



VILLAGE OF MILLERSBURG

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An Introduction to the Design Review Guidelines & Chapter 1349 of the Village of Millersburg Codified Ordinances

The Village of Millersburg has provided the following Design Review Guidelines and Design Review Regulations (Chapter 1349) to educate all current, new, and prospective property owners and tenants in the Design District about the goals of having these regulations. It is the intent of the Village to maintain and strengthen the historic integrity of the District through guidelines and ordinances that protect, enhance, and preserve the physical assets of the downtown.

The guidelines are intended to provide a general introduction of what is to be expected when considering ownership, improvement, alteration or construction of a building, and signage within the Design Review District.

Chapter 1349 of the Codified Ordinances details the specific regulations regarding all aspects of the above. All matters relating to Chapter 1349 are reviewed by Village Staff and the Design Review Board for consideration. The Board consists of a Village Council Member, a Planning and Zoning Commission Member, a Historic Building Owner, and two members of the community with a demonstrated interest in maintaining the integrity of the District.

Please review and familiarize yourself with both documents and reach out to the Village of Millersburg with any questions or concerns. The intent of these documents is not to be a regulatory burden; but rather, enhance and protect all properties within the District which has been proven to stimulate economic growth, increase property values, and promote tourism.

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Foreword

The Guidelines and Ordinance are in place to protect and enhance the Design Review Districts of the Village of Millersburg. The Design Review Board is responsible for the oversight of the guidelines and ordinance. Preservation and appropriate design of an historic district has been proven to stimulate economic growth, maintain and/or increase property values, promote tourism, and instill community pride. Effective Design Guidelines also open the door for funding sources for building and signage improvements. It cannot be emphasized enough that building owners and lessees of a Design Review District need to consider the impact of their buildings appearance as it affects the whole district. References to the Design Ordinance appear in bold italics at the relevant sections.

Acknowledgements

The Design Committee expresses its appreciation to the volunteers, Mayor and Council, Design Review Board, Solicitor, Administrator, and staff who crafted these documents.

Property Owners, Tenants, Lessees

1349.10; 1349.11; 1349.99

Responsibilities of Building owners, tenants, and/or lessees

All changes to the exterior of a structure within the Design Review Districts must be reviewed by the Design Review Board prior to commencement of work. This includes, but is not limited to, alterations and additions to buildings, facades, paint colors, new construction, installation of signs, awnings, demolition, landscaping, and fences. Applications for a Certificate of Appropriateness are available at the Village Offices or www.millersburgohio.com. Applicants must complete and return the application to the Village Offices along with the application fee, relevant supporting documentation, renderings, and material and color samples.

Additional responsibilities of applicants are to:

1. Obtain a copy of these guidelines and the relevant sections of Chapter 1349 of the Village of Millersburg Ordinances and familiarize themselves with both.
2. Attend or provide an authorized agent at the Design Review Board meeting where the application will be considered. Failure to attend or have representation at the meeting will result in the application being tabled until the next regularly scheduled meeting of the Board. Failure to attend the second meeting will result in the application being withdrawn.
3. Prepare variance and/or appeals applications if proposed changes are not approved by the Design Review Board.
4. Acknowledge failure to comply with the Design Review regulations may result in fines of up to \$250 per day, with each day being considered a separate offense.

Design Review Board

1349.01-1349.06; 1349.08

Composition of the Design Review Board's Membership

The Design Review Ordinance establishes a five-member Design Review Board. The Ordinance calls for one Planning and Zoning Commission member, one Village Council member, one Design District property owner, and two members who have an interest in maintaining the historic integrity of the design districts.

Current Design Review Board Members

Kelly Hoffee, Brett Gallion, John Zvolensky, Tom Wengerd, Mike Uhl

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 are the Design Review Board's Roles and Responsibilities?

All changes to the exterior of a historic structure or site must be reviewed and approved, denied, or approved with modifications by the Design Review Board. This includes, but is not limited to, alterations and additions to buildings, facades, paint colors, new construction, installation of signs, awnings, demolition, 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.

Design Review Board members should have an active interest in retaining the historic integrity of the Design Review District(s) by:

1. Being committed to regular attendance of Design Review meetings,
2. Being knowledgeable of the guidelines and ordinances,
3. Attending and providing input at Planning and Zoning Commission meetings when Design Review District applications appear for variance and/or appeal.

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 must be evaluated and added to the cost of the rehabilitation project.

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. 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?

1349.09

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 the 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) The Secretary of the Interior's Standards and Guidelines for Preserving, Rehabilitating, Restoring and Reconstruction Historic Buildings, (2) The National Park Services "Preservation Briefs" and "Preservation Tech Notes", and (3) "Village of Millersburg Resolution 2007-08". 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.

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 "Village of Millersburg Resolution 2007-08". Each applicant should consult these sources for detailed directions 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.

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

The Secretary of the Interior's Standards for the Treatment of Historic Properties:
<https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm>

Whole Building Design Guidelines website: www.wbdg.org

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 features 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, 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 *1349.09*

Discuss your project with the Village Zoning Inspector. The Municipal Building is open from 8:00 — 4:30, Monday through Friday. You will be advised if you need the Design 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 Certificate of Appropriateness application. Describe your proposed changes in detail and submit the application with renderings of the work, current photographs, and plans of the property. The Design Review Board requires you and/or your representative to present your proposal in person.

New construction may take the form of a 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 handled carefully to ensure that the continuous facade 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 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 compatible 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 the width and height of a building façade, tall and narrow, low and squat, or square. New construction should employ similar proportions.

Proportions of Openings

Window and door openings in a building have their own proportions and often 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 is an 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 an elegant, refined feel, and sometimes there is no space at all, as in the continuous commercial facades of the downtown. New construction should observe the rhythm of open spaces that already exist 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 the 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 must use the same materials- stucco 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

1349.12

Note: The Design Review Board Ordinance has precedence over the guidelines stated 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 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.

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 for 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 to identify the business. It should also comply with these recommendations.

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 banners 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 represent the promoted subject matter. Additionally, banner typography must be legible from a distance of 20' and should include no more than 8-10 words plus 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 should 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.

Review and Approval. To have a banner displayed, requests shall be directed to the Design Review Board. 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.

Temporary Signage

Any exterior sign, banner, pennant, valance, or advertising display constructed of paper, cloth, canvas (other than awnings), light fabric, cardboard, wallboard, or other light materials intended to be displayed for a short period of time and do not meet the signage guidelines may be considered temporary. Examples are as follows: balloons, banners, public event banners and signs, posters, political signs, and special event signs for the corresponding business.

Temporary signs may be displayed for two weeks prior to the event and must be removed one week after the event.

Signage and decorations for civic events and holidays are excluded from the Design Guidelines but must be removed one week after the event.

Short term lease agreements of 60 days or less may utilize the temporary signage guidelines e.g., Political Party Headquarters.

A-Frame Signs

A-Frame (sandwich board) style sidewalk signs are commonly used by Millersburg merchants and add unique style to the downtown.

Permanent printed signs are preferred. Each business is allowed one A-Frame sign per frontage and/or storefront. A-Frame signs may not exceed 48"x24" and must be weighted. Chalkboard signs are permitted, and lettering should be legible.

A-Frame signs shall not interfere with pedestrian traffic, impede wheelchair access, or limit opening of vehicle doors.

Color of Building Facades and Exposed Surfaces

1349.09

Color is a distinctive element of the building design, largely impacting the character of the structure. Color is directly associated with 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.

Historically, masonry was not painted except for wooden trim elements around doors, windows, and gables. The primary purpose of painting through the years was to exclude moisture penetration to prevent deterioration. Additionally, paint was used to define and enhance architectural details and enhance overall appearance. Painted masonry usually occurred as the result of covering up incompatible building materials, building additions or damage.

Removing paint from historic buildings (except for cleaning, light scraping and hand sanding) should be avoided unless absolutely necessary due to the potential of damaging historic material.

When selecting a paint color, consider using the original color scheme. If it is not possible to identify the original colors, a color scheme should be based on historic precedent within the area and be compatible with adjacent buildings. Historically, paint colors were more muted than what we have available today because of a limited source of pigments.

The right combination of colors can complement historic architecture and enhance the whole street. In general, unpainted masonry, including brick, stone, terra cotta, and stucco should not be painted. Before repainting, mortar joints should be repointed, loose paint should be removed, and the entire building should be low pressure washed. A masonry primer should be applied to the surface before the final coats of paint.

Additional Guidelines based on the Italianate & Romanesque Revival Architectural Styles.

**Millersburg Historic District
Italianate and Romanesque Revival
Architectural Styles**

The beautiful historic commercial buildings in downtown Millersburg represent two different Architectural styles: Italianate and Romanesque. The architects, builders and owners were influenced by “Main Streets” in neighboring towns and cities. Often, certain architectural features were either more or less pronounced based on the taste and bank account of the owner.

The Italianate style of architecture can be identified by their flat roofs with brackets and decorative window moldings.



The brackets beneath the eaves are the most distinguishing characteristic of the Italianate style commercial building.



Brackets were often paired or single as seen in the photos above.

Window moldings of Italianate structures are quite ornamental and could either be hooded or flatter.



Italianate structures typically have flat roofs, and many have small triangular gables extending up from the center of the roof on the front facade.



During the late 1890's a new style was gaining in popularity called Romanesque Revival. This architectural phase had a more massive and solid appearance, and it became very popular for public buildings of that time. A great example of this is the post office in Millersburg.



Romanesque buildings often had round-topped arches over windows and/or entrance, as seen above.

Groupings of three or more windows are also a hallmark of this design.



The facade can be constructed of both brick and stone and can be a combination of colors and textures with offset brick designs.



It is not unusual to find buildings in the late 1800's and early 1900's to be a combination of both Italianate and Romanesque styles of architecture.

Traditional Paint Colors

Italianate paint colors became darker, and the contrast became more vivid than in earlier architectural styles.

Color drew the eye to architectural details. Popular colors included grays, tans, ochres, and warm beiges. Later in the period, more colors appeared, and contrasts became stronger, including colors such as russets, olives, gray-greens, and browns in different combinations.

Towards the end of the period, common paint colors were mass produced and marketed in resealable cans. A wider range of colors became available including pastels such as rose, peach terra cotta and olive as well as deeper and more saturated colors.

Recommended:

Body and Trim

Two shades of the same color, with the lighter shade usually for the trim.

Windows and Doors

The sash, doors, and shutters were black or very dark green. Shutters were sometimes a very dark shade of the body color.

As Queen Anne Homes became popular and were being built on the perimeter of commercial districts, more earth tone colors were added and sometimes four or five colors were on a single home.

Such colors also may have been used to paint later Italianate buildings.

Romanesque Buildings typically had nothing to paint as they were made of stone or brick. However, in today's world, Main Streets now have more signage, awnings, and trim work that need paint.

Sherwin Williams has Developed an Historic Paint Palette that is based on the paint colors available during different time periods. Because most of our buildings were constructed during the mid-1800s and early 1900s, the following historic paint palette is recommended for all window signage, awnings, building colors, and trim details. Colors may be matched by other paint companies.



Original Sherwin Williams Paint Palette

Colors

SW2804 Renwick Rose Beige
SW2805 Renwick Beige
SW2813 Downing Straw
SW2815 Renwick Olive
SW2818 Renwick Heather
SW2819 Downing Slate
SW2820 Downing Earth
SW2821 Downing Stone
SW2822 Downing Sand
SW2824 Renwick Golden Oak
SW7678 Cottage Cream
SW2802 Rookwood Red
SW2803 Rookwood Terra Cotta
SW2807 Rookwood Medium Brown
SW2808 Rookwood Dark Brown
SW2809 Rookwood Shutter Green
SW2810 Rookwood Sash Green
SW2811 Rookwood Blue Green
SW2812 Rookwood Jade
SW2814 Rookwood Antique Gold
SW2823 Rookwood Clay
SW2831 Classical Gold
SW2829 Classical White
SW2858 Harvest Gold
Historic Blacks are acceptable.

Options for repainting a building:

1. Repaint using the same colors that exist on the building if those colors meet the approval of the Design Review Board.
2. Propose a well-researched color palette to the Design Review Board for approval.

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, I.7 of the acts 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.

The provisions of ADA apply regardless of whether an existing building is undergoing 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.

Appendix I

Architectural Neighborhoods of Historic Downtown Millersburg

196 WEST JACKSON STREET TO 6 NORTH WASHINGTON STREET



ITALIANATE



ROMANESQUE REVIVAL



ROMANESQUE REVIVAL



ROMANESQUE REVIVAL

96 WEST JACKSON STREET TO 6 WEST JACKSON STREET

1870'S



ITALIANATE

LOST FACADES ROMANESQUE PERIOD



ROMANESQUE

4 East Jackson Street to 88 East Jackson Street



1874



ITALIANATE

1883



ITALIANATE



*1925-1950 MODERN STYLE
ROMANESQUE*



BASIC ITALIANATE



ROMANESQUE
28

Appendix II

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 known 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 crossroads. 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 crossroads. 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 schoolhouse. Anson Wheaton and Joseph Edgar taught school here in 1822-1824. Wheaton built a house on the road between the crossroads and schoolhouse. North of the schoolhouse was a large spring where John Foster, gunsmith, built a cabin and shop. He worked there for several years and 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 schoolhouse 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 courthouse, jail, and public offices; also 65 lots in said town to aid in the erection of said buildings, and also to erect a temporary courthouse, 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.