



2023



# DESIGN GUIDELINES

for the  
**Loudonville Downtown  
Historic District**

# ACKNOWLEDGMENTS

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This project was conducted to support the Village of Loudonville and the Design Review Board in their efforts to preserve and protect sites and structures which reflect the village's history; stabilize and improve property values; enhance the character, diversity, and interest of the village; foster civic pride; promote preservation; and safeguard the property rights of the owners of property located in an Architectural Review District.

Historical images courtesy the Cleo Redd Fisher Museum, Loudonville OH

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*Approved by the Design Review Board on December 6th, 2023*

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# Chapter 01

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## INTRODUCTION

Loudonville Codified Ordinance Chapter 1257, passed 11/18/96, created an Architectural Review District (ARD) to recognize, preserve, and enhance the historic character of the downtown area of Loudonville, Ohio, by safeguarding the architectural integrity of historic structures. The ARD is an overlay zoning district that imposes development standards in addition to the standards contained in the underlying district. This district was also established to discourage new construction or alterations of existing buildings that are determined to be detrimental to, and incompatible with, the existing architecture, physical form and historic atmosphere of the downtown area of Loudonville. It is also recognized that beyond cultural benefits, the protection of historical resources in the Village will further the economic development of the area and will help maintain and improve area property values.

The Village of Loudonville created the Design Review Board (DRB) in 2022 to fulfill the directive of Loudonville Codified Ordinance Section 1257.03. These Design Guidelines will serve as a tool to reinforce the ordinances of the Village of Loudonville and assist the DRB with the design review process.



## 1.1 Purpose of Guidelines

The purpose of the Village of Loudonville Design Guidelines is to assist property owners, tenants, architects, designers, contractors, village staff, and the Loudonville Design Review Board (DRB) throughout the design review process as it relates to Architectural Review District (ARD) buildings.

Design Guidelines:

- Create a basis for fair decisions and consistency in design review;
- Provide for the protection of historic resources,;
- Create incentives for investment in the ARD; and
- Support the overall objectives of the DRB.



^ Original facade of Buzzard's Family Shoe Store

## 1.2 Benefits of Design Review

### REINFORCES COMMUNITY IDENTITY

The evolution and compilation of the historic downtown buildings have created a unique community identity, pedestrian environment, and sense of place that cannot be replicated. Design review protects these important components and community identity.

### ENHANCES AND PROTECTS PROPERTY VALUES

Design review protects and enhances private and public investments by providing predictability and stability. The value of real estate is not confined to property boundaries but is interrelated with the buildings, public improvements, and other buildings surrounding it. It is imperative in the downtown area to maintain an image of vitality.

### DEMONSTRATES COMMITMENT

Design review demonstrates a public commitment to historic preservation. It assures property owners that their investment will be protected by ensuring that historic character will be maintained.

### PROMOTES ECONOMIC DEVELOPMENT

Design review allows for an economic development strategy promoting a unique historic community identity and quality of life.

### PROMOTES ENERGY CONSERVATION

Design review encourages wise use of resources. Preservation, rehabilitation, restoration, and reconstruction of historic buildings promote the conservation of the natural environment and open space protection by recycling the built environment. Reusing historic buildings and materials conserves the energy required to extract, process, and transport discarded building materials, reducing landfill refuse.

## 1.3 Design Review Board

In its review process, the DRB will utilize these Design Guidelines which explain, expand, and interpret the Loudonville design criteria and reflect the DRB's philosophy of encouraging the preservation and careful treatment of the Village's Architectural Review District, while recognizing the need for continuing adaptation, improvement, and growth.

### OBJECTIVES OF DESIGN REVIEW BOARD

1. To safeguard the heritage of the Village by preserving sites and structures which reflect elements of the village's, social, economic, political, archaeological, or architectural history.
2. To stabilize and improve property values.
3. To enhance the visual and aesthetic character, diversity, and interest of the village.
4. To foster civic pride in the beauty and notable accomplishments of the past.
5. To promote the use and preservation of historic and archaeological sites and structures for the education and general welfare of the people of the village.
6. To take necessary measures to safeguard the property rights of the owners whose property is declared to be located in an area designated as the Historic District.

### RESPONSIBILITIES & DUTIES OF DESIGN REVIEW BOARD

The DRB is responsible for:

- Reviewing applications for exterior changes to designated buildings located within the Loudonville ARD and approving or denying such applications;
- Providing recommendations on Development Plan applications in the ARD; and
- Reviewing changes to signage for properties in the ARD.

The DRB may conduct surveys or otherwise assemble information related to all areas, places, buildings, structures, homes, works of art, or other objects of environmental, architectural and aesthetic interest in the Village.

The DRB shall work for the continuing education of the residents of the Village with respect to the architectural and historic heritage of the Village.

The DRB is hereby authorized to issue, upon compliance with these regulations, a Certificate of Appropriateness (COA) upon application. When a COA is granted, it shall be directed to the Codes Enforcement Officer who may issue a zoning permit provided there is compliance with all other sections of this Code. The COA shall precede the issuance of a zoning permit.

*Please note: Any changes to a structure not mentioned in this document that is located in the ARD must be brought forward to and approved by the DRB.*

## 1.4 Application and Review Procedures

### CERTIFICATE OF APPROPRIATENESS

Issuance of a Certificate of Appropriateness (COA) by the DRB is required prior to the following types of work on or to any structure located in the Loudonville ARD:

- Any new construction of a structure.
- Any remodeling which involves the alteration of a foundation, alteration of a roof line, the enclosure of any porch, deck or breezeway, or the replacement of windows, siding, doors, or steps.
- The placement, replacement, or reconstruction of any sign.
- The demolition of any structure, except when a structure is declared unsafe and is an imminent peril.
- Exterior painting when colors are changed.

Minor maintenance and repair are defined as the process of conserving and fixing a building over time to prevent deterioration, and do not involve a change in the exterior design, material or outer appearance of a property in the ARD. Maintenance and repair are encouraged, but do not require a COA.

A map of the ARD is located on page 8.

## CERTIFICATE OF APPROPRIATENESS: PROCESS

The **DRB meets on the second Wednesday of each month at 5:00 PM**, as needed, at the Ohio Theater in the Council Chambers located at 156 North Water Street. All application forms for a COA, along with drawings, materials, sketches and material samples determined by the DRB to be required as supplemental materials with that application, **must be filed with the Codes Enforcement Officer ten (10) days prior to the DRB's next meeting.** The DRB can be contacted for assistance at: [loudonville-oh.us](http://loudonville-oh.us).

- Upon an application's completed submission, the DRB will review it at its next regularly scheduled meeting. The applicant is strongly encouraged to attend this meeting.
- The DRB shall review the application for clarity and completeness and ensure that it meets all relevant design criteria. Design criteria for review are set forth in Loudonville's Ordinance located in Part Twelve – Planning and Zoning Code, Title Four – Zoning, Chapter 1257 – Architectural Review District, passed in 1996. These Design Guidelines further explain, expand, and interpret design criteria.
- Following review, the DRB shall either approve or deny the COA, or approve the COA subject to specific conditions.
- A COA is conditional upon the commencement of work within one (1) year of issuance. If work does not commence within one (1) year or work has not been more than fifty (50) percent completed within one and one-half (1½) years of issuance, the COA will expire and be revoked.

The DRB shall complete its review of a submitted application and issue a COA for an approved application, or deny the issuance of a COA, within seven (7) days following the review meeting. (Chapter 1257.07)

If no action is taken by the DRB within 10 days of submission of an application, a COA shall be issued as a matter of fact. (This does not apply where the applicant has requested tabling, or the DRB has tabled the application due to lack of information.)

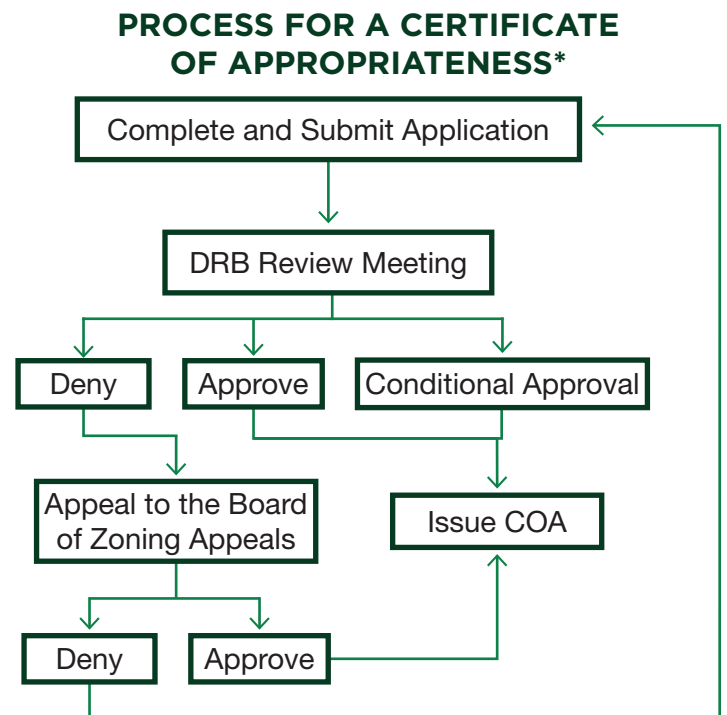
## 1.4.1 Appeals and Penalties

### APPEALS

An applicant who has been denied a COA by the DRB may appeal the decision to the Board of Zoning Appeals. The Board of Zoning Appeals shall base their decisions on the appeal criteria set forth in Chapter 1244 of the Codified Ordinances of the Village of Loudonville.

### PENALTIES

Violation of Village of Loudonville Codified Ordinances, DRB's Design Criteria will result in a charge of minor misdemeanor. Each day constitutes a separate offense. Any criminal remedy is in addition to other remedies available to the Village, including injunctive relief to stop work or to return a building to its original appearance.



*\*This is the process strictly for a certificate of appropriateness and not for any other permit you might need.*



## 1.5 Historic District Map



 Architectural Review District Boundary



## 1.6 Loudonville Landmarks Map



 Architectural Review District Boundary

**1** T.J. and Sara Bull House

**4** Mohican Manor

**7** Loudonville Fountain

**2** Philip J. Black House

**5** Cleo Redd Fisher Museum

**3** City Hall and Opera House

**6** The Workman Cabin



# Chapter 02

## CHARACTER AND CONTEXT

### 2.1 History of Loudonville

Loudonville was platted on August 6, 1814 by James L. Priest. The village was established on land owned by Priest's father, J. Loudon Priest. The Black Fork River meandered along the edge of the town, which provided a direct link to New Orleans. In its early years, the land was cleared for farming and shelters for attacks during the War of 1812. After the war, many Native Americans left the area, and as more settlers came, more land was cleared for farming. Corn surplus was fermented and distilled into liquor, which provided an early form of currency.

By the 1840s, Downtown Loudonville was expanding, with builders erecting structures with ornate brick facades to house diverse businesses. At the same time, the Pennsylvania & Ohio Railroad came with the opportunity to sell and transport various locally made goods. Agriculture and handcrafted furniture were some of the first exports for the village.

The first annual Loudonville "agricultural exhibitions," or Fair, took place in October 1876 on open land that was privately owned until 1889. When the field became unavailable, the downtown streets and Central Park became the fairgrounds and continue to be to this day. In the late 1890s, crowds of 10,000 or more were flocking to the fall classic, Loudonville's Free Street Fair. From agriculture to entertainment, most of Main Street was occupied from one end of the business district to the other.



^ Main and Water Streets, early 1900



^ Loudonville Free Street Fair circa 1900



## MAIN STREET DISASTERS

In May 1901, a small fire started at The American House, a hotel and boardinghouse located on Main Street, destroying the structure and several of the surrounding blocks in Downtown Loudonville. There was no water system to slow the spread of the fire and the blaze lasted all night. Nearly half of the businesses downtown were damaged or destroyed, with an estimated \$100,000 (or \$3.5 million) in damage. Two weeks later, residents started a petition for the creation of a public waterworks system to prevent further tragedies.

In March 1913, four days of constant rain caused the waters of the Black Fork River to overflow its banks and flood the valley. The floodwaters stretched from Mount Vernon Avenue to Spring Street. The flood destroyed the iron bridge that extended Main Street across the Black Fork River, isolating the east and west sides of town.



Four blocks of smoking rubble left in the wake of the fire (May 3, 1901)



The American House; hotel and boarding housing located on Main Street



Fire destroyed more than a quarter of Downtown Loudonville (May 2, 1901)



Bystanders surveying the destruction of the 1901 fire in Loudonville



The Star Hook and Ladder Company tearing down the crumbling corner of the American House (1901)



CHAPTER 02:  
CHARACTER AND CONTEXT



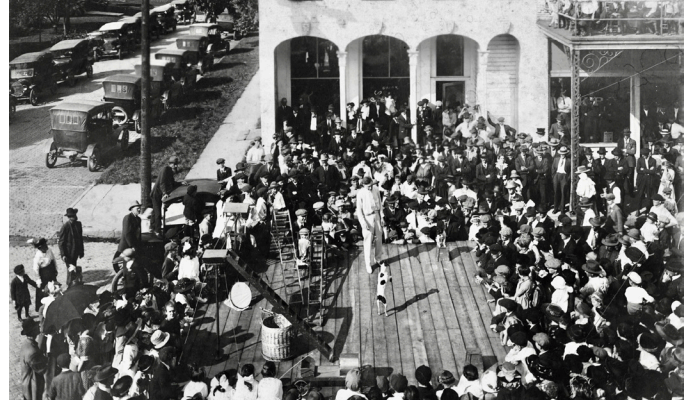
^ Black Fork River overflow (March 1913)



^ The Black Fork River flood destroyed the 1891 iron bridge that extended Main Street across the river



^ Main Street is paved with bricks (1920)



^ Harry Young's trained dogs at the Loudonville Free Street Fair circa 1914



^ Main Street circa 1920s



^ The town celebrated the dual dedication of Flexible Plant 2 and the new addition to the high school (Jan 1940)



## THE EXCITEMENT OF DOWNTOWN LOUDONVILLE

Promenading along the sidewalks was a popular pastime in Loudonville's early days. This was a chance to socialize with neighbors and view the window displays of local merchants. Such an act was replaced in the 1950s by youths who enjoyed cruising up and down the streets in their cars. Before the widespread use of automobiles, crowds commonly gathered in the streets for events in order to allow the sidewalks to remain clear for pedestrians. Historically, Main Street and Central Park were places for residents to gather and celebrate the town itself or its significant milestones.

With the rise of the automobile, the rough dirt roads became too much for early automobiles to handle, so Main Street was paved with bricks beginning in 1907. After bricks were laid on Main Street, the village continued to pave the remaining street, and by the 1930s, most of the roads in Loudonville had been paved. The brick pavement was an improvement over dirt roads, but heavy traffic eroded the bricks, and freezing temperatures could buckle the streets, which required constant maintenance.

Downtown Loudonville has mostly stayed the same since James Loudon Priest platted the village, which is still within its original borders. The face of downtown has changed somewhat as a result of the 1901 fire, but most of the replacement buildings replicated the Victorian motif of their predecessors. New buildings were added to the downtown, such as the Ullman Hotel, Citizens Savings Bank, and City Hall, but most became landmarks.

Today, Loudonville remains a vibrant and thriving community. Its rich history is evident in the many historic buildings and landmarks that can be found throughout the town. Whether you're a long-time resident or a first-time visitor, there's always something new to discover in Loudonville.



▲ The "greatest motor cavalcade ever held", the Glidden Tour paraded through Loudonville (September 15, 1953)



▲ Loudonville Free Street Fair circa 1989



▲ Main Street, May 2023

# Chapter 03

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## MAINTENANCE AND REPAIRS

There is a basic principle of conservation which should always be observed: **the conservator should always use the most gentle techniques and the least possible degree of intervention to secure any conservation objective.**

Every means of repairing deteriorating historic materials or replacing them with identical materials should be examined before turning to substitute materials.

**Before any maintenance or repair work is done to a structure, discuss with the village administrator, an architect, engineer, consultant, or contractor to identify the root cause of the deterioration.**

Without appropriate repairs to eliminate the root cause of the problem, deterioration of any kind will continue, and other repairs will have been a waste of time and money.

**Maintenance and repair is strongly encouraged, but not subject to the full design review process.**

Note that repair does not equal replacement and any repairs should be done with like material. Please confer with village administrator to confirm.

### 3.1 Masonry and Stone

Masonry materials can be divided into five categories:

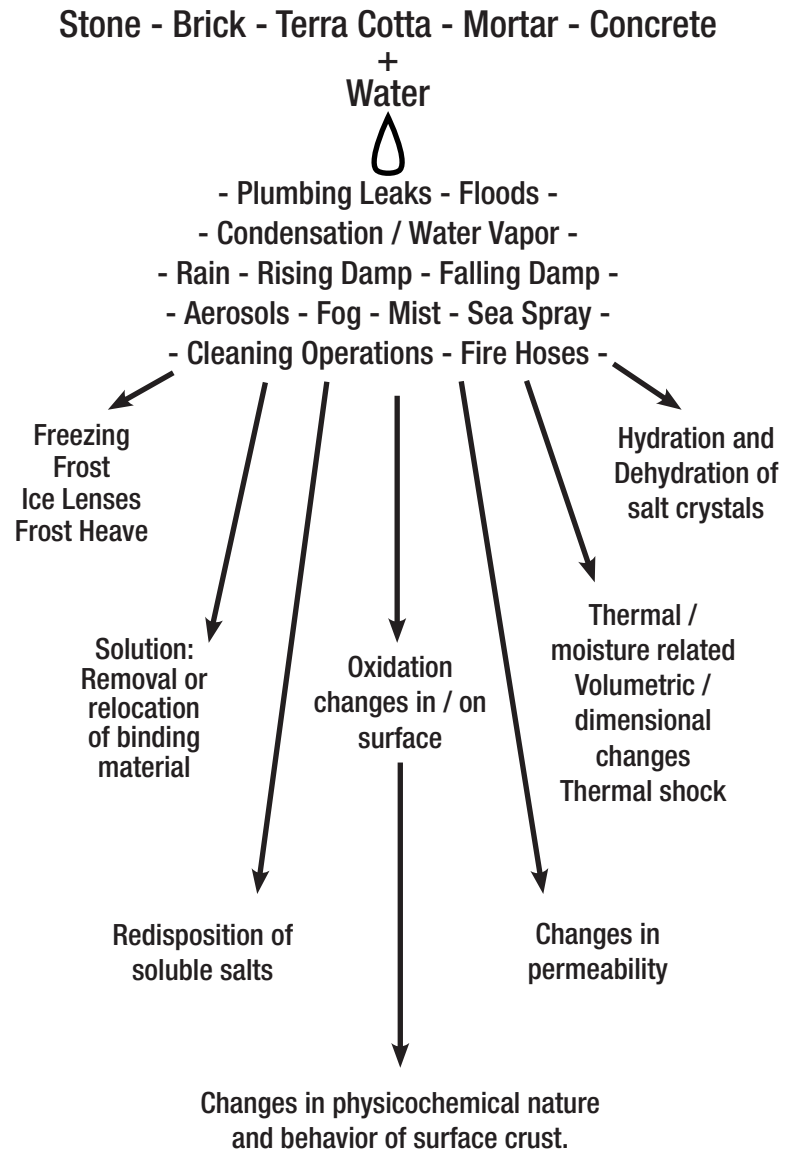
1. Calcareous stones, or stones composed entirely or partly of acid-soluble carbonates or chalky material. This group includes limestones, marbles, calcareous sandstones, and sand lime bricks. Cleaned with water and non-acidic chemical compounds.
2. Siliceous stones, or stones composed of acid-resistant materials such as quartz or silica and silicate compounds. This group includes granite, andesite, most sandstones, granite, slate, brownstone, bluestone, and quartzite. These stones are considered to be durable and easy to clean. Although these stones are acid resistant, certain acidic cleaners can etch and seriously disfigure their polished surfaces.
3. Architectural ceramics, which is a large group of fired-clay products such as bricks and architectural terracotta. Certain acidic cleaners will seriously disfigure glazed surfaces.
4. Cementitious products, which include lime mortars, "natural cements," lime and gypsum plasters and stuccos, and Portland cement.
5. Water-soluble or water-sensitive masonry materials such as adobe, clay block, terre pise, cob, sod, and alabaster.

## CLEANING METHODS

- Water methods: soften dirt or soiling material and rise the deposits from the masonry surface.
- Chemical cleaners: react with dirt, soiling material or paint to effect removal, after which the cleaning solution is rinsed off the masonry surface with water.
- Abrasive methods: blasting with grit, using grinders and sanding discs, which all mechanically remove dirt, soiling material, or paint. This cleaning is followed by a water rinse. Generally, abrasive cleaning methods are not appropriate for use on masonry buildings since they are abrading with the dirt rather than reacting with it.
- Laser cleaning: can be quite effective for cleaning limited areas, however it is expensive and generally not practical for most masonry cleaning projects.

Testing should always begin with the gentlest and least invasive method proceeding gradually to more complicated methods, if necessary. Cleaning test patches should be carried out in an area of sufficient size to give a true indication of their effectiveness. Cleaning test patches should be evaluated only after the masonry has dried completely. The results of the tests may indicate that several methods of cleaning should be used on a single building.

*Refer to Preservation Brief #1: "Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings" for more information.*



^ Deterioration of masonry materials and structures



## 3.2 Mortar

The mortar joint in a historic structure is often referred to as a wall's "first line of defense." Good repointing practices guarantee the long life of the mortar joint, the wall, and the structure itself.

Repointing restores the visual and physical integrity of mortar of the masonry, however if done improperly it can also cause physical damage to the masonry itself. The obvious signs of deterioration of mortar are crumbling mortar, cracks in mortar joints, loose bricks or stones, damp walls, or damaged plasterwork.

New mortar should match the unweathered interior portions of the historic mortar. If a proper color match cannot be achieved through the use of natural sand or colored aggregates like crushed marble or brick dust, it may be necessary to use a modern mortar pigment.

New mortar should:

- Match the historic mortar in color, texture and tooling;
- Include sand matching the sand in the historic mortar;
- Must have greater vapor permeability and be softer than the masonry units; and
- Must be as vapor permeable and as soft or softer than the historic mortar.

Check the match by making a small sample of the proposed mix and allow it to cure at approximately 70°F.



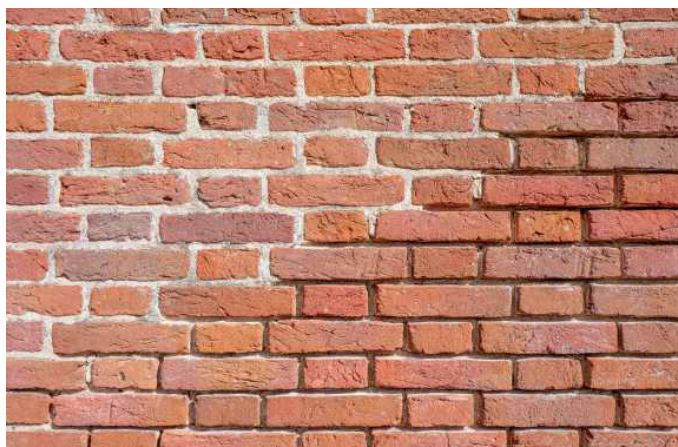
^ Mortar joints starting to deteriorate

Repointing is both expensive and time consuming; it is preferable to repoint only those areas that require the work rather than the entire wall. However, if 25-50% of the wall or more needs to be repointed, it might be more cost effective to repoint the entire wall rather than spot repointing.

Important to remember:

- Repointing is a lengthy and an expensive process.
- The work itself is precise, noisy, and scaffolding may cover the face of the building for a period of time.
- Avoid the tendency to rush the work or cut corners in order to retain the historic visual integrity of the structure.

*Refer to Preservation Brief #2: "Repointing Mortar Joints in Historic Masonry Buildings" for more information.*



^ Tuckpointing a brick wall



### 3.3 Wood

Wood is a remarkably resilient material with great strength in relation to its density. Softwood is derived from coniferous trees such as pines and firs. Hardwood is derived from deciduous trees such as oak, maple, and walnut. These two categories have distinctly different natures and uses.

The presence of moisture in a large quantity is normally the key to wood preservation problems. However, there are a multitude of reasons through physical, chemical, and mechanical factors that can cause the deterioration of wood in historic structure. Such conditions that cause deterioration in wood are moisture, insect attack, vandalism, and lack of maintenance. It is important to discuss with an architect, consultant, or contractor to identify the root cause of the deterioration.

If the timbers within the structure are badly deteriorated, they can be completely replaced or if some parts are still sound enough these may be retained and have patches inserted. The guiding principle should be to retain as much of the original material as possible.

New wood should match the historical wood based on:

- Species;
- Quality;
- Cut;
- Color;
- Grain direction and figure or pattern; and/or
- Finish.

Wood may be reinforced with dowels or pegs of either wood, metal, or fiberglass. Structural timbers can be splinted with new timbers, plywood, structural steel, or plastic connected by gluing, screwing, or bolting.



^ *Dry wood rot*



^ *Termite damage*

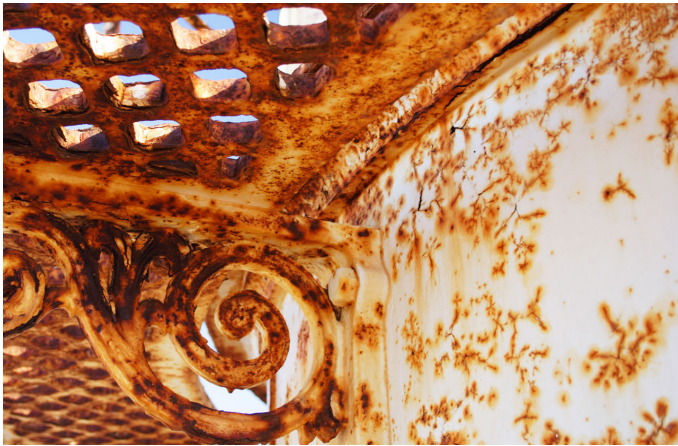


^ *Wood rotting due to humidity and growth of molds*

### 3.4 Metals

Metals can be used for structural and/or decorative purposes. Common metals used are iron, steel, aluminum, copper, and copper alloys. Metal is subject to physical deterioration such as erosion, which is a slow process of abrasion which will eventually wear away the metal completely. The oxidation process, or rusting, occurs when metal is exposed to moisture and air. Rusting can be accelerated where architectural details provide pockets or crevices that trap and hold liquid.

Before establishing the appropriate treatment, an evaluation should be made of the property's historical and architectural significance and alterations, along with its current existing condition. If the repair work involves more than routine maintenance, then a qualified professional should be consulted.

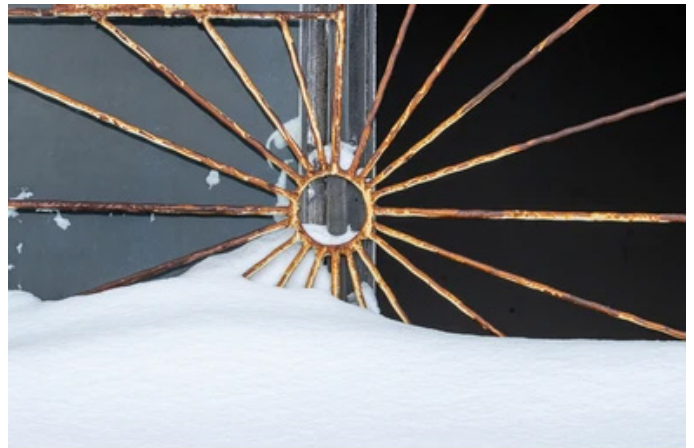


▲ *Rusting decorative metal*

Repairing metal features by patching, splicing, or reinforcing the metal should follow recognized conservation methods and techniques. When metals are beyond repair or when repair will be only marginally sufficient in extending the functional life, replacement of the deteriorated element may be the only solution. Metals that have deteriorated to the point of failing may require duplication or replacement as the only option.

- All decorative replacements should be made with like materials and duplicate the appearance of the existing element, matching the original composition, size, and configuration of details.
- All structural replacements should match all structural characteristics of the original.
- Reproductions or replacements should be based on historical documents, historical images, or physical evidence.

*Refer to Preservation Brief #27: “The Maintenance and Repair of Architectural Cast Iron” for more information.*



▲ *Rusting metal window grill*



### 3.5 Exterior Paint

Exterior paint is constantly deteriorating through weathering. The most common paint deterioration conditions are:

- Peeling;
- Blistering;
- Wrinkling;
- Cracking or surface microcracking; and/or
- Chalking.

Whether there is a new owner or ownership has remained through the years, taste in color often changes. Paint thickness should be taken into account, even if there are no signs of paint failure, as adding a new layer can be somewhat risky.

Removing paint from an historic exterior should be avoided unless absolutely essential. However, paint can be removed to the next sound layer using the gentlest method possible, then it can be repainted. If painted surfaces display continuous patterns of deep cracks or extensively blistering and peeling so that the surface is visible, the old paint should be completely removed before repainting.

Nonetheless, if the decision is to repaint is made, the “new” color(s) should, at minimum, be appropriate to the style and setting of the building. If the intent is to restore or accurately reproduce original colors used or those from a significant period in the structure’s evolution, then they should be based on the results of a paint analysis.

Colors not pre-approved can be presented and further considered by the DRB.

*Refer to Preservation Brief #10: “Exterior Paint Problems on Historic Woodwork” for more information.*



▲ Peeling paint on wood



▲ Peeling paint on brick



▲ Removing old window paint with a scraper

# Chapter 04

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## DESIGN GUIDELINES

The Secretary of the Interior has outlined four basic approaches to historic preservation practice. Determining the appropriate treatment requires consideration of historical significance, the existing physical condition of a building, its proposed use and intended interpretation.

### 1. PRESERVATION

The primary emphasis is on retention of all historic fabric through maintenance, stabilization, and conservation. The focus is on maintenance and repair of existing historic materials, and retention of a property's form as it has evolved over time.

### 2. REHABILITATION

The repair of an existing building bringing it to good condition with minimal change to the building fabric. Return of a property to a state of utility through repair or alteration making possible an efficient contemporary use while preserving historically significant portions or features of the building.

### 3. RESTORATION

Depicting a property at a particular time in its history, typically during the period of greatest historical significance, while removing evidence of other periods.

### 4. RECONSTRUCTION

The duplication of original materials, form and appearance of a vanished building at a particular historic moment based on historical research using traditional or modern construction methods.



## 4.1 Preserving Historic Integrity and Significance

The original historic shape, form, height, materials and exterior details of a historic building should be retained whenever possible.

- Identify and retain character defining features of individual historic buildings such as decorative millwork, window and door trim, shutters, siding types, frieze bands, cornices, arches, brackets, brick coursing, foundation walls and aprons.
- Identify defining elements of surrounding historic architecture, settings and spatial relationships of an area and respect them when designing new construction, additions, alterations and streetscape elements.
- Retain the traditional pedestrian friendly character and relationship within commercial settings.



^ 227 W. Main Street



^ The Black Fork Bistro Building Renovation

# Chapter 05

## PRESERVATION, REHABILITATION, AND RENOVATION



▲ *Black River Tattoo Co. Storefront Renovation*

An alteration is most often smaller in scale than an addition to a building. Common elements involved are roofs, porches, windows, doors, exterior wall materials and storefronts. An alteration for purposes of the Design Review Board is “any exterior design, material or color modification to features of a structure or site element.”

An alteration should preserve and complement historic character while using a simple design and contemporary materials. It should be distinguishable from the historic elements and features of the building or site without deterring from the overall architectural character of the building or site.

An alteration is different from maintenance and repair, which is defined as the process of conserving and fixing a structure or site element over time to prevent deterioration. **Minor maintenance and repair are strongly encouraged, but not subject to design review.**

Exterior materials are character defining features of a historic building representing the technology and era of construction. The Secretary of the Interior’s standards recommend that “deteriorated architectural features be repaired rather than replaced, wherever possible.” Replacing sound or repairable historic material is never recommended.



In limited circumstances substitute materials that imitate historic materials may be used if the appearance and properties can be matched closely without damage to the remaining historic fabric. If replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual properties.

- Retain and repair historic character defining exterior features and materials including walls, piers, porches, railings, steps, columns, cornices, lintels, sills, and chimneys.
- Aluminum and vinyl cladding over existing historic materials is not recommended.
- Substitute materials must match the historic materials in size, profile and finish so as not to change the character of the historic structure or site element and may be considered in the following circumstances:
  - The unavailability of historic materials such as in the case of finding a good color match for masonry where the color and texture are derived from the material itself; or the stone quarry is no longer in operation and a comparable stone cannot be found.
  - The unavailability of skilled craftsmen to accomplish intricate ornamental work, such as carved wood, carved stone, wrought iron, cast iron or molded terra cotta;
  - Inherent flaws in the original materials; and
  - Code required changes related to life and safety.

## 5.1 Foundations

The structural role of a foundation, although sometimes not visible, should not be forgotten. Foundations should be kept free of moisture-retaining materials such as excess mulch, firewood, and overgrown plantings to ensure longevity.

1. If original basement windows are to be covered, avoid filling them permanently.
2. Avoid cutting openings in foundation walls to create basement windows or doors on elevations visible from a street.
3. Avoid painting or stuccoing the exterior foundation.
4. Previously painted or stuccoed foundations should be kept that way, as long as they show no evidence of moisture retention.



Storefront Renovation in Campbellsville, KY



## 5.2 Storefront

A storefront is often the most defining architectural feature of a historic commercial building. It is often altered to accommodate a store's advertising and merchandising strategy. It is essential to identify and evaluate storefront construction materials, architectural features, and the relationship of those features to the upper stories. Historic photographs are helpful.

Simply because single components of a storefront need repair or replacement is not enough justification for replacing an entire storefront. If documentation exists for the historic storefront, reconstruction is encouraged.

Character defining storefront features often include construction materials; supporting columns/piers; display windows and transoms; entrances and their location; decorative elements such as molded cornices, column capitals, fascia boards, brackets, signs, awnings and canopies; and the relationship of the first floor to the remainder of the building.

If the original or significant storefront exists, repair and retain the historical features using recommended treatments in Section 3.0

If the original or significant storefront no longer exists, a contemporary design or through an accurate restoration. The new storefront design should be secondary and respect the existing historic character of the overall building.

- An accurate restoration should be based on historic research and physical evidence.
- A contemporary design should be undertaken that is compatible with the remaining building in scale, design, materials, color, and texture which retains the commercial character of the building.

### REPLACEMENT STOREFRONT WITH NEW DESIGNS

When the original or significant storefront exists AND there is no evidence that exists to document its previous appearance, then it is preferred to undertake a contemporary design that retains the commercial character of the building.

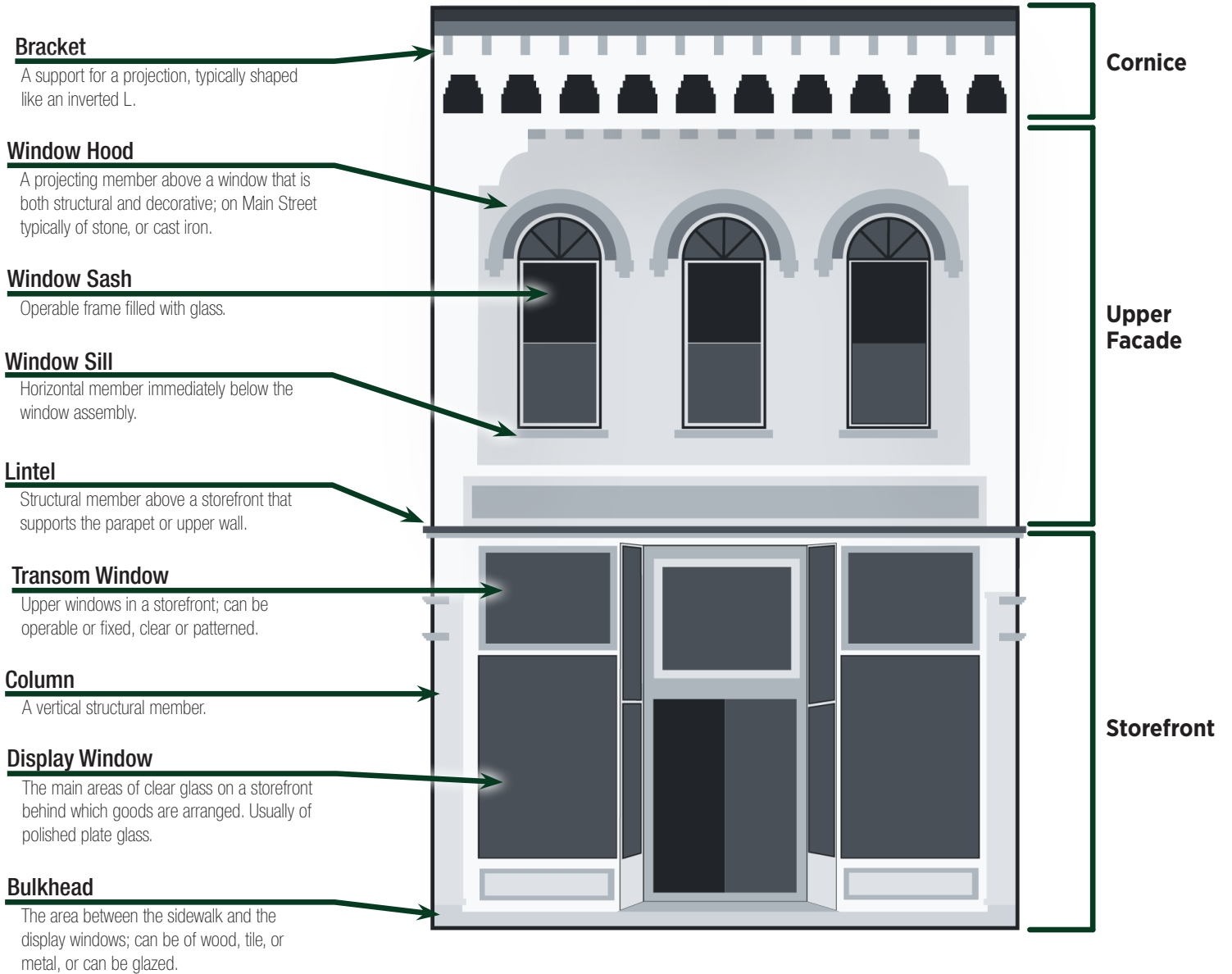
- A new design should not draw attention away from the historic buildings with its detailing but rather respect the existing historic character of the overall structure.
- A new design that copies traditional details or features from neighboring buildings or other structures of the period may give the building a historical appearance that blends with its neighbors, but which never existed.

### 5.2.1 Facades: Cornices, Friezes, and Parapets

Due to the roofline location, cornices, friezes, and parapets are exposed to the elements and can deteriorate faster. Address any repairs immediately.

- Elements should not be added to the façade unless physical or photographic evidence indicates the building once had them.
- Wood and metal cornices and friezes can be painted in trim colors to accentuate their design.
- Stone and brick cornices or parapets should be left unpainted.
- Avoid removing any original or early cornice, friezes, or parapet feature. Roof flashing is often tied into a parapet wall and its removal could lead to moisture problems within the building.
- Make sure cornices and frieze elements are protected and left in place during any re-siding or masonry cleaning.

# Storefront Anatomy Diagram



### 5.3 Upper Floors

In the 20th century, exterior ornamentation was restrained and upper facades had simple designs. This trend resulted in large area windows in relation to wall surfaces.

- Decorative features such as patterned brick, stone details, and terra cotta elements should be preserved and maintained.
- Any projecting elements, such as balconies or bay windows, should be repaired and retained.
- Preservation of original windows or appropriate window replacement is very important to the character and appearance of the upper façade of the building.
- If decorative elements have been removed in the past, it could be possible to restore these elements based on historic photographs and physical evidence.

### 5.4 Roofs, Gutters, Chimneys, and Mechanical Units

By the shape, pitch, overhang and detail, the roof is a primary character defining element of a historic building. A roofline is essential to the perceived overall form of a building and can include chimneys, cupulas, dormers and turrets. The pattern, scale and texture of roofing materials provide further historic definition. A roof can often reveal changes and additions to a historic building over time.

Retain and preserve the original roof form of a historic building in slope, height, depth of overhang at the eaves, and orientation to the street. Alterations to the roof should be compatible with the form, pitch, plate height and massing of the historic roof.

Specialty roofing materials such as slate, tile and metal are an integral part of building character, and a change in these materials warrants design review, while re-roofing with in-kind materials is considered to be maintenance. Attempt to preserve the type, unit scale and texture of original roofing, i.e., metal roofs should remain metal, tiled roofs should remain tile.

Dormer windows are important character defining roof features of historic buildings used to light an attic space or to provide headroom. Dormer windows may be gabled, shed or hipped and generally follow the pitch and form of the main roof. They are always secondary to the massing of the main roof. Existing dormer windows should be retained and maintained, and not enlarged or altered to change their secondary relationship to the main roof.

New dormer windows should be compatible in size, scale and style with existing dormers and with the main roof form. Two new smaller dormer windows may be more appropriate than one large dormer. The new dormer window ridgelines must be lower than the main roof.

Gutters should be installed with care towards minimizing the impact on character defining elements. Gutters and downspouts should be installed to minimize the impact on historic elements, blending in color with historic materials.

Skylights and solar panels should not detract from the historic roof line. A flat skylight that blends into the roof is preferred over a sculpted or bubble type skylight. Minimize the impact of solar collectors so as to not alter the historic profile of the roof. They should be flush mounted on rear facing roofs, or on the ground in an inconspicuous location.

HVAC mechanical units and other roof top equipment should be set back from the face of the building and not be visible from public sight lines, within one block.



## 5.5 Balconies, Decks, Arcades, and Galleries

Balconies are primary features contributing to the architectural character of a building. In contrast, decks are modern expression of porches and not found on historic buildings.

### BALCONIES

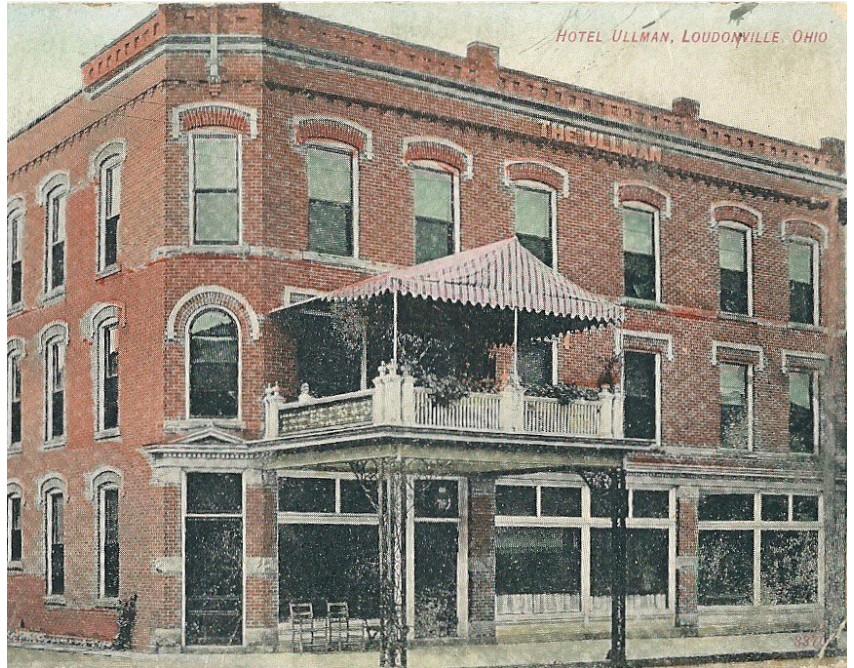
- Original balconies should be preserved retaining character defining elements including piers, columns, balustrades, steps, brackets and trim.
- Repair of deteriorated balconies is encouraged in compliance with recognized preservation methods.
- Enclosure of historic balconies is discouraged and negatively impacts the character of a historic building
- Rebuild of a missing balcony is encouraged with documentation of the original balcony.
- Introduction of balconies that were not historically present is inappropriate.
- Balconies on new buildings and additions should be compatible with the architecture of the building, incorporating traditional scale and proportions with updated design details.

### DECKS

- Locate decks in inconspicuous areas, usually to the rear or least character defining elevation of the building.
- Design deck railings to be compatible in material, scale and detail with the historic building.
- Construct decks so that they can be removed in the future without damaging the historic building.

### ARCADES/GALLERIES

- Shall have a consistent depth along a frontage.



Ullman Hotel Postcard



Ullman Hotel, early 1900s

## 5.6 Windows and Doors

### WINDOWS

The replacement of historic window components should be carefully considered and undertaken only as a last resort if the fabric of the window is beyond repair.

The energy efficiency of old windows can be improved. A comprehensive energy audit is recommended to identify overall areas for improved energy efficiency. Air sealing, additional wall and ceiling insulation, and the adjustment of mechanical systems is generally more effective than focusing only on the repair and replacement of windows.

Retrofitting historic windows to make them more energy efficient may be appropriate. Typically, a window retrofit preserves most of the historic wood, glass or metal components and includes insulating weight pockets and weather stripping of the sash and frames.

Historic “wavy” glass is an example of historic fabric. If a window is divided into several panes of glass and must be replaced, a similar true-divided-light window of matching dimensions, profile and detailing of the original is most appropriate.

The location of the window sash within the opening should be maintained. Window sash should be placed within the historic opening and retain its relationship to the opening jamb. Reducing the size of the opening with in-fill material is strongly discouraged.

- Retain and preserve the functional and decorative features of a primary entrance, which includes the door and frame, sill, head, jamb, moldings, transom and any flanking windows.
- Window components should be matched including molding, trim, sash, glass, lintels, sills, shutters and hardware.

*Refer to Preservation Brief #9: The Repair of Historic Wooden Windows for more information.*

*Refer to Preservation Brief #13: “The Repair and Thermal Upgrading of Historic Steel Windows” for more information.*

### ENTRANCES

Building entrances within public view are important character defining elements of a historic building. An entrance is defined by the front door, details of the door, door surround and placement. The replacement of historic entrance materials should be carefully considered and sympathetic when accommodating ADA accessibility requirements.

Generally, the more significant a window or door is to the building as a whole, the less likely that a retrofit or replacement will be appropriate. The following is a guide for design review:

- Historic windows and doors should be retained and repaired.
- Avoid changing the structural and proportional dimensions of a window or door opening by making it smaller or larger than it was historically.
- Historic building photos, if available, should be referenced for replacement of missing windows and doors.
- If energy loss is a concern, consideration should be given to installing storm windows and wood storm doors or retrofitting insulating glazing units into the existing sash.



▲ 227 W. Main St



## WINDOW AND DOOR SIGNIFICANCE

	Character Defining Historically Significant Window or Door	Historic Window or Door	Non-Historic Window or Door
Primary Elevation	Repair	Repair	Replacement Permitted
Secondary Elevation	Repair	Review Case-By-Case	Replacement Permitted
Tertiary Elevation	Repair	Replacement Permitted	Replacement Permitted

### 5.7 Shutters, Awnings, and Canopies

Awnings were a familiar image in earlier urban and residential American life, often defining a business storefront as well as the visual character of historic streetscapes. Awnings shelter passersby, reduce glare and conserve energy by controlling sunlight entering store windows. Historic colors, patterns and valance shapes were varied, some dyed a solid color, with shades of slate, tan and green especially popular, while others were boldly striped.

Folding arm awnings operated either vertically or horizontally in addition to the 19th century fixed-arm awnings. Covers included canvas duck fabric, which was highly flammable and tended to stretch, fade and mildew. Vinyl plastic coatings increased fading and water resistance after World War II. By the 1960s, vinyl resins, acrylic fibers and polyester materials were used to provide a longer lasting awning cover. Homeowners employed fabric awnings as early as the late 1800s. During the 1950s aluminum awnings became popular with homeowners. In the 1960s flat metal canopies came in to vogue often used when remodeling earlier commercial storefronts.

Awnings are often the first to be altered when historic buildings change owners or uses. Where there is historic precedent, the use of weather resistant non-shiny acrylic fabric approximating the look of canvas is preferred for awning fabric.

Awnings should be installed with care not to damage historic fabric or visually impair distinctive architectural features. Clamps and fasteners used to attach awning frames should penetrate mortar joints rather than brick or masonry surfaces. If new backboards or rollers are installed, care needs to be taken not to damage cornices, transoms or surrounding historic material.

Shutters are not appropriate unless they were historically used on the building.

Awning placement, size and shape must be compatible with the historic character of the building.

*Refer to Preservation Brief #44: "The Use of Awnings on Historic Buildings: Repair, Replacement, and New Design" for more information.*



▲ Main and Water Streets, early 1900s



## 5.8 Murals

A painted wall mural is considered to be an exterior alteration and subject to design review. A mural is considered to be artwork which does not convey a commercial message, thereby distinguishing it from signage.

Retain and preserve murals which contribute to the overall historic character of a building, site, or district.

A mural should:

- Be subordinate to the overall building;
- Not damage or obscure building elements or details and not cover windows;
- Not permanently alter the building or site, such as paint on unpainted masonry; and
- Not detract from the historic character of the building, site or district nor confuse the public regarding the period of significance of the building or district.

*Refer to Preservation Brief #25: "The Preservation of Historic Signs" for more information.*



▲ *The Black Fork Bistro Building Renovation*

## 5.9 Paint

The primary purpose for painting wood or any other building material is to exclude moisture penetration, which is one of the main causes of deterioration. Paint helps protect the exterior siding, decorative features and ultimately the underlying structural members of a historic building from deterioration. Another important purpose of painting is to define and accent architectural features and improve appearance. Masonry brick and stone were most often not historically painted except for wood trim elements around doors or windows and at gable ends or in the use of signage. Painted masonry is likely the result of covering up incompatible building materials, building additions, patches or damage.

Removing paint from historic buildings, with the exception of cleaning, lighting scraping and hand sanding as part of routine maintenance, should be avoided unless absolutely essential. Once conditions warrant removal, paint should be removed to the next sound layer with the gentlest means possible without damaging historic material.

When selecting a paint color, consider using the original color scheme. The original paint can often be discovered through analysis of samples of original materials. If it is not possible to identify the original colors, a color scheme should be based on historic precedent within the area. Historically, paint colors were more muted tones than those used today because of a limited source of pigments. It is suggested that the color scheme should be applied to a sample section of the building before making a final selection. **Most paint companies offer historic paint palates, with a few companies providing digital sampling by uploading a photograph of the building and historic paint selections.**





▲ *Shrivvers Pharmacy Mural*



▲ *Black Fork Bistro Mural*



# Chapter 06

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## DESIGN GUIDELINES FOR NEW CONSTRUCTION

Alterations, additions, and new construction that effectively diminishes the historic character, scale and identity of a historic structure is **not acceptable**.

### 6.1 Additions

Additions to historic buildings solve the need for additional space. Additions should be considered only when altering non-significant interior space during a rehabilitation project is determined to be unfavorable. Additions should be carefully considered because of their potential to negatively impact the historic character of a building and destroy significant materials, features and spatial relationships.

A new contemporary addition should be compatible with the historic building but differentiated so as not to create a false sense of history. An addition should not detract from the overall historic character of the primary historic building. The focus for review will be on new construction that is within the public view.

Protection of the character and setting of the historic building, surrounding setting, spatial relationships and district are the first concerns when reviewing additions.

Additions should be constructed with the least possible loss of historic fabric, and care taken that character defining features of the historic building are not destroyed, damaged or obscured.

Additions should be constructed so that they may be removed at a later date without damaging the primary historic elements.

It is not appropriate to construct an addition that will overpower or detract from the primary historic elements and character defining features, or if it will require the removal of significant building elements or site features.

An addition should be clearly distinguishable from the historic building. It should be compatible but subordinate to the historic building and recognizable as new construction.

Distinguish the addition from the historic building while maintaining visual continuity. Place the addition to the rear or side of the historic building. It is encouraged that the addition be set back slightly at the façade to give the primary historic building precedence.

Additional floors or levels are discouraged.

Historic architectural style and elements should not be duplicated, but instead interpreted in a simpler and distinguishable design for the addition. The addition should pick up design “cues” from the historic building including fenestration pattern and proportions, overall size, scale, massing, form, and type of ornamentation, but with a simplified contemporary style of its own.

An addition should be constructed of materials or colors compatible with those of the historic building. Traditional materials such as brick, wood siding or stucco are appropriate. The use of salvaged architectural materials from another historic building for an addition is discouraged.

Identifying character defining elements is important for the consideration of additions or enhancements to historic buildings. These elements provide cues for contemporary and compatible designs for additions to historic buildings. Additions should be distinguishable from the historic building, but not to the extent that they detract from or overpower the historic building. It is important to determine visual compatibility of additions in relationship to the setting, site and surrounding historic buildings.

Additions should respect the alignment, orientation, spacing, massing, scale and general proportion of the historic building and conform to the Design Guidelines found in Section 6, Site Design. Additions should reflect the vertical and horizontal proportion, and symmetry or asymmetry of the historic building. The relationship of solids to voids on exterior walls and window and door fenestration patterns within the public view should be compatible with the historic building. Contemporary materials and color should be compatible with the historic building.

## 6.2 New Construction

New construction should be appropriately scaled and located far enough away from the historic building to maintain its character and that of the site and setting. In an urban area, new construction that appears as infill within the existing pattern of development can also preserve the historic character of the building, its site, and setting.



▲ Unacceptable new construction setback in Wooster, OH  
Source: Google Maps

Several important factors should be considered when planning any new building in downtown:

- Relationship to the street: most commercial facades are located at the edge of the sidewalk creating a single plane, and a new infill building should reflect this even setback of the existing streetscape.
- Building Spacing: should observe the rhythm of surrounding building spacing; creating continuous façade on downtown streets is appropriate.
- Scale: New construction should observe the scale of surrounding structures. Pedestrian scale is created when buildings and their details are easily visible from the sidewalk and do not overwhelm the passerby.
- Form and Height: The footprint, shape, and configuration should be similar to adjacent buildings. New construction should be of similar height to nearby buildings. Proportions, the relationship between the width and the height, should be similar to nearby buildings.
- Roof Shape: New construction should reflect the predominate roof shape in the area. Flat roofs are most appropriate for downtown infill construction.
- Balance of Materials: Wall areas alternate with the window and door openings to create a pattern. New construction should reflect the same pattern as nearby buildings.
- Proportion of Openings: Window and Door openings should be similar of those on nearby buildings.
- Style and Character: New construction should be expressed in terms of contemporary design and should not try to duplicate historic styles. Pseudo-historic elements should not be applied to new construction to make them look older.
- Materials, Textures, and Colors: New construction should reflect the historic materials used in downtown Loudonville, including natural and painted brick, stone, cast iron, painted wood, pressed metal, and architectural glass panels.



# Chapter 07

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## SITE FEATURES, HISTORIC AND NEW

The streetscape interacts directly with pedestrians, so a combination of elements provides the setting for each building.

- Incorporate street trees and flowers into the wide sidewalks of the district.
- Place additional plantings at storefronts.
- Provide benches and trash cans to accommodate shoppers.
- Locate streetlights nearby for illumination and safety.
- Keep street trees, planters, and benches in good condition so that it can continue to contribute to a pleasant downtown atmosphere.
- Some storefronts have a front step or steps; make every effort to retain these features as they contribute to the character of the building.

### 7.1 Landscaping

Landscape features form a significant part of the historic character of an area. Lawns and low plantings define open spaces between the street and the houses. Traditional landscape designs help visually unify a street or district, with few landscaping materials or fences obscuring the view of a building.

Retain and maintain landscaping and landscape features that contribute to the site and its surroundings.

- Incorporate existing trees and other significant landscape elements into plans for new construction and additions.
- Avoid landscaping that has the potential for damaging a historic structure such as climbing ivy or any trees, bushes or flowers planted too close to the building.
- New landscaping and landscape features should be compatible in scale and density with the site and its surroundings.
- Avoid replacing sod with concrete or a hard surface; edge areas with natural materials such as stone; locate planting beds in traditional areas such as along foundations or sidewalks.

## 7.2 Walls, Fences, and Railings

Where existing retaining walls are important to the character of the site, they should be retained and incorporated into new landscape features.

Retain and preserve historic fence elements and details where possible.

Wood picket and wrought iron fencing is encouraged, while vinyl or chain link fencing are discouraged.

## 7.3 Lighting

Both building lighting and site lighting should respect the quantity of lighting that characterize a historic district. The impact of site lighting on adjacent properties is an important consideration.

- Retain and preserve historic exterior light fixtures.
- New exterior lighting and light fixtures should be compatible with the building and surrounding environment; and, assessed in terms of design, material, color, use, size, scale, and intensity.
- Architectural lighting fixtures should be discreet and not cause damage to historic features and elements.
- Lighting in alleys should be low wattage and focused downward for wayfinding.
- Locate utilitarian security lights inside or rear yards and use a motion detector for activation.

Refer to Section 8.4 on page 37 for signage lighting guidelines.

## 7.4 Access and Parking

Accessory buildings contribute to the architectural and historic character of the community. Historic accessory buildings include, for example, barns, sheds, carriage houses and garages. These accessory structures were historically used for storage of equipment, animals, or carriages. Many have been adapted for the present-day storage of cars. The siting and relationship of these secondary buildings to the main building, street, or alley with which they are associated with is important. They are subordinate in size and detailing to the primary building and often located to the rear of lots with alley access.

Present day automobile use and zoning require that parking be accommodated into historic neighborhoods, institutional and commercial settings. Parking is best suited for location to the rear of a building, along an alley or where least disruptive to traditional land use patterns.

- Retain historic outbuildings with special attention to maintenance and repair.
- Retain architectural features that are character defining elements of outbuildings, including foundations, siding, masonry, roofing materials and wood trim whenever possible.
- New garages and outbuildings should be simple in design and not detract from the historic character of the primary building or create a false sense of history.
- Locate new outbuildings in rear yards and subordinate in relationship to the main building in terms of size and massing.
- A traditionally landscaped portion of a site should not be covered with large, paved areas for parking, which would drastically alter the character of the site.



▲ Stela's Ice Cream Shoppe & Coffee House site features



# Chapter 08

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## SIGNAGE

A commercial sign serves to create an individual image, attract attention, and convey information. The compilation of signs creates an overall impression of a district. The scale and proportion of a sign relative to the building and the district are of primary importance. Signs designed for historic buildings should not detract from or obscure character defining features of the building. Historic signs that contribute to the overall historic character of the building or the district should be retained and preserved.

Retaining historic signs whenever possible, particularly when they are:

- Associated with historic figures, events or places;
- Significant as evidence of the history of the product, business, or service advertised;
- Significant as reflecting the history of the building or the development of the historic district;
- Characteristic of a specific historic period;
- Integral to the building's design or physical fabric;
- Outstanding examples of the sign maker's art;
- Local landmarks, recognized as a popular focal point in the community; and/or
- Elements important in defining the character of the district, such as marquees in a theater district.

Sign maintenance involves periodic inspections for evidence of damage and deterioration.

- Lightbulbs may need replaced.
- Screws and bolts may be weakened or missing.
- Dirt or debris may be accumulating and should be cleaned out.
- Water may be collecting in or on sign cabinets, threatening electrical connections.

Most repairs are minor and do not call for special expertise. More extensive repairs should be undertaken by professionals. **All repairs, however, require attention and caution.**

The following should be considered when designing and constructing new signs for historic buildings:

- Signs should be viewed as part of an overall graphics system for the building.
- New signs should respect the size, scale, and design of the historic building.
- Sign placement is important. New signs should not obscure significant features of the historic building.
- New signs should respect neighboring buildings.

- Sign materials should be compatible with those of the historic building.
- New signs should be attached to the building carefully, both to prevent damage to historic fabric, and to ensure the safety of pedestrians.

Refer to Loudonville’s Signage Ordinance located in Part Twelve – Planning and Zoning Code, Title Four – Zoning, Chapter 1258 – Signs (1996).

Refer to *Preservation Brief #25: “The Preservation of Historic Signs”* for more information.

## 8.1 Location, Size, and Sign Types

A sign should not overwhelm the building structure or site with which it is connected. Use the architecture of the building to emphasize and enlarge the impression of the sign. Permissible sign types include wall, awning, projection, window, and free-standing signs. Painted signs on side elevations will be strictly reviewed. Pole signs and internally illuminated box signs are discouraged.

Each business is permitted one on-premises wall sign or one projecting sign for each face of the building facing the street.

Each business is permitted one on-premises ground sign, provided that all parts of the sign shall be set back five (5) feet from the street right-of-way or thirty (30) feet from the street centerline, whichever is greater.

Each business is permitted two (2) small on-premises free standing or portable advertising signs not exceeding eight (8) feet in height or twelve (12) square feet on any face of the sign. Such signs are not to be in any street right-of-way.

Protrusions of signs over the sidewalk are strictly prohibited in the Historic District. (Chapter 1258.03)



▲ Unacceptable signage

## 8.2 Content and Lettering

The sign message should be simple, easy to read, understandable and easily recognizable to motorists or pedestrians passing by. Sign content can include words to describe a business and its products, numbers that designate an address alone; or simply be a logo or symbol which might be a recognizable image of the business. The graphics and lettering should be in scale, proportion and harmony with the sign, the building, and the site.

## 8.3 Materials and Color

Sign materials should be durable and color-fast. Use traditional materials where appropriate such as wood, stone, or metal. Plastic materials are discouraged. Colors should be compatible with the building and surrounding site. Materials and colors should be historically appropriate for the time frame of the building or structure. A simple color scheme is recommended.

## 8.4 Signage Lighting

Interior lighting of signs is strictly prohibited in the Historic District. (Chapter 1258.03)

Generally, externally lit signs are appropriate for historic buildings and structures. The light source should be inconspicuous and not distract from attention to the sign.



▲ Buzzard’s Family Shoes pedestrian sign



# Chapter 09

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## MOTHBALLING, DEMOLITION, AND RELOCATION DEMOLITION

Demolition includes the complete or partial removal, or destruction of any structure or site element. Demolition of a structure or site element should not be detrimental to the character of the area or the Village, instead resulting in an improvement to existing conditions.

Alterations, additions, and new construction that effectively demolish the historic identity, scale and character of a historic structure or site element are not acceptable. Historic accessory buildings such as barns, carriage houses, sheds and garages provide character and are coveted assets to historic property. Serious consideration should be given to retaining these buildings or at least relocating them on the property.

### 9.1 Mothballing a Structure

Mothballing is an alternative to demolition and should be examined based on the historic significance of the building. Providing temporary protection and stabilization for vacant historic structures can arrest deterioration and buy the owner valuable time to raise money for preservation or find a compatible use for the property.

The three highest priorities for the building while it is mothballed are:

1. To protect the building from sudden loss;
2. To weatherize and maintain the property to stop moisture penetration; and
3. To control the humidity levels inside once the building has been secured.

Each building must be individually evaluated prior to mothballing. A variety of professional services and/or volunteer assistance are needed in planning, repair, protective measures, follow-up security surveillance, and cyclical maintenance. Complete and systematic records must be kept to ensure the historic property will be in stable condition for eventual preservation, rehabilitation, or restoration.

*Refer to Preservation Brief #31: Mothballing Historic Buildings for more information.*

## 9.2 Demolition

Demolition of historic structures and site elements should be carefully considered and avoided where possible.

- A demolition should not be detrimental to the character of the area or the Village and instead result in an improvement to existing condition. Consideration should be given as to what will replace a structure or site element proposed for demolition.
- Demolition for a parking lot is not appropriate.
- A demolition request may be granted for an inappropriate addition or portion of a structure that is not historically significant, as long as the demolition will not adversely affect those parts of the structure that are significant, and the demolition will not adversely affect the character of the area.

## 9.3 Demolition by Neglect

Demolition of a building because of a failure in upkeep, maintenance and repair is referred to as “Demolition by Neglect.” Noncompliance with the standards and property maintenance Codes or a failure in upkeep and maintenance of a building should not be used as justification for demolition. Ongoing investment in property maintenance is essential. The value of property increases with the uniqueness, historic value and conditions of structures located on it.

## 9.4 Relocation

Building location is an element of historic integrity and provides historic context. Relocation of a property listed on the National Register of Historic Places may sanction de-listing by the Ohio State Historic Preservation Office. Relocation should be considered only after all other options have been exhausted. Please coordinate with the Ohio State Historic Preservation Office when relocation of a National Register of Historic Places property is necessary, in order to mitigate de-listing.



^ Razing of the Farmers & Savings Bank, c. 1972



# APPENDICES

## Appendix A: Glossary

### Action

A gesture or movement; a thing done or an act

### Alteration

A material modification to the finish or architectural details of a floor, wall or ceiling, including casing, trim and other attachments thereto, and excluding repair or replacement which attempts to retain existing finishes and architectural details.

### Arch

An opening in a structure that is curved on top and designed to distribute weight.

### Awning

A projecting shading device, usually of canvas, mounted on the outside of a door or window.

### Blistering

Bubble-like spots, broken or unbroken, beneath or within a coating, lining or paint film

### Bracket

A projecting angled or curved form used as a support, found in conjunction with balconies, lintels, pediments, cornices, etc.

### Brick Coursing

A measurement referring to the dimensions of the brick and mortar when they have been sandwiched together. One brick and the mortar together is equal to one 'course'.

### Canopy

A canopy is an overhead roof structure that has open sides.

### Chalking

The appearance of non-gloss paint that is a development of loose at the surface of an organic coating, usually caused by the chemical deterioration and weathering.

### Column Capital

The top of a round column which may be of several distinct types or orders.

### Cornice

The projecting uppermost portion of a wall, often treated in a decorative manner with brackets.

### Crazing or surface microcracking

The phenomenon that produces a network of fine cracks on the surface of a material, for example in a glaze layer.

## **Demolition**

The science and engineering in safely and efficiently tearing down of buildings and other artificial structures.

## **Display Window**

A window in which merchandise is displayed.

## **Dormer**

A structural extension of a building's roof intended to provide light and headroom in an attic space; usually contains a window or windows on its vertical face.

## **Façade**

The "face" of the building; usually refers to the main side of the building, though it can be applied to all sides.

## **Fascia**

A flat horizontal wooden member used as a facing at the ends of roof rafters or in the cornice area.

## **Foundation Apron**

An extension to a concrete slab used to provide a sloped transition between the slab surface and the surrounding ground.

## **Foundation Wall**

A vertical stone, concrete or masonry composition that supports the complete weight of a structure and its contents while also providing protection from moisture, settlement, movement and temperature extremes.

## **Frieze**

A long narrow panel on a wall, used chiefly for decoration, found just below the point where the wall surface meets the building's roof.

## **Glazing Unit**

Number of glass panes in a window: one pane is single-glazed, two panes is double-glazed, etc.

## **Inclined Lift**

Inclined lifts carry a wheelchair user over an existing staircase on a level platform.

## **Jamb**

A side post or surface of a doorway or window.

## **Lower Window Panel**

The pane of glass in the lower part of a window.

## **Maintenance**

The process of conserving and fixing a structure or site element over time to prevent deterioration.

## **Millwork**

Woodwork that has been fabricated in a mill.

## **Mothballing**

Closing up a building temporarily to prevent it from the weather as well as secure it from vandalism.

## **Parapet**

The portion of an exterior wall which rises entirely above the roof, usually in the form of a low retaining wall; the parapet may be shaped or stepped.

## **Pedestrian Scale**

The relationship between dimensions of the human body and the proportion of the spaces which people use.

## **Pediment**

The triangular face of a roof gable; or a gable that is used in porches, or as decoration over windows, doors, and dormers.

## **Peeling**

Loose parts of an outer layer or covering in small strips or pieces.

## **Pilaster**

A flat pier which is attached to the surface of the wall and has a slight projection; the pier may be given a base and cap, and may be smooth or fluted.

## **Platform Lift**

A wheelchair lift having sufficient area to accommodate an occupied wheelchair in a vertical position;



## **Portico**

An entrance porch, usually supported by columns and sheltering only the entry.

## **Preservation**

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project]

## **Recessed Double Doors**

Double doors which are set into the walls that surround them.

## **Reconstruction**

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

## **Rehabilitation**

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

## **Repair**

To put something that is damaged, broken, or not working correctly, back into good condition or make it work again

## **Repointing**

The process of renewing mortar joints in masonry construction by carefully removing deteriorated mortar and replacing it with mortar that is compatible in composition, texture, color and joint tooling.

## **Restoration**

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code required work to make properties functional is appropriate within a restoration project.

## **Setback**

The distance a building's façade is set back from the curb.

## **Shutter**

Each of a pair of hinged panels, often louvered, fixed inside or outside a window that can be closed for security or privacy or to keep out light.

## **Soffit**

A flat wood member used as a finished undersurface for any overhead exposed part of a building, such as a cornice. Commonly found on the underside of the eaves.

## **Spalling**

The chipping or erosion of masonry caused by abuse or weathering.

## **Stucco**

A thin coating of plaster applied over exterior walls.

## **Transom**

A glass panel, either fixed or movable, which is placed over a door or window to provide additional natural light to the interior of the building. Used on both residential and commercial buildings.

**Turret**

A projecting corner bay or tower, usually round, often with a conical roof.

**Window Lintel**

The flat horizontal piece at the top of a window that holds the weight of the structure above it.

**Window Sash**

The part of the window that holds the glass and the framework around the glass to keep it in place

**Window Sill**

A ledge or sill forming the bottom part of a window.

**Wrinkling**

The formation of a small ridge or furrow in a normally smooth surface, caused by contraction, crumpling, folding, etc.

## **Appendix B: Resources**

Secretary of the Interior's Standards for the Treatment of Historic Properties

Part 1: Preservation and Rehabilitation

[www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf](http://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part1-preservation-rehabilitation.pdf)

Part 2: Restoration and Reconstruction

[www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part2-reconstruction-restoration.pdf](http://www.nps.gov/orgs/1739/upload/treatment-guidelines-2017-part2-reconstruction-restoration.pdf)

National Park Service Preservation Briefs

[www.nps.gov/orgs/1739/preservation-briefs.htm](http://www.nps.gov/orgs/1739/preservation-briefs.htm)



## Appendix C: Bibliography

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## **Design Guidelines**

**FOR THE LOUDONVILLE DOWNTOWN HISTORIC DISTRICT, 2023**