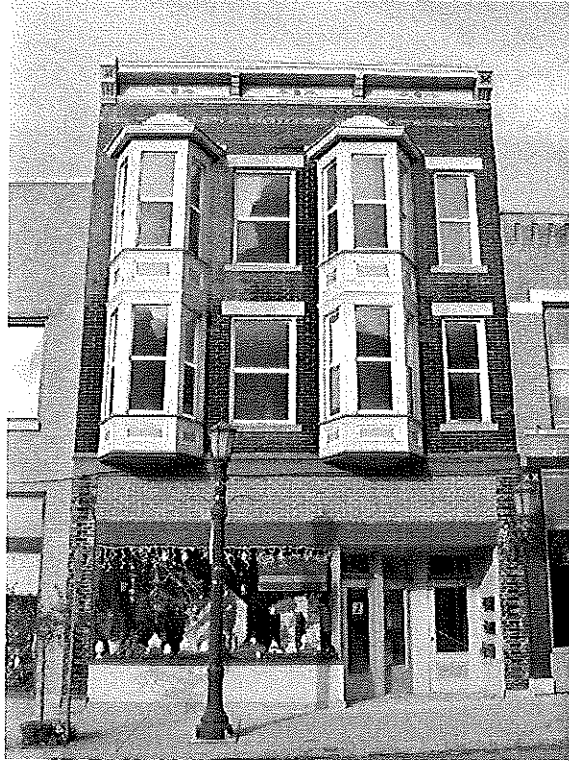


Eastlake Style 1870-1890

The Eastlake style is named after Charles Eastlake, an English architect who influenced building design through the publication of his book. The style deviates from the curvilinear French styles in favor of angular, notched, and carved elements influenced by Medieval designs. The geometric embellishments became popular with the invention of the scroll saw. Eastlake style ornament was applied to other Victorian buildings, primarily designed in the Queen Anne and Stick styles.

Identifying Features

- Large, scrolled brackets supporting protruding cornice
- Geometric ornamentation
- Carved wood panels
- Oversized elements such as balusters and pendants
- Angular, notched, and chambered elements
- Asymmetrical design
- Contrasting material textures and colors



Queen Ann Style 1880-1910

The Queen Anne style originated in England with a group of architects under the leadership of Richard Norman Shaw and introduced the style in American in 1876. Popularity of this style grew because the defining decorative elements could be pre-cut and transported by railroad. A boom in the economy during the time this style was popular resulted in many structures build in Queen Anne style.

Identifying Features

- Roof cresting
- Rich decoration
- Heavy use of carved and turned ornamentation including starburst and sunflower motifs
- Application of pendants and finials
- Three-dimensional wall surfaces
- Projecting bays
- Adaptation of Palladian windows
- Upper window sash more shallow than lower sash and divided into small panes
- Asymmetrical design
- Colorful, patterned textures in a variety of materials



Italianate Style 1840-1885

The Italianate style was introduced in America by English pattern books based on the latest fashion overseas. England was influenced by the informal design of Italian farmhouses and developed the Italianate style as part of the Picturesque movement.

Identifying Features

- Wide, overhanging eaves
- Single or paired brackets at cornice
- Cornice band embellished with panels or moldings
- Tall, narrow windows commonly arched or curved
- Ornate crowns over windows, often U-shaped and with brackets
- One or two pane glass window sashes
- Projecting cornice supported by brackets above storefronts
- Cast iron columns and facades
- Storefronts with recessed entrances and bays separated by columns

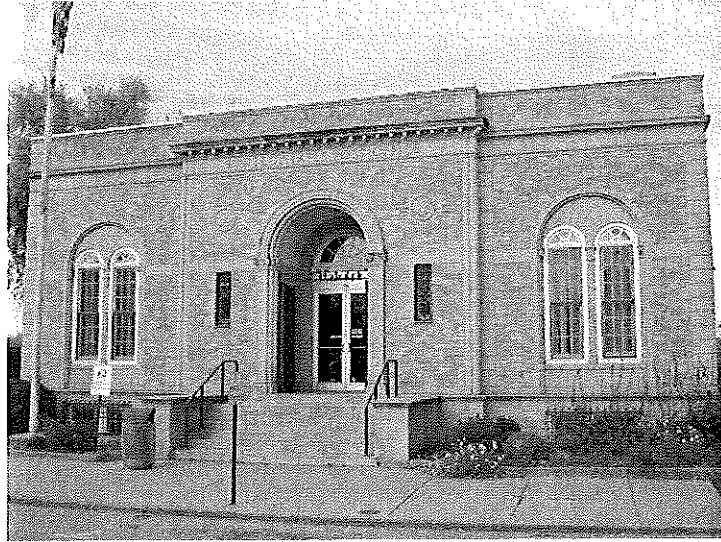


Modified Queen Ann & Italianate Style 20th Century Commercial Style 1840-1885 to 1900-1940

The early 20th century introduced a style of architecture that would respond to the industrialization of municipalities and the lifestyles that accompanied this revolution. During this time, architects attempted in their designs to create an architecture that uniquely facilitated the rapid growth and expansion of the period combined with the latest innovations in building materials and construction techniques.

Identifying Features

- Flat or slightly pitched roof
- Extended central parapet
- Corbelled cornice
- Typically one to five stories
- Constructed of steel and brown or blond brick
- Clear expression of the horizontal and vertical relationships of steel construction
- Decorative tapestry brickwork
- Very little ornamentation
- Large, simple frames plate glass



Romanesque Revival Style 1880-1900

The Romanesque style is a new, adapted combination of three previous styles marking the second half of the 19th century – Second Empire, Queen Anne, and Stick. This style creates the appearance of a massive and solid structure, causing it to become popular for large public buildings of that time. It is a more expensive design to build.

Identifying Features

- Round-topped arches over windows, porch supports, or entrance
- Arches often rest on squat columns, massive piers, or are incorporated into walls
- Deeply recessed windows with single pane sashes
- Groupings of three or more windows
- Round tower with a conical roof
- Typically asymmetrical façade
- Rough-faced masonry walls, often of squared (ashlar) stone
- Often a combination of colors or textures of stone or brick

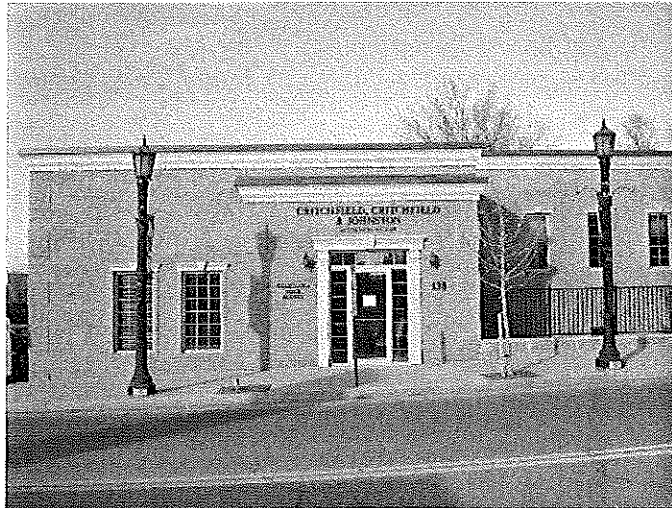


20th Century Commercial Style With Porch Added 1900-1940

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- Very little ornamentation
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20th Century Commercial Style 1950 to Present

The early 20th century introduced a style of architecture that would respond to the industrialization of municipalities and the lifestyles that accompanied this revolution. During this time, architects attempted in their designs to create an architecture that uniquely facilitated the rapid growth and expansion of the period combined with the latest innovations in building materials and construction techniques.

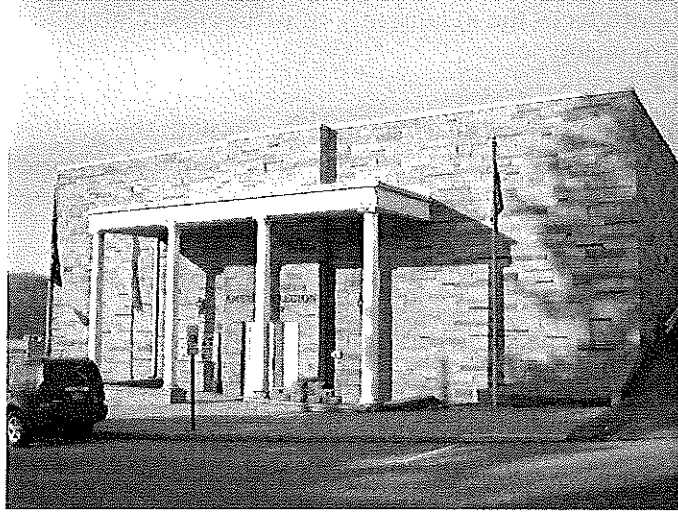
Identifying Features

Second Empire Style (1855-1885)

The Second Empire style is named after Napoleon III's reign over France (1852-1870). During his reign, advancements in design and fashion made Paris the world's center for art and architecture. The Second Empire style was considered to be a modern design and reached America by way of England. The most notable defining feature is the mansard roof. This design provides full-story or increased attic space.

Identifying Features

- Mansard roof with dormer windows and ornate window surrounds
- Roof slope may be straight, concave, or convex
- Cast iron cresting at rooftop
- Molded cornices at eaves and top of roof called "French curbs"
- Brackets below eaves
- Cupola covered by mansard roof
- Patterned roof slates or tinplates
- Two or three clusters of windows
- Elaboration of Italianate arched windows and window crowns
- Projecting central bay
- Quions, combination of material textures and colors



Greek Revival Effect & Contemporary Style 1950s to Present

U.S. Secretary of the Interior's Standards and Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings

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 the property for its originally intended purpose.

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.

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.

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.

Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity and should be preserved. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate

duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

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.

Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

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. 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.

- Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
- Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those feature and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.
- Reconstruction will include measures to preserve any remaining historic materials, features and spatial relationships.
- Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will recreate the appearance of the non-surviving historic property in materials, design, color and texture.
- A reconstruction will be clearly identified as a contemporary recreation.
- Designs that were never executed historically will not be constructed.

Requirements for Site or Exterior Changes of Structures

Discuss your project with the Village Zoning Inspector. The Municipal Building is open 8:00 – 4:30, Monday through Friday. You will be advised if you need the Design and

Review Board's review and/or approval. If you are planning an addition or constructing a new building, please refer to the section in these guidelines on new construction.

Complete the Design Review Board's Certificate of Appropriateness application. Describe your proposed changes in detail and submit the application with rough sketches of the work, current photographs and plans of the property. The Design Review Board requires you and your representative to present your proposal in person.

New construction may take the form of completely new freestanding structure, an addition to an existing older building or infill construction which occupies a gap in a row of commercial building facades.

New Building and Infill Construction

In any historic area, on any historic site, or in dealing with historic structures, the goal of new construction design should be visually compatible with the area or structure's historic character. This does not mean that new structures should try to duplicate expensive details or historic materials. In fact, efforts to duplicate historic details and materials may end up being very expensive and not very successful, principally because construction techniques, materials and skills are different today from when Millersburg's historic building stock was constructed.

Infill construction, which is used here to mean new construction that occupies an empty space where a building has been lost in an otherwise continuous single surface of building fronts, is of great importance in Millersburg. A considerable part of historic character and visual attractiveness of Millersburg's downtown area, for example, results from these continuous facades, which gave the feeling of "urban canyons" and which identify, in a visual sense, the dense commercial core of the City. In locations where buildings have been lost, a gap-toothed appearance results, and it becomes immediately apparent that some of the historic density and continuity has been lost. It is, therefore, desirable to encourage new construction on such sites, but the design of this construction must be handed carefully to insure that the continuous façade and consistent appearance is properly restored.

A much more appropriate approach is to develop contemporary designs that use modern materials, finishes and techniques. At the same time, however, these designs should take certain "cues" from their surroundings in an effort to fit into the broad visual patterns of those surroundings.

Millersburg's Historic District's Diversity of Architectural Styles

Millersburg's Historic district, like others, grew over time and does not represent a single time period. In fact, this area is important because it has a rich diversity of architecture. However, within that diversity one can also see utility and compatibility—Commercial building facades forming a single front along a street, cornices of similar height and heaviness, similarity in roof pitch, roof height and building setbacks along a residential street. This is because builders of Millersburg almost always keyed their designs to what

had come before, and they let visual patterns, which already existed, set framework within which they were to build new structures. They built new and modern buildings, for their time, within that framework and never attempted mimicry or recreation of past designs. The buildings of today should let their designs be guided in this same way.

The Millersburg Design Review Board does not encourage the use of salvaged historical building materials in the construction of new buildings. This is because use of such materials creates a false sense of age or “historic” character. Contemporary, new buildings should be obviously contemporary and new.

The following design considerations will help establish the design framework. In developing a design for new construction, a builder should look at adjacent and surrounding buildings and note these considerations;

Height

New construction should be of similar height to that of adjacent and nearby buildings.

Proportions of Front Facades

This is the relationship between width and height of a building front façade – tall and narrow, low and squat, square. New construction should employ similar proportions.

Proportions of Openings

Window and door openings in a building have their own proportions and often, but not always, these are similar to the building façade proportions. New windows and door openings should reflect adjacent and nearby building windows and door proportions.

Rhythm of Solids and Voids

In any building façade, window and door openings (voids) alternate with wall areas (solids). Usually, but not always, the resulting pattern of solids and voids is symmetrical –A central door with two evenly spaced windows to either side, for example. New construction designs should reflect the solid-void rhythms of adjacent and nearby structures.

Rhythm of Building Spacing

Often a function of building, lot size, the open spaces between buildings, are as important to the buildings themselves. Sometimes, large lots permit a great deal of space between buildings, giving elegant, refined feel, and sometimes there is no space at all, as in continuous commercial facades of the downtown. New construction should observe the rhythm of open spaces that already exists in the area.

Relationship of Roof Shapes.

New construction design should observe the predominant roof shapes of the area. For pitched roofs, such as gable or gambrel, new designs should use comparable pitches to those of existing structures.

Walls of Continuity.

Building walls often combine with trees, plantings, fences, retaining walls and planting beds to define the edges of properties and to enclose individual parcels. New construction design should observe these site considerations as part of overall design and should strive to create a feeling of continuity or enclosure comparable to that already existing. Landscaping both as part of this enclosure or within the parcel itself, should be of similar species, mass, shape and size to that used on adjacent and nearby parcels.

Ground Coverings.

Sidewalks, paths and driveways may be of various materials. New construction should observe the predominant materials and the ways in which they are used- textured or smooth concrete, type of brick patterns, whether borders and edges are used, and how they are made. Americans with Disabilities Act (ADA) requirements must be met in new construction.

Additions to Existing Buildings

If lot size, zoning regulations, finances and other factors permit, adding onto an existing building can solve a need for more space. Because of the strong impact additions can have on historic buildings, it is important that additions be done sensitively so the original building's character is not adversely affected. Even for non-historic or recent buildings, careful thought should go into the design of additions.

Recommendations:

It is generally better to build outward rather than up. Consider putting an addition on the side or rear of a building rather than adding a floor. For historic buildings, this avoids adverse effects to the original design, character and detailing; and no matter what the age of the original building, it avoids completely the sometimes tricky issue of structural strength and ability to carry another floor.

Additions should be constructed of materials compatible with those used in the original building. This does not mean that you have to use the same materials- stuccoed or frame additions can be added to brick buildings successfully, or frame additions with beveled siding can be added to stucco buildings. For additions to older buildings, it is generally best to use traditional materials such as brick, stucco or wood siding, but avoid diagonal planks and other non-traditional uses of wood. The addition should be visually differentiated from the original building so that it is clear that it is an addition and not part of the original construction.

Additions should be subordinate to the main building. It should be clear to someone looking at them which is the original main building and which part was added. Usually

this can be done by making the addition smaller in scale than the main building. Keep the roofline or parapet below that of the main building, or make the windows somewhat smaller.

Whenever possible, an addition should be placed at the rear of the main building. Additions built on the side of a building should be placed as far back as possible. If the façade of an addition must be even with the façade of the main building, provide a “break” or reveal between the two so they can still be seen as separate structures. An addition should not try to duplicate the architecture and design of the main building. It should pick up overall design “cues” from the main building, such as window proportions, overall massing and form, and type of ornamentation. However, the addition should have a simplified contemporary design of its own.

Signage: Historic Sites, Buildings, Structures and Areas

Note: The Design Review Board Ordinance has precedence over the guidelines state below. The narrative below provides context and an operating framework.

Signage:

Signage is used to locate a business and to advertise what products or services that businesses offer to the public. When designing a sign, it is important to consider the building it represents. A sign that compliments the building makes the business and the entire district more attractive to visitors and residents. Signage should enhance the façade and not distract from it.

Location:

An entire building conveys an image that acts as a sign. Signs should work in harmony with a building, site, etc. By working with the overall impression of the structure design (such as street type, building spacing, heights, stylistic diversity), signage effect can be amplified.

Wherever possible, leave interesting features or special materials visible; match trim of sign with building or structure. Use sign depth to relieve flatness.

Size:

Relate the sign size to the proportions of the building. A sign should not overwhelm the building structure, site, etc. with which it is connected. Use the architecture to emphasize and enlarge the impression of the sign.

Colors:

The colors of the sign should match or be compatible with the building/structure, materials and colors. The colors should be historically appropriate for the time frame of

the building/structure. Sign features should be accentuated and not be overwhelming. Take into consideration neighboring structures.

Materials:

Sign materials should be durable and color-fast. Utilize materials of building/structure where possible. Use traditional materials where appropriate.

Lighting:

Internally lit signs may be appropriate for post-WWII era buildings; external lighting sources are appropriate for earlier buildings or structures in a Historic District. Internally lit signs are discouraged in the downtown district and on other historic sites and areas. When used, backlit signs should have darker backgrounds and lighter letters.

Lettering:

Lettering style should be appropriate to the business. Size of letters should be in proportion to the sign, building, structure or site.

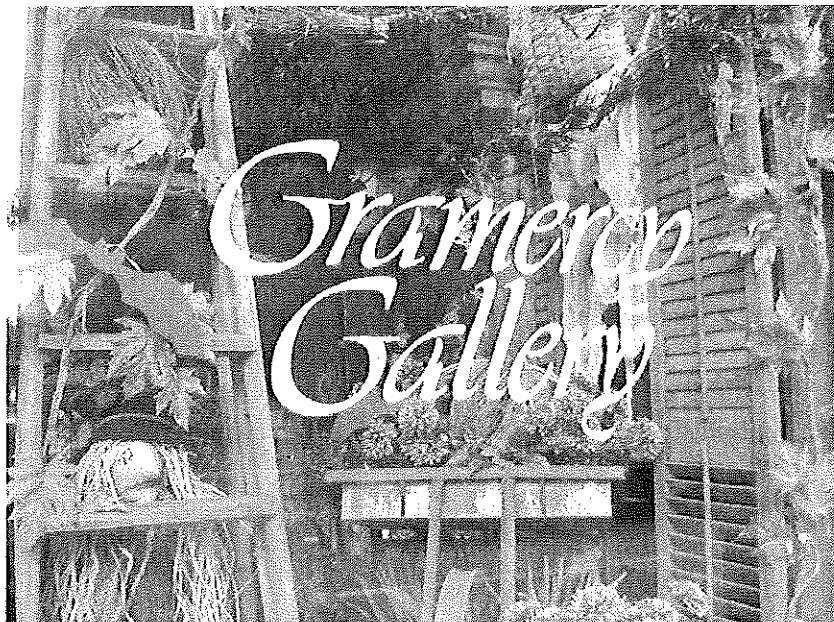
Content:

The message content on a sign should be easy to read and be understandable. The wording and graphics should be appropriate to both the building surroundings and business concept. The graphics used should be in scale and harmony with the sign and building. The sign message should project the business image and not each product sold or service rendered.

Recommendations:

- Historic signage should be retained and restored when it is suitable to the current business.
- New signage should be designed and constructed using materials and methods that are consistent with the building's architectural style.
- The size of the sign should be relative to the location in which it will be placed on the building. It should fit within the frieze, window, or transom.
- Limit the size of the sign to the least amount necessary to reach the public.
- The color and lettering of the sign should complement the building.
- Attach signage in a way that it will not damage historic materials (i.e., masonry, ironworks, columns, etc.). Attach only in mortar joints of masonry walls.
- Small signs may be placed at secondary entrances that are accessible to the public in order to identify the business. It should also comply with these recommendations.

Signage Samples







Display Window Signage

In the 19th Century, it was common for store owners and managers in downtowns of towns and villages to identify their business establishments with signs painted on glass storefront windows. It was common for the signage to carry the business name in block lettering or script in a gold-leaf marking with other colors providing a shadow or border effect. Today, to reflect the period that buildings were constructed and highlight the distinctive architectural history of the building, it is appropriate method for a business to identify itself with window lettering that fits the image of the building and business.

Criteria:

- Businesses may place painted or painted appearing adhesive lettering on storefront display windows.
- Appropriate information to be displayed on the display window(s) shall be the business name and business logo or slogan.

- The lettering shall be centered from side to side in the display window.
- The color of the lettering shall be appropriate to the site and remain in keeping with the architecture of the building and surrounding storefront.
- The font and style of lettering shall reflect the architecture and period of construction of the building to as to accent the historical dimension.
- Permanent display window signage placed on the glass window shall not contain advertising and promotional materials or products.
- The lettering shall be visible from the sidewalk parallel to the sidewalk fronting the storefront building. (i.e., sign can be seen from across the street)
- Format of lettering may be arched, horizontal, oval, rectangular, or triangular in layout.
- A business logo, crest, or insignia may be displayed as part of the signage.
- A storefront address or street number may be displayed on the glass transom directly over the main entrance to the business. The size of the number lettering shall not exceed 6 inches. The lettering shall be centered from side to side.

Banners

The Design Review Board shall review, approve, and manage the selection of banners displayed in the Historic Downtown Millersburg District. It will ensure that placement of banners occurs in accordance with Design Guidelines.

Location

Historic Downtown Millersburg is defined as a six-block area on the north and south side of East Jackson Street and West Jackson Street from Mad Anthony Street to Crawford Street. Banners will appear on bracketed poles along East Jackson Street, West Jackson Street, and Clay Street.

Banner Content

All banners must adhere to high aesthetic standards to communicate to residents and visitors that the Village of Millersburg Historical District has quality businesses and services that project a positive image. Banners may not include telephone numbers, fax numbers, or website addresses. Commercial terminology, including slogans, may not be incorporated. Appropriate communication includes the promotion of a nonprofit entity, sponsorship of a special event, sponsorship of a civic event, or promotion or sponsorship of a historic neighborhood or street. For-profit entities are restricted to promoting their sponsorship of one of the above.

Banner Design and Management

Material. All banners must be constructed of appropriate material, matte-finish vinyl or flame-retardant canvas that can accommodate the design specifications.

Dimensions. For single banner on pole installations, banners must be 18” wide by 48” high out-to-out, when measured flat, as illustrated in Exhibits A and B. Banners must feature a double hem of 3” at the top and bottom. Banners that do not meet specifications may create installation difficulties.

Graphic Design of Banners. It is recommended that a banner’s graphic design symbolically represent the promoted subject matter. Primary colors are recommended as background colors. Additionally, banner typography must be legible from a distance of 20’ and should include no more than 8-10 words plus a 1-2 logos or symbols. Banners must be printed on both sides. For-profit entities may print their name or logo, or both, at the bottom of the banner to indicate sponsorship of the banner.

Banner Placement. The Village of Millersburg ultimately approves the placement of all banners in the Historic District. Placing banners on poles beyond those that are adjacent to the sponsoring entity’s building will be at the Village of Millersburg’s discretion. Additionally, banners shall be hung so that sight lines to traffic control lights or street signs are not obstructed.

Length of Placement and Number. Banners installed to promote a special or civic event may be installed up to 60 days prior to the event, and removed no later than one week following the event’s conclusion. Banners installed to recognize an anniversary may remain in place for one year. A maximum of four banners featuring an organization or event may be displayed at any given time. Six banners representing Downtown Historic Millersburg may be displayed throughout the year.

Review and Approval. To have a banner displayed, requests shall be directed to the Design Review Committee. A color print of the banner design and the time of display desired shall be submitted with the application. It is recommended that sponsoring entities do not begin banner production until approval is granted by the Design Review Committee. The sponsoring entity is responsible for expenses incurred by the applicant during the review process, regardless of approval or denial.

Denied applications may be resubmitted. An application that was approved in the past to display a banner may be reactivated if the banner is unchanged. It is permissible to request an extended display period for displayed banners.

Banner Production, Installation, and Removal. Banner designs that do not meet the design and dimension specifications will not be approved.

Fees. At present there is no fee for banner installation or display.

Maintenance and Storage. Installed banners and bracket hardware will be regularly inspected. Damaged banners are the responsibility of the sponsor or owner. Upon removal, sponsoring entities are responsible for storing their banners appropriately for

future reuse, if desired and appropriate. The Village of Millersburg will only store its own banners.

Color of Building Facades and Exposed Surfaces

Color is a distinctive element of the building design, largely impacting the character of the structure. Color is directly associated with the historical architectural style and the concurrent advancements in technology. New methods for making paint and pigments expanded the range of colors available during transitions in styles. While paint analysis to reveal original colors is available, such analysis is not always necessary.

The Design Guidelines contain no pre-approved, prescriptive palette of colors for buildings. The key considerations are architectural style and colors that fit with the context of other colors on nearby buildings. The expression of color occurs primarily on storefronts, doors, bulkheads, windows, transoms, friezes, cornices, and ornaments.

Recommendations:

- A general guideline for color is to consider the building in three parts: the main body, the trim, and the sash and doors. The architectural style is a basis for which elements are different colors and elements with the same colors.
- When it is appropriate to use multiple colors for the main body, changes in color generally occur where different materials are used.
- Painting of brick is not recommended.
- Some architectural styles are distinct because of the use of accent colors. Consider the building as a whole and be selective when choosing what to accent.
- The key to the selection and application of colors is consistency across the façade. For example, all window sashes should be the same color.

Murals

Murals shall be designed to fit the historic character of the Village and the Historic Downtown Millersburg area. Such depictions shall enhance the positive image of the Village and the content described in this document.

Handicapped Accessibility

The Americans with Disabilities Act (ADA) is a civil rights act with wide-ranging implications for both new and older buildings. In part, the intent of the act is to ensure that disabled people enjoy, to the maximum extent possible, the same access to buildings as people without disabilities. Both existing buildings and new structures are required to comply with ADA by removing architectural barriers to disabled persons. Titles II and III of the act address physical accessibility requirements of publicly-owned facilities (such as schools or a city hall) and privately-owned facilities that are open to the public (such as stores, restaurants and some offices).

Title V, Section 4.1.7 of the act specifically addresses “Accessible Buildings: Historic Preservation.” It provides some flexibility in meeting accessibility requirements where such requirements would threaten or destroy the historic significance of the building in question.

Provisions of ADA apply regardless of whether an existing building is undergoing a complete rehabilitation. That is, the need to comply with ADA already exists and is not triggered by a decision to rehabilitate. If there exist doubts about the applicability of ADA to your building or about whether the historic preservation provisions may provide you some flexibility in complying, you should contact a qualified architect with ADA compliance experience.