

City of Troy, Ohio

Historic Preservation Overlay
Design Manual



Planning Commission Adopted: February 8, 2023

Acknowledgements

This manual was created to assist the City of Troy in its efforts to protect and preserve historical structures, sites and areas; promote renovation and adaptive reuse of the buildings within historic districts; enhance property values, economic development, and neighborhood stability; promote attractiveness and character of the city; foster civic pride; and, protect property rights of the owners of historical structures and sites.

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Chapter 1 Introduction

Introduction

What makes a place special? What sets it apart? While the answer to that is varied and diverse, the answer starts with the architecture of a place. And in our historic community, it starts with our downtown.



The Troy Historic District is the core of the community showcasing varied architectural styles reflecting the distinct phases of the city's history. Over the years, the development of the Historic District has created a unique character and image of the community portraying its sense of identity. However, to give an aging downtown a prosperous new lease on life, time, energy, and resources must be directed to the challenge of rediscovering and protecting the area's unique assets and rebuilding it step-by-step into a vibrant and viable district. In addition, for Troy to thrive economically, the city's unique characteristics must be preserved and promoted to attract investors, new businesses, residents, and visitors. Hence, to accomplish this, it is necessary to provide a method whereby, with careful consideration for private property rights and only after a thorough analysis of the objectives to be achieved, specific procedures and guidelines are established by adopting this design manual.

Purpose

The purpose of this document is to provide a framework of design guidelines that the Planning Commission and staff can use when reviewing an application for a Certificate of Appropriateness (COA), discussed later in this document. This manual creates a basis for impartial decisions and consistency in the application review process and contributes to preserving historic resources. Further, this document supports the overall objectives of the Planning Commission to enhance and promote the preservation and rehabilitation of historical sites while fostering a climate in which Troy's historic district continues to exist as an adaptable, living, growing, changing commercial and residential area. Additionally, these guidelines are not a substitute for any standards found in applicable building or fire codes, or for those standards found in the City of Troy Zoning Code.

In addition to this manual, the Secretary of the Interior's Standards for the Treatment of Historic Properties and Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings is to provide guidance to historic building owners and building managers, preservation consultants, architects, contractors, and project reviewers prior to beginning work. The State Historic Preservation Office provides additional professional guidance on larger historic projects.

While the guidelines provide specific recommendations, particularly for historic structures, they cannot, and are not intended to, cover all circumstances. Rather, the structure and content of the guidelines are meant to give owners, developers, designers and reviewers the perspective to address the unique conditions of each project and the flexibility to develop designs that meet the intent, principles and spirit of the guidelines. In particular, the use of the building for commercial, residential, or mixed-uses may dictate varying application of the guidelines.

The terms “should”, “should not”, and “avoid” used in the Guidelines signify a desired outcome or preference. For the purpose of applying these Guidelines by the Planning Commission, the terms “should”, “should not”, and “avoid” will include consideration by the Planning Commission of feasibility and practicality, guided by consideration of factors such as the context of the proposed improvements, availability of materials, site conditions, building conditions, and other applicable City policies and plans. In exercising discretion in applying the Guidelines, the Planning Commission may consider and weigh these and other factors as circumstances require. Each project is reviewed on an individual, case-by-case basis, and there are times when more flexibility or creative solutions may be needed in applying the Guidelines.

Zoning Regulations

The Design Guidelines supplement the regulations contained in the Troy Zoning Code. In the event of a conflict between these Guidelines and the zoning regulations, the zoning regulations will apply unless specifically modified through approval by the Planning Commission as authorized by the Zoning Code.

The Guidelines illustrate how the Zoning Code may be successfully applied to existing historic structures and new infill development.

The Historic Preservation Overlay District (HP-O)

The Historic Preservation Overlay has been established as a zoning overlay district by special ordinance of the City of Troy City Council and as maintained by the City of Troy Zoning Code. The official boundaries of the Historic Preservation Overlay are illustrated on the City of Troy Zoning Map but are recreated below for illustration purposes. All properties within this overlay are subject to the applicability provisions of the HP-O and to these guidelines as established in the City of Troy Zoning Code.



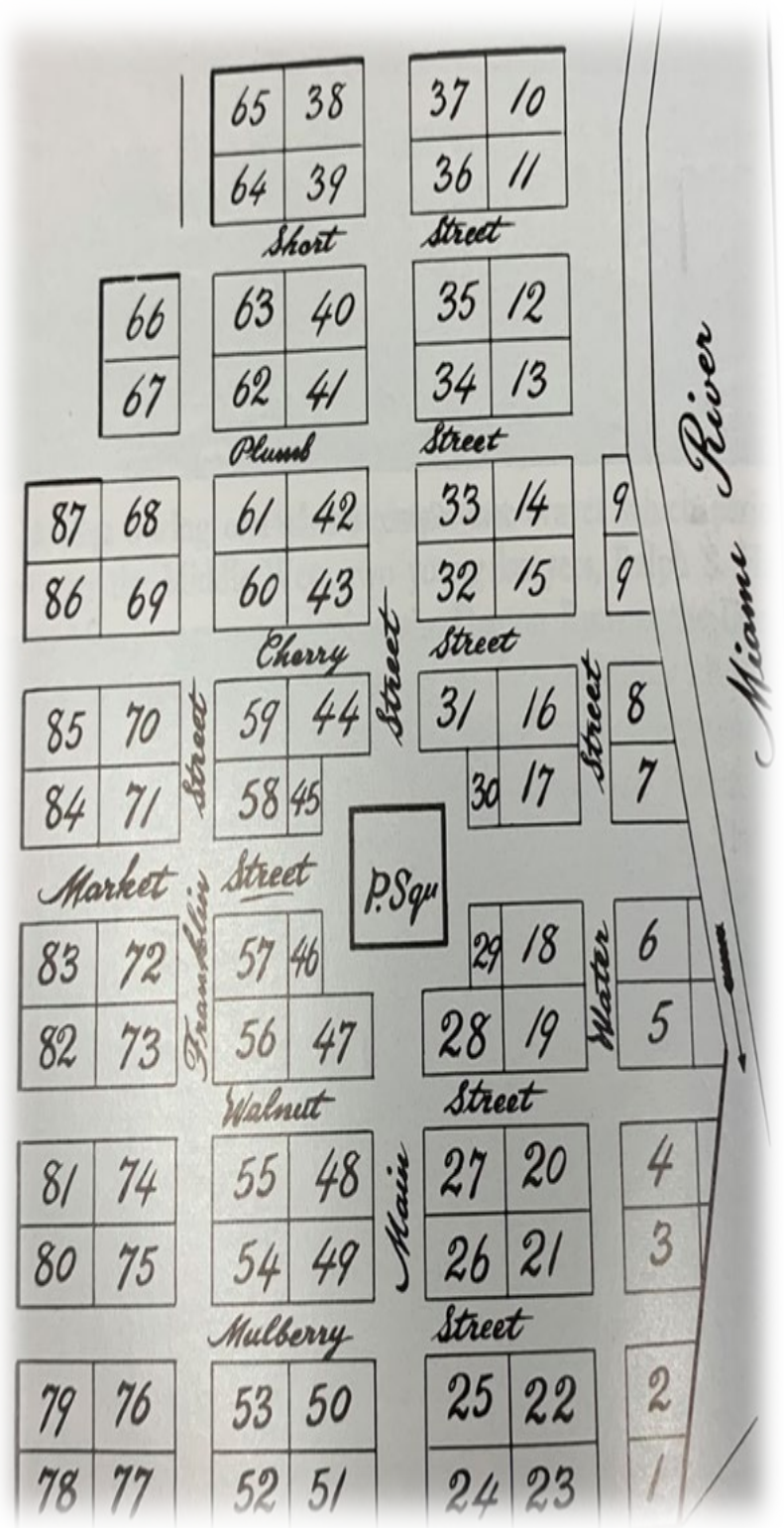
A Brief History

In 1807, The General Assembly of the state of Ohio passed a law designating the high ground across the Miami River from the town of Staunton as the seat of government of the new county, Miami County. Thus, leading to the name of Troy. The story recounted for in *Troy, The Nineteenth Century* by Thomas Wheeler suggested that: No one is certain who suggested the name of Troy. Dr. Asa Colman who came from Connecticut in 1811, related that when Troy was named, Homer was the favorite poet of the early settlers. He said that if a pioneer had brought but one book with him, it was the Bible. If he brought two, the second was *Pilgrim's Progress*, and three, it was the *Iliad*. It was Dr. Asa's suspicion that Troy was named for the city which plays a prominent part in the *Iliad* (Wheeler, 1970).

When Troy was first platted, Lot #2 was home to the Overfield Tavern, built by Benjamin Overfield. Lot #2 was housed at the northeast corner of Water Street and Mulberry Street. The project was completed in 1808.

Historian Thomas Bemis Wheeler in his book *TROY THE NINETEENTH CENTURY* wrote: "His survey platted Troy into 87 lots, each 16 by 24 rods in size, with four lots in the square formed by the streets which intersected at right angles. The street nearest to and paralleling the Miami River was named Water Street, and the next ones parallel to Water were named Miami, Franklin, and Back Streets. The names of Miami and Back would later be changed to Main and Canal...."

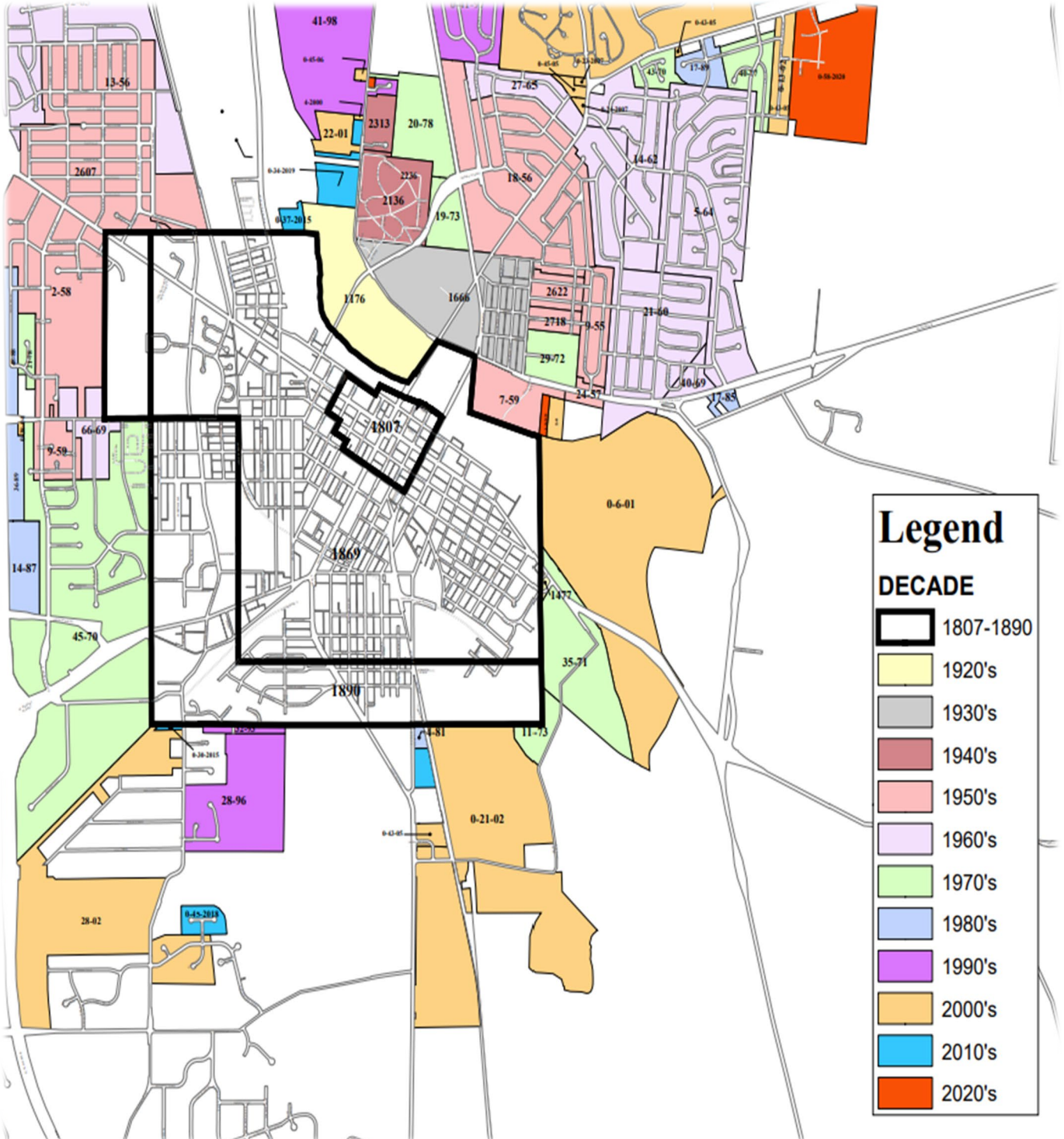
As part of his survey, Wallace created the downtown Public Square. Wallace made two surveys for the commissioners. His first survey was completed in December 1807; the second in April 1808. He was paid \$44.50 for the first survey. It is not known whether he was paid for the second survey. Today, an historical marker at the southwest corner of the Public Square (on the 405 Building) tells the history of the Square and remembers that it was Wallace who laid it out.



1807 Plat Map

Annexation Map

The 1807 annexation was bounded by N. Oxford Street to the west, Pearson Court to the north, S. Clay street to the east, and west canal street to the south. By 1869, the boundaries encompassed a much larger surface area with Atlantic Street to the north, Enyeart street to the south, Floral Avenue to the east, and the old Miami Erie Canal.



Architectural Styles in Troy

The character of Troy is reflected in the various architectural forms and styles. Even within the same style, however, different budgets, tastes and building sites resulted in a variety of appearances. Some buildings exhibit elements from several styles that also varied according to the function of the building, such as commercial, institutional or residential uses.

Federal (1780 to 1820)

The Federal style evolved in the early years of the American republic and was popular for the first two decades of the 19th Century. Tall proportions, symmetrical facades, ornate door surrounds, decorative fanlights, and simple gable roof designs makeup the Federal Style.



Greek Revival (1825 to 1860)

Greek Revival Architecture rose as a response to the Greek War of Independence from Turkey. The style is typified by a Greek temple aesthetic with Greek columns that were carefully detailed. Architectural details include cornices with returns, molding beneath the cornice, and front doors with rectangular transom and sidelights are common.



Gothic Revival (1840 to 1880)

Steeply pitched roof with decorated bargeboard and cross gables, arched gothic windows and doors with arched panels, first-floor porch. The style is often found on churches and residential buildings.



Italianate (1840 to 1885)

The Italianate style enjoyed popularity around the time of the Civil War. It is modeled after Northern Italian villas, and its elaborate features include low roofs, overhanging eaves with brackets, and arcaded porches.



Second Empire (1855 to 1885)

This style features a mansard roof with dormers set into it and patterned shingles, deep eaves with decorative brackets, 2 over 2, or 1 over 1 windows with elaborate hoods or pediments. The style is closely related to Italianate but is always characterized by its mansard roof.



Queen Anne/Victorian (1880 to 1885)

These late 19th century dwellings are characterized by a complex roof, vertical proportions, asymmetrical facades, and a wraparound porch. More elaborate examples may be decorated with brackets, balusters, turrets, window surrounds, and other sawn millwork.



Colonial Revival (1880 to 1950)

The popularity of the Colonial Revival period in American architecture spanned the years between 1880 and the 1950's. In a conscious return to elements of the earlier Georgian and Federal periods of American architectural history, these buildings often have a rectangular plan and a symmetrical façade. Roofs may be gable or hipped and details are often classical. Porticoes over the entrance are common. Techniques replicated colonial detailing exactly, as well as exaggerated them or combined them with other stylistic features.



Neoclassical (1895 to 1950)

Features full-height porches with massive columns, Corinthian or Composite capitals, and large pediment; symmetrical façade. These buildings show a renewed interest in Greek and Roman architecture and the style shows up in both residential and commercial architecture





Southwest Public Square



S. Market Street (looking north)



Northeast Public Square



Tobey's Drug Store Southeast Public Square



2-10 W. Main Street



Commercial Row - N. Market Street (March 1900)

The Planning Commission

The Planning Commission is established in accordance with Section 1101.01 of the Codified Ordinances of the City of Troy and Section 713.01 of the Ohio Revised Code. The Commission is comprised of seven (7) members: Mayor, Director of Public Service and Safety, President of the Board of Park Commissioners, and four residents of the municipality who are appointed by the Mayor for the term of six years each and do not hold an elective position in the city, and serve without compensation.

A current list of Planning Commission members is available at the City of Troy website at: <https://troyohio.gov/452/Planning-Commission>

Responsibilities of the Planning Commission include:

- Plan, lay out and arrange as to the future growth of the city;
- Administration and modification of the Zoning Code text and map;
- Provide recommendations to City Council for the designation of Historic Preservation Overlay and Historic Landmark Overlay Districts;
- Review Certificate of Appropriateness Applications for all major modifications as set forth in the *Classification of Review by Scope of Work Table (1143.22 (k))*.

The Planning Commission conducts regular meetings the second and fourth Wednesdays of the month, at 3:30 p.m., in Council Chambers, City Hall located at 100 South Market Street.

Certificate of Appropriateness (COA)

Property owners, residents, and tenants are required to apply for and obtain a Certificate of Appropriateness (COA) from the Planning Commission or City staff before beginning any work described in this manual or the Zoning Code if the subject property is within the HP-O. The goal of the COA is to ensure that changes made in the HP-O are appropriate for the style or design of the existing building and harmonious with its neighboring structures. By protecting the historic character of each building, the city, owners, and tenants are protecting the history of the district and the value of this resource.

The requirement for a COA primarily applies to the exterior of structures and typically only to changes that will result in significant changes (e.g., materials, colors, bulk, massing, character, style, etc.). It does not apply to the interior of any home or business.

In the event that the Planning Commission denies an application for COA, the applicant has the right to an appeal pursuant to the City of Troy Zoning Code.

Certificate of Appropriateness: Application

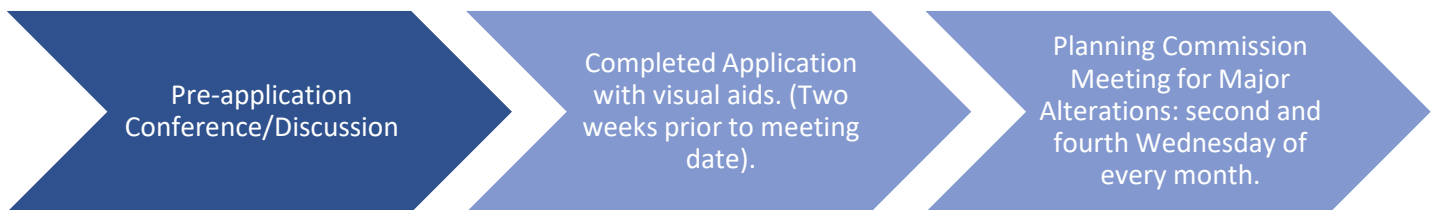
Completed applications are due two weeks prior to the requested meeting date. The regular meeting is scheduled for the second and fourth Wednesday of each month at 3:30 P.M. in the Troy City Hall Council Chambers.

The Chairperson can also call special meetings, if an unusual situation needs to be reviewed ahead of time. Anyone may attend the Planning Commission meetings. Residents and property owners are encouraged to attend, so they will know what public or private projects are being proposed in the HP-O. The Planning

Commission agenda is posted the second and fourth Monday of every month at: <https://troyohio.gov/Calendar.aspx?EID=1588>.

The Certificate of Appropriateness Application is included as Appendix X in this manual, and can also be found online at <https://troyohio.gov/DocumentCenter/View/582/Historical-District-Application?bidId=>. In addition to the application, Owners/tenants must provide additional information that will assist the Planning Commission or Planning Staff in reaching a decision on the proposed activity. An example could include: paint samples, color combinations, elevation drawings, roof shingle samples (sales boards), and other materials that help show or explain what changes are proposed with the application. Also, any historical background of the property that is compatible with the proposed activity would be of great benefit. Please see section 2.1B for additional clarification.

Failure to apply for and obtain a Certificate of Appropriateness, or performing work beyond the scope of the permit can result in the responsible parties being charged with a violation of the City of Troy Zoning Code. It is always recommended to contact Planning Staff in the early stages of the planning process. Planning Staff are available for a pre-application conference and may be contacted at: (937)339-9481.



Certificate of Appropriateness: Demolition

The demolition of a historic or contributing property, or the moving of a structure, can have a significant impact on the character and quality of the historic district by removing an integral part of the historic area fabric; elimination of a part of the City of Troy’s history; and generally altering the nature of the district for the future. For any application for demolition, there is a required pre-application conference with Planning Staff. The conference is used to review all elements of the proposed demolition prior to a formal submission of a Certificate of Appropriateness.

Minor Alterations

A minor modification does not alter the integrity of the district or streetscape. Minor Modifications include, but are not limited to:

- Installation of accessory structures in the rear yard (fences, sheds, patios, etc.).
- Replacement of non-original windows and doors.
- Replacement of roof shingles with the same material and design.
- Window sign installation (does not include signs that are mounted to a wall, façade, etc.)
- Repainting an already painted building with the same color.
 - The Zoning Administrator may issue a COA for minor alterations. Zoning Code 1143.22 (k) Classification of Decision by Scope of Work Table establishes minor versus major alterations.
 - The Zoning Administrator may forward any COA application to the Planning Commission for review and approval.

Major Alterations

A major alteration is substantial in nature, and, if not done appropriately, may alter the character of the district. Major Modifications include, but are not limited to,:

- Painting of a previously unpainted surface.
- Demolitions of principal structures.
- Replacement of original windows or other openings that face the street.
- Alterations or new construction of storefronts.
 - The Planning Commission shall review and act on Major Modifications. Zoning Code 1143.22 (k) Classification of Decision by Scope of Work Table establishes minor versus major alterations.

The remainder of this document includes the guidelines for Rehabilitation, New Construction, Site Design, Signs and Misc. design elements such as murals. The definitions of each section are as follows:

Rehabilitation

The act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features, which convey its historical, cultural, or architectural values.

New Construction

New construction shall include the construction of a new structure or the addition of space to an existing building or structure where there is an expansion of floor area. This type of work may also include the reconstruction of a building or structure that previously existed on the site but has since been modified or removed to the point that the structure will need to be reconstructed to reestablish the historic nature of the building.

Site Design

Site design includes natural features, landscaping, walls and fences, parking, decks, lighting, and screening.

Signs

A name, identification, description, including non-commercial content, display, illustration, usually including alphabetic or numeric characters, which is affixed to or painted upon or represented directly or indirectly upon a building, structure, or piece of land or affixed to the inside or outside of a door or window so as to be seen from the outside of a building and which directs attention to an object, product, place, activity, person, institution, organization or business

Misc. Design Elements

Miscellaneous Design Elements includes the process for installing and maintenance of murals and public art.

Chapter 2
Rehabilitation



Rehabilitation

2.0 Applicability

This shall apply to both residential and commercial properties, except where otherwise noted.

2.1 General

- A. Preservation of original architectural features and materials are the first preference in rehabilitation. Such features and materials should be retained in place and/ or repaired.
- B. Repair of existing features (or replacement when supported by the Planning Commission) should be based on an accurate replication of the materials or features, and where possible substantiated by historic, physical or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.
- C. If it is not practical to retain the original materials or features due to the condition, unavailability, safety, or energy efficiency of original materials, then quality, contemporary, substitute materials, when approved by the Board, should replicate the material being replaced in composition, design, color, texture, and other visual qualities. Contemporary materials may be used if it is demonstrated that they have the same quality and character as historic materials.

2.2 Maintenance and Construction

The following are common considerations regarding property maintenance and construction:

- A. Brick and stone masonry should be tuckpointed every 20 to 30 years, or when holes, gaps, or cracks form in the mortar. Tuckpointing of masonry should be done in a way that duplicates the color, texture, and

joint tooling of the building's historic tuckpointing.

- B. Foundations should be kept free of moisture-retaining materials such as excess mulch, firewood, and overgrown plantings to ensure longevity.
- C. Avoid abrasive cleaning of historic masonry and siding, specifically power washing, sandblasting, and harsh detergents.
- D. Flashing, gutters, and downspouts should be in good repair. Aging roofs should be replaced if there are significant bulges, dips, or gaps.

2.3 Exterior Materials

- A. Original wood siding should not be covered over.
- B. Wood siding should be used in one of the traditional forms as found on the building (e.g. shingle, board-and batten, shiplap, or beveled siding).
- C. Masonry walls that have not previously been painted should remain unpainted. Masonry which has been painted in the past should remain painted.
- D. Tuckpointing of masonry should match the color, texture, joint tooling, and physical composition of the building's historic pointing.
- E. Historically stuccoed surfaces should remain stuccoed. Stucco should not be applied to a wall which has not been previously stuccoed.

2.4 Architectural Details

- A. Significant architectural elements that have deteriorated should be repaired rather than replaced.
- B. Avoid adding cornice or frieze elements as extra ornamentation on a building if not originally present on the building.

- C. Original architectural elements should not be covered, especially when located on a front elevation.

2.5 Foundations

- A. Avoid cutting openings in foundation walls to create basement windows or doors on elevations visible from a street.
- B. Avoid painting or stuccoing the exterior of a foundation.
- C. Previously-painted or stuccoed foundations should be kept that way, as long as they do not show evidence of moisture retention.
- D. If original basement windows are to be covered, avoid filling them permanently.



Example of original stone foundation

2.6 Paint Colors

Paint colors varied through history, not only with fashions, but also because of available materials. These colors often tie the architectural elements and details of a building together. If possible, research the history of the building and discover its original colors, particularly in the case of Victorian style structures which were often not white but a variety of colors and shades.

- A. A concentration of similar colors on the same block should be avoided.
- B. Historically unpainted surfaces should not be painted. Historically painted surfaces should remain painted.

- C. Simpler buildings should have a simple color scheme. More ornate structures, such as larger Queen Anne styles, may incorporate three or more colors.
- D. Matte, flat, or semi-gloss paint should be used. Avoid high gloss paint.
- E. In all circumstances, avoid bright and obtrusive colors, such as neon or day-glow hues.

Note: If you are painting the building the same color for the purposes of routine maintenance, a COA is not required.

2.7 Doors and Entrances

- A. The functional, proportional, and decorative features of a primary entrance should be preserved.
- B. If interior alterations make an existing entrance redundant, the door and entrance should be left intact on the exterior.
- C. Color should be compatible with historically appropriate colors already on the building.
- D. Avoid treatments that attempt to “dress up” a door or entrance or give it a character that was never original.
- E. Surviving original storm doors should be retained.
- F. New storm doors should be of simple design. The design should be a full-height glass section that permits viewing the main door.

2.8 Windows

- A. The position, number, and arrangement of original windows in a building should be preserved.
- B. If original windows are extensively deteriorated, only the deteriorated windows should be replaced. Avoid removing any that are still repairable.

- C. Avoid enlarging or downsizing window openings to accommodate stock replacement window sizes.
- D. Replacement windows should match the appearance of the historic originals in number of panes, dimensions of sash members, and profile of sash members and muntins. Windows should simulate the operating characteristics of the originals. The same material as the original windows, usually wood, should be used.
- E. Interior or exterior storm windows may be used to increase energy efficiency of existing windows. These should be either a single pane or, if they have an upper and a lower pane, the division between the two should be at the meeting rails of the original exterior windows. Storm windows should match the color of the existing window trim.
- F. Windows that have an original storm sash should be repaired and retained.



An example of a restored window at the Coleman-Allen building at 1-11 E. Main Street

2.9 Porches

- A. Wrought or cast-iron supports should not be used to replace original porch columns unless such iron elements were part of the original design; the same is true for wrought iron railings.
- B. Avoid enclosing porches to create permanent interior space, particularly on front elevations.
- C. If a porch is proposed to replace an original, missing porch, the characteristics of original porches on similar buildings, such as height, materials, roof slope, and width of original porches, are preferred.
- D. If a porch is to be added where a porch never existed, a simple design should be used.
- E. Avoid ornamentation such as spindles and scrollwork unless they were traditionally used on the porches of similar buildings.

2.10 Roof, Gutters, and Downspout

- A. Re-roofing a building that currently has asphalt shingles should be simple in design.
- B. Avoid staggered-butt or other shingle patterns that try to create an older look.
- C. If a building does not have gutters and downspouts and is to have them installed, design and color should be compatible with the design and color of the building.
- D. On existing structures, avoid roofline additions such as dormers, skylights, or penthouses. However, these features may be appropriate on a new addition. If such elements are proposed, they should be placed toward the rear or along a rear slope where visibility is minimal. Skylights should be flat and low in profile.

2.11 Canopy and Awning

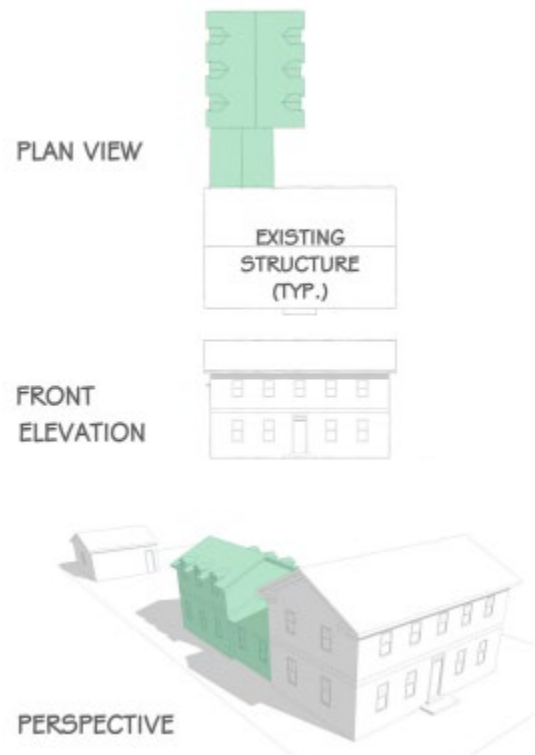
- A. Fabric awnings are preferred and shall have a matte surface.
- B. Avoid fixed, permanent canopies unless it can be documented through research that a building had one in the past or the canopy design is compatible with the original character of the building and the district.
- C. Each window or door should have its own awning, rather than a single full-width awning covering an entire façade.
- D. A traditional flat, sloped awning design should be used. Selection of open-end versus closed-end awnings should be historically based.
- E. Awning color(s) should complement the building and be compatible with historically appropriate colors used on the building, but avoid overly ornate patterns and too many colors. A simple pattern using no more than two colors is preferred.

2.12 Building Additions

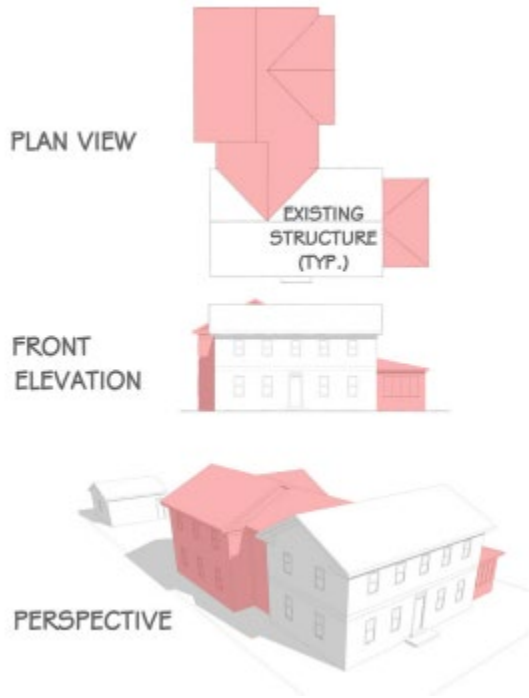
- A. Additions should be clearly distinguishable from the original structure by designing additions to be subordinate and secondary to the primary structure. If the additions or alterations were removed, the essential form and integrity of the original structure should be unimpaired.
- B. Additions should be located to the rear of the original building so that the most significant and visible faces (e.g. front elevations) of historic properties are given priority. If space needs or lot conditions require that the addition be placed farther forward, the façade of the addition should be set back from the original façade.
- C. A break or reveal should be provided between the original building and the

addition, so it is apparent that they are two separate structures.

- D. The design for additions to existing properties should not destroy significant historic, architectural, or cultural materials. The design should be compatible with the size, scale, color, material, and character of the property, neighborhood, or environment.
- E. Avoid duplicating the original building's architecture and design in the addition. The addition should take its major design cues such as form, massing, and roof shape.



An example of appropriate additions.



The above illustration identifies inappropriate additions. Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

2.13 Retrofitted Access for People with Disabilities (ADA)

- A. Designs should be kept simple and unobtrusive within the requirements of compliance with ADA standards.

- B. Ramps or lifts should be located at side or rear entrances if possible to minimize impact on the main façade.
- C. The design of ramps and handrails should be simple and contemporary and should not try to mimic historic handrails.
- D. Materials should be the same as, or similar to, those used in the building. Avoid exposed treated wood that is unpainted or unstained.

2.14 Energy Efficiency and Sustainability

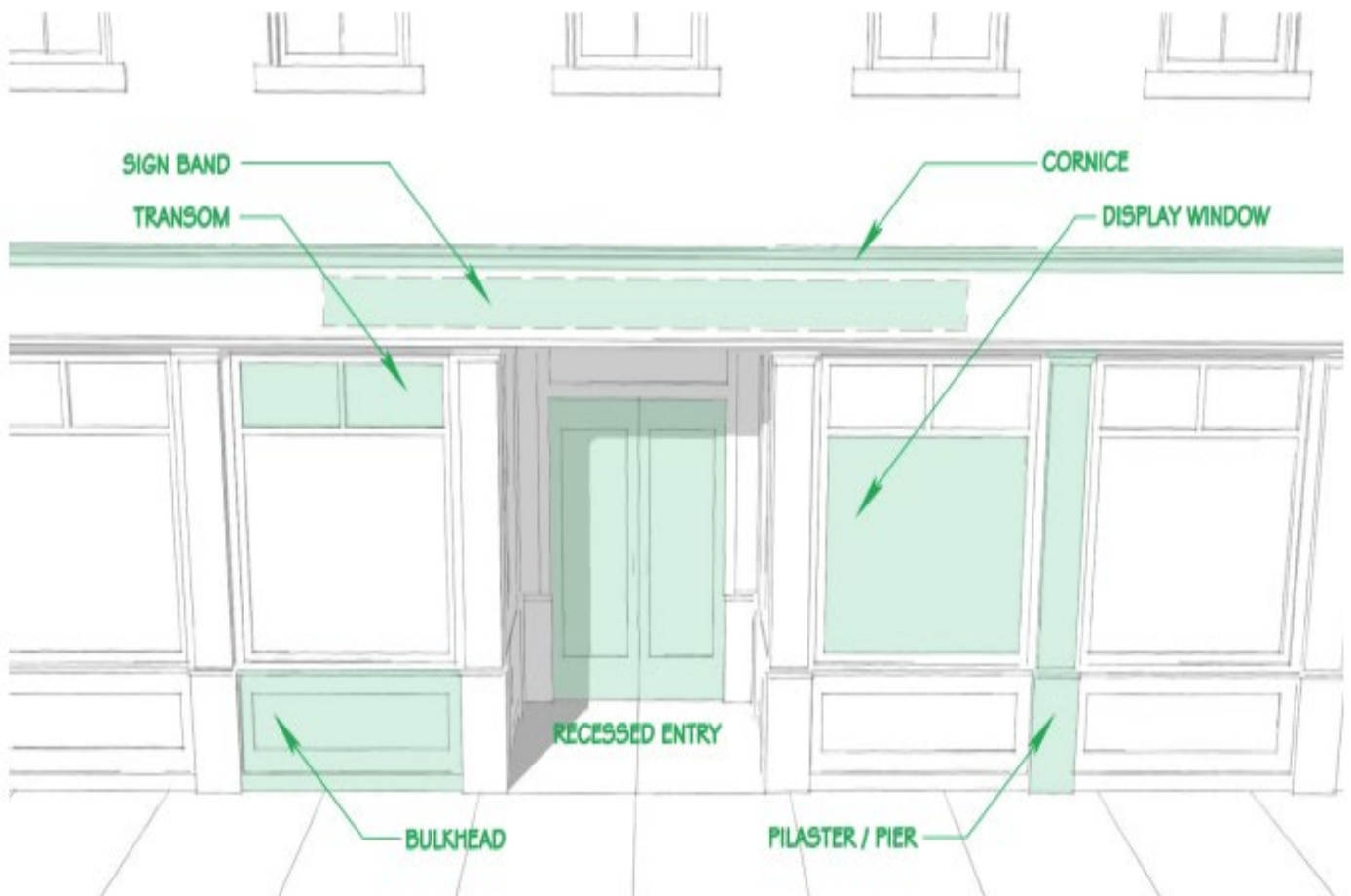
- A. The visual impacts of equipment as seen from the street should be minimized.
- B. The smallest and least obtrusive equipment necessary and available should be used.
- C. The equipment should be located in an area where it is not visible along any street frontage.
- D. Equipment should be installed in a manner that is reversible and does not permanently alter or damage original building materials.

2.15 Commercial Storefront Design

- A. Designs should be consistent with the historic storefront character, including window sizes and architectural features.
- B. Storefronts should retain ornamentation and trim consistent with the historic architectural style of the building.
- C. Avoid “theme” restorations (e.g. Colonial, Bavarian, Art Deco, Post Modern, etc.) unless historically true to the building.
- D. Materials should be consistent with the historic architectural style of the building.

Inappropriate designs and materials should be avoided such as diagonal wood siding, vinyl or aluminum siding, mansard roofs, and fixed metal canopies.

- E. Piers, columns, or pilasters that separate a storefront into distinctive bays shall be preserved.
- F. The size of the storefront opening shall not be reduced. Transparency and scale are very important to storefronts and their relations to the remainder of the building.



Note: Graphic figures are intended to illustrate one or more of the recommendations identified in the Guidelines and do not represent the only or preferred solution to meet the Guidelines.

Chapter 3
New Construction



Chapter 3 - New Construction

3.1 Applicability

The following guidelines are applicable to residential and commercial properties as well as to outlying historic properties. New Construction differs from the construction of new additions to historic structures.

3.2 General

- A. New construction shall blend in with the historic fabric of the streetscape and not take over the visual aesthetics of existing architecture., but also should not be taken to the extreme of modern architecture. There are places in the City of Troy where modern architecture is appropriate and desired, but within historic districts it is important to provide a sense of continuity and compatibility so that both a sense of historic place and historic time is respected. Continuity and compatibility are more valued than making a bold design statement.
- B. New construction should be similar to existing contributing buildings in the district. New buildings should be obviously new to the observer, but there should be continuity and compatibility with surrounding historic structures. They should share underlying principles of design, form, mass, height, scale and lot coverage as prevails on adjacent lots.



An example of appropriate infill development at 100 S. Market Street.

3.3 Building Placement

- A. Building should be sited sensitively to the varying topography of the District and established grade of the site.
- B. The site should be designed to be consistent with the original block, street, and site patterns of the district in which the building is located.
- C. The placement of the building should be similar to the placement, orientation, and setbacks of surrounding structures. The placement should reinforce the street wall.
- D. The building should be sited similar to the development pattern of surrounding properties. Lot coverage should be similar to surrounding properties.

3.4 Form and Mass

- A. The building should be similar in form, mass, and lot coverage, and in proportion and scale to other surrounding buildings.
- B. Roof pitch and form should be similar to surrounding buildings.
- C. The building should reinforce a sense of human scale through the design of pedestrian entrances, porches, door and window openings, and façades.
- D. The form and mass of the building should be responsive to the site topography and similar in overall height to surrounding buildings. The term “similar” may mean buildings could step up or down following the topography of the site.

3.5 Building Width

- A. The building width should be similar to other buildings in the District.
- B. If a building is wider than other structures in the District, the façade should be divided

into subordinate sizes that are similar to the width of other structures in the District. Sections of the wall should be stepped of compatible width to neighboring structures to further reinforce the visual impression of widths similar to other structures in the Historic Preservation Overlay District.

3.6 Façade

- A. Façade proportions, including width to height ratio, should be similar to other buildings in the district.
- B. The primary entrance to the building should front the street.
- C. Avoid blank façades and monotony of materials. Avoid large surfaces of glass.
- D. Avoid concrete block foundations or exposed poured concrete. Foundations should be clad with brick or stone.
- E. Where multi-story buildings are permitted, the façade should incorporate a three-part composition including a base, a middle, and a top.

3.7 Doors and Windows

- A. The pattern and proportions of window and door openings should be proportional to the building façade and reflect the pattern of other buildings in the District.
- B. The window-to-wall ratios should be similar to other buildings in the district.
- C. Windows and doors should be framed in materials that are similar in scale and character with other buildings in the district.



3.8 Architectural Details

- A. Architectural elements such as eaves, window design and moldings, door surrounds, porches, and soffits, should be modern interpretations of historic details, not replications of historic styles.
- B. Skylights should be flat and low in profile and placed toward the rear where visibility is minimal.

3.9 Materials and Color

Paint colors varied through history, not only with fashions, but also because of available materials. Paint color research should be conducted on your building to determine a historically accurate color.

- A. The building should use materials traditional to historic Troy: wood, brick, and stone; although may use contemporary materials with characteristics similar to historic materials, as approved by the Planning Commission.
- B. Materials that have a proven durability for the Central Ohio climate should be used.
- C. Colors should avoid a concentration of similar colors on the same block.
- D. Historically unpainted surfaces should not be painted.

3.10 Accessory Structures

- A. Detached garages are encouraged and should be located to the rear of the primary structure.
- B. Newly-constructed outbuildings should be compatible and subordinate in scale to the main building, using design cues from contributing outbuildings and nearby structures, and especially the principal building on the site.
- C. Forms, massing, materials, shall be similar to those found on nearby historic or traditional outbuildings should be used.



3.11 Awnings and Canopies

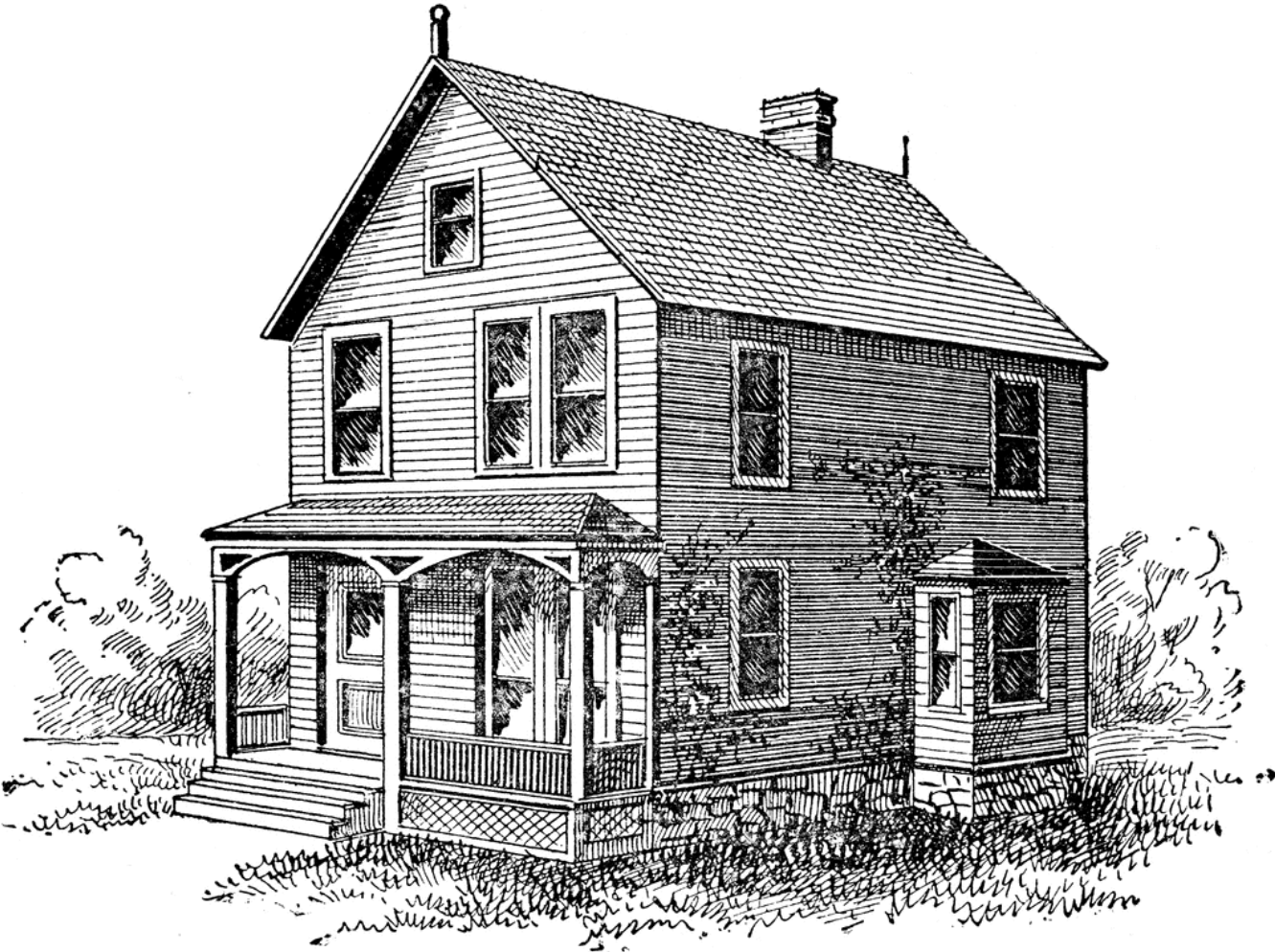
- A. Fabric awnings should have a matte rather than a glossy surface.
- B. Each window or door should have its own awning, rather than a single full-width awning covering an entire façade.
- C. A traditional flat, sloped awning design should be used.
- D. Awning color(s) should complement the building and be compatible with historically appropriate colors used on the building but avoid overly ornate patterns and too many colors. A simple pattern using no more than two colors is preferred.



3.12 Energy Efficiency and Sustainability

- A. Energy-generating devices, such as solar collectors, should remain visually subordinate to the character of the building, and should not be visible along any street frontage.
- B. Buildings should incorporate elements such as operable windows for natural ventilation and light.

Chapter 4
Site Design



Site Design

4.0 Applicability

The following guidelines are applicable to residential and commercial properties.

4.1 General

- A. Site design should be sensitive to the surrounding context, particularly to natural features and cultural resources.
- B. Sites should be designed to preserve elements that contribute to the historic character of the site and District.

4.2 Natural Features

- A. Site topography should be preserved. Buildings should be sited in a manner that is respectful to the existing topography. Regrading of sites should be limited.
- B. Landmark trees (over 24 caliper inches) on commercial and residential properties should be maintained in good health and preserved from harm. All trees should be preserved, whenever practicable.
- C. Buildings, accessory structures, and patios should be sited outside of the critical root zone of mature trees.

4.3 Walls and Fences

- A. Decorative open style fences such as wrought iron, picket, etc. are encouraged.
- B. Non-traditional materials such as concrete or “cyclone” fencing and composite wood fencing, and non-traditional wood fencing designs like basket-weave, shadow-box, or stockade fences are not appropriate.
- C. For fences, paint or an opaque stain should be applied to wood fencing, rather than leaving it natural.
- D. The fence structure should be visually compatible in its mass, scale, form,

features, materials, texture or color with surrounding properties.



An example of appropriate open-style fencing.

4.4 Access and Parking

- A. Vehicular access should be visually complementary to the site and building design. It should be secondary to the appearance of the building and not dominating its design.
- B. Pedestrian and bicycle access and storage should be incorporated into the site design.
- C. Parking should be accessed from a side street or an alley rather than from the main street. Parking lots or curb cuts in front of a building at the sidewalk should be avoided.
- D. The visual impacts of service and loading areas should be minimized. They should be located to the rear of the building and screened from public rights-of-way consistent with code screening requirements.

4.5 Decks and Patios

- A. Decks and patios should be located to the rear or side of the building.
- B. Decks should be architecturally integrated and treated with paint or an opaque stain to match the color of the building or its trim.
- C. Railings should be traditional in character, constructed of wood, metal, or other similar

material. Vinyl, PVC and polyurethane should not be used as a deck or railing material unless located in the rear yard and not visible from the public right-of-way.

4.6 Lighting

- A. Lighting should enhance the site and the building's design in a manner that is sensitive to surrounding properties. Light fixtures should be scaled appropriately based on the use and character of surrounding properties.
- B. Light fixtures should be simple in design. Subdued, soft, warm lighting should be used. Avoid large, ornate light fixtures.

4.7 Mechanical Equipment and Waste Screening

- A. Mechanical equipment, utility equipment, and waste facilities should be screened from view of any public right-of-way or adjacent property and located to the rear of the building. Such equipment should be screened from view with landscaping or screen walls.
- B. For buildings with rooftop equipment or ventilation, the equipment should be centrally located and fully screened from view using a primary building material. Roof penetrations should be painted to match the roof.

Chapter 5

Signs



Signs

5.0 General

Signs are important elements in the historic and commercial character of the central business district. All signage is considered an exterior alteration and are subject to review by the Planning Commission and/or Planning Staff.

- A. Signs should have a minimal visual impact on the site, and the sub-district in which the building is located.
- B. Signs should be subordinate and complementary to the building.
- C. Graphics and messages should be simple and clear avoiding phone numbers and web addresses.
- D. New signs should be pedestrian in scale. Signs should relate more to the sidewalk than to the street and should be intended for viewing by people who are walking rather than driving.
- E. Signs shall be in keeping with the character of the adjacent environment. Excessive size and inappropriate placement results in visual clutter and shall be avoided.
- F. Signs should relate harmoniously to exterior building material, texture and color: express a simple, clear message and contain a minimum number of words.

5.1 Color and Relief

- A. The color scheme should be simple and unobtrusive. Accent colors or corporate identity colors or logos should be used with restraint, and such colors should not dominate a sign.
- B. Letter sizes and styles should be easily readable. One letter size and one type of style is preferred.
- C. Signs should be dimensionally routed.

5.2 Materials and Lighting

- A. Signs should be constructed of durable natural materials, consistent with material

used for other signs in the sub-district in which the building is located.

- B. Signs should be externally illuminated in a way that is subordinate to the design of the building.

5.3 Avoid

- A. Many bright colors, intended to draw attention rather than add visual interest to the tenant space.
- B. Thin, flat signs that appear flimsy and temporary.
- C. Homemade signs and designs without professional guidance.

5.4 Wall Signs

- A. Wall signs in pedestrian environments should be interesting to look at, adding vibrancy to the streetscape.
- B. Wall signs should be three dimensional, with letters carved by a router, or;
- C. Letters should be individually pin-mounted or incorporated into a sign panel. Internally illuminated signs are not permitted.
- D. Signs should be illuminated in a way that is subordinate to the design of the building. External illumination is preferred.



Example of three-dimensional routed letters at 108 W. Main Street

5.5 Window Signs

- A. Permanent window signs should ensure visibility through the window into the tenant space beyond.
- B. Doors and windows should not be obscured by signs.
- C. Minimal colors and simple graphics shall be used while avoiding phone numbers and web addresses.
- D. Window Signs shall not cover more than twenty-five (25%) of each individual window pane. Please see below illustration to calculate the allowable window sign area.



Line A' X B' = Square Feet
Square Feet X 0.25 = Allowable Window Sign Area

- E. QR Codes and similar technology related signage shall be designed subordinate in nature to the remaining building signs. QR Codes shall not exceed six (6") inches by six (6") inches.

5.6 Awning Signs

- A. Awning sign designs should be coordinated with the architectural character of the storefront. The use of stripes and scalloped edges should be minimized unless there is substantial evidence that the detail is historically appropriate.

- B. Awning signs should include simple text and logos on subdued backgrounds.

5.7 Projecting Signs

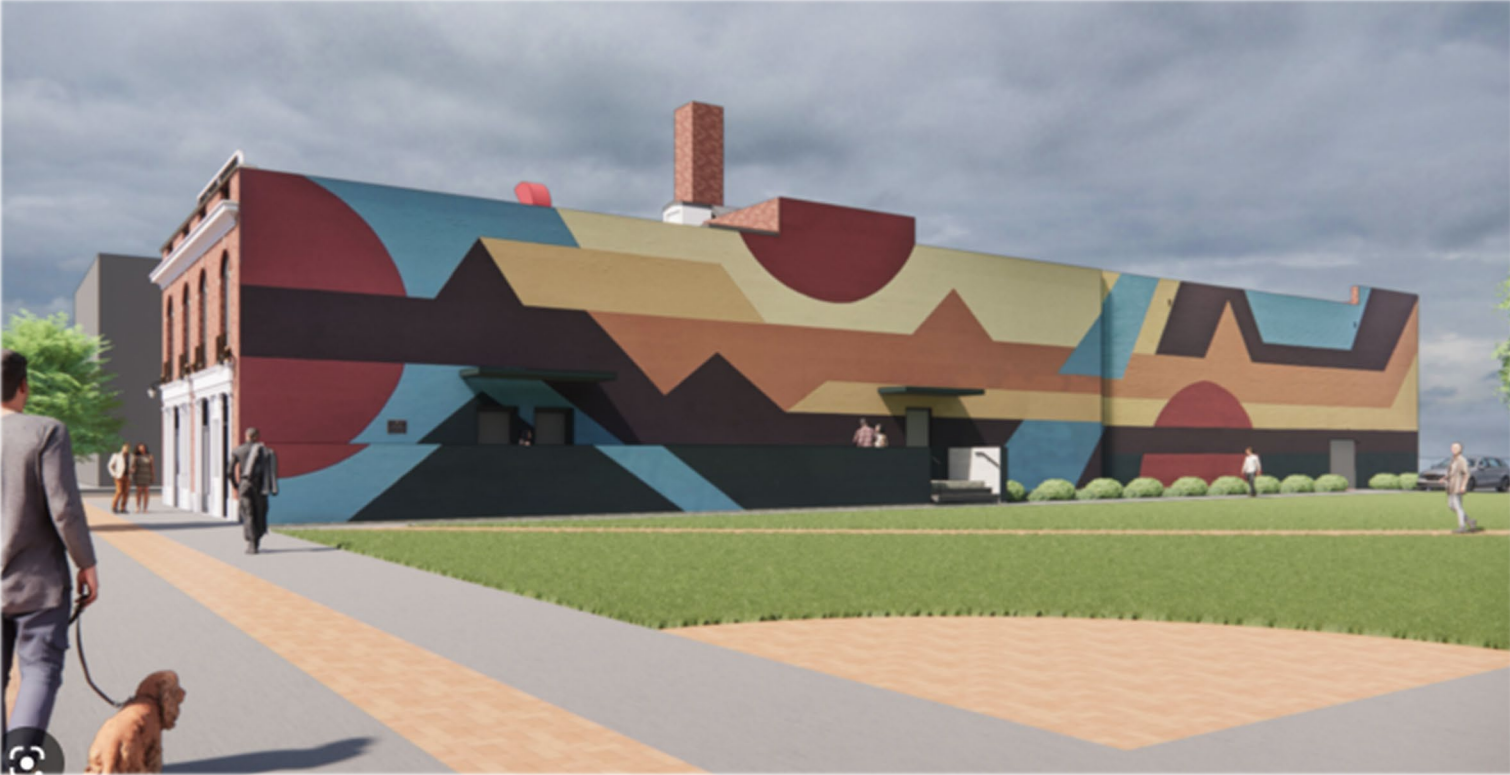
- A. Three-dimensional elements are strongly encouraged, along with the creative use of textures and shadows to give the sign dimensionality and interest.
- B. The bracket or attachment device should be architecturally appropriate to the building design. Only use traditional brackets with traditional architecture.
- C. Sign Code 749.02 (d) (37) provides a definition of projecting signs.

5.8 Easel Board Signs

- A. Easel board signs should be constructed of a high-quality wood frame with chalkboard and white-board elements. The frame should not be constructed of plastic.
- B. Easel board signs shall be maintained in good, working condition and positioned in front of the business its intended to serve. Signs should be brought inside at night and during inclement weather.
- C. Signs should have a clean, simple frame without a handle or additional ornamentation.



Chapter 6
Miscellaneous Design Elements



Miscellaneous Design Elements

Murals

6.0 Part One – Review Process

Murals are considered an exterior alteration and are subject to Historic Review by the Planning Commission. The application and review process for murals is a two-phase process. During Phase One, applicants will submit completed applications which will identify the location and any corresponding equipment (i.e. windows, lighting fixtures, streetscape, etc.) of the mural. The mural design is not yet needed. This portion of the application will need to be submitted to Planning Division Staff who will forward the application to the Design Committee. Planning Staff shall provide feedback to the applicant on the proposed location and may deny the Phase One application if the application is contradictory to the guidelines herein.

During Phase Two, applicants will submit completed applications with final renderings, material, scale, maintenance plan/decommission plan, and Historic Review application to the Design Committee and Planning Division staff. The Design Committee in consultation with Planning Staff will forward the recommendation to the City of Troy Planning Commission for the final review.

6.1 Part Two – Evaluating a Wall

When determining a location for a mural, there are many factors to consider. Generally, in order to protect and preserve the integrity of the City of Troy Historic District, unpainted historic materials, such as brick and stone, are unsuitable spaces for murals.

6.2 Wall Orientation and Placement

The orientation of a wall can impact the longevity of the mural. Walls that face south (even interior walls) will receive more direct sunlight and the mural will fade more rapidly.

- Evaluate the direction the wall faces and the amount of sunlight it

will get. Avoid walls with too much direct sunlight.

Murals should respect the size, scale, and design of historic buildings with minimal impact on surrounding buildings. The location shall be on the side, interior, or rear walls of existing historic buildings.

Unless it can be incorporated into the theme of the mural, no windows or doorways should be obscured by a mural's installation nor should any architectural details be hidden. For example, architectural details, windows, and doors can be painted but not "filled in" or "boarded over".

6.3 Wall Preparation

If your wall needs repair before painting, obtain an assessment and an estimate from a licensed contractor. Consider cleaning the wall before you paint. Cleaning shall be completed by using the gentlest means possible such as washing with a mild detergent and soft bristle brushes to chemical cleaning. Select a test patch before cleaning to ensure the chosen method will not cause damage to historic materials. Start with a low pressure washing and a soft, natural bristle brush when cleaning is necessary. Abrasive cleaning methods such as high-pressure water washing and sandblasting, which can damage historic materials and lead to additional deterioration shall not be used.

- On some wall materials, water cleaning may be undesirable so as not to unnecessarily introduce moisture to the material.
- Old paint can be removed through various means. However, the removal must be done using the gentlest means possible. Please consult with a licensed contractor and follow the Secretary of Interior Standards.
- Make sure the roof, parapets and flashing are in good condition and make minor repairs necessary to

keep water from seeping into the mural.

6.4 Priming

The wall shall be well primed before the design work is conducted. It is important to consider the primer used is compatible with the paints that will be used for the mural. Generally, murals painted with the same type of products and from the same manufacturer for the primer, pigment, and coating layers may be less prone to flaking, bubbling, and fading.

If painting on masonry or concrete, the primer should not be a vapor barrier. A vapor barrier does not permit moisture to escape through the surface of the mural and may cause paint loss. Primer should only be applied in temperatures warmer than 50 degrees F (ideally between 65F and 85F) in dry conditions.

For more information on primer, consult the resource guide at the end of this publication, as well as a local paint retailer. Now that the wall is prepared, it is time it is time to start painting the mural. The next step is to transfer your design to the wall.

6.5 Methods of Transferring Designs

There are three main approaches to converting a design sketch to a wall or fabric panels:

- Using a projector to project your design onto wall or fabric.
- Use a gridding system.
- Directly draw your image onto the wall.

6.6 Projecting the Drawing

Projecting outlines onto the wall is probably the fastest way to transfer the design. If you have a very complex design with lots of small detailed area, the projector can eliminate the need for meticulous drawing and multiple corrections.

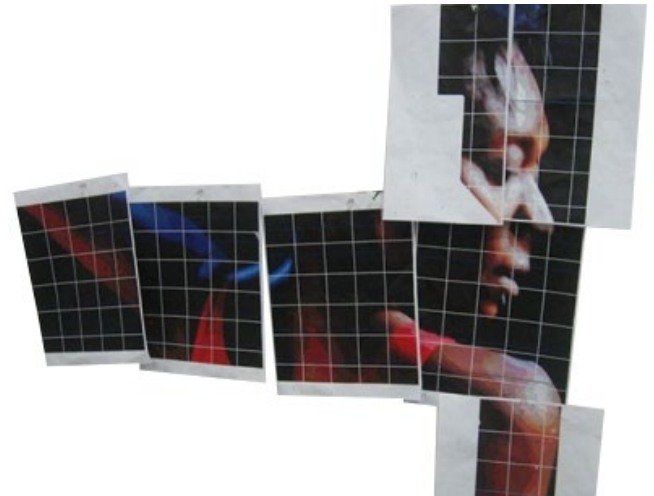
To project a mural, scan your concept drawing into a digital file formatted for a program like photoshop. Add a grid on top of the drawing so

that you can be certain the image is being

6.7 Gridding the Drawing

projected squarely onto the wall and is not distorted at an angle or elongated by height or width. Create a grid of squares on your small design and a corresponding grid of squares on the wall. The grid on the design can be drawn on an acetate overlay to avoid damaging your original drawing. After priming the wall, create a grid on it as well.

The squares on your small design might be one inch by one inch while the squares on the wall might be one foot by one foot. By copying onto the wall what is in each square of your design, you can reconstruct your mural design at a large scale. You will want to render the basic outlines of your mural first and not involve yourself too much with modeling or details.



6.8 Drawing on the Wall

Finally, you can copy your design freestyle on the wall. Drawing can be done with large charcoal sticks, chalk, or a paint brush and thinned acrylic paint. Acrylic is recommended because it will dry and not fade or smear into the paint while you are working. Charcoal or chalk lines might be mistakenly wiped away or washed away by rain. Also, consider attaching a brush or chalk to a long stick so you can draw from the ground with some distance and see what you are doing.

6.9 Paint

Murals are often painted with acrylic paint. Enamel and oil paints are not permitted for outdoor use because they are moisture impermeable and do not allow the wall to breathe. It is recommended that artists use the same brand of primer and paint to ensure longevity and similar manufacturing standards.

6.10 Part Three – Creating a Design

Murals shall be subordinate to the overall historic character of the building and district. When creating a design, artists should generally avoid the use of text or words to display a graphic or meaning.

The design shall not contain any direct advertisement of any product or company associated with any artist or third party, any libelous or slanderous expression, or any obscene or pornographic content. The mural may not be signed.

6.11 Part Four – Maintenance, Repair, Decommissioning Maintenance

Maintenance activities may include removing graffiti, removing surface dirt (especially along the base of the mural), reapplying coating and removing or trimming vegetation that grows in front of the mural. The artist should prepare a maintenance and repair manual for the wall owner. To the extent possible, the manual should include a list of materials used on the project, including paints (colors) and sealers, as well as sources.

6.12 Repair

Repairs to a mural are necessary when the mural becomes vandalized or damaged. Typically, the artist should be given the first opportunity to repair the mural. If that is not possible, the agreements should establish a process for the mural owner to have the mural repaired by others. Whatever the process, it is important to remove or paint over graffiti as soon as possible, to avoid the sense that

the mural and the surrounding district are not valuable assets of the City.

6.13 Decommissioning

Decommissioning of a mural occurs when the wall can no longer be used for a mural, or when the mural has degraded to the point where it needs to be removed. These circumstances should be contemplated and a process for agreeing to decommission a mural should be included in a wall agreement. Typically, an owner will agree to keep a mural for about 7 years.

All parties should consult with legal representation before entering into any agreement regarding Visual Artists Rights Act.

Note: Before decommissioning a mural, the building owner will need to obtain a Certificate of Appropriateness from the City of Troy Planning Commission.

6.14 Part Five: Additional Resources Codes and Permits

City of Troy Zoning Code - Historic Preservation Overlay

<https://troyohio.gov/DocumentCenter/View/112/Official-Zoning-Code?bidId=>

City of Troy Historic Review Application

<https://troyohio.gov/DocumentCenter/View/582/Historical-District-Application?bidId=>

Secretary of the Interior Standards for the Treatment of Historic Properties

<https://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf>.

General

City of Boise, Idaho Mural Guidelines

<https://www.boiseartsandhistory.org/media/4400/2-mural-guidelines.pdf>

Frankfort, Kentucky Mural Installation Guide

<http://www.frankfort.ky.gov/DocumentCenter/View/1826/Mural-Installation-Guide>

American Institute for Conservation, Muralmaking Guide

<https://www.culturalheritage.org/docs/default-source/resources/mural-creation-best-practices-full-document.pdf?sfvrsn=43>

Planning, Preparing and Painting Your Mural

<https://www.resene.co.nz/pdf/Mural-Info-Book.pdf>

Materials and Installation

Sherwin Williams

<https://www.sherwin-williams.com/property-facility-managers/education>

Nova Color

<https://www.sherwin-williams.com/property-facility-managers/education>