



# **GALLIPOLIS HISTORIC PRESERVATION GUIDELINES**

**Prepared by the  
Gallipolis  
Historic Preservation Review Board**

**Commercial Guidelines  
Approved by the Gallipolis  
City Commission  
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Residential Guidelines  
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# **Gallipolis Historic Preservation Guidelines**

## **The Gallipolis Historic Preservation District(s)**

### **Introduction:**

Welcome to the Gallipolis historic preservation community— you are part of a caring, civic minded group of people from all over Gallia County, who are dedicated to preserving Gallipolis historic neighborhoods. Ownership of a building in the preservation district makes you a steward of our history. You are a keeper of the history of the Our House Tavern, the French Art Colony, the Ariel Theatre, the heritage of O.O. McIntyre, Samuel Vinton, Rufus Putnam and many others. Because you care, our history will be preserved for future generations. You also serve the community by enhancing our assets, which attracts visitors and fosters economic development.

This handbook, entitled the “Gallipolis Historic Preservation Guidelines,” was created to assist owners in maintaining, restoring and improving their historic property. The guidelines cannot furnish specific design details. The purpose is to provide general information toward maintaining the historic character of a building and to make wise choices for additions or new construction within the district and community. The Gallipolis Historic Preservation Review Board can counsel you in locating resources to assist with your preservation project. You are encouraged to check the credentials of any “professional” advising you. Ask for references and to see photographs of work they have done. Individuals or groups planning major projects should also require a performance bond.

The Guidelines present information to property owners, residents, contractors and others about appropriate rehabilitation work and new construction for locally designated districts. The guidelines are divided between commercial buildings and residential facilities, recognizing that there are many similarities and differences in requirements. They provide information about relating new construction to existing historic buildings and streetscapes. The Gallipolis Historic Preservation Guidelines were adopted by the Gallipolis City Commission on September 15, 1998, as the official document to be used by the Historic Design Review Board for evaluating and approving Certificates of Appropriateness.

The Preservation Division of the National Park Service, under the Department of the Interior, has played a major role in preservation efforts in the United States for more than three decades. Preservation became a National effort, with passage of the National Preservation Act of 1996. The Secretary of the Interior’s guidelines have become a standard for the preservation industry.

Section One lists the Secretary of the Interior’s Guidelines. Section Two provides definitions. Section Three gives you details about applying for a permit and a Certificate of Approval, which indicates that the proposed work is appropriate to the building. Section Four provides general guidelines that apply to any rehabilitation or restoration project. Section Five provides illustrated guidelines for the commercial historic district. Section Six describes procedures for private and duplex homes within the district(s) and Section Seven lists the homes and buildings currently within the historic district and provides a map. The appendix includes a copy of the signage requirements in the zoning code and the role of the Historic Preservation Board.

**Remember, the privilege of living in a historic area includes the obligation to preserve the area’s historic character. When a historic building is lost, it can never be replaced.**

## **Section I.**

# **The Secretary of the Interior's Standards for Rehabilitation**

The Standards (Department of Interior regulations, 36 CFR 67) pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached, adjacent or related new construction. The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

## Section II.

## Definitions

### ARCHITECTURAL TERMS

<b>Arch</b>	A curved opening; an arcade is a series of arches.
<b>Architrave</b>	The design element between the column capital and frieze in classical architecture.
<b>Ashlar</b>	Rectangular units of dressed stone.
<b>Baluster</b>	A small railing support; may also be called spindle. The railing and its balusters are a balustrade.
<b>Bay</b>	A structural division of a building; also refers to type of window or projection from a building.
<b>Belt course</b>	A horizontal band around a building, often of a contrasting material.
<b>Board and Batten</b>	Vertical siding consisting of flat members with narrow projecting strips to cover the joints.
<b>Bracket</b>	A structure or member which support a cantilevered section.
<b>Buttress</b>	An engaged or attached pier designed to strengthen a wall; typically found in church construction.
<b>Bulkhead</b>	The part of the storefront below the display window.
<b>Cantilever</b>	A large bracket or block projecting from a wall to support a balcony or cornice; a projecting beam or support anchored at only one end.
<b>Capital</b>	The upper most part of a column or other support.
<b>Clerestory</b>	An upper windowed section of a building designed to provide natural light to a high ceiling room.
<b>Colonnade</b>	A row of columns carrying an entablature.
<b>Coping</b>	A cap to a wall, parapet or roof.
<b>Corbel</b>	A support produced by extending successive masonry units out from the wall surface.
<b>Cornice</b>	The top section of a classical entablature; also the projecting trim at the top of a wall.
<b>Dentil</b>	A row of small rectangular blocks forming a molding, a cornice having this molding is denticulated or denticular.

<b>Dormer</b>	A structure, usually gabled, which projects from a roof.
<b>Engaged</b>	A column or pier attached to, and appearing to be partially embedded in a wall.
<b>Entablature</b>	The construction about the column capital, consisting of architrave, frieze and cornice.
<b>Facade</b>	The front or exterior “face” of the building.
<b>Finial</b>	A decorative terminal part at the top of a spire, gable, lamp shade, etc.
<b>Flashing</b>	A metal sheet, usually on the roof, to make an intersection of materials watertight.
<b>Foundation</b>	The substructure upon which a building rests.
<b>Frieze</b>	The middle member of an entablature, often decorated.
<b>Gable</b>	The triangular wall enclosed by the sloping ends of a ridged roof.
<b>Hoodmold</b>	Means a projecting molding or decorative trim over a window or door.
<b>Jamb</b>	The side of a doorway or window.
<b>Keystone</b>	The top member of an arch.
<b>Lintel</b>	A beam supported on vertical posts at its ends; common method of spanning an opening.
<b>Mullion</b>	The vertical support dividing a window into individual window panes.
<b>Muntin</b>	The horizontal support dividing a window into individual window panes.
<b>Order</b>	The form of a column and its entablature in classical architecture: doric, ionic and corinthian are the three most common orders.
<b>Parapet</b>	A low protective wall at the edge of a roof; the portion of the upper wall that rises above the roof.
<b>Pediment</b>	A low pitched gable on the front of some buildings, in the Grecian style.
<b>Pilaster</b>	A supporting column or pier partially embedded into a wall surface.
<b>Portico</b>	A pedimented porch supported by columns.
<b>Post</b>	A vertical structural element.
<b>Quoin</b>	A decorative treatment sometimes given to the corners of a masonry building.
<b>Rosette</b>	A circular floral ornament.

<b>Rustication</b>	Stone with emphasized points for a decorative treatment.
<b>Sash</b>	A frame designed to hold window glass.
<b>Siding</b>	An exterior wall covering
<b>Sill</b>	The horizontal structural element located below the opening of a window.
<b>Soffit</b>	The underside of an eave, cornice, etc.
<b>Spandrel</b>	The blank space between windows in successive stories of a multi-story building
<b>Storefront</b>	The street-level facade of a commercial building, usually having display windows
<b>Terra-cotta</b>	Decorative clay units which are used as a facing material on building facades.
<b>Transom</b>	A small operable or fixed window located above a door or other window.
<b>Veneer</b>	A non-structural exterior facing on the facade of a building; also used on furniture.
<b>Water Table</b>	A course of masonry projecting above a foundation to direct water away from it.

Note: *Other definitions applicable to Ordinance 98-90 establishing a Certified Local Government and Procedures for Preservation may be found in the Ordinance.*

### Section III. **Certificate of Appropriateness** Definition, Requirements and Process

#### **Certificate of Appropriateness**

A Certificate of Appropriateness is the document issued by the Gallipolis Historic Design Review Board for conspicuous exterior changes to a building or characteristic features of the environment within locally designated historic districts. Changes involving new construction, reconstruction, additions, alterations, major maintenance, fences, walls, historic lighting fixtures, major changes in the landscape environment or demolition require a certificate before other permits are issued or work begun. The approval process is not intended to prevent ordinary maintenance or repair of any building, structure or site, provided that such maintenance does not result in conspicuous change in the design form, mass, proportion, configuration, building material, texture, location or external visual appearance of any structure or part.

A certificate may be received by filing an application with the Code Enforcement Officer, who refers the issue to the Historic Design Review Board. Documentation, which completely and effectively defines the project and illustrates the proposed changes, such as photographs, site plans, sample materials or colors (if commercial) should be submitted with the application. There is no fee for this certificate, however, there is a fee for the construction permit.

**Process:** Applications received five days prior to the monthly Board meeting will receive a written response within twenty (20) days following the meeting. The Board normally meets the third Monday of

each month. If the Board is unable to certify the proposed changes, suggestions will be provided and negotiations with the property owner will begin as soon as possible, at a mutually agreed time. Where significant changes are proposed, property owners within 200 feet will be notified so that they may provide input. When the application for a Certificate of Appropriateness is denied, the applicant may pursue the appeal process stated in Ordinance 98-90.

#### **What must be in the Application?**

1. Property description and current building description. A description of the property and the current building must be included in the Application for a Certificate of Appropriateness. The property description must include both the legal description of the lot and the address of the property. A detailed drawing of the building, including dimensions of each room, must be included.
2. Drawing and Description of Proposed Work. Drawings and descriptions of the proposed work must be included with the application. The drawings and description must be in sufficient detail for the Design Review Board to determine exactly what work will be done and how it will affect historical significance of the building or site and the surrounding area. Dimensions must be included for each room where additions are proposed. A written description of the change should be included.
3. Names and Addresses of Area Property Owners. All property owners, and their addresses, within 200 feet in any direction, must be included with the application to allow those interested parties to be notified of the proposed changes to the neighborhood.
4. Names of Contractor, Subcontractors and Architects. Names and addresses of those providing the work on the project must be included.
5. Lists of Materials/Colors. List all materials to be used, providing samples where this would be helpful in understanding the proposed changes. Include your proposed color palette.  
(See Appendix for forms)

#### **Section IV.**

### **General Principles for Rehabilitation**

#### **Applicable to Commercial and Residential Properties**

The Guidelines are intended to apply the Secretary of the Interior's "Standards for Rehabilitation" to your project planning, by providing general design and technical recommendations. They are not meant to give case specific advice or address exceptions or rare instances. They can not tell an owner or developer which features of their historic building are important in defining the historic character and therefore, must be preserved, nor can they define which of the changes over time have become historic and should be preserved. Examples are provided in each section. Careful case by case decision making is accomplished best by seeking assistance of professional preservation architects, architectural historians, historians, archeologists and others skilled in preservation. When demolition is considered, structural engineers, who are trained in preservation, should be consulted. Involving the Historic Preservation Board with your initial planning can help you with information, suggestions and sources, possibly avoiding delays.

The Guidelines pertain to historic buildings of all sizes, materials, and construction types, current use notwithstanding. They are primarily directed to exterior restoration and rehabilitation and to new construction within the district. The aim is to preserve the historic, character defining features and materials, while making possible a contemporary efficient use. Rehabilitation guidance begins with protection and



maintenance to prevent further deterioration. The next priority, where deterioration is present, is the repair of significant features. Finally, when deterioration is so extensive that repair is not possible, replacement of historic materials and features, with new compatible materials, should be evaluated.

To further guide the owner and developer in planning a successful rehabilitation project, complex design issues dealing with new use requirements, such as alterations and additions, are included to underscore the need for particular sensitivity in these areas.

### **Characteristics of Building Composition.**

Before you begin any rehabilitation or restoration project, study your building and document all of its features in terms of the building itself, its setting and the relationship to its neighbors. Consider the following:

**MASSING.** This is derived from the relationship of different building elements and is the visual “weightiness” of the structure.

**SCALE.** This is the relationship between solid wall surfaces and wall openings such as doors and windows and also on the horizontal or vertical direction these elements create.

**PROPORTION.** This is the relationship between height and width and also the size of the openings in relation to the solid wall surfaces.

**RHYTHM.** This applies to both the streetscape and the individual building facade. Along the street, the rhythm of buildings is created by their width, massing and proportion of elements.

**SET BACK.** This refers to the distance from the front of the property to the building facade. Equally important is the alignment of the front facade to its neighbors. In residential areas, side yard width is important in maintaining the rhythm of an area.

**MATERIALS.** Materials used not only provide the visual impact of a building but make a strong statement about quality.

**COLOR.** This is one of the most obvious elements and is derived from paints, stains and the building materials. The choices are very broad, but even so, should be considered in relation to neighboring buildings.

**SKY AND GROUND TERMINATION.** This relationship becomes very important when filling in a gap in an existing streetscape.

**CONTEXT.** This represents the sum of social and cultural conditions in a given area. It is the milieu or environment in which a building exists.

### **THE RULES OF PRESERVATION:**

#### **Identify, Retain and Preserve**

Basic to the treatment of all historic buildings is identifying, retaining and preserving the form. The first step is detailing those architectural materials and features that are important in *defining the historic character*.

#### **Protect and Maintain**

After identifying those materials and features that are important and must be retained in the process of rehabilitation work, then protecting and maintaining them is addressed. Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. An overall

evaluation of the historic building's physical condition should be done concurrently.

### **Repair**

When the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Guidance, for the repair of historic materials such as masonry, wood and architectural metals, begins with the least degree of intervention possible. Patching, piecing-in, splicing, consolidating or otherwise reinforcing or upgrading should be done according to recognized preservation methods. Repairing also includes the limited replacement, in kind, or with compatible substitute material for extensively deteriorated or missing parts, when there are surviving prototypes. (For example: brackets, lintels, steps, plaster or portions of slate or tile roofing.) Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design, as well as the material, convey the visual appearance of the remaining parts of the feature.

### **Replace**

Following repair in the hierarchy, guidance is provided for replacing an entire feature with new material, when the level of deterioration precludes repair. This might be a cornice, a staircase, a porch or storefront. If the essential form and detailing are still evident, so that physical evidence can be used to re-establish the feature as an integral part of the structure, then its replacement is appropriate. The preferred option is always replacement with the same material. Because this approach may not be technically or economically feasible, the use of compatible substitute materials will be considered.

*It should be noted that, while the Secretary of the Interior's guidelines recommend the replacement of an entire character-defining feature, under certain well-defined circumstances, they never recommend removal and replacement with new material of a feature that, although damaged or deteriorated, could reasonably be repaired and thus preserved.*

### **Design for Missing Historic Features**

When an entire interior or exterior feature is missing (such as an entrance, cast iron facade or a principal staircase), it may no longer play a role in physically defining the historic character of the building, unless it can be accurately recovered in form and detailing through careful documentation of the historic appearance. When an important feature is missing, its recovery is always recommended as the preferred course of action. Thus, if pictorial or physical documentation exists to allow accurate reproduction, then constructing a new feature based upon the information is appropriate. However, an acceptable option, if reproduction is not possible, is designing a new feature that is compatible with the character defining features of the building. The new design should always relate to the size, scale and material of the building and, most importantly, be clearly differentiated so that a false historical appearance is not created.

### **Alterations and Additions to Historic Buildings**

Some exterior and interior alterations to the historic building are generally needed to assure its continued use, but it is most important that such alterations do not radically change, obscure or destroy character-defining spaces, materials, features, or finishes. Alterations may include providing additional parking space for an existing historic building site; cutting new entrances or windows on secondary elevations; inserting an additional floor; installing an entirely new mechanical system; or creating an atrium or light well. Alteration may also include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

Construction of an exterior addition to an historic building may seem to be essential for the new use. It is emphasized that such new additions should be avoided, if possible, and considered only after it is

determined that particular needs can not be met by altering secondary, non-character defining interior spaces. If, after a thorough exploration of interior solutions, an exterior addition is still determined to be the best answer, the addition should be designed and constructed to be clearly differentiated from the historic building so that character defining features are not radically changed, obscured, damaged or destroyed. (See new additions to historic buildings)

### **Health and Safety Code Requirements; Energy Retrofitting**

Work done to meet health, safety and ADA requirements, such as accessibility issues or retrofitting measures to conserve energy, are often an important part of rehabilitation projects. These are rarely part of the overall process of protecting or repairing character-defining features; rather such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage or destroy significant features or materials in the process of rehabilitation work to meet code requirements.

## **Section V. COMMERCIAL BUILDINGS**

### **Sensitive Design Approaches**

Similar to many historic business districts, the historic central business district in Gallipolis is comprised of buildings primarily from the last half of the 19<sup>th</sup> century. Typically they are characterized with three or four unified components: the storefront, the windowed upper facade (one or two stories) and the cornice. When approaching an appropriate rehabilitation, the character of these principal units should be recognized, retained and treated with sensitivity.

### **Store Fronts**

Changes in fashions and tastes, merchandising techniques, business ventures and "updating" public images have subjected the faces of commercial buildings to frequent alteration. As businesses competed for the attention of pedestrian and vehicular traffic, several layers of storefronts often accumulated on the same building. On most surviving late 19<sup>th</sup> to early 20<sup>th</sup> century urban commercial buildings, the traditional focus on street-level activity and the secondary usage of upper floors allowed the first floor storefronts to bear the brunt of insensitive alteration.. It is not unusual to find buildings that are completely covered from top to bottom with a modern cladding such as aluminum or stucco panels.

The typical 19<sup>th</sup> century storefront consisted of single or double doors flanked by display windows. The Entrance was frequently recessed to create space for the door to swing out without injuring pedestrians, to protect the customer from the weather and to increase display space. In some cases, an additional side door provided access to the upstairs. Structural members of cast iron, wood and occasionally masonry usually framed the storefront. The windows themselves were raised off the ground by panels or bulkheads made of wood, cast iron, pressed metal or masonry. Sometimes these incorporated small areas of glass to light basement space. Transoms of single or multiple glass panes were placed above windows and doors to provide a source of natural light for the deep interior space. The signboard above the storefront became a prominent part of the building and was generally capped by a small cornice of metal, wood or masonry. Canvas awnings, generally mounted just above or below the transoms, often shaded turn of the century storefronts to reduce fading and the mirror effects of the glass.

Storefront design remained basically unchanged until the 1920's and 1930's when design elements were simplified and streamlined. A variety of new materials were introduced during this period, including aluminum and stainless steel, pigmented structural glass, tinted and mirrored glass, glass block and neon.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period. A storefront added in 1930 may have greater architectural merit than what was replaced. In commercial historic districts, it is often the diversity of styles and detailing that contribute to the area's character. If the storefront design is a good example of its period, it may have gained significance over time and should be retained as part of the historical evolution of the building.

### Upper Facade and Cornice

The upper facades of commercial buildings, located immediately above the storefront, can range from a single story to multiple stories. Constructed of wood, masonry, architectural metal or a mixture of materials, upper facades are generally divided into bays, with the vertical division of the exterior marked by window placement or architectural features. Windows are often residentially scaled, as the upper levels of commercial buildings were often used as residential space. By the turn of the century, commercial facades became more decorative, with corbeling, recessed panels divided by pilasters, ornamental window hoods and other decorative features being introduced into the overall design.

Cornices complete the overall design by capping commercial facades along the roofline. Regardless of the material, cornices usually project above the upper facade in the form of corbelling or being visually supported by brackets. Similar to the designs of the upper facades, cornices became more elaborate as the 19<sup>th</sup> century progressed. However, as architectural trends changed, cornices were simplified during the early decades of the 20<sup>th</sup> century.

### **CORNICES:**

Common Cornice Alterations: It is common for the cornice or frieze to have been covered over by oversized signage or inappropriately placed awnings. In some instances projecting cornices have been removed. (Example: former Gillingham Pharmacy, corner Pine and Second)

### Guidelines for Repair or Reconstruction:

1. The materials used to construct the cornice are usually the same as those found elsewhere on a given facade. It may be constructed of wood, masonry or metal. When the original material is unattainable or too expensive, fiberglass reproductions are acceptable replacements.
2. If intact, the cornice should be preserved as it was originally designed. For cornices with a frieze designed for signage, this may necessitate reducing signage to conform to the original sign space provided.

### Unacceptable Procedures/Techniques.

1. It is not acceptable to chisel off a projecting cornice.
2. In general the cornice should not be obstructed or covered by any material or structure that is not a part of the original building design.

### **TRANSOMS:**

Common Transom Alterations. It is common to find transoms obscured by oversized signs, behind a roof addition or simply covered over.

### Guidelines for Repair or Reconstruction

1. Since not all historic storefronts contained transoms, the first step in the rehabilitation process is to

determine from old photographs or postcards whether the original storefront had a transom .

2. Usually transoms were fitted with clear or decorative glass in single or multiple panes. If the original transom glass must be replaced, panes of glass or acceptable glass substitutes can be used. When replacing or repairing the transom frame, it should be made from a material, which is compatible with the adjacent display window and door frames.

3. Whenever possible, the original transom should be retained. If the original transom needs to be replaced due to severe deterioration, replacement should match the original as closely as possible in design and materials.

#### Unacceptable Procedure:

1. It is not recommended that a transom be covered with non-transparent or translucent material. Removing the transom to fill the area with masonry or glass block is not acceptable.

#### **DISPLAY WINDOWS:**

Common Display Window Alterations. Common alterations to display windows include the partial or complete filling in of the window opening with a variety of materials. Also alterations affecting the display window often resulted in the complete redesign of the storefront area.

#### Guidelines for Repair or Rehabilitation:

1. If the original display window is intact, it should be retained whenever possible because it is important to the building scale.

2. While not desirable, modern transparent acrylic-based glass replacement materials can be substituted for plate glass, when mandated by code or public safety.

3. The replacement of plate glass or an acceptable glass substitute (as above) for a display window opening should be the same size as the original. When this is not possible, the scale can be maintained by dividing the original window opening into smaller sections and filling each with transparent material. For this technique to be effective, the number of the divisions and their size should be minimized. It is best to visually align such divisions with the natural lines of the building features. The materials used for the divisions should be wood or metal and should be painted to match the surrounding sash color.

4. The frame holding the glass or glass substitute in place should be constructed of wood or metal.

#### Unacceptable Procedures:

1. It is not acceptable to cover a display window, partially or completely, with any non-transparent material.

#### **BULKHEADS: (that part of a storefront below the display window)**

Common Bulkhead Alterations. It is common to find bulkheads extensively remodeled over the years. The most frequently found alteration is covered bulkheads or they have been filled with contemporary materials that are incompatible with the design of the building.

#### Guidelines for Repair or Reconstruction

1. Wood was the traditional material used to construct the bulkhead area.

2. If the bulkhead has been completely removed and no tangible evidence exists to document the original appearance, a reconstructed bulkhead, that is consistent with the building's size, scale and type of materials, should be designed and constructed.

3. If the bulkhead is deteriorated beyond repair, the first step is to photograph and document the measurements before it is lost. Every effort should be made to recreate the original, with similar materials and design.

4. Many bulkheads have been covered over or replaced with materials that are now historic in their own right. If this is true and they add character to the building, then they should be retained and/or restored.

#### Unacceptable Procedures:

1. One common technique is to cover the bulkhead with a single sheet of plywood, then add decorative molding. This technique is neither suitable for an historic building, nor is it cost effective because of the rapid deterioration of these materials.

2. Another common error is to use a rough sawn panel to present a rustic look that is inappropriate to any historic building. Further, the rough surface easily retains dirt, salt and water presenting a poor appearance and increasing deterioration.. Manufactured siding, imitation brick or stone, and low grade plywood are also inappropriate materials.

#### **Piers**

Piers are the vertical supporting members, which frame the width of the building. The front surface can be either a flat column or a pilaster.

#### Common Pier Alterations.

1. Often vertical divisions of buildings have been lost when the piers were covered by veneers in a previous facade "improvement."

#### Guidelines for Repair or Reconstruction.

1. If the piers are intact, they should be preserved.

2. If covered by a later alteration, remove the covering. If removal causes damage to the pier, consider the following options:

- a. Residual adhesive materials can usually be removed with a solvent. Test a small inconspicuous area first to determine any adverse effects of the cleaner.
- b. If the surface has been severely damaged, a new surface may be applied with materials that are sympathetic to the parent building.

#### **RECESSED ENTRANCES AND DOORS**

It is common to find that the original door has been replaced. These replacement doors may be solid or have small windows or be designed for domestic use, all of which are inappropriate for historic buildings. In some instances, the entire storefront has been redesigned. Changes may include relocating the entrance, changing the size or removing the alcove and altering the configuration of the display windows.

Guidelines for Repair or Reconstruction. The following components of recessed entrances are discussed

separately since the material requirements are different for each.

1. **Entrance Doors.** Until the mid-twentieth century, the common commercial door was made of wood in substantial dimensions, with a glass window that comprised more than 50% of the door's surface area.

a. It is acceptable for safety or code to replace the glass with transparent acrylic glass substitutes, if necessary.

b. If the wood has deteriorated, it is acceptable to use epoxy consolidants to repair these sections.

c. If the original door is beyond repair and you can not find a similar door in one of the many salvage houses, then a simple contemporary metal door with a large glass or glass substitute window would be acceptable.

d. It is strongly suggested that if the building has more than one front door, they should all be the same.

2. **Entrance Paving.** Common materials include concrete, stone, tile and terrazzo. The last two forms usually featured an inlaid border or the business name, address or logo.

a. Repair may require resetting missing or broken tiles to maintain the essential design.

b. It would be unacceptable to cover the existing materials with contemporary materials that were not available when the building was designed.

3. **Ceiling:** The ceiling usually features traditional forms found elsewhere on the building, with tongue and groove wood, sheet metal, plaster, stucco or concrete. The repair of these materials follows the same guidelines as previously stated.

#### Unacceptable Procedures:

1. It is not acceptable to change the configuration of the recessed entrance and its components in any way that is incompatible with the design of the parent building.

#### **TOWERS, BAY WINDOWS, BALCONIES AND OTHER PROJECTIONS:**

Towers, bay windows and balconies are common upper facade architectural treatments. The tower is the most dramatic since it often projects above the roofline as well as out from the front facade. Windows are common in the towers as well as a cap or roof form that is usually separate from the main roof. The bay window is a projection most often attached or bracketed within the dimensions of the upper facade. The balcony is a projected platform enclosed by a railing. There are few balconies remaining in the central business district in Gallipolis.

#### Common Alteration of Architectural Projections

It has been common to completely remove towers or other projections when major repairs were necessary or when these features were no longer fashionable. Often the only evidence that these features were once part of the building is old photographs or shaded areas on the facade where these features were once attached. Other alterations were either completely or partially covering these projections.

#### Guidelines for Repair or Reconstruction

The material requirements vary among the three components discussed above but follow the same general repair principles with regard to materials.

**Towers and Bay Windows** are more commonly found on residences rather than commercial buildings.

**Balconies** are rare in the business district, with the last remaining one on Second Avenue removed several years ago. There is one on Third Avenue, down river from Court, and on the Park Central Hotel at State



and Second and also on Court, between Second and Third.

All original intact projecting architectural features and their components should be repaired and maintained as closely as possible to their intended state. If evidence exists, that the upper facade once displayed such features, replacement should match the original in materials and design. If a thorough and documented investigation into the possible rehabilitation of severely deteriorated architectural projections and features does not yield a reasonable cost-effective solution, removal of these features may be necessary, only as a last resort due to safety issues. The goal in this particular situation would be to reduce the visual scarring left by any such demolition. Methods to mitigate scarring shall be clearly presented to the Board prior to any such demolition occurring.

#### Unacceptable Procedures.

1. It is not acceptable to obscure upper-facade projecting features with oversized signage, improperly installed awnings or any other non-original materials.
2. Complete removal of the above projecting features should be considered only as a last resort and only after all repair options have been thoroughly investigated and documented.

#### **UPPER FACADE WINDOWS**

Windows are most often provided to introduce light and ventilation. Windows in storefronts often have functional and decorative roles. Upper facade windows are frequently embellished with ornamental sills, lintels or window hoods and awnings.

#### Common Alterations of Upper Facade Windows.

Often windows located in the upper facade have been removed, replaced, filled with brick or plywood or modified in size and shape to accommodate later additions such as storm windows or dropped ceilings. Original window accessories, shutters, hoods or decorative sills have been removed or significantly altered or obscured by signs or awnings.

#### Guidelines for Repair or Reconstruction.

1. Upper facade windows commonly contained clear glass panes. Original glass or acceptable replacement glass substitutes should be used.
2. Usually window frames and sashes were made of wood, although metal was occasionally used and those materials should be repaired with like materials.
3. Window accessories, such as hoods, were often made of stone, brick, pressed sheet metal or cast iron and should be repaired accordingly.
4. Maintain the original size, number and placement of all windows.
5. Maintain the original components through restoration or repair, replacing missing or badly deteriorated parts with parts that match the original in design and, if possible, materials.
6. Avoid total replacement of a window, whenever possible, because it can be costly. Limited replacement of materials or missing parts is often sufficient and should be considered as the first and best option if total retention is not feasible.



7. If replacement windows must be used, the following factors should always be considered when designing and installing the replacements:

- a. pattern and size of window openings
- b. the proportion of window frame and sash
- c. the configuration of the window panes
- d. type of wood used in framing
- e. characteristics and details of the original glass
- f. any associated details, such as arched tops, hoods or other decorative elements

8. No two buildings or styles have exactly the same windows, so strive to retain the uniqueness of your building which is created by the window design.

9. Windows have a proportional relationship to the design of the building; removing their trim, blocking them down or filling them in destroys the rhythm and balance of the original design and thus should not be done.

10. Avoid dropping interior ceilings below the tops of the window openings. If an interior dropped ceiling is installed, taper it up at the front windows to maintain the appearance of the original facade.

#### Unacceptable Procedures

1. Avoid replacing any multi-sash windows with a single span of glass or acceptable glass substitutes.
2. Avoid using replacement windows before all other rehabilitation options are explored.
3. Do not add window accessories (i.e., shutters) for which there is no physical evidence supporting their original presence on the building.

### **ROOF**

The roof, being the outside covering of the building, can be a major design element or strictly functional as in the unseen flat roof on many commercial buildings. It can have decorative features such as dormers, which are a windowed projection set in the main slope of the roof. There is a wide range of roof designs and function and an equally wide range of materials developed for commercial buildings.

#### Common Alterations to Roofs

Climate often dictates the pitch and materials needed in a given area. Gallipolis traditionally is not given to high winds and heavy snowfall, but they can occur necessitating roof repair or replacement. Undoubtedly, the most common roofing problem is damaged or improperly installed flashing causing leakage into the structure. Original materials, such as slate, clay tile, standing-seam metal and cast-concrete have been replaced by more modern materials such as asphalt and fiberglass. It is not unusual to find slate roofs removed because the owner was not able to locate or was unaware that craftsmen exist, who are knowledgeable about repairing slate.

#### Guidelines for Repair or Reconstruction

1. Identify and make every effort to retain all decorative roof features and original roof materials that are still intact. Replacement should be limited to those components that are missing or deteriorated beyond salvage. Replacement parts should match the original as closely as possible in size, color and pattern.

2. If a roof or specific roof feature is unsalvageable, match the replacement materials with the original as closely as possible.

3. Examination of the support systems is important in preventing failure and should include gutters, down spouts and flashing. Roofs of most historic buildings were constructed over rafters, which defined the shape of the roof. Current building codes require trusses for new construction. Trusses are rafters with additional cross bracing to support the weight of the roof surface better. Because older buildings do not have these added supports, no more than three layers of roofing materials should be applied without removing the layers, inspecting the rafters and possibly replacing part of the sheathing.

4. Where cost of the historic roofing may be prohibitive, the alternative material should be as close a match as possible to preserve the character of the structure.

5. **Slate** is a common historic roofing material. It requires careful repair. The existing slate should never be walked on as the pieces are brittle and crack easily. Walking should be done along the roof valley with soft-soled shoes. Repair requires an L-shaped ladder placed across the roof ridge to evenly distribute the weight of the roofer. A damaged piece of slate can be replaced by inserting a slate nail cutter under the piece, clipping the nails and removing the slate tile. A metal tab is slid under the intact shingles immediately above the area where replacement is being made. The tab is nailed down; a new shingle is laid over it, but under the other slates and the tab is bent up and over the new slate tile, holding it in place.

Other damage to slate or tile roofs is rusted nails, which requires removal of the slate and reattaching carefully with slate nails, not tightly driven into the slate.

#### Unacceptable Procedures.

1. Do not install mechanical or service equipment in a conspicuous or unsightly manner.
2. Do not remove any roof materials or features before all the rehabilitation options have been investigated.
3. Do not add more than three layers to a roof without removing the layers and inspecting the major roof supports.

#### **AWNINGS, CANOPIES AND MARQUEES**

An awning is a projecting shade that is traditionally made of fabric and is positioned over a window or lower facade storefront often to prevent sun fading of the merchandise. There are several along Second Avenue. A canopy is a covered framework supported by poles or suspended from the facade. A Marquee is a rigid, metal, sheltering roof over a building entrance and is supported by the wall from which it projects, such as the Lafayette Hotel.

#### Guidelines for Repair or Reconstruction.

1. The original awning or canopy material at the turn of the century was cotton canvas. During the mid-twentieth century, many replacements were developed. Aluminum and corrugated fiberglass awnings are two such replacements. These replacements are acceptable **only** when they are part of the original design of post 1950's era buildings.
2. Zoning and building codes should be examined before manufacturing and installing awnings, canopies or marquees for height and projection requirements and restrictions.

3. Generally, buildings that are architecturally distinctive should have awnings or canopies that are simple in shape, color and detailing. Conversely, an undistinguished building can benefit by the use of a more dramatic awning. The standard shed awning form is recommended for traditional storefronts.

4. Selection of awnings or canopies should be compatible with the surrounding buildings. The desired effect is a streetscape where the variety of awning color, shape and size is synchronized rather than competing and distracting.

5. When several awnings are installed on a single commercial building with multiple storefronts, the fabric, color and form should remain compatible throughout the building front.

6. Generally, when an awning includes any commercial identification (name, logo, promotional material), the awning will be considered signage. If an awning or canopy valance displays only a business's street address, the awning or canopy is not considered signage. (See "Signage" page 18 and the Zoning Code)

7. Awnings should be considered only if they were part of the original structure or if they would be historically appropriate to the original design of the building.

8. Awnings should relate to the style of the building.

9. Upper window awnings should only be used if historically appropriate and they should relate and complement the first floor awnings.

10. Installation should be done in a manner that does not damage the building.

#### Unacceptable Procedures.

1. Do not install awnings that will obscure prominent architectural features.

2. Do not install awnings or canopies that will be incompatible with or unsuitable in form or materials to a building's facade.

3. Avoid installing backlit awnings on traditional buildings with distinguishing architectural character.

#### **REAR OR SIDE ENTRANCES**

Upgrading the condition of a building's side or rear facade and developing an inviting secondary entrance, that is convenient to rear or side parking, can attract customers much as an improved storefront will. Listed are several standards to consider regarding rear and side entrances.

#### Guidelines for Repair or Reconstruction

1. Upgrading the general maintenance will often dramatically improve the appearance of the building. This includes removal of weeds and careful landscaping.

2. Refuse containers, air-conditioning units, storage tanks, etc., should be screened from view, when a building's rear or sides are used for a customer entrance.

3. The use of landscaping forms such as planters can improve rear or side entrances, providing they are

well maintained.

4. Installation of awnings over a secondary entrance doorway will help to identify it as a public entrance and can provide some protection from the elements. It might also provide additional signage.
5. If the building has fully visible side and rear walls, these should be considered in the proposed changes so that there is design consistency from any vantage point.
6. Side and rear walls can remain plain but should relate to the front elevation by color, material and detail.
7. Generally, the visible side elevation(s) of a corner store should maintain the pattern and theme of the front elevation.

## **PAINT**

Quality paint can be expensive, but it is a cost-effective way to improve the appearance of a building. Although the selection of a color is a “personal choice,” certain standards have been established to guide the process of selecting appropriate exterior paint colors. This section will provide general information on such topics as historic paint colors and recommended preparation.

Nineteenth century wood and masonry commercial buildings were often painted in a variety of earth-tone colors. Brick structures of this period were sometimes painted to help seal and protect the masonry surface. Wood window sashes, door panels and other architectural features were painted to contrast the wall colors in both masonry and wood structures. Color was used to accent the building materials used and their textures, while highlighting the building’s distinctive details. Many of the major manufacturers have developed “historic” paint color charts, which can be consulted when a color program is being selected for a building. A common error today is to assume that all “colonial” or Federal style frame buildings should be white with black shutters.

Many early twentieth century buildings were typically constructed of high-fired, decoratively faced brick or stone which were not designed to be painted. Consequently, the application of color was limited to window frames, sashes and other wood or metal components. Black, brown, green, tan, gray and ivory were the most commonly used trim colors during this time.

### Guidelines for Paint, Color Selection and Surface Preparation

A building’s color selection should be based primarily on the following points:

1. The color(s) of the building’s unpainted natural materials (brick, masonry, and copper) influence the choice.
2. The color of the surrounding buildings should be considered so that a harmonious streetscape is created.
3. Before making a selection, consider the style, period and historic character of the building.
4. If the goal is to return the building to its original paint colors, paint scrapings can be taken from the building and analyzed to make that determination. Often several layers of paint on various areas must be removed to locate the original color.
5. Harsh or bold colors that detract or overpower the entire facade should not be used.

6. If brick or stone buildings have been previously painted, consider repainting in colors that match the natural colors or in colors that will enhance the natural color.
7. For technical assistance, refer to the following publication: Preservation Brief # 10: "Exterior Paint Problems on Historic Woodwork"
8. Sources of moisture build up and penetration should be investigated and corrected before your paint project begins.
9. Determine that painting is absolutely necessary; in some instances cleaning the painted surface with a garden hose, detergent and a soft bristle brush is all that is required to make the paint look fresh.
10. Spot bare surfaces with an appropriate primer. Caulk or fill areas that allow moisture penetration around windows and doors.

## **EXTERIOR LIGHTING**

Public street lighting should provide general illumination. For supplementary safety, security or decorative illumination, note the following standards.

### Guidelines for Exterior Lighting

1. Excluding theater marquees, lighting and lighting fixtures should rarely dominate the facade. Fixtures should be placed so that the light does not produce glare or focus undue attention on itself.
2. When original fixtures are present, every effort should be made to repair them. Original glass parts that are missing may be replaced with visually similar contemporary glass substitutes.
3. Lighting fixtures made for domestic use are usually not suitable for commercial use.

### Unacceptable Procedures.

1. Since the bracketed lighting mounted to the exterior of the building was popularized during the 20<sup>th</sup> century, it is not recommended that such forms be installed on nineteenth century buildings. Avoid any fixture that lends an inappropriate look to a facade.

## **EXTERIOR SITE ENVIRONMENTAL FEATURES**

The central business district in Gallipolis has little space for decorative fencing or landscaping, however site preparation is very important to the building's overall appearance and this information should be included in your submitted plan. Where space is limited, curbside trees, planters and window boxes add charm and a homey feel to a shopping area. Consult the Gallipolis Zoning Code when planning parking, fencing or landscaping. Specific information about sidewalks is included in the Gallipolis Zoning Ordinance.

Street Furniture. If the owner plans to install benches on the sidewalks, this Board should review the proposal.

### **Guidelines:**

Benches may be allowed as long as the sidewalk width can be maintained and they in no way endanger foot traffic.

Fixtures should be simple in design and appropriate to the architecture of the building. They should not hide significant architectural features of the structure behind.

Moveable objects (benches, planters, etc.) should be secured or anchored to withstand 80 MPH wind velocity.

Fixtures shall be maintained in good repair.

Any related wiring shall be in conduit, concealed and if crossing a walkway, placed under the sidewalk to avoid a tripping hazard and avoid an appearance that detracts from the historic structure.

### **MASONRY: BRICK, STONE, TERRA COTTA, STUCCO AND MORTAR**

One of the most common mistakes, when “restoring” or rehabilitating a building, is inappropriate cleaning of masonry, especially brick. Lots of good salesmanship has sold sandblasting to the eternal detriment of the historic building. Bricks are like a loaf of bread. Baking or firing the bricks puts a ‘crust’ on the outside which keeps moisture out. Sandblasting removes this protective coating along with the exterior dirt. At first the owner is pleased with how clean his building looks, then begins to wonder why the bricks are deteriorating and moisture problems have begun that were not there previously.

The next most common error in repairing brick facades is selecting modern mortar mixes for repointing. Both sandblasting and high pressure cleaning tend to blast out the mortared joints. Historic bricks are softer than modern brick and correspondingly, replacement mortar must also be softer. Changes in temperature cause historic bricks to crumble when they are repointed with hard mortar. Samples of mortar can be sent to the Ohio Historic Preservation Office for analysis. They will send you the “recipe” for the correct mortar.

#### Recommended Guidelines for Masonry.

1. Protect and maintain masonry so that water does not stand on flat surfaces or accumulate in decorative features.
2. Clean masonry only when necessary to halt deterioration or remove heavy soil.
3. Test the proposed cleaning method over a period of time to determine any destructive results of the proposed method.
4. Use the gentlest method possible such as low-pressure water, with detergent, and natural bristle brushes.
5. Inspect painted masonry surfaces to determine whether repainting is necessary.
6. Repaint with colors that are appropriate to the building and the district.
7. Provide periodic inspection of the masonry to determine when repairs are necessary.
8. Remove deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.
9. Duplicate old mortar in strength, composition, color and texture.
10. Duplicate mortar joints in width and joint profile.



11. Repair stucco by removing the deteriorated area and patching as necessary.
12. Apply new water repellents only after determining if masonry repairs have failed to arrest water penetration. If moisture is present in the bricks, water repellents will trap this moisture inside. Water repellent treatments are not permanent, many lasting about one year.
13. Repairing masonry features is preferred to replacement, but when deterioration is extensive, then attempt to duplicate the original features as closely as possible.

## **SIGNAGE**

Although the Historic Preservation Review Board has jurisdiction over signage within the historic district(s), these signs must comply with the City zoning ordinance as well. In general, signs that interfere with the public right-of-way are not acceptable nor is any wall sign larger than one square foot of signage per lineal foot of building frontage, not to exceed 35 square feet. (See the Ordinance for other details) Sign permits are required.

### Sign Types.

Signboards: Historically, signboards were the most common and popular type of commercial signage at the turn of the century. Located just above the storefront transom windows, these long, narrow, flush-mounted sign panels were an integral part of the storefront's design. In addition to advertising, signboards served as a transition point between the commercial activity along street level and the upper residential floors.

Simple and effective, signboards generally consist of painted or gold leaf lettering against a dark painted background. Separate wooden letters, either painted or gilded, were often affixed to signboards.

Overhanging Signs: Overhanging or bracket mounted signs consist of a two-sided, painted wooden panel mounted by a metal bracket projecting from the building's facade. As with signboards, lettering could be painted, carved or routed or individually applied wooden letters. Today, sandblasting is frequently used to obtain a carved appearance. However, a "rustic look", which is incompatible with the polished character of urban historic districts, is not appropriate. It is appropriate to shape overhanging signs to mimic an architectural element of the building or to reinforce an established theme. Mounting brackets shall be simple in design so attention is not drawn away from the sign itself.

Window and Door Signs: Storefront display windows, glass panels in entry doors and upper floor windows offer alternative locations for historically appropriate signage. Window signs may be placed directly onto the interior surface of the glass by painting, silk screening or gilding where a thin layer of gold leaf is burnished onto the glass. The traditional look of painted window signs may also be achieved through the application of thin, vinyl lettering. Windows may also be etched with acid or sandblasting to create translucent letters or motifs that contrast dramatically with the transparent areas of the window. While simple lettering is generally the most legible and appropriate choice, window signs frequently utilized more ornate letter styles. Gold leaf script characterizes the highest quality example of more ornate letter styling.

An alternative to applying signage directly to the window surface is to prepare a sign on a separate piece of clear glass or acrylic, which can be hung in the window. This option is easily reversible if a business

or property use changes.

**Painted Wall Signs.** Though viewed primarily as faded "ghost" advertisements on blank sidewalls and upper stories of older buildings, painted wall signs have a limited application in historic districts. While it is not appropriate to paint a sign on a building's main facade, a blank rear or sidewall is a suitable location for signage with simple lettering or a business logo painted with colors taken from those used elsewhere on the building.

**Wall Mounted Plaques.** Wall mounted plaques of metal, wood or metal-framed acrylic are the most appropriate type of signage for business and offices located in residential or urban historic districts. Mounted on the wall near the entry or in a recessed vestibule, cast and polished bronze plaques lend a distinctive image to a business, while serving to direct patrons to upper floor offices. Plaque size must be appropriate to the location in scale.

**Not Recommended:**

1. Avoid signs, which obscure significant architectural features.
2. Over-sized signs, not scaled to the dimensions of the building, should not be used.
3. "Rustic" appearing signs which are not in keeping with the historic building design.
4. Day-Glo, fluorescent or other jarring colors, which are incompatible or distract from the character of the district, shall be avoided.
5. Flashing, moving or internally lighted signs are not permitted.
6. Sign types not consistent with the architectural style of the building. Plastic signs or letters are almost always inappropriate.

**NEW CONSTRUCTION**

New construction must harmonize with existing, adjacent buildings and neighborhood character in terms of height, scale, mass, setback, materials, rhythm, proportion and color.

Identify and incorporate rhythms and proportions established by existing buildings into new construction. (I.e. window to wall area or solid to void ratio, bay division, proportion of openings, entrance and porch projections, space between buildings and site coverage.)

Exterior materials used on additions or in new construction must be compatible with the existing structure or the collective character of the district in scale, type, size, finish, texture and color. Exterior finishes should harmonize and complement existing schemes along the streetscape.

Roof form and style should replicate, or be similar to those found in the neighborhood.

Contemporary design and architectural expression in new construction, which follows the preceding guidelines, is appropriate and strongly encouraged. New construction should be dated.

In constructing additions to existing buildings, retain as much of the existing building fabric as possible,



so that future removal of the addition could be achieved without significant damage to the existing structure.

New construction must comply with present zoning and flood plain requirements, when applicable. Applicants should consult with the Code Enforcement Officer and the Planning Commission to ensure compliance with existing laws.

Not Recommended.

1. New construction designs that are incompatible in height, scale, proportion, mass, character, etc. with the existing environment and building are inappropriate.
2. Additions that radically change the original scale and architectural character of a building are inappropriate.
3. Siding materials, such as asbestos or asphalt shingle, aluminum or vinyl siding, perma-stone or artificial brick, are incompatible with historic cladding. The use of these materials in new construction is usually prohibited.
4. Designs for new construction which seek to create a false historic appearance, through imitation of historic styles, periods, or details, are inappropriate.

**DEMOLITION (see also Demolition by Neglect pg. 35)**

The purpose of creating historic districts is to protect and preserve buildings and structures, which significantly represent the historical and architectural development of Gallipolis. When a building is threatened with demolition, historic district designation provides the City and any interested persons or organizations the opportunity to arrange for rehabilitating or acquiring significant properties in an effort to preserve these buildings.

Historic preservation is the primary goal of local district designation, therefore demolition of buildings, structures or any appurtenance is considered inappropriate. However, if the applicant can prove public safety, there are criteria where demolition can occur.

In the event of a cataclysmic occurrence, such as fire, severe winds, earthquake, etc., when a damaged historic building may present safety and liability issues for the City, an emergency meeting of the Historic Design Review Board shall be organized by the Code Enforcement Officer and the Board Chairperson. The Board Chair will call the meeting. It is expected that this meeting shall occur within 48 hours of the causative event.

Demolition Criteria:

The Historic Preservation Review Board must consider the following criteria, issuing a Certificate of Appropriateness if there is just cause, **before any demolition** can be undertaken:

1. Potential effect, positive or negative, to the character of the historic district.
2. Documented state and degree of deterioration, disrepair and structural condition of the building.
3. Balance of the public interest in preserving the historic building and the district integrity, with the interest of its use and utilization to the property owner.

#### 4. Possible alternatives to demolition.

It is the responsibility of the applicant to provide the Board with thorough and complete documentation regarding a building's overall condition. Documentation should include, but is not limited to, photographs illustrating the state of disrepair, the written opinion of a licensed architect, who is experienced in preservation or structural engineer, who is experienced in preservation, and any official notices received by the property owner citing specific violations to the Gallipolis Building Officials and Code Administrators (BOCA) Code and Zoning Code.

### Section VI. RESIDENTIAL PROPERTIES

*Please read Section IV., General Principles for Rehabilitation, before continuing on to the specific section which deals with the issues of restoration or rehabilitation, which you are planning*

**General Comments.** The Gallipolis Historic District(s) encompasses both residential and commercial structures. When in doubt about your plans, refer to the broad guidelines established by the Secretary of the Interior, through the National Park Service. While there are elements of design that are usually found in commercial structures, rather than residential, principles of restoration/rehabilitation remain the same.

*"Often those buying or using an old building think first of quickly remodeling the structure to meet contemporary standards, not taking sufficient time to look and plan. Too late do they realize that the features which provided a good deal of the charm of the property are gone, and costs were increased by changes they might not have made, had they known there were alternatives. A wide range of work can be done to an old building—everything from a simple paint job to the meticulous restoration of every original feature." \**

The charm of Gallipolis has much to do with the interesting variety of architectural styles and the fact that most homeowners have been sympathetic to and supportive of the history inherent in their homes. The purpose and the very essence of these *Guidelines* is related to the fact that people care about their properties and, thus, what happens in the neighborhood has the potential for destroying the very fabric of this historic community. This can involve demolition, inappropriate additions, colors that offend or are out of sync with surrounding structures, placement of new construction, that obstructs the neighbor's view or simply lack of care, which reflects poorly on the neighbors.

A stroll along First Avenue, around the Park, up Second Avenue or Third, beginning in the 500 block or other areas within the City, is a step back nearly 200 years in some areas. Common styles found here include many homes with Federal influence or combination styles like the French Art Colony (1855-58) at 530 First Avenue. This structure is primarily Greek Revival. It is noteworthy that many interior features such as the design on the stair stringboard can be found in several other homes, suggesting that craftsmen of the times repeated their designs. Beautiful high style Queen Anne designs include the house at 536 Second Avenue, 24 State Street, facing the park and 200 First Avenue. Wooden construction is more common than the brick on State Street, but other elements such as towers and roof pitch are present in all three. Uncommon in Gallipolis is the Dutch Colonial at 208 First Avenue. Other designs in the City include the American Four Square, typical of the early 1900's, Italianate (an interesting one at Fourth and Cedar), marvelous shotgun styles on Third and Fourth, bungalows from the early 20<sup>th</sup> Century, typically 1 ½ stories

\*Kitchen, Judith L. *Old Building Owner's Manual*. Columbus, Ohio: Ohio Historic Preservation Office, Ohio Historical Society. 1983.

and more recently the “ranch.” Ranch style design began in the late thirties and will soon become historic in its own right.

Riverboat captains, in the early to mid-nineteenth century, built several fine historic homes. It is not unusual to find widow’s walks on the roof, perhaps a boat whistle in the front yard or other clues to the river heritage. Much of Gallipolis’ beginnings are centered around the Ohio River and the wharf that fronted the City Park, when steamboats and other vessels plied the river.

**Sensitive to Design.** Because of the diversity of architecture, new construction, if properly designed, can fit in with existing streetscapes and be compatible. Good design can be contemporary and complimentary to an area. Setback, materials, windows, doors, landscaping, etc. can all be planned to continue the rhythm of the neighborhood. For example, rough sawn wooden siding would make little sense in a neighborhood characterized by mellow brick tones and clapboard houses. Triangular shaped windows currently used by one national drug store chain would be a jarring note in an area with mullioned or one over one double hung windows. A one-story ranch does not work when the entire neighborhood is 19th century homes, with two or more stories.

## **FOUNDATIONS.**

As is obvious from the term, a foundation is the base upon which a structure rests. Typically, these are masonry, a strong weight bearing material. Early construction used fieldstone randomly placed to a height of about one-foot above ground level. This prevented ground water from rotting wooden structures. By mid-nineteenth century, building trades had progressed to quarried limestone or soft baked bricks. As basements replaced cellars, uniform pieces of limestone, with mortar joints, became the standard. Early in the twentieth century, poured concrete replaced limestone, then cement blocks, sometimes faced with brick, appeared.

### **Spalling and Exfoliation of Stone and Brick.**

Whether you are dealing with exterior walls or foundations, where spalling of brick or exfoliation (the leafing away of large layers) of stone is a problem, critical to the solution is to determine the cause. If the problem appears isolated to one or two bricks, this may simply be an underfired brick, or using an incorrect mortar when repairing. More extensive problems are usually a result of moisture. The key is to discover the cause of the problem before attempting repair. Inappropriate repairs often enhance the underlying problem. (For further discussion, see Preservation Briefs or Caring for Your Historic House, pgs. 69-79, from Heritage Preservation and the National Park Service.)

### **Guidelines for Repair or Reconstruction.**

The most common problem in foundations is cracking between the stones or bricks and crumbling mortar in the joints. Replacing the mortar is done by repointing. (See discussion on masonry) Serious foundation problems such as shifting or settling require a treatment to compensate for or halt the shifting. This could be as simple as redirecting water run-off or as complex as earth movement in a hillside requiring stabilization of the hill itself before repairing the foundation problem. Foundation problems can be difficult to correct and may require advice from a structural engineer.

For additions, new foundation should imitate existing foundation in color and materials. An existing limestone foundation would not be complimented by a cement block foundation. If block is used, it should be faced with a complimentary material.

To eliminate deterioration problems caused by water, you must eliminate the water. This may involve repairing, replacing or adding eaves along the roof edge and/or providing proper site drainage. Tile is usually used to drain a wet site and should be directed to an area well away from the building.

All trees and shrubs should be planted away from the foundation. Not only are foundation plantings usually incorrect historically, they are also a potential threat to the structure. Root systems hold moisture and may actually grow into the foundation material. Enzymes, roots and tendrils promote deterioration of masonry and mortar in both foundations and walls.

#### Unacceptable Procedures/Techniques.

1. Smooth faced concrete blocks on additions juxtaposed with a brick or limestone existing foundation, is not acceptable.
2. A foundation height that does not follow the rhythm of the existing foundation, unless there is an architecturally defensible reason, is inappropriate.

#### **EXTERIOR WALLS:**

The most visible structural building element is the exterior wall. It has the greatest exposed surface and provides the first impression of a building. One type of exterior wall is masonry (brick, stone, concrete.) Masonry walls are non-combustible and made from inorganic or mineral substances. The second type is wood products and wood derivatives, which are flammable unless treated with fire retardant. Historically, geography played a major role in the chosen material. If clay was abundant, brick was common; in well-forested areas, frame buildings prevailed. One thinks of Indianapolis, where Indiana limestone is often the construction material of choice. In Gallipolis, both types are prevalent since both clay and wood are readily available. There are several examples of both dating before 1825.

#### Guidelines for Repair or Reconstruction.

1. Wood. Retain original exterior wood siding and trim materials through repair, cleaning, painting and routine maintenance procedures. Preserve original architectural details and features which characterize the building exterior around and including windows, doors, porches and eaves. Replace all or part of a section by using components of the same material and design, when deteriorated beyond repair.
2. Masonry. Maintain masonry by proper tuck pointing and cleaning when necessary. Often the patina of age is what gives a building its character and, through weathering, provides an additional protective coating. (See discussion under commercial buildings Pg. 21-22, above under Foundations and Preservation Brief #2) Mortar joints shall be repointed when there is evidence of deterioration allowing water to penetrate the building through the joint. Pointing mortar shall duplicate the original in composition, color, texture, joint size, method of application and joint profile. Remove existing mortar by hand raking or a method which is sensitive to the historic building materials. Clean, when necessary, with the gentlest method possible, using low-pressure water and natural bristle brushes, so that the original surfaces are preserved. (Samples of historic mortar may be sent to the Ohio Historic Preservation Office, 567 East Hudson Street, Columbus, OH 43211-1030, phone 614-297-2470, for analysis and provide you with a formula.)
3. Stucco. Maintain stucco surfaces through gentle cleaning and repainting, when needed, with masonry paint. Use a stucco mixture, which duplicates the original in composition, strength, texture and general appearance to repair damaged surfaces.

4. Terra Cotta. Retain and preserve architectural terra cotta elements through a program of regular inspection, caulking and replacement of missing pieces, and repointing joints with mortar compatible to the original in composition, strength, texture and color. Undertake cleaning with low-pressure water, detergent, and natural or nylon bristle brushes.

5. Architectural Metals. Identify, retain and preserve architectural metal features, such as columns, capitals, window hoods and stairways, including their finishes and colors, that are important in defining the overall historic character of the building. Protect and maintain architectural metals from corrosion by providing proper drainage. Clean surfaces, when appropriate, using the gentlest means possible for the particular metal, to remove corrosion prior to repainting or applying other protective coatings. Repair architectural features by patching, splicing or reinforcing the metal with rehabilitation methods. When possible, limit replacement to extensively damaged or missing parts of a feature using in-kind materials. If the entire feature is missing, replacement features must duplicate the original as closely as possible.

6. Paint. While color schemes are not mandated for the residential district, consideration should be given to complimenting the natural colors (brick, stone) in the structure. The owner should also consider colors in nearby buildings before selecting a paint palette. The Historic Design Review Board uses the Pratt & Lambert "Color Guide for Historical Homes" chart of colors. This provides guidance related to the construction period and style of your home. (This is not an endorsement of a particular brand, but a color suggestion guide.) These charts are available from the Board. Most paint manufacturers can match suggested colors. The key is to select the best quality paint that you can afford and talk to professional painters that you trust before selecting a brand.

#### Unacceptable Procedures or Techniques.

1. The application of siding materials not consistent with the character or style of a building or unavailable when the building was constructed, thus foreign to the structure, is not appropriate. This includes any of the following: artificial stone or brick, asbestos or asphalt shingles, insulbrick, plywood, particle board, hard board and aluminum or vinyl siding. Artificial sidings have been documented to cause serious and sometimes irreparable damage to the underlying structure, thus incongruous with the purpose of the preservation ordinance. These same materials are inappropriate for new construction in an historic district.

2. Do **not** use abrasive cleaning methods such as sandblasting on any exterior surface. These methods destroy the natural protective coating of brick and allow moisture to enter, eventually causing deterioration of the brick. Bricks are like a loaf of bread, with a crust formed on the outside when they are baked. Sandblasting destroys the protective "crust."

3. Do **not** repoint brick with modern mortar. Mortars with a high Portland Cement content create a bond stronger than the building material itself causing the bricks to crumble, with normal weather heating and cooling changes.

4. Electric saws should not be used to remove mortar as these cause serious damage to adjacent bricks.

5. Removal of sound paint from historically painted surfaces is inappropriate and unnecessary. Buildings constructed of softer brick were originally painted for protection and removal of the paint may hasten deterioration. A test patch should be tried before extensive paint removal.

#### **ROOFS AND ROOFING:**

As with any structural building element, a roof serves a functional purpose, with its design aspects serving a secondary role. Wood shingles over a gabled or pitched style roof was a prevalent feature until well past the middle of the 19<sup>th</sup> century. Other early styles were gambrel, hip and pyramid. All of the early styles had one thing in common. None had valleys or low areas where water could pool and deteriorate the wood shingle surface.

As technology became more advanced and styles more imaginative, towers, domes and more complex roof styles were added. Slate was commonly used in the late 19<sup>th</sup> century, along with sheet metal. Slate tiles were applied in a variety of designs and patterns. Less common were tin and copper shingles.

During the Victorian era, in the mid to late 19<sup>th</sup> century, metal ornamentation was applied to roof ridges. “Widows’ walks” were added atop a flat section of roofing and included iron cresting, a decorative metal work giving the appearance of a low railing. Skylights were also introduced about this time and were mounted flush to the roof with wooden or metal frames.

At the turn of the twentieth century, clay tiles, first used in the south and southwest, became more prevalent. They were both interesting and durable. Still later, asphalt and asbestos shingles began to be used. Today, there is a variety of man made products which closely resemble slate and wood shingles. Also available is “standing seam” metal roofs in various colors, guaranteed to retain their color for at least twenty years. Modern wood shingles are treated with fire retardant chemicals, requiring periodic retreating to maintain the fire retardant properties.

#### Guidance for Repair and Rehabilitation.

1. Most historic building roofs were constructed over wooden rafters and supports, which defined the shape of the roof and were tied in to the building walls. Depending upon the style of the roof, many current building codes require trusses for new construction. Trusses have additional cross bracing, which can support more weight. Because older buildings do not have these supports, **no more than three layers of roofing materials are permitted**, to avoid collapse of the roof. If re-roofing is necessary, the first three layers **must** be removed.

2. Preserve unique and inherently durable materials, such as slate, by spot repair and preventative maintenance. Slate has a life of up to 200 years. Tile and architectural metal were used for permanence and stability. Retain the original roof shape and all architectural detailing, that gives the roof its character. Architectural details include brackets, chimneys, cornices, cresting, cupolas, dormer windows and weather vanes.

3. Rain-gutters and down-spouts often help define the character of roof lines, while serving to channel water away from the building. Identify and preserve designs and materials of distinctive gutters. When severely deteriorated systems warrant replacement, match new systems with existing in design, size, scale and color where possible.

#### Unacceptable Procedures and Techniques.

1. Stripping a roof of character defining architectural features, materials or detailing is inappropriate. Do not change the character or shape of the roof by adding incompatible design materials or structures incompatible with the original structure.

2. Placement of solar panels, satellite dishes and antennas in easily visible locations is inappropriate. They



disturb the physical and visual character of historic neighborhoods.

### **CHIMNEYS AND FLUES**

Historically a chimney was a chute for smoke. They also acted as a design element incorporating unusual brick patterns and details. Chimney pots are more common in Europe but are sometimes seen in this country. Chimney pots and caps improved heat production and reduced drafts in the fireplace. They also added a distinctive architectural feature.

**Natural gas venting through unlined brick chimneys will cause deterioration of the brick through a chemical reaction. This may result in the collapse of the entire chimney.**

#### Repair.

1. Masonry chimneys can be a source of leaks if the cap, flashing or mortar fails. In the extreme, a chimney can crumble, lose bricks or lean. Unused chimneys should be repaired and capped. This preserves the architectural elements, while preventing drafts and deterioration. Retention of the chimney allows future operation of its fireplace.
2. Chimneys serving operating fireplaces or furnaces should be cleaned regularly. If the flue becomes blocked or lined with residue, it is a fire hazard. If mortar is deteriorating and dropping down the flue, the lining probably is no longer protecting the chimney brick from the heat of the fire. Metal or ceramic brick is available to line the flue, which will protect original bricks and mortar while allowing use of the fireplace.
3. Unpainted chimney brick should not be painted. Chimneys should not be stuccoed as a means of repair. The great variability of temperatures will cause the stucco to crack and lose its effectiveness as a coating.
4. Construction of new chimneys should retain the lines, styles, color and materials of existing chimneys.

#### Unacceptable Repairs and Procedures.

1. Chimneys should be retained. Removal is allowed only if they do not contribute to the original architecture.
2. Imitation stone or brick or metal formed to look like brick are not permitted. Fake or false chimneys may not be added.
3. Unsheathed stove-pipes or metal chimneys are prohibited on primary structures or visible facades.

### **PORCHES:**

Porches are a focal point of a facade and therefore, deserve careful preservation or rehabilitation. If the porch is not original to the facade but has acquired significance in its own right, it should be preserved. If the original porch is missing or deteriorated to the point where it is difficult to determine characteristics, photographs or post cards may help define distinguishing features. If rebuilding is required, duplication or reuse of existing decorative details is important to the visual presentation and should be done.

#### Guidelines for Repair.

Floorboards receive significant wear and some may need replacement. It is possible to turn over existing boards if the topside is significantly worn. Replacement boards should be treated with wood preservative. Paint colors for porch floors were originally painted gray, beige, brown or dark green and this continues to be the standard. Poured concrete floors began occurring early in the twentieth century. Cracks, caused by settling, are common. Patching can be done by chipping away loose material and patching, then painting

in the original color.

Columns are necessary supportive and decorative structures and must be preserved. Repair requires providing temporary support for the roof during restoration of the column. Replace rotted portions of the column and graft new wood in its place, then apply a primer and two coats of quality exterior paint.

Railings and balusters must be able to bear the weight of a person sitting upon them. They also enhance the design of the porch. Replace missing parts; reproducing them when necessary.

Steps receive constant wear from foot traffic and weather. Ongoing maintenance is essential. Wooden steps are particularly prone to wear in the center allowing water to pool and increase deterioration. The simplest method to eliminate the problem is to turn the boards; then be sure they are sealed and painted with weather-proof paint. For safety, any loose bricks need to be relaid. Cracks in concrete should be chipped back to solid material and then patched.

Lattice panels are often present between the porch floor and the ground, especially on Victorian homes. Commercial replacement panels are available or the lattice may be reconstructed. Because of the proximity to the ground, a good wood preservative is important before painting the new lattice.

#### **Unacceptable Repairs and Procedures:**

Removing porches and any distinguishing elements should be avoided. Replacing original architectural elements with dissimilar elements to “modernize” the structure is inappropriate.

New porches that do not reflect the design of the original structure are not acceptable.

Aluminum or vinyl porch enclosures are not acceptable.

Roofing material such as fiberglass is inappropriate.

Unnatural floor materials such as bright green synthetic “indoor-outdoor” carpet is inappropriate.

Pre-cast concrete steps are not permitted.

#### **PATIOS AND DECKS.**

Adding porches and patios are ways to adapt an old house to contemporary living styles. Because they are a feature of suburban modern development, decks are seldom appropriate for historic buildings.

#### **Guidelines.**

Use brick pavers, stone or other masonry material for patios.

Use metal edging or set the edge row of brick on end creating a soldier course of brick to help hold the patio in place.

#### **FENCES.**

Traditionally, if a front yard was fenced, it was with wrought iron or a wooden picket fence. Fences provided physical separation from the street and from the neighboring lot, often providing safety for pets and small children. Replacement and repair should preserve the original design and reflect the style of the historic structure that it surrounds. Fences should also be relevant to neighboring structures, preserving the



envelope of the street in relation to the sidewalk.

Guidelines for repair and replacement.

Repair and maintain historic fencing and walls.

Hedges should be maintained or replaced, if this is feasible.

Wrought iron or picket fences in the front yard should not exceed 40" in height.

Place the framing for a backyard privacy fence to the inside. Finish both sides of the fence. Maximum height is 72" according to the Gallipolis Zoning Code, which became effective in January, 1999.

Use an opaque stain or paint on wood fencing; choose a color compatible with the building color.

Unacceptable fencing.

Chain link, diagonal or unpainted fencing is unacceptable.

**LIGHTING.**

With many historic structures being restored or rehabilitated, owners have the opportunity to blend new technology into the historic area.

Guidelines.

Preserve and maintain historic fixtures, rewiring if this is indicated for safety.

Use simple, modern fixtures for replacement if there is no evidence or documentation to indicate what was originally present.

Place exterior lighting above or beside the doorway.

Select fixtures that are appropriate to the style of the building.

If additional wiring is necessary, it should be buried in conduit so that wires do not present a hazard for foot traffic or be visually offensive.

**STREET FURNITURE.**

The historic nature of the area should be considered when selecting benches, bike racks, trash receptacles and planters. All such items should be selected so that they are heavy enough to stay in place on windy days, anchoring if necessary.

Guidelines.

Preserve existing street furniture like carriage steps, stanchion and historic plaques or street signs.

Select street furniture that is simple in style.

Place street furniture so that it does not hinder pedestrian traffic and maintains width of the sidewalk.

Arrange street furniture so that it does not cover significant architectural features of the building.

## **GARAGES AND OUTBUILDINGS.**

Small-scale garages and outbuildings usually had barn-like garage doors and plan trim on windows and doors. These details should be matched to the existing materials, when ever original materials need to be replaced.

### **Guidelines.**

Repair and maintain original garages and outbuildings, while keeping the scale, proportions or form of a garage, outbuilding carriage house etc.

Choose a design that is compatible with similar historic structures in the surrounding area.

Match the details on doors, windows and eaves to those on the main structure. Frame the walls and gables ends with horizontal or vertical wood siding.

Do not make the scale of the new garage or outbuilding larger than the primary structure or nearby buildings. For example: if going to a two car garage, select two doors rather than one large door to maintain the scale.

Use a historic pitched roof shape such as a hip, flat or gable to match the main structure.

Select a compatible exterior finish such as wood siding or brick.

### **Unacceptable.**

Prefabricated metal or plastic sheds are inappropriate.

Prefabricated metal or plastic carports are unacceptable.

## **LANDSCAPING. (Lawns and Gardens)**

Historically, a yard was the portion of the property where chores were performed or animals were kept. Our own city park was often the site where cows grazed and horses were tied in the early eighteen-hundreds. Vegetables and fruits were also grown in the park. Barns, sheds, smoke houses and cold storage were often located here as well.

A garden included plantings and a lawn or grass area and served a decorative purpose primarily. This area would have featured a gazebo, fountains, urns and perhaps statues, inter-mixed with a variety of colorful plants and shrubs.

Adaption of the rural setting to an urban neighborhood, eliminated the need for the yard area and scaled down the garden space. Because of the need for privacy due to closer proximity to neighbors, this was considered when adding fences or shrubbery. Gardens reflected the style of architecture of the homes, with mid-nineteenth century Italianate and Greek Revival styles having formal gardens, Gothic featuring woodsy styles, with a thick growth of trees and twining vines. Queen Anne homes used more intricate styles with geometric flower beds.

Landscaping in keeping with the size, scale and design of the home is appropriate. Plants common to the period of the home should be considered. Research by the homeowner into what was previously present is a challenge and should be explored. There are a number of articles in The Old House Journal which can

assist you in planning your garden area.

### **What to Avoid.**

Trees planted too near the foundation should be avoided. Remember, everything looks small at first, but with growth can crack foundations.

Ivy growing on masonry walls looks charming but destroys mortar joints and the masonry itself.

Asphalt walkways are inappropriate

Vegetable gardens should be planted in the rear.

### **NEW CONSTRUCTION:**

New construction must harmonize with existing, adjacent homes and the neighborhood character in terms of height, scale, mass, setback, materials, rhythm, proportion and color. This is not to suggest that the owner should attempt to recreate an historic structure, but rather that the new home should fit comfortably with neighboring homes.

Exterior materials used on additions or in new construction must be compatible with the existing structure or the collective character of the district. Exterior finishes should harmonize and complement existing schemes along the streetscape.

Roof form and style should replicate or be similar to those found in the neighborhood.

Contemporary design that follows the above guidelines is encouraged.

In constructing additions to existing buildings, retain as much of the original structure as possible so that removal of the addition could be achieved without significant damage to the existing structure.

New construction must comply with present zoning and flood plain requirements, when applicable. Applicants should consult with the Code Enforcement Officer and the Planning Commission to ensure compliance with existing applicable laws.

### **DEMOLITION:**

The purpose of a preservation ordinance is to protect historic structures in order to preserve our history and architectural development, guarding the elements that contribute to the unique charm of Gallipolis. Saving unique residential structures is not only a tool for economic development through tourism, but often is cost saving to the owner, providing a better built facility than what might replace the current structure. There is much evidence to support that rehabilitation is cheaper than new construction.

Historic preservation is a national, state and local goal and has been for several decades, as the public has become increasingly aware of the value that has been lost by so-called urban renewal. The hope for these rebuilt areas has never become a reality; contrasted with the return of street traffic and the economic upsurge of reborn districts in cities across the United States. (See two books by Roberta Gratz, *Cities Back from the Edge: New Life for Downtown* and *The Living City*.)

Designation of a historic district enables the City and any interested persons or organizations the

opportunity to arrange for rehabilitating or acquiring significant properties in an effort to preserve these buildings.

With preservation as the primary goal, demolition of buildings is considered inappropriate. However, where public safety can be proven by the applicant, there are criteria where demolition can occur. In the event of a cataclysmic occurrence, such as fire, severe winds, earthquake, etc., when a damaged historic building may present safety and liability issues for the City, an emergency meeting of the Historic Design Review Board shall be organized by the Code Enforcement Officer and the Board Chairperson or the Vice Chair, if the Chair is unavailable. The Board Chair will call the meeting. It is expected that this meeting shall occur with 48 hours of the causative event.

#### Demolition Considerations

1. What is the potential effect, positive or negative, to the character of the historic district?
2. Document the state and degree of deterioration, disrepair and structural condition of the building.
3. Balance the public interest in preserving the historic building and the district integrity, with the interests of the property owner related to its potential use as permitted in the Gallipolis Zoning Code.
4. What are the possible alternatives to demolition?
5. What efforts has the owner made toward maintenance of the structure?
6. What economic resources are available to rehabilitate the structure?

The burden of proof rests with the person or persons requesting permission to demolish a structure. Documentation should include photographs, structural and architectural reports from engineers and architects <sup>engineers</sup> trained in preservation, cost analysis, tax reports (if claiming financial hardship), information about planned usage after demolition, statements from neighbors and any and all information, which will help the Design Review Board reach a decision, must be presented with the application for demolition. All official notices received by the owner citing specific violations of the Gallipolis Building Officials and Code Administrators (BOCA) Code and the Zoning Code, related to the subject property should also be included.

#### **DEMOLITION BY NEGLECT:**

Demolition by neglect is the willful neglect of a structure leading to its destruction by deterioration. It is a direct violation of the BOCA Code (#? ). A property owner found guilty of Demolition by Neglect shall face criminal and civil penalties and be required to reconstruct the structure in accordance with pertinent guidelines and standards.

No owner of a property in the Gallipolis Historic District(s) shall, by willful action or willful neglect, fail to provide sufficient and reasonable care, maintenance and upkeep appropriate to ensure such structure's perpetuation and to prevent its destruction by deterioration. This provision shall be in addition to all other applicable City Code provisions. By resolution, the Gallipolis Historic Preservation Review Board shall present evidence of a violation hereof to the Code Enforcement Officer, who shall initiate appropriate action thereon.

**DISCLAIMER:**

It is recognized that new products are coming on the market frequently and may present an acceptable appearance and/or be of superior quality to replace damaged areas of historic buildings. The applicant needs to provide samples and sufficient information to allow the Board to make informed decisions about the suitability of the proposal.

**PUBLIC NOTICE**

All regular meetings of the Board are open to the public and are posted in the local newspaper. When appropriate, letters may be sent to homeowners affected by the property under discussion. Failure to notify property owners shall not invalidate any decision of the Board.

*City of Gallipolis Historic Preservation Review Board*

***Certificate of  
Appropriateness***

Property Owner \_\_\_\_\_  
Street and number \_\_\_\_\_  
Lot Number \_\_\_\_\_  
Proposed change \_\_\_\_\_  
\_\_\_\_\_

The Gallipolis Historic Preservation Review Board hereby notifies the  
Gallipolis Code Enforcement Officer that at it's meeting on \_\_\_\_\_  
Certificate of Appropriateness application number \_\_\_\_\_ was acted  
upon with the following result:

\_\_\_\_\_ Approved  
\_\_\_\_\_ Denied  
\_\_\_\_\_ Approved in Part

Documentation and/or recommendations are attached (yes) (no)

Signed \_\_\_\_\_  
Board Chairperson

Signed \_\_\_\_\_  
Board Secretary

**RULES OF PROCEDURE**  
**City of Gallipolis**  
**Historic Preservation Review Board**

**A. Purpose**

To establish procedures for organizing the business of the Gallipolis Historic Preservation Review Board, thereafter referred to as the Board, including recommending guidelines concerning the conservation of historic structures, sites and districts, reviewing National Register nominations, advising the City government on its actions regarding historic sites and properties, keeping a register of historic properties, designation of landmarks and historic districts, processing of applications for Certificates of Appropriateness and supporting and assisting building owners with information to help with preservation/rehabilitation efforts.

**B. General Rules**

The Review Board shall be governed by the terms of the Ordinance establishing a Certified Local Government and historic preservation procedures. (Ordinance 98-90 revised) For procedures not covered by the ordinance or these rules, the Review Board shall follow Robert's Rules of Order.

**C. Members, Officers and Duties**

The Board shall consist of six (6) members, whose terms of office (three years) are set by the above mentioned ordinance.

1. **Chairperson.** The chairperson shall be elected annually by the members of the Board. The chair shall preside at all meetings and decide all points of order and procedure, subject to these rules, unless directed otherwise by a majority of the Board in session. The chair shall appoint committees or persons necessary to investigate any matters before the Board. The chair does not vote unless there is a tied vote or to make up a quorum at a regular meeting of the Board to enable transaction of business.

2. **Vice Chairperson.** A vice chairperson shall be elected by the Board from among its members in the same manner as the chairperson. The vice chairperson shall serve as acting chairperson in the absence of the chair and at such times, shall have the same powers and duties of the chairperson.

3. **Secretary.** The secretary of the Board shall be elected by the Board. The secretary shall keep, or cause to be kept, a complete record of all meetings, transactions and correspondence of the Board. The elected secretary shall prepare an annual report, in cooperation with the chair, reporting Board activities, decisions, special projects and listing participating Board Members. The secretary shall keep a record of board qualifications, addresses and telephone/FAX/email information and shall notify members of scheduled meetings at least four days prior to a regular meeting and seven days prior to special meetings.

If personnel is available, recording minutes may be done by an employee of the City, with concurrence by the elected secretary, however said employee is not eligible to vote. Responsibility

for public notice of meetings for the Historic Review Board rests with the Code Enforcement Office.

**4. City Manager.** The city manager shall be an ex-officio member and advisory to the Review Board and shall not be eligible to vote upon any matter.

**5. Code Enforcement Officer.** The code enforcement officer shall be an ex-officio member of the Board and shall not be eligible to vote upon any matter.

**6. City Solicitor.** The city solicitor shall be consulted on all matters of procedure, where legal actions involving the City may result from actions of the Board. He/she may recommend outside counsel where this is appropriate. The city solicitor is not eligible to vote on matters before the board.

**Election.** Election of chairperson, vice chairperson and secretary shall be held at the first regular meeting of the year (December) or when a vacancy occurs.

**Attendance.** Faithful and prompt attendance at all meetings of the Board and conscientious performance of the duties required of its members shall be a prerequisite to serving on the Board. Should a member fail to attend three (3) consecutive scheduled meetings of the board, without notice to the chair, unless unusual circumstances exist, the chair, with the concurrence of a majority of the Board, shall recommend to the City Commission that a vacancy be declared and the vacated position be filled in accordance with the historic preservation ordinance (revised 98-90).

**Applications Involving a Board Member.** No Board Member shall take part in the hearing, consideration or determination of any case in which the member is a party or has a financial interest, and shall abstain from voting and shall otherwise be subject to the Ohio Revised Code, Chapter 102, Section 2921.42 and all opinions issued by the Ohio Ethics Commission.

**Qualification to Vote.** No Review Board member shall vote on any matter deciding an application or a request to reconsider, unless that member shall have attended the Board's previous deliberations on such applications, or shall otherwise have the chairperson's approval to vote on such matter. The chair's approval shall be contingent upon assurance by the member that they have read the application and the minutes of any meetings at which the application was discussed.

**Impartiality Requirement.** Board Members are expected to seek information or resources from other members of the Board, Code Enforcement staff, or experts in the related field, exploring all aspects of any application prior to the hearing. They are also expected to visit and examine relevant sites prior any meeting scheduled to discuss said site. Members of the board shall not express opinions on possible Board judgments of any application with any person prior to the determination of the application, except in accordance with these rules. Violation of this rule shall be cause for dismissal from the board.

**Board Responsibilities.** The Board shall be responsible for the following as detailed in Ordinance 98-90:

1. Serving in an advisory role to officials and departments of the Gallipolis City Government regarding the protection of local historic and cultural resources;
2. Reviewing National Register nominations for properties with the City of Gallipolis or as requested by the Ohio Historic Preservation Office;
3. Performing responsibilities set forth in Ordinance 98-90 in listing historic properties and designating historic districts and landmarks;
4. Performing responsibilities set forth in Ordinance 98-90 dealing with the issuance of Certificates of Appropriateness.



5. Members shall make every effort to attend educational sessions at least once a year, to strengthen their understanding of the work and functions of a design review board and specific historic preservation issues.
6. Serve as a liaison on behalf of the City to individuals and organizations concerned with historic preservation;
7. Maintain all inventory material regarding designated districts, sites and/or structures in the City in a secure manner, with public accessibility. The inventory shall be maintained on Ohio Historic Inventory and Ohio Archaeological Inventory forms. Information shall be updated periodically to reflect changes, alterations and demolitions; and
8. Support and assist building owners with information to help with preservation/rehabilitation efforts.
9. Perform additional responsibilities that are in keeping with the spirit and intent of Ordinance 98-90.

#### **D. Meetings.**

**Regular Meetings.** The Board shall meet monthly, on the third Monday, in the Gallia County Chamber of Commerce building on State Street at 7:30 p.m., unless the chairperson or Board determines additional meetings are necessary to conduct the work of the Board. Site, time and date may be changed by a majority vote of the board, with public notice given. The secretary shall give telephone reminders of regular meetings at least four days prior to meetings. Written notice will be sent seven days prior to special meetings, unless there is an emergency or time sensitive situation, then telephone notice is acceptable. Board notice of regular scheduled meetings may be waived by the Board. Public notice will be given for all regular meetings, ten days ahead, through publication in the Gallipolis Tribune. A list of deliberations will be attached.

**Special Meetings.** Special meetings may be called at any time by the chairperson or by any two board members, with ten days public notice. Written notice of special meetings will be sent by the secretary to each member of the Board. In an emergency situation, where the meeting is called by the Code Enforcement Officer or the City Manager in consultation with the chairperson, both telephone and written notice is expected from the City for all Board Members. Work sessions or educational sessions may be called to facilitate the work and needs of the Board.

**Cancellation of Meetings.** A notice of cancellation of a scheduled meeting shall be given to all members at least 24 hours in advance if possible. When circumstances beyond the control of the Board exist, notice will be placed on the door at the meeting site.

**Quorum.** A quorum shall consist of four (4) members of the Review Board.

**Protocol for Meetings.** All meetings are open to the public. The order of business at regular meetings shall be as follows: (1) roll call, (2) minutes of last meeting(s), (3) communications and updates, (4) certificates of approval hearings (5) historic designation hearings, (6) ongoing business, (7) new business, (8) national register nominations, (9) reports and adjournment.

**Vote.** The vote of a majority of those members present shall be sufficient to decide matters before the Board, provided a quorum is present.

#### **E. Listing of Historic Properties and Designation of Historic Districts and Landmarks**

The procedures for receiving and evaluating proposals for listing of historic properties, districts and landmarks shall be governed by Ordinance 98-90 and by any other applicable City ordinances.

**Eligibility.** The historic preservation area may consist of any area within the corporate limits of the City of Gallipolis. Designated districts may be established within the corporate limits. Any building in this(these) area(s) at least 50 years old or that becomes 50 years old after passage of the preservation ordinance shall be considered eligible for the Gallipolis Historic Preservation Review Board Register of Listed Properties.

**Designation.** The board may, upon the approval of the City Commission, designate places, buildings, structures, archaeological sites, works of art or similar objects in the City as a historical listed property and/or district. Any property owner, organization or interested individual may apply to the Review Board for designation of a property and/or district. In determining whether or not to designate a property and/or district as a historical listed property, the Board shall consider the criteria established in Section 2, Definitions, under historic district and historic significance.

**Procedures for Notice and Hearings for Designation.**

**Individual Properties.** The Board shall notify the owner of any proposal to list his/her individual property. Whenever possible, the Board shall secure the owner's written consent for the proposed designation and, upon receipt of such consent, the property shall be listed upon favorable recommendation of the Board to the City Commission.

In the event that such owner shall refuse to give his/her written consent to the proposed designation, and the Board feels it is of considerable importance to the community that the property be listed, the following procedure shall be followed:

1. The Board shall schedule a public hearing on the question of the proposed designation, setting forth a date, time and place and causing written notice to be given to the owner or any person having a legal or equitable interest in the property being proposed to be designated;

2. The Review Board shall conduct the public hearing and shall provide a reasonable opportunity for all interested parties to express their opinions. Within 15 days after the hearing, the Board shall set forth in its recommendations such findings which constitutes the basis for its decision and shall transmit such recommendations concerning the proposed designation to the City Commission.

3. The City Commission, after due consideration of the findings of the Board, and any public input, shall make the final determination on designation of an individual property, based upon approved guidelines.

4. The Board will notify any owner or person having legal or equitable interest in such property of the decision by the City Commission.

**District Designation.** In the case of an historic district, the property owners within the district shall be notified of the proposal to designate such district. (Notice may be public or individual.) If more than 50 percent of the owners of the buildings in such district indicate in writing their desire not to have their buildings included, then the area shall not be designated, unless the procedure as set forth above is followed.

## **F. Procedures for the Review of Proposed Alterations to Designated Resources and for Issuance of Approval for Work.**

1. All applications for Certificates of Appropriateness received in time to allow the ten day public notice will be reviewed at the next monthly meeting of the Board. Those received after the ten day period will be acted upon at the next regularly scheduled meeting. In the event that approval of alterations is clearly within the guidelines, and there is a critical time factor involved, the chair may poll the Board by telephone and give provisional approval, with formal action taken at the next published regular meeting. The building owner is encouraged to attend the hearing.

2. To facilitate residential property owners' repair and replacement needs, the Board grants the right to the Code Enforcement Officer to issue a Certificate of Appropriateness for changes within the Gallipolis Historic District, if the repair or replacement is not a change from the previous feature. (e.g. slate replaced with slate) Copies of the Certificate will be made available to the Board at the next regularly scheduled meeting. **However, if the existing feature is not currently conforming to the Guidelines, regardless of whether it is replaced, in kind, or if there is any question, the proposed change should be referred to the Gallipolis Historic Design Review Board.** (Example: faux stone or brick facades)

3. In an emergency situation, where the property is in danger, authority is granted to the Chair to poll the Board by telephone, with recorded concurrence provided in the minutes at the next regular meeting of the Board, so that the property owner can deal with the problem expeditiously.

4. Decisions will be based upon the Secretary of the Interior's *Standards for Rehabilitation* and the *Gallipolis Historic Preservation Guidelines*. In the event that the alteration, proposed construction or demolition is appropriate, the Board will issue a Certificate of Appropriateness to the Code Enforcement Officer, who will copy it to the building owner.

5. Any person filing for a Certificate shall be required to submit documentation as indicated in the Application for a Certificate of Appropriateness available from the Code Enforcement Officer. (See attachment #1)

6. If the Board determines the proposed construction, reconstruction, alteration or demolition will have an adverse effect upon the historic district or listed property and violates the spirit and purpose of the conservation regulations, then the Board shall deny approval.

7. If a Certificate is denied, a twenty day waiting period begins. The Board shall state its reasons in writing for the denial and may include recommendations respecting the proposed construction, reconstruction,

alteration or demolition. Upon denying a Certificate of Appropriateness, negotiations between the owner and the Board begin. Efforts are directed toward drafting a compromise proposal acceptable to both the owner and the Board, which may result in the Board granting approval for the proposal.

8. If the Board and the applicant can not reach agreement, the decision of the Board may be appealed to the City Commission under Section 8 of the preservation ordinance. Copies of relevant information available to the Board will be submitted to the Commission and the Board will be present to provide information during deliberations by the City Commission.

9. In case of denial of an approval for demolition:

- a. The Board and applicant shall undertake meaningful and continuing discussion during the waiting period in order to find a means of preserving the property. The Board and applicant shall investigate the feasibility of all means of preserving the listed property. If the Board and applicant do not agree on a means of preserving the structure at the initial meeting, then they must continue to meet in good faith for the purpose of finding a method of saving the structure, and such meeting shall commence within 45 days after the initial meeting.
- b. If the applicant fails to meet with the Board in good faith, in the time specified, then the Board's denial of the application will stand.
- c. If, after holding such good faith meetings in the waiting period specified by the Board, the Board determines (1) failure of approval will create a substantial hardship to the applicant and (2) a Certificate of Appropriateness can be issued without substantial derogation from the purposes of the preservation ordinance, then in such event, the Code Enforcement Officer shall issue the permit for such proposed demolition after receiving the Board's Certificate.

#### **G. Amendments**

These rules may, with the limits allowed by law, be amended at any time by an affirmative vote of not less the majority of a quorum of members of the Review Board, provided that such amendment shall have first been presented to the Board in writing at a regular or special meeting preceding the meeting at which the vote is taken.

Approved by the Gallipolis Historic Preservation Review Board the 10<sup>th</sup> day of March 1997.  
Revised and approved May 17, 1999 by the Review Board.