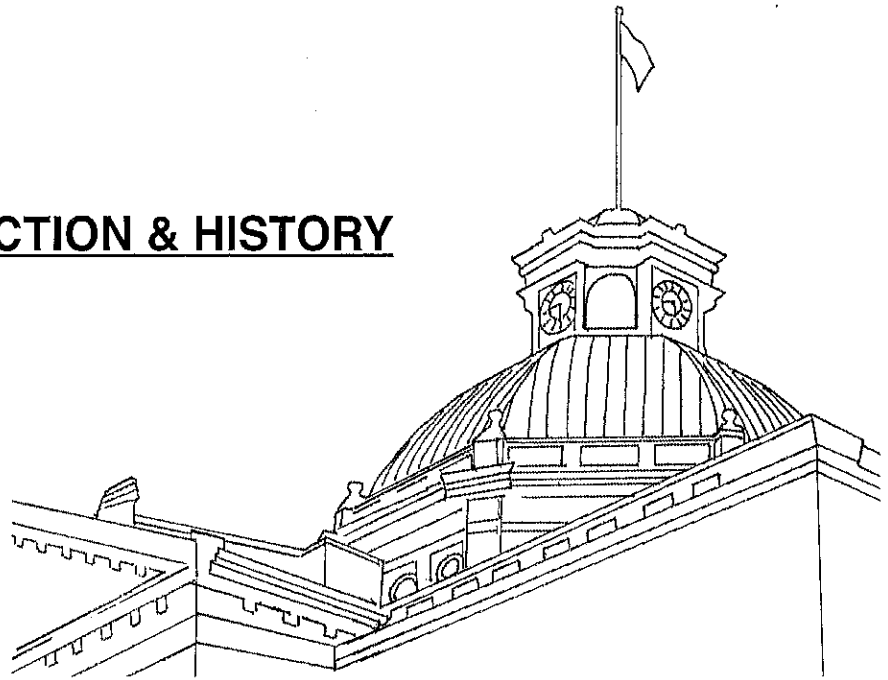


# TABLE OF CONTENTS

• Introduction & History.....	2
• Historic District Map .....	3
• Design Review & Permits .....	4
• Secretary of the Interior’s Standards .....	7
• Traditional Façade and Storefront Design .....	8
• Storefront Entries .....	11
• Storefront Windows .....	12
• Signage .....	14
• Awnings .....	16
• Upper Façades .....	18
• Roofs .....	19
• Traditional Façade Materials .....	20
• Paint .....	22
• New Construction .....	23
• Demolition and Relocation .....	24
• Glossary of Common Terms .....	25

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## INTRODUCTION & HISTORY

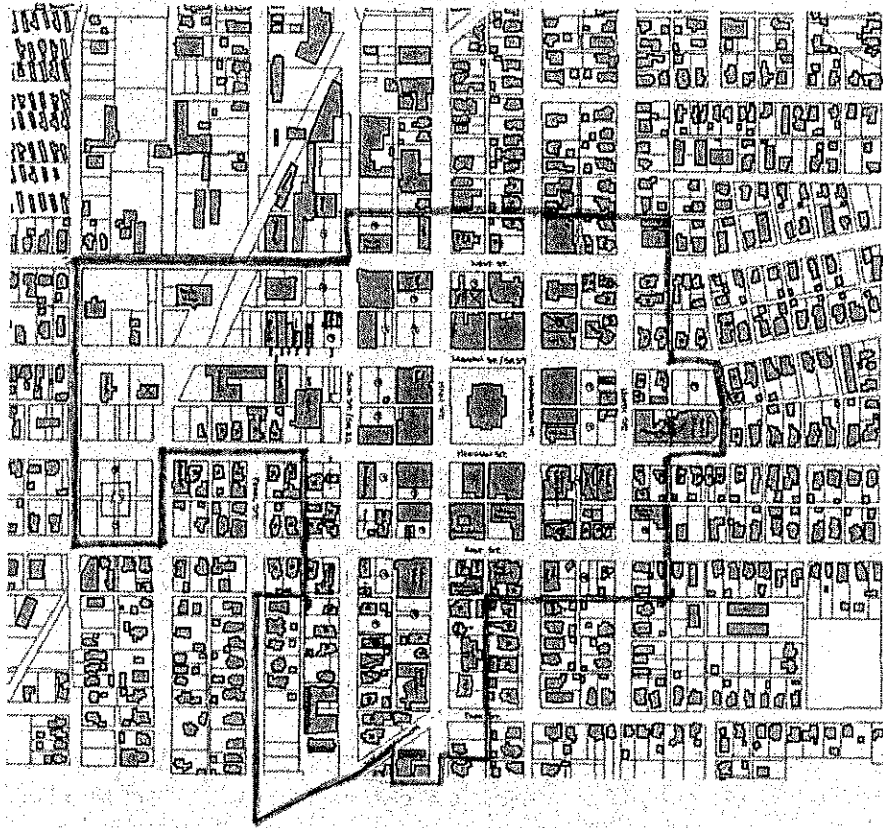


The City of Lebanon was founded by General James Perry Drake and Colonel George L. Kinnard and was incorporated in 1830. The two men had served in the Indiana Militia and Kinnard was the Marion County surveyor. The two men purchased three tracts of land when Boone County was being established with the plan that the location would be good for the new county seat. Jamestown was designated instead, but the Indiana General Assembly relocated the seat to Lebanon in 1832 to provide a more central location. To ensure Lebanon's selection, Drake and Kinnard donated every third lot, the town square, and 40 acres of additional adjacent land to the county, as well as the bricks and shingles for the original courthouse. The original plat consisted of over 19 blocks surrounding a public square. The community is still centered on the courthouse, with a largely intact commercial district surrounding the structure in the middle of the square. Lebanon was incorporated as a city in 1875.

The community was named by Adam French, one of the first county commissioners. A cluster of hickory trees in the area reminded him of the Cedars of Lebanon from the Bible, and so the town's name was coined. The first Boone County Courthouse was built in 1839. The 1856 structure that succeeded the 1839 building was demolished in 1909 for the current courthouse. The existing courthouse was designed by Hammond architect Joseph T. Hutton. The eight limestone pillars are claimed to be the largest one-piece limestone columns in the world. Each measures 35 1/2' high.

The Lebanon Historic Commercial District boasts a distinct collection of late 19th and early 20th century commercial buildings. Many feature Italianate elements such as decorative cornice lines, brackets, and arched windows. Neoclassical elements are also found on several buildings, including columns and engaged pilasters with intricate capitals.

# MAP



Lebanon Historic Commercial District Boundaries

# DESIGN REVIEW

## Historic Preservation Ordinance & Design Review Guidelines



The intention of Lebanon's historic preservation ordinance is to preserve and protect the traditional downtown area, enhance property values, and attract new residents and businesses. The ordinance provides a method to ensure that development in the central core of the city will protect and enhance its unique character. A full copy of Lebanon's ordinance is available from the Lebanon Historic Preservation Commission and at [www.cityoflebanon.org](http://www.cityoflebanon.org).

The Guidelines are applicable to properties located within the local historic district. All exterior alterations require a Certificate of Appropriateness (COA) from the Historic Preservation Commission prior to commencing. Property owners or tenants are not required to obtain a COA for interior work. Owners are still required to obtain any applicable building and/or zoning permits.

The Lebanon Historic Preservation Commission consists of no less than three, and no more than nine voting members, and is charged with determining the appropriateness of exterior work in local historic districts. The members are appointed by the Mayor, subject to approval of the City Council. These are residents of the city who are interested in the preservation and development of the historic areas. The Commission Administrator is a member of City staff that provides staff assistance to the Commission and issues Certificate of Appropriateness permits as directed by the Commission.

## **Certificate of Appropriateness (COA) Permits**

A COA is required to be issued before the exterior of a building in the historic district may be altered, demolished or moved. An application for a COA shall be available from Planning and Zoning Administration. Applications that require hearing in front of the Preservation Commission must be submitted 30 days prior to the meeting in order to meet legal notice requirements. Dependent upon the type of work applied for, applications may require sketches, drawings, elevations, photographs, descriptions or other information deemed necessary to make a decision.

A copy of the COA must be submitted with the application for a building or demolition permit. No building or demolition permit shall be issued unless a copy of the COA is provided by the applicant with their application.

A COA is required before work may begin on any of the following:

- 1) The demolition of any building or structure
- 2) The moving of any building or structure
- 3) A conspicuous change in the exterior appearance of any historic building or any part of or appurtenance to such a building, including walls, fences, light fixtures, steps, paving, and signs by additions, reconstruction, alteration, or maintenance involving exterior color change if cited by individual ordinance; or
- 4) Any new construction of a principal building or accessory building or structure subject to view from a public way.
- 5) A change in walls and fences, or the construction of walls and fences along public ways;
- 6) A conspicuous change in the exterior appearance of non-historic buildings subject to view from a public way by additions, reconstruction, alteration and/or maintenance involving exterior color change.

A COA is not required for routine maintenance. Routine maintenance means that an element is being repaired in place to match the existing. There are no changes in materials, design, texture, colors, appearance or size.

### **Fees**

Information regarding fee schedules may be obtained from the Planning and Zoning Administration.

### **Enforcement & Penalties**

Any person or party who violates any provision of the ordinance shall be subject to a fine for each offense as follows:

Not less than \$10.00 nor more than \$2,500 for demolition

Not less than \$10.00 nor more than \$300 for all other offenses

Each day of the existence of any violation shall be a separate offense. The City may institute a suit for injunction in the Circuit Court or Superior Court of Boone County for violations.

### **Appeals**

Any person or party aggrieved by a decision or action taken by the Commission shall be entitled to a judicial review hereof in accordance with I.C. 4-22-1.

## **THE SECRETARY OF THE INTERIOR'S** **STANDARDS FOR REHABILITATION**

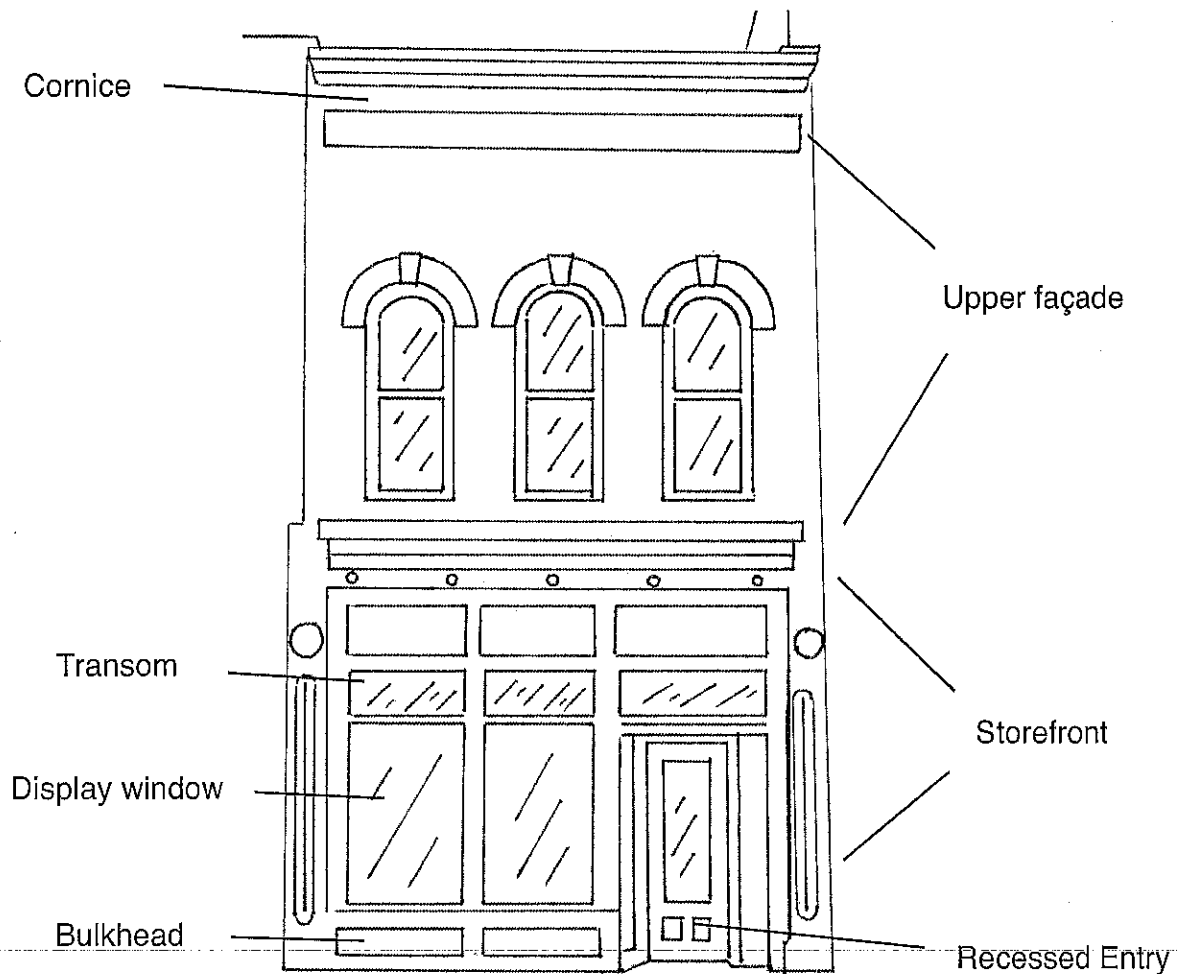
1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, other visual qualities and, where possible, materials. Replacement of missing features will be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## TRADITIONAL FAÇADE & STOREFRONT DESIGN

The focal point of nearly any historic commercial building is its storefront, and it is the element most likely to have been altered over time. Sensitive rehabilitation that takes original proportions, materials and design into account are important to a community's appeal and revitalization. The basic traditional commercial façade consists of three parts: the storefront with an entrance and large display windows, an upper masonry façade and a decorative cornice. The basic storefront design includes large windows with thin framing members, a storefront cornice, transom, bulkheads and often a recessed entrance.



If planning improvements to a storefront, the original proportions shall be carefully considered and respected. Emphasize the design and materials of the original building. Materials shall be appropriate to the original building and used in a traditional manner befitting the building's architecture. Many new "maintenance-free" materials are not appropriate, nor truly maintenance free. Remember that existing original material will dictate the proper period of restoration.



On occasion, one business utilizes more than one historic storefront. The individual identities of the original buildings should be retained, and the use of awnings, colors and signage should be used to unify the storefronts, rather than removing original materials and creating one new, modern storefront out of several buildings.

Typical locations of historic materials commonly found in the commercial district:

- Storefront frame - wood, cast iron
- Display windows - clear glass
- Transom windows - clear or tinted glass
- Entrance door - wood with a large glass panel
- Bulkheads - wood panels, brick, tile
- Storefront cornice - wood, cast iron, sheet metal, stone, terra cotta

### ***Storefront Features***

Existing historic storefronts date from the late 19th and early 20th centuries and are designs typical of commercial architecture of the period. Storefronts generally had five main characteristics which shall be preserved regardless of the storefront use:

**Lower panels or bulkheads:** The large plate glass windows for the display of goods rested on lower panels called bulkheads, raising them up off the ground. These were primarily rectangular in design, of frame or brick construction and often had raised millwork. Tile bulkheads, original or as a later alteration, are fairly common in Lebanon.

**Display windows:** Merchants relied on extensive window displays to advertise their goods. High visibility was a priority, and the installation of large sheets of plate glass provided maximum exposure of wares.

**Cast iron columns or pilasters:** To support the weight of the brick masonry above the storefront, cast iron columns or brick piers were often added. These serve as thin framing members to the large windows. The cast iron was shaped into decorative forms that supported the load of the brick upper façade allowing large display areas. Brick piers were also used to support the weight of the upper façade brick.

**Large central or corner entrances:** Many commercial buildings originally had large central or corner entrances of single or double doors. Doors were often recessed to provide additional display of store goods. Most entrances in Lebanon have been altered and brought out flush to the sidewalk.

**Transoms:** Over the display windows and entrances were usually transom bars and transoms. Transoms allowed light into the building and were used for additional areas of signage and display. Transoms utilized clear, textured, leaded or stained glass. Prismatic glass was also very popular in the early 20th century.

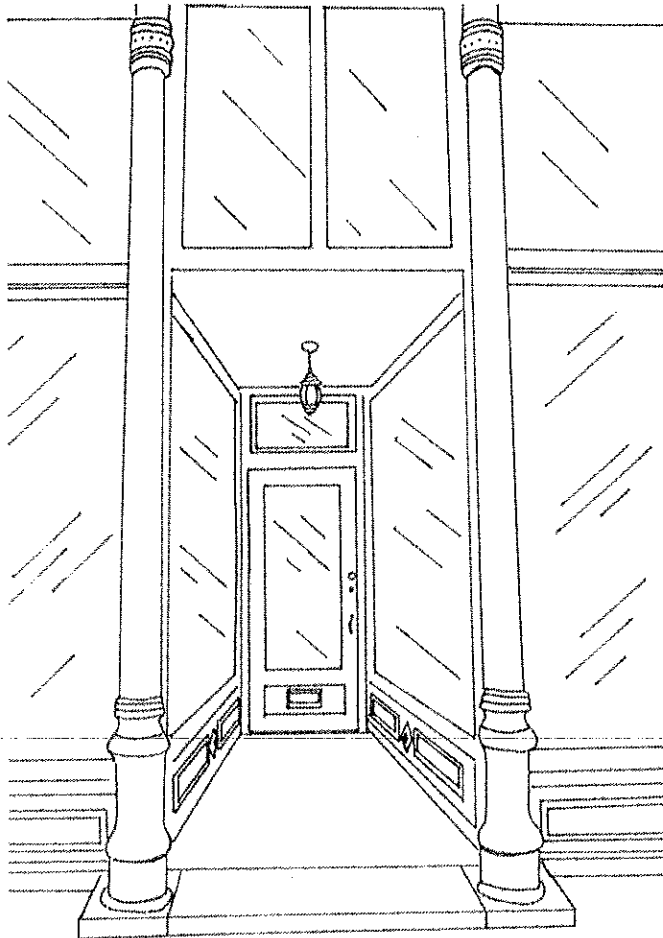
Many storefronts have been altered over time, some more sympathetically than others. Owners are encouraged to make improvements based upon historic evidence and typical storefront design.

### **Storefront Guidelines**

1. Original storefronts or historic storefronts that are more than fifty years old shall not be altered, but shall be retained and repaired as necessary.
2. Make repairs utilizing the original materials.
3. Future storefront remodeling or renovation shall follow historic guidelines such as retaining historic features, reconstruction based on historic photos or illustrations, or renovation based on typical storefront designs of the period.
4. If an original storefront has been removed, a new storefront design shall take the original proportions and materials into account. Modern materials are acceptable so long as they are in proportion and respectful to traditional design. If metal is required, pre-finished or painted materials are most appropriate. Wood frames to cover incompatible materials may be appropriate for renovations of altered storefronts.
5. All decorative metals or glass on historic storefronts shall be retained and maintained.
6. A storefront shall be composed almost entirely of clear glass. Tinted or reflective glass is inappropriate, as is boarding up a storefront. If privacy is desired, interior window treatments such as curtains or blinds should be considered.
7. Transoms over doors or display areas shall not be enclosed or painted out.
8. Designs and materials such as sloping mansard roofs, metal siding, vertical siding, stucco/EIFS, wood shingles, imitation brick, imitation stone, vinyl and aluminum siding are not appropriate and shall not be added to storefronts or upper stories.
9. Avoid the use of shiny, reflective materials such as mirror glass, steel or brushed aluminum and plastic panels as façade materials.
10. Avoid concealing original materials. If replacement is necessary, duplicate the element utilizing the original material. New materials shall be similar in texture and pattern to those found historically.

## **Bulkhead Guidelines**

1. Existing storefront bulkheads shall be retained and repaired as needed. If bulkheads have been removed, appropriate bulkheads shall be installed, based upon the historic elements and design.
2. If the original design is missing, use historic documentation to duplicate an appropriate replacement. If original information is not available, develop a new simplified design that retains the original character.
3. For renovations where there is no physical or documentary evidence, traditional materials such as wood, brick or stone are encouraged. Artificial sidings such as vinyl, plywood, and EIFS are not appropriate. Modern materials may be considered if they have an appropriate finished appearance.



Traditional recessed entry

## ***STOREFRONT ENTRIES***

Traditionally, entrance doors were made of wood with a single large pane of glass and were often recessed from the street. Standard aluminum and glass commercial doors have replaced many original doors, and have been brought flush to the sidewalk. Aluminum can be made more compatible by being painted a dark color, and by selecting a design in the proportions of the original. Retention of the historic entry system, whether recessed or flush with the public walk, is encouraged. The retention and maintenance of original doors is highly significant to the character of the buildings. Weatherstripping, restoration and modern locks can help make historic entries viable for another century.

## **Storefront Entry Guidelines**

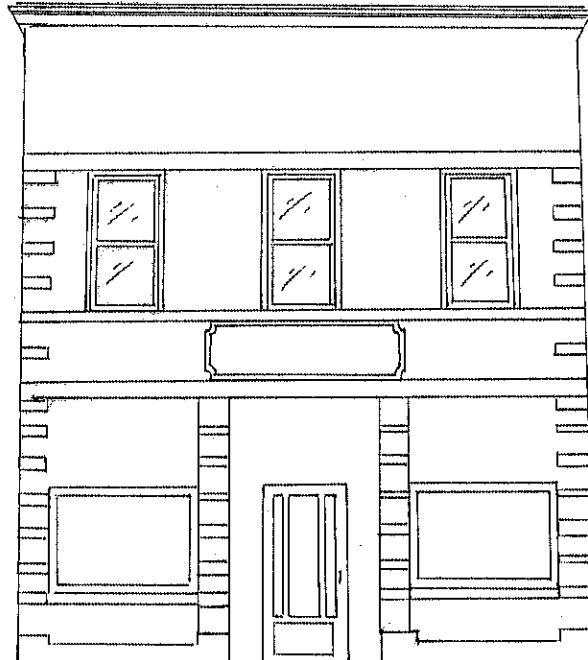
1. Entries shall be maintained and restored in their original location and configuration. If modifications have been made, a new entry shall be designed based upon traditional design, taking into account size, scale, materials and character.
2. Original entry doors shall be retained and restored as necessary.
3. Use doors with large areas of glass and a painted or baked enamel frame if replacing a non-historic door. Solid doors with no glass are inappropriate.
4. Avoid unfinished bright aluminum or stainless steel frames.
5. Avoid residential style doors, including those from historic homes.
6. The size of the original opening shall be retained. Openings shall not be enlarged or reduced.
7. Finished frames may be varnished or painted wood or metal with anodized or painted finish. Wider metal frames are encouraged over narrow frames

## ***STOREFRONT WINDOWS***

For most commercial buildings, large windowpanes at the first floor level are advisable for both retail and office use. Tinted glass is generally discouraged except for decorative transoms. Awnings and interior window treatments can offer sun protection while retaining the traditional appearance.



Large windows are a focal point of historic commercial buildings.



Reducing the size of window openings is inappropriate.

### **Storefront Window Guidelines**

1. Original storefront window configuration shall be maintained.
2. Original storefront window openings shall not be enlarged or reduced in size.
3. Tinted and/or reflective glass is inappropriate and shall not be installed.
4. Avoid multi-pane designs except where historic evidence demonstrates otherwise.
5. Preserve existing transoms. Leaded, stained glass and prismatic decorative transoms shall be preserved in place. For other transoms, clear glass is generally preferable.
6. Wood frames are most appropriate. Finished frames may be varnished or painted wood or metal with anodized or painted finish. Wider metal frames are encouraged over narrow frames.
7. Vinyl windows shall not be installed.
8. Use a decorative wood panel if glass is not feasible in the transom, but retain the original proportions of the openings.



## **SIGNAGE**

Signs do much more than identify a place of business. A sign defines a business' identity, and serves as its most visible and regular advertisement. That is why a sign should be well-designed. Just about any surface can be painted or lettered to advertise your business. Once an appropriate substrate is selected, a good sign designer can do a lot to fit the sign to the building, through colors, shapes and lettering. Signs throughout Lebanon are regulated through the existing unified development ordinance.

The design of the building and its façade will usually present obvious clues for the best location for a sign. These locations include:

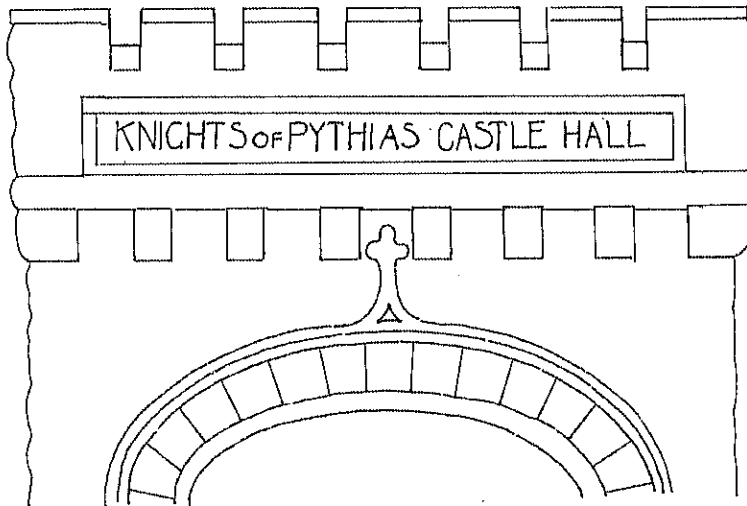
- The area between the storefront windows and the upper stories, sometimes known as the sign fascia
- The area immediately above the cornice
- The surface of the piers that frame the storefront and the display and transom windows

Covering up decorative details such as trim, transoms, windows and doors undermines the attractive features that give the building its charm, and is therefore inappropriate. Uniquely designed, non-internally lit signs are preferable. Certain historic signs should be preserved exactly as they appeared. Examples of such integral signage include the name of the building, merchant, or trade permanently affixed or painted onto masonry in a manner that would be difficult or damaging to remove.

### ***Types of Signs***

1. Wall signs: any sign affixed in such a way that its exposed face and sign area is parallel to the plane of the building to which it is attached. Wall signs should be placed where they best complement the building, for example, on blank expanses of wall or building areas clearly designed as potential sign locations, covered transoms, or broad plain fascias in the cornices. Such areas vary depending on the building's architectural style and/or date of construction.
2. Projecting signs: any sign affixed in such a way that its exposed face and sign area is perpendicular to the plane of the building to which it is attached. Projecting signs should be placed where they best complement the building. They should respect the mass of the building and should not be overly large.

3. Window signs: signs painted on, attached to, or suspended behind any window or door that serves as an identification of a business.

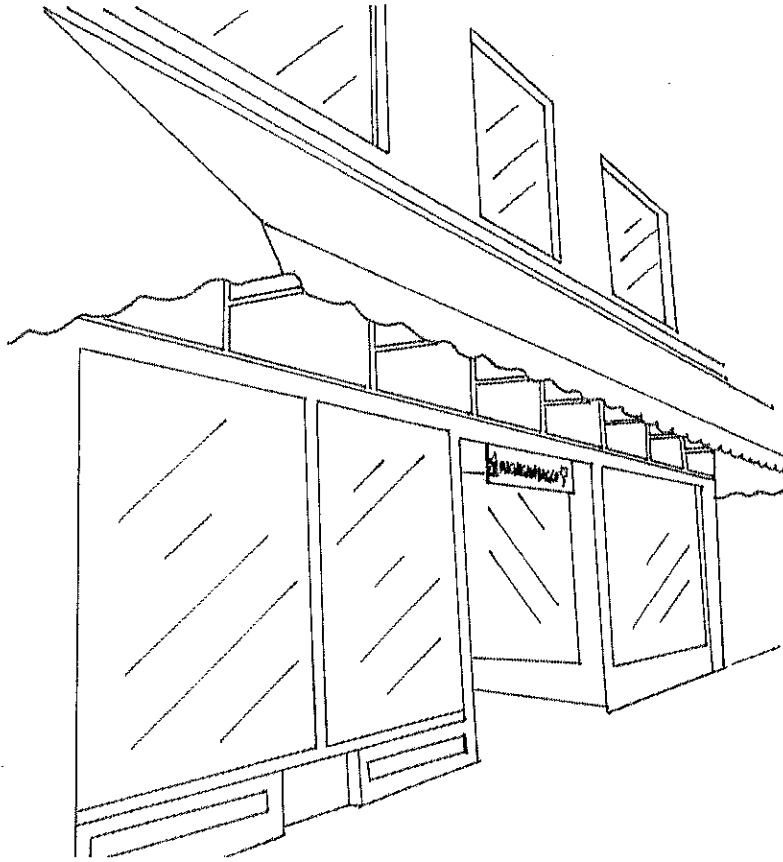


The Knights of Pythias sign is an example of a historically significant integrated sign

### **Sign Guidelines**

1. Signs should be appropriately sized, and shall fit into spaces suitable for signage. They shall not obscure architectural details.
2. Externally lit signs are encouraged.
3. Signs shall be mounted to the building so as to minimize damage to historic materials. Bolts shall be extended through mortar joints and not through the masonry.
4. Sign brackets shall be constructed of painted wood or pre-finished, pre-painted metal. Guy wires should be as inconspicuous as possible.
5. Blinking, flashing or internally lit signs are incongruous with the nature of the district and are discouraged.
6. Metal or wood are the most appropriate materials for signs. Inappropriate materials and finishes include interior grade wood, unfaced plywood, plastic substrates, and unfinished wood.
7. Billboards are not permitted.
8. Some signs in the district are historic and shall not be removed or covered. These are integral to the building's significance, and may include the name of the building, the original merchant, or trade.

## AWNINGS



The use of awnings to provide shade to windows and shelter for customers is a very historic practice, and their appropriate use in the district is encouraged. If properly cared for, a fabric awning can last many years. An awning may be attached above the display windows and below the cornice or sign panel. A 12-inch valance flap is usually attached and appropriate edgings are generally plain, scalloped or ruffled. Sometimes an awning is mounted between the transom and the display windows, allowing light into the store while shading the merchandise and pedestrians from the sun.

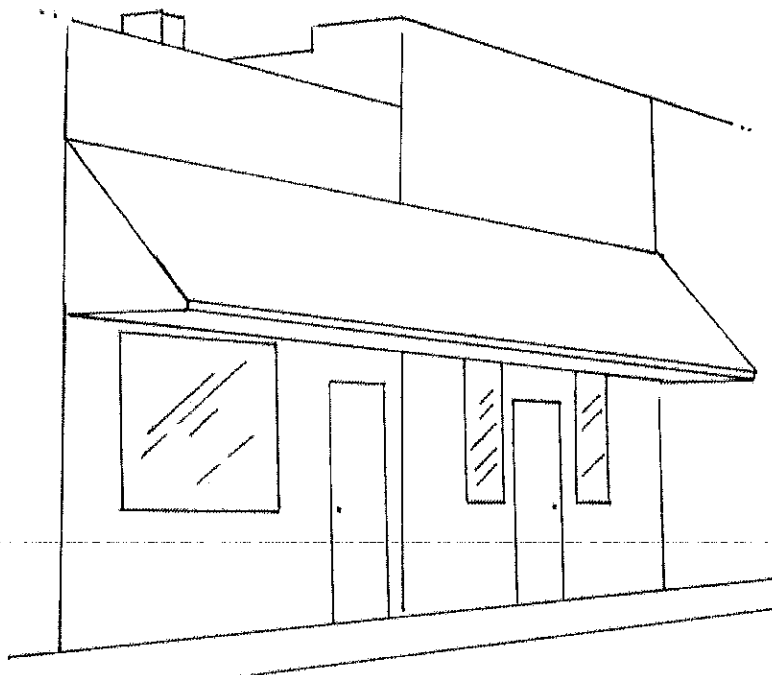
Darker colors such as black, dark red, burgundy, dark green and dark blue are preferable over exceptionally bright or contrasting colors. Stripes are also appropriate. Awning styles should be consistent with the architecture of the building to which it is attached.

An awning should not cover the piers or the space between the second story windowsills and the storefront cornice. A metal frame covered with awning material is usually the most appropriate option. Non-operable metal, wood, and plastic awnings detract from the historic character of the street.



## Awning Guidelines

1. Awnings, canopies and marquees consistent with local character and building type are encouraged. Domes and other modern shapes are not appropriate.
2. Fabric awnings were used historically. Canvas is most appropriate, but many manufacturers have newer, more weather-resistant fabrics that are generally acceptable.
3. Use of retractable awnings is permitted and encouraged. Fixed metal, wood or plastic awnings are inappropriate and shall not be installed.
4. A traditional pitch (one to one) is encouraged.
5. Awnings should generally fit within window or door recesses. Significant architectural details shall not be hidden.
6. Awnings may be an appropriate place for signage. Signage should not overwhelm the overall awning, and must meet all applicable zoning regulations.

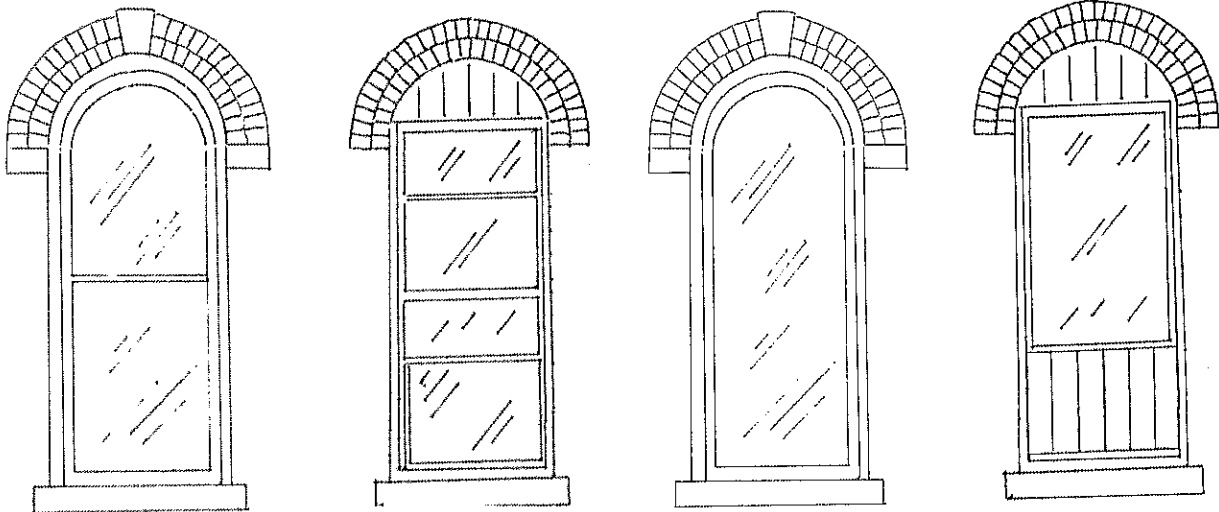


This fixed awning hides architectural details and is inappropriate.

## UPPER FAÇADES

Upper façades of Lebanon's commercial buildings display a variety of architectural details and styles. While the storefronts tend to be open glass areas, upper floors are more residential in nature. Decorative lintels often top double-hung windows, and most of the buildings have strong cornice lines with brackets or other decoration. Some buildings feature decorative glass and original windows. All efforts to maintain these should be made. Lintels, sills and decorative brackets shall not be removed or covered over. Decorative elements such as belt courses, pilasters, window arches, lintels and frames should also be respected and maintained.

Ideally, a majority of the available space in a downtown should be occupied, either for commercial or residential use. If a space is underutilized, do not board up the windows, as a look of vacancy is not attractive. Instead, use window treatments such as curtains, shades or blinds to make the space look vibrant. Preserve the size and shape of upper story windows. Do not use windows that do not fit the openings.



*Original window configuration*

*Inappropriate alterations*

Retention of original window configuration is important

## **Upper Façade Guidelines**

1. Retain and maintain all architectural ornamentation. If deteriorated, replacement should match the size, material and design of the original.
2. Retain and maintain historic windows. Decorative and distinctive windows should never be removed or replaced.
3. Do not enlarge, diminish, or block up upper façade windows, even if the space is not utilized.
4. Artificial sidings, including vinyl, metal, EIFS, and simulated masonry are not appropriate.
5. Storm windows are appropriate and encouraged. They should fit the original window openings and the meeting rails of the storm and window should match up. Unpainted aluminum is not appropriate.

## **ROOFS**

Most of the rooflines in Lebanon are flat. However, there are fine examples of cornices in the downtown skyline, many of which feature decorative brickwork. While flat roofs may be replaced with a modern material because they are not visible, visible rooflines should be restored, retaining chimneys, crestings, ornamental patterns and colors. If the traditional roofing material is economically impractical, there are some alternative products that are a close enough simulation. The retention of roof forms is very important.

Many roofs in the district are, by their nature, not particularly visible. This should be retained, and roof additions or changes in the front one-third to one-half of the building should not occur.

Some buildings have roof ornamentation. These elements are important decorative features and should not be removed. Deteriorated sections should be repaired and retained where possible and removal should only be allowed where these features can be demonstrated to be beyond repair or pose a safety hazard. Those that have been removed are encouraged to be reinstalled.

Some buildings do not have visible gutter systems, while others are of boxed design. Boxed gutters are sunken behind the eaves and are not readily visible. These are important architectural elements that shall be maintained. All gutters and downspouts should be painted to blend with the surface colors of the building and be as unobtrusive as possible.

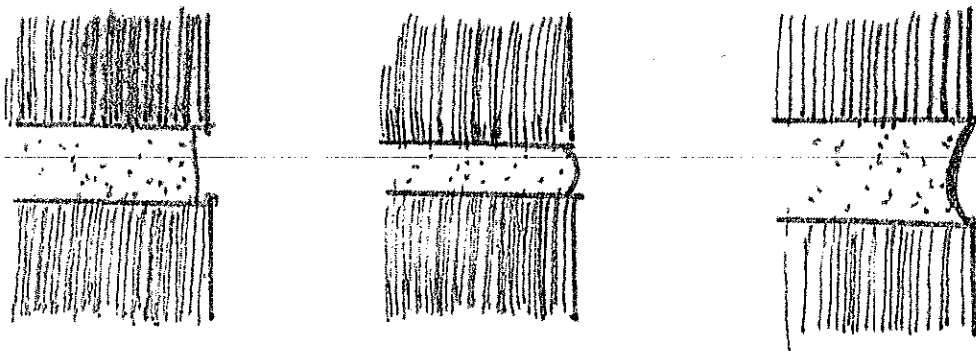
## Roof Guidelines

1. Roof forms and pitch shall not be altered on the main façade. Alterations should not occur on side façades where such alterations would be visible from the street. Alterations in the rear one-half to one-third of a building may be allowable if not readily visible from the major street façade(s). In no instance should more than one-story be added to any existing building.
2. Roof ornamentation such as finials and balustrades shall not be altered or removed.
3. Original box gutters shall be retained and maintained. If soffits are damaged, they shall be repaired or replaced to match the original materials.
4. Skylights shall be located in the rear one-third to one-half of a building depending on visibility from the street façade(s). They are not appropriate where readily visible.

## TRADITIONAL FAÇADE MATERIALS

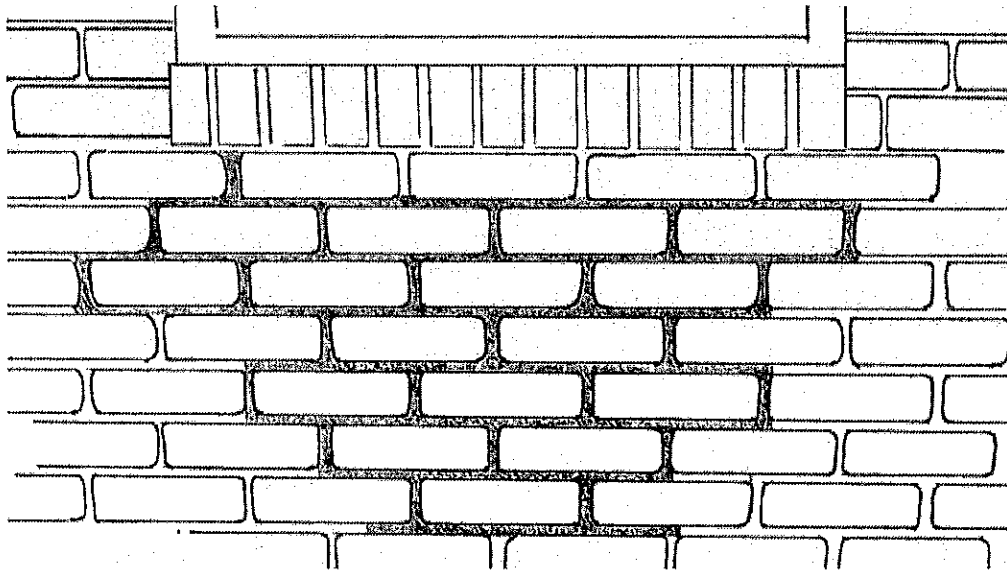
Retention of original materials is essential to the integrity of the historic district. "Updating" a historic façade with artificial materials, such as vinyl or metal siding, EIFS or other coverings, is inappropriate and shall be avoided. Many owners utilize such sidings to hide or avoid maintenance issues. These issues can be exacerbated by the installation of sidings. Often times, significant ornamental detailing is covered or removed in the application process.

Wholesale replacement of original materials is to be avoided whenever possible. If wood is found in need of repair, patch or replace just that piece of wood, not the entire unit.



Traditional mortar joint examples

Mortar used in masonry buildings during the late nineteenth century and early 1900s was generally composed of lime, sand and clay, or natural cement. Modern mortar is too hard for historic bricks, and does not allow for the expansion and contraction cycles that occur during weather variations. Repointing shall utilize an appropriate soft mortar mix, respecting the original color and joints. Joints are typically concave or flush, and repointing shall follow these profiles. Mortar shall not be applied to cover the face of the masonry or obscure detailing. Stone was normally set with a narrower joint than brick, and care should be taken in raking and tuckpointing. Deterioration of masonry is most frequently caused by moisture infiltration. This is usually due to faulty gutters, downspouts, leaky roofs, or other structural problems.



This bad repointing work covers the face of the brick.

### ***Masonry Cleaning***

Historic masonry will not and should not look brand new. Even after cleaning, there will be patina from a century of wear. Cleaning should always be performed using the gentlest means possible. Often a simple brush and detergent wash can yield good results. Steam cleaning may also be acceptable. Harsh, abrasive methods such as sandblasting are **never** appropriate and shall not be used. Such abrasive techniques remove the hard protective exterior layer, allowing for quick deterioration of the brick and mortar.

Chemical cleaners are available if absolutely needed. However, utmost precaution should be taken with their use, and always test a small inconspicuous area to check for damage. Hydrochloric (muriatic) acid is to be avoided, and historic brick is particularly susceptible to damage from these solvents.

## Traditional Materials Guidelines

1. Use the gentlest means possible for cleaning historic materials.
2. Abrasive cleaning techniques such as high pressure washing and sandblasting are not permitted.
3. Materials repair and replacement shall match the original in color, texture, and size.
4. Masonry repointing shall use a soft mortar composition, and hard mortars such as Portland Cement shall not be used except to provide workability in a lime base.
5. Historic materials shall not be covered with any type of applied siding, including, but not limited to, artificial stone, stucco, concrete, vinyl siding, and metal siding.
6. The removal of non-original sidings and repair of the historic materials is encouraged.
7. Details and ornamentation shall not be removed or obscured.
8. Previously unpainted masonry shall remain unpainted.



Damage caused by  
abrasive cleaning.

## PAINT

Most of Lebanon's downtown brick structures are painted. Unpainted buildings should remain unpainted. Unpainted facades have painted trim, and repainting this trim can be an easy way of sprucing up a façade. Nearly all paint companies carry a historic color palette. Utilize these to get an idea of appropriate color schemes. Most colors are acceptable, except for the use of bright and arresting colors such as fluorescents and bright primary colors. It is important to appropriately and gently clean and prepare the substrate for new paint, to ensure a lasting and appealing job. Permanent coating systems are not appropriate and shall not be utilized.

## **NEW CONSTRUCTION**

New, or infill, construction describes any new buildings or additions in a historic area. Lebanon is fortunate to have few vacant lots in its downtown core. However, there are places where new construction may be encouraged when placed on a vacant lot or replacing a non-historic building. In order to be compatible with historic buildings, new construction must follow certain guidelines, but flexibility in design review is also important.

Infill construction should clearly be contemporary and an example of its own time period, not be an exact historic reproduction that could lead to confusion. Using current design, materials and technology is encouraged. The most successful new construction combines contemporary design with sensitivity to adjacent structures in the following areas:

1. **Height & Width**
2. **Rhythm of Openings**
3. **Rhythm of Spacing and Setback**
4. **Materials and Texture**
5. **Roof Shapes**

Construction on vacant lots is appropriate and infill design guidelines are to guide new construction to be in keeping with adjacent structures.

### **New Construction Guidelines**

#### **1. Height & Width**

Buildings in the commercial core tend to share a similar height. Infill construction should respect this, and be neither too tall nor too short. Foundation and floor line heights should also be consistent with neighboring buildings. The width of surrounding buildings shall also be taken into consideration, and should be neither too wide or narrow.

#### **2. Rhythm of Openings**

Rhythms, such as size, shape and placement of windows and doors that carry throughout the block should be continued on new construction. Facade elements such as storefront openings, windows and awnings should reflect those surrounding the new construction.

#### **3. Rhythm of Spacing and Setback**

A new façade should be consistent with that of neighboring buildings. Nearly all historic commercial properties have a 0' setback from the sidewalk, and continuation of this is

appropriate. The entry should face the street. Buildings should be spaced in accordance to surrounding structures.

#### **4. Consistent Materials and Texture**

New construction should be compatible with adjacent buildings on the block. Many commercial properties are masonry construction, and new materials should complement historic materials. Natural materials are preferred, but modern materials utilized in appropriate ways may be considered.

#### **6. Relationship of Roof Shapes**

Roofs for new construction should be consistent with adjacent structures. The majority of buildings in the Courthouse Square have flat roofs hidden behind the cornice. Do not introduce roof shapes or pitches that are not found in the area.

## **DEMOLITION AND RELOCATION**

The purpose of local historic districts is to help prevent demolition of historic structures that contribute to the district and community. Demolition of historic buildings degrades the nature of the district, and often leaves unnecessary vacant lots. The demolition of a building that contributes historically or architecturally to the character of the street is inappropriate and shall be avoided.

Demolition shall only be approved if it meets one or more of the following conditions:

- 1) The structure poses an immediate and substantial threat to public safety.
- 2) The property does not contribute to the district.
- 3) The structure cannot be put to a reasonable economic use without approval for demolition. Cost estimates, engineer and/or architect quotes, market value, appraisals, sales listings and any other information needed for the Commission to make a determination of hardship may be required for review of a demolition request.

In addition to the items above, plans for future use of the site shall be presented. Speculative demolition and vacant lots are inappropriate. Higher and better use may be a consideration for permitting demolition, if the plans are well-designed and respectful of the surrounding architecture.

It is always preferable to maintain a building on its original site. Relocation shall only be considered if it is necessary to retain the architectural character of a building. In some instances, it may be the only alternative to demolition. Buildings shall only be moved if they are threatened with imminent demolition, and they are compatible with the building types, styles and streetscape of the proposed relocation site.



## GLOSSARY OF COMMON TERMS

**Addition:** New construction added to an existing building or structure.

**Alteration:** Work that impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element.

**Ashlar:** Hewn or squared stone, also masonry of such stone; a thin, dressed rectangle of stone for facing walls, also called ashlar veneer.

**Baluster:** A turned or rectangular upright member supporting a stair rail.

**Balustrade:** A hand railing of upright posts or balusters.

**Bay:** An outward projection of a wall with windows, or a division in a wall seen as space between piers or columns.

**Belt Course:** A narrow horizontal band projecting from the exterior walls of a building, usually defining the interior floor levels.

**Bracket:** An ornamental or structural member or both set under a projecting element, such as the eaves.

**Canopy:** A projection or hood over a door, window, niche, etc.

**Capital:** The head or crowning feature of a column.

**Cladding:** An external covering or skin applied to a structure for aesthetic or protective purposes.

**Clapboard:** A long, narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures; also known as weatherboard.

**Column:** An upright member, designed to carry a load.

**Concrete:** Cement mixed with coarse and fine aggregate (such as pebbles, crushed stone, brick), sand and water in specific proportions.

**Coping:** A capping or covering to a wall, either flat or sloping to throw off water.

**Corbel:** In masonry, a projection, or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

**Cornice:** Any projecting ornamental molding along the top of a building, wall, etc., finishing or crowning it.

**Dentils:** Small toothed decorative members found in classical or period architecture in cornices, or other horizontal bands on building façades.

**Double Hung Window:** A window with two sashes, one sliding vertically over the other.

**Eaves:** The under part of a sloping roof overhanging a wall.

**Elevation:** The external faces of a building.

**Façade:** The face of a building, especially the principal or front face showing its most prominent architectural features.

**False Fronts:** A vertical extension of a building façade above a roofline to add visual height.

**Fascia:** A plain horizontal band, which may consist of two or three fascia over sailing each other and sometimes separated by narrow moldings.

**Fenestration:** The arrangement of windows and doors in a building.

**Finial:** A pointed ornament at a gable peak.

**Fluting:** Shallow, concave grooves running vertically on the shaft of a column, pilaster, or other surface.

**Foliated:** Decorated with leaf ornamentation or a design composed of arcs or lobes.

**Frieze Board:** A flat board at the top of a wall directly beneath the cornice.

**Gable:** The triangular part of an exterior wall, created by the angle of a pitched roof with two sides.

**Hipped Roof:** A roof with pitched or sloped ends and sides, which rise from all four sides of a building.

**Hood Mold:** A projecting molding above an arch, doorway, or window.

**Leaded Glass:** Decorative glass held in place with lead strips. The glass may be clear or stained.

**Lintel:** A horizontal beam or member above a door or window, which supports the wall above the façade opening.

**Modillion:** An ornamental bracket or console used in series under the cornice.

**Mullions:** The vertical strip dividing the panes of a window.

**Muntin:** A secondary horizontal framing member to hold panes within a window or glazed door.

**Parapet:** A low wall, placed to protect any spot where there is a sudden drop, for example, a wall projecting above a roof plane.

**Pier:** A solid masonry support, as distinct from a column, the solid mass between doors, windows, and other openings in buildings.

**Pilaster:** A shallow pier or rectangular column projecting only slightly from a wall.

**Pillar:** A freestanding upright member, which, unlike a column, need not be cylindrical or conform to any of the orders.

**Quoins:** Stone blocks or bricks ornamenting the outside walls of a building.

**Ridge:** The horizontal line formed by the junction of two sloping surfaces of a roof.

**Sash:** The frame, which holds window panels, and forms the movable part of the window.

**Shutter:** A rectangular wood or cast iron piece set on hinges and used to cover a window or door. Historically used for security or to protect window or door openings from natural elements.

**Sill:** The lower horizontal part of a window-frame.

**String Course:** A continuous projecting horizontal band on a building façade usually made of molding (wood or plaster) or masonry.

**Terra cotta:** A fine grained, fired clay used for roof tiles and decoration; literally, cooked earth.

**Transom:** Horizontal window-like element above the door.