

City of Bellevue
Historic Preservation Design Guidelines
for the
Taylor's Daughters and Fairfield Avenue Historic Districts



June 1, 2015

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Prepared for the Bellevue Historic Preservation Commission

By Corn Island Archaeology, Jeffersontown, KY

Rachel M. Kennedy, MHP with Kathryn J. McGrath, RPA

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These guidelines are dedicated to the memory of Thomas Weithorn, former Mayor of Bellevue, who passed away June 22, 2015. Without his dedication and determination, historic preservation would not have thrived in the city of Bellevue.

Bellevue City Council

Mayor Edward “Ed” Riehl
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Ryan Salzman

Bellevue Historic Preservation Commission

Vic Camm, Chair
Edward C. Lovett
William T. Stolz
Kara Finney
Charles “Bud” Wilson, alternate

2015 Design Guidelines Work Group

Historic Preservation Commission members

Sarah Archual

Donna Clawson

Joey Lauer

Sasha Voss

Diane Witte

City Staff

Jody Robinson, Assistant City Administrator and Historic Preservation Officer

Keith Spoelker, City Administrator



A. Introduction



The Historic Preservation Design guidelines outlined in this document, beginning on page 61, flow out of the city of Bellevue's efforts that began nearly thirty years ago to preserve and protect individual landmarks and historic neighborhoods under the Kentucky Heritage Council/National Park Service's Certified Local Government (CLG) program. The guidelines are intended to help Bellevue's citizens understand and implement the goals set out in the city historic preservation ordinance and are updated periodically to meet contemporary needs.

The following document is the result of an effort beginning in January 2015 to revise the 2008 design guidelines in partnership with the Kentucky Heritage Council and the Bellevue Historic Preservation Commission. An historic preservation planner from Corn Island Archaeology of Louisville, Kentucky was hired to help the Commission determine evolving needs and to develop a new organizational system for guidelines usage. The resulting document should help Bellevue's citizens preserve and protect their historic resources for years to come.

Purpose of Historic Preservation Design Guidelines

The purpose of the Historic Preservation Design Review Guidelines Manual is to provide the Bellevue Historic Preservation Commission with standard criteria on which to base preservation decisions in the districts. The guidelines deal with all aspects of construction, rehabilitation, and demolition. Many of the historic architectural styles common in Bellevue are described and illustrated. Appropriate additions, compatible new construction, and respectful rehabilitation are outlined in detail for the benefit of the Historic Preservation Commission and property owners who wish to alter their properties. Property owners should refer to these guidelines as a resource when planning and designing projects or engaging in routine maintenance. The guidelines also address the growing desire for sustainability in every aspect of our built environment. Please note that all property owners in the districts are required to obtain a Certificate of Appropriateness (COA) for most work done in the historic districts. Please refer to guidance in subsection below: **Approval of Changes to Locally Designated Properties and Local Historic Districts for more details.**

The guidelines set forth in this manual emphasize historic primary façades and secondary façades that are readily visible from the street or sidewalk. Alterations to rear façades are not as strictly regulated by the commission because they are usually obscured by fences, trees, or by the building's placement on the lot. However, if rear facades are street visible, they will require review by the commission. In addition, alterations to non-historic properties and new construction are reviewed based on how they might impact the district's overall integrity.

Purpose of the Historic District Ordinance

In 1987, the Bellevue City Council established the local Historic Preservation Commission to promote, protect, and assist citizens with preservation of important historic properties and neighborhoods within city boundaries. The design guidelines below are based upon this commitment from the city that assures each citizen of local support for historic preservation projects. Section 1 of the 1987 Ordinance eloquently states the following as the purpose for this significant public policy:

- A. The City Council finds that buildings and neighborhoods having historic, architectural, or cultural interest and value have been neglected, altered, or destroyed notwithstanding the feasibility and desirability of preserving and continuing the use of such buildings and neighborhoods and without adequate consideration of the irreplaceable loss to the public.
- B. The Council finds that the historic character of Bellevue is of vital importance maintaining the economy of the city and that its historic buildings and neighborhoods can be preserved, improved and used by means of appropriate changes.
- C. The Council finds that Bellevue has well-established residential and business districts and that the history of the City is shown today through buildings representing the activities and events during its growth. The Council finds that the history of the city has buildings and areas that represent the persons who have lived and worked in Bellevue during a period of more than 100 years. It is the finding of the City Council that the distinctive and significant character of this City can only be maintained by protecting and enhancing its historic, architectural, and cultural heritage and by preventing unnecessary injury or destruction of its landmarks and historic districts which are civic and community assets
- D. The Council finds that the Federal and Kentucky Governments have passed laws to protect and preserve landmarks and historic districts, that some of these laws provide incentives for historic preservation and that the National Historic Preservation Act was amended in 1980 to establish a Certified Local Government program creating a new federal-state-local partnership to encourage the efforts by cities to protect and preserve their landmarks and districts.
- E. The Council finds that individual historic preservation projects have been undertaken in Bellevue and that this ordinance will encourage additional preservation work that will be important in achieving the goals of the City.
- F. The Council finds that this Ordinance benefits all the residents of Bellevue and all the owners of property.
- G. The City Council declares as a matter of public policy that the preservation, protection, and use of landmarks and historic districts is a public necessity because they have special character or a special historic, architectural interest and value and this serves as visible reminders of the history and heritage of this City, State, and the Nation. The Council declares as a matter of public policy that this Ordinance is required in the interest of the health, prosperity, safety, welfare, and economic well-being of the people.

- H. The purpose of this Ordinance is to effect the goals as set forth in the above findings and declarations of public policy and specifically, but not exclusively to:
1. Promote the preservation, protection, and use of historic districts, landmarks, and landmarks sites having a special character or special historic, architectural, or cultural interest and value to this city, the state, and the nation;
 2. Promote the educational, cultural, economic, and general welfare of the people and safeguard the city's history and heritage as reflected in such landmarks, sites, and districts;
 3. Stabilize and improve property values in such districts and in the city as a whole;
 4. Foster civic pride in the value of notable accomplishments of the past;
 5. Strengthen the economy of the city;
 6. Protect and enhance the city's attractions to residents, tourists, and visitors and serve as a support and stimulus to business; and
 7. Enhance the visual and aesthetic character, diversity, and interest of the city.

City of Bellevue Historic Preservation Commission

The Bellevue Historic Preservation Commission is charged with executing the 1987 Historic Preservation Ordinance and reviewing proposed projects utilizing the city's historic preservation design guidelines. The Commission consists of five members appointed by the Mayor and approved by the City Council. In addition to an interest in preservation, membership must include at least two citizens with professional training in a preservation-related field, such as history, archaeology, planning, architecture, or architectural history. Each citizen member serves three year terms. Every year, the Commission votes to elect the Chair, Vice-Chair, and Secretary.

The powers and duties of the Historic Preservation Commission are set out clearly in 153.04, as follows:

- A. In addition to the powers and duties stated elsewhere, the Commission shall take any actions necessary and appropriate to accomplish the purpose of this chapter. These actions may include, but are not limited to the following:
1. Conducting a survey of historic buildings and areas and preparing a plan for their preservation;
 2. Recommending to City Council the designation of historic districts and individual landmarks and landmark sites;
 3. Recommending to City Council written guidelines for making exterior changes to designated property and for undertaking new construction on designated property;
 4. Regulating alterations visible to the public that are proposed for designated property; regulating demolitions, relocations, and new construction involving designated property;
 5. Working with and advising the federal, state, and county governments and other parts of city government;
 6. Advising and assisting property owners and other persons and groups, including neighborhood organizations, who are interested in historic preservation; and
 7. Conducting educational programs, including the preparation of publications and the placing of historical markers.
- B. The Commission may initiate and encourage plans for the preservation and rehabilitation of individual historic buildings. The Commission shall, on a regular basis, give recognition to owners and tenants who maintain or rehabilitate their historic buildings with care and thus contribute to the preservation of the history of the city.

- C. In making its survey of historic buildings and areas, the Commission shall conduct this work in accordance with the guidelines of the Kentucky Heritage Council/State Historic Preservation Office. The Commission shall provide that its survey and preservation plan shall be maintained and continued. The Commission shall use the preservation plan to assist the city and Campbell County in their overall planning efforts.
- D. The Commission shall prepare comments on the relationship between the city's historic districts and landmarks and plans for redevelopment projects. These comments shall include suggestions on how to link the new and old buildings.
- E. The Commission shall adopt and make public rules for the transaction of its business and shall hold at least four public meetings annually and special public meetings when necessary. All meetings shall have a previously available agenda and shall comply with KRS 61.805. A simple majority of the membership shall be required for decisions involving historic buildings and areas.
- F. The Commission shall prepare and keep on file, available for public inspection, a written annual report of its activities, cases, decisions, qualifications of members, and other work.
- G. The Commission, in addition to any appropriations made by the city, shall have the right to receive, hold, and spend funds which it may legally receive from any and every source, both in and out of the state, for the purpose of carrying out the provisions of this chapter.
- H. In the development of the certified local government program, the city may ask the Commission to perform other responsibilities that may be delegated to the city under the National Historic Preservation Act.
- I. The Commission shall receive regular assistance in the performance of its responsibilities from a city staff member. In addition, the city may, by contract, obtain assistance on preservation matters from a professional with expertise in historic preservation or a closely-related field. Other city staff members may be asked to assist the Commission by providing technical advice or helping in the administration of this chapter.

Process for Designation of Landmarks, Landmark Sites, and Local Historic Districts

The process for designating new landmark districts or landmarks sites is set forth in 153.06 of Bellevue's Historic Preservation Ordinance and is included below. This guidance can be used to designate new districts or to designate individual landmark properties.

- A. The City Council may request the Commission to study a building or an area in order to make a recommendation on whether it qualifies for designation as a landmark and landmark site, or historic district. The owner of a property may request the Commission to study his building in order to make a recommendation on whether it qualifies for designation as a landmark and landmark site. Each designation of a landmark shall include the designation of a landmark site.
- B. The Commission shall assemble information about a property or district being considered for designation and shall schedule a public hearing on the proposed designation. Prior to the hearing, the Chair or another member of the Commission may have an individual meeting with an owner or a tenant of a building under consideration for designation as a landmark or as a part of a historic district. The purpose of this meeting shall be to explain the provisions of this chapter and to answer questions about how a designation would affect the owner or tenant. Prior to the hearing, the Commission may hold an educational meeting in an area or a neighborhood under consideration in order to explain the provisions of this chapter and to answer questions.

- C. Advertised notice of the public hearing shall be given, including conspicuous posting on the property or in the proposed district, for 14 consecutive days immediately prior to the hearing. Notice of the hearing shall be given at least 14 days in advance of the hearing by certified letters to the owners of property under consideration and the owners of all adjoining property. Written notice shall be considered sufficient when it is mailed to the person listed in the records maintained by the Property Valuation Administrator.
- D. Before its first public hearing on a designation, the Commission shall recommend to City Council and gain approval for general guidelines that will apply to the city's landmarks and historic districts and will assist owners in the preservation and rehabilitation of their property. The general guidelines shall include the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and may include other guidelines that will apply to all designated property in the city. In its guidelines and in its decisions, the Commission shall not limit new construction to any one architectural style but shall seek to preserve the character and integrity of the landmark or the historic district. The Commission may expand or amend the guidelines provided it holds a public hearing on the changes and submits the proposed changes to the City Council for approval.
- E. A landmark or historic district shall qualify for designation when it meets one or more of the following criteria which shall be discussed in a Commission report making its recommendations to the City Council:
 - 1. Its value as a reminder of the cultural or archaeological heritage of the city, state, or nation;
 - 2. Its location as a site of a significant local, state, or national event;
 - 3. Its identification with a person or persons who significantly contributed to the development of the city, state, or nation;
 - 4. Its identification as the work of a master builder, designer, or architect whose individual work has influenced the development of the city, state, or nation;
 - 5. Its value as a building that is recognized for the quality of its architecture and that retains sufficient elements showing its architectural significance;
 - 6. Its distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;
 - 7. Its character as a geographically definable area possessing a significant concentration of buildings or structures united by past events or by its plan or physical development; or
 - 8. Its character as an established and geographically definable residential neighborhood or business district, united by culture, architectural style, or physical plan and development.
- F. After evaluating the testimony at its public hearing, and the survey information and other material it has assembled, the Commission shall make its recommendation to the City Council with a written report on the property or area under consideration. In its report the Commission may set goals for a proposed historic district in order to encourage appropriate work in the district.
- G. The City Planning and Zoning Commission shall report on the relationship between the proposed designation and existing and future plans of the development of the city. If the Planning and Zoning Commission approves of the proposed designation, it shall amend the comprehensive plan to include the proposed designation and shall recommend a change in the zoning map to show the proposed historic designation. The Planning and Zoning Commission shall forward its comments, the comprehensive plan amendment, and the zoning map change to the City Council. If the Planning and Zoning Commission does not approve of the proposed designation, it shall forward its comments to the City Council.

- H. The City Council shall approve, modify, or disapprove the proposed designation within 60 days after receiving the recommendation of the Historic Preservation Commission and the material from the Planning and Zoning Commission. If the City Council decides to make a designation and no comprehensive plan amendment has been adopted and no zoning map change has been recommended, the City Council shall request the Planning and Zoning Commission to reconsider its earlier decisions and shall provide that the designation shall take effect after these preliminary steps have been approved.
- I. The Commission shall notify each owner of the decision relating to his property and shall arrange that the designation of a property as a landmark or as a part of a historic district be recorded in the land records of the county. The Commission shall also give notice of the decision to the government offices in the city and county which shall retain them for future reference.
- J. The amendment or rescission of any designation shall be accomplished through the same steps as were followed in the original designation.

Difference between Listing in the National Register of Historic Places and Local Historic Designation

Listing in the National Register confers honorary status on historic places and does not place any restrictions or obligations on private property owners. National Register listing is meant to recognize properties of architectural and historic importance and should not be confused with local historic designations, which require that any proposed work or alteration of a building or site be reviewed and approved by a local architectural review committee or historic preservation commission. Designation as a Bellevue Landmark or in a local historic preservation district requires that the property owner or developer obtain a Certificate of Approval (COA) or otherwise consult with the Historic Preservation Commission for any exterior alterations, as described in this document.

National Register listings are included in the map below (**Figure 1**) and a link to the text and photos are available in Appendix Three.

Information regarding the National Register of Historic Places can be found online at:
<http://www.nps.gov/Nr/>



Figure 1. National Register listings in the city of Bellevue. Graphic courtesy of the Kentucky Heritage Council, in support of CLG Grant # FY-102.

Approval of Changes to Locally Designated Properties and Local Historic Districts

The process of getting approval for exterior alterations is outlined in 153.07 of Bellevue's Historic Preservation Ordinance and is included below.

- A. A certificate of appropriateness (COA) from the Historic Preservation Commission shall be required before a person may undertake the following actions affecting a landmark, landmark site, or property in a historic district:
 1. Alteration of the exterior part of a structure that is visible to the public;
 2. New construction;
 3. Demolition; or
 4. Relocation.
- B. When seeking a building permit involving designated property, the person must submit a COA approving the work listed in this division (A).
- C. When a person wishes to undertake an exterior alteration visible to the public affecting a landmark, landmark site, or property in a historic district or when a person wishes to undertake new construction, demolition, or relocation affecting a landmark, landmark site, or property in a historic district, that person shall apply to the Commission for a certificate of appropriateness. **This application is required even when the proposed work does not require a building permit.** The applicant shall provide, where applicable, drawings of the proposed work; photographs of the existing building, structure, or site and adjacent properties; and information about the building materials to be used.
- D. In the event work is being performed without the required COA, the city shall issue a stop work order. All work shall cease on the designated property. No additional work shall be undertaken as long as the stop work order shall continue in effect. The Commission shall meet with the owner or tenant to resolve the problem. The city may apply in circuit court for an injunction to enforce its stop work order.
- E. The Commission shall hold a public hearing on each COA within 30 days after a completed application is received by the Commission. The Commission shall make a decision on the application within 45 days after the receipt of a **completed** application, provided the Commission may extend the time for decision an additional 60 days when the application is for demolition or new construction. The Commission shall approve or disapprove each application, and it shall give its reasons for its decision using the criteria contained in this section and in the guideline below. The Commission may suggest modifications to an application and may then approve a certificate of appropriateness providing for revisions in the plans submitted. If the Commission fails to decide on an application within the specified time period, the application shall be deemed approved. Applicants shall be given notice of the public hearings and meetings relating to their application and shall be informed of the Commission's decision. When an application has been approved, the applicant shall be given a COA. Advertised notice of the public hearing shall be given, including conspicuous posting on the property.

- F. In making a decision on an application, the Commission shall use the guidelines included in this document. The Commission shall consider the effect of the proposed work on the landmark, landmark site, or property in the historic district upon which such work is to be done; and the relationship between such work and other buildings and structures on the landmark site or other property in the historic district. In evaluating the effect and the relationship, the Commission shall consider historical and architectural significance, architectural style, design, texture, materials, and color. The certificate from the Commission shall not relieve the property owner from complying with the requirements of other state and local laws and regulations.
- G. In making a decision on an application, the Commission shall be aware of the importance of finding a way to meet the current needs of the applicant. The Commission shall also recognize the importance of approving plans that will be reasonable for the applicant to carry out. Before an applicant prepares his plans, he may bring a tentative proposal to the Commission for its comments. The Commission maintains a list of routine alterations that shall receive immediate approval without a public hearing when an applicant complies with the specifications of the Commission.
- H. Owners and tenants shall apply to the Commission for a certificate of appropriateness for a sign before their sign is made. In addition to its guidelines, the Commission shall prepare and distribute examples of signs that would be appropriate in a historic district. The Commission's standards for signs shall be the standards used in a historic district regardless of any conflicting provisions of other local laws and regulations.
- I. When an applicant wishes to demolish a landmark, building, or structure on a landmark site, or a building or structure in a historic district, the Commission shall negotiate with the applicant to see if an alternative to demolition can be found. The Commission may ask interested individuals and organizations for assistance in seeking an alternative to demolition and in obtaining estimates on rehabilitation costs for the threatened building. After its public hearing, the Commission may decide that a building or structure in a historic district or on a landmark site may be demolished because it does not contribute to the historic district or to the landmark. On all other demolition applications, the Commission shall study the question of economic hardship for the applicant and shall determine whether the landmark or the property in the historic district can be put to reasonable beneficial use without the approval of the demolition application. In the case of an income-producing building, the Commission shall also determine whether the applicant can obtain a reasonable return from his building. The Commission may ask applicants for additional information to be used in making these determinations. If economic hardship or the lack of a reasonable return is not proved, the Commission shall deny the demolition application unless the Commission finds grounds to grant the demolition application under the points contained in division (E) above.
- J. When an applicant wishes to move a landmark, building, or structure on a landmark site, or a building or structure in a historic district, or when an applicant wishes to move a building or structure to a landmark site or to a property in a historic district, the Commission shall consider the contribution the building or structure makes to its present setting; whether there are definite plans for the site to be vacated; whether the building or structure can be moved without significant damage to its physical integrity; and the compatibility of the building or structure to its proposed site and adjacent properties. These considerations shall be in addition to the points contained in division (E) above.
- K. The applicant shall have the right to appeal to the Circuit Court from a decision of the Commission on an application for a certificate of appropriateness.

- L. All work performed pursuant to a certificate of appropriateness shall conform to the provisions of such certificate. It shall be the responsibility of the Building Inspector and the Commission to inspect from time to time any work being performed to assure such compliance. In the event work is being performed which is not in accordance with such certificate, the city shall issue a stop work order. All work shall cease on the designated property. No additional work shall be undertaken as long as such stop work order shall continue in effect. The Commission shall meet with the owner or tenant to resolve the problem. The city may apply in circuit court for an injunction to enforce its stop work order.

HPC Policy on Contributing and Non-Contributing Properties

Bellevue's historic districts have a *period of significance* that begins in 1868 and ends in 1945, which is the time during which the area gained its architectural and historic importance. Generally, fifty years must pass before a property or a collection of properties can be evaluated for historic significance; however, some properties are considered exceptionally significant before that fifty years passes, such as Elvis Presley's Graceland. No such properties exist in Bellevue's historic districts. In addition to dating from an important historic period, a property must possess *integrity*. The concept of *Integrity* basically means that a property possesses the physical characteristics that link it to a specific period of time.

In the case of properties that are considered *contributing*, the majority of the property must possess integrity and date from the period of significance. That is, the building's structural system and materials should date from the period of significance and most or all of the character-defining elements of the architectural style should be intact. Character-defining elements in historic districts also include the design of blocks, lots, streets, sidewalks, yards, and planting strips near curbs.

Properties not present during an historic district's period of significance, or those that have been greatly altered or disturbed so that they no longer possess historic integrity are considered *noncontributing properties*. These properties still possess characteristics that make them important to the overall historic character of the district, such as scale, massing, setbacks, and materials. And as such, changes to them will be reviewed.

Bellevue's Historic Preservation Commission determines contributing versus non-contributing status on a case-by-case basis. In addition to the concept of integrity introduced above, the Commission looks at the ability of the property to be restored to its former condition, using documentary or forensic evidence (**Figure 2-Figure 3**).



*Figure 2. 601 Fairfield Avenue before Rehabilitation. Due to the amount of visible non-historic fabric on this building, it may well have been considered non-contributing. As a result of the HPCs policy on determining contributing vs non-contributing status, this building was brought back to life, as can be seen in **Figure 3***



Figure 3. 601 Fairfield Avenue, after rehabilitation. Note how the non-contributing fabric and non-historic addition was removed and the storefront and upper story windows were restored. Special thanks to Mackey Advisors for this excellent example of rehabilitation

Exterior Alterations that Typically Require a COA

Under 153.07 of the 1987 Bellevue Historic Preservation Ordinance, which outlines making changes to a locally designated property, certain types of work require a COA and Commission approval. The following tables describes some of the more typical work proposed and the level of approval needed to proceed. The levels described below are advisory only. The Commission reserves the right to hear a case that is listed below as requiring only staff level approval. In addition, all cases submitted by city staff and family members are required to be heard at the Commission level, regardless of the proposed project approval levels noted below.

Table 1. Level of Approval for Proposed Work on Contributing Buildings

Proposed Work	Historic Preservation Commission Approval	Staff Approval
Additions, visible	x	
Additions, nonvisible from street	x	
Canvas awnings		x
Carports	x	
Changes to HPC approved plans	x	
Decks, patios, & pergolas, visible	x	
Decks, patios, & pergolas, not street visible		x
Demolitions and relocation proposals	x	
Historic doors & entryways, replace	x	
Historic doors and entryways, in-kind replacement		x
Non-historic doors and entryways, replace or repair		x
New driveways, parking lots/areas, and paving, visible	x	
New driveways, parking lots/areas, and paving, not visible		x
Existing driveway, parking lots/areas, repairs and paving changes		x
New garages or new outbuildings	x	
Exterior wall, any changes	x	
New fencing, street visible	x	
New fencing and retaining walls, not street visible		x
Gutter installation or modification		x
Significant landscaping changes, visible	x	
Landscaping maintenance	N/A	N/A
Masonry, tuckpointing		x
Mechanical systems and accessories, visible	x	
Ornamental trim and/or exterior architectural details	x	
Painting, currently unpainted buildings	x	
Recreational structures	x	

Repairs and maintenance, includes painting or staining already painted or stained surfaces, matching materials	N/A	N/A
Reconstruction of historic building	x	
Removal of non-historic siding, veneer, and non-historic ornamentation		x
Retaining walls (new), visible	x	
Roof shape or height alterations	X	
Roof materials, change in-kind		x
Roof materials, new materials	x	
Signage		x
Shutters, visible alteration or addition	x	
Storm windows, new or alterations		x
Windows, replacement and alterations	x	
Windows, vinyl to vinyl replacement		x

Exterior Alterations That Do Not Require a COA

Under 153.08B of the 1987 Bellevue Historic Preservation Ordinance, which outlines ordinary repair and maintenance, certain acts of routine maintenance do not require a COA. The Commission has established the following list of alterations that do not require a COA and fall into the category of ordinary maintenance and repair. Please note that projects undertaken in Items 1, 3, 4, 5, and 7 below do not require a COA **only when** such installation causes no harm or adverse effects to a historic building or within the property's visual setting.

1. Caulking and weather stripping with compatible materials approved for use on historic buildings
2. Repairs to walks, rear patios, fences, and driveways as long as replacement materials match the original or existing materials in detail and color
3. Replacement of ten percent of missing or deteriorated original/existing siding, trim, ornamental trim, roof covering, porch flooring, box gutters, steps, as long as replacement materials match the original or existing materials in detail, texture, and color
4. Replacement of downspouts and chimney caps as long as color, material, and shape matches the existing
5. The following additions to the rear of the property, as long as they are not street visible: roof ventilators on rear roof slopes on the primary building; satellite dishes on the rear; rain barrels in the rear yard; and solar panels
6. Display of temporary signs such as real estate and political signs
7. Installation of new house numbers and mailboxes which are compatible with the original in style, size, and material
8. Repair of existing yard lighting
9. Minor landscaping maintenance, including vegetable and flower gardens, shrubbery, tree plantings. New overall landscaping or replanting designs are not a minor change

Maintenance and Repair of Locally Designated Properties and Local Historic Districts

Historic preservation is based on the “act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property” (Preservation Brief 47, 1). In other words, maintaining a historic property’s physical appearance is focused on stabilizing and repairing important character-defining features with in-kind materials and designs, rather than wholesale replacement.

Historic property maintenance is important for many reasons. Historic buildings and sites, like all buildings and sites, require periodic inspection and repairs to keep them in good condition. Without this, historic buildings and sites, like all buildings or sites, will deteriorate, making repair much more labor-intensive and expensive. Throughout these guidelines, the Commission recommends regular on-going maintenance, rather than full-scale rehabilitation, due to the time and cost involved in the latter. The federal General Services Administration (GSA) notes that, “Unfortunately, many building owners use the "squeaky wheel" technique in their approach to maintenance, doing little or nothing until failure occurs. And when it does the owner is hit with high repair bills and great inconvenience. The job of maintenance can be simplified if it is done systematically instead of haphazardly” (GSA, 1). In some instances, rehabilitation is necessary due to steps taken by a previous property owner or to repairs that were not done correctly. In any case, the Commission is committed to assisting Bellevue’s historic property owners with the best, most up-to-date methods for maintaining their buildings, as noted in 153.08 of the Bellevue Historic Preservation Ordinance included below.

- A. Every person in charge of a landmark, landmark site, or property in a historic district shall keep in good repair all of the exterior portions of such buildings or structures; and all interior portions thereof which, if not so maintained, may cause such buildings or structures to deteriorate or to become damaged or otherwise to fall into a state of disrepair. The purpose of this section is to prevent a person from forcing the demolition of his building by neglecting it and by permitting damage to the building because of weather or vandalism. No provision in this chapter shall be interpreted to require an owner or tenant to undertake an alteration or to restore his building to its original appearance.
- B. Ordinary repairs and maintenance may be undertaken without a certificate of appropriateness provided this work on a landmark, landmark site, or property in a historic district does not change the exterior appearance that is visible to the public.
- C. An owner shall immediately notify the city of emergency conditions dangerous to life, health, or property affecting a landmark, landmark site, or property in a historic district, and the owner shall immediately start and complete the work required to make his property safe. In any case where the city determines that there are emergency conditions dangerous to life, health, or property affecting a landmark, landmark site, or property in a historic district, the city shall order the remedying of these conditions without the approval of the Commission. The city shall promptly notify the Chairman of the Commission of the action being taken.
- D. The Commission shall request a meeting with the property owner when his landmark or building in a historic district is in poor repair, and the Commission shall discuss with the owner ways to improve the condition of his property.
- E. The provisions of this section shall be in addition to all other provisions of the Kentucky Building Code and/or the BOCA National Existing Structures Code, Second Edition, 1987, requiring buildings and structures to be kept in good repair.

Financial Incentives

State and Federal Historic Preservation Tax Credits

The Kentucky Heritage Council administers the Kentucky Historic Preservation Tax Credit program in partnership with the Kentucky Department of Revenue and the Federal Historic Rehabilitation Tax Credit program in partnership with the National Park Service. Both of these credits are intended as incentives for private investment in historic buildings throughout the Commonwealth. Kentucky historic preservation tax credits are available for buildings listed in the National Register of Historic Places or located within a historic district listed in the National Register and certified by the Kentucky Heritage Council as contributing to the historic significance of the National Register district.

The Kentucky state program offers up to 30% of qualified rehabilitation expenses as a state tax credit for owner-occupied residential properties. A minimum investment of \$20,000 is required, with the total credit not to exceed \$60,000. Up to 20% of qualified rehabilitation expenses is available for all other properties, requiring a minimum investment of \$20,000 or the adjusted basis, whichever is greater. The total credit for a project must not exceed \$400,000. The federal program offers a 20% tax credit toward rehabilitation of income-producing properties. More information is available at:

<http://heritage.ky.gov/incentives/>

Local Historic Preservation Grants

Bellevue's historic fabric has been a driving force in the economic stability of the area. To help continue this momentum, matching grants of up to \$1,000 are available for properties in the Fairfield Avenue and Taylor's Daughters Historic Districts. Eligible projects may include the cost of removal of non-conforming materials; rehabilitation of historic materials; and fabrication and installation of recreated historic features to historic property in compliance with the National Park Service's Standards for Rehabilitation. For more information, please visit http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_Historic_Preservation_Grant.pdf

Bellevue Renaissance Signage Grant

Businesses located in the Bellevue Renaissance Historic Business District can apply for a \$500 matching grant for the design, fabrication, and installation of new signage or for upgrading existing signage. The grant applies to ground floor businesses and commercial property owners, and the 50-50 matching grant cannot exceed \$500. For more information, visit http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_Signage_Grant.pdf

Economic Development Incentive Program

This program is a matching grant program that was established to revitalize, develop, and encourage new growth and commerce within Bellevue. This opportunity is offered through the City's Urban Renewal Agency. Applicants must demonstrate their ability to complete the project, as well as the short- and long-term economic impact of their proposed project. Commercial, residential, and combination commercial/residential projects are eligible so long as any project falls into one of the four eligible categories: (1) public infrastructure, (2) facade improvements, (3) parking creation, and (4) public/private partnerships.

Local Property Tax Moratorium

A building owner who seeks to repair, rehabilitate, restore, or stabilize an existing commercial facility at least 25 years old within the Bellevue city limits may apply to have their city property assessment frozen at the pre-improvement level for a period of five years. The cost of improvements must total at least five percent of the property's current taxable assessment and constitute more than routine maintenance of the property. Contact city historic preservation staff for more information.

Off-Street Parking Assistance Program

The purpose of this program is to reduce the demand for on-street parking and to improve the quality of life in Bellevue. This is done by providing an incentive to (1) assist those with qualified disabilities to improve existing off-street parking where utilization of such existing off-street parking is not feasible and (2) create new off-street parking for residential properties. This incentive takes the form of a grant to qualified applicants not to exceed \$750. More information is available at: http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_Offstreet_Parking_Guidelines.pdf

Rental Conversion Program

This program provides a financial incentive to restore residential units to their original configuration. By seeking to reduce the number of multi-family rental units in town, we aim to reduce the demand for on-street parking, eliminate blighted conditions, and make strides in improving the quality of life in Bellevue. The City of Bellevue will reimburse individuals varying amounts of funding, depending on the project, to help subsidize the conversion project. For each unit eliminated in a multi-family structure, the project may be eligible for up to a \$5,000 grant. More information is available at: <http://bellevueky.org/residents/rental-conversion-program/>

B. Historic Architectural Styles and Types

Summary of Bellevue's Historic and Architectural Heritage



Bellevue was founded in 1866 on a high elevation along the mighty Ohio River and named after the Newport home of Revolutionary War hero General James Taylor, which was listed in the National Register in 1976 (Langsam and Cronan 1976). The town was officially incorporated by the Kentucky Legislature in 1870 with a population of 381 persons (Warminski in Tenkotte and Claypool 2009, 77). The town grew slowly until the late 1880s, when Bellevue featured “56 local businesses: 15 groceries, 4 bakeries, 6 boot makers, 7 confectionaries, 2 livery stables, a blacksmith, 3 millineries, 6 doctors, 7 saloons, a hotel, a gas company, 2 undertakers, and a wagon manufacturer” (Warminski 2009, 77). Warminski notes, “As Bellevue grew, dozens of narrow two-or three story dwellings, most of frame construction, were built along its narrow streets... Local lumberyards, planning mills, brickyards, and stone yards kept Bellevue’s builders well supplied with a wide range of quality materials” (Warminski 2009, 77). Popular house types included the side gable, shotgun house, and the Northern Kentucky Townhouse, decorated in the Folk Victorian, Queen Anne, or Italianate styles.

By 1890, an electric streetcar line linked Bellevue to Covington, Newport, and Dayton, making the town even more accessible as a suburban middle class community and opening up the area to river-front recreation. The population increased to over 3,200 residents before the turn of the century (Warminski 2009, 77). Three public bathing beaches opened in Bellevue by the 1890s, adding to the public amenities available in the town. The Fairfield Avenue commercial district served a primarily local customer base in Italianate and eclectic Victorian commercial buildings during this late-nineteenth century era. The Avenue was also the center of the town’s social life with the 1884 Balkes Opera House, now demolished, and other social and fraternal organization, such as the Granville Moody Post of the G.A.R. Veterans.

The early twentieth century witnessed additional growth in the town, with the annexation of hilly land to the south of the city. Other residential areas, such as the Taylor’s Daughters neighborhood, were filled in with Colonial Revival, Craftsman bungalows, American Foursquare, and Tudor Revival style houses. Vernacular commercial buildings continued to be constructed with stylistic features of one of the Revival styles, although these were likely low one-story “taxpayer strip” buildings (Liebs 1985, 10). Commercial buildings may have received stylistic updates such as an Art Moderne storefront “face lift” in the 1930s or 1940s. The Avenue also gained an important Art Deco style theater in 1942, the beautifully appointed Marianne Theater.

Historic and Prehistoric Archaeological Resources

As a major thoroughfare of travel for native populations, traders, explorers, settlers, and military excursions, the Ohio River has brought many groups past Bellevue that could have impacted the city and left archaeological imprints. These resources are enmeshed with the built environment. Due to the lack of professional surveys within Campbell County, however, the number of archaeological sites is low and may not yet accurately reflect the extent of historic and prehistoric land use. From previously compiled statewide data, locations at the junctures of drainages such as the Ohio and Licking rivers are high probability locations for archaeological materials, as are terraces of Quaternary alluvium along the Ohio River shoreline. Vestiges of many Prehistoric and Contact-period Native American cultures have already been documented within Campbell County and range from sites dating from thousands of years ago to the more recent Fort Ancient period. The Fort Ancient Bintz and Dunn sites highlight the Contact-period cultural transitions occurring in Campbell County (Henderson 2008:798; Henderson et al. 1986:123). Early European expeditions passed the county in connection with English and French trading rights and territory disputes. Perhaps the first of these, and the first introduction of historic trade goods and diseases that define the Fort Ancient Montour phase (A.D. 1550 to 1750), is that of Robert Cavalier (the Sieur de la Salle) between 1670 and 1671. Later European expeditions include that of M. de Lery, who mapped the Allegheny and Ohio River valleys to the Great Miami River in 1729, the French expedition led by Longueuil III in 1739, and the expedition of Pierre-Joseph Céloron de Blainville in 1749 (Darlington 2002).

Remnants of Bellevue's settlement during the Historic period are expected throughout the fabric of the city. These may include landings along the Ohio River and possible evidence of General James Taylor's farmstead. Evidence of the effects of the Civil War may be present, while the changes resulting from the war may also be discovered. Reflections of nineteenth century African American cultural practices and the Underground Railroad may be present within Bellevue's material culture. Archaeological remains dating from the latter half of that century are expected to be the most readily encountered. This was the time of Bellevue's accelerated population growth, and, nationwide, a period of higher production of and access to manufactured goods. The electric streetcar line would have stimulated this distribution. Technological advances produced items at lower costs, and the material culture swells during this time to include numerous bottles for sodas and patent medicines, toys that reflect an emphasis on childhood, and specialized tableware and serving vessel forms of the Victorian period. As learned from excavations in other Ohio River cities, lots dating from this period contain remnants of outbuildings, cisterns, and privies, the latter of which can extend as deep as 20 feet (Kreinbrink 2015). Such unknown features in backyards can impact future use, drainage, and safety. Materials recovered from these features might include large amounts of glass, faunal bone, metal, and ceramics. Artifact signatures reflecting demographics and social patterns of Bellevue are expected, and these would bolster the body of data archaeologists use to interpret collections throughout the Ohio River valley. Bellevue's past commercial lots--the previous saloons, bakeries, millineries, and confectionaries--are examples of possible targets.

The archaeological record can be impacted during rehabilitation and reconstruction of standing resources and can also provide information to address questions of context and integrity. For these reasons, management issues particular to the archaeological record are briefly addressed as well. Major impacts to the record are expected to come from development of previously undisturbed parcels and ground-disturbing activities surrounding standing resources. Once disturbed, the integrity of the archaeological resource has been compromised, and data that could have been gathered may also be compromised. Of special concern would be inadvertent discoveries of human remains associated with Prehistoric or Contact-period sites, as has been documented at sites within the county. Sources of fill and flooding episodes, particularly the Flood of 1937, have been known to deeply bury archaeological sites, which preserves them but also impedes discovery and documentation. Conversely, erosion of shorelines have revealed but also endangered deposits. Key strategies in managing these resources consist of professional inventory, assessment, and, when appropriate, protection of significant resources, which can be accomplished by listing to the National Register of Historic Places under Criterion D.

Predominant Architectural Styles and Types

The following text provides a brief description of predominant architectural styles and types in Bellevue's historic districts. As there has not been a comprehensive historic architectural survey since the late 1980s, the styles and types are summarized based on available information and reconnaissance survey work. An updated survey could provide additional information, such as the statistics on building materials within each style, the establishment of new types, and other data that would assist in describing and preserving the rich architectural heritage of Bellevue. When using the guidance below, please note that your building may have more than one architectural style and that the dates for stylistic development are approximate only. Do not rely on its date of construction to determine the style. Rather, consult a good architectural style and type manual, such as Virginia McAlester's *Field Guide to American Houses*, which can give you more insight into changing fashions on your building.

Style: Italianate, circa 1870-1900

The Italianate style was among the most popular mid-to-late nineteenth century style in America. The style came out of the English picturesque movement which was also responsible for the Gothic Revival style. According to McAlester, "the movement emphasized rambling, informal Italian farmhouse, with their characteristic square towers as models..." (McAlester 2013, 286). Late nineteenth century Italianate urban town houses featured Italianate styling on a symmetrical form, such as those found in Bellevue's historic districts. A very interesting regional variation is the one-story, two-bay square-shaped Italianate cottage with distinctive cornice line. The Italianate style remained popular in Bellevue up to the turn of the twentieth century; however, it waned in popularity after circa 1885 with the arrival of Queen Anne styles. See **Figure 4-Figure 5**.

The following design features may be found on Italianate style houses:

- Symmetrical form, likely rectangular or square shaped
- Low-pitched side gable roof or mansard roof most common; may feature cornice returns or parapet wall
- One-to-two stories in height; vertical profile
- Exterior walls likely brick masonry
- Tall narrow 2/2 double-hung windows with decorative window hoods and stone sills; windows may be arched
- One-story versions may have small windows at the cornice line
- Prominent cornice line with dentils or other decorative details
- Wall junction may feature stone or brick quoins
- Slender interior end chimneys
- Two-story versions typically have front porches, which may be later additions
- One-story versions have entry stoop or spindlework porches
- Brick or stone foundation walls



Figure 4. Italianate cottages in the Taylor's Daughters district



Figure 5. Italianate style Northern Kentucky Townhouse Duplex

Resources for Further Reading on the Italianate Style

- For information on the Italianate style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 282-302.
- For information online about the Italianate style, please visit:
<http://architecture.about.com/od/housestyles/a/Italianate-style.htm>

Style: Victorian Commercial, circa 1870-1910

By the time Bellevue was founded, downtown and neighborhood commercial buildings expressed a specific design identity. Victorian commercial facades were divided horizontally between the first floor storefront with its large expanses of glass framed by cast iron or brick supports and the upper stories' residential spaces lit by double-hung wood windows and topped with a decorative cornice line. These commercial buildings were typically constructed of brick masonry with the main stylistic details expressed on the façade. These stylistic details could range from decorative brick or terra cotta corbelling to fluted cast iron pilasters. The Victorian commercial façade was among the first successful styles built mostly with manufactured materials (Gottfried and Jennings 2009, 239). In nineteenth century Bellevue, the most fashionable façade treatment used the Italianate design vocabulary. Upper story windows were typically long and narrow and featured prominent lintels and sills. Anchor irons or rosettes might be included on Italianate commercial buildings. See **Figure 6- Figure 8**.

The following design features may be found on Italianate and Victorian era commercial buildings:

- Long, rectangular shaped building footprint
- Two to three stories in height
- Three to five bays wide
- Downtown commercial areas typically featured brick or stone construction; neighborhood commercial may be of wood frame construction
- Flat or mansard roofs with decorative wood or metal cornices; may use slate as a roofing material
- Cornices typically had an entablature organization with heavy brackets at the corners and lighter brackets in the intervening space
- A secondary cornice line may be featured between the building's first and second floors
- Primary facades featured main decorative details, such as anchor irons, elaborate cast iron capitals, finials, and rosettes
- Long, narrow upper story windows likely wood 2/2 sash with decorative lintels and sills
- Wall junctions may feature brick quoins or pilasters
- Storefronts featured cast iron or brick supports with large glass display windows
- Queen Anne influenced may have projecting towers or bay windows
- Brick or stone masonry foundation walls



Figure 6. This Victorian style commercial building features elements of the Queen Anne style and is located in the Taylor's Daughters Historic District



Figure 7. Example of Queen Anne style Victorian Commercial architecture on Fairfield Avenue



Figure 8. This Victorian era commercial building on Fairfield Avenue has all the important design features of late 19th century commercial building. Although the storefront display windows have been altered, the building retains enough historic fabric, such as a prominent cornice and storefront support columns, to read as a building from this era

Resources for Further Reading on Victorian Commercial Styles

- -Herbert Gottfried and Jan Jennings 2009, *American Vernacular Buildings and Interiors, 1870-1960*, pgs 233-265.

Style: Folk Victorian, circa 1875-1900

The Folk Victorian style, sometimes known as Victorian Vernacular, became fashionable with the availability of inexpensive wood millwork and decorative detailing in the late nineteenth century. The style was placed upon earlier folk house forms, such as the gable-front, side gable, and T-plan cottage (Gable Front and Wing) forms. Largely constructed in frame with wood weatherboard, the style featured limited ornamentation on porch railings, gable fronts, and above windows and doors. By the late 1910s and early 1920s, these modest house types lost popularity to the bungalow and Colonial Revival style dwellings. See **Figure 9-Figure 10**.

The following design features may be found on Folk Victorian style houses:

- Constructed in frame with wood siding; Bellevue has a significant number of brick examples
- One-to-two stories in height
- Simple roof forms used, such as gable front or cross-gable; occasional side-gable examples with cornice returns
- Historic roofing material was likely standing seam metal
- Uses Victorian spindlework on porch railings and supports; later versions use Colonial Revival porch supports
- T-plan/front gable types appear to be popular in Bellevue
- Restrained decorative spindlework and/or fish-scale shingles on the front gable; may also have cornice brackets
- Likely has transom window above the main door; decorative woodwork above doors and window frames
- Windows likely 2/2 double-hung sash
- Stone or brick foundation wall



Figure 9. One-story example of the Folk Victorian style used on a T-plan cottage house type



Figure 10. This two-story side-gable example of Folk Victorian features a one-story entry porch with spindlework

Resources for Further Reading on the Folk Victorian Style

- For information on the Folk Victorian style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 396-405.
- For information online about the Folk Victorian style, please visit:
<http://architecture.about.com/od/periodsstyles/ig/House-Styles/Folk-Victorian.htm>

Styles: Queen Anne and Free Classic, circa 1880-1900

The Queen Anne style was popularized by nineteenth century English architects who were followers of Richard Norman Shaw. The style drew from his interpretations of Medieval Elizabethan and Jacobean architecture and made its way across the Atlantic Ocean by the mid- 1870s. The Free Classic sub-type is an early twentieth century American adaptation.

Northern Kentucky architectural historian Warminski notes that "the most popular interpretation of the Queen Anne style in Bellevue is an L-plan brick townhouse with projecting gabled pavilion [front gable bay] and side entry. Contained in this frontal pavilion [front gable bay] are first and second story focal windows...Rough-cut or smooth surface sandstone (often with keystones and incised details) were both used widely." (Warminski 1988, 7-5). In Bellevue, Queen Anne styles appear to combine elements of the Stick Style and the regionally popular Swiss Chalet style. **Figure 11-Figure 12.**

The following design features may be found Queen Anne style houses:

- Brick masonry construction with detailing in wood or stone; some are built of frame construction with weatherboard siding and wood detailing
- Asymmetrical building footprint and roof shapes
- Two-to-three stories in height
- Variations in wall textures through use of differing materials, designs, and/or colors
- Steeply pitched roof with multiple cross-gables or hipped roof with cross gables; likely has roof finials
- Historic roofing material was likely wood shingle or shake
- A front-facing gable bay with wood shingles, stick-work, or other decorative details; may have pent roofs at the gable bay
- May have projecting side bays
- One-story wrap-around front porch with spindlework or jigsaw millwork ornamentation on the support columns, frieze, and/or porch railings
- 1/1 wood sash with masonry lintels and sills
- Interior end chimney stacks
- If masonry, may have stone or brick articulation between stories
- Brick or stone foundation walls
- May have corner towers



Figure 11. This Queen Anne style house features many features of the style including a corner turret, asymmetrical building footprint, and steeply pitched roof form

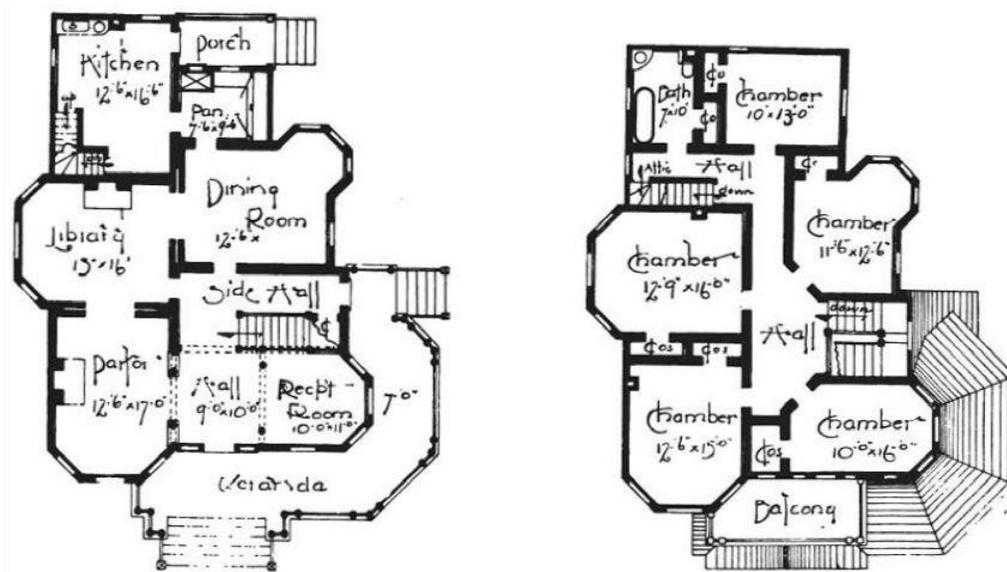


Figure 12. A typical asymmetrical floor plan of a Queen Anne style house. First and second floor plans of "design number 15," a "Colonial" model home," from George F. Barber, Architect: *Modern Dwellings, a Book of Practical Designs and Plans* Knoxville: S.B. Newman and Co., 1901)¹

¹ Bill Macintire, *A Survey of Historic Sites in Rural Marion and Washington Counties, Kentucky*. Report prepared for the Rural Heritage Development Initiative (Frankfort: Kentucky Heritage Council, 2009), 139.

The Free Classic variation features more American Colonial Revival and Neo-Classical detailing and a symmetrical form. The following design features may be found on Free Classic Queen Anne style houses, in addition to some of the design features above. These houses were typically built after 1900. See **Figure 13-Figure 14**.

- More symmetrical shape and form
- -Two-to-three stories in height
- Projecting gable bays and side bays still common
- Roof forms may remain complex
- Palladian or tripartite windows at the gable with little detailing
- Use of paired or sets of three classical columns on the porch or porch stoop
- Decorative detailing more subdued and utilizes Colonial Revival detailing, such as decorative Adam-esque swags and cornice dentils



Figure 13. A Free Classic type that retains some of the earlier Queen Anne asymmetry. The house features classical style ornament, such as the porch columns



Figure 14. A type of Free Classic style Foursquare housing commonly found in Taylor's Daughters Historic District. Note the symmetrical plan and Palladian windows at the gable

Resources for Further Reading

- For information on Richard Norman Shaw, visit: <http://www.victorianweb.org/victorian/art/architecture/normanshaw/index.html>
- For information on the Queen Anne style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 344-370.
- For information online about the Queen Anne style, please visit: <http://architecture.about.com/cs/housestyles/a/queenanne.htm>
- For information on the Swiss Chalet style, visit: <http://www.cincinnati-oh.gov/planning/historic-conservation/major-architectural-styles/swiss-chalet-1885-to-1910/>
- For information on Stick style, please visit: <http://architecture.about.com/od/periodsstyles/ig/House-Styles/Victorian-Stick.htm>

Style: Colonial Revival and Dutch Colonial Revival, circa 1900-1940

The Colonial Revival style is a decorative vocabulary that harkens back to the Georgian, Greek, Dutch Colonial, and Federal styles and types popular in the eighteenth and nineteenth century. The style is known as eclectic because it combines various design features from these types of Colonial houses to create a new style. The Colonial Revival style was the most popular house style in the nation from 1910 through 1930, comprising nearly 40 percent of all dwellings built (McAlester 2013, 414). Colonial Revival style houses were built in Kentucky up until the early 1950s, when the style was superseded by the ranch house. The Colonial Revival style's popularity was limited in Bellevue however; some of the more popular design elements, such as Tuscan style columns, were utilized quite often in Bellevue residences of the early-to-mid twentieth century, regardless of their prevalent style. The Dutch Colonial Revival style was much more popular in Bellevue's historic neighborhoods. See **Figure 15-Figure 16**.

The following design features may be found on Colonial and Dutch Colonial Revival style houses:

- Rectangular highly symmetrical shape, five-or-three bays with central entry door
- Side gable roof form; Dutch Colonial has gambrel roof
- One-to-two stories in height
- 6/6 or 9/9 double-hung wood windows; windows typically paired
- Symmetrically-placed Dormer windows are common
- Exterior wall materials typically brick veneer or frame with weatherboard
- Front door may have an entry sheltered by a one-story portico with Tuscan columns and pilasters; entry surround is likely decorative with sidelights and fanlight; some examples have a broken pediment over the entry door
- Wall junctions may feature classical style ornamentation, such as pilasters
- Cornices are typically an important location for dentils or other restrained decoration; little-to-no roof overhang



Figure 15. This Dutch Colonial style house features wood shingle on the second story



Figure 16. This two-bay Dutch Colonial style house is located in the Taylor's Daughters Historic District

Resources for Further Reading

- For information on the Colonial and Dutch Colonial Revival style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 408-432.
- For information online about Colonial Revival styles, please visit:
<http://architecture.about.com/od/periodsstyles/ig/House-Styles/colonial-revival-jpg.htm>

Style: Tudor Revival, circa 1920-1945

Similar to the Colonial Revival style, the Tudor Revival style mined late medieval English and early European Renaissance design precedents for inspiration. This style was most popular in suburban settings from 1920-1945. Key design features for the Tudor Revival style are decorative half-timbering, massive chimneys, and tall narrow windows. There are several examples of the Tudor Revival style in Bellevue's historic districts. See **Figure 17-Figure 18**.

The following design features may be found on Tudor Revival style houses:

- Steeply pitched roof; likely side gable or T-plan
- One-to-one-and-a half stories in height
- Tall narrow casement windows, grouped in threes
- Front entry door topped by round Tudor arch
- Exterior wall materials likely a combination of brick, stucco, and frame
- False half-timbering is almost always present
- Massive chimney stacks with multiple decorative flue shafts



Figure 17. This Tudor Revival style house is a more subdued version of the style with some Craftsman influences

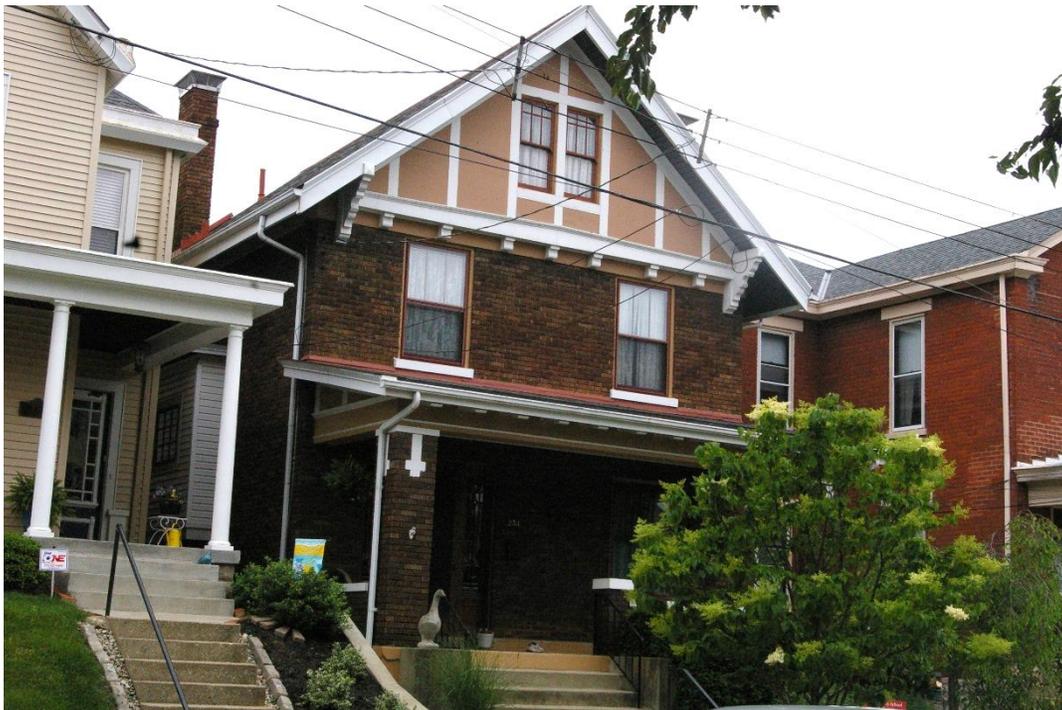


Figure 18. This house combines elements of the Tudor Revival, such as false half-timbering, with the Craftsman style

Resources for Further Reading

- For information on the Tudor Revival style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 448-466.
- For more information online about the Tudor Revival style, please visit:
<http://architecture.about.com/od/periodsstyles/ig/House-Styles/tudor-utica-jc-5240029.htm>

Style: Craftsman Bungalow, circa 1910-1940

The bungalow was the most common residential design expression of the Craftsman style. The Craftsman style was an outgrowth of the work of the architectural team of Greene and Greene from California. The style also drew from the English Arts and Crafts movement, led by William Morris and his devotees. Although the style could be found on other building types, the bungalow was the most frequently built Craftsman house in American in the early twentieth century. The style is characterized by low-pitched roofline, exposed rafter tails, and partial or full width porches. The craftsman bungalow style can be found throughout the district as infill between earlier houses or in the newer southern part of the districts. The American Foursquare type also uses a Craftsman design vocabulary. See **Figure 19- Figure 20**.

The following design features may be found on Craftsman bungalow style houses:

- Low horizontal profile, rectangular shape
- Side gable roof with front gable dormer
- One-to-one and a half stories in height
- Brick veneer with frame porch and dormer windows
- Triangular knee braces at the gable; wide eave ends likely feature exposed (false) rafter tails
- Prominent full or partial width front porches with square shaped columns, resting on brick or stone piers; columns or piers may be battered
- -Double-hung wood windows with multi-pane sash over a single sash; 4/1 or 3/1 common
- Sears or molded concrete block foundation walls



Figure 19. An example of a row of bungalows in the Taylor's Daughters Historic District



Figure 20. This bungalow features many classic elements of the style, including a large gable dormer with wide overhanging eaves and knee braces

Resources for Further Reading

- For information on the Craftsman Style, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 566-578.
- For information online about Craftsman style, please visit:
<http://architecture.about.com/od/periodsstyles/ig/House-Styles/arts-crafts007.--2w.htm>
- For information on Sears molded concrete blocks, please visit:
<http://archive.org/stream/ConcreteMachineryTriumphWizardAndKnoxBlockMachines/ConcreteMachinery-TriumphWizardAndKnoxBlockMachines#page/n5/mode/2up>
- For more information on the history of Sears concrete block walls, see Pamela Simpson 1999, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930*.

Style: Twentieth Century Commercial Vernacular, circa 1910-1945

While the design elements remain the same, twentieth century commercial buildings, especially those built near the end of the period of significance, express an entirely different attitude toward commercial architecture. Early on, commercial buildings retained the same general form and size, albeit with a reduction in ornamentation. By the 1920s, commercial builders might erect a “taxpayer strip,” which is a one-story brick veneer commercial building with a nod to style in its form and limited detailing. These buildings connected two to three storefronts into one building without upper story residential spaces. As was the case with the Victorian era commercial building, these buildings also expressed their main design features on the façade. Sometimes, the mere shape of the façade suggested Art Deco, Colonial Revival, or Tudor Revival designs. See **Figure 21- Figure 23**. Art Deco and Art Moderne are discussed in more detail below.

The following design features may be found on vernacular commercial buildings from the 1920s-1940s:

- May be one to two stories in height
- Generally rectangular shaped, long end may face the street
- Likely built of brick veneer with glass storefronts
- Bands of transom lights at the cornice
- Flat roof with stepped parapet wall on gable end; concrete coping on the parapet wall
- Decorative brick work, i.e. corbelling, checker work, and contrasting textures
- Revival style or Deco/Moderne stylistic features



Figure 21. Examples of a two-story 20th century commercial building in the Fairfield Avenue Historic District



Figure 22. 20th century taxpayer strip commercial building on Fairfield Avenue. This side gable example features elements of the Deco style



Figure 23. This three-story neighborhood commercial building in the Taylor's Daughters Historic District features elements of the Craftsman and the Tudor Revival styles

Resources for Further Reading on Twentieth Century Vernacular Commercial Styles

- -Herbert Gottfried and Jan Jennings 2009, *American Vernacular Buildings and Interiors, 1870-1960*, pgs 233-265.

Style: Art Deco and Art Moderne, circa 1920-1945

Art Deco and Art Moderne are less common residential styles. They both are used more often on commercial buildings, storefronts, and apartment buildings. However, neither style ever gained widespread popularity. These modernistic styles gained a limited popularity after the 1922 Chicago Tribune building design competition, which was won by a young Eliel Saarinen. Art Deco typically features more decorative detailing, such as geometric motifs (zig-zags), than Art Moderne. Art Moderne is also known as Streamline Moderne and was utilized for storefront “face lifts” in the 1930s and 1940s. See **Figure 24-Figure 25**.

The following design features may be found on Art Deco buildings or storefronts:

- Smooth wall surfaces, likely stucco or tile
- Square or rectangular shape
- Flat roofs
- Towers or other design devices to make the building appear more vertical
- Geometric design elements, such as zig-zags
- Egyptian and Far East stylistic elements may be used



Figure 24. The Marianne Theater combines the enthusiasm of the Art Deco style with the shape and proportions of a Moderne building

The following design features may be found on Art Moderne buildings or storefronts:

- Low horizontal profile; emphasized by horizontal banding
- Flat roofs
- Smooth, curved walls
- No cornices or eaves
- Glass block or metal windows; may be in wrap-around window bands
- Porthole windows
- Metal window and door frames
- Mirrored panels



Figure 25. This Art Moderne storefront was likely added in the 1930s to an older commercial building in the Fairfield Avenue Historic District

Resources for Further Reading

- For information on the Art Deco and Art Moderne, see Virginia McAlester 2013, *A Field Guide to American Houses*, pgs 580-585.
- For information online about Art Deco architecture, please visit:
<http://architecture.about.com/od/periodsstyles/ig/Historic-Styles/Art-Deco-.htm>
- For information online about Art Moderne architecture, please visit:
<http://architecture.about.com/od/periodsstyles/ig/House-Styles/Art-Moderne.htm>

Type: Northern Kentucky Townhouse, circa 1870-1900

The NKY Townhouse type is characterized as a “free-standing structure ... usually 2-½ to 3 stories tall with a two-bay front, rectangular floor plan, and a side entrance and it is notable in the absence of a door on the front.” (Macintire 2008, 4-5). The main entry into the stair hall is found midway along the side of the building, as shown in **Figure 27**. This plan is a common residential type in Bellevue and typically features stylistic elements of the Victorian styles, such as Italianate, Folk Victorian, and Queen Anne styles.



Figure 26. This pair of Northern Kentucky Townhouses are located in the Taylor’s Daughters Historic District and feature elements of the Queen Anne (right) and Folk Victorian (left) styles

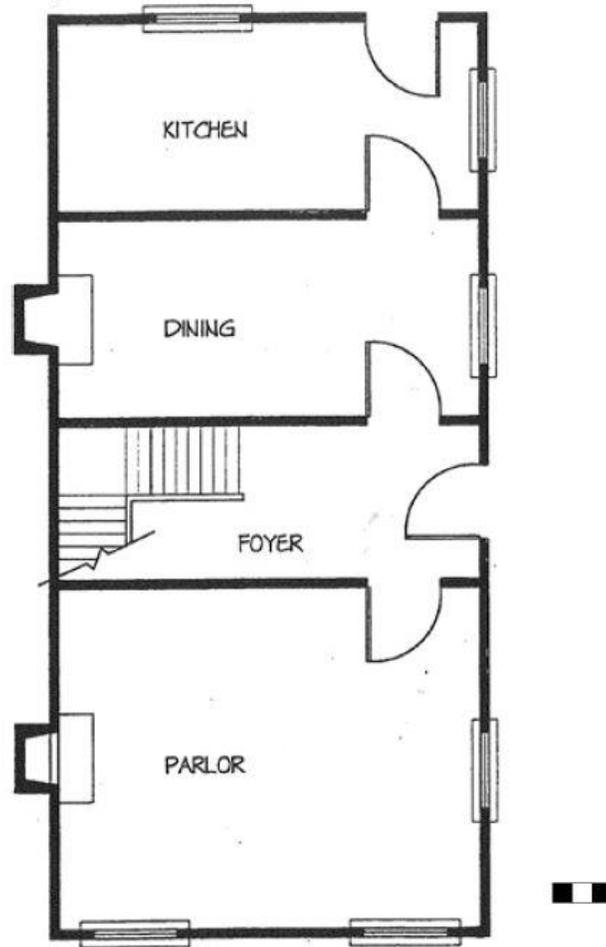


Figure 27. Northern Kentucky Townhouse plan drawn by Bill Macintire. Note the side entry hall and front parlor arrangement²

Resources for Further Reading

- Information about the NKY townhouse can be found online at:
<http://heritage.ky.gov/planresearch/resandhistcontxs/12streetcov.htm>

² Bill Macintire, *Documentation of Historic Structures on Twelfth Street, Covington*, report prepared for the Kentucky Transportation Cabinet (Frankfort: Kentucky Heritage Council. 2013).

Type: T-Plan Cottage, circa 1880-1910

The T-plan cottage is sometimes known as the gable front and wing type. The name T-plan comes from the building footprint which appears to be a T set on its side. The long side is usually placed parallel to the street, while the front gable faces the street. A partial length porch fills the space between the two wings. The type is usually a one-to-one-and-a-half story frame building, but can be seen in brick masonry as well. This folk house type reportedly derived from more styled Greek Revival houses in the early-to-mid nineteenth century (McAlester 2013, 138). Whatever the case, this plan was built quite often in the late nineteenth and early twentieth century (Macintire 2008, 137). The plan is a common residential type in Bellevue and typically features stylistic elements of the Folk Victorian styles and Queen Anne styles. See **Figure 28-Figure 29**.



Figure 28. Example of a one-story T-plan cottage in the Taylor's Daughters Historic District

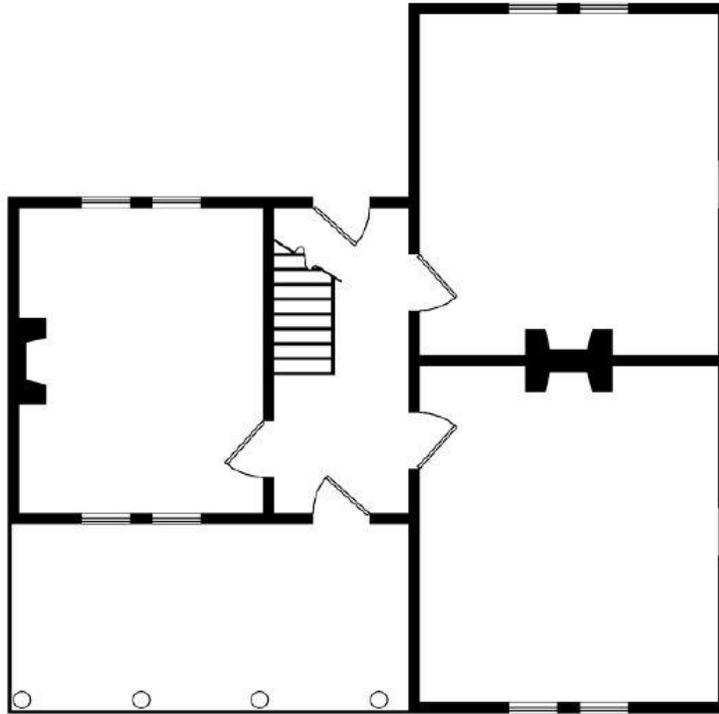


Figure 29. Typical T-plan cottage floor plan³

Resources for Further Reading

- For information on the T-plan cottage, see Virginia McAlester 2013, *A Field Guide to American Houses*, 138-139.
- For more information on the T-plan cottage in Kentucky, please visit: <http://heritage.ky.gov/NR/rdonlyres/94ACBD82-FE4B-41E7-A459-678F3FB1F96D/0/RHDlhouses.pdf>

Type: Shotgun House, circa 1870-1900

The shotgun house is part of the gable-front folk housing family. The shotgun house type features a plan where one room leads to the other without an intervening hallway. Shotgun houses are typically one-story, narrow frame buildings, scaled to meet the requirements of slender urban lots. This house type appears to be most popular in Bellevue around 1870 and wanes with the development of other small house plans, such as the Italianate cottage type described above. Shotgun houses typically feature stylistic elements from the Folk Victorian style. See **Figure 30-Figure 31**

³ Macintire, *A Survey of Historic Sites in Rural Marion and Washington Counties*, 138.



Figure 30. This one-story two-bay shotgun house is located in the Taylor's Daughters Historic District. The porch was likely added at a later date or altered in the late 20th century

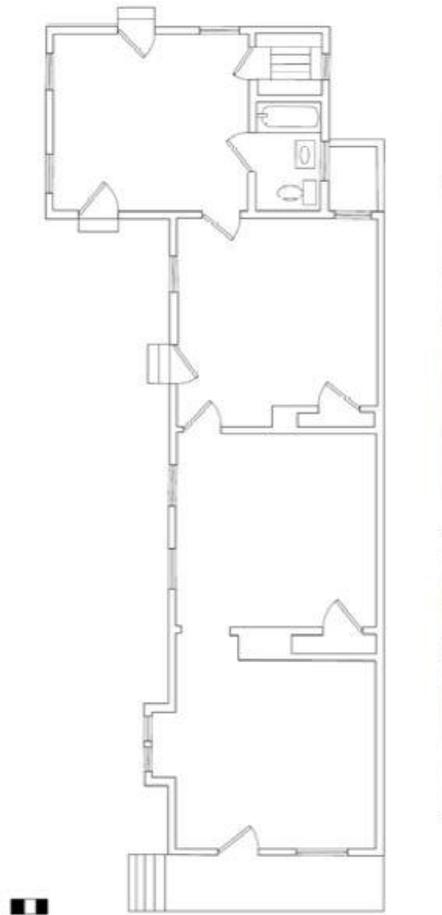


Figure 31. This typical shotgun house plan feature one room following another with no hallway. This drawing was done to document a shotgun house at 327 West 12th Street in Covington, which is now demolished⁴

Resources for Further Reading

- For information on the shotgun house type, see Virginia McAlester 2013, *A Field Guide to American Houses*, 136-137.
- -Information about the shotgun house in NKY can be found online at: <http://heritage.ky.gov/planresearch/resandhistcontxs/12streetcov.htm>

⁴ Macintire, *Documentation of Historic Structures on Twelfth Street, Covington*, 31.

Type: American Foursquare, circa 1900-1930

The American Foursquare type features a symmetrical square-shaped building footprint with two-to-four rooms upstairs and two-to four rooms downstairs. The type normally has a central passage, but urban versions may have side passages as well. The type is always two stories in height and is constructed with brick veneer walls. Urban foursquares will likely have a full-width front porch with an offset entry door. The American Foursquare is found with frequency in Bellevue's historic district and features stylistic elements from Craftsman, Prairie, and Colonial Revival styles. See **Figure 32-Figure 33**.



Figure 32. A pair of American Foursquares in the Taylor's Daughters Historic District

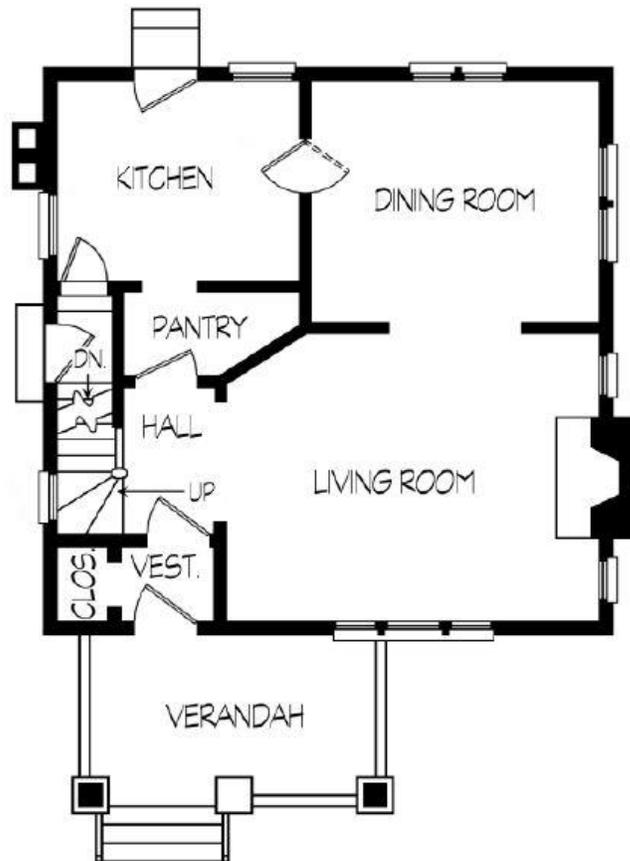


Figure 33. A typical American Foursquare plan. Redrawn by Macintire from a published Aladdin house plan, "The Edmonton XVII," available at <http://clarke.cmich.edu/aladdin/Aladdin.htm>⁵

Resources for Further Reading

- For information on the American Foursquare type, see Virginia McAlester 2013, *A Field Guide to American Houses*, 555.
- Information about the Foursquare can be found online at: <http://architecture.about.com/od/periodsstyles/ig/House-Styles/Foursquare.htm>

⁵ Macintire 2009, 142.

C. Local Historic Districts in Bellevue, Kentucky



Fairfield Avenue Local Historic District⁶

The Fairfield Avenue Historic District is a diverse array of large and small buildings dating from circa 1870 to 1945. Although the predominant use is commercial, a number of residences are also part of the district. Included are fine examples of a remarkable range of styles, including the Italianate, Queen Anne, early twentieth century commercial, and Art Deco.

The Fairfield Avenue Historic District is centered along the city's main thoroughfare and commercial artery. It includes buildings on both sides of the street, from Lafayette Avenue east to O'Fallon, the city's incorporation line. Fairfield Avenue, labeled "The Avenue" by Bellevue residents, is the most important gateway entrance into the city, carrying Kentucky Route 8 eastward from Newport to Dayton and beyond. It also serves as a physical and psychological barrier, separating the flood-prone riverfront district from the more substantial residential area, the Taylor's Daughters district to the south.

Interestingly, the development of Fairfield Avenue was guided by the street's unique topography. The northern side of the street is level, part of the Ohio River terrace. As a result, buildings on the north side of the street, both commercial and residential, have shallow or no setbacks from the Avenue. On the south side, which includes a sharp rise in elevation, most residential buildings were built on the crest of the slope, with long, deep front yards. This provided greater privacy for homeowners, as well as isolation from the bustle of the street, and has likely been the major determining factor in preservation of the Avenue's housing stock on this side of the street. Not surprisingly, most of the street's substantial dwellings were built on its south side. Commercial buildings, on the other hand, were built at the front lot lines on the north side of the street for greater visibility and access.

⁶ The following text was adapted with few changes from Warminski 1988, "Fairfield Avenue Historic District," 7-1.

Taylor's Daughters Historic District⁷

The Taylor's Daughters Historic District is located in central Bellevue, directly south of the Fairfield Avenue Historic District. It is bounded on the east by the city of Dayton, and on the west and south by the Taylor Creek ravine. The district represents the historic core of this river town, which gradually expanded to the south and east as the twentieth century progressed. Its distinctive name derives from the James Taylor family, founders of Bellevue, who during the post-Civil War era named many of the streets of the fledgling town after their daughters and granddaughters. Examples include Berry, Washington, Foote, Ward, Van Voast, O'Fallon and, of course, Taylor. Other Taylor namesakes include the Mrs. Jane Williamson Addition in the center of the district, and Lafayette Avenue, named for one of the family's most distinguished visitors, the Marquis de Lafayette.

Both districts are shown in the map graphic below **Figure 34**. All changes to properties within this area must be reviewed by the Historic Preservation Commission following the guidelines detailed in Sections One through Section Fifteen below. The properties located in the Taylor's Daughters District are zoned Residential-One-H (R-1H), allowing for single and two-family residences and the neighborhood commercial district along Taylor Avenue is zoned Neighborhood Commercial-Two (NC-2-H). The properties located in the Fairfield Avenue District are zoned Neighborhood Commercial-One-H (NC-1-H), allowing for mixed residential and commercial uses. Local zoning requirements should always be consulted and used along with these guidelines. Where there are potential conflicts between them, contact city preservation staff for assistance in navigating the process.

⁷ The following text was adapted with few changes from Warminski 1988, "Taylor's Daughters Historic District," 7-1.

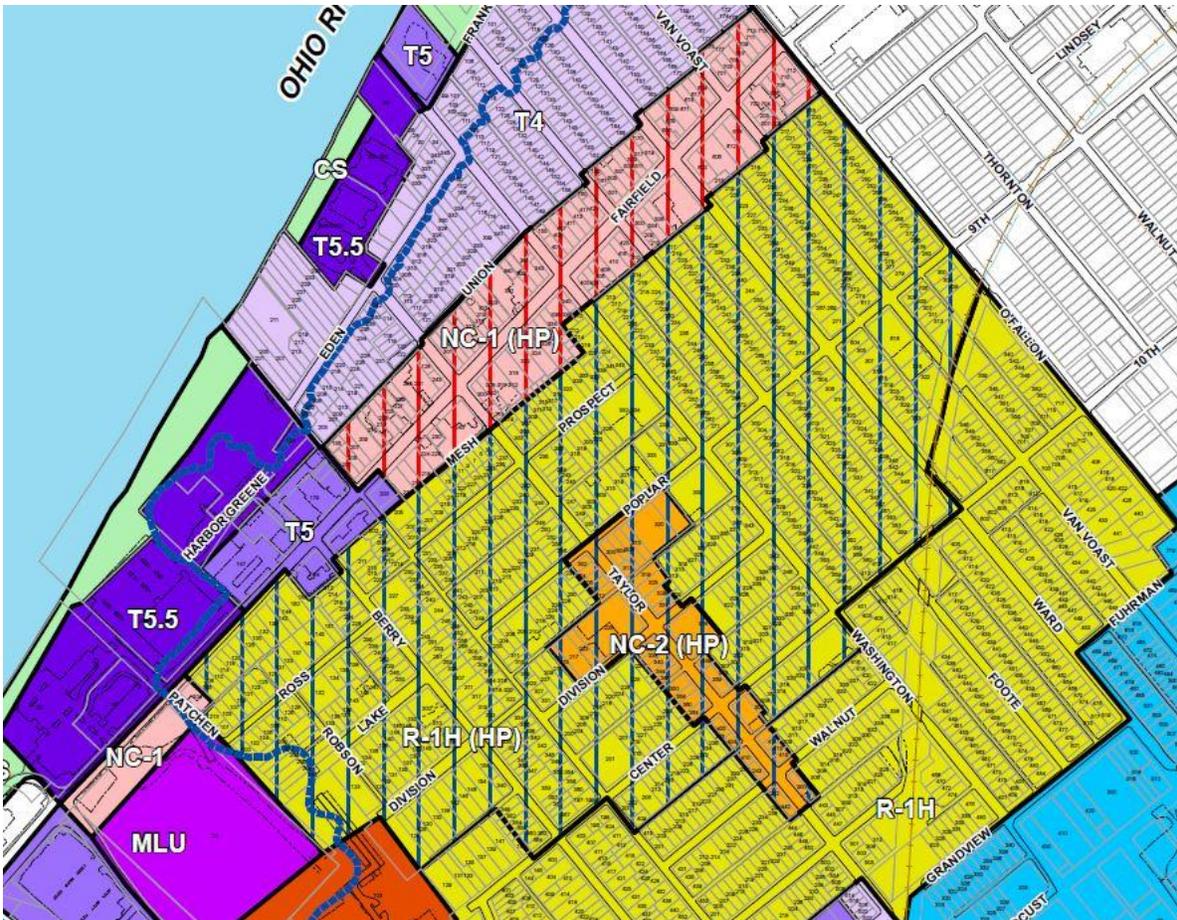


Figure 34. The Fairfield Avenue local Historic District is the pink area outlined in black. The Taylor's Daughters local Historic District is the shaded yellow and outlined in black

In the guidelines that follow, regulatory language is utilized to help the property owner determine what types of changes are recommended, required, or permissible. This language is summarized below and included in the glossary of terms. When *not* is used with these terms, the meaning changes to the negative of the term defined below. Any usage of these words that is not bolded is not considered regulatory language.

- **Shall** = This action is required
- **Should** = This action is recommended
- **May** = This action is permissible but not necessarily recommended

One: Guidelines for Historic Site and Setting

Summary



The streetscape in Bellevue is characterized by streets bordered by curbs, concrete sidewalks, and buildings. Numerous street trees have been planted close to the sidewalk. Front yards are bordered by retaining walls, hedges, or fences. Common landscape elements include plantings, fences, lighting, sidewalks, and parking areas. Fencing and retaining walls are among the most important landscaping features used to separate the public space of the street from the private space of the yard or lot.

Several early twentieth century houses in Bellevue have garages that were built when the house was constructed. Few older residences have carriage houses that were converted to garages. Historic garages and carports are typically located in the rear of the lot and reached by alleyway or linear drive, built to the rear of the residence. Original driveways were built of dirt, concrete, or gravel with a grassy median strip. Historically, off-street parking areas for multiple cars were not common in the residential neighborhoods or commercial areas. Initially, on-street parking met the demand. Today, with an increased demand for parking, parking lots are desired. When driveways, parking pads, or parking lots are built, they are to be secondary to the neighboring buildings and should be designed in a way to not detract from the neighborhood.

Streetscape improvements should be selected for their simplicity and durability. Many streetscape improvements completed across the country in 1960s and 1970s are now in varying degrees of deterioration. In many cases, materials or construction methods were selected which were incompatible with exposure to the elements or could not withstand the constant use of vehicles and pedestrians. Before any investment in major expenditures for street furniture, sidewalk materials, or curbing, the longevity and lifespan of the proposed improvements should be carefully studied. The following text is intended to help maintain historic and aesthetic integrity of setting in the districts.

1.1. Parking and Driveways

- 1.1.1. New parking areas/lots **shall be** located so that the primary façade of the associated historic building and the primary façades of adjacent historic buildings are not obscured.
- 1.1.2. Parking areas/lots **should be** screened from pedestrian view so as to not detract from the visual quality of the districts, following the minimum landscape requirements set forth in the Section 13.1 of Article XIII of the Bellevue City Zoning Ordinance
 - a. Screen landscaping, such as masonry walls or hedges, **may be** used to reinforce the building massing and setback common in the districts, as long as the primary façade of a historic building is not obscured
 - b. The design of this screening **shall be** compatible with the district
- 1.1.3. Parking areas/lots **shall** maintain the general setback on the block in which they are located
- 1.1.4. Circular driveways or small front parking pads **shall not** be constructed in the districts unless they are part of the original landscape configuration
- 1.1.5. New parking areas and driveways **shall be** located behind the rear plane of the house with garages and carports at the very rear
 - a. In most parts of historic Bellevue, public alleys provide rear access to buildings. These are ideal locations for a new driveway or parking pad
- 1.1.6. Parking areas, parking lots, and driveways **shall be** constructed of concrete, concrete aggregate, patterned concrete, permeable pavers, or brick
 - a. Asphalt paving **shall not** be used
- 1.1.7. Porous paving **should be** used on driveways and parking areas/lots.
 - a. Acceptable materials include permeable clay brick pavers, permeable interlocking concrete pavers, porous asphalt and/or porous concrete



Figure 35. Parking areas should be screened from pedestrian view, as shown in this example. See guideline 1.1.2

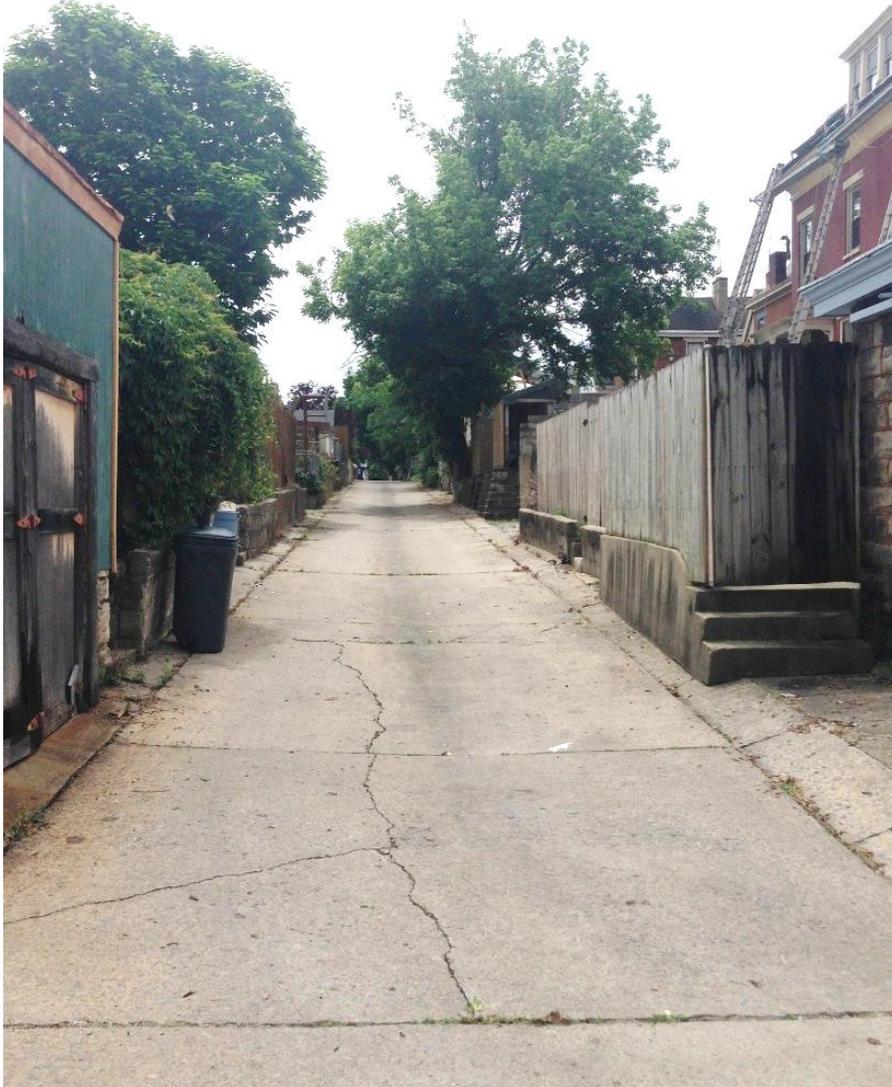


Figure 36. This rear alleyway contains numerous historic garages and provides an excellent location for rear parking opportunities without obscuring the primary facades of historic building. See guideline 1.1.1



Figure 37. This rear parking pad and historic garage are located behind Fairfield Avenue's south side residences along an alleyway. See guideline 1.1.5

1.2 Landscaping Features and Plantings

- 1.2.1. Street trees help to define the character of a historic neighborhood and **should be** maintained and protected
 - a. Regular and light pruning is recommended to maintain the health of mature trees. The pruning of the trees located in the public right-of-way is regulated by the Bellevue Tree Commission under Chapter 98 of the City Ordinance
 - b. Planting and removal of mature street trees is regulated by the Bellevue Tree Commission under Chapter 98 of the Bellevue Code of Ordinances. New tree plantings and tree removal **shall** follow guidance set by the Tree Commission
- 1.2.2. Local historic landscape patterns **should be** preserved
 - a. Native Plants, original to the Northern Kentucky region, **should be** maintained and planted when possible. These plants are preferable to imported plants because they will be healthier and live longer than imported plants, such as cacti or bamboo
 - b. Plantings which are not compatible with historic landscape patterns of the district **should be** placed in non-street visible locations
- 1.2.3. Landscaping **should not** conceal or obscure the primary façade of a historic building
 - a. Hedgerows and shrubs in the front of the primary façade **should be** trimmed or otherwise selected so as to not obscure the view of the main façade
- 1.2.4. Certain plantings may have an unintended adverse effect on historic buildings
 - a. The roots of certain trees, shrubs, and other plantings can damage historic foundation walls. Great care **should be** taken when selecting plantings to be certain that the plants' roots will not impact the historic building
 - b. Creeping or climbing cover plantings **should not** be permitted to grow on historic buildings as they can damage the exterior wall materials
 - c. If this has already occurred, great care **should be** exercised when removing such plantings to minimize damage to the building's historic fabric
- 1.2.5. Non-invasive climbing cover plantings or other plantings **should be** used to screen existing chain link or wire fences
 - a. Such plantings **shall not** have an adverse impact on any historic building or the visual setting in which they are located
- 1.2.6. Historic landscape features, such as mature trees, provide sustainability benefits and **should be** maintained
 - a. Survey your property and maintain these features to the greatest extent feasible
 - b. Should removal be necessary, new landscaping with equivalent or greater environmental benefits **should be** provided that also contributes or will contribute to the historic character of the district
 - c. All tree removal within the right-of-way must be reviewed by the Tree Commission
- 1.2.7. Historic garden ornaments, walkways, or gazebos **shall be** preserved and maintained
- 1.2.8. New garden ornaments, gazebos, and walkways **should be** placed in the rear yard or a non-street visible location, if possible
- 1.2.9. Permeable paving or pavers which maintain moisture in the soil, **should be** used for new walkways
 - a. Brick, stone, concrete pavers **should be** used
 - b. Gravel **shall not** be used as a permeable paver



Figure 38. Ivy and other climbing plantings can be very destructive to historic buildings. See guideline 1.2.4



Figure 39. Chain link fence obscured by rose bushes. See guideline 1.2.5

1.3 Sidewalks and Streetscapes

- 1.3.1 Preservation of elements of the existing historic streetscape, such as historic sidewalks, historic street paving, and historic curbs is a priority and **should be** accomplished through periodic repair, resetting, and maintenance
- 1.3.2 Appropriate new streetscape improvements **shall** only be undertaken where elements of the historic streetscape do not exist
 - a. New improvements **should be** of compatible style, materials, and scale to the character of the historic districts
- 1.3.3 Street furniture, such as benches, planters, and trash containers, are encouraged in residential and commercial areas. The furniture **should be** of a consistent design, size, and scale appropriate to character of the historic districts
- 1.3.4 The addition of elements, such as continuous metal or concrete canopies, oversized kiosks or gazebos, **shall be** prohibited
- 1.3.5 Public utilities and other elements, such as power poles and transformer vaults, **shall be** placed where they are least visible and **shall be** screened by landscaping, fences, and/or walls when possible
 - a. Overhead wires **should be** placed underground whenever possible
- 1.3.6 Public sculptures **should be** of high quality materials, and of contemporary design compatible with the districts
 - a. Public sculpture **should not** dominate the areas where it is placed, except where designed to accentuate a focal point.
- 1.3.7 Existing historic public sculptures **shall be** maintained, preserved, and protected
- 1.3.8 Murals **should be** sensitive to the context of surrounding buildings.
 - a. New murals **shall not** be painted on brick that has not previously been painted.
 - b. New murals in general **shall not** be on the primary facade of historic buildings
 - c. Where historic commercial murals, i.e. “ghost signs” are present, every effort **shall be** made to maintain their presence

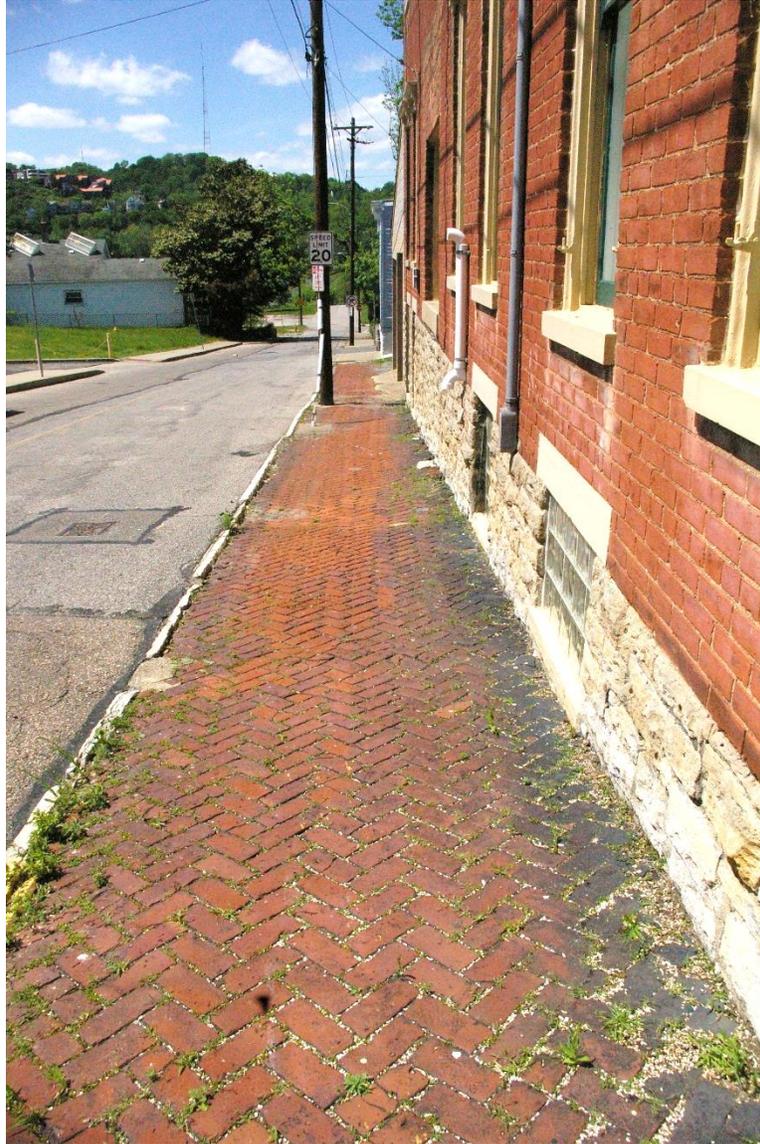


Figure 40. Historic brick sidewalk in the Fairfield Avenue Historic District. See guideline 1.3.1



Figure 41. Sidewalk view in the Taylor's Daughters Historic District



Figure 42. Fairfield Avenue sidewalk

1.4 Lighting

- 1.4.1 Preserve existing historic light fixtures on buildings in residential and commercial areas in the districts
 - a. Electric lights were added to older buildings beginning in the 1910s and 1920s. These lighting fixtures **shall be** preserved and maintained
- 1.4.2 New light fixtures **should be** contemporary in design and/or based upon historic examples within the districts
 - a. Lighting designs **should** replicate fixtures compatible with the age and architectural style of the building
 - b. Contemporary designs **should be** kept simple so not to detract from other decorative features
 - c. “Williamsburg” style carriage lights and other eighteenth and nineteenth century type designs **shall not** be installed, as they are not appropriate in the context of Bellevue’s late nineteenth and early twentieth century character
 - d. Fixtures **should be** made of brass, copper, iron, or painted metal
- 1.4.3 New light fixtures **should be** situated in locations common in the visual setting or based on forensic evidence on the historic building
 - a. Light fixtures **may be** mounted onto the porch ceiling in the case of a residence and/or adjacent to the primary entrance
 - b. Light fixtures **may** also be mounted directly to the porch ceiling or recessed into the ceiling in the case of a historic house
- 1.4.4 Security lighting and foot lighting is not prohibited but fixtures **should be** mounted on secondary and rear façades and **shall** cause no damage to historic buildings when installed
 - a. Footlights and security lights **should be** simple and unobtrusive in design
 - b. Security light fixtures and footlights **should be** made of brass, copper, or painted metal
 - c. Small footlights **should be** used rather than free standing post-mounted lights for walks and drives
- 1.4.5 Lighting in commercial areas of the districts **shall** conform to the appropriate zoning requirements, set out in Section 10.10 and Section 10.11
 - a. Contemporary lighting is appropriate as long as it complements the character of the historic district in design, size, and massing
 - b. The re-introduction of historic Bellevue street light fixtures is appropriate if photographic evidence or other types of accepted historic documentation is uncovered



Figure 43. This contemporary lighting fixture blends in well with the historic setting in the Fairfield Avenue Historic District. See guideline 1.4.2



Figure 44. This light fixture is not an appropriate choice for the historic districts, as it attempts to mimic Victorian styles with no precedent. See guideline 1.4.5

1.5 New Fences and Retaining Walls

- 1.5.1. The material and style of a new fence or wall **shall be** compatible in design and materials with the associated historic building and within the visual setting
 - a. Cast iron and painted aluminum fences **should be** used in front of primary facades
 - b. White-painted picket wood fences **may be** installed in front of primary facades
 - c. Vinyl, composite, plastic, solid wood board fences, solid wall fences, chain link, and/or wire fences **shall not** be placed in front of historic buildings in the historic districts
 - d. Wooden split rail fences are associated with rural historic properties and are not appropriate in a nineteenth and early twentieth century urban landscape. This type of fencing **shall not** be used
 - e. If there is evidence of a historic fence that was in place during the property's period of significance, then that fence **may be** reconstructed
 - f. New retaining walls **shall be** built of brick, stone, concrete block, or poured concrete, and **shall not** constructed of railroad ties per Article XII of the Zoning Ordinance
 - g. Chain link fencing **shall not** be used as fencing within the districts
- 1.5.2. New fences situated in front of primary façades **shall not** exceed 42 inches in height and shall not obstruct a primary façade's visibility from the street
- 1.5.3. New fences **shall be** installed three (3) inches above ground level with supporting posts situated facing inward toward the area being fenced in with the finished side facing toward the public right-of-way
- 1.5.4. Wooden privacy fences and solid wall fences of painted or stained wood, brick, or stone **may be** built to a maximum height of six (6) feet on interior side and rear property lines
 - a. Rear or side yard fences **shall be** recessed fifteen (15) feet from the plane of the primary façade of the building and fifteen feet back from the primary facades within the direct visual setting
 - b. Fencing that is intended for corner lots **shall** follow regulations in Section 12.0 of Article XII
- 1.5.5. Rear fencing within the commercially zoned areas within the district **may be** erected up to eight (8) feet
 - a. Fencing materials **shall** conform to those detailed above in 1.5.1
 - b. Fencing that is intended for corner lots **shall** follow regulations in Section 12.0 of Article XII



Figure 45. This picket fence works well in the context of the Taylor's Daughters Historic District. See guideline 1.5.1



Figure 46. This historic stone retaining wall is topped by a contemporary metal fence that blends in well in the Taylor's Daughters Historic District. See guideline 1.5.1

1.6 Historic Fences, Retaining Walls, and Property Boundary Walls

- 1.6.1. Original fences **shall be** maintained and preserved
 - a. Wrought or cast iron is the most commonly found historic fence material in Bellevue. These fences **shall be** retained and kept in good repair
- 1.6.2. Historic retaining walls **shall be** maintained and preserved.
 - a. Nineteenth century retaining walls were commonly constructed of brick or limestone. Early twentieth century retaining walls were often constructed of rock-faced hollow core concrete block. Both types of wall **shall be** maintained and preserved
 - b. Retaining walls **should be** inspected periodically to ensure that a build-up of soil is not causing the wall to lean
 - c. Soil situated against a retaining wall **shall be** removed to acceptable levels if it threatens the stability of a historic wall



Figure 47. These historic wrought iron fences are a common site in both historic districts. See guideline 1.6.1



Figure 48. Concrete block and concrete retaining walls are a common site on hilly front yards in the Taylor's Daughters Historic District and the south side of the Fairfield Avenue district. See guideline 1.6.2



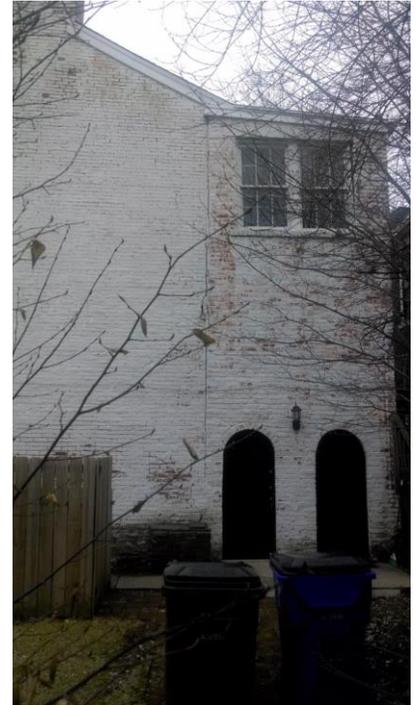
Figure 49. Stone retaining walls can also be found in both districts. This one is along the south side of Fairfield Avenue. See guideline 1.6.2

Resources for Further Reading

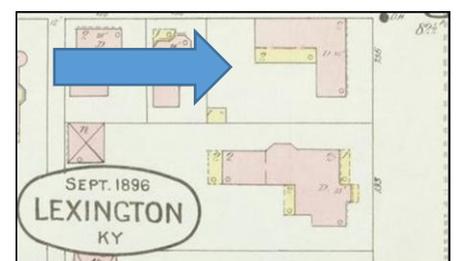
- Kentucky Native Plant Society:
<http://www.knps.org/index.html>
- City of Bellevue Approved Tree List:
http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_Approved_Street_Trees.pdf
- City of Bellevue Fence Guidelines :
http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_Fence_Permit.pdf
- Stewart Iron Works: <http://www.stewartironworks.com/>
- NTHP Greening Public Spaces:
<http://www.preservationnation.org/main-street/main-street-news/2009/04/greening-public-spaces.html#.VT6cDU1FCM8>
- Accessible, Sustainable, and Economical Brick Streetscapes presentation: <http://www.preservationnation.org/main-street/training/conference/2015-atlanta/monday-/Rulebreakers-Guide-to-Accessible-Sustainable-and-Economical-Brick-Streetscapes-031615.pdf>

Forensic Evidence

Forensic evidence is evidence found on your building or site that can be used to restore a missing feature. This type of evidence is typically used with documentary evidence to restore a building or site.



The example above shows a line in the masonry that divides the historic portion of the building with the later portion. A rough floor plan was drawn/annotated and with further examination, it was determined that the modern portion concealed an earlier side porch. The 1896 Sanborn Map confirms these observations below.



Two: Guidelines for Green Infrastructure and Sustainability

Summary



Promoting a more sustainable community is an important objective to the city of Bellevue, and the city's preservation program plays an important role in it. The city believes that the goals of environmental sustainability and preservation work hand-in-hand to enhance Bellevue's social, economic, and environmental well-being for years to come.

While the city of Bellevue encourages new environmentally friendly technologies, it is important that they cause no harm to historic properties. As new technologies are tried and tested, they should leave no permanent negative impacts to historic buildings. The reversibility of their application will be a key consideration when determining appropriateness. For instance, solar panels should be designed, sized, and located to minimize their effect on the materials and visual character of a historic building. The guidelines below demonstrate that historic resources can exceed sustainability objectives while also adhering to the city's historic preservation guidelines and policies. Please note that the guidelines in this section are intended to be used collaboratively with other sections within this document. So, for instance, if you are interested in repairing or replacing wood siding, please consult Section 4: Exterior Building Walls. The table of contents contains a complete list of all sections within this document for your convenience.

2.1 Historic Sustainability Features

- 2.1.1 Historic building's inherent energy-efficient design features **should be** identified, maintained, and/or restored
 - a. Historic building features such as awnings, double-hung wood windows, shutters, awnings, and transom windows **shall be** preserved and maintained. All of these features create energy savings if used as originally intended
 - b. Existing energy-saving historic features **should be** identified and a plan developed to make them operable, if no longer in working condition
- 2.1.2 Traditional methods and techniques of energy-savings **shall be** used on your historic building without altering, obscuring, or damaging its important historic character
 - a. Weather-stripping, insulation, caulking, and storm windows **should be** placed on your building, using materials and methods appropriate to the building's historic character
 - b. Framework on windows and doors **should be** weather-stripped, using appropriate methods and materials

- c. Insulation **should be** installed in attics, basements, or crawlspace to improve a building's energy efficiency. Most energy loss occurs through the roof, rather than historic wood windows
 - d. Sufficient ventilation **shall be** provided when insulating so that moisture build-up is avoided
 - e. Where applicable, draft stoppers **should be** installed in a chimney. Opened chimney dampeners can increase energy costs by up to 30 percent
 - f. Installation or addition of weatherization strategies **shall** avoid altering, obscuring, or damaging historic materials or designs
- 2.1.3 Develop an understanding of the inherent sustainability of historic building materials and their innate ability to be repaired
- a. Historic building materials typically have an extremely long life-cycle due to the age and quality of the materials used, such as old-growth wood. With regular maintenance, they will last many additional years
 - b. Regular routine maintenance **should be** performed on your historic building seasonally

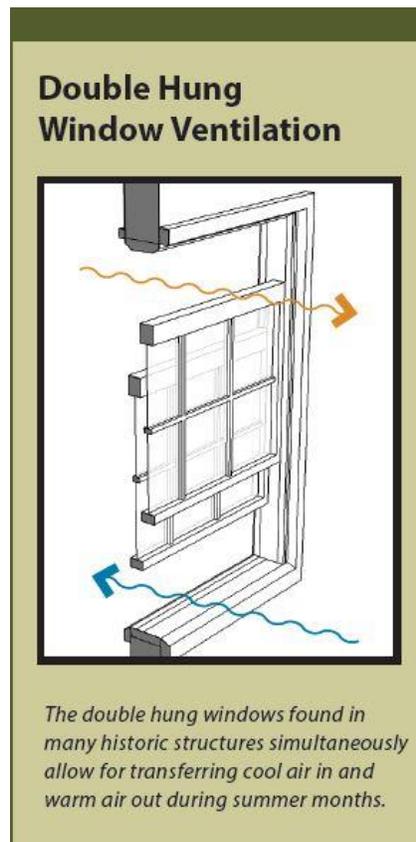


Figure 50. The proper use of double-hung windows can achieve energy savings. See guideline 2.1.1⁸

⁸ This illustration is taken from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*. Prepared for the City of Boise Historic Preservation Commission, 2013. 37.

Residential Building Energy Efficiency Diagram

This diagram summarizes the strategy and principal direction in the guidelines for a rehabilitation project for energy efficiency on a residential building. These measures enhance energy efficiency while retaining the integrity of the historic structure.

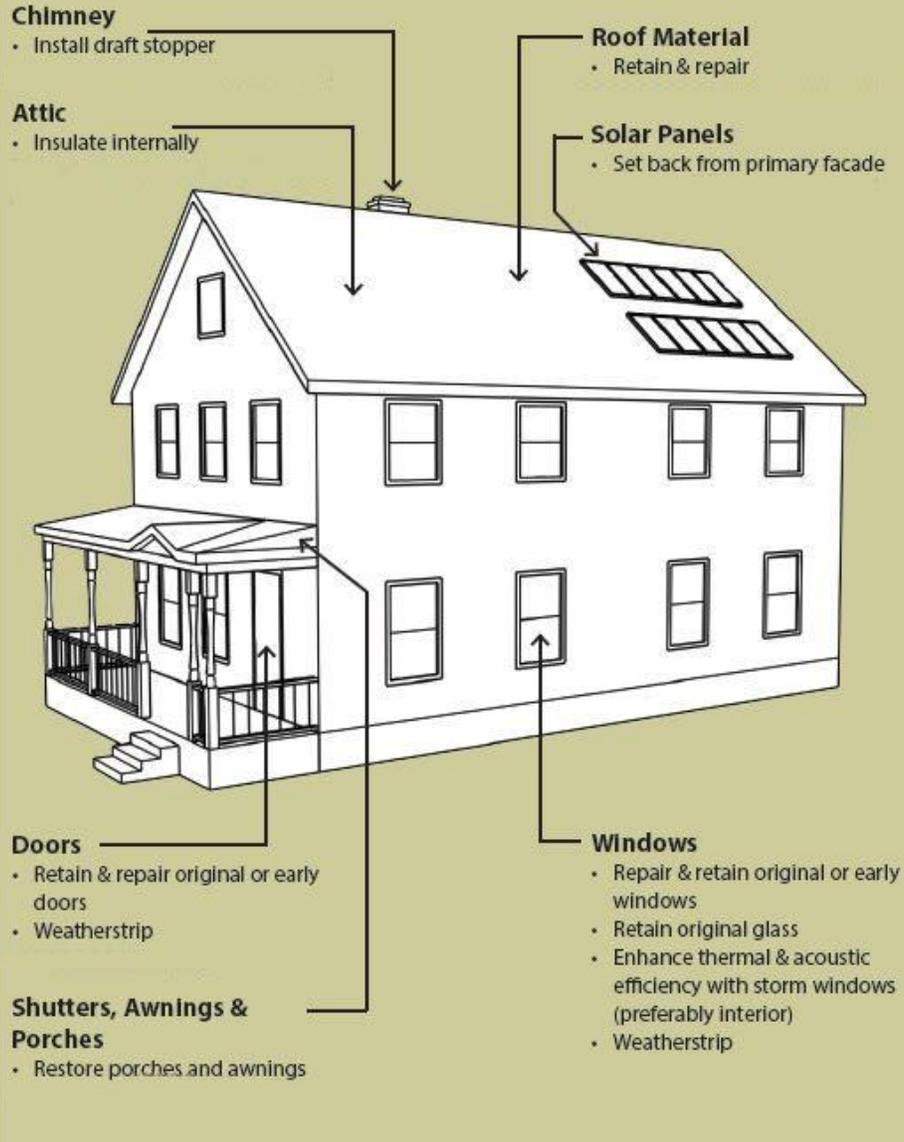


Figure 51. This energy efficiency illustration highlights the important things you should do to make your historic building more efficient⁹

⁹ This illustration is taken from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*, 41.

2.2 Solar Panels and Other Energy-Generating Technologies

- 2.2.1 Solar panels or other energy-generating technologies **should be** appropriately installed to assist with energy-savings, and **shall not** create any adverse effects on historic buildings or the property's visual setting
- a. Panel arrays **shall be** sized to remain subordinate to the historic building
 - b. Panels **shall be** mounted flush below the ridgeline on a sloping roof
 - c. Visual impacts **shall be** minimized by setting collectors back from the eaves, away from street-facing primary facades
 - d. Exposed hardware, frames and other accessories **should** have a matte finish and be consistent with the color scheme of the historic building. If placed on the roof, the accessories **should** blend with the roof colors
 - e. Panels **shall be** attached using the least invasive techniques available, taking care to preserve the historic materials affected
 - f. Solar panels **should be** situated in a rear or side yard, on the roof of a non-historic addition, or near the very rear of a historic building
 - g. Panels **may be** placed on the side of a historic building when there is no other alternative only when the side of the building is not street visible



Figure 52. Solar panels added to a garage at the rear of a property. See guideline 2.2¹⁰

¹⁰ This illustration is taken from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*, 93.

2.3 Rain Barrels

- 2.3.1 Rain barrels **should be** appropriately installed to assist in reducing water consumption and **shall not** cause adverse impacts either to a historic building or within the property's visual setting
- Rain barrels **shall be** installed in a non-street facing location and **shall not** be located in front yards of historic buildings
 - If the rain barrel must be installed in a side yard, it **should be** screened with landscaping or otherwise paint it a color that blends in with the historic setting



Figure 53. This rain barrel is located to the rear of a historic building and is painted to blend with the visual setting

2.4 Green Roofs

- 2.4.1 Green roofs **may be** an appropriate addition to a historic building as long as adverse impacts are avoided both to the historic building and within the property's visual setting
- A green roof **should be** installed on a non-contributing addition or outbuilding
 - A green roof **shall be** installed on a flat or low pitched roof of a historic building where it will not be visible from the street
 - A green roof **shall be** minimally visible on a secondary or rear facade where it remains subordinate to the historic building
 - Green roofs **shall not** be used to replace intact historically significant roofing materials
 - Installation of a green roof **shall not** threaten the structural stability of a building due to the additional weight load



Figure 54. This green roof provides sustainability benefits and is not street visible. See guideline 2.4¹¹

2.5 Selecting Sustainable Building Materials

- 2.5.1 When original or historic materials cannot be repaired, environmentally friendly building materials **should be** selected that are compatible with the historic building
- Sustainable materials that appear similar in scale, texture, and finish to those employed historically **shall be** used. Smooth fiber cement board, recycled rubber slate, and wood lap siding are examples
 - Appropriate sustainable materials **should** have the following qualities: locally manufactured; ease of maintenance; durable in the Northern Kentucky climate; extended life spans; recyclable; and made from recycled or repurposed materials
 - Materials processed with harsh chemicals or that off-gas harsh chemicals **should be** avoided
 - Materials that are out of scale, or that have a finish which is out of character, such as embossed wood grain vinyl siding, **shall not** be used
 - Materials that interact negatively with historic building materials **shall not** be used
 - Synthetic materials not proven to be durable or which are difficult to repair and recycle **should not** be used

¹¹Photo taken from: Jo Ellen Hensley and Antonio Aguilar, *Preservation Brief 3: Improving Energy Efficiency in Historic Buildings* (Washington, D.C.: National Park Service, revised 2011).

Resources for Further Reading

- National Trust for Historic Preservation Green Lab: <http://www.preservationnation.org/information-center/sustainable-communities/green-lab/>
- National Trust for Historic preservation, The Greenest Building: <http://www.preservationnation.org/information-center/sustainable-communities/green-lab/valuing-building-reuse.html#.VVpb5k1FCM8>
- Embodied Energy calculator: <http://thegreenestbuilding.org/>
- Preservation Brief 3: <http://www.nps.gov/tps/how-to-preserve/briefs/3-improve-energy-efficiency.htm>
- Technical Preservation Services: <http://www.nps.gov/tps/sustainability/new-technology/green-roofs.htm>

Three: Guidelines for Foundation Walls

Summary



Foundation walls form the basis of an historic building's structural system. Depending on the type of construction they are supporting, wood, brick, or stone foundation walls are typically built on the ground in a trench specifically excavated for this purpose. If the building walls are frame, the need for a wide solid base is less important, though a trench is likely present. For most nineteenth century brick or stone buildings with several stories, the underlying masonry (stone or brick) foundation wall is wider and of heavier materials to carry the load above.

By the early twentieth century, builders began to utilize poured concrete and concrete block as foundation walls. Virginia McAlester explains this type of foundation wall as, "monolithic concrete walls made of concrete beams poured in place and reinforced with internal steel rods." (McAlester 2013, 36). Rusticated concrete block walls may well have their origin in a Sears concrete block making machine or catalog, which were extremely popular in the very late nineteenth and early twentieth century. After mid-century, foundation walls were likely constructed of concrete slabs, which are based on a thin, monolithic poured concrete foundation that was so sturdy that use of steel rods was no longer necessary.

Foundation walls in Bellevue are typically made of brick, stone, concrete block, or poured concrete. Most extant historic buildings in Bellevue are constructed on continuous foundation walls. Given their essential role in the stability of a historic building, preserving foundation walls is an important part of historic building maintenance in the districts. The following guidelines demonstrate best practices for caring for your building's foundation walls.

3.1 Foundation Wall Materials and Repairs

- 3.1.1 Foundation walls **shall be** preserved and maintained
- a. Brick or stone masonry walls **should be** kept in good repair and inspected at least once a year on the interior, if possible, and exterior of the building for excessive dampness, soundness of mortar joints (if mortar is used), settlement of the wall, and condition of the masonry units
 - b. Poured concrete and concrete block foundation walls **should be** inspected at least once a year on the interior, if possible, and on the exterior, to assess excessive dampness, cracking and settlement, and the general condition of the wall
 - c. Foundation walls **shall be** kept free from plant roots or vegetation that could undermine their stability and the grade **should** slope away from the foundation wall to prevent moisture infiltration
 - d. All repairs and maintenance revealed by inspection **should be** addressed before additional deterioration takes place
- 3.1.2 Gutter downspouts **should be** inspected at the same time foundation walls are examined to be certain that downspouts are not discharging into the foundation walls



Figure 55. Sears concrete block foundation walls are commonly used on early 20th century residences. See guideline 3.1.1



Figure 56. Stone foundation walls are utilized on 19th century resources in Bellevue's districts. See guideline 3.1.1

3.2 Altering Foundation Walls

- 3.2.1 Historic brick, stucco/parging, concrete block, poured concrete, and stone foundations **shall not** be altered or concealed with any modern materials
- Foundation walls **shall not** be covered or otherwise concealed with new stone or brick veneer, rolled asphalt, stucco/parging, or a stamped metal screens
 - If a foundation wall must be replaced or have serious repairs, the replacement materials and design **shall** match the historic materials in design and materials
 - Before considering complete replacement, masonry wall components **should be** replaced with in-kind as single units
 - If the face of a masonry component has severely deteriorated, the component **may be** turned around to reveal the interior face, if this interior face matches the historic exterior conditions



Figure 57. This historic foundation wall has been covered with vinyl (left) and unpainted stone walls have been painted an uncomplimentary color (right). See guidelines 3.2.1 and 3.3.1



Figure 58. Historic foundation walls are covered by a modern stone veneer in this photo. This type of project is not permitted in Bellevue's Historic Districts. See guideline 3.2.1

3.3 Painting Foundation Walls

- 3.3.1 Unpainted foundation walls **shall not** be painted
- 3.3.2 Brick, stone, or concrete foundation walls **shall** remain painted, stuccoed, or parged if that was their historic condition
- 3.3.3 Foundation walls **may be** painted if extensive repairs have led to the patchwork of masonry surfaces and mismatched mortar

Resources for Further Reading

- For more information on maintaining foundation walls, see Preservation Brief No 47 : <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exteriors.htm#foundation>
- For more information on repairing mortar joints, see Preservation Brief No 2: <http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- For more information on cleaning and water-proofing historic buildings, see Preservation Brief No 1: <http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- For more information on preserving concrete, see Preservation Brief No 15: <http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>
- For more information on Sears block walls, see Pamela Simpson, *Cheap, Quick, and Easy: Imitative Architectural Materials, 1870-1930*.

Four: Guidelines for Exterior Building Walls

Summary



Exterior walls are among the first things we notice about a historic building and comprise much of the essential visual character of the historic districts. Maintaining exterior walls is also important to preventing water infiltration and unwanted air infiltration on the building's interior. The National Park Service notes that, "The primary maintenance objective is to keep walls in sound condition and to prevent water penetration, insect infestation, and needless decay. Depending on the materials and construction methods, walls should have an even appearance, free from unwanted cracks, and should be able to shed excess moisture. Where surfaces are significantly misaligned or where there are bulging wall sections or cracks indicative of potential structural problems, seek professional guidance as to the cause of distress and appropriate corrective measures. Wood-frame construction generally will require more frequent maintenance than buildings constructed of brick, stone, or terra cotta" (Preservation Brief 47, 7).

A building's actual structural system, that is its supporting frame, is not likely visible on the exterior. Unless the building is constructed of full brick masonry, that is brick masonry in which several rows of brick are placed parallel to one another and tied together through various bonding patterns, the building's interior support cannot be seen. This type of masonry predominates in nineteenth century buildings. Frame buildings were also prevalent in Bellevue. These buildings were typically constructed with a braced or combination frame in the nineteenth century and clad in weatherboard or wood shingles.

BRICK BONDING PATTERNS

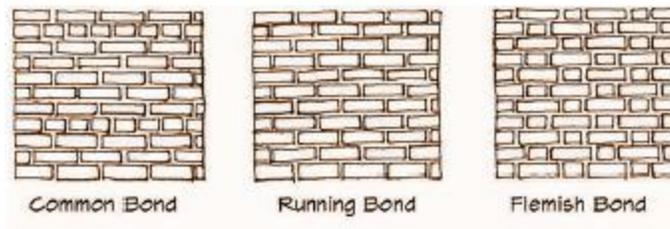


Figure 59. Typical brick bonding patterns¹²

Around 1920, builders began to utilize a balloon frame structural system, which was cheaper than either full masonry or traditional wood framing methods. This light structural system could be clad in brick or stone veneer as well as traditional wood weatherboard. Although it is difficult to see a building's structural system, most buildings constructed after approximately 1920 utilize the balloon framing method and are not full brick or stone masonry. Also, after the turn of the century, materials such as reinforced concrete block, poured concrete, and hollow clay tiles were utilized as exterior building materials. Commercial buildings made particular good use of hollow clay tiles. It is important to note that prior to around 1950, concrete was not a standardized material and, like historic bricks, can be more or less porous, based upon the mix utilized. Stucco is a material that can easily be placed over any of the structural system described above. Stucco is defined by the National Park Service as, a type of exterior plaster applied as a two-or-three part coating directly onto masonry, or applied over wood or metal lath to a log or wood frame structure" (Preservation Brief 22, 1). Although used since the early nineteenth century in various applications, stucco became highly popular wall covering after 1900. Unlike the earlier stucco finishes, stucco applied after 1920 tended to be done over metal lath, rather than wood lath.

¹² Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes*, prepared for the Township of Hopewell, New Jersey Historic Preservation Commission, 2005. Guidelines for Masonry and Stucco, 5.

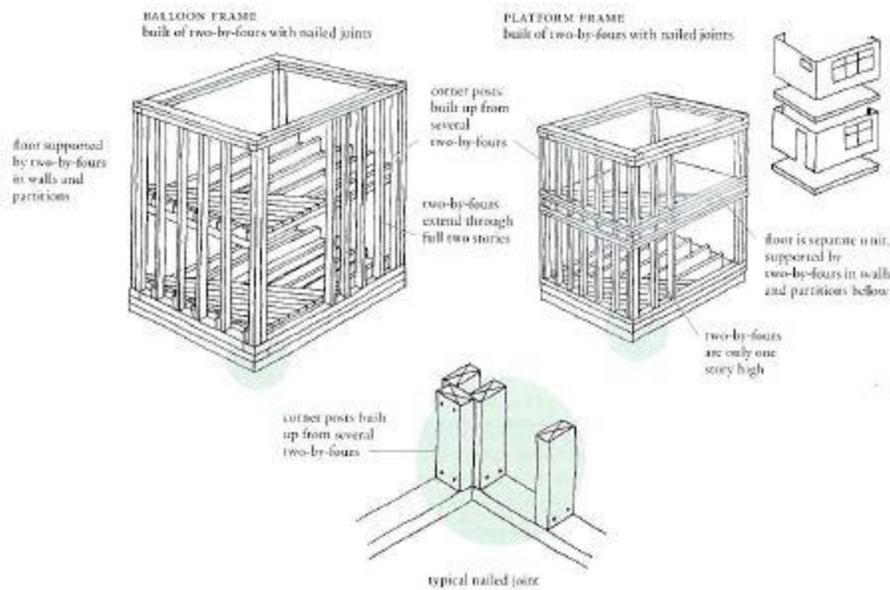


Figure 60. Illustration showing Balloon and platform framing systems¹³

Exterior walls in Bellevue are typically comprised of wood siding, brick masonry, brick veneer, concrete block, or stucco covered surfaces. With proper maintenance, these walls can serve for many more years to come. However, in some instances, it will be necessary to remove and replace wholesale portions of historic wall materials. In these cases, traditional natural materials are more appropriate and cost-effective solutions over the long-term. The guidelines that follow demonstrate best practices for preserving and maintaining exterior building walls in Bellevue’s historic districts.

4.1 Maintain and Preserve Historic Building Wall Materials

- 4.1.1 Historic wood siding and wood shingle siding **shall be** preserved and maintained
 - a. Wood sided or shingled walls **should be** inspected yearly for deterioration and any climbing plants carefully removed from the wall surface as needed
 - b. Wood siding and shingles **shall be** cleaned using the gentlest possible method, i.e. soap and water with a soft-bristled brush, and **shall** follow the specific guidance in 4.2 below
 - c. Wood siding and shingles **shall be** patched using in-kind materials with the same dimensions, profile, thermal expansion, and strength
 - d. Wood siding and shingles **should be** cleaned, repaired, primed and painted every five to ten years, as needed, to keep the siding in good condition
 - e. Holes and cracks in wood siding and shingles **should be** repaired with caulking, appropriate sealants, or a dutchman unit before considering wholesale replacement in-kind
- 4.1.2 Historic brick, concrete block, and terra cotta masonry **shall be** preserved and maintained
 - a. Masonry **should be** inspected yearly for deterioration and any climbing plants carefully removed from the bricks and historic mortar
 - b. When determined necessary, masonry **shall be** cleaned by the gentlest method possible, i.e. soap and water or steam cleaning, and **shall** follow the specific guidance in 4.2 below

¹³ Illustration from: McAlester, *Field Guide to American Houses*, 39.

- c. Historic masonry **should be** repointed when mortar is loose or where masonry units have settled or cracked
 - d. A comparable mortar mix **shall be** used when repointing
 - e. Brick masonry walls constructed before 1920 will likely use a lime-mortar based mix. Repointing work **shall** also use a lime-mortar based mix
 - f. Brick veneer or concrete block walls constructed after 1920 is likely a machine-made brick that originally utilized a Portland cement. A Portland cement based mix **should be** used to repoint this type of walls.
 - g. Joint sealants or other non-breathable sealants **shall not** be used on historic masonry walls
 - h. Repointing work **shall match** the original mortar in color, width, tooling, profile, and appearance
 - i. Removal of historic mortar **shall be** done by the gentlest method possible, by a preservation mason, avoiding rotary saws or drills
 - j. If broken brick, concrete block, or terra cotta units need to be replaced, new masonry units **shall be** added that match the original in dimensions, appearance, bonding system, strength, color, and texture
 - k. Masonry damaged on the surface **may be** removed, turned around, and reset if the brick face matches the existing wall in appearance
 - l. Bonding patterns **shall be** preserved if it is necessary to replace a section of masonry
 - m. Unpainted brick walls or terra cotta blocks **shall not** be painted
 - n. Painted concrete block walls **should be** painted
- 4.1.3 Historic stucco **shall be** preserved and maintained
- a. Stucco that was part of the wall treatment during the period of significance **shall be** maintained and preserved
 - b. Stucco walls **should be** inspected yearly for deterioration and any climbing plants carefully removed from the wall surface, as needed
 - c. Stucco **shall not** be removed from historic buildings where it was an important historic treatment
 - d. Small hairline cracks **should be** repaired with a lime wash or thin slurry wash
 - e. Commercially available caulking compounds **shall not** be used to repair cracks in stucco
 - f. If significant areas of deterioration exist, stucco **should be** patched using a compatible stucco mixture, after consulting a historic plaster professional. It is likely that early twentieth century stucco will be composed of a high-lime based mixture
 - g. Stucco repair **should** proceed after using a small test patch on a non-street visible location to determine whether the treatment is successful
 - h. The repaired stucco **shall** have the same strength, texture, color, and wall thickness as the historic stucco
 - i. A lime-based wash **can be** applied to the entire wall surface to even out the coloring from a patch
 - j. Stucco repair **should not** be undertaken in temperatures below 40 degrees Fahrenheit



Figure 61. Historic brick masonry walls are an important character-defining feature in both historic districts. See 4.1.2 for their care and maintenance

JOINT PROFILES

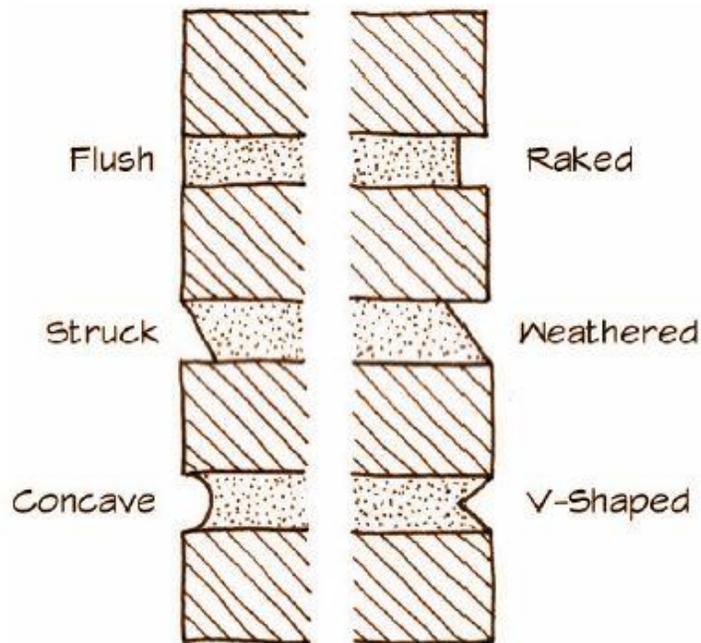


Figure 62. It is important to match mortar joint profiles when repointing. Common joint profiles are shown above. See guideline 4.1.2¹⁴

¹⁴ Hawkins, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes*, Guidelines for Masonry and Stucco, 5.



Figure 63. Historic stucco walls are not as common but can be found in the districts. See 4.1.3 for their care and maintenance



Figure 64. Frame buildings can also be found in Bellevue's historic districts. They are much more common in the Taylor's Daughters Historic District. See 4.1.1 for their care and maintenance

4.2 Cleaning and Painting Historic Building Walls

- 4.2.1. Historic masonry walls **shall be** appropriately cleaned and painted, when applicable
 - a. Unpainted brick or terra cotta masonry walls **shall not** be painted
 - b. Masonry walls **may be** painted if extensive repairs have led to the patchwork of masonry surfaces and mismatched mortar
 - c. Masonry walls **should not** be cleaned to remove the effects of weathering over time. This natural patina acts as a protective coating and creates a characteristic texture, color, and appearance
 - d. Masonry **should only be** cleaned to retard deterioration by removing soiling materials that may be damaging the masonry; to provide a clean surface to accurately match repointing mortars or patching compounds; or to conduct a condition survey of the masonry
- 4.2.2. Historic stucco walls **shall be** appropriately cleaned and painted, when applicable
 - a. Limewash or cement-based paint, latex paint, or oil-based paint should be used on stucco buildings
 - b. A very gentle cleaning method shall be used when cleaning stucco, as the material is subject to disintegration
- 4.2.3. All historic building walls shall be appropriately cleaned and painted, when applicable
 - a. Abrasive cleaning methods **shall not** be used. These methods can cause damage that is difficult to fix, such as raising the grain of wood and creating a fuzzy appearance, and/or removing the hard outer layer of brick to expose the softer inner layer to weathering and deterioration
 - b. New paints **should be** chemically compatible with existing paints, i.e. do not use latex paint over oil-based paint, as this will cause the premature paint failure
 - c. Existing paint **should be** carefully stripped where the paint exhibits cracking, blistering, or peeling due to paint build-up
 - d. Removal of existing paint **shall** use the gentlest method possible, i.e. hand scraping or appropriate chemical removal systems
 - e. Power washing and sandblasting **shall not** be used to remove paint on historic building walls
 - f. If using a new method of paint removal, a small test area **should be** cleaned first on a non-street visible façade to determine that the wall surface will incur no damage

4.3 Replacement of Historic Wall Materials

- 4.3.1. Historic wood siding **shall not** be concealed or replaced
 - a. The following siding materials **shall be** avoided: aluminum, vinyl, rolled asphalt, or asphalt composition shingles
 - b. Brick or stone veneer **shall not** be used to replace damaged wood siding
- 4.3.2. Historic wood siding **shall** only be replaced when significant deterioration has occurred making replacement siding necessary. Significant deterioration is defined here as 60 percent
- 4.3.3. If replacement siding is removed and historic siding uncovered, every effort **should be** made to restore the historic siding
- 4.3.4. Historic wood-sided walls **should be** replaced with an appropriate material, such as fiber-cement board with the same dimensions, profile, and strength

- 4.3.5 Frame buildings **should not** be sided with incompatible modern materials, as this makes them more susceptible to decay and rot
- 4.3.6 Siding materials, other than cement-board siding, **may be** used to replace wood siding if it meets the following requirements
 - a. Replacement siding **shall** replace, not be layered over, historic siding
 - b. Replacement siding **shall not** have a pattern or a grained appearance
 - c. Replacement siding **shall** have a traditional or plain bevel lap.
 - d. Replacement siding **shall not** be laid as Dutch lap, cove shiplap, or board and batten siding, unless this was the historic treatment
 - e. Each replacement siding board **shall be** of comparable width and laid in the same plane (horizontal or vertical) as the boards of the historic siding formerly on the building or in the immediate visual setting
 - f. Corner boards of the replacement siding **shall be** of the same size and dimensions as the existing historic corner boards
 - g. Architectural features such as cornices, brackets, window sills and lintels **shall be** preserved and not be obscured when the replacement siding is installed
- 4.3.7 Complete replacement of the historic stucco with a new stucco covering of either a traditional or modern mix **should be** necessary only in cases of significant deterioration—that is, a loss of bond on over 50 percent of the stucco surface
- 4.3.8 Historic stucco **shall not** be replaced with manufactured stucco panels
- 4.3.9 Replacement of wholesale amounts of historic stucco wall surface **shall be** done using a comparable mixture with the same texture, color, and thickness
- 4.3.10 Replacement of wholesale portions of brick, terra cotta, or concrete masonry **shall** match the original in dimensions, appearance, bonding system, color, and texture
- 4.3.11 Historic mortar **shall be** replaced by a mixture that is comparable to the historic mix in terms of color, width, tooling, profile, and appearance

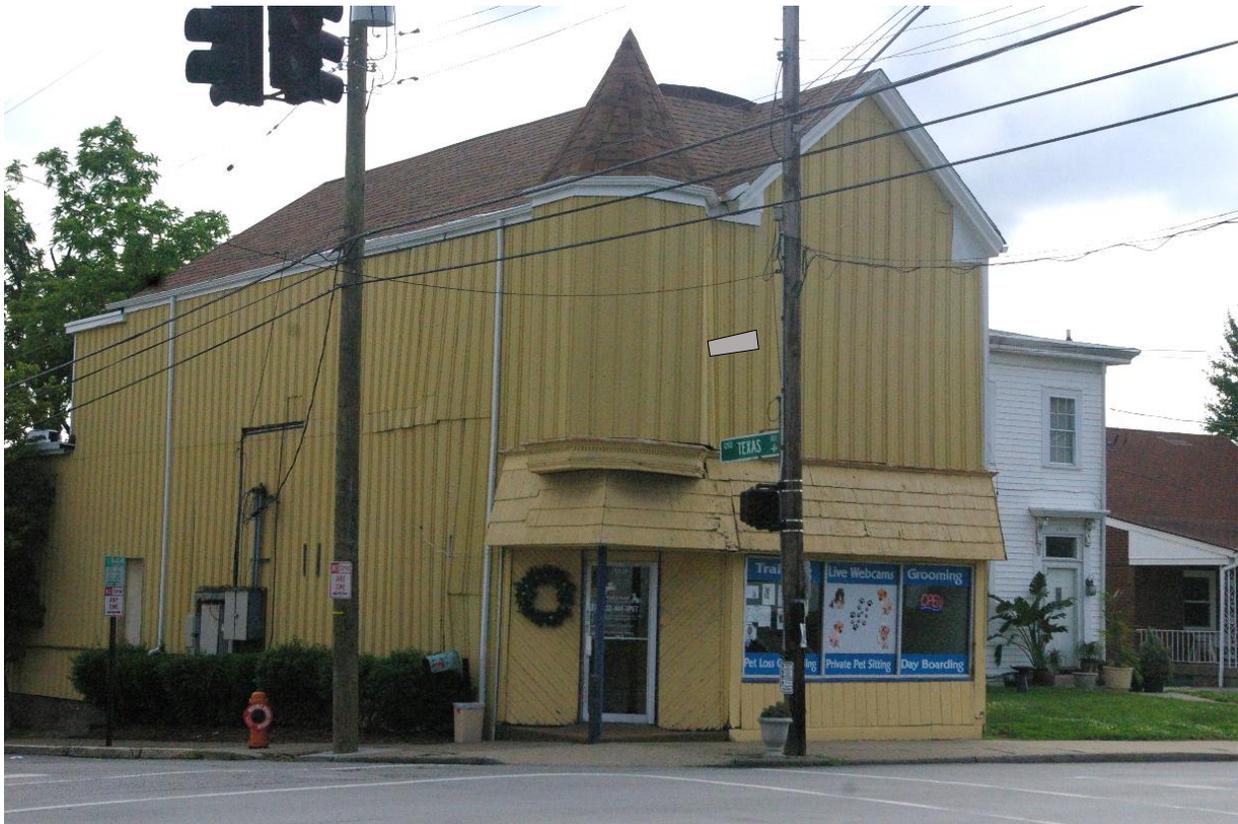


Figure 65. This historic commercial building has been covered over with a variety of modern materials, such as an aluminum slipcover and wood shingles. Regardless, the building's 19th commercial form remains intact and the historic building materials are likely intact under the non-compatible modern treatments. See guideline 4.3 for appropriate treatments to restore this Building



Figure 66. This street-visible brick patch was cleaned inappropriately and the color wash removed. See guideline 4.2.1



Figure 67. This brick wall needs repair and maintenance. Note the cracking along the wall and the missing mortar joints. See guideline 4.1.2

4.4 Replacement of Non-Historic Wall Materials

- 4.4.1 Synthetic or artificial siding **may** replace non-historic materials, such as asbestos shingles, masonry veneers, artificial stone, and asphalt shingles
- 4.4.2 Replacement siding **should be** of comparable width and laid in the same plane (horizontal or vertical) as the boards of the historic siding formerly on the building or in the immediate visual setting
- 4.4.3 If a non-historic wall material exists on a historic building, the historic wall treatment **should be** returned to the building, if confirmed by sufficient forensic or documentary evidence
 - a. Restoration **shall be** done with materials and design features that match the historic conditions

4.5 Preserve and Maintain Architectural Ornament on Exterior Building Walls

- 4.5.1. Architectural ornamentation, such as brackets, braces, trim, molding, and decorative siding, **shall be** preserved and maintained
 - a. Architectural ornament **should be** inspected yearly for signs of deterioration and damage
 - b. Architectural ornament **shall be** patched using in-kind materials with the same dimensions, profile, thermal expansion, and strength
 - c. Architectural features and ornamentation **should be** restored where missing, if sufficient documentation is available
 - d. Historic buildings **shall not** receive architectural ornament that is either incongruent with the architectural style or that never existed on the building



Figure 68. This building has stone quoins and a decorative cornice line. For details on their treatment, see guideline 4.5



Figure 69. Historic wooden cross-gable truss ornament, finial, and fishscale shingles on Fairfield Avenue. For details on treatment of these important architectural details, see guideline 4.5

Resources for Further Reading

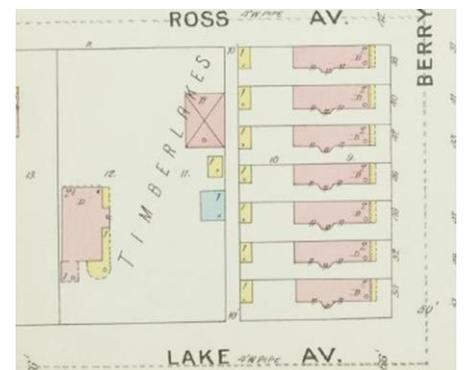
- Preservation Brief 1: <http://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>
- Preservation Brief 2: <http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>
- Preservation Brief 6: <http://www.nps.gov/tps/how-to-preserve/briefs/6-dangers-abrasive-cleaning.htm>
- Preservation Brief 8: <http://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>
- Preservation Brief 10: <http://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>
- Preservation Brief 15: <http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>
- Preservation Brief 22: <http://www.nps.gov/tps/how-to-preserve/briefs/22-stucco.htm>
- Preservation Brief 37: <http://www.nps.gov/tps/how-to-preserve/briefs/37-lead-paint-hazards.htm>
- Preservation Brief 39: <http://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>
- For an excellent assessment of vinyl siding as substitute building material, please visit: http://www.hopewelltpw.org/Historic_Guidelines-6.pdf page 6

Documentary Evidence

Documentary evidence is evidence found in books, newspapers, deeds, maps, and other written sources. It is best to have evidence from several different sources that confirm the same issue. Below is a list of sources you may want to examine if you are researching your building

- a. Sanborn Maps and/or other old maps
- b. Deeds and wills associated with your building
- c. Diaries or papers at the local library associated with the owner of your building
- d. City directories
- e. Tax and census records
- f. Old photographs or drawings

Many of these sources are available at your local library: <http://www.kentonlibrary.org/genealogy>



The 1894 Sanborn map, for instance, shows a different porch design for the property at 143 Lake St and can be useful in figuring out what has occurred over time

Five: Guidelines for Commercial Storefronts

Summary



The storefront façade is the most important architectural feature of a nineteenth and early twentieth century commercial building. Historically, a storefront served to lure a population of walk-by customers into the establishment and was therefore given design prominence and fashionable architectural detailing. The essential architectural characteristics that define a late nineteenth and early twentieth century commercial storefront include prominent translucent glass display windows set into a wood or metal frame; wooden doors topped by a decorative pivot transom window, and a recessed entryway that led into the commercial floor space. A less architecturally significant secondary entry might be situated to one corner of the façade for access to upper story office or residential space.

By the late 1800s, the ready availability of cast-iron transformed storefront design, as cast iron columns and lintels were able to carry the upper story weight, while large panes of glass became more economical and readily available. “The combination of these two technical achievements led to the storefront as we know it today—large expanses of glass framed by thin structural elements. The advertisement of the merchant and his products in the building facade and display windows quickly became critical factors in the competitive commercial atmosphere of downtowns. In the grouping of these wide-windowed facades along major commercial streets, the image of America's cities and towns radically changed” (Preservation Brief 11, 1). Later on, steel beams and reinforced brick piers also became important to storefront design.

By the late 1920s, new materials became part and parcel of the character of American commercial buildings, such as pigmented structural glass, stainless steel and aluminum framing elements, glass block, and neon. Among the most popular of these new materials was Carrara glass and Vitorlite. During the Great Depression of the 1930s, President Roosevelt’s “Modernize Main Street” New Deal program assisted thousands of store owners with updating their facades with the new materials and architectural style, known as Art Moderne or Deco Commercial. The late 1940s and early 1950s were known for their experimental storefront designs which included floating display islands and curved glass. Another phenomenon that began in the 1920s was the establishment of “taxpayer strips,” which are one-story brick veneer commercial buildings, located on a main shopping strip, adjacent to public transportation (Liebs 1985). There are a few of these historic commercial buildings in Bellevue’s historic districts as well.

As commercial establishments became lured away from the downtown core into suburban shopping centers and malls, downtown buildings were either abandoned or modernized (again) to reflect the late twentieth century shopping mall aesthetic. Slip covers were placed over historic commercial buildings in an effort to compete with new shopping areas in the hinterlands. At around the same time, the National Trust for Historic Preservation's Main Street program began popularizing a downtown revitalization approach of which restoring historic architectural character played a key role.

As with most American communities, the history of storefronts in Bellevue was one of continued modernization to keep in step with marketing trends. Although few of Bellevue's historic storefronts retain their entire original design and configuration, many important rehabilitation projects have occurred along the Fairfield Avenue core. More rehabilitation is encouraged while keeping in place the important design history of the community prior to 1940, such as the significant Art Moderne and Deco Commercial storefronts. The following guidelines will assist with property owners with successfully preserving Bellevue's historic commercial buildings.

5.1 Preserve Historic Storefront Façade Entryways, Display Windows, and Architectural Detailing

- 5.1.1 Historic commercial doors **shall be** maintained, preserved, and replaced only when necessary
 - a. Historic doors **shall be** repaired and maintained, following guidance in Section Seven: Guidelines for Doors and Entryways
 - b. Historic doors **shall not** be replaced unless significant deterioration is demonstrated. Significant deterioration is defined as 60 percent of the historic fabric
 - c. Original door openings **shall not** be enclosed or reduced in size
 - d. Replacement doors **should be** wood or wood-clad doors with a large single rectangular glass light
 - e. Unfinished aluminum doors **shall not** be installed on storefronts.
 - f. Metal doors with a dark bronze finish or anodized aluminum finish **may be** installed
- 5.1.2 Historic transom windows, which are typically situated over the doorway and display windows, **shall be** maintained, preserved, and replaced only when necessary
 - a. Transom windows **shall not** be enclosed, covered, or otherwise obscured
 - b. Historic transom materials, such as prism glass or leaded glass, **shall be** preserved and maintained
 - c. If a transom window needs replacement glass, this glass **shall be** translucent or replaced in-kind to match the historic transom glass design
 - d. If previously covered, historic transom windows **should be** uncovered and restored
- 5.1.3 Historic display windows **shall be** preserved, maintained, and replaced only when necessary
 - a. Historic display window glass and framing **shall be** retained
 - b. Historic display windows **shall not** have tinted or mirrored glass
 - c. Historic display window openings **shall not** be enclosed or obscured
 - d. If significant deterioration has occurred, display window glass, window framing, or other detailing **may be** replaced with in-kind materials and design
 - e. Replacement display windows **shall** have translucent glass
 - f. Replacement display windows **shall** not be re-sized be enclosed or obscured
 - g. Replacement display windows **should** use copper or bronze framing

- h. Aluminum window framing **may be** used as long as they are primed and painted a complimentary color
 - i. Clear insulated glass **may be** installed on storefronts where the historic glass no longer exists
 - j. Historic display windows **shall** only be concealed with temporary, moveable coverings, such as shades or blinds, if privacy is desired by the occupant
- 5.1.4 Historic bulkheads **shall be** preserved, maintained, and replaced only when necessary
- a. Historic wood, brick, Carrara or Vitrolite glass, and/or glazed tile bulkheads **shall be** preserved and maintained
 - b. Historic bulkheads **shall not** be covered or obscured
 - c. If historic bulkheads are missing or significantly damaged, replacement bulkheads **should be** restored to match the original bulkhead and/or other historic bulkheads within the visual setting
- 5.1.5 Cast iron, stone, and brick columns, piers, and pilasters **shall be** preserved, maintained, and replaced only when necessary
- a. Historic support columns, piers, and pilasters separate the storefront into distinctive bays and **shall be** repaired and preserved with in-kind materials
 - b. Historic support columns, piers, and pilasters **shall not** be concealed or obscured by later interventions
 - c. If these elements are missing or significantly damaged, replacement columns, piers, or pilasters **shall be** restored to match the original column/pier/pilaster and/or other historic columns/piers/pilasters within the visual setting
- 5.1.6 The historic design and dimensions of entrances **shall be** retained
- a. The design of the historic entrance, whether flush with the sidewalk or recessed, **shall be** maintained
 - b. Historic entryway design **may be** restored, if missing, as long as sufficient documentation exists
 - c. If sufficient documentation does not exist, design inspiration **may be** gained from commercial buildings of a similar era in the visual setting
- 5.1.7 Historic cornices **shall be** maintained and preserved
- a. Historic brick, wood, or sheet metal cornices **shall be** preserved and maintained.
 - b. Original cornice elements **shall not** be removed or obscured
 - c. Replacement cornices **shall be** based on sufficient forensic or documentary evidence
 - d. Where evidence does not exist, a simple cornice of wood or metal **should be** installed
 - e. Replacement cornice materials such as fiberglass reinforced concrete **may** also be used
 - d. Replacement cornices **shall** have the same overall dimensions as the original or as found in the visual setting
- 5.1.8 Other historic architectural details, such as brick corbelling, quoins, and finials **shall be** maintained and preserved
- 5.1.9 If historic architectural details are missing and sufficient forensic and/or documentary evidence is available, then these details **should be** replaced with in-kind materials and designs to match the historic detail

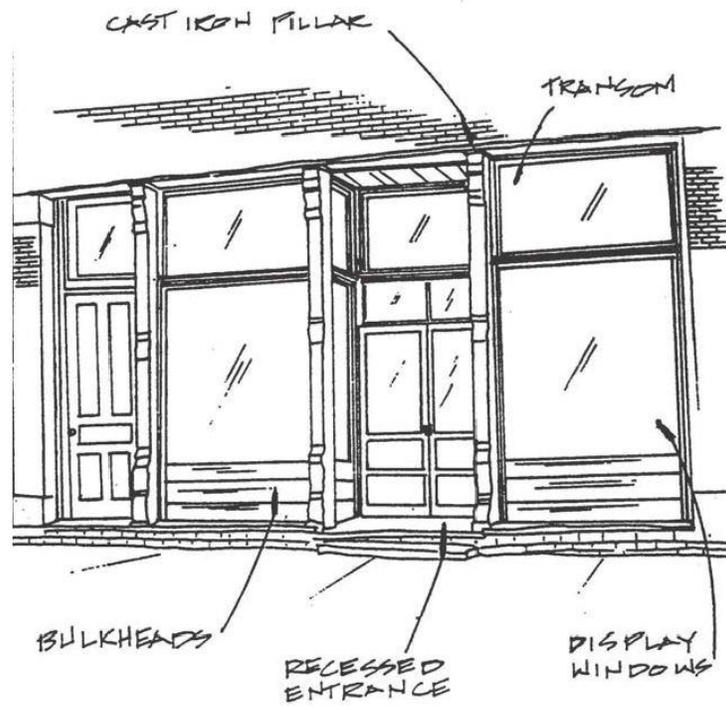


Figure 70. Historic entryway details are a character-defining feature of storefronts. See guideline 5.1.6 for details on their preservation

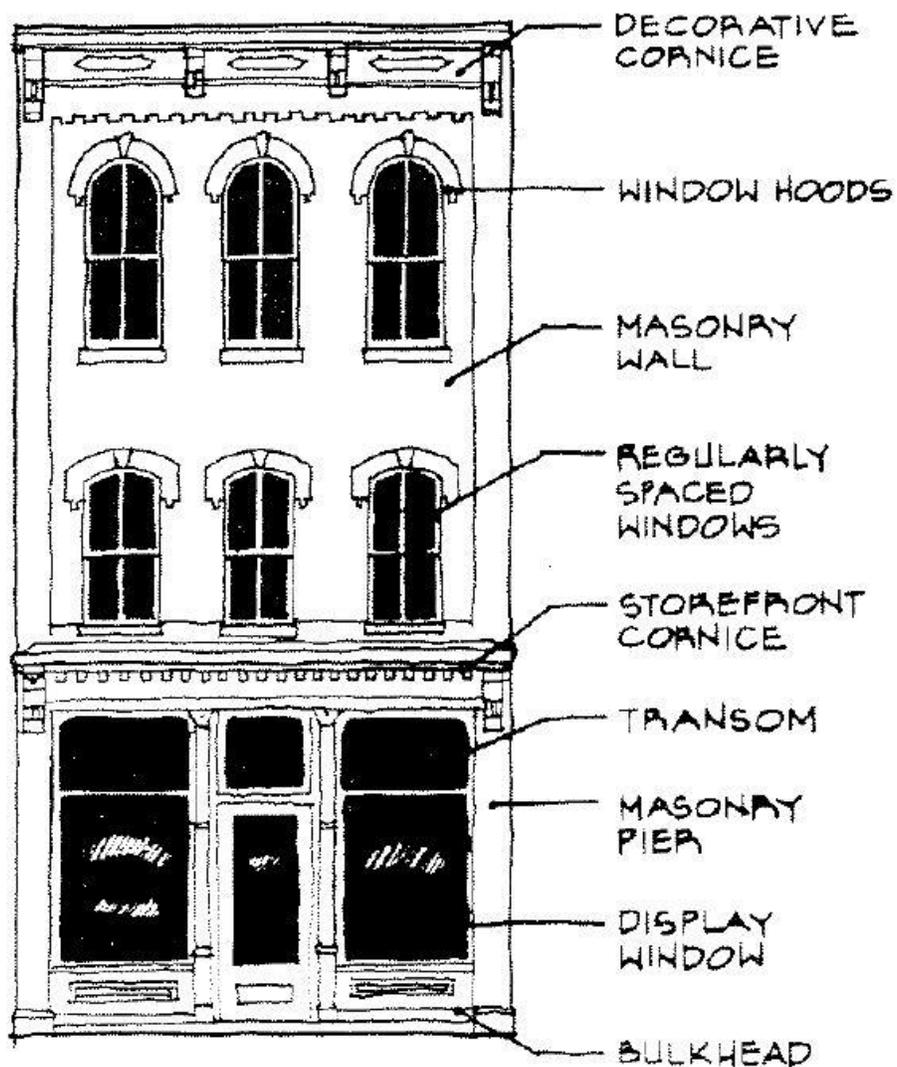


Figure 71. Basic elements of a 19th and early 20th century traditional storefront façade. Note that the walls can be wood sided, brick, or stuccoed¹⁵

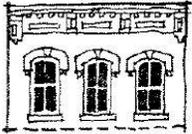
¹⁵ National Main Street Center, *Keeping Up Appearances*, 1978. Online at: http://www.fredericksburgmainstreet.org/uploads/2/6/6/1/26611933/keeping_up_appearances.pdf, 2.

TYPICAL UPPER FACADES



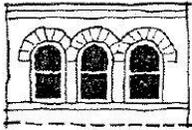
Early to Mid 1800s

- SIMPLE CORNICE
- LINTELS OVER WINDOWS
- SMALL WINDOW PANES



Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- WINDOW HOODS
- 2 OVER 2 WINDOWS



Late 1800s to Early 1900s

- COPBELLED BRICK CORNICE
- LARGE, ARCHED WINDOWS



Early 1900s to 1930s

- SIMPLE BRICK CORNICE
- LARGE WINDOW OPENINGS WITH MULTIPLE UNITS

TYPICAL STOREFRONTS



Early to Mid 1800s

- POST AND BEAM FRAME
- DIVIDED DISPLAY WINDOWS
- SIMPLE DECORATION



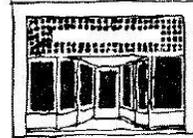
Mid to Late 1800s

- BOLDLY DECORATED CORNICE
- CAST IRON COLUMNS
- LARGE DISPLAY WINDOWS



Late 1800s to Early 1900s

- SIMPLE CORNICE
- TRANSM WINDOW
- RECESSED ENTRANCE



Early 1900s to 1930s

- METAL WINDOW FRAMES
- STRUCTURAL GLASS
- RECESSED ENTRANCE

Figure 72. Elements of a storefronts and upper facades from circa 1850-1940¹⁶

¹⁶ National Main Street Center, *Keeping up Appearances*, 2.



Figure 73. This classic storefront façade is located in the Fairfield Avenue Historic District, as illustrated in Figure 71. See guideline 5.1 for their preservation



Figure 74. This storefront façade on Fairfield Avenue has experienced change over time during the period of significance, and retains its classic storefront and upper façade design

5.2 Rehabilitating or Replacing a Storefront

- 5.2.1 If a storefront must be replaced or re-installed due to heavy damage, or if the historic storefront has been removed, the replacement design **shall** complement the existing architectural style/type of the building to include scale, materials, proportion, color, and number and size of window and transom openings
 - a. Modern slipcovers, made of metal, drivit, or some other material, **shall not** be placed over a storefront facade
- 5.2.2 Other historic commercial buildings of similar age and style in the visual setting **may** also be used as design inspiration where historic elements are missing
- 5.2.3 The rehabilitation of historic storefront facades **should** follow the original design if such evidence is available, such as historic photographs or building forensics
- 5.2.4 New entrance openings **shall not** be added on primary facades, unless required by building code.
 - a. New entrance openings **should be** kept simple in design and shall be kept flush with the sidewalk
 - b. Swing of new doors **shall** follow local building code
 - c. New entrances doors **should** follow guidance found in 5.1.1
- 5.2.5 Historic storefronts **shall not** be designed to represent a style or type that was not present in historic Bellevue
 - a. Mansard roofs shading the first floor; coach lanterns; storefront shutters; wood shake; and other “colonial style features **shall not** be introduced on storefronts in the districts
 - b. Early-to-mid nineteenth century Antebellum architectural details **shall** also be avoided
- 5.2.6 Storefronts **shall not** be placed onto buildings that were never commercial in nature
- 5.2.7 Storefronts **shall not** be placed on a secondary or rear façade unless there is sufficient evidence that there was a storefront on this façade during the period of significance
- 5.2.8 First floors of commercial buildings **shall not** be converted into residential space



Figure 75. This neighborhood storefront was obscured and (mostly) covered with siding to convert the first floor to residential space. Note the original brick column that was left uncovered. This treatment is not in compliance with guideline 5.2.8 as well as most of guideline 5.1. See guidelines 5.1. and 5.2 for information on how to restore this storefront to its former design



Figure 76. This storefront façade was covered with shake, removing the original display window glass, and the entrance reduced and replaced. All doors were replaced with modern doors. This treatment is not in compliance with guidelines 5.2.3 and 5.2.5 as well as most of guideline 5.1. See guideline 5.1 and 5.2 for information on how to restore this façade

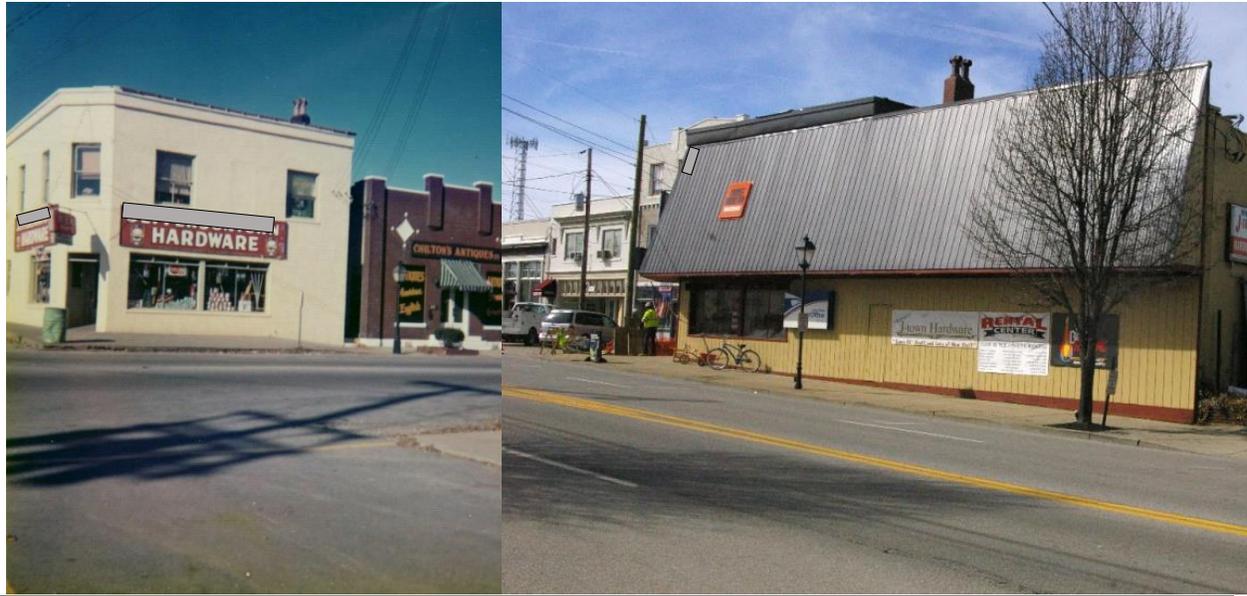


Figure 77. The buildings on the left are encapsulated in the building on the right

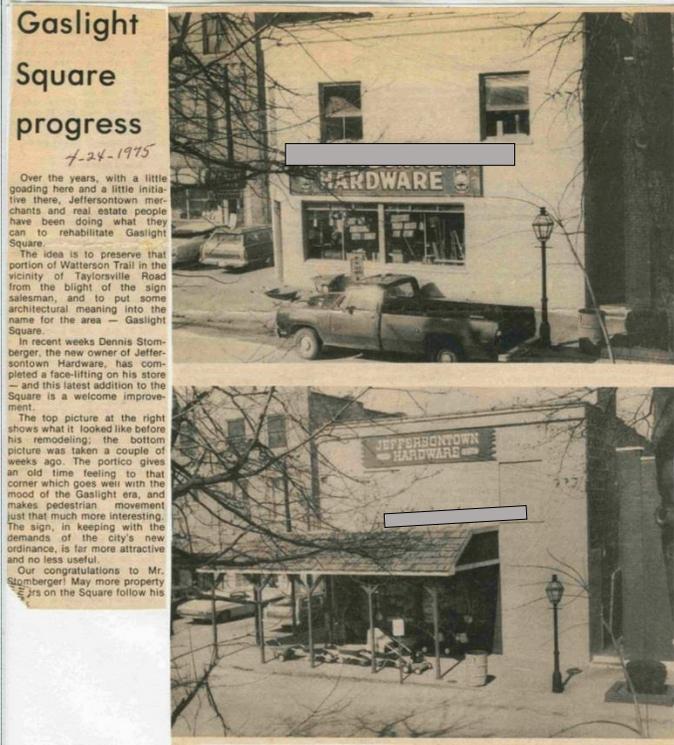


Figure 78. The building(s) in Figure 77 received their first major alterations with a “colonial style” remodel in the 1970s, enclosing the upper story windows and adding a mansard style porch. From there, the buildings were combined and encased within a mansard roof building with a metal slipcover. See guidelines 5.2.3 and 5.2.5



Figure 79. The buildings to the far right in this photo were uncovered and returned to their former glory utilizing the historic preservation tax credits. See Figure 80



Figure 80. Note the restored block and especially the buildings to the far right, which were uncovered. A success story that follows guidelines similar to the ones in 5.1 and 5.2 above. Paint colors were selected that complemented the historic setting, as noted in 5.3 below

5.3 Painting Historic Storefront Facades

- 5.3.1 Historic color palettes and textures **should be** maintained
- a. Paint color on storefronts, trim, and upper façade openings **should** relate to the overall color of the building
 - b. Signs and awnings **should** complement, not compete with this color palette
 - b. Contrasting colors **should be** used to highlight architectural details on storefronts and upper façades
 - c. Painting the storefront façade walls **shall** follow guidance in Section Four: Exterior Building Walls

Sources for Further Reading

*For Awnings and Signs See Section 10: Guidelines for Signage and Accessory Features

- Preservation Brief 11: <http://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>
- Preservation Brief 12: <http://www.nps.gov/tps/how-to-preserve/briefs/12-structural-glass.htm>
- Preservation Brief 27: <http://www.nps.gov/tps/how-to-preserve/briefs/27-cast-iron.htm>

Six: Guidelines for Windows

Summary



While the old truism, “The eyes are windows to the soul” can be interpreted many ways, it certainly indicates the importance of windows. Windows provide light, air, heat, and a sense of safety and transparency. The window sash, as we know it today, came about in the eighteenth and nineteenth century with improvements in glass-making. McAlester notes that, “The 17th century window sashes were glazed with many small panes of glass, usually square or diamond-shaped, held in wooden or metal frames by narrow strips of soft lead. Throughout the 18th and early 19th centuries, window sashes came to be glazed with panes of increasing size, as glass-making techniques improved and cost decreased. By the mid-19th century, panes large enough to glaze sashes in only one or, at most two, units became widely available. Since then, multi-paned sashes have only been used because of historical precedent rather than technological necessity” (McAlester 2013, 52). Historic windows from the early nineteenth through the early twentieth century typically used wood frames. Victorian window sashes were likely painted a dark color to emphasize the depth of the opening. Although the technology was available by the mid-nineteenth century, metal window frames did not become fashionable until the 1920s.

Window styles can tell us a great deal about the architectural style of a building. From Victorian-era 2/2 wood sash with vertical proportions to Colonial Revival style 6/6 square-shaped wood windows, the window was always an important character-defining feature of any architectural style. In Bellevue, historic windows range from 2/2 Victorian-era sash to a large 1/1 Queen Anne style double-hung sash to a Craftsman style 4/1 sash with more horizontal proportions to an early twentieth century single-light transom window to a 1/1 upper story commercial building window. All are important and essential to historic character in the districts.

Unfortunately, windows are among the first historic features that are considered for replacement. Ironically, wood windows were built so that any part of the window could be repaired or replaced, making wholesale replacement unnecessary. Therefore, if just a part of the window is broken or rotted, that part of the window can be replaced more cost effectively than installing a similar quality wood window. The most common argument against the retention and preservation of wood windows is that by replacing them with low-e insulated glass vinyl windows, a building owner will save a significant amount of money on energy bills. The fact is, as proven through numerous studies, a properly sealed and fitted historic wood window--that is weather sealed and has a properly fitted and sealed storm window-- actually has the same, if not better, R value (insulation value) than a low-e vinyl window. Furthermore, if properly maintained, a wood window will last hundreds of years longer than a vinyl window. (Johnson 2014, 25). Retention of historic wood windows should always be the goal. The improper or insensitive treatment of windows and their openings can drastically change a building.

Window shutters were historically used to cover a window to provide privacy and block unwanted light. Today, operable shutters provide the same benefits combined with a potential for energy savings, when used appropriately. With the advent of air conditioning in the twentieth century, the practical use of shutters diminished until shutters became purely decorative. Shutters are an important character-defining feature. The preservation and proper use of shutters is discussed in the guidelines below.

Storm windows are an essential part of an efficient historic window system. When installed in a sensitive manner, storm windows can help save money on energy consumption as well as protect the window from damaging weather and unwanted air infiltration. Guidelines for the proper use and type of storm window are introduced below.

6.1 Repairing or Restoring Historic Wood Windows

6.1.1 Historic wood windows shall be maintained and preserved

- a. Windows **should be** inspected yearly for signs of deterioration and moisture infiltration
- b. If window surfaces show signs of moisture infiltration, limited paint removal **should be** done to assess the underlying wood; special note **should be** made of horizontal surfaces that tend to collect moisture. Paint can be damaged while the wood beneath it remains in good condition
- c. Routine maintenance on wood windows **should** include at minimum: replacing broken glass; re-putty deteriorated or missing window glazing; re-roping the sash, if ropes or chains are deteriorated; scraping, priming, and painting once every five (5) to ten (10) years; and replacing deteriorated weather-stripping
- d. Wood windows **shall be** repaired with in-kind materials that match the historic window in design, materials, strength, and thermal expansion

- e. Repair of wood windows **shall be** undertaken before replacement is considered. A historic preservation carpenter **should be** consulted for such projects
- f. Historic stained glass, leaded glass, and other decorative glass details **shall not** be removed from window openings
- g. False divided lights or other similar configuration modifications **shall not** be placed in an original window sash
- h. Spray foam **shall not** be used to insulate or weather-strip windows. Appropriate weather-stripping materials can be found in the Resources Section below
- 6.1.2 Historic frames; hardware; decorative surrounds; sills; lintels; molding; stained or leaded glass; decorative wood or metal cornices; and other historic window related details **shall be** preserved and maintained
- 6.1.3 If glass lights need to be replaced, replacement glass **shall be** translucent or otherwise match the original detailing, such as leaded or stained glass
 - a. Tinted or frosted glass **should** only be installed on rear or secondary façades not visible from the street
- 6.1.4 Window sash and frames **should be** painted to complement the building's color palette and to provide depth to the window openings
 - a. Victorian-era building **should** use a dark-colored sash, as that is appropriate for the time period

6.2 Preserving and Repairing Historic Metal Windows

- 6.2.1 Historic metal windows **shall be** preserved and maintained
 - a. Windows **should be** inspected yearly for signs of deterioration, moisture infiltration, and bent or bowed frames and sash
 - b. As part of routine maintenance, metal windows **shall be** cleaned using the gentlest possible method, such as using a brush or vacuum followed by wiping with a cloth dampened with mineral spirits or denatured alcohol
 - c. Routine maintenance **should** consist of removal of light rust, flaking and excessive paint; priming of exposed metal with a rust-inhibiting primer; replacement of cracked or broken glass and glazing compound; replacement of missing screws or fasteners; cleaning and lubrication of hinges; repainting of all steel sections with two coats of finish paint compatible with the primer; and, caulking the surrounds with a high quality elastomeric caulk

What is a Historic Preservation Professional?

Contractors or craftspersons who normally work on modern buildings have very different skill sets, and are familiar with modern materials, and construction methods. It is important and far less expensive to hire someone who has experience working with historic buildings. Below are some tips to help you select a preservation contractor:

- a. Contact the Bellevue Historic Preservation office to find qualified preservation professionals
- b. Ask your neighbors within the district who they used to have quality work done on their historic buildings
- c. Ask a potential contractor for 3-5 references and photos of previous work completed
- d. Be sure your contractor is familiar with the Bellevue preservation guidelines
- e. Request a detailed cost estimate that clearly defines the proposed work and schedule

- d. Weatherization and energy efficiency **should be** achieved through caulking openings and adding weather-stripping. Other treatments include applying fixed layers of glazing over the historic windows, adding operable storm windows, or installing thermal glass in place of the existing glass. In combination with caulking and weather-stripping, these treatments can produce energy ratings rivaling those achieved by new units
 - e. More extensive repairs, such as welding or splicing in compatible patches, **should be** undertaken by a metal window preservation professional
 - f. Spray foam **shall not** be used to insulate or weather-strip windows. Appropriate weather-stripping materials can be found in the Resources Section below
- 6.2.2 Historic frames; hardware; decorative surrounds; sills; lintels; and other historic window related details **shall be** preserved and maintained
- 6.2.3 If glass lights need to be replaced, replacement glass **shall be** translucent or otherwise match the original specifications
- 6.2.4 Window sash and frames **should be** painted to complement the building's color palette, if originally painted
- a. Historic metal windows that were never painted **shall** remain unpainted, but may be primed and coated using appropriate methods
 - b. Window sash and frames **should not** be painted white unless this matches the building's color palette

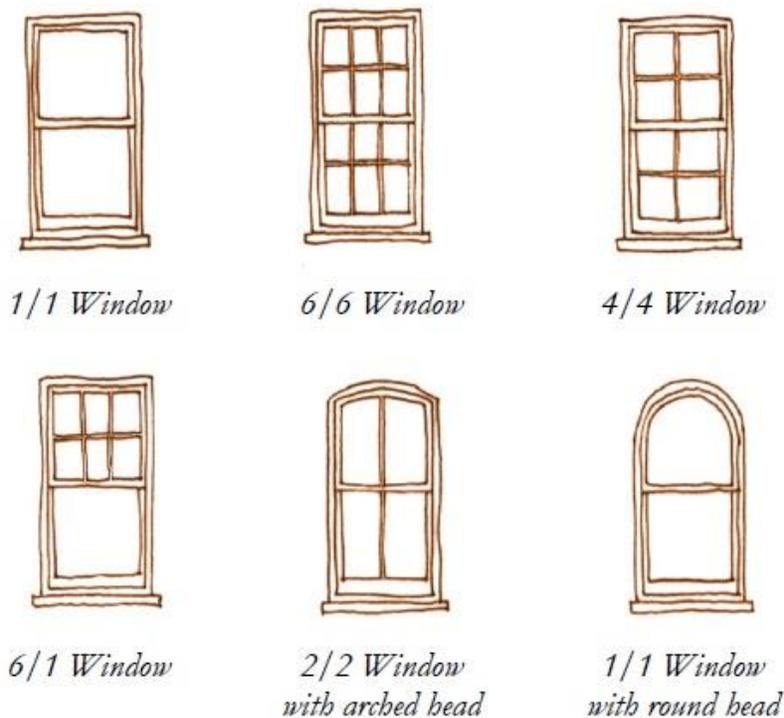


Figure 81. Typical wood window configurations shown above.¹⁷ Metal windows may also utilize some of these configurations.

¹⁷ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors*, 3.

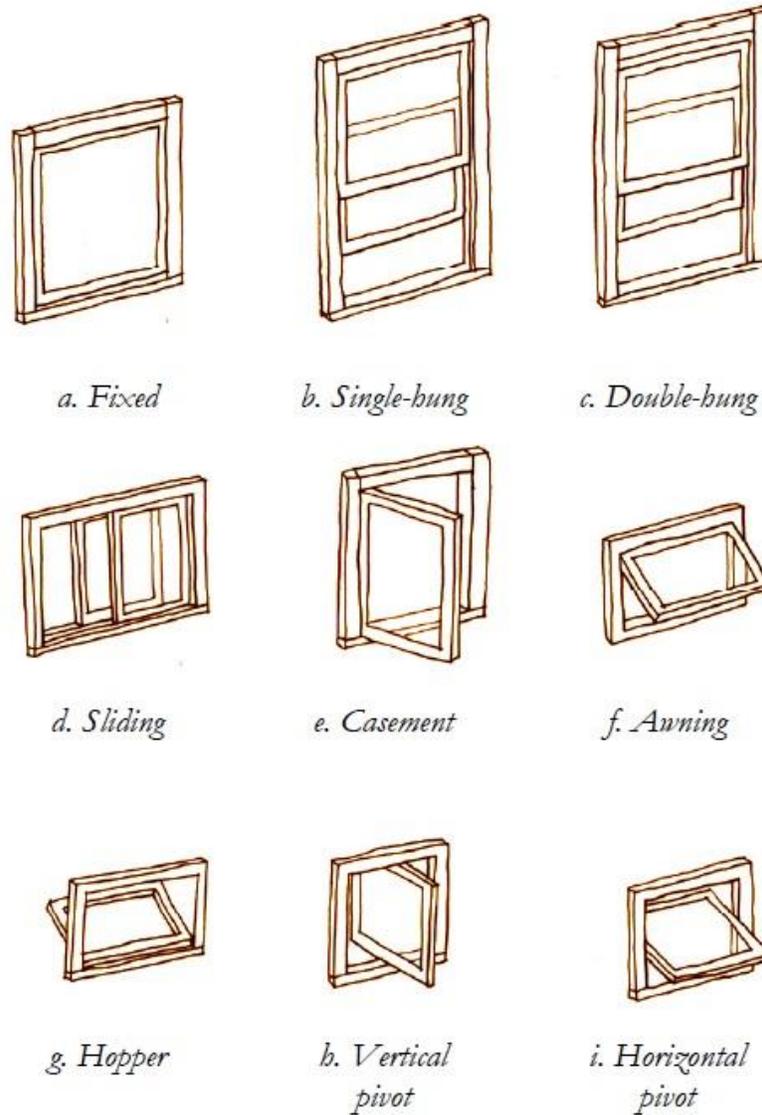


Figure 82. Common window types. The last six types (d-i) can commonly be found on historic metal windows¹⁸

¹⁸ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors*, 2.



Figure 83. This Craftsman bungalow retains its historic 3/1 wood windows in the Taylor's Daughters Historic District

6.3 Replacing Historic Wood or Metal Windows

- 6.3.1 Historic windows **shall** only be replaced when significant damage has occurred
 - a. Significant deterioration is defined as deterioration of greater than sixty percent of the window's historic fabric
 - b. If replacement of historic windows is approved by the Commission, the applicant **should** consider moving compatible historic windows in good or repairable condition from a non-street visible façade to the primary façade and installing replacement wood or aluminum-clad wood windows on the secondary facade
- 6.3.2 If replacement has been approved by the Commission, historic windows **shall be** replaced by windows that do one of the following: match the existing historic window or match other historic windows on the building in sash configuration (1/1 or 2/2); window sash operation details (casement, double-hung, hopper, etc.); decorative glazing patterns; size and shape; frame dimensions; and finishes
 - a. Historic wood windows **shall be** replaced by wood windows, painted aluminum-clad wood, or vinyl-clad wood windows on primary facades
 - b. Historic metal windows **shall be** replaced by modern metal windows that match the original material, typically of aluminum or steel
 - c. Historic windows on secondary or non-street visible facades **may be** replaced with wood, fiberglass, vinyl, or aluminum sash
- 6.3.3 Historic frames; hardware; decorative surrounds; sills; lintels; molding; stained or leaded glass; and decorative wood or sheet metal cornices **shall be** preserved when window sash are replaced, unless significant deterioration of greater than sixty (60) percent has occurred
- 6.3.4 Elaborate stained glass or other decorative glass lights **shall not** be added to a street-visible façade if there is no evidence that such window features were ever present
- 6.3.5 False divided lights, false internal muntins, and internal built-in curtains, **shall not** be used on replacement windows
- 6.3.6 Replacement windows **shall** fit into original window openings without any alteration in width or height
- 6.3.7 New replacement windows **may be** installed on secondary facades where there are no existing openings, as long as they match existing historic windows in size, shape, and sash configuration
- 6.3.8 Approval to replace one historic window **shall not** imply approval to replace other historic windows on the building. Window replacements are considered on a window-by-window basis
- 6.3.9 Historic windows **shall not** be replaced solely for the purpose of achieving energy efficiency, as historic windows can be extremely energy efficient through proper maintenance and installation of exterior storm windows



Figure 84. The upper story 2/2 wood windows were replaced by a fixed pane window with a single light. This treatment is not permitted under 6.3.2

6.4 Replacing or Repairing Non-Historic Windows

- 6.4.1 Non-historic windows situated on a historic building **should be** returned to the original design, dimensions, material, sash operation, and configuration whenever possible, using documentary or forensic evidence, or design inspiration from building's architectural style
- 6.4.2 If historic windows are missing and there is no documentary evidence available, replacement windows **should** match the building's historic architectural style
- 6.4.3 If replacing windows on a non-historic building, the windows **should be** similar to others in the visual setting, relating in design, proportion, and materials
 - a. Vinyl and metal sash **may be** used on non-historic buildings as long as they do not detract from the visual setting

6.5 Historic Windows Openings

- 6.5.1 Historic window openings **shall not** be reduced, enlarged, or otherwise re-sized
- 6.5.2 Historic window openings **shall not** be concealed or covered on primary or street-visible facades
- 6.5.3 Historic window openings **should not** be concealed or covered on non-street visible facades, but if approved, the opening **may be** covered with closed exterior shutters, if these were historically used on the building, or the outline of the opening **may be** set back from the main wall surface with the lintels and sills remaining in situ
- 6.5.4 Window openings that have been altered **should be** restored to their historic dimensions utilizing documentary and/or forensic evidence and **shall** follow guidance for window replacement in 6.2 above



Figure 85. The transom window above the door on this house was covered. This treatment is not permitted under 6.5.2



Figure 86. This dormer window was enclosed with vinyl siding. The original window likely remains intact. This treatment is not permitted under guideline 6.5.2

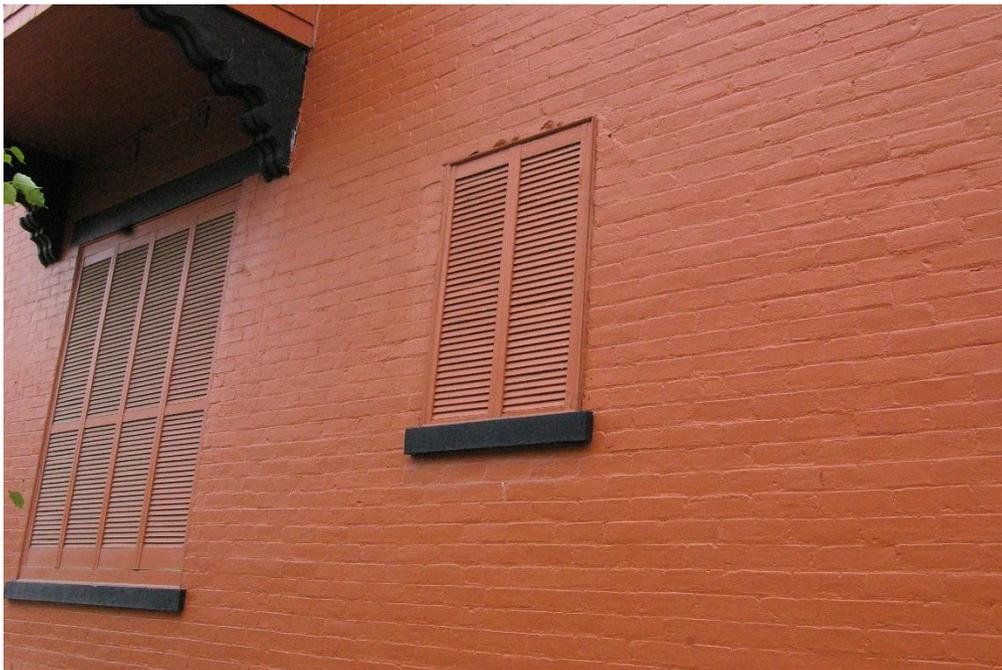


Figure 87. These windows were no longer useful with the new interior program and were covered with shutters so they can be restored when the interior programming needs change. See guideline 6.5.3



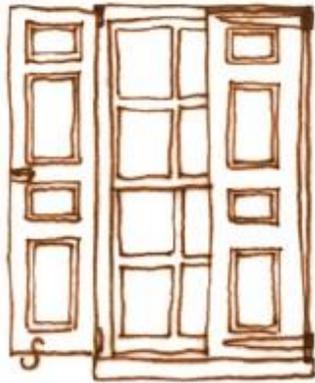
Figure 88. The historic window was removed and a smaller vinyl window installed in the window opening above. The window was inset from the main body of the building as well. This treatment is not permitted. See guideline 6.5.1 and 6.3.2



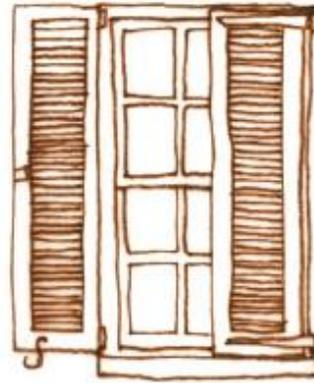
Figure 89. The historic window openings were blocked-in with concrete block on this building. This treatment is not permitted. See guidelines 6.5.2 and 6.5.3

6.6 Shutters

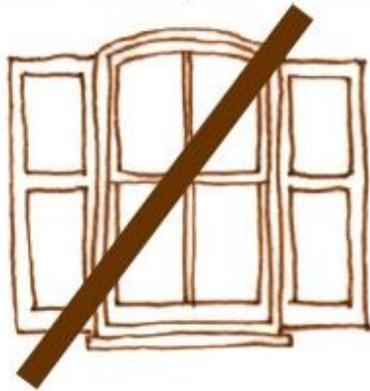
- 6.6.1 Historic shutters **shall be** maintained and preserved
 - a. Historic shutters **should be** inspected and repaired annually
 - b. Historic shutters **shall be** repaired with in-kind materials that match the existing shutter in design, materials, strength, and thermal expansion
- 6.6.2 If the need for replacement shutters is demonstrated, replacement **shall be** with design, materials, and proportions to match the historic shutters
 - a. Metal or vinyl shutters **shall not** be installed, unless these existed historically on the building
 - b. If installing replacement shutters, historic hardware, such as hinges, shutter dogs (holdbacks), and slide bolts, **shall** be preserved and reused
 - c. Replacements shutters **should be** operable and **shall** fit the window opening in size and shape
- 6.6.3 Ornamental shutters, that is non-operable shutters added solely for aesthetics, **shall not** be added to a street-visible façade
- 6.6.4 Shutters **may be** restored on a building where documentary or forensic evidence suggests their historic presence
 - a. Restored shutters **shall** resemble the documented historic shutters in size, shape, materials, and design
- 6.6.5 Shutters **should be** painted to contrast the building's color and **should** match the color of the window trim



Six-over-six double-hung window with 4-panel shutters



Six-over-six double-hung window with louvered shutters



*The 2-panel shutters do not fit the arched opening
Not Recommended*



*The louvered shutters are the incorrect size for the window
Not Recommended*

Figure 90. Replacement or new shutters, if permitted by the Commission, must be the correct dimensions to cover the opening. See guideline 6.6.2¹⁹

¹⁹ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Windows and Doors*, 4.

6.7 Storm Windows

- 6.7.1 Historic storm windows **shall be** preserved and maintained
 - a. Historic storms **should be** inspected and repaired annually to perform appropriately
- 6.7.2 Compatible new storm windows **shall be** installed on historic buildings
 - a. New storms **shall** match the size and shape of the historic window opening
 - b. New storms **should** have a relatively thin profile
 - c. New storms **shall** have a narrow sash with a meeting rail that is in-line with the historic window's meeting rail
 - d. Wood storm windows **should be** installed on historic buildings
 - e. Aluminum or metal storm windows **may be** installed if the metal surface is primed and painted
 - f. The color of the storm window **should** match the historic window and complement the overall color of the building
 - g. Single-pane glass **should be** used on new storm windows
- 6.7.3 Non-historic buildings **should** use storm windows that are similar to others in the visual setting



*Figure 91. Storm windows should be installed so that they are barely noticeable as in the example above.
See guideline 6.7.2*

Resources for Further Reading

*Display windows are discussed in Section Five: Guidelines for Commercial Storefronts

- Preservation Brief 9: <http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>
- Preservation Brief 13: <http://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>
- Preservation Brief 33: <http://www.nps.gov/tps/how-to-preserve/briefs/33-stained-leaded-glass.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>
- Window Preservation Standards Collaborative: <http://windowstandards.org/>
- National Trust for Historic Preservation, *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement*:
<http://www.preservationnation.org/information-center/sustainable-communities/green-lab/saving-windows-saving-money/>
- Bob Yapp's *About Your House: Painting Windows and Storms*:
http://www.rcgov.org/pdfs/Growth-Management/Yapp/S05_WindowStormPaint.pdf

Seven: Guidelines for Doors, Entryways, and Stairs

Summary



Historic doors and entryways are among the most important architectural features on a historic building. The front doorway provides public entrance and exit from a building and often features the most fashionable architectural detailing on a building. Many excellent examples of Queen Anne style doors exist with such detailing as incised panels, leaded glass lights, or milled decoration. Sidelights, transoms, and milled surrounds are also common historic entryway elements. The majority of historic buildings in the districts have rectangular wooden doors with large single-glass lights.

The location of the entryway on a building is also indicative of the style and type of architecture. For instance, the Northern Kentucky Townhouse features a characteristic “front” entrance on the side of the house, rather than the primary facade. This side-entry is an important character-defining feature. Whatever the case, historic entryways define the character of the historic districts in Bellevue. The guidance below should assist their preservation.

Historic stone, concrete, brick, or wood stairs connect the public realm, perhaps with the intercession of a porch, to the private doorstep to interior space within the house. The number, materials, and stair type are all character-defining features that are important within the historic districts of Bellevue.

Several large residences located throughout Bellevue have been subdivided into multi-family dwellings in recent decades. To access upper floor apartments and meet code requirements, it might have been necessary to install exterior staircases. Staircases placed on rear façades are appropriate, but those placed on primary façades detract from the original design and character of the residence. The guidance below details the appropriate way in which to access an upper story in the districts. For guidance on doors and entryways on commercial storefronts, please see Section Five.

7.1 Restoring or Repairing Historic Doors and Entryways

- 7.1.1 Historic entry doors and entryways **shall be** preserved and maintained
- a. Historic doors and entryways **should be** inspected and needed repairs made annually
 - b. All repairs to historic doors and entryways **shall be** done with compatible materials that match the historic materials in composition, texture, and strength
 - c. Historic doors and entryways **should be** weather-stripped with compatible materials as part of routine maintenance
 - d. Historic doors and entryway details **should be** painted, stained, or otherwise treated with preservatives following the original finishing details to keep them in good working order
 - e. Historic doors and entryways that have not been previously painted **shall be** left in their natural condition and **should be** treated with linseed oil or other such preservatives to keep them in good condition
 - f. Historic doors and entryways with a grained or stained finish **shall only** be painted if the finish is severely weathered
 - g. Historic entryway features which include historic door surrounds, casing, threshold, sidelights, transoms, and other character-defining features **shall be** preserved and maintained
 - h. All repairs that alter the original details, design, or materials in any way **shall** follow the guidelines for replacing historic entryways and doors in 7.2 below
 - i. Historic doors and entryways **shall not** be replaced unless significant deterioration has occurred, which is defined here as 70 percent of the historic fabric
 - j. If a historic door is no longer in use, the door **should be** sealed from the interior, but never covered on the exterior, and the historic entryway details preserved
 - k. Historic doors on primary or street-visible facades **shall not** be relocated from their original opening
 - l. Historic doors **shall** maintain their original hardware, such as locks and knobs

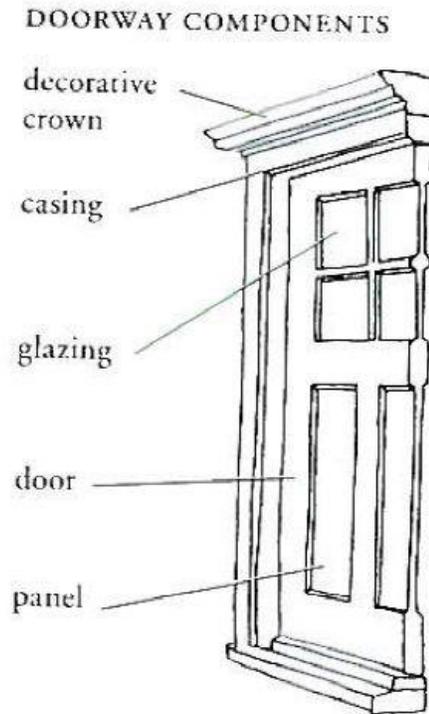


Figure 92. Elements of a typical historic residential door and entryway. Note that side or non-primary doors on a commercial building may share some of these elements²⁰

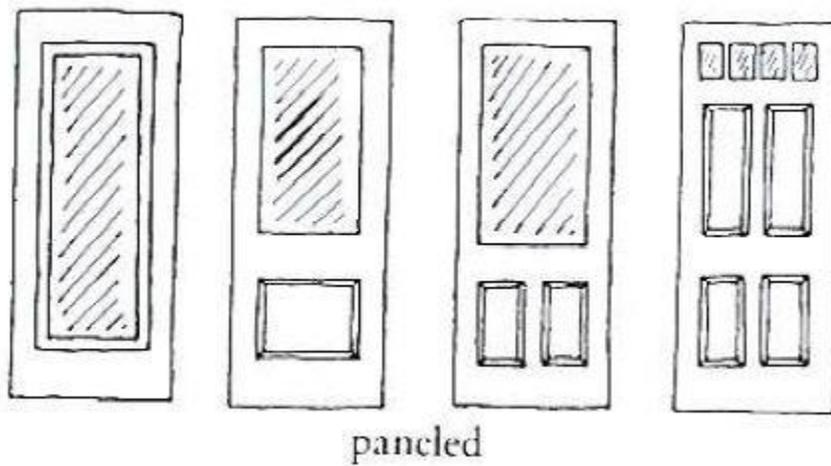


Figure 93. The typical historic door in Bellevue has a combination of panels and glazing. The above represents some of the possible types²¹

²⁰ McAlester, 51.

²¹ McAlester, 51.



Figure 94. Bellevue's districts do have some examples of historic panel doors, such as this one seen in the Fairfield Avenue district

7.2 Replacing a Historic Door or Entryway

- 7.2.1 If significant deterioration has occurred, replacement of historic doors and entryway details **shall be** done with matching materials, design details, and proportions
- a. A survey of the historic door or entryway feature to be replaced **should be** accomplished prior to installing a new door or entryway feature and **should** make note of the following details that **shall be** replicated: size, design, dimensions, division of panes (lights), finishes, and materials
 - b. If a historic door has been approved for replacement, historic entryway details and design **shall be** maintained, including the historic frame, decorative surround, and associated hardware
 - c. The replacement door **should be** painted a color compatible with the building's overall color palette
- 7.2.2 Wood, fiberglass, or painted metal-clad doors with glass lights **shall be** used as replacement doors on primary and street-visible facades, when there is no existing historic door in situ on which to base details for the replacement door
- a. Solid doors with no lights **shall not** be used, unless that was the historic treatment
 - b. Doors with false internal muntins, simulated divided lights, and/or internal curtains **shall not** be used
- 7.2.3 Sliding glass and wooden or fiberglass French doors **may be** added to a rear or non-street visible facade

- 7.2.4 If replacing a non-historic door or entryway feature, the replacement door or entryway feature **shall** match the architectural style of the house and be compatible within the visual setting
- a. Doors with non-historic designs, such as a half-moon or small oval window, **shall not** be installed on a historic building
 - b. Doors with leaded or stained glass **shall not** be installed on a primary or street-visible façade unless that was the historic treatment
 - c. Old photographs or houses of the same style and age **should be** consulted to determine an appropriate design for the replacement door or entryway feature
- 7.2.5 Historic doors on the rear or non-street visible facades **may be** relocated to a primary façade to replace a deteriorated historic door, as long as the details, design, and materials are similar
- 7.2.6 Non-historic buildings **should** utilize door and entryways details that are contemporary in design and compatible with the surrounding visual setting



Figure 95. This replacement door is not compatible with the associated historic building. Installing this type of modern metal door on a historic building is not permitted under guideline 7.2.4



Figure 96. The doors on this historic garage are an important historic feature and should be preserved using guidance in 7.1

7.3 Resizing and Relocating a Historic Door or Entryway

- 7.3.1 Historic doors and entryways **shall not** be covered over or obscured on primary or street-visible secondary façades
- 7.3.2 New doors and entrance openings **shall not** be added on primary façades or street-visible secondary façades, unless required by commercial building code
- 7.3.2 Historic entryway openings **shall not** be reduced, enlarged, or otherwise altered in size on primary facades or street-visible secondary facades
- 7.3.4 Historic entryway openings **should not** be altered on rear or secondary façades
 - a. If the interior program makes alteration necessary on rear or non-street visible facades, historic doors, entryways, and details that have been removed **should be** labeled and preserved
- 7.3.5 Missing historic door openings **should be** restored to their historic configuration and design, if sufficient documentary and forensic evidence is available



Figure 97. This doorway transom has been covered and the historic door removed and replaced with an inappropriate modern door. A glimpse of the historic door can be seen to the right in this photo. These treatments are not permitted under guidelines 7.2, and 6.5

7.4 Installing a Screen or Storm Door

- 7.4.1 Historic screen and storm doors **shall be** preserved and maintained
 - a. Historic screen and storm doors **should be** inspected annually for signs of deterioration
 - b. Needed repairs **shall be** done with in-kind materials and designs
- 7.4.2 Replacement screen and storm doors **shall** match the architectural style of the house or have a plain contemporary design, if located on a primary or street-visible facade
 - a. New screen and storm doors **shall** have plain designs that complement but do not compete with the framing design of the historic door
 - b. Screen or storm doors with ornate designs of wrought iron or similar metals **shall not be** installed on primary or street-visible facades
- 7.4.3 Replacement screen and storm doors **shall** match the architectural style of the house or should have a plain contemporary design, if located on a rear or street-visible facade
 - a. New screen and storm doors **shall** have plain designs that complement but do not compete with the framing design of the historic door, if it remains in place
 - b. Screen or storm doors with ornate designs of wrought iron or similar metals **should not be** installed on rear or non-street visible facades
 - c. Security screen and storm doors **shall** have minimal metal framing and be within as translucent as possible
- 7.4.4 Replacement screen and storm doors added to entrances on primary façades and/or street-visible secondary façades **shall** provide a full view of the original door
 - a. Full-light glass or full-light screens **shall be** used on screen and storm doors so that they do not obscure the entry door
 - b. Meeting rails **may be** used on replacement screen and storm doors
- 7.4.5 Replacement screen and storm doors **shall be** built of wood or metal and **shall be** painted to complement the historic door and entryway color palette
- 7.4.6 New storm and screen doors **should be** installed for energy efficiency and to protect the historic entry door



Figure 98. This historic screen door is in the Taylor's Daughters Historic District. For information on preservation of historic screen doors, see 7.1 and 7.4.1



Figure 99. Historic storm door in the Taylor's Daughters Historic District. Preservation guidelines can be found in 7.1 and 7.4.1

7.5 Exterior Entry stairs

- 7.5.1 Historic entry stairs **shall be** maintained and preserved
- a. Exterior stairs **should be** inspected and repaired annually, when inspecting porches, windows, and doors
 - b. Specific note **should be** made of any cracking or settling of the stair which **should be** remedied as soon as possible to prevent further decay
 - c. Deteriorated stair elements, such as risers and treads, **shall be** repaired or replaced with compatible materials that match the historic stair in composition, strength, texture, and color
 - d. Some historic stair materials **should be** permitted to show historic character-defining wear and tear, such as stone steps, as long as that does not affect the structural stability of the stair
 - e. Repairs to historic stairs **shall not** alter the stair design; rise and run; or number of stairs. Any of these alterations, along with a change in material, **shall be** considered a replacement (see 7.5.2)
 - f. Historic stairs **shall not** be replaced unless significant deterioration has occurred
- 7.5.2 If significant deterioration has occurred, replacement of historic entry stairs **shall be** done with matching materials, designs, and proportions. Significant deterioration is defined as 60 percent of the stair materials
- a. The replacement historic stair **shall** use the same or similar material and **shall** use the same design, rise and run, and number of stairs as the historic stair
 - b. If local building code is required to be followed, the replacement stair **should** utilize as much of the historic stair design as possible
 - c. Pre-cast concrete stairs are not original in the districts and **shall not** be placed on the primary façade
 - d. Modern wood or fiberglass decking **shall not** be used as stair material on a primary facade
- 7.5.3 If the existing stair is a second or third generation replacement that does not match the building's architecture or the visual setting, the historic stair **should be** restored using documentary and forensic evidence
- a. If sufficient evidence is not available, a replacement stair **shall be** installed that matches the style and period of the building and the surrounding visual setting
- 7.5.4 New exterior entry stairs **shall not** be added to a historic building's primary or street-visible façade
- a. A rear or non-street visible location is appropriate for new entry stairs
 - b. New entry stairs **should be** constructed of wood or like-substitute materials
- 7.5.5 If handrails and stair railings are required by building code or safety concerns, they **should be** simple in design with little ornamentation
- a. The use of scroll or corkscrew decorative railings or balusters **shall be** avoided
 - b. Wood and painted metal **should be** used for hand rails and stair railings
 - c. Metal plumbing pipe **may be** used, if painted a dark color and joints are appropriately handled
 - d. If handrails require balusters to meet local building code, the balustrade **should be** simple in design



Figure 100. Typical set of stone steps showing wear on the treads. See guidelines 7.5.1 for their preservation

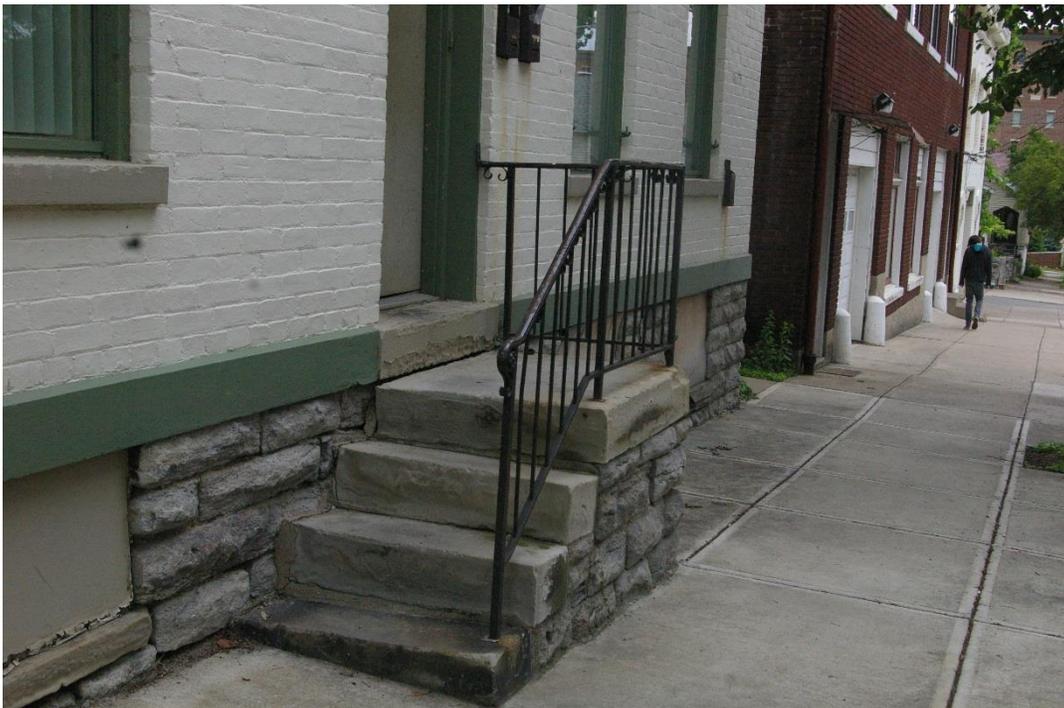


Figure 101. This type of stone steps are a typical site in Bellevue's Historic Districts



Figure 102. Historic poured concrete stairs can also be found in the district

Resources for Further Reading

- *Guidance for commercial doors and entrances can be found in Section Five: Commercial Storefronts
- *Guidance for porches is located in Section Eight: Guidelines for Porches, Decks, and Stoops
- Preservation Brief 15: <http://www.nps.gov/tps/how-to-preserve/briefs/15-concrete.htm>
- Preservation Brief 16: <http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>

Eight: Guidelines for Porches, Decks, and Stoops Summary



The porch is one of the major character-defining elements of a building. Each component of a porch, from the columns to railings to decorative trim, adds to the essential character of both the building and the surrounding historic neighborhood. Historically, the porch functioned as an indoor-outdoor space. That is, porches helped make the transition between the building's public exterior and private interior spaces. In addition, the porch played a social role that tied the building's architecture to a sense of greater community. As John Leeke observes, "The second half of the nineteenth century was the golden age of porches. The social role of the porch was increased as it evolved into an outdoor parlor...Often partially screened by shrubs, porches could provide occupants with discreet opportunities for social contacts that might otherwise be difficult to achieve in an age obsessed with manners and proprieties" (Preservation Brief 45, 3). Whatever the case, porches became essential features on houses built in the last quarter of the nineteenth century onward. While the overall plan, form, and location of porches remained similar, porch treatment changed often between 1880 and 1945.

The invention of such woodworking machines as high-speed lathes and jigsaws in the mid-nineteenth century made it possible to turn out a wide variety of designs for house components. Highly decorated porch columns, railings, and decorative trim were often applied on prominent front porches. Columns were turned with various decorative profiles and both rounded and square forms were often combined in a single column. Turned balusters in various shapes and forms were applied beneath handrails, and milled panels, "gingerbread" details, brackets, and spindled friezes were frequently applied to porch eaves. The economy and availability of these porch features also made them popular for more modest homes and they became the center of decoration. One-story porches with ornate columns and railings are found on various Folk Victorian plan residences and distinguish an otherwise plain appearance.

From 1900 into the 1920s, a resurgence of interest occurred in early American heritage. Houses reflecting the Colonial and Neo-Classical styles were constructed and with them came porch columns reflecting formal Greek and Roman orders. The most common type of column was the hybrid Tuscan style. These columns are essentially the roman adaptation of the Greek Doric columns that had minimal detailing. Tuscan columns were mass produced and applied to many style Colonial Revival homes as well as Folk Victorian and Foursquare residences. Other columns also used in this period were Ionic columns, which were distinguished by circular clouded capitals; occasionally these columns were fluted, although historically they never would have been. Corinthian columns, with their ornate floral capitals, are rarely seen in Bellevue.

There are at least two types of Colonial Revival style balusters in porch railings: circular turned balusters in historic design, and simple square balusters measuring between one (1) inch and two (2) inches square. These balusters are found on both the large Colonial Revival homes and the simpler Foursquare designs. The frieze boards of porches were either left plain or decorated with Greek or Roman influences that included dentils or modillion blocks.

By the 1920s, the Bungalow or Craftsman style became the dominant building form across America, and with this style came more changes in porch detailing. Columns became larger and had battered ends, with the column tapering from a narrow, plain capital to a large, full base, often resting on a brick or stone pier. Concrete was also used for porch columns and sometimes stones or rocks were embedded in the concrete for a decorative effect. Concrete also became popular as the material for porch floors by the late 1920s. Balusters in porch railings were fairly simple on Bungalow and Craftsman houses and were generally variations on square or rectangular designs. Other porch railings were built of solid brick or brick laid in open weave or lattice patterns. Frieze boards were left plain or embellished with wood shingles.

Door stoops are also common in the districts. Stoops are small, uncovered entry areas, accessed either directly from the front walkway or sidewalk or from a set of stairs. Stoops may have hood molds, a projecting decorative treatment, to provide some shelter from the elements. Doorways situated in stoops are typically recessed into the exterior building walls.

Porches are one of the most significant character-defining features of a building and of a neighborhood. Whenever possible porches and porch elements that have been modified from the original should be brought back to the historic configuration, design, and materials. The following guidelines are intended to assist property owners with achieving this goal. In addition, the following guidelines should assist the property owner with constructing an appropriate modern porch or deck on non-street visible facades.

8.1 Preserving and Maintaining Historic Porches and Door Stoops

- 8.1.1 Historic front and rear porches **shall be** preserved and maintained
 - a. Porches **should be** inspected at least once a year for signs of deterioration
 - b. Regular routine maintenance **should** include removing any trees or shrubs that threaten the porches structural system; spot painting and resealing open joints exposed to weather; inspecting the porch deck to be sure the foundation or piers are in good condition; inspecting and repairing any damage to the porch roof; and inspecting and repairing any decorative elements

- c. More significant repairs **should be** undertaken by a preservation professional and could include Dutchman repairs and epoxy patches on railing and balustrades, balusters, column plinths and bases, floorboards and ceiling boards, porch roofing and gutter repairs, and the porch apron
 - d. Repair or replacement of missing or severely deteriorated elements **shall be** done with matching materials, textures, colors, and design features
 - e. Historic porches and historic porch features **shall not** be enclosed or otherwise obscured
- 8.1.2 Historic porch floors and ceilings **shall be** replaced in-kind
- a. Concrete or brick **shall not** be used as a substitute materials for wooden porch floors
 - b. Wooden porch floors and ceilings **should be** replaced with a compatible wood, but **may** also be replaced with a composite material
 - c. Replacement of an entire floor **shall** use the same method of construction. That is, if the floor was a tongue and groove wood floor, it shall be replaced as a tongue and groove floor
 - d. Historic porch ceilings **shall be** replaced with matching materials and designs
 - e. Historic porch ceilings **should be** painted or stained to match the historic conditions, if known
- 8.1.3 Historic columns and piers **shall be** replaced in-kind
- a. Historic wood columns **shall be** replaced by wood or a compatible substitute material
 - b. Historic concrete or brick columns **shall be** replaced by concrete or brick respectively
 - c. Historic column shapes, dimensions, and forms **shall be** preserved
 - d. Wood, brick, or concrete columns **should be** used on rear or non-street visible facades
 - e. Aluminum or metal columns **may be** used as replacement columns on rear and non-street visible façades, as long as the column(s) being replaced is not historic
 - f. Aluminum, metal, or decorative wrought iron columns **shall not** be used on a primary façade
 - g. Historic porch columns **shall** only be removed for temporary repairs. Porch columns provide structural support for the porch roof
- 8.1.4 Historic porch railings **shall be** preserved and replaced in-kind
- a. Replacement materials **shall** match the historic materials and be of the same style and design
 - b. Porch railings **should not** be placed on a porch where one has not previously existed. Safety considerations sometimes require the addition of a porch rail. If so, the design **should be** simple unadorned balusters, following local building code
- 8.1.5 Historic door stoops **shall be** preserved and maintained
- a. Historic door stoops and steps **should be** inspected annually and any needed repairs made
 - b. Replacement of historic door stoops and steps **shall be** done with in-kind materials and design
 - c. Historic door stoops **shall not** be replaced by porches



Figure 103. These historic porch columns and piers are located in the Taylor's Daughters Historic District. See guideline 8.1.3 for information on their care



Figure 104. Historic porches form much of the character in Bellevue’s historic districts, as shown in this photo

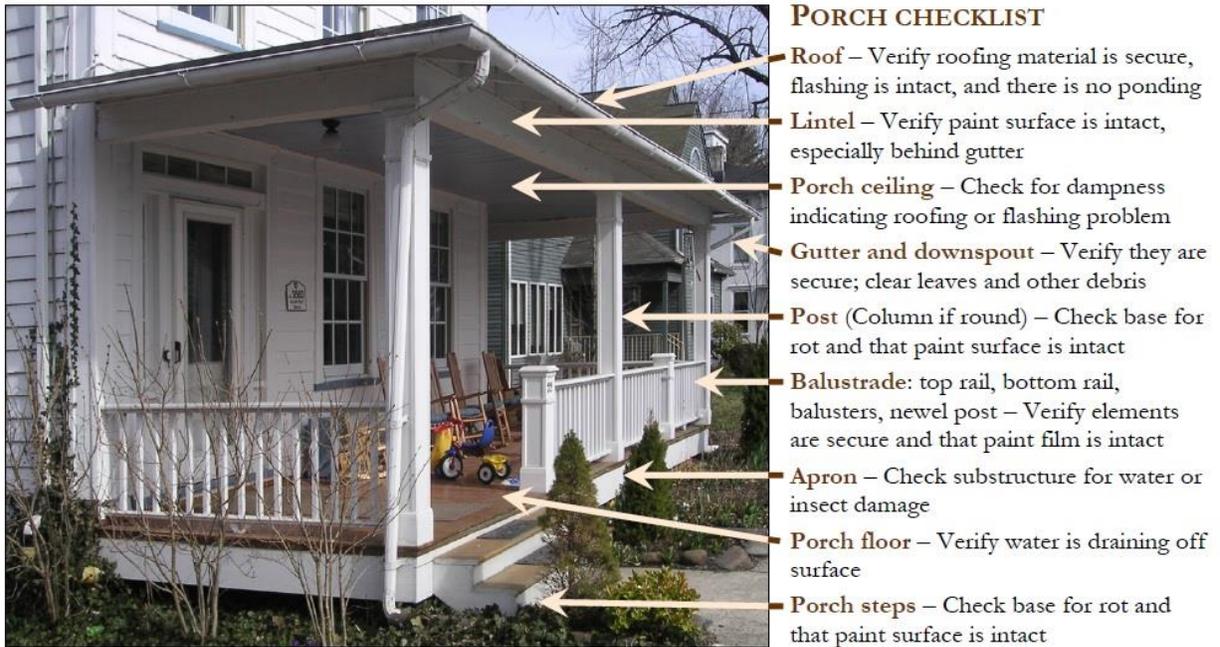


Figure 105. Historic porches need regular maintenance. The check-list above graphically shows some of the items discussed in guideline 8.1²²

²² Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Porches*, 2.



Figure 106. Historic stoops are also an important part of Bellevue’s local historic districts. This historic door stoop and stairs has a compatible modern door. See guideline 8.1.5 for details on their treatment

8.2 Replacing, Removing, and Reconstructing Historic Rear or Front Porches

- 8.2.1 Historic porches **shall not** be removed from their original location. The removal of a porch results in the loss of integrity for the house and the visual neighborhood setting
- 8.2.2 Porches and porch features **should be** reconstructed when missing, based on sufficient forensic and documentary evidence.
 - a. Porch design and porch features **may** also be reconstructed based on porches examined on buildings of similar architectural style and type
- 8.2.3 Street-visible replacement porches or porch materials **should be** stained or painted, depending on which historic treatment was used on the historic building
- 8.2.4 Local building code **shall be** consulted to be certain that any replacement or reconstruction meets requirements on commercial or public buildings
- 8.2.5 New front and rear porches on non-historic buildings **shall be** compatible in dimensions, height, and materials with other porches in the visual setting



Figure 107. The front porch was enclosed on this bungalow. This type of treatment is not permitted under guideline 8.1.1



Figure 108. The porch on this Victorian house was replaced by decorative wrought iron in the mid-to-late 20th century. The original porch was likely a spindlework wood porch. If restoration is desired, the owner could find similar porches in the area to emulate and examine the current porch for forensic evidence of the historic porch. See guidelines 8.2

8.3 Constructing New Rear Decks

- 8.3.1 Decks **should be** constructed on rear or non-street visible facades
- a. New decks **should be** built of wood, brick, composite, or a compatible substitute material
 - b. New decks **shall be** scaled to be subordinate to the main building to which it is attached. That is, the deck must not overwhelm or compete with the building's rear or secondary façade
 - c. New decks **shall be** installed in a sensitive manner that does not cause damage historic fabric of the building to which it is attached
 - d. New decks **shall not** be added to a building's primary facade

Resources for Further Reading

*Guidelines for Stairs can be found in Section Seven: Doors, Entryways, and Stairs

* Guidelines for Accessibility can be found in Section 10.7

- Preservation Brief 45: <http://www.nps.gov/tps/how-to-preserve/briefs/45-wooden-porches.htm>

Nine: Guidelines for Roofing Systems

Summary



A building's roof is more than just the material sheathing that rests on top of the roof structure. The roof is a complicated system designed to move water away from a building onto the ground below. This system is comprised of the gutter and downspouts, the roof structure, the sheathing membrane, the roof's pitch and form, and the roof-wall junction which might have open or boxed eaves, depending on the building's style and type. This system is interrupted by dormer windows and chimneys, flashed to prevent water infiltration. All of these parts must be maintained and repaired to function properly.

While this system performs its functional duties, it also provides historic and architectural character to a historic building. The roof's form, whether gable, hipped, pyramidal, gambrel, shed, or flat is an important detail that gives visual cues as to the age and style of the building. The historic roof's waterproof covering is among the most visible part of the roof system, and is treasured for its picturesque qualities, when combined with the roof form. Historic roofing materials, such as slate, standing seam metal, clay tile, and concrete tile provide visual interest in the historic districts and are an essential part of the building's character. After approximately 1900, bitumen-based roll, built-up, or shingle roofing materials became popular due to their fire-proof qualities, ease of installation, and inexpensive cost. This type of roofing largely replaced wood shingle and shake roofing of the nineteenth century. Historic chimney stacks, dormer windows, eave overhangs, exposed rafter tails, gutters, cornices, and other decorative details are among other important character-defining features located on or near the roof. The gutter system is a particularly important part of the roof, as it carries water off the roof and away from the building's walls and foundations. Historic gutters can also be a decorative element, as they were typically built-in type gutters that were either a standing (Yankee) gutter or a box gutter.

Bellevue's historic districts feature a wide variety of historic roof forms, materials, and details. Materials, such as clay tile, slate, and standing seam metal, are found on roof forms such as side gable and hipped roofs. Whatever the form or material, these roofs are important character defining features in the district. The following guidelines are intended to assist property owners with preserving, repairing, restoring, and maintain their historic roof systems.

9.1 Roof Type and Materials²³

- 9.1.1 Historic roof structure, street-orientation, pitch, and form **shall be** preserved
- 9.1.2 Historic roofs **shall not** be raised above their current height
- 9.1.3 Historic roofing materials **shall be** preserved and maintained
 - a. Historic roofs **should be** inspected on the exterior and in the attic, if accessible, each year or directly after a heavy storm, to assess the roof's condition and repair any issues
 - b. Serious issues, such as failure of flashing materials and an uneven roof deck, **should be** dealt with as soon as possible to avoid damage to the historic building
 - c. Before replacing the entire historic roof covering, sections of damaged roofing materials **should be** replaced with compatible materials that match in composition, texture, and color
 - d. Historic standing seam metal roofs **shall be** re-coated and painted to ensure their continued service, before considering replacement
- 9.1.4 If wholesale roof covering replacement is necessary due to deterioration, historic roofs **shall be** re-roofed with materials that match the historic materials in dimensions, profile, texture, color, and composition
 - a. Historic slate or clay tile roofs can be extremely long-lived and **shall be** replaced first as single units by matching modern slate or clay tiles
 - b. If historic slate, standing seam metal, or clay tile roof coverings are extremely deteriorated, they **should be** replaced respectively with modern slate, standing seam, or clay tile to match the appearance of the historic materials
 - c. Historic slate tile roof coverings **may be** replaced by a compatible synthetic slate roof that appears similar from the visual setting
 - d. Historic clay tiles **may be** replaced with compatible synthetic roofing materials or concrete tile that is similar in appearance
 - e. Historic standing seam metal **shall be** replaced with a standing seam metal roof that is similar in appearance and seam profile
 - f. If a substitute material is used, this material **shall not** cause damage to the roof structure through a heavy load
 - g. Commercial flat roofs **shall be** replaced with in-kind materials
 - h. If the roofing material is non-historic, commercial flat roofs **may be** replaced by membrane roofing
- 9.1.5 Historic roof structure that is damaged or deteriorated **shall be** replaced by a roof structure with the same form, shape, and dimensions
 - a. Any historic details removed to replace or repair a roof structure **shall be** carefully handled and restored to their former location after the project is completed
- 9.1.6 Non-historic buildings or buildings with a replacement asphalt replacement roof **may be** replaced with a modern asphalt covering that is compatible with the visual setting
 - a. If there is sufficient forensic or documentary evidence that the historic building was roofed with a differing sheathing within the period of significance, that type of roofing material **should be** restored

²³ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Roofing*, 2.

- 9.1.7 Historic buildings **shall not** receive a roof covering intended to resemble a historic roof covering which was never utilized on the building during the period of significance
- a. Wood shake or shingle roofs **shall not** be installed unless there is sufficient forensic or documentary evidence of their presence on the historic building
- 9.1.8 The colors of a roof covering **should be** harmonious within its visual setting and **should** match the historic building on which it rests



Figure 109. Historic decorative slate roofs can be seen throughout Bellevue's historic districts. See guideline 9.1 for information on their care



Figure 110. Historic standing seam metal roof coverings are also prevalent in the districts. For details about their care, see guideline 9.1

Historic Roof Types



Front Gable



Side Gable



Cross Gable



Shed



Gambrel



Ridged Hip



Pyramidal Hip



Cross Hipped



Mansard



Flat with Parapet

Note that the mansard, front gable, and cross gable are popular in Bellevue's districts



Figure 111. The cross gable roof is common in Bellevue. This example has elements of the eclectic Swiss Chalet style popular in the region



Figure 112. Historic parapet walls are not a common feature on historic residences, but there are a few in the Taylor's Daughters Historic District

9.2 Gutters and Downspouts

- 9.2.1 Historic gutter systems **shall be** preserved and maintained
 - a. Gutters and downspouts **should be** inspected and cleaned at least twice a year to ensure proper functioning. Spring and Fall are the recommended times
 - b. Plant debris and animal nests **should be** removed and/or trimmed away from gutters and downspouts to ensure proper drainage
 - c. Sagging gutters **should be** realigned and equipped with a new hanger strap that matches the existing strap in color and size
 - d. A historic roofing professional **should be** consulted for more serious issues
 - e. Historic components of the gutter system **shall be** preserved and maintained. These include: historic splash blocks, gutter lining, decorative leader heads, and cast-iron downspouts
- 9.2.2 Historic gutters **shall be** replaced in-kind with new gutters of similar materials, design, dimensions, and color, only when significant deterioration has occurred, which is defined here as 60 percent of the gutter's historic fabric
 - a. Replacement gutters **shall not** be lined with tar or rubber membranes
 - b. Replacement gutters **should be** lined with copper or metal
 - c. If replacement is determined necessary, all built-in historic gutters, such as box or Yankee gutters, **shall be** replaced with a gutter of the same design
- 9.2.3 Historic or non-historic gutters **shall not** be replaced on a visible façade by modern hanging gutters
- 9.2.4 Non-historic gutter systems **may be** replaced by half-round, ogee gutters, or box gutters with round downspouts, as long as this is congruent with the building style and the visual setting
- 9.2.5 Replacement gutter systems **shall be** installed in a way that causes no damage and does not conceal historic building fabric
- 9.2.6 Replacement gutter systems **shall be** sized appropriately to handle the water flow they are intended to carry
- 9.2.6 Historic and replacement gutters and downspouts **should be** painted a color similar to or compatible with the building
 - a. If the gutters are made of copper, no paint is necessary

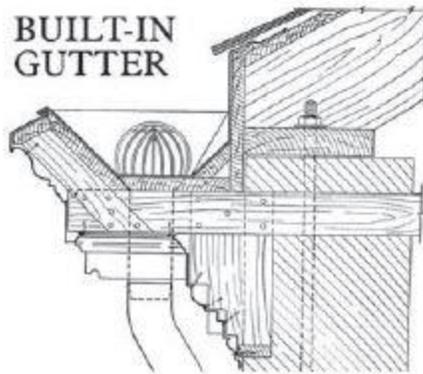


Figure 113. Box gutter illustration²⁴

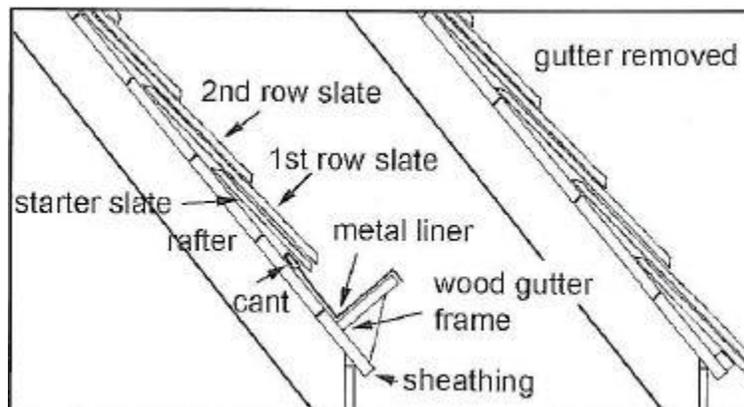


Figure 114. Standing (Yankee) gutter system is shown above. This type of gutter must be repaired and shall not be removed, as shown in the illustration to the right²⁵

²⁴ Joseph C. Jenkins, "Yankee Gutters," *Traditional Roofing* Issue #8 (Fall 2010), 5.

²⁵ Joseph C. Jenkins, *The Slate Roof Bible* (Grove City, PA: Joseph Jenkins, Inc., 2003), 213.



Figure 115. The gutter system is draining directly on the historic standing seam roof. This treatment is prohibited. See guideline 9.2.5

9.3 Chimneys

- 9.3.1 Historic chimneys, chimney caps, and associated decorative details **shall be** maintained and preserved
- a. Historic chimneys **should be** inspected and debris removed from them each year, preferably before Fall use, and every five years by a qualified mason
 - b. Inspections **should** note the condition of the masonry and mortar joints, chimney cap, flashing, and any associated decorative details
 - c. Brick repair and mortar replacement **should be** accomplished by a professional with experience in historic buildings and **shall** follow the Guidance in Section 4.1.1 for brick masonry walls
 - d. An unobtrusive chimney screen **may be** added to chimney tops to prevent debris from blocking the flue area
- 9.3.2 Historic chimneys **shall only** be removed, re-laid, and restored in cases of significant deterioration, which is defined here as 60 percent of the chimney's historic fabric
- a. Historic chimneys **shall not** be removed below the roof line, even if they are not in active use
 - b. If a complete restoration is necessary, the chimney **shall be** restored using the same bricks or stones, if possible, and a compatible mortar that matches the original in composition, texture, and color
 - c. Any cracked bricks or stones **shall** be replaced in-kind
 - d. If determined necessary, historic decorative details and chimney caps **shall be** replaced with in-kind materials and designs
 - e. An extensively patched and repointed historic chimney **may be** parged and painted or stuccoed in colors and textures that complement the historic building and visual setting
 - f. Stucco or parging **shall** only be used where a chimney's appearance detracts significantly from the building's appearance
- 9.3.3 New chimneys on historic buildings **shall not** be placed in a location in which they never existed during the period of significance
- 9.3.4 Non-historic buildings, constructed before 1987, **may** install a new chimney
- a. New chimneys **should be** constructed of brick or stone and may use chimney caps of clay, slate, or stone
 - b. New chimneys **shall not** be larger in size or in detailing than other chimneys within the visual setting



Figure 116. This historic terra cotta (clay tile) roof features a brick chimney stack and a gable dormer window. For details on preserving historic chimneys, see guidelines 9.3. For information on dormer preservation, see 9.4

9.4 Dormers and Skylights²⁶

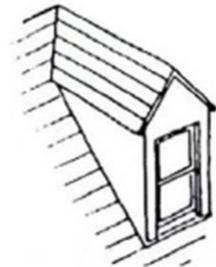
- 9.4.1 Historic dormers **shall be** preserved and maintained
- Historic dormer windows **should be** inspected and repaired yearly, when examining the roofing materials and structure
 - The roof form, pitch, and materials that characterize historic dormer windows **shall be** preserved and maintained
- 9.4.2 New dormers, skylights, or parapet walls **shall not be** added to primary or street-visible facades
- New dormer windows **may be** added to non-street visible facades, as long as they are sized in proportion to the historic building
 - Low-profile skylights **may be** added to non-street visible facades, as long as they are appropriately flashed
 - Domed, faceted, or bubble shaped skylights **shall not be** installed



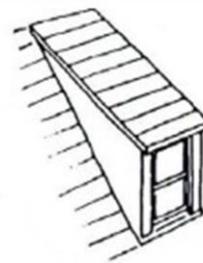
Figure 117. New dormer windows shall not be street-visible and shall not alter the primary façade's historic roof form significantly, like this one does. See guidelines 9.4.2. In addition, the historic window was covered on the upper story, which is also not permitted under guidelines 6.5

²⁶ Illustration from: McKibben + Cooper with Maguire, Kushlan, and Winter & Co. *Historic Districts in Boise, Idaho*, 55.

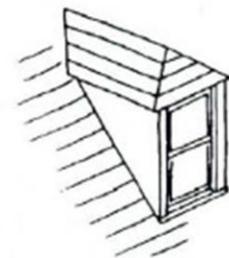
Dormer window types



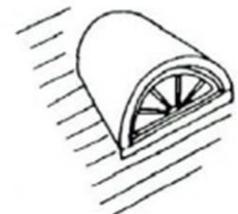
Gabled Dormer



Shed Dormer



Hipped Dormer



Eyebrow Dormer

9.5 Cornice, Soffits, Eaves, and Decorative Details

- 9.5.1 Historic cornices **shall be** maintained and preserved
 - a. Historic brick, wood, or sheet metal cornices **shall be** preserved and maintained
 - b. Original cornice elements **shall not** be removed or obscured
 - c. Replacement cornices **shall be** based on sufficient forensic or photographic evidence
 - e. Replacement cornice materials such as fiberglass reinforced concrete **may** also be used
 - d. Replacement cornices **shall** have the same overall dimensions as the original or as found in the visual setting
- 9.5.2 Historic roof-wall junction details **shall be** preserved and maintained
 - a. Historic eaves, rafters tails, fascia boards, soffits, and other roof-wall junction details **should be** inspected and repaired yearly, when inspecting the roof
 - b. These roof-wall details **shall be** preserved with in-kind materials and designs features
 - c. Vinyl or aluminum **shall not** cover historic details nor be used as a replacement material for these roof-wall details
- 9.5.3 Historic decorative ornamentation associated with the roof top **shall be** preserved and maintained
 - a. Decorative details such as finials, balustrades, roof cresting, cupolas, turrets, weathervanes, and other historic roof features **should be** inspected yearly and repaired as necessary
 - b. Historic decorative details **shall not** be removed or altered, but **shall be** repaired as needed



Figure 118. Commercial cornice lines are very distinct character-defining features



Figure 119. Cornices on residential buildings are also important design features throughout the districts, as shown on Robson Row above

Resources for Further Reading

- Preservation Brief 4: <http://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>
- Preservation Brief 16: <http://www.nps.gov/tps/how-to-preserve/briefs/16-substitute-materials.htm>
- Preservation Brief 19: <http://www.nps.gov/tps/how-to-preserve/briefs/19-wooden-shingle-roofs.htm>
- Preservation Brief 29: <http://www.nps.gov/tps/how-to-preserve/briefs/29-slate-roofs.htm>
- Preservation Brief 30: <http://www.nps.gov/tps/how-to-preserve/briefs/30-clay-tile-roofs.htm>
- Preservation Brief 39: <http://www.nps.gov/tps/how-to-preserve/briefs/39-control-unwanted-moisture.htm>
- Preservation Brief 47: <http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>
- *From Asbestos to Zinc: Roofing for Historic Buildings:* <http://www.nps.gov/tps/education/roofingexhibit/introduction.htm>

Ten: Guidelines for Signage and Accessory Features

Summary



Building accessories are items that are attached to or located in proximity to buildings that typically fulfill a modern purpose. These type of modern amenities can negatively impact historic buildings and the streetscape and must be as unobtrusive as possible in design, materials, and placement.

Signs are among the most important business accessories. The use of painted or finished wood signs was the most common type of wall sign or projecting sign at the turn of the century. These types of wood signs continue to be popular today. However, signs can create chaotic environment unless regulated. Signs should not be the primary focus of a building and should not overpower historic design and elements. Commercial signs are permitted within the districts and the details are discussed below in 10.1

Building awnings are a type of building accessory once common in Bellevue's commercial and residential areas. Awnings protect pedestrians from the elements, protect merchandise from the effects of weathering, and may serve as a commercial sign. In summer months, awnings block sunlight into the first floor area, reducing air conditioning costs and if retractable, awnings may be rolled up in winter months to allow additional light and solar heat into a building. The retention of existing awnings and the introduction of new awnings into the commercial areas is encouraged and detailed in 10.6 below.

HVAC units, recreational facilities, and communication devices, such as satellite dishes, are more recent accessory structures in the districts. Due to their more contemporary vintage and size, these accessories are regulated in the district. Details are included in 10.2-10.4.

Finally, accessibility ramps are accessories that assist the disabled in participating in the historic district and are important to maintaining the quality of life for all of Bellevue's citizens. The sensitive installation of this type of accessory structure is described in 10.7 below.

10.1 Signs

- 10.1.1 Historic building signs **shall be** preserved and maintained
 - a. Historic signs **shall be** preserved even if the business advertised is no longer associated with the building
 - b. Historic mural type signs, i.e. “ghost signs,” are regulated in these guidelines under 1.3.8
- 10.1.2 All new signs erected or installed **shall** meet the minimum requirements stipulated in Article XV of the Bellevue Zoning Ordinance
- 10.1.3 Installation and design of new wall signs **shall be** done in a sensitive manner in keeping with the historic character of the districts
 - a. New signs **shall not** conceal important architectural details
 - b. Historic transom glass **shall not** be covered or obscured with a solid sign panel
 - c. Wall signs **shall not** exceed the height of the building cornice nor exceed the roof parapet of a building
 - d. Wall signs **shall be** confined to the flat surface of the building and shall comprise twenty (20) percent or less of the building’s facades
 - e. Wall signs **may be** applied directly to the face of the building.
 - f. Wall signs **shall be** placed at traditional locations, such as above transoms, on cornice fascia boards, or below cornices.
 - g. Awning valences are also appropriate locations for signs.
 - h. The location, size, and placement of signs **should** complement those of neighboring or adjacent buildings
 - i. Signs **shall be** mounted to minimize damage to historic materials. Mounting bolts on masonry buildings shall be appended to mortar joints only
- 10.1.4 New sign materials **shall be** in keeping with the character of the districts
 - a. Finished wood, carved wood, gold leaf, brass letters, and/or glass **should be** used
 - b. Contemporary materials, such as precast or sandblasted resin, **may be** used
 - c. Materials such as plywood, plastic substrates, and unfinished wood **should not** be used for signs in the commercial areas
 - d. Vinyl lettering and graphics **should not** be applied to wood signs
 - e. Non-flashing neon signs **may be** approved if the sign conforms with the guidance in Article XV of Bellevue’s Zoning Ordinance
 - f. Electronic signs, such as LED signs, **shall not** be used

- 10.1.5 Sign colors **shall be** complementary to colors on the historic building and on adjacent buildings
- No more than two or three (2-3) colors **should be** used per sign
 - Dark backgrounds with light letters **should be** considered appropriate sign colors for increased visibility
 - Dark colors **may also** be used as they complement the dark red colors of masonry in historic commercial areas
- 10.1.6 Signs that create a false sense of Bellevue's history **shall be** avoided
- Contemporary sign designs and signs based on styles from the turn of the century and early 20th century **should be** used
 - Signs which reflect an earlier period of history, such as the American colonial period, **shall be** avoided
 - Sign lettering **should be** in keeping with the overall character of the district and should be either of contemporary in nature or based on historic signs from the district
- 10.1.7 Lighting for signs **shall be** as unobtrusive as possible
- Light fixtures associated with signs **shall not** be readily visible from the street or sidewalk
 - Incandescent lights **should be** utilized, rather than spot or flood lights
 - Internally illuminated signs **shall not** be used
- 10.1.8 Temporary banners **may be** erected following guidance under Section 15.2 of Article XV of the Bellevue Zoning Ordinance



Figure 120. Contemporary signs can be conceptual like this one along Fairfield Avenue



Figure 121. This sign also meets the requirements in guideline 10.1 for contemporary signage

10.2 Heating, Ventilating, and Air Conditioning (HVAC) Units

- 10.2.1 Installation of HVAC systems and window air conditioning units **shall** occur on rear or secondary facades, unless no other option is available
- 10.2.2 The installation of window air conditioning units **shall not** result in the removal or replacement of original window sash, alteration of window framing or surround, and/or damage to the window sill or frame
- 10.2.3 All readily visible exterior HVAC units that are located at grade **shall be** screened with wood or brick fencing, lattice panels, and/or landscaping.
- 10.2.4 HVAC units that are adjacent to non-visible façades or placed below grade do not require screening
- 10.2.5 HVAC units **shall not** be placed on the street-visible roof of any building



Figure 122. The window air conditioning unit on this building is placed on a street-visible façade. This treatment is not permitted under guideline 10.2.1. In addition, a satellite dish is also appended to the building's primary façade, violating guideline 10.4.1

10.3 Recreational Facilities

- 10.3.1 Permanent recreational structures, such as swimming pools and tennis courts, **should be** located in non-street visible locations, such as rear yards
- a. Landscaping and fencing **should be** used as screening, following the guidance in Section One of these guidelines
 - b. Construction of new outdoor recreational facilities **should** meet minimum requirements of the Bellevue Zoning Ordinance

10.4 Satellite Dishes

- 10.4.1 Satellite dishes, antennas, and other communication structures **shall be** located in non-visible locations near the rear or side of the property
 - a. Satellite dishes **should be** installed in the rear yard on a pole or a non-street visible secondary building, rather than on a street-visible façade
 - b. Satellite dishes **shall not** be installed on a primary façade or on the roof of a one-story porch in the districts
- 10.4.2 If a street-visible location is the only possible site for such an apparatus, the structure **should be** screened with landscaping or appropriate fencing
- 10.4.3 The installation of any device of this sort shall follow guidance set forth in Section IX of Bellevue’s Zoning Ordinance
- 10.4.4 If the structure is intended to attach to a historic building, the installation **shall** not cause damage to the building or adverse effects within the visual setting

10.5 Mail Boxes and House Numbers

- 10.5.1 The size, scale, colors, and materials of house numbers **should be** compatible with the historic building and the visual setting
 - a. Gold foil numerals **may be** placed in transoms over the door
- 10.5.2 The size, scale, and colors of mailboxes **should be** compatible with the historic building and within the visual setting
- 10.5.3 Installation of mailboxes or house numbers **shall** cause no damage to the fabric of a historic building



Figure 123. These contemporary house numbers complement the house to which they are appended

10.6 Awnings

- 10.6.1 Installation of new awnings on historic buildings is appropriate within certain restrictions of size, materials, and design
- a. Opaque canvas, vinyl-coated canvas, and acrylic are appropriate awning materials for pre-1940 buildings and **may be** used on primary and secondary façades
 - b. Installation of metal or vinyl body awnings **shall not** be permitted on any façade in the district
 - c. A canvas overlay **should be** used to cover any existing metal or vinyl body awnings
 - d. Metal or vinyl frame awnings with a canvas overlay **may be** installed
 - e. The most appropriate awning design for pre-1940s buildings is the standard shed awning without sides. Circular and accordion designs are also permissible
 - f. Box, bubble-shaped, and/ or casement awnings are not in keeping with the district and **should not** be installed
 - g. Valance designs **shall be** in keeping with traditional patterns, such as scalloped, wave, or sawtooth designs
 - h. Awnings **shall** be designed to relate to the proportions of the overall building façade
 - i. Retractable canvas awnings are encouraged, as they can assist with regulating interior temperatures and result in better energy efficiency
 - j. Awnings **shall not** be backlit or otherwise illuminated
- 10.6.2 New awnings **shall be** installed in a sensitive manner
- a. New awnings **shall be** installed so that hardware does not damage historic materials
 - b. Storefront commercial awnings **should be** installed immediately above the display windows and transom but below the storefront cornice and/or signboard. Upper façade details **shall not** be obscured
 - c. Residential awnings **shall be** installed under the porch cornice and/or directly above the window frame
 - d. New awnings **shall not** fully cover window, door, or porch openings and **shall not** obscure the façade or any decorative details
 - e. Awnings along a commercial block **should** utilize a compatible color palette and align with one another as much as possible to avoid a chaotic visual experience
- 10.6.3 Original awnings of wood or metal frame construction **shall be** preserved and maintained
- a. When replacement of the awning's covering becomes necessary, refer to 10.6.1(a) for appropriate replacement materials
 - b. Awnings **should be** restored if there is sufficient documentary or forensic evidence of their presence during the period of significance



Figure 124. Awnings along Fairfield Avenue are an important character-defining feature and provide climate control for the first-story storefronts, as seen above



Figure 125. This contemporary shed awning has a sign on its valance and appears to use historic support hardware, as called for in guideline 10.6.3



Figure 126. This non-historic metal awning is oversized for the historic house. This treatment is not permitted under guideline 10.6.2

10.7 Accessibility

- 10.7.1 Accessibility ramps **shall be** located on secondary or rear facades, when possible
- 10.7.2 New residential ramps **shall be** constructed of wood in a unadorned design that does not compete with the historic building to which it is attached
- 10.7.3 Accessibility ramps **shall be** graded to a low angle and connect to the historic building in a fashion that does not cause physical damage
- 10.7.4 Accessibility ramps **shall be** sized to be subordinate to the historic building
- 10.7.5 Commercial accessibility ramps **shall** comply with the Americans with Disabilities Act (ADA) which establishes standards for accommodating the movement of disabled people to and through buildings
 - a. Commercial ramps **shall be** located on rear or secondary facades, when possible
 - b. Installation of commercial ramps **shall not** cause damage to the historic building
 - c. Commercial ramps **should** remain subordinate in size and scale to the historic building



Figure 127. Example of a commercial accessibility ramp that accesses a secondary door on Fairfield Avenue

Resources for Further Reading

- Bellevue Sign Regulations: http://bellevueky.org/wp/wp-content/uploads/2013/09/ZO_XV.pdf
- Bellevue Recreational Structure regulations: http://bellevueky.org/wp/wp-content/uploads/2013/09/ZO_IX.pdf
- Preservation Brief 32: <http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>
- Preservation Brief 25: <http://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>
- Preservation Brief 24: <http://www.nps.gov/tps/how-to-preserve/briefs/24-heat-vent-cool.htm>
- Preservation Brief 44: <http://www.nps.gov/tps/how-to-preserve/briefs/44-awnings.htm>

Eleven: Guidelines for Garages and Outbuildings

Summary



Numerous sheds, garages, carriage houses, and other outbuildings help define the historic character of Bellevue's historic districts. These buildings were typically constructed of wood frame, brick, or concrete block, and were occasionally built on piers or otherwise minimal foundation walls. Historic outbuildings require maintenance seasonally.

11.1 Preserving Historic Garages and Outbuildings

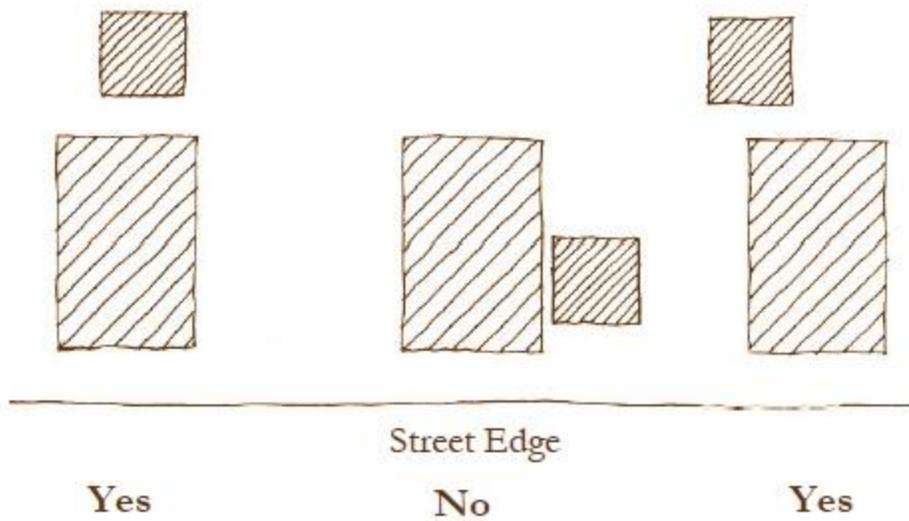
- 11.1.1 Garages and outbuildings built within the district's period of significance **shall** be preserved and maintained
 - a. Historic garages and outbuildings **shall** follow the guidance for preservation and maintenance set out in these guidelines within Sections Two, Three, Four, Six, Seven, Eight, and Nine, as applicable
- 11.1.2 Reconstruction of missing garages and outbuildings that were on the property during the period of significance **may** occur as long as there is sufficient documentation to guide the project
- 11.1.3 Demolition of wood outbuildings which require extensive repair or replacement of at least sixty (60) percent of the exterior siding and have badly deteriorated roof structures **may be** approved for demolition on a case-by-case basis
 - a. The current owner **shall not** have contributed to the outbuilding's poor conditions by a lack of building maintenance



Figure 128. This historic garage has had its historic doors removed but retains integrity to the period of significance. The doors could be restored using guideline 11.1.1

11.2 Constructing New Garages and Outbuildings

- 11.2.1 New garages and outbuildings **shall** follow the general guidance located in Section Thirteen, Guidelines for New Construction, in addition to the guidance below
- a. New garages and outbuildings **should be** compatible with the principal building on site and **shall** use a contemporary design
 - b. New garages and outbuildings **shall be** located off alleyways or in otherwise in secondary locations near the rear of the property
 - c. New garages and outbuildings **shall be** subservient in size to the principal building on site
 - d. New garages and outbuildings **shall** utilize materials common for garages and outbuilding during the district's period of significance, such as frame, brick, or concrete block
- 11.2.2 New garages and outbuildings **shall** meet the minimum requirements set forth in the Bellevue Zoning Ordinance, Section 9.10 and in the guidance provided for the appropriate residential or commercial zone



The visibility of the secondary structures at the right and left is limited from the roadway. The secondary structure in the middle is very visible from the roadway and should be avoided.

Figure 129. New outbuildings shall be subordinate to the principal building on site and be situated near the rear of the property. See guidelines in 11.2.1²⁷

²⁷ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions*, 10.



Figure 130. New garages should not be appended to a street-visible façade of a historic building. See guidelines in 11.2.1

Resources for Further Reading

- Preservation Brief 20: <http://www.nps.gov/tps/how-to-preserve/briefs/20-barns.htm>
- Preservation Brief 36: <http://www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm>
- David Ames and Linda Flint McClelland, *Historic Residential Suburbs*: <http://www.nps.gov/nr/publications/bulletins/pdfs/suburbs.pdf>
- Rachel Kennedy and William Macintire, *Agricultural and Domestic Outbuildings*: <http://heritage.ky.gov/NR/rdonlyres/838BC32D-B376-4D6E-963B-3DFE75DE342A/0/Outbuildings.pdf>

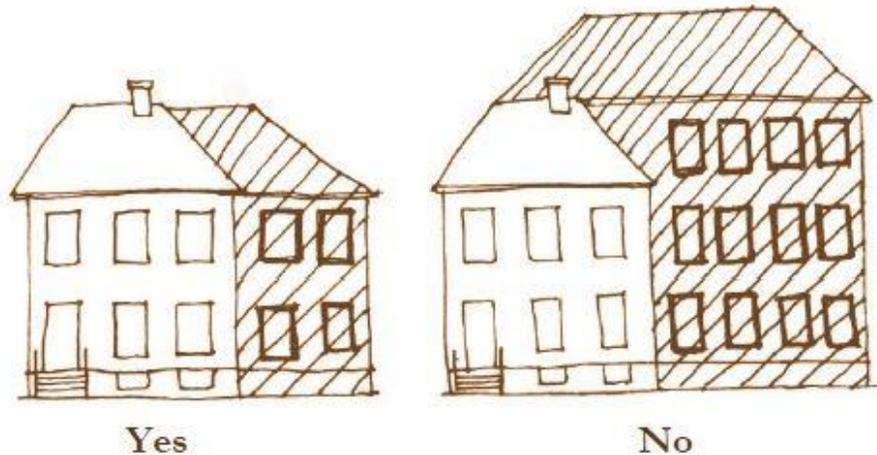
Twelve: Guidelines for Additions to Historic Buildings

Summary



Whether planning for a new bathroom, master bedroom, or some other interior use, additions to historic buildings are constructed to accommodate new interior spaces. Buildings throughout Bellevue have had a range of additions appended to their rear façade over the years, some of which are historic in their own right, to include such projects as enclosing an open porch for kitchen or bathroom space or adding rear space in a commercial building. Whatever the case, the City of Bellevue welcomes sensitively-conceived new additions that address the guidelines below within the bounds of Bellevue’s Zoning Ordinance.

- 12.1 Additions **shall be** appended to a historic building in a sensitive manner that preserves both the character of the building and of the district streetscape
 - a. Additions **should be** located on rear facades
 - b. Additions **shall not** be appended to primary facades
 - c. Addition **should not** be appended to a secondary façade. Secondary facades that are not street-visible **may be** considered on a case-by-case basis
 - d. An addition **shall not** cause physical damage or obscure character-defining features to the façade on which it is located
 - e. Removal of a contemporary addition **should** find the historic façade intact and in need of minor rehabilitation to bring it back into service
 - f. Additions **shall be** designed to be subordinate to the historic building
 - g. Location of an addition **should not** impact historic landscape features, such as mature trees and historic landscaping

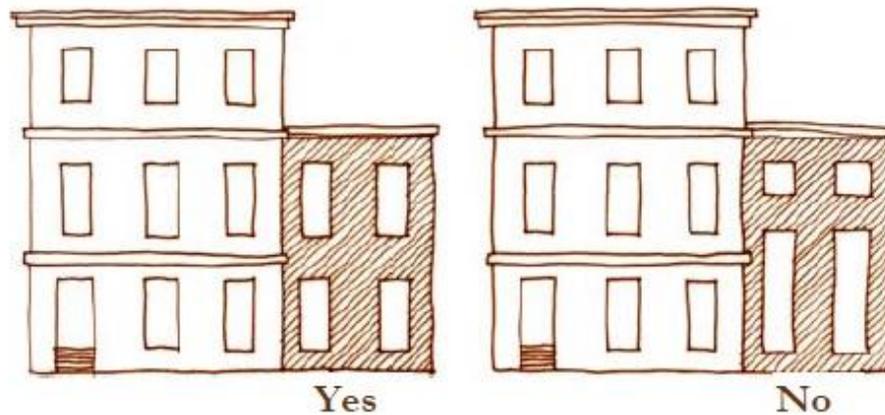


The addition to the left has a similar and appropriate scale, proportion, overall form and window pattern as the existing building. The addition to the right is significantly larger than the existing building and is visually overwhelming and inappropriate.

Figure 131. Additions shall remain subordinate to the historic building. See guideline 12.1f²⁸

- 12.2 Additions **shall be** contemporary in design and distinguished from the historic building
- a. Historic reproductions, i.e. designs that mimic historic styles, **shall not** be constructed
 - b. Additions **shall be** constructed to reflect the time in which they were built
 - c. Additions **should** blend with the general scale, massing, materials, fenestration patterns, and color schemes of the historic building, but be clearly different
 - d. Additions **should** have different siding or wall materials, window, and door arrangements, roof form, and pitch, and massing to distinguish it from the historic buildings
 - e. Rear additions **shall not** be designed to be the primary entrance to the building
 - f. Additions **may be** constructed of frame, brick, concrete, and/or a combination of metal and glass

²⁸ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions*, 3.



The proportions of the windows at the left addition are consistent with those found at the original building. By contrast, the first floor windows at the right addition are significantly taller and the second floor significantly smaller. The proportions of the right addition are not appropriate for the building.

Figure 132. Additions shall retain the fenestration pattern and floor-to-ceiling heights of the adjacent historic building, while utilizing a contemporary design. See guideline 12.2c²⁹

- 12.3 The construction of a small roof top addition and/or porch **may be** acceptable
- a. Additions **shall be** stepped back from the main façade of the building so that no part of the addition is visible from the street
 - b. Roof top additions or porches **shall be** subordinate to the historic building in that it **shall not** be readily visible from within the building's visual setting
 - c. Roof top additions **shall be** contemporary in design to distinguish the addition from the original building
 - d. Roof additions **should** follow applicable guidance set out in 12.1 and 12.2 above

Resources for Further Reading

- Preservation Brief 14: <http://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>
- City of Bellevue New Construction/Remodel Permit Application: http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_New_Construction_Remodel_App.pdf

²⁹ Illustration from: Dominique Hawkins, AIA, *DESIGN GUIDELINES: A Guide for Maintaining and Rehabilitating Historic Buildings and Landscapes, Guidelines for Additions*, 5.

Thirteen: Guidelines for New Construction

Summary



New construction can enhance the quality of the local historic districts and landmark sites, as it provides an opportunity to fill voids in the streetscape with compatible contemporary designs. The city of Bellevue is committed to assisting property owners with understanding and adding appropriate new buildings on vacant lots within the districts.

Before heading to the design phase of your project, a contextual analysis should be undertaken of the block on which you wish to place your new building. In sum, you should study the visual setting of your block. The *visual setting* is comprised of the historic buildings directly adjacent as well as historic buildings across the street from your proposed site. This type of analysis is sometimes referred to as a view-shed study. In some instances, the visual character of the new building can also relate to characteristic historic building elements within the district, not directly adjacent, while still responding to the immediate visual setting. In any case, you should take photographs and become highly familiar with the block on which you want the new building to be constructed. Below are some tips for getting more familiar with the visual setting you will be working with.

Visual setting characteristics that are important to note are the following:

Height – How tall are the adjacent buildings?

Width – How wide are the buildings on the block? Are they more horizontal or more vertical?

Building shape – Are the adjacent building footprints square, rectangular, or are they more complex with a variety of recesses and voids? You may want to look on Google Earth or another internet aerial mapping system to note the building footprints from above

Spacing – How close together are the buildings on the block? How far back from the street are they located?

Windows and Doors – What is the pattern of window to door openings on the facades? Note how these openings relate to the overall building's massing

Porch or stoop – Do the adjacent buildings have porches, stoops, or covered entryways?

Roof shape- What is the shape and pitch of the adjacent historic roofs? Do the buildings have chimneys or dormer windows?

Materials – What materials do the adjacent buildings utilize? Note the foundation walls, primary exterior wall materials, and roofing materials

Architectural Details – Do the adjacent buildings have characteristic architectural details, such as decorative cornice lines or ornate Victorian-style porches?

In addition, you should pay careful attention to the property on which you wish to build. Note any mature trees or important landscape features and plan to preserve them using the guidance located in Section One.

The guidance below is intended to help property owners successfully navigate process of adding new buildings in a local historic district. Specific details regarding historic characteristics of foundation walls, roofs, windows, storefronts, exterior walls, doors and entryways, and porches are included in the guidelines above. Consult the Table of Contents for the particular building element in question.

- 13.1 New construction **shall** conform to the minimum zoning requirements set forth in Article X of Bellevue's Zoning Ordinance for Taylor's Daughters Historic District (NC1-HP and R-1H) and Fairfield Avenue Historic District (NC1), in addition to the guidelines specified below
- 13.2 New construction **shall be** of contemporary design but compatible with historic buildings in the visual setting
 - a. Successful new construction repeats the basic design elements inherent in the district but creates different forms of expression through use of contemporary materials and design elements
 - b. New construction in historic commercial **shall not** mimic historic styles or otherwise create a false sense of history but **shall** use the historic character of adjacent buildings as inspiration
- 13.3 Materials for new residential buildings **shall be** in keeping with other historic residences within the visual setting
 - a. New residential buildings **should be** clad in siding or brick veneer and/or use full brick masonry construction
 - b. New frame buildings **shall not** be clad in vinyl, extension insulating finishing system (Drivit), stucco panels, metal siding, and any siding with false textures or finish
 - c. New frame buildings **shall be** clad in wood or fiber cement siding such as HardiePlank

- d. Clapboard or shiplap siding that is four to six (4-6) inches wide **should be** used as exterior siding for new frame buildings
- e. New brick construction **should** have details consistent in size, profile, color, and texture, as that of historic brick buildings in the visual setting
- f. Other masonry materials such as concrete, stone veneer, or aggregate and stucco mixtures **should not** be used
- g. Porch columns, railings, and details **should be** constructed of wood, brick, stone, concrete, or painted resin
- h. Foundation walls **should be** constructed of brick, stone, and/or parged and painted concrete block
- i. Asphalt shingle and standing seam metal **may be** used as roofing on new construction
- j. Wood shingles **should not** be used as roofing materials on new construction
- k. Wood or aluminum-clad windows **should be** used for new construction
- l. Metal windows **may** also be used, such as dark-anodized aluminum window sash



Figure 133. Bellevue residential buildings were historically constructed of brick, frame with wood siding, or concrete block. An infill building in this particular block should use frame or brick construction

- 13.4 Materials for new commercial buildings **shall be** in keeping with other historic commercial buildings in the visual setting
- a. New commercial buildings **should** utilize brick masonry or brick veneer as the primary exterior wall material
 - b. New buildings **shall not** utilize glass and metal, wood, vinyl, or stucco as the primary exterior wall material
 - c. Concrete **may be** used as a primary exterior wall material as long as it is parged, scored, and/or textured to resemble brick masonry construction
 - d. New masonry materials **shall be** compatible in dimensions, coursing pattern, profile, texture, color, and detailing with historic materials in the visual setting
 - e. Parged and painted concrete or stone **shall be** used for foundations walls
 - f. Concrete **may be** used for decorative elements, belt courses, and in other instances where stone may have been used historically
 - g. New masonry foundation walls **should** have a belt course



Figure 134. Commercial buildings in the Fairfield Avenue Historic District are typically constructed of full brick masonry. Compatible infill on this block should utilize brick or brick veneer as a building material

- 13.5 New construction **shall** respond to and complement the historic landscape setting of the districts
- a. New buildings **shall** maintain the traditional spatial patterns of buildings-to-landscape prevalent in the visual setting
 - b. New buildings **shall be** set back from the street and from other buildings following adjacent historic building setbacks within the visual setting
 - c. Mature trees and historic landscape elements on the proposed project site **should be** preserved

Inappropriate orientation creating a break in the rhythm of the block and building covers a disproportionate amount of the lot. Note, the garage is adjacent to the front entrance, which is also inappropriate on the front elevation.

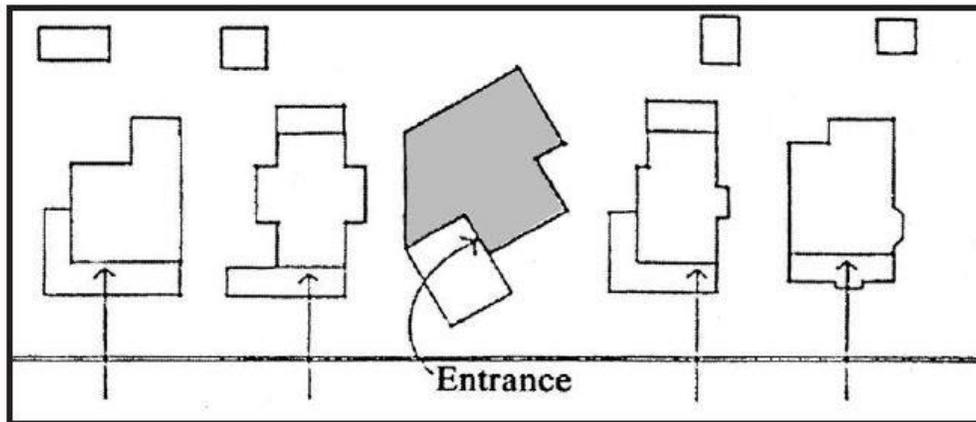


Figure 135. The orientation of the new building in gray does not follow that found in the visual setting. See guideline 13.5³⁰

³⁰ McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*, 80.



Figure 136. The setback of the new building is incompatible with its visual setting. See guideline 13.5a and 13.5b

- 13.6 The basic architectural dimensions and design features of new buildings **shall** follow the historic patterns and aesthetics established within the property's visual setting
- a. New buildings **shall** have foundation walls compatible to other foundation walls within the visual setting
 - b. New buildings **shall be** compatible and no more than ten (10) percent taller than adjacent historic buildings
 - c. Floor-to-ceiling heights in new buildings **shall be** compatible with those in the visual setting
 - d. Primary facades **shall** maintain the pattern of window and door openings prevalent on historic primary facades within the visual setting
 - e. Primary facades **shall not** have any blank wall space
 - f. Window and door openings **shall** maintain the height-to-width ratios of adjacent historic buildings
 - g. Primary entrances **shall** follow the pattern established within the visual setting
 - h. New buildings on corner lots **may** have entrances located on both street façades
 - i. Roof orientation **shall be** compatible with that of adjacent historic buildings
 - j. Roof slope ratios **shall** follow the prevalent roof slope ratio in the visual setting
 - k. Roof eaves **shall** follow the prevalent eave depth present in the visual setting
 - l. New commercial buildings **shall** maintain the prevalent design of storefront and upper-story façade arrangements in the visual setting
 - m. New commercial buildings **shall** maintain the existing alignment and proportions of upper façade windows
 - n. New commercial buildings **shall** utilize appropriate historic window forms which are typically rectangular or arched with vertical proportions
 - o. New construction in residential areas **shall be** built with porches on primary street façades, following the pattern established by historic porches in the visual setting



Figure 137. The roof form of the newer building to the right is incompatible within its visual setting. See guideline 13.6i. See Section Nine for more information on historic roof forms and orientation



Figure 138. The infill building to the left matches its surroundings in scale, massing, color and textures, materials, and design. See guidelines 13.6

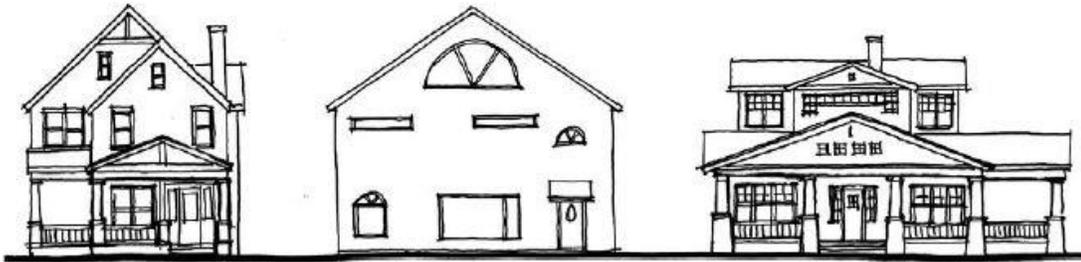


Figure 139. Although the scale and massing are appropriate, the middle building's fenestration pattern is inconsistent within its visual setting. See guidelines 13.6³¹

³¹ McKibben + Cooper with Maguire, Kushlan, and Winter & Co., *Design Guidelines for Residential Historic Districts in Boise, Idaho*, 87.

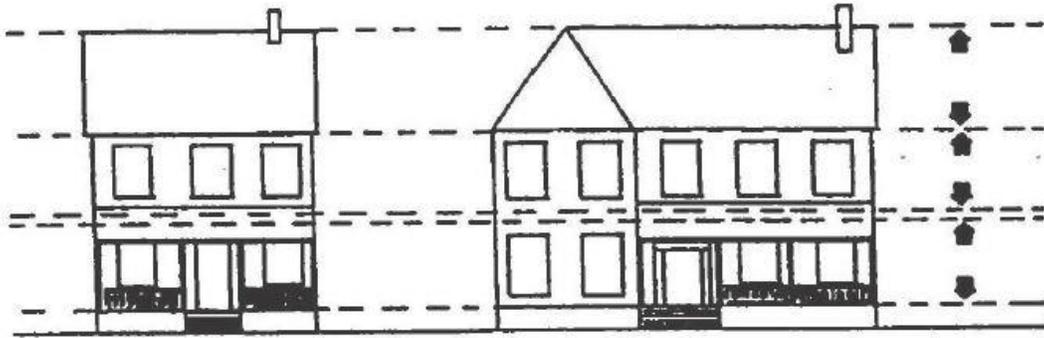


Figure 140. Floor to ceiling heights on new buildings should be compatible with the surrounding buildings. See guideline 13.6c

- 13.7 Original façade walls **should be** preserved and utilized in new construction, where possible
- a. Original primary façade walls **should be** retained and preserved, where the building interior has been damaged or destroyed
 - b. New construction that integrates historic building walls **should** maintain the original design and appearance of the original building



Figure 141. These historic buildings suffered from demolition by neglect. The interiors collapsed and were gutted. The façade and side walls are being preserved so that a new interior program can take place within the historic walls. See guideline 13.7 for information on using historic building walls in new construction



Figure 142. This historic building also experienced demolition by neglect and was gutted in order for the building walls to be preserved. This is only a permitted treatment when the interior has suffered significant deterioration

- 13.8 Reconstruction of demolished historic buildings **may be** permitted within the districts
- a. Reconstruction **shall** occur when there is adequate documentation on which to base the new building
 - b. Reconstructed buildings **should be** constructed with materials, detailing, and decorative features to match or closely approximate the original building
 - b. Reconstructions **shall** only be built on the original location



Figure 143. If a void existed on this block, a new building should utilize brick veneer or brick masonry, be 1.5 to 2 stories in height, two bays in width, and maintain a vertical emphasis. Imitation of the historic cornice line is discouraged; a simple contemporary cornice would be appropriate. See guidelines 13.2-13.6

Resources for Further Reading

- Article X of City of Bellevue Zoning Ordinance: http://bellevueky.org/wp/wp-content/uploads/2013/09/ZO_X.pdf
- Preservation Brief 17: <http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm>

Fourteen: Guidelines for Demolition

Summary



14.1 Demolishing a Historic Building

14.1.1 Historic Buildings **shall not** be demolished

14.1.2 Demolition **shall only** be approved if one or more of the following conditions a-e are met:

- a. Where public safety requires the removal of a building, due to emergency conditions, as determined by more than one Bellevue City official
- b. Where the structural integrity or significant deterioration of a property is demonstrated in a report by a structural engineer or architect with demonstrated experience working with historic buildings
- c. Where the Commission determines that the building has lost its historic architectural integrity and no longer contributes and cannot be rehabilitated to contribute to the character of the district
- d. The applicant **shall** demonstrate economic hardship **and** that the property cannot be put to reasonable beneficial use without the approval of demolition plans
- e. If the property in question is an income-producing building, the applicant **shall** also demonstrate that she/he cannot obtain a reasonable economic return from the building, taking into consideration the impact of federal and state historic preservation tax credits and other local financial incentives detailed in Section A above
- f. The applicant **shall** provide any and all documentation requested by the Commission

14.1.3 If none of the above conditions (14.1) are found to exist, the Commission **shall not** approve the proposed demolition



Figure 144. The historic Balke's Opera House building, designed by Cincinnati architect George Rapp, was located at Berry and Fairfield Avenues. It was demolished in the early 1960s before the local districts were in place

- 14.2 Before considering demolition, the applicant **shall** consider mothballing and stabilizing the building, until funds and rehabilitation plans are in place
- a. Prepare a condition assessment of the building to include priorities for repairs necessary to stabilize the property for both the short and long-term
 - b. Evaluate the age and condition of the following major elements: foundations; structural systems; exterior materials; roofs and gutters; exterior porches and steps; interior finishes; staircases; plumbing, electrical, mechanical systems; special features such as chimneys; and site drainage
 - c. Stabilize the building by protecting the exterior from moisture penetration and pest invasions
 - d. Secure the building to reduce vandalism and theft, while allowing for adequate ventilation
 - e. Implement a maintenance and monitoring plan for protection
- 14.3 If demolition is approved by the Commission, the re-purposing of any historic building materials **shall be** a priority
- a. Re-purpose the maximum amount of historic building materials feasible
 - b. When alternatives to demolition have been exhausted, and demolition of a historic property approved, a deconstruction program **should be** used to guide the careful salvage of historic materials, details, and features
 - c. Consider repurposing other intact and salvageable non-historic building materials

Demolition Report

Re 14.1.2: The Commission requires a report authored by an engineer, architect, or preservation professional with professional experience working with historic properties to demonstrate that a building's condition necessitates this forever treatment.

The report must include at minimum:

- a. Annotated photographs keyed into a building floor plan showing significant deterioration
- b. Annotated photographs showing all facades, and interior views on all floors
- c. Estimated cost to rehabilitate the building, noting the state and/or federal preservation tax credit plus any available local grants
- d. If demolition is sought due to a loss of integrity to the period of significance, annotated photographs shall demonstrate this loss
- e. Reasons why mothballing is not an acceptable approach
- f. Future plans for the site, post-demolition, must be also discussed
- g. Resumes for all key personnel who authored the report shall be provided in the appendix

Resources for Further Reading

- Julia Miller, *Protecting Historic Properties Through Demolition Review*, online at:

http://www.preservationnation.org/information-center/sustainable-communities/creating/teardowns/demolition_review.pdf

-Preservation Brief 31: <http://www.nps.gov/tps/how-to-preserve/briefs/31-mothballing.htm>

-For more information on the concept of economic/financial hardship, please visit:

<http://www.preservationnation.org/information-center/law-and-policy/legal-resources/preservation-law-101/resources/Economic-Hardship-Assessment.pdf>

Fifteen: Guidelines for Relocation

Summary



Relocation of locally landmarked historic buildings is strongly discouraged. In addition to making the building's National Register eligibility questionable, and therefore its potential to receive historic preservation tax credits, relocation can damage a building's historic fabric; result in loss of associated archaeological deposits; destroy the relationship between the historic setting and the building; and cause the loss of important historic features such as foundation walls, landscaping, and chimney stacks. For these reasons, the city of Bellevue does not recommend relocating a locally designated historic building.

There are, however, instances in which relocation is necessary, such as to prevent demolition of a significant building by a public project. Another instance of a positive relocation project would be relocation of a non-contributing building outside a district. This type of relocation might improve the district's visual character, and therefore be a positive step. In any case, when an applicant wishes to move an individual landmark building, or a building within a historic district, or when an applicant wishes to move a building to a landmark site or to a property in a historic district, the Commission shall consider the contribution the building makes to its present setting; whether there are definite plans for the site to be vacated; whether the building can be moved without significant damage to its physical integrity; and the compatibility of the building or structure to its proposed site and adjacent properties. The guidelines below are intended to assist the property owner as they make decision regarding their important historic property or their non-contributing property within a historic district.

15.1 Relocating a Contributing/Historic Building

- a. A historic building that contributes to a locally designated historic district **shall not** be relocated outside the boundaries of same district
- b. Individually landmarked buildings **shall not** be relocated from their original landmark site
- c. Contributing buildings within a local historic district **shall not** be moved from one location to another, or moved within the boundaries of the subject property
- d. Contributing historic buildings that are moved to another location in the district, under the exceptions outlined in 15.1(g) below, **shall be** compatible with adjacent buildings in age, style, height, scale, materials and setbacks, and **shall be** similar in site and setting

- e. Relocation of a historic building that has not been individually landmarked into an established local historic district **may be** appropriate if and only if the relocation does not result in the loss of another historic building on the site to which the first building is moved and if the move does not result in damage to the historic building
- f. A building **may be** moved into a local historic district if it is architecturally compatible with adjacent buildings on its new site and if it meets the exception in 15.1(g) below. The new building **shall** contribute to the district's architectural character through its age, style, height, scale, massing, materials, texture, site, and setting
- g. Exceptions to 15.1(a), 15.1(b), and 15.1(c) above are where relocation is necessary for public welfare or where necessitated by publicly funded projects
- h. In the instances described in 15.1(d), 15.1(e), and 15.1(f), the proposal **should be** studied to determine that significant damage will not occur upon relocation
- i. In the instances described in 15.1(d), the Commission **shall** review and approve plans for the site abandoned within the boundaries of the local historic district to determine if these plans are congruent with the goals of the historic district **before** the contributing building is approved for relocation

15.2 Relocating a Non-Historic/Non-Contributing Building

- a. Non-contributing buildings within a locally designated historic district **shall not** be moved from one site to another within the same district unless removal to another location would improve the visual historic character in the location from which the non-contributing building was moved and if the new location within the district has lost integrity to the period of significance
 - b. Buildings that do not and cannot contribute to a local historic district **shall not** be relocated within the boundaries of a local historic district
- 15.3 Buildings that have been moved into a district, the process of which is detailed in 15.1 and 15.2, **should be** identified through a plaque or marker noting both the original building date and moving date. This plaque **should be** placed near the public right-of-way or otherwise be street visible
- 15.4 All relocation proposals **shall** meet the minimum requirements set forth in Section 9.16 of the Bellevue Zoning Ordinance

Resources for Further Reading

- For information on the National Register and relocating historic properties, please visit: [http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_7.htm#crit con b](http://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_7.htm#crit%20b)
- International Association of Structural Movers: <http://www.iasm.org/>

Glossary

Selected Technical Terms

Addition

New construction added to an existing building or structure

Alteration

Work which impacts any exterior architectural feature, including construction, reconstruction, repair, or removal of any building element

Appropriate

Especially suitable or compatible

Building (per National Park Service)

A building, such as a house, barn, church, hotel, or similar construction, is created principally to shelter any form of human activity

Building Footprint

The portion of a lot covered by a building or structure at the surface level, measured on a horizontal plane

Certificate of Appropriateness

A document awarded by a preservation commission allowing an applicant to proceed with a proposed alteration, demolition, or new construction in a designated area or site, following a determination of the proposal's suitability according to applicable criteria

Certified Local Government

Any city, county, parish, township, municipality, borough, or any other general purpose subdivision which may participate in the activities outlined in the National Preservations Act Amendments of 1980 to further delegate responsibilities and funding to the local level

Commission

The Bellevue Historic Preservation Commission

Contemporary

Reflecting characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design

Compatible

In harmony with location and surroundings

Context

The setting in which a historic element, site, structure, street, or district exists

Contributing Resource

A building, structure, site, district, or object with qualities of historical or architectural interest. Generally contributing resources are more than 50 years old

Cultural Landscape (per National Park Service)

A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four main types: historic sites, historic designed landscapes, historic vernacular landscapes, and ethnographic landscapes

Demolition

Any act which destroys in whole or in part a building or structure

Demolition by Neglect

The destruction of a building or structure through abandonment or lack of maintenance

Design Guidelines

Criteria developed by preservation commissions to identify design concerns in an area to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts

District (per National Park Service)

A district possesses a significant concentration, linkage, or continuity of sites, buildings, structures, or objects united historically or aesthetically by plan or physical development

Documentary Evidence

Evidence of a former building or structure or an important design feature on a historic building that can be gathered from sources such as old photographs, maps, old paintings, diaries, drawings, and other forms or written or visual historic documentation

Due Process

The established procedure by which legal action is carried out

Dutchman Repair

A repair that replaces a damaged or missing area of a material with like-materials. The procedure involves removing a symmetrical, squared area around the defect and replacing it with a new matching material

Element

A material part or detail of a site, structure, street, or district

Fabric

The physical material of a building, structure, or community, connoting an interweaving of component parts

Forensic Evidence

Evidence found on a historic building or structure that indicates the shape, style, color, or materials present in a formerly intact historic feature

General Maintenance

Ordinary maintenance needed to keep a building or structure in good repair; generally requires minimal or no change in materials

Harmony

Pleasing or congruent arrangement

Historic Character

The qualities and attributes of any building, structure, site, street, or district

In-Kind Repairs and Replacement (aka Matching Repairs or Replacement)

This refers to the process of repairing or replacing a part of a building, e.g. window muntins, with **the same** material type, design, dimension, texture, detailing, and exterior appearance

Integrity

A property retains its integrity, if a sufficient percentage of the structure dates from the period of significance. The majority of a building's structural system and materials should date from the period of significance and its character defining features also should remain intact

Maintain

To keep in an existing state of preservation or repair

May

An acceptable but not necessarily preferred action

May Not

An action that is not necessarily preferred

National Park Service

The federal agency responsible for implementing the national historic preservation program, mandated in the 1966 National Historic Preservation Act

National Register of Historic Places

The official list of the Nation's historic places worthy of preservation. Authorized under the National Historic Preservation Act of 1966, it is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. The National Register is administered by the National Park Service under the Secretary of the Interior

Non-contributing Resource

A building, structure, site, district, or object without any qualities of historical or architectural interest or significance

Object (per National Park Service)

The term "object" is used to distinguish from buildings and structures those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be, by nature or design, movable, an object is associated with a specific setting or environment, such as a sculpture

Preservation (per the National Park Service)

The act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction

Primary Façade

The primary front face of a building or structure

Public Notice

The classified advertisement of an event, such as a preservation commission meeting, that is published in the local newspaper and posted in the city government building in order to notify the general public of the upcoming event

Reconstruction (per the National Park Service)

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. Reconstruction typically refers to an entire building, structure, or site—not specific historic design elements. These are *restored* to a historic building

Rehabilitation (per the National Park Service)

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

Repairs

Repairs to historic material, such as wood siding, generally involve patching and piecing-in with new material that matches the historic material in type, design, dimension, texture, detailing, and exterior appearance (in-kind)

Replacement

Replacement of sound or repairable historic material is never recommended; however, if the historic material cannot be repaired because of the extent of deterioration or damage, the preferred treatment is always replacement with new material that matches the historic material in type, design, dimension, texture, detailing, and exterior appearance (in-kind)

Resource

In the context of historic preservation, a building, structure, site, district, or object. Also known as a cultural resource or historic resource

Restoration (Per the National Park Service)

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period

Routine maintenance

This process involves the least amount of work needed to preserve the historic materials and features of a building. For example, maintenance of a wood-sided building would include scraping, caulking, and repainting

Scale

Proportional elements that demonstrate the size, materials, and style of buildings

Secondary façade

An elevation other than the primary façade, located to the side or rear of the historic building

Shall

A mandatory action

Shall not

It is required that the action not take place

Should

A recommended action

Should not

An action that is not recommended

Significant

Having importance within the contexts of architecture, history, archaeology, and/or culture

Significant Deterioration

The decline of a historic building or historic building feature to a state of severe decay. Significant deterioration must be determined by a qualified historic preservation professional, following any guidance for percentage of deterioration located in this document

Site (per National Park Service)

A site is the location of a significant event, a prehistoric or historic occupation or activity, or a building or structure, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value regardless of the value of any existing structure

Stabilization

The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and weather-resistant enclosure

Streetscape

The distinguishing character of a particular street as created by its width, degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings (see also Cultural Landscapes above)

Structure (per National Park Service)

The term structure is used to distinguish from buildings those functional constructions made usually for purposes other than creating human shelter, such as a bridge, tunnel, or canal

Style

A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character

Vernacular

In reference to architecture, buildings in indigenous styles constructed from locally-available materials and following traditional building practices and patterns

Visual Setting

The visual setting is comprised of the historic buildings directly adjacent to as well as historic buildings across the street from your proposed project

Selected Architectural Terminology

Aluminum-clad windows

A wood frame window coated with aluminum on the exterior. The aluminum is bent and folded over the exterior of the window to prevent weather from penetrating into the wood frame. The wood frame can then be stained or painted on the inside. Aluminum clad can be painted in any color

Apron

A decorative, horizontal trim piece on the lower portion of an architectural element

Arch

A curved construction of wedge-shaped stones or bricks which span an opening and support the weight above it (see flat arch, jack arch, segmental arch, and semi-circular arch)

Architrave

The lowest section of the entablature that rests on the capital of a column; it also refers to the decorative molding around a door or window

Attic

The upper level of a building, not of full ceiling height, directly beneath the roof

Baluster

One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade

Balustrade

An entire rail system with top rail and balusters

Bargeboard (Vergeboard)

A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn in to a decorative pattern

Battered

Having sloped sides, in reference to piers and columns in the bungalow style

Bay

The portion of a façade between columns and piers providing regular divisions and usually marked by windows

Bay Window

A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level

Belt Course

A horizontal band usually marking the floor levels on the exterior façade of a building

Board and Batten

Siding fashioned by boards set vertically and covered where their edges join by narrow strips called battens

Bond

A term used to describe the various patterns in which brick (or stone) is laid, such as “common bond” or “Flemish bond”

Box Gutter

A rectangular gutter that is set into and partially below the lower edge of a roof

Brace

An essential structural member placed diagonally as a support between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support

Canopy

A projecting awning suspended above an opening

Capital

The head of a column or pilaster

Casement Window

A window with one or two sashes which are hinged at the sides and usually open outward

Clapboards (Weatherboard or siding)

Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface

Classical Orders

Derived from Greek and Roman architecture, a column with its base, shaft, capital, and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite

Clipped Gable

A gable roof where the ends of the ridge are terminated in small diagonal roof surface

Column

A circular or square vertical structural member

Common Bond

A brickwork pattern where most courses are laid flat, with the long “stretcher” edge exposed, but every fifth to eighth course is laid perpendicularly with the small “header” end exposed, to structurally tie the wall together

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

Corinthian Order

Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots

Cornice

The uppermost projecting part of an entablature, or feature resembling it; any projecting ornamental molding along the top of a wall, building, etc.

Cresting

A decorative ornamental finish along the top of a wall or roof, often made of ornamental metal

Cross-Gable

A secondary gable roof which meets the primary roof at right angles

Cupola

A domical roof set on a circular base, often set on the ridge of a roof

Dentils

A row of small tooth-like blocks in a classical cornice

Doric Order

A classical order with simple, unadorned capitals, and with no base

Dormer Window

A window that project from a roof

Double-Hung Window

A window with two sashes, one sliding vertically over the other

Eave

The edge of a roof that project beyond the face of a wall

Elevation

Any of the external faces of a building

EII

The rear wing of a house, generally one room wide and running perpendicular to the principal building

Engaged Column

A round column attached to a wall

Entablature

A part of a building of classical order resting on the column capital; consists of architrave, frieze, and cornice

Façade

The face or front elevation of a building

Fanlight

A semi-circular window usually over a door with radiating muntins suggesting a fan

Fascia

The projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classic entablature

Fenestration

The arrangement of windows on a building

Finial

A projecting decorative element, usually a metal, at the top of a roof turret or gable

Fishscale Shingles

A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends

Flashing

Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces

Flat Arch

An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch

Flemish Bond

A brick-work pattern where the long “stretcher” edge of the brick is alternated with the small “header” end for decorative as well as structural effectiveness

Fluting

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

Foundation

The lowest exposed portion of the building wall, which supports the structure above

Frieze

The middle portion of a classical cornice; also applied decorative elements of an entablature or parapet wall

Gable

The vertical surface on a building usually adjoining a pitched roof, commonly at its end and triangular-shaped

Gable Roof

A pitched roof with one downward slope on either side of a central horizontal ridge

Gambrel Roof

A ridged roof with two slopes on either side

Gutter

A shallow horizontal channel of metal or wood usually set immediately below and along the eaves of a building to catch and carry off rainwater from the roof

Hipped Roof

A roof with uniform slopes on all sides

Hood Molding

A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a trip mold

Ionic Order

One of the five classical orders used to describe decorative scroll capitals

Infill

New construction where there had been open space before, such as a new building between two older structures; or block infill between porch piers or in an original window opening

Jack Arch

(see Flat Arch)

Knee brace

An oversize bracket supporting a cantilevered or projecting element

Lattice

An openwork grill of interlacing wood strips used as screening

Lintel

The horizontal top member of a window, door, or other opening

Mansard Roof

A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal

Masonry

Exterior wall construction of brick, stone, or concrete block laid up on small units

Massing

The three-dimensional form of building

Metal Standing Seam Roof

A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin; these roofs were attached or crimped together in various raised seams for which the roof are named

Metal Windows

In this document, this term refers to steel or aluminum windows that gained popularity in the 1920s

Modillion

A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice

Mortar

A mixture of sand, lime, cement, and water used as a binding agent in masonry construction

Mullion

A heavy vertical divider between windows and doors

Multi-Light Window

A window sash composed of more than one pane of glass

Muntin

A secondary framing member to divide and hold the panes of glass in a multi-light window or glazed door

Oriel Window

A bay window which emerges above the ground floor level

Paired Columns

Two columns supported by one pier, as on a porch

Palladian Window

A window with three openings, the central one arched and wider than the flanking ones

Paneled Door

A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles

Parapet

A low horizontal wall at the edge of a roof

Pediment

A triangular crowning element forming the gable of a roof; any similar triangular element used over windows, doors, etc.

Pent roof

An eave-like projection, usually above the first floor, that protects entrances and windows

Pier

A vertical structural element, square or rectangular in cross-section

Pilaster

A square pillar attached, but projecting from a wall, resembling a classical column

Pitch

The degree of the slope of a roof

Portico

A roofed space, open or partly enclosed, forming the entrance and centerpiece of the façade of a building, often with columns and a pediment

Portland Cement

A strong, inflexible hydraulic cement used to bind mortar; mortar or patching materials with a high Portland cement content should not be on old buildings; the Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles

Pressed Tin

Decorative and functional metalwork made of molded tin used to sheath roofs, bays, and cornices

Pyramidal Roof

A roof with four identical sides rising to a central peak

Quoins

A series of stone, concrete, bricks, or wood panels ornamenting the outside of a wall

Ridge

The top horizontal member of a roof where the sloping surfaces meet

Rusticated

Roughening of stonework or concrete blocks to give greater articulation to each block

Sailor Course

A row of horizontal brick headers used as a lintel, sill, or a belt course

Sash

The moveable framework containing the glass in a window

Segmental Arch

An arch whose profile or radius is less than a semicircle

Semi-Circular Arch

An arch whose profile radius is a half-circle, the diameter of which equals the opening width

Sheathing

An exterior covering of boards or other surface applied to the frame of the structure (see Siding)

Shed Roof

A gently-pitched, almost flat roof with only one slope

Sidelight

A vertical area of fixed glass on either side of a door or window

Siding

The exterior wall covering or sheathing of a structure

Sill

The bottom crosspiece of a window frame

Soldier Course

A row of vertical brick headers used as a lintel, sill, or belt course

Spindles

Slender, elaborately turned wooden dowels or rods often used in screens and porch trim

Surround

An encircling border or decorative frame, usually at windows or doors

Standing Gutter (Yankee Gutter)

A V-shaped gutter near the lower end of a sloped roof; one side of the V is formed by a long board, running parallel to the eaves, whose broad side is approximately perpendicular to the roof's sloped surface. The roof forms the other side of this type of gutter. This type of gutter is typically lined with metal or copper and is used on historic slate roofs

Swag

Carved ornament in the form of a cloth draped over supports, or in the form of a garland of fruit and flowers

Transom

A horizontal opening (or bar) over a door or window

Trim

The decorative framing of openings and other features on a façade

Turret

A small slender tower

Tuscan Order

A simplified version of the Roman Doric order that has fewer and bolder moldings, unfluted columns, a plain frieze, and no triglyphs. An extremely simplified version of this order is often found on Colonial Revival style houses

Veranda

A covered porch or balcony on a building's exterior

Vinyl Windows

Vinyl windows have a vinyl frame structure and vinyl cladding. Vinyl windows cannot be shaped into thin pieces, so they tend to have a heavier appearance than other types of windows

Vinyl-clad Windows

Vinyl-clad windows have a wood frame that is coated on the outside with a vinyl composite material. This allows the inside to be painted or stained and gives the window all the insulating benefits of wood. The exterior is available in a few colors

Wood Windows

Wood windows offer endless options in shape and style, because the material is easy to work with. Wood also makes a great insulator, so the frame will not transmit cold or warmth from the outside

Wood Shake

A thick hand-split wood shingle that is attached on sheathing in overlapping rows as a covering for a roof or wall

Wood Shingles

A thin unit of wood either hand-split or cut to stock lengths, widths, and thicknesses used as an exterior covering on roofs and walls. Wood fish-scale shingles are considered a type of wood shingles

Other architectural terminology can be found by accessing McAlester's *Field Guide to American Houses*, Harris' *American Architecture*, or Gottfried and Jennings, *American Vernacular Buildings and Interiors, 1870-1960*.

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Appendices

Appendix One: Kentucky Revised Statute Local Historic Districts

82.026 City historic preservation commissions.

The legislative body of any city may enact ordinances establishing local historic preservation commissions for the purpose of qualifying for historic preservation funding. The city shall comply with the 1966 National Historic Preservation Act, as amended, in order to meet the requirements for an adequate and qualified historic preservation commission, and the legislative body shall provide:

- (1) A system for surveying and inventorying historic properties;
- (2) Procedures for adequate public participation in the local historic preservation program, including the process of recommending properties to the National Register;
- (3) The enforcement of appropriate state and local legislation for the designation and protection of historic properties; and
- (4) Such other responsibilities as may be required by the 1966 National Historic Preservation Act, as amended.

Effective: July 13, 1984

History: Created 1984 Ky. Acts ch. 96, sec.1, effective July 13, 1984.

Online at: <http://www.lrc.ky.gov/statutes/statute.aspx?id=25027>

Appendix Two: City of Bellevue, Kentucky Ordinance No. 87-12-1

CHAPTER 153: HISTORIC PRESERVATION

Sections

153.01 Purpose

153.02 Definitions

153.03 Historic Preservation Commission

153.04 Powers and duties of Commission

153.05 Nominations to National Register of Historic Places

153.06 Designation of landmark or historic district

153.07 Making change to landmark or property in historic district

153.08 Maintenance or repair of landmark or property in

historic district

153.09 Penalty

153.01 PURPOSE.

- (A) The City Council finds that buildings and neighborhoods having historic, architectural, or cultural interest and value have been neglected, altered, or destroyed notwithstanding the feasibility and desirability of preserving and continuing the use of such buildings and neighborhoods and without adequate consideration of the irreplaceable loss to the public.
- (B) The Council finds that the historic character of the city is of vital importance in maintaining the economy of the city and that its historic buildings and neighborhoods can be preserved, improved, and used by means of appropriate changes.
- (C) The Council finds that the city has well-established residential and business districts and that the history of the city is shown today through buildings representing the activities and events during its growth. The Council finds that the city has buildings and areas that represent the persons who live and work or have lived and worked in the city during a period of more than 100 years. It is the finding of the City Council that the distinctive and significant character of this city can only be maintained by protecting and enhancing its historic, architectural, and cultural heritage and by preventing unnecessary injury or destruction of its landmarks and historic districts which are civic and community assets.
- (D) The Council finds that the federal and state governments have passed laws to protect and preserve landmarks and historic districts, that some of these laws provide incentives for historic preservation, and that the National Historic Preservation Act was amended in 1980 to establish a certified local government program creating a new federal-state-local partnership to encourage the efforts by cities to protect and preserve their landmarks and historic districts.
- (E) The Council finds that individual historic preservation projects have already been undertaken in the city and that this chapter will encourage additional preservation work that will be important in achieving the goals of the city.
- (F) The Council finds that this chapter will benefit all the residents of the city and all the owners of property.
- (G) The City Council declares as a matter of public policy that the preservation, protection, and use of landmarks and historic districts is a public necessity because they have a special character or a special historic, architectural, or cultural interest and value and thus serve as visible reminders of the history and heritage of this city, state, and nation. The Council declares as a matter of public policy that this chapter is required in the interest of the health, prosperity, safety, welfare, and economic well-being of the people.
- (H) The purpose of this chapter is to effect the goals as set forth in the above findings and declarations of public policy and specifically, but not exclusively, to:

- (1) Accomplish the preservation, protection, and use of historic districts, landmarks, and landmark sites having a special character or special historic, architectural, or cultural interest and value to this city, state, and nation;
- (2) Promote the educational, cultural, economic, and general welfare of the people and safeguard the city's history and heritage as reflected in such landmarks, sites, and districts;
- (3) Stabilize and improve property values in such districts and in the city as a whole;
- (4) Foster civic pride in the value of notable accomplishments of the past;
- (5) Strengthen the economy of the city;
- (6) Protect and enhance the city's attractions to residents, tourists, and visitors and serve as a support and stimulus to business; and
- (7) Enhance the visual and aesthetic character, diversity, and interest of the city.

(Ord. 87-12-I, passed 12-28-87)

153.02 DEFINITIONS.

For the purpose of this chapter the following definitions shall apply unless the context clearly indicates or requires a different meaning.

"CERTIFIED LOCAL GOVERNMENT." A government meeting the requirements of the National Historic Preservation Amendments Act of 1980 (P.L. 96-515) and the implementing regulations of the U.S. Department of the Interior and the Kentucky Heritage Council.

"COMMISSION." The Historic Preservation Commission of the city.

"DEMOLITION." Any act that destroys, in whole or in part, a landmark, building, or structure in a historic district or on a landmark site.

"HISTORIC DISTRICT." An area meeting one or more of the criteria contained in § 153.06(E).

"LANDMARK." A building, structure, or site meeting one or more of the criteria contained in § 153.06(E).

"LANDMARK SITE." The land on which a landmark and related buildings and structures are located and the land that provides the grounds, the premises, or the setting for a landmark.

(Ord. 87-12-I, passed 12-28-87)

153.03. HISTORIC PRESERVATION COMMISSION.

- (A) There is hereby established the City Historic Preservation Commission. The Commission shall consist of five members appointed by the Mayor and approved by the City Council. The members shall have demonstrated interest in historic preservation, and at least two members shall have training or experience in a preservation-related profession, architecture, history, archeology, architectural history, planning, or related field. When one or two professional

members are not available, the Mayor may appoint other persons interested in historic preservation to serve. When the Commission reviews an issue that is normally evaluated by a professional member and that field is not represented on the Commission, the Commission shall seek expert advice before rendering its decision. In making any appointment, the Mayor shall seek to include a member who is active in real estate. Members of the Commission shall serve without compensation, but they shall be reimbursed for expenses incurred in the performance of their duties in accordance with the rules adopted by the Commission. Each member shall attend at least one educational meeting on historic preservation per year. This meeting shall have been approved by the State Historic Preservation Officer.

- (B) The terms of office of the members shall be three years, except the terms of two members of the original Commission shall expire after two years and the terms of two members of the original Commission shall expire after one year. Each member shall serve until the appointment and qualification of his successor. Vacancies on the Commission shall be filled within 60 days. When a vacancy occurs during a term of office, it shall be filled within 60 days, and the person selected shall be appointed for the unexpired portion of the term.
- (C) The Commission shall each year elect members to serve as Chairman, Vice-Chairman, and Secretary. The Chairman shall preside at the meetings of the Commission and shall be the spokesman for the Commission. In his absence, the Vice-Chairman shall perform these duties. The Secretary shall prepare the minutes of the Commission's meetings which shall be available for public inspection.
- (D) No member of the Commission shall vote on any matter that may affect the property, income, or business interest of that member.

(Ord. 87-12-I, passed 12-28-87)

153.04 POWERS AND DUTIES OF COMMISSION.

- (A) In addition to the powers and duties stated elsewhere, the Commission shall take any actions necessary and appropriate to accomplish the purpose of this chapter. These actions may include, but are not limited to the following:
 - (1) Conducting a survey of historic buildings and areas and preparing a plan for their preservation;
 - (2) Recommending to City Council the designation of historic districts and individual landmarks and landmark sites;
 - (3) Recommending to City Council written guidelines for making exterior changes to designated property and for undertaking new construction on designated property;
 - (4) Regulating alterations visible to the public that are proposed for designated property; regulating demolitions, relocations, and new construction involving designated property;
 - (5) Working with and advising the federal, state, and county governments and other parts of city government;

- (6) Advising and assisting property owners and other persons and groups, including neighborhood organizations, who are interested in historic preservation; and
 - (7) Conducting educational programs, including the preparation of publications and the placing of historical markers.
- (B) The Commission may initiate and encourage plans for the preservation and rehabilitation of individual historic buildings. The Commission shall, on a regular basis, give recognition to owners and tenants who maintain or rehabilitate their historic buildings with care and thus contribute to the preservation of the history of the city.
- (C) In making its survey of historic buildings and areas, the Commission shall conduct this work in accordance with the guidelines of the State Heritage Council. The Commission shall provide that its survey and preservation plan shall be maintained and continued.

The Commission shall use the preservation plan to assist the city and Campbell County in their overall planning efforts.

- (D) The Commission shall prepare comments on the relationship between the city's historic districts and landmarks and plans for redevelopment projects. These comments shall include suggestions on how to link the new and old buildings.
- (E) The Commission shall adopt and make public rules for the transaction of its business and shall hold at least four public meetings annually and special public meetings when necessary. All meetings shall have a previously available agenda and shall comply with KRS 61.805. A simple majority of the membership shall be required for decisions involving historic buildings and areas.
- (F) The Commission shall prepare and keep on file, available for public inspection, a written annual report of its activities, cases, decisions, qualifications of members, and other work.
- (G) The Commission, in addition to any appropriations made by the city, shall have the right to receive, hold, and spend funds which it may legally receive from any and every source, both in and out of the state, for the purpose of carrying out the provisions of this chapter.
- (H) In the development of the certified local government program, the city may ask the Commission to perform other responsibilities that may be delegated to the city under the National Historic Preservation Act.
- (I) The Commission shall receive regular assistance in the performance of its responsibilities from a city staff member. In addition, the city may, by contract, obtain assistance on preservation matters from a professional with expertise in historic preservation or a closely-related field. Other city staff members may be asked to assist the Commission by providing technical advice or helping in the administration of this chapter.

(Ord. 87-12-I, passed 12-28-87)

153.05 NOMINATIONS TO THE NATIONAL REGISTER OF HISTORIC PLACES.

- (A) To participate in the certified local government program, the city shall initiate all local nominations to the National Register of Historic Places and shall request the Mayor and the Commission to submit recommendations on each proposed nomination to the National Register. The Mayor and the Commission shall obtain comments from the public that shall be included in their National Register recommendations. Within 60 days of the receipt of a nomination from a private individual or the initiation of a nomination by the city, the city shall inform the State Heritage Council and the owner of the property of the two recommendations regarding the eligibility of the property. If the Mayor and the Commission do not agree, both opinions shall be forwarded in the city's report. If both the Mayor and the Commission recommend that a property not be nominated, the State Heritage Council shall inform the property owner, the State Historic Preservation Review Board, and the State Historic Preservation Officer, and the property will not be nominated unless an appeal is filed with the State Historic Preservation Officer.
- (B) If the Mayor and the Commission agree that a property should be nominated or if either of them feel that a property should be nominated, the nomination will receive a preliminary review by the State Historic Preservation Review Board. The Review Board shall make a recommendation to the State Historic Preservation Officer who shall decide whether to forward the nomination to the U.S. Secretary of the Interior who shall make the decision on listing the property on the National Register. The Mayor, the Commission, or the property owner may appeal the final decision by the State Historic Preservation Officer.

(Ord. 87-12-I, passed 12-28-87)

153.06 DESIGNATION OF LANDMARK OR HISTORIC DISTRICT.

- (A) The City Council may request the Commission to study a building or an area in order to make a recommendation on whether it qualifies for designation as a landmark and landmark site, or historic district. The owner of a property may request the Commission to study his building in order to make a recommendation on whether it qualifies for designation as a landmark and landmark site. Each designation of a landmark shall include the designation of a landmark site.
- (B) The Commission shall assemble information about a property or district being considered for designation and shall schedule a public hearing on the proposed designation. Prior to the hearing, the Chairman or another member of the Commission may have an individual meeting with an owner or a tenant of a building under consideration for designation as a landmark or as a part of a historic district. The purpose of this meeting shall be to explain the provisions of this chapter and to answer questions about how a designation would affect the owner or tenant. Prior to the hearing, the Commission may hold an educational meeting in an area or a neighborhood under consideration in order to explain the provisions of this chapter and to answer questions.
- (C) Advertised notice of the public hearing shall be given, including conspicuous posting on the property or in the proposed district, for 14 consecutive days immediately prior to the hearing. Notice of the hearing shall be given at least 14 days in advance of the hearing by certified letters

to the owners of property under consideration and the owners of all adjoining property. Written notice shall be considered sufficient when it is mailed to the person listed in the records maintained by the Property Valuation Administrator.

- (D) Before its first public hearing on a designation, the Commission shall recommend to City Council and gain approval for general guidelines that will apply to the city's landmarks and historic districts and will assist owners in the preservation and rehabilitation of their property. The general guidelines shall include the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings and may include other guidelines that will apply to all designated property in the city. In its guidelines and in its decisions, the Commission shall not limit new construction to any one architectural style but shall seek to preserve the character and integrity of the landmark or the historic district. The Commission may expand or amend the guidelines provided it holds a public hearing on the changes and submits the proposed changes to the City Council for approval.
- (E) A landmark or historic district shall qualify for designation when it meets one or more of the following criteria which shall be discussed in a Commission report making its recommendations to the City Council:
 - (1) Its value as a reminder of the cultural or archaeological heritage of the city, state, or nation;
 - (2) Its location as a site of a significant local, state, or national event;
 - (3) Its identification with a person or persons who significantly contributed to the development of the city, state, or nation;
 - (4) Its identification as the work of a master builder, designer, or architect whose individual work has influenced the development of the city, state, or nation;
 - (5) Its value as a building that is recognized for the quality of its architecture and that retains sufficient elements showing its architectural significance;
 - (6) Its distinguishing characteristics of an architectural style valuable for the study of a period, method of construction, or use of indigenous materials;
 - (7) Its character as a geographically definable area possessing a significant concentration of buildings or structures united by past events or by its plan or physical development; or
 - (8) Its character as an established and geographically definable residential neighborhood or business district, united by culture, architectural style, or physical plan and development.
- (F) After evaluating the testimony at its public hearing, and the survey information and other material it has assembled, the Commission shall make its recommendation to the City Council with a written report on the property or area under consideration. In its report the Commission may set goals for a proposed historic district in order to encourage appropriate work in the district.
- (G) The City Planning and Zoning Commission shall report on the relationship between the proposed designation and existing and future plans of the development of the city. If the Planning and Zoning Commission approves of the proposed designation, it shall amend the

comprehensive plan to include the proposed designation and shall recommend a change in the zoning map to show the proposed historic designation. The Planning and Zoning Commission shall forward its comments, the comprehensive plan amendment, and the zoning map change to the City Council. If the Planning and Zoning Commission does not approve of the proposed designation, it shall forward its comments to the City Council.

- (H) The City Council shall approve, modify, or disapprove the proposed designation within 60 days after receiving the recommendation of the Historic Preservation Commission and the material from the Planning and Zoning Commission. If the City Council decides to make a designation and no comprehensive plan amendment has been adopted and no zoning map change has been recommended, the City Council shall request the Planning and Zoning Commission to reconsider its earlier decisions and shall provide that the designation shall take effect after these preliminary steps have been approved.
- (I) The Commission shall notify each owner of the decision relating to his property and shall arrange that the designation of a property as a landmark or as a part of a historic district be recorded in the land records of the county. The Commission shall also give notice of the decision to the government offices in the city and county which shall retain them for future reference.
- (J) The amendment or rescission of any designation shall be accomplished through the same steps as were followed in the original designation.

(Ord. 87-12-I, passed 12-28-87)

153.07 MAKING CHANGE TO LANDMARK OR PROPERTY IN HISTORIC DISTRICT.

- (A) A certificate of appropriateness from the Historic Preservation Commission shall be required before a person may undertake the following actions affecting a landmark, landmark site, or property in a historic district:
 - (1) Alteration of the exterior part of a structure that is visible to the public;
 - (2) New construction;
 - (3) Demolition; or
 - (4) Relocation.

When seeking a building permit involving designated property, the person must submit a certificate of appropriateness approving the work listed in this division (A).
- (B) When a person wishes to undertake an exterior alteration visible to the public affecting a landmark, landmark site, or property in a historic district or when a person wishes to undertake new construction, demolition, or relocation affecting a landmark, landmark site, or property in a historic district, that person shall apply to the Commission for a certificate of appropriateness. This application is required even when the proposed work does not require a building permit. The applicant shall provide, where applicable, drawings of the proposed work; photographs of the existing building, structure, or site and adjacent properties; and information about the building materials to be used.

- (C) In the event work is being performed without the required certificate of appropriateness, the city shall issue a stop work order. All work shall cease on the designated property. No additional work shall be undertaken as long as such stop work order shall continue in effect. The Commission shall meet with the owner or tenant to resolve the problem. The city may apply in circuit court for an injunction to enforce its stop work order.
- (D) The Commission shall hold a public hearing on each certificate of appropriateness within 30 days after a completed application is received by the Commission. The Commission shall make a decision on the application within 45 days after the receipt of a completed application, provided the Commission may extend the time for decision an additional 60 days when the application is for demolition or new construction. The Commission shall approve or disapprove each application, and it shall give its reasons for its decision using the criteria contained in this section and in its guidelines. The Commission may suggest modifications to an application and may then approve a certificate of appropriateness providing for revisions in the plans submitted. If the Commission fails to decide on an application within the specified time period, the application shall be deemed approved. Applicants shall be given notice of the public hearings and meetings relating to their application and shall be informed of the Commission's decision. When an application has been approved, the applicant shall be given a certificate of appropriateness. Advertised notice of the public hearing shall be given, including conspicuous posting on the property.
- (E) In making a decision on an application, the Commission shall use its guidelines. The Commission shall consider the effect of the proposed work on the landmark, landmark site, or property in the historic district upon which such work is to be done; and the relationship between such work and other buildings and structures on the landmark site or other property in the historic district. In evaluating the effect and the relationship, the Commission shall consider historical and architectural significance, architectural style, design, texture, materials, and color. The certificate from the Commission shall not relieve the property owner from complying with the requirements of other state and local laws and regulations.
- (F) In making a decision on an application, the Commission shall be aware of the importance of finding a way to meet the current needs of the applicant. The Commission shall also recognize the importance of approving plans that will be reasonable for the applicant to carry out. Before an applicant prepares his plans, he may bring a tentative proposal to the Commission for its comments. The Commission shall prepare a list of routine alterations that shall receive immediate approval without a public hearing when an applicant complies with the specifications of the Commission. The list shall include paint colors appropriate for different types of buildings.
- (G) Owners and tenants shall apply to the Commission for a certificate of appropriateness for a sign before their sign is made. In addition to its guidelines, the Commission shall prepare and distribute examples of signs that would be appropriate in a historic district. The Commission's standards for signs shall be the standards used in a historic district regardless of any conflicting provisions of other local laws and regulations.
- (H) When an applicant wishes to demolish a landmark, building, or structure on a landmark site, or a building or structure in a historic district, the Commission shall negotiate with the applicant to

see if an alternative to demolition can be found. The Commission may ask interested individuals and organizations for assistance in seeking an alternative to demolition and in obtaining estimates on rehabilitation costs for the threatened building. After its public hearing, the Commission may decide that a building or structure in a historic district or on a landmark site may be demolished because it does not contribute to the historic district or to the landmark. On all other demolition applications, the Commission shall study the question of economic hardship for the applicant and shall determine whether the landmark or the property in the historic district can be put to reasonable beneficial use without the approval of the demolition application. In the case of an income-producing building, the Commission shall also determine whether the applicant can obtain a reasonable return from his building. The Commission may ask applicants for additional information to be used in making these determinations. If economic hardship or the lack of a reasonable return is not proved, the Commission shall deny the demolition application unless the Commission finds grounds to grant the demolition application under the points contained in division (E) above.

- (I) When an applicant wishes to move a landmark, building, or structure on a landmark site, or a building or structure in a historic district, or when an applicant wishes to move a building or structure to a landmark site or to a property in a historic district, the Commission shall consider the contribution the building or structure makes to its present setting; whether there are definite plans for the site to be vacated; whether the building or structure can be moved without significant damage to its physical integrity; and the compatibility of the building or structure to its proposed site and adjacent properties. These considerations shall be in addition to the points contained in division (E) above.
- (J) The applicant shall have the right to appeal to the Circuit Court from a decision of the Commission on an application for a certificate of appropriateness.
- K) All work performed pursuant to a certificate of appropriateness shall conform to the provisions of such certificate. It shall be the responsibility of the Building Inspector and the Commission to inspect from time to time any work being performed to assure such compliance. In the event work is being performed which is not in accordance with such certificate, the city shall issue a stop work order. All work shall cease on the designated property. No additional work shall be undertaken as long as such stop work order shall continue in effect. The Commission shall meet with the owner or tenant to resolve the problem. The city may apply in circuit court for an injunction to enforce its stop work order.

(Ord. 87-12-I, passed 12-28-87)

153.08 MAINTENANCE OR REPAIR OF LANDMARK OR PROPERTY IN HISTORIC DISTRICT.

- (A) Every person in charge of a landmark, landmark site, or property in a historic district shall keep in good repair all of the exterior portions of such buildings or structures; and all interior portions thereof which, if not so maintained, may cause such buildings or structures to deteriorate or to become damaged or otherwise to fall into a state of disrepair. The purpose of this section is to prevent a person from forcing the demolition of his building by neglecting it and by permitting damage to the building because of weather or vandalism. No provision in this chapter shall be interpreted to require an owner or tenant to undertake an alteration or to restore his building to its original appearance.
- (B) Ordinary repairs and maintenance may be undertaken without a certificate of appropriateness provided this work on a landmark, landmark site, or property in a historic district does not change the exterior appearance that is visible to the public.
- (C) An owner shall immediately notify the city of emergency conditions dangerous to life, health, or property affecting a landmark, landmark site, or property in a historic district, and the owner shall immediately start and complete the work required to make his property safe. In any case where the city determines that there are emergency conditions dangerous to life, health, or property affecting a landmark, landmark site, or property in a historic district, the city shall order the remedying of these conditions without the approval of the Commission. The city shall promptly notify the Chairman of the Commission of the action being taken.
- (D) The Commission shall request a meeting with the property owner when his landmark or building in a historic district is in poor repair, and the Commission shall discuss with the owner ways to improve the condition of his property.
- (E) The provisions of this section shall be in addition to all other provisions of the Kentucky Building Code and/or the BOCA National Existing Structures Code, Second Edition, 1987, requiring buildings and structures to be kept in good repair.

(Ord. 87-12-I, passed 12-28-87)

153.09 PENALTY.

Any person violating any of the provisions of this chapter shall be fined not less than \$50 nor more than \$500 for each offense. Each day's violation shall constitute a separate offense.

(Ord. 87-12-I, passed 12-28-87)

Appendix Three: Properties Listed in the National Register of Historic Places in Bellevue, Kentucky

Name of Property	Address	Date Listed	Available Online at
Bellevue High School	616 Poplar St	1986	http://pdfhost.focus.nps.gov/docs/nrhp/text/86000026.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/86000026.PDF
Fairfield Avenue Historic District	Various	1988	http://pdfhost.focus.nps.gov/docs/nrhp/text/88000100.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/88000100.PDF
Foote-Fister Mansion	801 Lincoln Rd	1988	http://pdfhost.focus.nps.gov/docs/nrhp/text/88000099.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/88000099.PDF
Joe Seiter House	307-309 Berry Avenue	1986	http://pdfhost.focus.nps.gov/docs/nrhp/text/86000617.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/86000617.PDF
Marianne Theater		2015	http://heritage.ky.gov/NR/rdonlyres/CA7A81E8-090B-4E79-81CC-C9F34F13BDA3/0/MarianneTheater.pdf
Sacred Heart Church	337 Taylor Avenue	1974	http://pdfhost.focus.nps.gov/docs/nrhp/text/74000856.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/74000856.PDF
Taylor's Daughters Historic District	Various	1988	http://pdfhost.focus.nps.gov/docs/nrhp/text/88000101.PDF http://pdfhost.focus.nps.gov/docs/nrhp/photos/88000101.PDF

Appendix Four: Secretary of the Interior's Standards for Treatments of Historic Properties

The Standards are a series of concepts about maintaining, repairing, and replacing historic materials, as well as designing new additions or making alterations. The Guidelines offer general design and technical recommendations to assist in applying the Standards to a specific property. Together, they provide a framework and guidance for decision-making about work or changes to a historic property.

The Standards and Guidelines can be applied to historic properties of all types, materials, construction, sizes, and use. They include both the exterior and the interior and extend to a property's landscape features, site, environment, as well as related new construction.

Federal agencies use the Standards and Guidelines in carrying out their historic preservation responsibilities. State and local officials use them in reviewing both Federal and nonfederal rehabilitation proposals. **Historic district and planning commissions across the country use the Standards and Guidelines to guide their design review processes.**

The Standards offer four distinct approaches to the treatment of historic properties—preservation, rehabilitation, restoration, and reconstruction with Guidelines for each.

The Standards for Rehabilitation, codified in 36 CFR 67, are regulatory for the review of rehabilitation work in the Historic Preservation Tax Incentives program.

The Guidelines are advisory, not regulatory in most cases.

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archaeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

Guidelines for Rehabilitation

The revised and greatly expanded 2011 guidelines replace the chapter on "Energy Conservation" in *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines for Rehabilitating Historic Buildings*, published in 1992.

2011 National Park Service Illustrated Rehabilitation Guidelines are available at:

<http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

Appendix Five: Certificate of Appropriateness (COA)

Property owners or developers are required to apply for a COA before making exterior changes to properties in Bellevue's historic districts. The COA application can be access at the link below.

http://bellevueky.org/wp/wp-content/uploads/2013/09/Bellevue_COA_Application.pdf

Appendix Six: Building Maintenance Check-List

There are many excellent building maintenance check-lists available online, included below. These check-lists help the property owner determine how best to conduct ordinary maintenance before a building or building element became deteriorated. The following introductory text is adapted from the U.S. General Services Administration Building Maintenance Check-List

"All building materials deteriorate with age and exposure to the weather. Through routine inspection and cyclical maintenance, the useful life span of a building and its historic fabric will be greatly increased. The principal reason for developing building inspection forms is to advise building owners on the maintenance of their properties. The money invested in a building is considerable and care and effort are required to preserve and increase the value of the property. Unfortunately, many building owners use the "squeaky wheel" technique in their approach to maintenance, doing little or nothing until failure occurs. And when it does, the owner is hit with high repair bills and great inconvenience. The job of maintenance can be simplified if it is done systematically instead of haphazardly. Preventive maintenance involves regular inspection of those parts of the building that are most likely to get out of working order."

Recommended check-lists are available as online links below.

U.S. G.S.A Building Maintenance Check-List:

<http://www.gsa.gov/portal/content/111478>

Vermont State Historic Preservation Office Inspection Check-List

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=2&ved=0CCgQFjAB&url=http%3A%2F%2Faccd.vermont.gov%2Fsites%2Faccd%2Ffiles%2FDocuments%2Fstrongcommunities%2Fhistoric%2Finspection%2520checklist%2520for%2520historic%2520buildings.doc&ei=vtBkVefGJMipogTDpYClBg&usq=AFQjCNHCl6ziT_Ed2rpoMbrLleRksEuNVg&bvm=bv.93990622,d.cGU

Township of Hopewell, New Jersey, Exterior Maintenance guidelines:

http://www.hopewelltpw.org/Historic_Guidelines-4.pdf