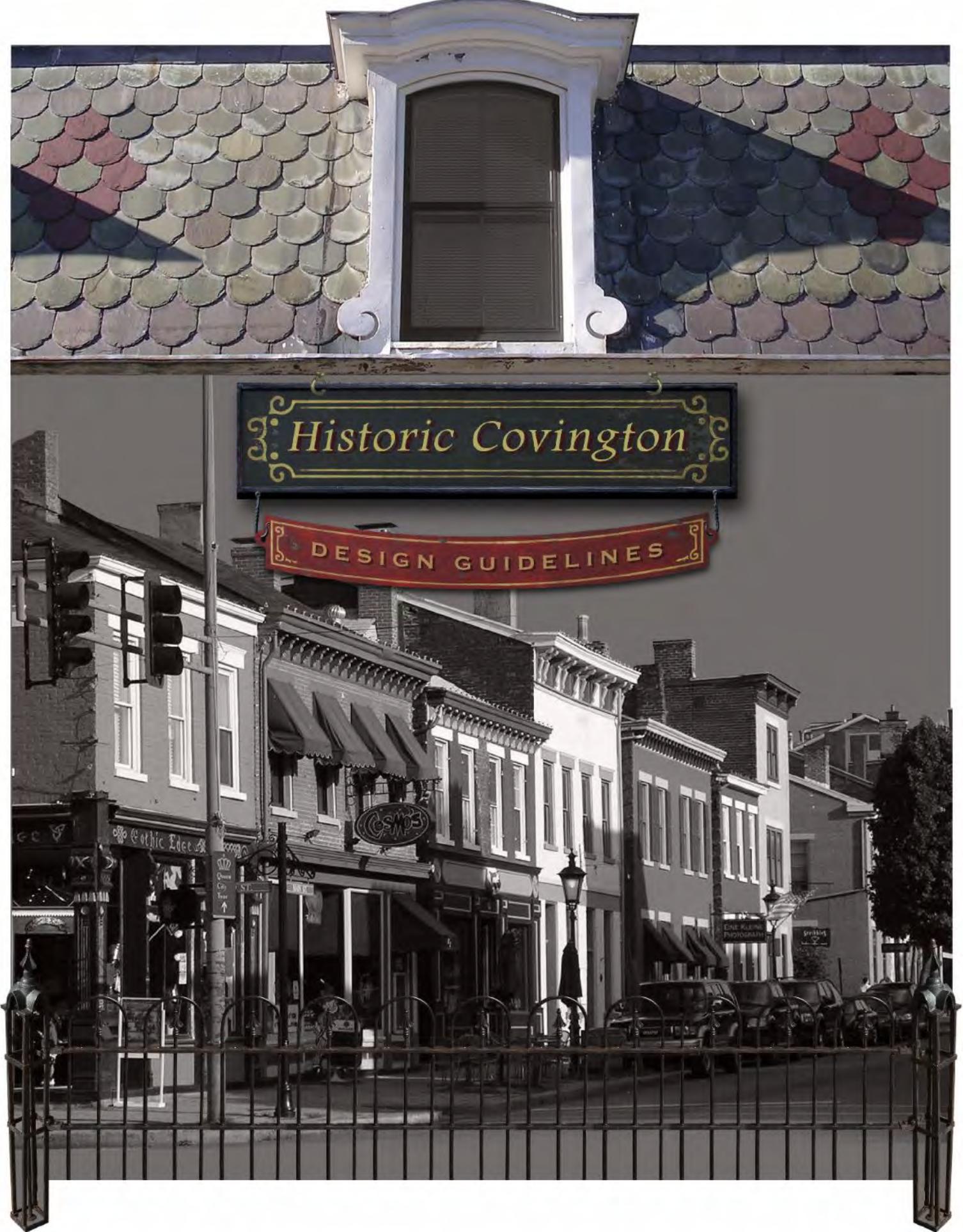


# *Historic Covington*

DESIGN GUIDELINES





## Table of Contents

Recommended for Adoption by the Kentucky Heritage Council  
January 7, 2021

Recommended for Adoption by Covington Urban Design Review Board  
January 20, 2021

Adopted by Covington City Commission  
March 9, 2021

Ordinance No: O-04-21

Effective Date:  
March 9, 2021

Published:  
March 2021

This publication was funded in part with Federal funds from the National Park Service, U.S. Department of the Interior, and administered by the Kentucky Heritage Council through the Certified Local Government (CLG) Program. The contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

The U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age. Any person who believes that they have been discriminated against should contact the Office of Equal Opportunity, National Park Service, 1849 C Street NW, Washington, DC.

More information on the Kentucky Certified Local Government (CLG) Program is available at the following contact information (subject to change): 502-892-3606 or <https://heritage.ky.gov/community/clg-program/Pages/overview.aspx>.





## Table of Contents

<b>1.0 Introduction.....</b>	<b>4</b>	<b>5.0 Demolition and Relocation .....</b>	<b>81</b>
1.1 Covington Historic Preservation Overlays (HPOs) .....	6	5.1 Demolition .....	83
1.2 Board of Architectural Review and Development (BOARD) .....	7	5.2 Relocation.....	85
1.3 The Design Review Process/COA .....	8		
1.4 The Secretary of the Interior's Standards for Rehabilitation.....	10		
1.5 Alternative Materials .....	12		
<b>2.0 Changes to the Building Exterior.....</b>	<b>14</b>	<b>6.0 Appendices .....</b>	<b>86</b>
2.1 Masonry .....	16	6.1 Architectural Terms .....	87
2.2 Tuckpointing Masonry .....	19	6.2 Resources for Technical Information.....	93
2.3 Wood and Siding.....	21	6.3 Architectural Styles in Covington.....	94
2.4 Painting .....	23	6.4 HPO Descriptions and Maps .....	97
2.5 Roofs, Gutters, and Downspouts.....	26	6.5 Bibliography and Resources .....	112
2.6 Windows, Storm Windows, and Shutters ....	29		
2.7 Doors.....	36		
2.8 Porches, Entrances, and Decks .....	38		
2.9 Architectural Metals .....	40		
2.10 Commercial Storefronts and Facades .....	42		
2.11 Rear and Secondary Entrances.....	44		
2.12 Awnings.....	46		
2.13 Utilities and Energy Retrofit .....	48		
2.14 Accessibility and Safety .....	50		
2.15 Garages, Sheds, and Ancillary Features.....	52		
<b>3.0 Site and Setting.....</b>	<b>55</b>		
3.1 Public Streetscape and Open Space.....	56		
3.2 Site Features and Ground Surfaces .....	60		
3.3 Walls and Fences .....	62		
3.4 Driveways and Parking Areas .....	64		
3.5 Lighting.....	66		
3.6 Signs .....	68		
<b>4.0 New Construction .....</b>	<b>72</b>		
4.1 Additions and Decks.....	74		
4.2 Infill Construction .....	76		

## Introduction

### 1.O INTRODUCTION

The Historic Covington Design Guidelines (Design Guidelines) are intended to meet several needs. For property owners, residents, and contractors, it provides guidance and rules to follow as they are planning projects for their buildings and properties within the Historic Preservation Overlays (HPOs) and other designated Development Areas. These guidelines encourage projects that are sympathetic to the architecture and character of historic buildings and neighborhoods. For the Board of Architectural Review and Development (BOARD) members and staff, it offers a basis for evaluating proposed changes. Overall, the purpose of these guidelines is to promote the educational, cultural, economic, and general welfare of the community by:

- Identifying and preserving the distinctive historic and architectural characteristics of Covington;
- Fostering civic pride in the beauty and noble accomplishments of the past as represented in Covington's landmarks and Historic Areas;
- Conserving and improving the value of property designated as landmarks or within Historic Areas;
- Protecting and enhancing the attractiveness of Covington to home buyers, businesses, tourists, visitors, investors, and shoppers; and
- Encouraging the preservation and restoration of neighborhoods.

These guidelines are intended to:

- Give detailed guidance to property owners contemplating alterations to structures and sites within the Historic Areas.
- Provide standards for the Board of Architectural Review and Development (BOARD) to guide decision making.
- Assist the local building industry, including architects, contractors, and suppliers, in understanding the character of the Historic Areas and how to reinforce that character.
- Reinforce and maintain the distinctive character of the **Historic Preservation Overlays** and **Chapter 99 Development Areas** by:
  - Designing improvements that are appropriate to the period and style of the architecture.
  - Maintaining the overall relationship of any one building's height, mass, and scale to those of other buildings on the block.
  - Maintaining the pattern created by the setback of buildings from the street.
  - Maintaining existing streetscape components.
  - Protecting the integrity of existing buildings and structures.
  - Encouraging the use of materials and techniques compatible with those existing in the district.





## Introduction

### 1.O INTRODUCTION

These guidelines are **not** intended to:

- Return the Historic Areas to any style of architecture prevalent in the past.
- Dictate that new construction be designed to resemble any “old-fashioned” style.
- Govern land use questions.
- Require that any structure be altered against the owner’s wishes.

These guidelines are concerned with the relationship of buildings and space to one another, and with encouraging the preservation and enhancement of the distinctive architectural features in the Historic Preservation Overlays (HPOs). The guidelines view changes to existing buildings not only as they affect a given building, but as they influence surrounding structures.

### Guiding Principles

Because there are a variety of building types in Covington, each project must be considered on an individual basis. Using the Secretary of the Interior’s Standards for Rehabilitation as a foundation, the following represent some basic guiding principles that apply to all rehabilitation work.

1. Avoid removing or altering historic material or distinctive architectural features: if it is original and in good or repairable shape, maintain it.
2. Repair rather than replace. If replacing, replicate the original—do not invent something new that might have been.
3. Be sensitive to distinct stylistic features and examples of skilled craftsmanship.
4. Uncover original design features that may be buried under layers of alterations. It takes detective work, but there may be evidence of where original elements were located. Research may turn up pictures of what a building originally or historically looked like.
5. New additions should be compatible with the context but should be representative of its own time.
6. Do not try to make a building look older than it really is.
7. Do not assume that a later addition or alteration to an old building is worthless just because it is not part of the original building. Later additions may have gained significance on their own.
8. Do not sandblast or use abrasive cleaning methods. Surface cleaning should be done by the least damaging means practical. Cleaning often is not necessary.

Changes to buildings need to be evaluated on an individual basis due to sometimes unique architecture or circumstances. When used in this document, the following words shall be interpreted as indicated:

Should= a preferred action

May = a permissible action



## Introduction

### 1.1 COVINGTON HISTORIC PRESERVATION OVERLAYS (HPOs)



Corner of Washington and Pike Street.

Covington's historic buildings, monuments, neighborhoods, public squares, and landscapes help define our community. They remind us of what previous generations of Covington residents have built and accomplished while inspiring us to continue the work of creating good places in our city for ourselves and future generations.

Development that enhances this character of Covington's historic resources is encouraged. Through the development regulations and the use of Historic Preservation Overlays (HPOs), the City recognizes that there are areas with historic integrity that should be maintained. In the Neighborhood Development Code, the HPOs are defined as areas intended to preserve structures, buildings, appurtenances, and places that are of basic and vital

importance for the development of a high quality of life and quality of place, because of their association with history; because of their unique architectural style and scale, including color, form, and architectural details; or because of their being a part of or related to a square, park, or area of cultural, historical, or architectural importance to the city.

These HPOs establish a design review process for changes to the exterior of designated properties. The HPOs are adopted by ordinance by City Commission and include legal enforcement of compliance with these Historic Covington Design Guidelines.

Covington's HPOs are established by the Covington City Commission after an application has been submitted by a neighborhood organization, a preservation group, or the City. The application for a new HPO follows that of a Zoning Map Amendment allowing for staff recommendations, the Kenton County Planning Commission recommendation, and public input. As of 2020, Covington has seven Historic Preservation Overlays (HPOs):

- MainStrasse
- Seminary Square
- Pike Street
- Downtown Commercial
- Mutter Gottes
- Licking Riverside
- Ohio Riverside

These areas represent residential neighborhoods, downtown commercial areas, neighborhood commercial areas, institutional areas, or a mixture of uses. Maps and descriptions of these areas are included in Section 6.4 HPO Descriptions and Maps.



## Introduction

### 1.2 BOARD OF ARCHITECTURAL REVIEW AND DEVELOPMENT (BOARD)



The Board of Architectural Review and Development (BOARD) and the procedures that it implements are intended to promote educational, residential, cultural, travel, industrial, and other economic resources and the general welfare of the City by guiding changes to historic and architecturally worthy structures, sites, monuments, streetscape, and neighborhoods. The BOARD is established for the purpose of stabilizing and improving property values in the City and encouraging new buildings and developments that will be harmonious with the existing historic buildings and districts, while still conveying the era of their construction; among other purposes described in the Covington Neighborhood Development Code.

The BOARD is established by and given the authorities and responsibilities outlined in Section 06.19.3 of the Covington Neighborhood Development Code. This section of the Neighborhood Development Code incorporates the provisions of the Certified Local Government (CLG) Program, which establishes continuing education standards for the BOARD and provides critical support for historic preservation efforts including assistance for the creation of these Historic Covington Design Guidelines.

Generally, the BOARD consists of seven members appointed by the City Commission for overlapping 4-year terms. They are residents and property and business owners in Covington who have demonstrated knowledge and/or interest in the preservation of historic and architectural landmarks. The members must be residents whenever possible and the makeup of the board must meet the qualifications established in the Covington Neighborhood Development Code, which includes recommendations from the American Institute of Architects; the Kentucky Real Estate Commission or the Kentucky Real Estate Appraisers Board; and the Covington Business Council, Latonia Business Association, or Renaissance Covington; or as otherwise amended in the Neighborhood Development Code.



## Introduction

### 1.3 THE DESIGN REVIEW PROCESS/COA



The design review process is not meant to prevent changes, but rather to guide changes and ensure that the special qualities of designated areas are not lost. Section 07.21.3 of the Covington Neighborhood Development Code (NDC) outlines the process for obtaining a Certificate of Appropriateness. This process does not require property owners to make any changes to a property as it stands today and it does not apply to interior alterations or routine maintenance. Any exterior alterations, new construction, or demolition must be reviewed **before work begins**. In demolition applications, Section 07.23.7 of the Covington NDC outlines required conditions for approval. Section 07.23.6 of the Covington NDC outlines the process for obtaining a Design Waiver.

#### **Step 1: View Applicable Guidelines and Contact Staff**

When property owners are considering changes, they should consult with the Historic Preservation staff early in the process to ensure that their work is consistent with the Guidelines and that the proper procedures for approval are met. Staff can provide guidance on preliminary or conceptual plans and on the sections of the Historic Covington Design Guidelines and other guideline documents, such as the 12<sup>th</sup> Street Corridor Design Guidelines, where they are applicable to a given project. Staff may be reached at [permit@covingtonky.gov](mailto:permit@covingtonky.gov) or 859-292-2122 (subject to change).

#### **Step 2: Submit Complete Application**

A complete Certificate of Appropriateness (COA) application meets the requirements of Section 07.21.3 of the Covington Neighborhood Development Code. A complete Design Waiver application meets the requirements of Section 07.23.6 of the Covington Neighborhood Development Code. Generally, this

includes a filled form signed by the property owner, and drawings such as site plans, elevations, or perspectives that show existing structures and proposed changes to a given property, including proposed materials, textures, and colors. Applications may be submitted electronically to [permit@covingtonky.gov](mailto:permit@covingtonky.gov) or by mail or drop-off service at Covington City Hall, 20 West Pike Street, Covington KY 41011.

#### **Step 3: Consult in Review Process (BOARD or Staff Level)**

Questions for clarification may arise during the review by either a staff member or the Board of Architectural Review and Development (BOARD). It is critical for the property owner and any authorized representatives to be available during the review process. Where BOARD review is required at a public hearing, the property owner and applicant will have the opportunity to present their application.





## Introduction

### Step 4: Receive COA or Decision Letter

Following the completion of a review, staff or the BOARD will issue a Certificate of Appropriateness (COA) or decision letter to the property owner and authorized representatives. This may be emailed or mailed or be made available for pickup from Covington City Hall.

### Additional Information

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

All exterior changes to properties located within the Historic Preservation Overlays (HPOs) and some KRS Chapter 99 Development Areas will require a Certificate of Appropriateness (COA) to be issued before work begins. Building and/or zoning permits will not be approved for properties within the Historic Preservation Overlays until a COA has been issued by the City's Historic Preservation Officer.

Section 07.21.3 of the Covington Neighborhood Development Code outlines specific types of work that do not require a COA. Most minor work that does require a COA may be reviewed quickly by staff. New construction, demolition, and work that would not meet the Historic Covington Design Guidelines or that cannot be approved by staff will be reviewed by the Board of Architectural Review and Development (BOARD).

#### *Appeals*

Appeals take place per Section 07.21.3 and Section 07.20.11 of the Covington Neighborhood Development Code, as may be amended.

#### *Compliance and Enforcement*

Any entity who violates the provisions and regulations of the Historic Covington Design Guidelines or the conditions of their Certificate of Appropriateness (COA) is subject to the same penalties as any other violation of the Covington Neighborhood Development Code. These include violation citations issued by the Code Enforcement Department. Failure to comply with the COA process or the Historic Covington Design Guidelines can result in legal action and fines with each day of violation constituting a separate offense.

#### *Maintenance*

Per Section 02.05.2 of the Covington Neighborhood Development Code, all buildings and structures in designated Historic Preservation Overlays must be properly maintained and repaired at the same level required elsewhere in the city.





## Introduction

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

The Secretary of the Interior's Standards offer four distinct approaches to the treatment of historic properties – (1) preservation, (2) rehabilitation, (3) restoration, and (4) reconstruction – with accompanying guidelines for each.

The Standards for Rehabilitation that follow were originally published in 1977 and revised in 1990 by the United States Department of the Interior. They pertain to historic buildings of all construction types, sizes, and uses. The Standards encompass the exterior and the interior of historic buildings, related landscape features, and attached, adjacent, or related new construction (link subject to change): <https://www.nps.gov/tps/standards.htm>.

Preservation briefs published by the National Park Service are provided at the following link (subject to change): <https://www.nps.gov/tps/how-to-preserve/briefs.htm>.

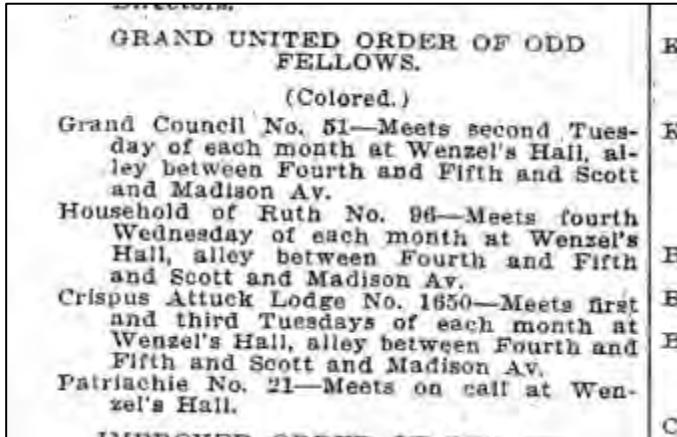
The Standards for Rehabilitation are used as a foundation for the Covington Historic Design Guidelines. They shall be used as the basis for review when more specific guidance is not provided within the remainder of the Historic Covington Design Guidelines.

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



## Introduction

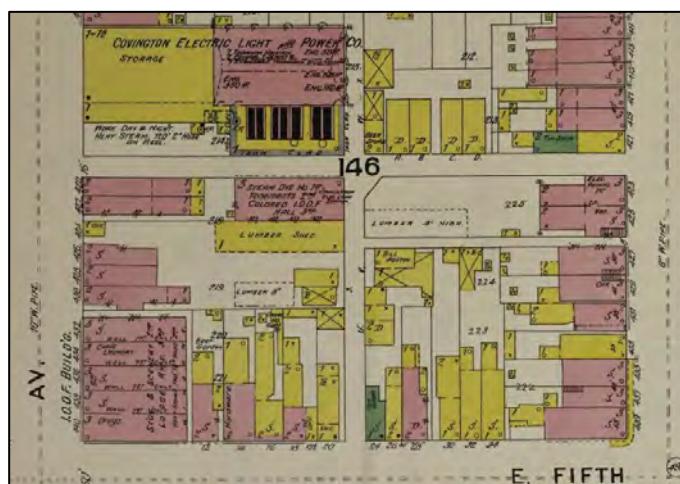
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected 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.



1910 Covington City Directory clipping



Keystone in brick archway at Wenzel's Hall



1894 Sanborn Map of the block that includes Wenzel's Hall

## Introduction

### 1.5 ALTERNATIVE MATERIALS

An alternative material is a material which differs from that used to create the original. Terms used to describe alternative materials also include “non-traditional,” “imitation,” “synthetic,” “substitute,” and “replacement.” Building and construction technologies tell an important story in our collective history. The Covington City Commission adopted the Historic Covington Design Guidelines with the primary objective of protecting historic resources in Covington. To that end, these guidelines are concerned with the way new or non-traditional materials and technologies interact with historic materials:

- Do the affected historic materials truly require replacement, or can they be repaired?
- Are the affected historic materials highly visible? Are they one-of-a-kind?
- Will the alternative materials or their construction methods damage or obscure historic materials?
- Can the alternative materials convincingly match the exterior qualities of historic materials?
- Will the alternative materials enhance and celebrate remaining historic materials?
- Is the application of the alternative materials reversible?
- What is the longevity of the alternative materials? Is there information on how it will wear over time?
- Are the alternative materials repairable? Do they require complete replacement if damaged?
- Do the alternative materials have different thermal expansion properties (“coefficient of thermal expansion”) than the historic materials they would replace or would be installed against?
- Are the alternative materials too new or untested to address the above and other similar concerns?



Examples of composite replacement windows

In considering alternative materials, the Board of Architectural Review and Development (BOARD) or staff may review:

- Samples of the material.
- Product literature – including information on the expected lifespan, durability of the material, expansion and contraction rates, and long-term life cycle costs.
- Ability to accurately replicate the visual and aesthetic characteristics of the historic material in the specific application required.
- The visibility of the proposed alternative materials and their proximity to eye level from a public right-of-way.
- The cost of the alternative materials relative to the original material.

## Introduction

## 1.5 ALTERNATIVE MATERIALS



Examples of synthetic slate roofing material

**Guidelines:**

1. Alternative materials should not replace historic materials that can practically be repaired.
2. An alternative material and/or its construction method should not damage or obscure historic materials.
3. Alternative materials should match the exterior qualities of historic materials.
4. Alternative materials should be constructed in a reversible manner.
5. Alternative materials should be repairable – damage to one piece should not require complete replacement of the entire material.
6. Alternative materials should have a similar coefficient of thermal expansion as the historic materials they would replace or be installed against.

Materials in the construction industry are constantly evolving to improve their strength, efficiency, and flexibility, and to reduce their costs, weight, maintenance requirements, and installation time. Engineers are developing new materials that these guidelines cannot anticipate. To provide intentional flexibility, the following provision applies to all sections of the Historic Covington Design Guidelines:

**The Board of Architectural Review and Development (BOARD) or staff may approve alternative materials on a case-by-case basis if, following study and demonstration, such a material and its proposed location and construction method meets the guidelines in Section 1.5 of the Historic Covington Design Guidelines.**

## Changes to the Building Exterior

### 2.0 CHANGES TO THE BUILDING EXTERIOR



Riverside Drive

The following guidelines are intended to guide changes to the exterior of a property so that character-defining features and irreplaceable elements of Covington are retained long into the future. Every part of the exterior, from the windows, doors, metal work, paint colors, and even the placement of utilities affects the integrity of the historic character and architecture of the building. The relationship between the sizes of the lintel to the size of the cornice on a building contribute to the beauty of a building. Every change on a building should be looked at as a part of the entire composition of its façade.

## Changes to the Building Exterior

### 2.0 CHANGES TO THE BUILDING EXTERIOR



Before and after pictures of The Ice House on Scott Street showing a major exterior rehabilitation

## Changes to the Building Exterior

### 2.1 MASONRY



Masonry buildings along 200 Block of East 2nd Street

Masonry is one of the most durable building materials and can last for centuries. Masonry is not only economically and aesthetically pleasing, but safer due to its resistance to weathering, wind damage, and most importantly, fire. Brick, stone, terra cotta, stucco, concrete, and mortar are all examples of masonry. Masonry is used primarily for wall surfaces, but is also used for cornices, pediments, window lintels and sills, and other decorative building elements. The color, texture, and patterns of the masonry and mortar joints help define the character of a building. Mortar is the material used to bond masonry elements such as bricks. It is an important structural element and is important in the preservation of a building. Approximately 20% of a brick wall is comprised of mortar. Use of improper mortar can lower the compressive strength of a wall, damage bricks, and change the appearance of a building.

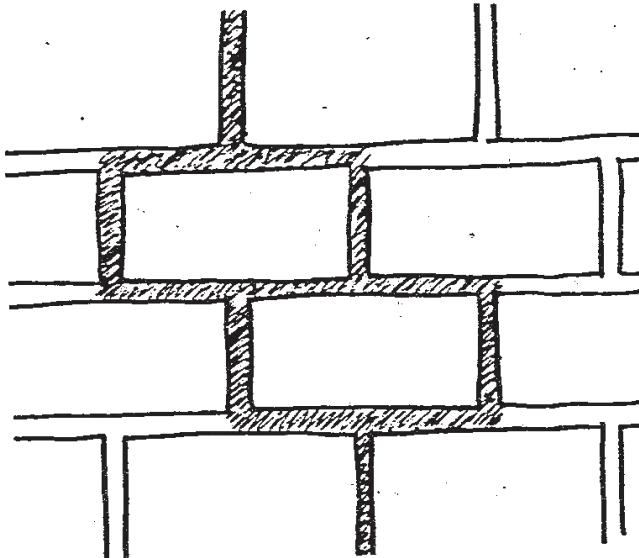
The following specific guidelines apply to all buildings, whether residential, commercial, or institutional.

## Changes to the Building Exterior

### 2.1 MASONRY



Example of a masonry foundation and brick walls in good repair



Not Appropriate: Repointing mortar must match old color and texture

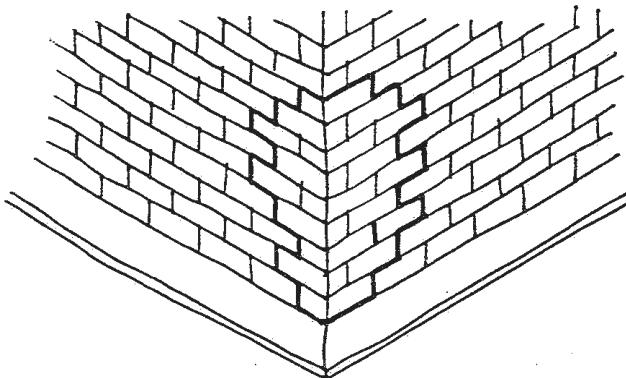
#### GUIDELINES:

##### *Foundation*

1. Slope the ground away from the foundation to move water away from the foundation.
2. Keep landscaping several feet away from the foundation wall. Vines and bushes retain moisture against the building and their roots may cause masonry to shift or crack.
3. Maintain the natural appearance of the original foundation material. Foundations should not be painted or sealed unless they have previously been painted. Painting or sealing the foundation could prohibit the natural movement of moisture through masonry and cause foundation problems.
4. Match the scale, color, and texture of new foundation material with that of the existing foundation.
5. Whenever possible, maintain basement windows to allow light and ventilation into the space. Metal grilles or bars may be installed over basement windows for security.
6. Glass block windows may be installed on the sides and rear of a building in basement windows when they are not highly visible from the street. The glass block is to be clear and recessed a minimum of 2" from the window lintel. If glass block windows are on the front of the building, they should be covered with a mesh screen, metal grille or other form of screening.

## Changes to the Building Exterior

### 2.1 MASONRY



**Not Appropriate:** A patched area not matching original brick

#### Masonry Wall

7. Reuse, restore, and repair original architectural materials, such as stone, wood siding and trim, cast and wrought iron, and sheet metal.
8. Replace historic materials, if necessary, with new or recycled materials that match the original as closely as possible.
9. Preserve architectural features and decorative elements of buildings, such as columns, piers, brackets, cornices, terra cotta, and decorative brick work.
10. Additions of character-defining features and details should appropriately compliment the building and be in keeping with the architectural style of the building.
11. Replace heavily deteriorated or missing masonry detail with newly designed detail that is appropriate in scale, material, proportion, and detail. A simplified design may be used.
12. Applying stucco or Exterior Insulation Finish System (EIFS) over masonry walls will not be approved unless physical or photographic evidence demonstrates that stucco was used historically. Stucco or EIFS may not be used as a substitute for repairing and repointing masonry.

#### Cleaning Masonry



13. Clean masonry using the gentlest means possible. Use mild detergents, soft bristle brushes, and mild chemical cleansers.
14. Never sandblast masonry, this technique can result in significant damage, and can cause the brick to deteriorate at a much faster rate. A low-pressure wash with a 100 to 400 PSI is acceptable. To find appropriate products for cleaning contact the Historic Preservation Officer.

**Damaged brick and mortar joints causing accelerated deterioration**

#### Masonry Sealants

15. Use water repellent on brick only when water is actively infiltrating the brick. Water can reach and damage brick in many ways, including through rising ground water or poorly functioning gutters and downspouts. In these circumstances, address the source of the water before applying sealant to masonry.
16. Treat only the affected area with sealant and wait for the masonry to be completely dry before applying it. Remember that brick dries much more slowly than many other building materials.
17. Paint buildings that have been previously painted as a method of waterproofing. Do not paint brick that has not been painted before.

## Changes to the Building Exterior

### 2.2 TUCKPOINTING MASONRY



Tuckpointed brick

<b>Mortar Types (Measured by volume)</b>			
Designation	Cement	Hydrated Lime or Lime Putty	Sand
M	1	1/4	3 – 3 3/4
S	1	1/2	4 – 4 1/2
N	1	1	5 – 6
O	1	2	8 – 9
K	1	3	10 – 12
"L"	0	1	2 1/4 – 3

Mortar is typically made of three parts: (1) cement, (2) hydrated lime or lime putty, and (3) sand.

Repointing the joints in a masonry wall is the process of replacing missing or defective mortar with new mortar. When repointing brick walls, match the proportion of lime and sand in the mortar mix and the color with any extant historic mortar.

Historic bricks are typically softer compared to contemporary bricks. Original mortar in historic masonry buildings is softer than contemporary mortar due to a greater proportion of lime putty. If the mix of repointing mortar greatly differs from the original mortar, or if too much Portland cement is used, the new mortar will expand and contract at a different rate than the existing mortar, causing the brick to spall and mortar to deteriorate.

Mortar types and other information in this page is sourced from the National Park Service Preservation Brief #2, *Repointing Mortar Joints in Historic Masonry Buildings*: <https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm> (accessed January 19, 2021). This resource contains additional information on proper techniques for long-lasting repointing work.

<b>Suggested Mortar Types for Different Exposures to Weather</b>			
Exposure			
Masonry Material	Sheltered	Moderate	Severe
Very durable: granite, hard-cored brick, etc.	O	N	S
Moderately durable: limestone, durable stone, molded brick	K	O	N
Minimally durable: soft hand-made brick	"L"	K	O



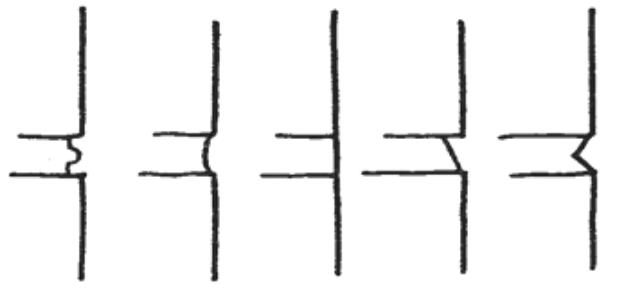
## Changes to the Building Exterior

### 2.2 TUCKPOINTING MASONRY

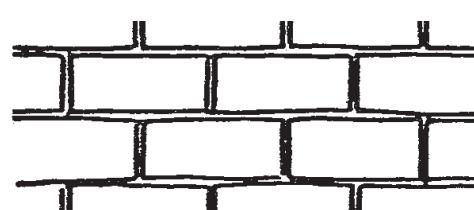
#### **GUIDELINES:**

1. Determine why the mortar is deteriorating and solve that problem before repointing. For example, a downspout may be broken, causing water infiltration to deteriorate the mortar.
2. Analyze the building's original mortar to determine its proportions of lime and sand. Use as close as the same proportion as possible. Using the wrong mortar can alter the visual characteristic of the building and cause physical damage.
3. Use only small quantities of Portland cement. A large proportion of Portland cement can seriously damage a building because it expands and contracts at different rates than the original mortar, which can cause cracks in the masonry and spall the brick.
4. Repoint only areas where mortar is missing or damaged. Rarely is it necessary to repoint an entire wall.
5. Match new mortar to the exiting mortar's composition, texture, color, and joint profile.
6. New mortar must be softer than the brick and not harder than the original mortar. Generally, high lime mortars and hydraulic cements work well in repointing historic structures. These mortars should only contain lime and sand, and if Portland cement is used, it should substitute no more than 20% of the lime content.
7. Prepare brick joints carefully by using hand tools, matching the joint style of the original brick (see diagram of joint styles).
8. Remove from  $\frac{1}{2}$ " to 1" of old mortar when preparing to insert new mortar. A depth of this measurement will allow the new mortar to have enough room to bond and prevent it from popping out.

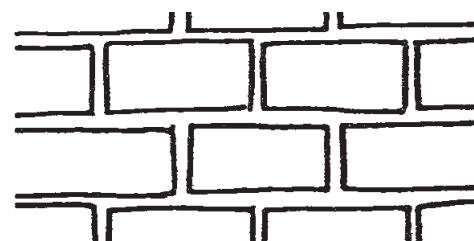
9. Test a small and inconspicuous spot on the building to see how the repointing and joints will look. Contact the Historic Preservation Officer before beginning a test patch.
10. Finish new joints carefully to prevent making them wider than old joints.
11. Clean excess mortar from the masonry using a hard-bristle brush as part of the repointing process.
12. Match size, shape, color, and texture of new bricks to existing bricks when making replacements.



Typical mortar joints



Original: thin distinct joints



Inappropriate: large mortar joints

## Changes to the Building Exterior

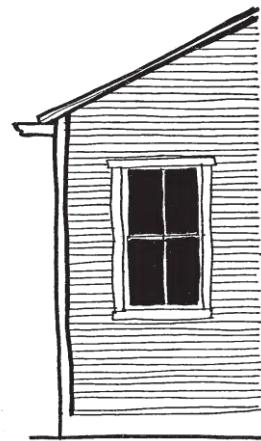
### 2.3 WOOD AND SIDING



Example of a historic building with wood clapboard, shingles, and other decorative elements



Inappropriate: Wide siding covers corner, sill, and window trim



Appropriate: Narrow siding is properly in scale. Preserves corner, sill, and window trim

Wood is a common building material in the Historic Preservation Overlays. Wood is used for structural framing, protective siding, and decorative elements. Wood can be easily shaped by sawing, planing, and carving. It is used for a broad range of building elements, such as cornices, brackets, shutters,

columns, porches, doors, windows, and other building elements. For the purposes of these guidelines, siding means all wood clapboard siding, shingles, decorative wooden elements, and framing.

Wood clapboard siding has many benefits over vinyl or aluminum siding beyond its exterior appearance. These benefits include the following:

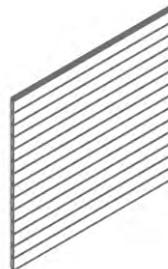
- Reduced air infiltration into the building, making the building warmer in the winter and cooler in the summer.
- Higher R value. An R value measures amounts of thermal resistance. The higher the R value, the better a material insulates.
- Wood siding does not bend, dent, or rust.
- Wood siding lasts longer than vinyl or aluminum siding.
- Wood siding can be repaired; vinyl or aluminum siding requires replacement when repair is needed.
- Wood retains color longer than colored artificial siding, and therefore, must not be repainted as often as vinyl or aluminum siding.
- Colored vinyl or aluminum siding can mildew.
- Vinyl siding has lower melting and flashpoints than wood, and therefore, can be hazardous.

## Changes to the Building Exterior

### 2.3 WOOD AND SIDING

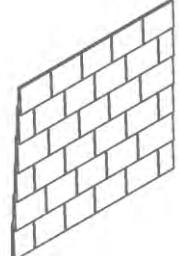
#### **GUIDELINES:**

1. Use only smooth-finish wood clapboard siding or cementitious siding in the repair or replacement of wood siding. Artificial stone, asbestos, asphalt shingles, or other resurfacing materials, may only be used on buildings that already have such surfaces.
2. Wood siding may be replaced when the entire façade of a building has had extensive damage due to being previously covered with artificial siding. The reveal of replacement siding must match the reveal of the original wood siding.
3. Replacement siding should have a smooth finish. Any product with a grained appearance is prohibited.
4. Do not cover brick walls with siding. See Sections 2.1 and 2.2 for the proper repair of masonry features.
5. Apply siding horizontally, except where another alignment of siding was originally in place.
6. Keep siding painted or stained.
7. Vinyl or aluminum siding may be allowed under the following circumstances:
  - a. The surface being covered is not highly visible from a street.
  - b. The siding should have a smooth finish and will not be patterned or have a grained appearance.
  - c. Each “board” of the siding will be a comparable width (reveal between 4” and 6”) to the boards of the original siding or other sided properties in the immediate area.
  - d. Corner boards of the new siding will be the same size as the existing corner boards (typically between 4” and 5”) and will be smooth-finish wood or composite board.
- e. New window and door trim will be the same width as original trim and will be wood or composition board.
- f. Architectural features such as cornices, brackets, windowsills and lintels, and exterior façade shingles will be preserved. These features must remain uncovered and unaltered.
- g. All decorative porch posts, railings, brackets, cornices, and cornice trim must remain uncovered.
- h. Frieze and soffit boards will be covered with boards of the same width as existing boards.
- i. All detailing which is not flush with the siding or surface must bear the same proportion after coverage as before coverage.
- j. Existing shutters consistent with the style of the building should be returned to their original location after the artificial siding is applied.
- k. Artificial siding should not be installed over rotted wood. All original siding, trim, fascia, and drip should be repaired.



Lap siding

Wood  
shingle  
siding



## Changes to the Building Exterior

### 2.4 PAINTING

It is not necessary to paint a building in its original colors. However, these guidelines encourage that buildings in the Historic Preservation Overlays be painted in historically accurate colors. The color schemes for structures vary depending on the style of the building and its date of construction. Four major phases of color were used in the nineteenth century, the period when most of the buildings in Covington's Historic Preservation Overlays were built and are listed below.

Federal and Greek Revival buildings built until ca. 1840: These simply detailed buildings generally were painted white or very light colors with green shutters, to emulate the white marble of Greek and Roman buildings.

Gothic, Italianate, and other early Victorian buildings built between 1840 and 1870: These more ornate buildings were usually painted pale earth tones, such as light browns, tans, pinks, and grays. The trim was accented with a darker shade.

Second Empire, Queen Anne, and other High Victorian buildings built between 1870 and 1890: The highly detailed and varied buildings generally were painted deep, rich colors such as greens, rusts, reds, and browns. Several colors often were used on a building to highlight its architectural details.



Example of a painted Neoclassical style building

Colonial Revival and Neoclassical buildings built between 1890 and 1920: As the style of buildings again became simpler, the paint colors returned to lighter, simpler color schemes, usually with a light pastel body and white trim.

For information on the architectural style of the building, refer to the Section 6.4 or contact the Historic Preservation Officer for help in determining the style of the building.

## Changes to the Building Exterior

### 2.4 PAINTING



Example of before and after renovation and painting that celebrates the decorative exterior elements

#### GUIDELINES:

1. Use color to tie the architectural elements and details of a building together. For example, the cornice and porch detailing should be painted the same color scheme.
2. Paint the trim, porch framing and columns, and window framing the same color. Paint the walls a contrasting color. In the case of a Victorian style house, the sash, doors, or shutters may be painted a darker shade of the wall color.
3. Research the history of the building and discover its original colors, if possible. A historic painted home often has many layers of color beneath what is seen. Layers of paint may be scraped off to uncover original colors of historic structures. Carefully scrape a small area of paint that has been in the shade,

## Changes to the Building Exterior

### 2.4 PAINTING



Example of a painted Italianate style building

as paint exposed to the sun may have changed over time. Slightly wet the paint to get a better idea of the original color.

4. Apply colors that were available at the time when the structure was originally built. In all circumstances, avoid bright and obtrusive colors, such as neon or day-glow hues.
5. In general, limit the number of colors painted on a building.
6. Simpler structures should have a simple color scheme. More ornate structures, such as larger Queen Anne style houses, may incorporate three or more colors.
7. Paint buildings using matte, flat, or semi-gloss paint. Avoid high gloss paint.
8. Never paint a building, brick, or wood when it is wet or damp.
9. Paint pre-existing aluminum window and door frames a dark color, such as bronze or black.
10. Blend with and compliment a building's paint colors with the overall color schemes that exist on the rest of the street.
11. Painted brick is to remain painted, unpainted brick is to remain unpainted unless one of the following circumstances exists:

- a. Large Sections of the original wall have been replaced with new brick that is clearly different in color, size, shape, or mortar joint from the original bricks.
- b. A building in which most of the original brick is 25% or greater of the entire building (25% would refer to one entire wall of the building) and is in very poor condition (i.e. spalling, crumbling, or disintegrating), can be painted in order to protect the brick from further damage. Brick and mortar in poor condition needs to be repaired before painting.
- c. A new brick addition can be painted if the original brick was painted. If the new addition is on a building with unpainted brick, it must remain unpainted.

## Changes to the Building Exterior

### 2.5 ROOFS, GUTTERS, AND DOWNSPOUTS



Examples of dormers, chimney, cornice, and eaves

Chimneys are typically supported by a masonry foundation or reinforced concrete. Chimney stacks are constructed of brick or masonry with the flue located inside of the stack. The crown, or cap, is placed on top of the chimney to prevent water damage from occurring within the stack. The flue penetrates the cap allowing the smoke to leave the structure. Chimneys must be constructed with flashing along the roof base to prevent water damage to the roof.

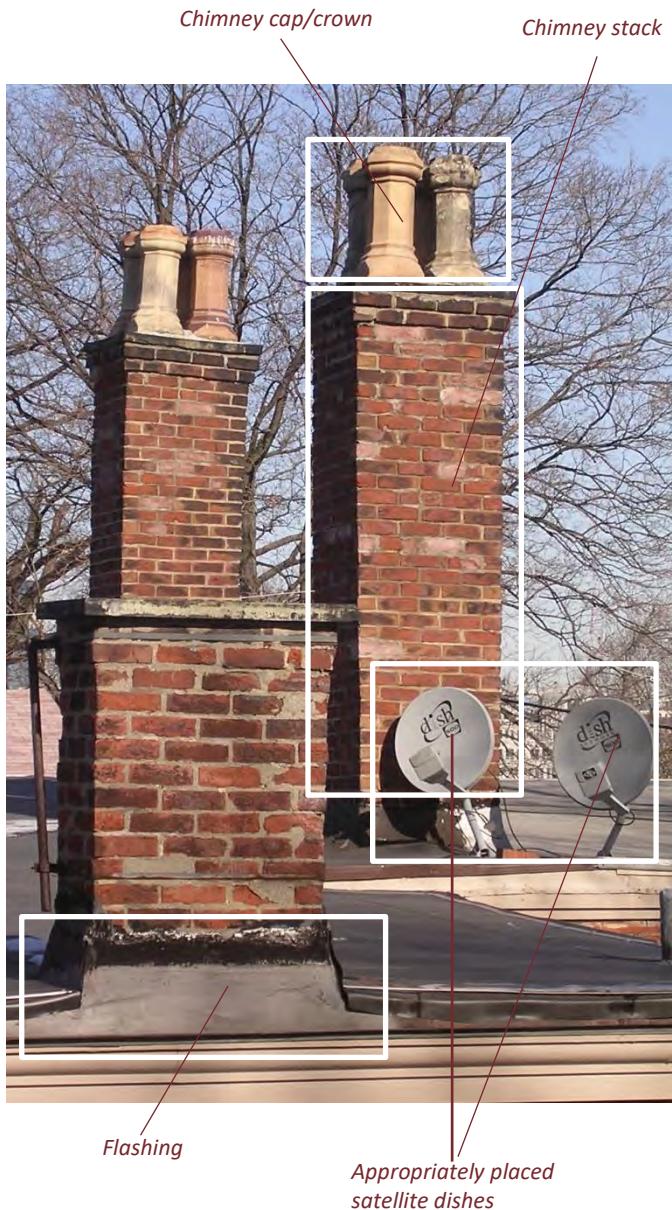
Dormers project from the roof of a building and contain a window as shown in the photograph below. The vertical sides of the dormer should match the exterior walls or the roof of the building, usually being either sided, brick, or slate. Dormers are usually topped with a gable roof and may have eaves or cornices that match the rest of the building. Dormers accent the upper floor by creating more floor space and allowing the entry of natural light and ventilation.

Cornices and eaves are located at the top of exterior walls and are historically built in a decorative fashion. Eaves are normally an extension of the roof beyond the face of the building. Cornices are ornamental and built with wood, stone, cast iron or sheet metal. Cornices and eaves usually contain box gutters to shed water from the roof, thus protecting the walls and foundation from excess precipitation. Both features also shade the upper windows of the building. Not only are the cornices and eaves functional, but they are also an essential part of the historic integrity and design of the structure.

## Changes to the Building Exterior

### 2.5 ROOFS, GUTTERS, AND DOWNSPOUTS

#### Chimney Anatomy



#### GUIDELINES:

1. Maintain and preserve the original roof shape of the building.
2. Do not add dormer windows, skylights, or other architectural features to a roof if they detract from the overall character of the building. Skylights should not be visible from front property lines.
3. Roof decks are permitted on rear elevations when not highly visible from front property lines or when it does not detract from the overall architectural character of the building.
4. Maintain and preserve the original roofing material.
5. New roofing should be appropriate to the style and period of the building and neighborhood. New roofing should match the original roofing on surrounding structures. If the building has already had original roofing removed, alternate roofing materials may be installed.
6. TV antennas or satellite dishes should be placed on a roof so that they are not seen from a public right-of-way. They should be placed on rear elevations or non-visible side elevations and should not be on the front of a building or roof. (See Section 2.13)
7. Maintain and preserve architectural elements that are a part of the roof, such as dormer windows, chimneys, or cupolas.
8. Preserve chimneys that are highly visible from the street, are character defining, and are on the front slope of a building.
9. Maintain cornices and eaves. They are not to be removed, covered, or wrapped.
10. Use alternative materials, such as fiberglass and molded products, only if deterioration of original materials deems it necessary.

## Changes to the Building Exterior

### 2.5 ROOFS, GUTTERS, AND DOWNSPOUTS

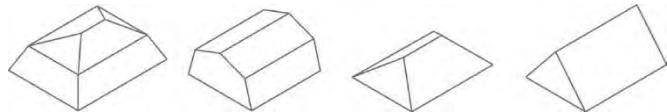


Appropriately painted box gutter and downspout system

11. Repair and maintain existing box gutters. If original box gutters must be replaced, a similarly designed box gutter should be installed on front elevations and other elevations highly visible from a public way. Modern hanging gutters may be installed on elevations that are not highly visible from a public way when the original box gutters are beyond feasible repair.
12. New or replacement exposed gutters and downspouts on primary structures, if appropriate to the style of the building, should be half-round or ogee.
13. Rain barrels should be placed at corners and are not to be placed on the front façade of a building. Rain barrels are to be a neutral or muted color compatible with historic colors.



Mansard roof with original slate shingle roof and dormers



Examples of roof shapes: Mansard, Gambrel, Hip, Gable

14. Paint exposed gutters and downspouts the same color as the trim, unless they are copper. To prevent the paint from flaking and peeling, new metal gutters or downspouts should be coated with a galvanized steel primer before applying the finish coats of paint.
15. Repair, maintain, and clean cast-iron boots, scuppers, and other ornamental roof accessories.
16. Properly insulate roofs to prevent ice dams at box gutters and overhangs.

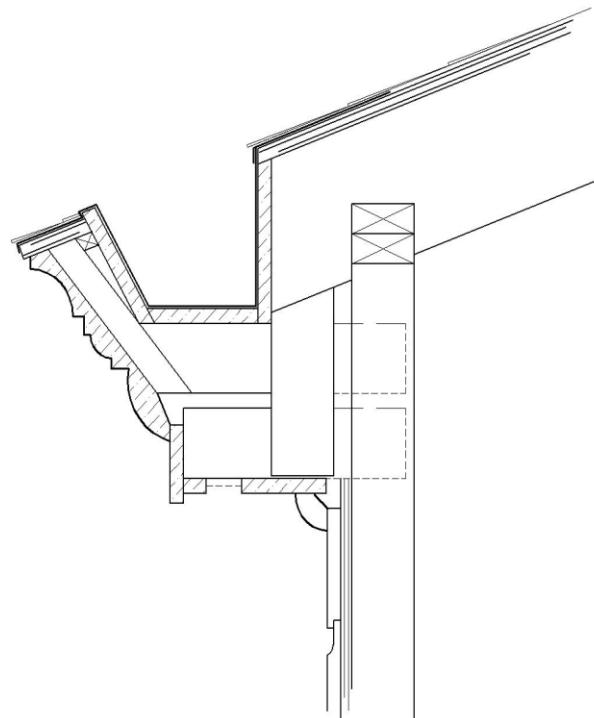


Diagram of box gutter construction



## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS



Example of Craftsman style windows

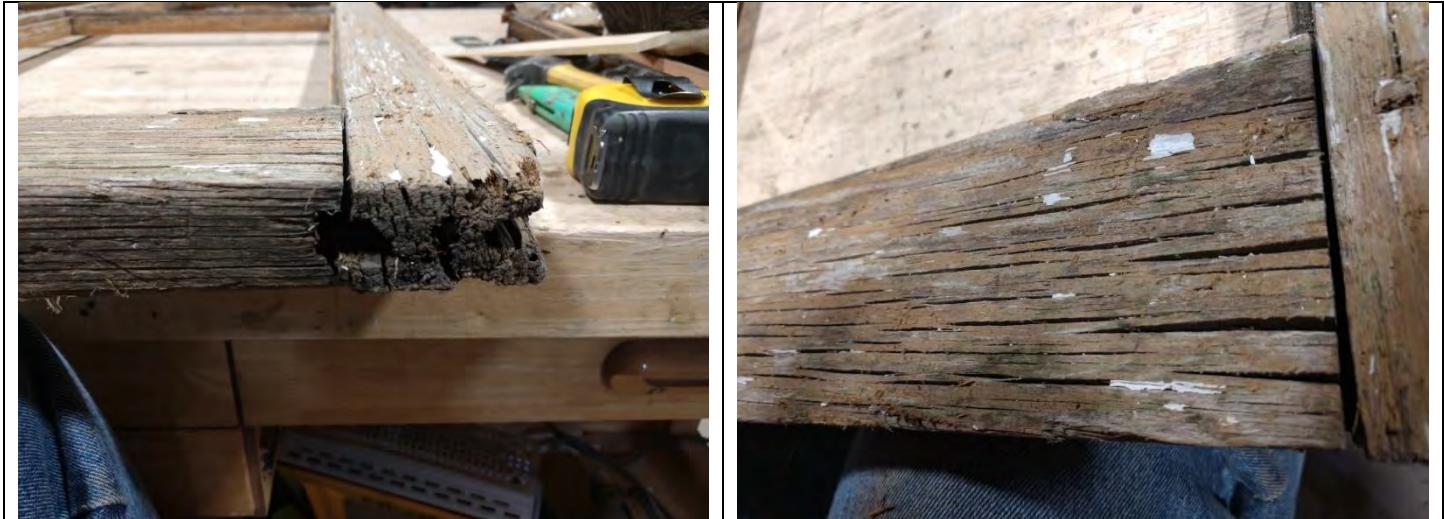
Wood windows are found on many of Covington's historic buildings. These windows usually date from the mid- to late-19th century to the 20th century. Windows may come in all different sizes and configurations and may be unique to a particular architectural style. For instance, Queen Anne style houses may have a stained-glass sash over a single-paned clear sash, while an Italianate style house may have a tall, narrow 2-lite sash over a second 2-lite sash. Craftsman or bungalow style houses may have a wide multi-lite (3-6) sash over a single-paned sash. Windows are an important part of a building's overall design scheme and help date the building's construction. Windows are a distinctive part of any building, and their shape and configuration should not be altered.

The improper or insensitive treatment of windows and their openings can drastically change a building. Retention of historic wood windows should always be given priority. Wood windows were built so that any part of the window could be repaired or replaced. Therefore, if just a part of the window is broken or rotted, that part of the window can be replaced. The most common argument against the retention and preservation of wood windows is that by replacing them with low-e insulated glass vinyl windows, a building owner will save a significant amount of money on energy bills. The fact is, as proven through numerous studies, a properly sealed and fitted historic wood window that is weather sealed and has a properly fitted and sealed storm window has the same, if not better, R value (insulation value) than a low-e vinyl window. Furthermore, if properly maintained, a wood window will last hundreds of years longer than a vinyl window.

Storm windows are an important component of preserving historic wood windows and making windows energy efficient. They are installed on the exterior or interior of a window to help protect against damaging weather, air infiltration, or to protect a historic window. Both wood and aluminum storm windows are permitted. Wood storms are an older type of storm window and are not as common today as aluminum storms. Wood storms are a better insulator than aluminum, and if a home has wood storms, they should be retained and repaired as needed.

## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS



Photos of historic wood window sash that experienced years of neglect, lack of maintenance, and weathering of material.



Photos of same window showing in-progress repair with epoxies and wood fillers.

## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS

#### Assessment and Repair of Historic Wood Windows

Windows are a significant part of the original fabric of historic structures. They provide important architectural qualities that define and characterize an architectural style and time period, as well as the scale of a building and/or historic district. The loss of windows alters the defining qualities of the historic fabric, structure, and/or historic district.

Therefore, historic old-growth wood windows may not be replaced unless the applicant can demonstrate that the windows cannot practically be repaired.

The guidelines support this standard for the following reasons:

- Rebuilding historic wood windows and adding storm windows makes them as energy efficient as new windows and more than offsets the cost of installation. Several comprehensive window studies have found that a wood window with weatherstripping and an added storm window is as energy efficient as most new thermo-pane windows and last longer. Source: National Trust for Historic Preservation. *Saving Windows, Saving Money: Evaluating the Energy Performance of Window Retrofit and Replacement.* <https://forum.savingplaces.org/>. 2012.
- In most cases, windows account for less than 15% of a home's energy loss. Insulating the attic, walls and basement is a more economical approach to reducing energy costs than replacing historic windows. Source: Hensley, Jo Ellen and Antonio Aguilar. *Preservation Briefs: 3- Improving Energy Efficiency in Historic Buildings.* Washington, D.C.: The National Park Service, December 2011.
- The old-growth lumber use in historic windows can last, if well maintained, longer than new-growth wood, vinyl products, or aluminum products. Any energy savings from replacing wood windows with aluminum or vinyl seldom justifies the costs of installation. For most buildings, it would take decades to recover the initial cost of installation, and with a life expectancy of 10 to 15 years or less, installing new vinyl or aluminum windows does not make good economic sense. Source: de Mooy, Kees. *Sustainability and Historic Windows.* University of Maryland, 2010.
- The National Association of Remodeling Industry study of 2019 found that replacing original windows with vinyl windows had a return on investment of only 71%. An average cost of this project was \$22,500 with a return to the homeowner of \$16,000 of recovered cost.

#### Demonstrating Practicality between Repair or Replacement

To demonstrate the practicality of repair versus replacement of a window, the following information is required:

1. Estimates from window restoration companies of the total project cost.
2. Estimates from window replacement companies of the total project cost.
3. Samples of the proposed replacement windows and their compatibility with the existing windows.
4. An analysis of the property detailing the conditions of each window subject to proposed replacement.

## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS



Example of an Italianate style window

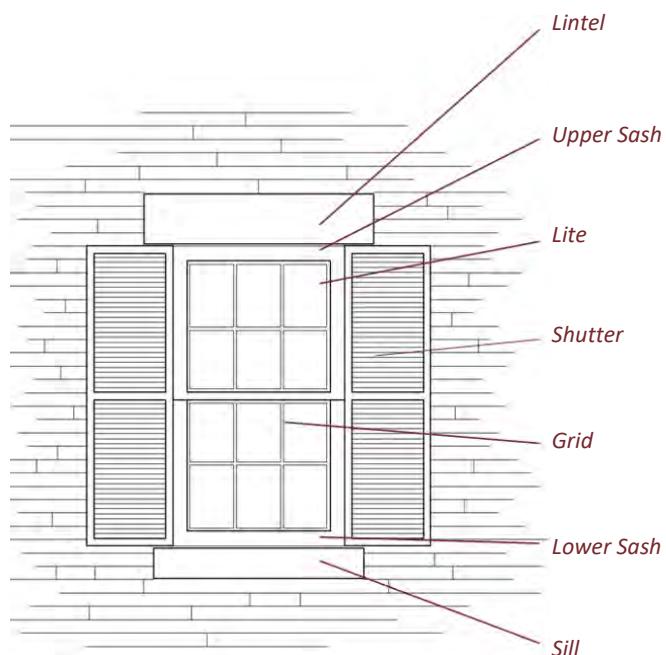
#### GUIDELINES

1. Repair original wood windows, rather than replace. Historic wood windows are designed with repairability in mind. Individual worn elements can be repaired. Broken glass can be replaced. If homeowners do not wish to repair the windows themselves, individuals who specialize in window repair and wood window sash fabrication can assist.
2. Respect the original material and mode of operation of the windows – i.e., steel casement windows should be replaced with steel or aluminum and wood should be replaced with wood.
3. Only replace wood windows with wood windows, aluminum-clad wood windows, or composite windows (such as fiberglass) when they are visible from front property lines and when there is sufficient evidence that the original windows are too deteriorated to be repaired.
4. Where historic windows are beyond repair, vinyl windows may be permitted on side and rear elevations when those elevations are not highly visible from a street. Vinyl windows should be a color other than white (such as almond, off-white, sand, or cocoa).
5. When vinyl, vinyl-clad wood, or metal (aluminum) windows on the front of buildings need to be replaced, they are to be replaced with wood windows, aluminum-clad wood windows, or composite windows (such as fiberglass) unless the original windows were not wood or the owner can demonstrate that prior approval was given (a Certificate of Appropriateness, or “COA”) to install these types of replacement windows.

## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS

6. Do not reduce the original window opening size. Replacement windows must always fit the existing opening. Window openings may not be enlarged or filled in on street elevations. On older buildings with large windows, this may require ordering custom-sized windows to fit the opening.
7. Replace multi-pane sash windows with windows that have true divided lites rather than snap-in grids or grids between panes of glass. Grids that are permanently affixed to the exterior of the glass are permitted.
8. If original window openings are to be filled in on the sides or rear of the building, the outline of the original openings are to remain apparent by setting infill material back from the surface of the building and leaving original sills and lintels in place. Original window openings on the sides or rear may also be blocked by attaching shutters in a closed position to maintain the appearance of a window, but only if shutters would have originally been used on the building.
9. New windows installed where there are no existing openings are to match the existing windows as much as possible, especially on the primary elevations. New openings are to be of the same size and at the same height as existing openings.
10. Existing wood casing and brick molding around a window must be maintained and painted. It may not be wrapped in vinyl or aluminum. If the wood casing or brick molding is in bad condition, it is to be repaired and replaced with new wood. If new wood windows are installed, new brick molding/casing may be used, but it should still match the original profile as closely as possible.



## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS

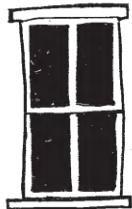


Example of appropriate storm window

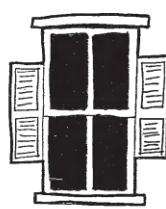
11. Use storm windows that are made from wood or anodized aluminum with a dark finish. However, if the existing windows are painted white, then white storm windows are allowed.
12. Storm windows come in triple-track, double-track, and historic one-lite configurations, all of which are permitted. Historic one-lite storms have the narrowest profile and are the least obtrusive.
13. Storm windows are to fit the original window openings.
14. Choose as narrow a sash as possible, and make sure the storm window has the same meeting rail as the window behind it.
15. Storm windows need to have proper glass. Plexiglas storm windows are not permitted as the chemicals in Plexiglas cause the lead in windows (including stained glass) to break down.
16. Make sure that storm windows are properly fitted with sash tracks deep enough not to let air through. Storm windows should be well sealed with either weather stripping or caulk around moveable joints to get the most energy efficiency from the windows.

## Changes to the Building Exterior

### 2.6 WINDOWS, STORM WINDOWS, AND SHUTTERS



Appropriate size shutters



Inappropriate: shutters are too small, and shutters do not cover entire window when closed

#### *Shutters*

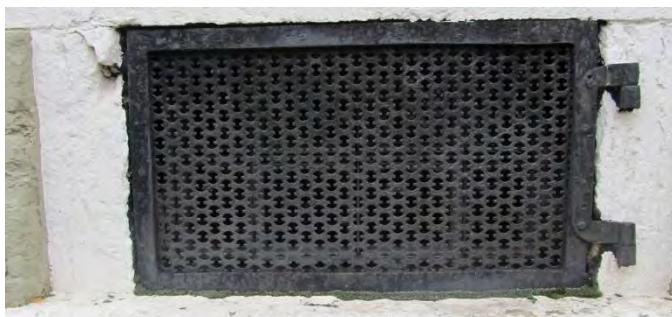
17. Retain and repair all original shutter materials.
18. Match new shutters to original shutters in composition, size, shape, color, and texture. Metal, vinyl, or plastic shutters are not permitted.
19. When shutters are desired, they are to be sized so that they will theoretically or functionally cover the entire width of the window they border.
20. Shutters are to be added to buildings only where the style would have permitted shutters.

#### *Glass Block Windows*

21. Glass block windows are permitted on sides and rear elevations in basement windows when the openings are not highly visible from the street. The glass block is to be clear and recessed a minimum of 2" from the window lintel. If windows are on the front of the building, they are to be covered with a mesh screen or other form of screening.



Example of appropriate shutters



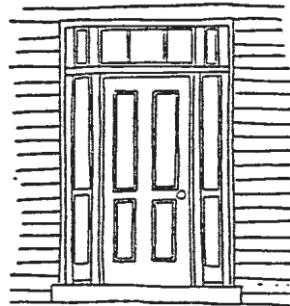
Example of glass block with appropriate screening

## Changes to the Building Exterior

### 2.7 DOORS



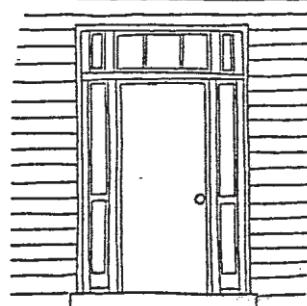
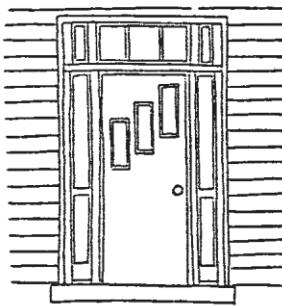
Example of an appropriate storm door appropriate full light entry door



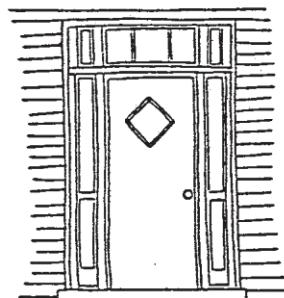
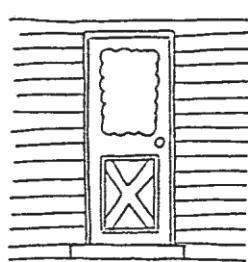
Doors are also one of the most distinctive features of buildings. Doors with a variety of panel configurations as well as a combination of solid panels and glazing are found throughout the historic districts.

Decorative stained,

beveled, and etched glass is sometimes found in entry sidelights and transoms or in individual fixed sashes. Many doorways in Covington are recessed slightly from the front façade to provide a protective cover. The Covington-Newport house type, which is found throughout the districts, puts the main entrance on the side of the house. These doors, while on the side of the building, still usually were the nicest, most ornate doors on the exterior.



Examples of other inappropriate doors

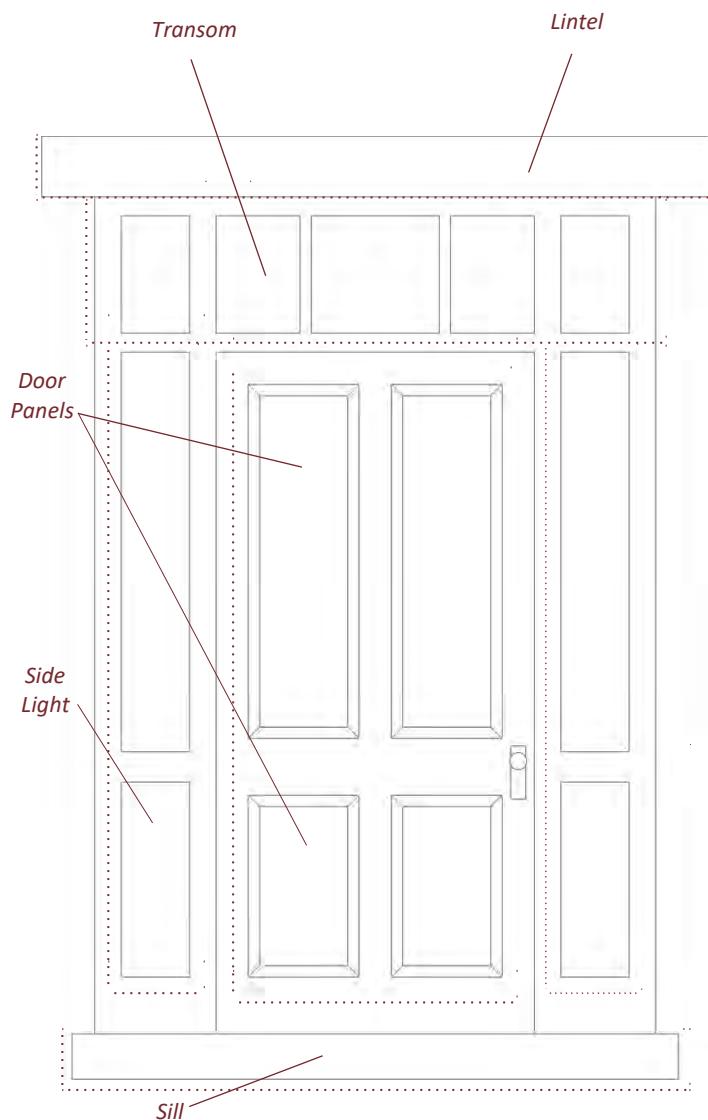


## Changes to the Building Exterior

### 2.7 DOORS

#### **GUIDELINES:**

1. Retain and repair a building's original entry door and the components of the original door such as its hardware, trim, and glazing.
2. Door openings should remain their original size and location and should not be reduced enlarged or filled in, especially when seen from a public right-of-way.

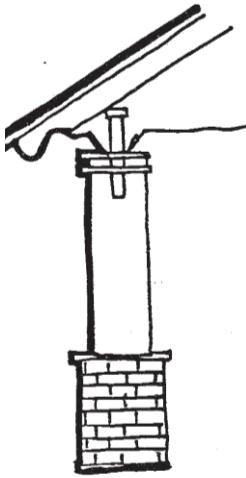


3. Do not install a door with a "half-moon" window design. This design is not historically accurate.
4. Seal doors in place that are no longer needed or desired for use. If doors are not fixed in place and the opening will be filled in, make sure that the infill material is recessed from the original surface so that one can distinguish it as a modification to the structure. The original sills and lintels of the infilled door should be kept in place. Doors on the front of buildings and those easily seen from a public right-of-way should not be filled in or converted to windows.
5. Match the size, proportion, shape, number of panels, and overall style of the original door when installing new doors.
6. Match the material and hardware of original doors when installing new doors.
7. Match the size, height, proportion, and shape of original door openings when creating new door openings.
8. Install screen, storm, or security doors that match or compliment the style, size, and era of the building. Full light, metal or wood screen or storm doors are most appropriate.
9. Make doors weather-tight wherever possible to ensure energy efficiency of your building.
10. Keep doors and other wood materials stained or painted to ensure they endure weather conditions and normal wear and tear.

**Note:** Guidelines for garage doors are in Section 2.15 Garages, Sheds, and Ancillary Features.

## Changes to the Building Exterior

### 2.8 PORCHES, ENTRANCES, AND DECKS



Entrances, porches, and decks often distinguish the street façades and main entrances of historic buildings and provide highly visible opportunities for stylistic embellishments. Front porches, balconies, side porches, mudrooms, back porches, and rear entries and decks provide the addition of outdoor “rooms” and living spaces. In Covington, many porches on the front of buildings span the entire width of the house. These porches are built in both wood and brick and can have elaborate turned balusters, or simple brick walls. Porch ceilings are typically made with bead board. The floors may be tongue and groove wood, poured concrete, or sometimes masonry floors. The Covington-Newport house type have, enclosed entry ways in small side porches or wood door hoods to provide protection from the elements. Whether the entrance is on the front or the side of the building, porches direct attention to the front doorway and its features. They also help provide protection from the elements while waiting for the door to be opened. The prominent character-defining role of front entrances and porches for most historic buildings makes their preservation and retention of primary importance.



Front porch example

## Changes to the Building Exterior

### 2.8 PORCHES, ENTRANCES, AND DECKS



Front porch example

#### **GUIDELINES:**

1. Retain and repair porches, entrances, and decks that add to the historic character of the building, including porches or decks added later in the building's history.
2. Do not enclose porches on primary façades. Porches on secondary façades may be enclosed with minimal framing and glass or screening.
3. The roof, railings, texture, color, overall style, detailing, scale, and trim of a new porch or deck should match the overall style and character of the existing building. Composite materials may be used for these elements if they are paintable and do not have a high-sheen finish.
4. Do not install porches or decks made of pressure-treated lumber on a façade that can be seen from a public right-of-way. Pressure-treated lumber may be used for rear decks and porches. Lumber used and seen from front property lines should be stained or painted.
5. Do not remove structural elements which could cause instability or stress on a porch roof.
6. Generally, decks are permissible on rear elevations when they do not detract from the architectural character of the building and are not highly visible from front property lines.
7. Vinyl columns are not permitted.

## Changes to the Building Exterior

### 2.9 ARCHITECTURAL METALS

Covington has a strong history in the production of architectural and decorative metal work – in large part due to Stewart Iron Works making its home in Covington. Architectural metals are commonly used for roofing and gutter applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, coping, and cresting. Other architectural metal elements common throughout Covington include crafted and detailed metal in storm doors and windows, vents, grates, railings, storefronts, hardware, and trim work. The most common examples of detailed iron work are found in fences, gates, porches, balconies, window hoods, streetlights, signs, signposts, statuary, tree wells and fountains. The metals that are used for these elements include copper, tin, cast iron, wrought iron, lead, and brass. Some examples feature more contemporary metals, such as stainless steel and aluminum.



Example of decorative iron work fencing

## Changes to the Building Exterior

### 2.9 ARCHITECTURAL METALS



Example of decorative iron work fencing and a metal porch



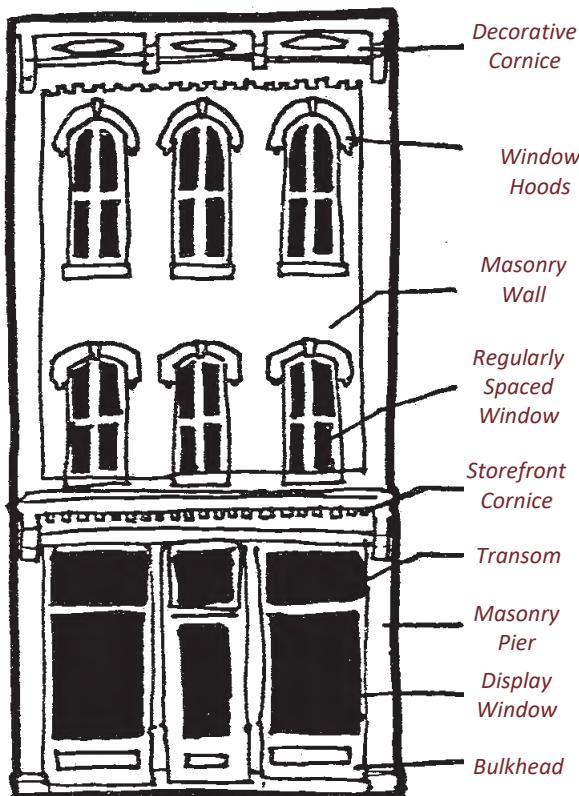
Metal roof cresting that was replicated to replace a missing element

#### GUIDELINES:

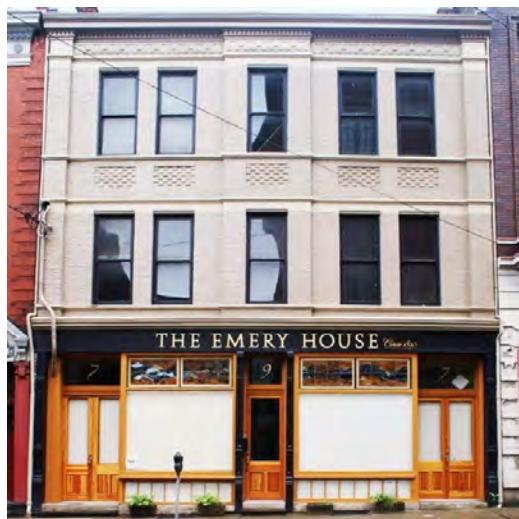
1. Retain and preserve architectural metal features that contribute to the overall historic character of a building and site. These include such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, and fences.
2. Retain and preserve architectural metals, such as copper, tin, brass, cast iron, and wrought iron that contribute to the overall character of a building and neighborhood.
3. If replacement of a decorative detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
4. If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
5. If an architectural metal feature is missing, replace it with a new feature based on accurate documentation of the original design or a new design compatible in scale, size, material, and color.
6. Clean soft metals, including lead, tin, and copper with chemical solutions only after pretesting them to ensure they do not damage the surface or color. It is not appropriate to clean soft metals with abrasive methods such as grit blasting.
7. Clean hard metals such as cast iron, wrought iron, and steel using the gentlest means possible. Consider low-pressure glass bead blasting only if hand scraping and wire brushing have been ineffective.

## Changes to the Building Exterior

### 2.10 COMMERCIAL STOREFRONTS AND FAÇADES



Example of storefront façade



Example of a reconstructed storefront on W 5th St.

For commercial buildings, the storefront is the most prominent architectural feature. Typical functional and decorative features of a storefront include display windows, doors, transoms, signs, awnings, columns, pilasters, entablatures, and bulkhead panels, as illustrated here. Storefronts may also have recessed entrances with tiled floors and decorative exterior ceilings.

Commercial and mixed-use buildings are typical in Covington's downtown, but are also found throughout the historic residential neighborhoods at street intersections. The traditional storefront façade has the same basic components as illustrated, although the size, shape, style, materials, and details may vary depending on when the building was constructed. Typical commercial buildings in Covington are 2 to 4 stories in height with a few buildings in the Historic Central Business District rising 5 or more stories. Most commercial buildings are of brick or masonry construction and are built flush to the sidewalk. The storefront display windows rest on low wooden recessed or raised panels or on bulkheads constructed of masonry or faced with tile. Many storefronts used glazed and fixed transom windows to pull diffused daylight deep into the building and at the same time will have awnings, sometimes retractable, to provide much needed shade and protection from the sun in summer months.

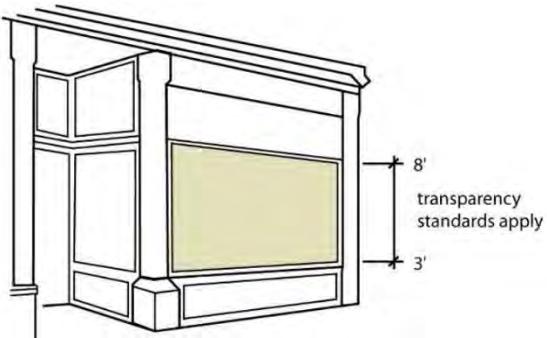
When changes are made to a storefront, the basic elements as described above need to be represented. Also note that any ADA or access requirements such as door stoops or steps will need to be within the property boundaries. If this is not possible because of the need to retain and rehab the original storefront, then a revocable license can be sought through the Covington City Commission to build within the public right-of-way. Please reference Section 2.14.

## Changes to the Building Exterior

### 2.10 COMMERCIAL STOREFRONTS AND FAÇADES



Example walkup window in historic storefront



Transparency standards apply to the area indicated

#### **GUIDELINES:**

1. Storefronts may not expand above the ground floor without documented historic evidence of such a design.
2. Retain and repair piers, columns, or pilasters that separate a storefront into distinctive bays.
3. Retain and repair belt courses, cornices, or fascia board between a storefront and the upper floors.
4. Retain and repair historic windows and doors and the proportions and shape of their openings.
5. Retain and repair all base panels, bulkheads, and storefront ornamentation.
6. Do not cover or obscure original façade elements. Uncover the original storefront if it has been covered with inappropriate additions.
7. If a storefront or select elements must be replaced due to heavy damage or if historic elements have been removed, replacement material should be compatible with the historic character of the building in terms of design, scale, materials, proportions, and number of openings.
8. Storefronts should be located on the front or street-facing elevations of the building.
9. If an entry was historically recessed from the façade, a replacement or new entry should also be recessed.
10. Repair non-original storefronts that have historic integrity.
11. Avoid inappropriate elements and inaccurate historic replicas, such as mansard roofs, coach lanterns, storefront shutters, colonial doors, rough-textured wood, and faux brick or stone.
12. Storefronts should be comprised of roughly 70% clear glass. Mirrored or shaded glass is prohibited.
13. Repair or replace storefronts, where permitted, with wood siding, wood trim, masonry, and wood or aluminum windows. Where aluminum window frames replace those that were originally wood, the exterior should either be anodized aluminum or painted. Vinyl or aluminum siding and vinyl windows are prohibited.
14. Storefronts should not be placed on buildings that were not originally designed for commercial uses.
15. When a wall sign is used in a storefront, it should not be an appendage, but should be an integral part of the overall design. See Signage Guidelines (Section 3.6).
16. Walkup windows proposed as part of a new opening should be installed on secondary elevations. Walkup windows in place of storefront glass should fit the full width of the window opening, divide the opening into as few parts as practical, and utilize color to blend in with the surrounding storefront materials.

## Changes to the Building Exterior

### 2.11 REAR AND SECONDARY ENTRANCES



Example of rear patio

Rear entrances in alleys and rear parking lots are often used in commercial districts as secondary customer access points. Often rear entrances also lead to a rear seating patio or deck. When a rear entrance is used as a customer entrance or as an access point to the patio and deck it should be treated and developed in proportion to the rest of the building.

## Changes to the Building Exterior

### 2.11 REAR AND SECONDARY ENTRANCES



Example of rear entrance on a commercial building



Example of rear entrance on a residential structure

#### **GUIDELINES:**

1. Restore and repair architectural features on rear and secondary façades.
2. Screen trash cans and dumpsters with wooden or masonry enclosures that are painted or stained a neutral color.
3. Rear and secondary entrances cannot attract more attention than front entrances on commercial structures. They are to have a utilitarian character but are to be maintained and developed to support the overall character of the district.
4. For commercial structures rear entrances may be marked with a small sign and have an awning near the entrance door. All signs must comply with the sign guidelines in Section 3.6.
5. Awnings on rear entrances should be considered for both weather and heat protection. Awnings must comply with the guidelines in Section 2.12.

## Changes to the Building Exterior

### 2.12 AWNINGS

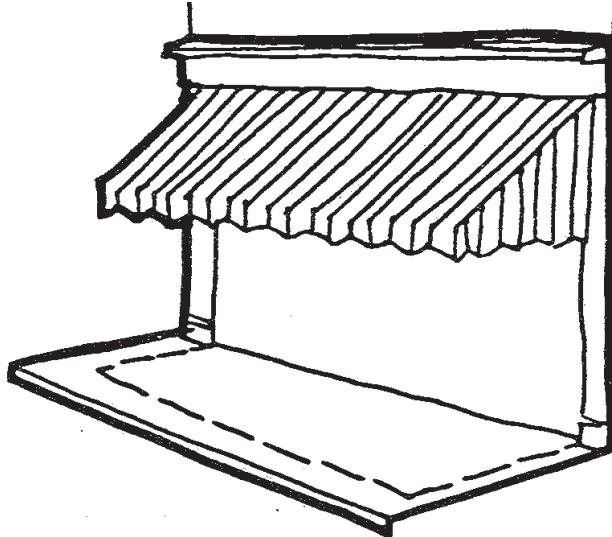


Example of awning

Awnings are encouraged as part of an overall design concept for buildings, both in commercial and residential uses. They provide an interesting architectural element to buildings and a natural climate control in an age before air-conditioning, insulated glass, and tinted glass. By blocking out the sun's rays while admitting daylight and allowing air to circulate between interior and exterior, they were remarkably efficient and cost effective. On commercial buildings, awnings permitted window-shopping on rainy days and protection from the sun during hot summer months. Attractive, attention-getting awnings with stripes, ornate scalloped valences, and painted lettering and logos with all sorts of colors and pattern choices were used to get a customer's attention while also complimenting the building. On residential buildings, awnings can provide shelter and protection from the elements at the front doors or provide shade and shelter on rear decks. Awnings still provide these same benefits today and are encouraged as part of a historic building.

## Changes to the Building Exterior

### 2.12 AWNINGS



Awnings should fit inside of the window opening



Awnings are to be proportionate with the size of the building. The awning of the left is appropriate, and the awning of the right is too large.

#### **GUIDELINES:**

1. Installation of awnings is encouraged on commercial and residential structures.
2. Awnings are to respect the original character of the building and the surrounding buildings. Awnings are not to obscure significant architectural features or require their removal.
3. New awnings are to be of a size, shape, color, and texture that are compatible with the building's architectural style.
4. Awnings are to be constructed of canvas or another pliable material and not be made of metal or other rigid materials.
5. Awnings may incorporate signs on commercial structures.
6. If an awning is needed for a wide opening, break up the awning into smaller sections of bays.



Example of awning broken up over a large span as to not obscure architectural elements

## Changes to the Building Exterior

### 2.13 UTILITIES AND ENERGY RETROFIT



Example of underground utilities

Energy conservation, green technology, replacement or upgrading of inadequate utility services, and introduction or upgrading of mechanical services are a common concern of property owners. In order to make buildings useable for today's standards, while not compromising the historic integrity of a building or damaging historic material, it is important to address these concerns and make allowances for utilities and mechanical services. There are a range of energy-conserving features that can be utilized to make a historic building energy efficient. Historic buildings were constructed before the advent of central heating and air conditioning, but were designed to keep the building warm and cool through natural air flow and other means. Operable windows, shutters, and awnings allow occupants to control the amount of sun and breeze that enters a building, providing strategic light, shade, warmth, and cooling. In historic commercial buildings, storefront transoms, light wells, and skylights provide light into deep, narrow spaces. Breezeways are also common features in Covington that provide for aeration, climate control, and aesthetic design variation.

The following guidelines assist the owner and design in minimizing the visual impact of modern equipment on the historic character of a site.

#### **Guidelines:**

1. Retain and preserve inherent energy-conserving features of historic buildings and their sites, including porches, awnings, breezeways, operable windows, transoms, blinds, and shutters.
2. Use appropriate thermal efficiency techniques such as weather-stripping and caulking within window and door openings. The spaces between clapboard siding should not be caulked.
3. Introduce energy-efficient features, such as awnings, operable shutters, and storm windows and doors.
4. Do not place external wall or window air-conditioning units on street-facing elevations of a building where other alternatives are available.
5. Do not install utility and mechanical systems such as water, gas, and electric meters on street-facing elevations of the building. A remote meter should be considered if it is available by the utility service.



## Changes to the Building Exterior

### 2.13 UTILITIES AND ENERGY RETROFIT



Whenever possible have electric, cable and other utility lines enter the building from the rear or ally

9. Consider installing a cool or green roof. Cool roofs consist of reflective metal material to radiate heat outward. Green roofs consist of a thin layer of vegetation over a water-proof layer. Careful consideration should be given before installing a green roof as the potential for structural or water damage can be high if not professionally designed and installed.

#### *Satellite Dishes and Antennas*

According to the Federal Communications Commission, design guidelines may not prohibit satellite dishes or antennas. However, guidelines may regulate their placement on a structure or freestanding position in a yard. Satellite dishes and antennas should be installed away from public view. Within the restrictions required by the equipment for optimal reception:

10. Television, radio, or other satellite dishes and antennas should be located on non-primary elevations or less-visible roof slopes unless there are no alternatives for receiving an acceptable quality signal.
11. No exterior woodwork or trim detail should be altered or damaged to accommodate the equipment.
12. If the equipment must be mounted in a conspicuous place for optimal reception, a qualified professional should provide documentary evidence, and the equipment should be installed in a reversible manner.

## Changes to the Building Exterior

### 2.14 ACCESSIBILITY AND SAFETY



**Example of accessibility ramp on the rear of a building**

Most buildings in Covington's historic neighborhoods were built before modern building, fire, and American with Disabilities Act (ADA) of 1990 code requirements. Often when buildings are substantially rehabilitated there is a need and requirement to meet these current codes. In Kentucky, Chapter 34 of the Kentucky Building Code (Applying the Building Code to Existing Buildings), provides a method and guidance for the code official to use discretion in the application of the Building Code to projects affecting existing buildings. All construction projects must comply with the existing codes and cannot compromise life safety and accessibility requirements. However, both the Building Code and the ADA of 1990 provide some flexibility in compliance when a historic building is involved.



## Changes to the Building Exterior

### 2.14 ACCESSIBILITY AND SAFETY

#### **GUIDELINES:**



Example of an elevator addition on the side of a building



Example of fire escapes

1. Meet current accessibility and life-safety building code requirements in such a way that the historic site and building character are preserved.
2. Locate wheelchair ramps, elevators, and other additions that are required to meet code requirements on non-character defining façades. If this is not possible, then the additions must be designed in a way as to not detract from the building and must follow the new construction guidelines.
3. If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.
4. Locate required fire doors, exterior fire stairs/fire escapes, or elevator additions on side or rear elevations, whenever possible. Fire escapes should be painted black or the same color as the building and the design, scale, proportion, and finish should be compatible with the historic building.

## Changes to the Building Exterior

### 2.15 GARAGES, SHEDS, AND ANCILLARY FEATURES



Example of appropriate new construction garage that is context sensitive and complimentary to the main building.

Outbuildings can add to the historic and architectural significance of historic areas and reflect cultural and technological changes over time. Historic outbuildings should be preserved and maintained. They should be repaired with materials and details to match the original. New ancillary and support buildings are appropriate if they are compatible with their primary structures in design and materials and are sited in traditional locations at the rear of the primary structure or are not readily visible.

#### **GUIDELINES:**

1. Historic garages, carriage houses, sheds, and outbuildings that retain their historic character should be preserved and maintained.
2. Historic outbuildings should be repaired with materials to match the original. If original garage doors on contributing buildings are missing or damaged, sectional overhead roll-up doors and side-hinged doors in historic designs are appropriate. For non-contributing buildings, these designs are also recommended, and doors of metal, composite, and other alternative materials will be considered.

## Changes to the Building Exterior

### 2.15 GARAGES, SHEDS, AND ANCILLARY FEATURES



Appropriate replacement sectional roll-up garage doors



Appropriate replacement side-hinged garage doors

3. Replace damaged or deteriorated sections of historic garages and accessory structures only if they are deteriorated beyond feasible repair. Replacement materials should match the original. Where possible, replace only the damaged or deteriorated portions rather than the entire feature.
4. New garages and other outbuildings should follow the historic setback for an outbuilding or garage on the property or patterns of other garages and outbuildings in the streetscape or historic area.
5. The design of new garages and other outbuildings should be secondary to that of the primary structure.
6. New garages and other outbuildings should be compatible in size, scale, proportion, spacing, texture, setbacks, height, materials, color, and detail to the primary dwelling and should relate to similar secondary buildings along the block.
7. New garages and other outbuildings should be constructed in materials traditionally found in the surrounding context such as wood or brick. Alternative materials may be used on outbuildings that are not highly visible from front property lines. The materials and features of garages and other outbuildings should complement the architectural design of the primary structure.
8. The spacing and size of window and door openings in a new garage or outbuilding should be consistent with the historical development of the property and similar to their historic counterparts within the streetscape or historic district, as should the proportion of window to wall space.

## Changes to the Building Exterior

### 2.15 GARAGES, SHEDS, AND ANCILLARY FEATURES



Appropriate new construction single-car detached garage



Appropriate new construction two-car garage

9. Metal garage doors with a paneled design may be installed on garages that are located at the back of a lot and that are minimally visible from the street or front property lines. If the garage or garage doors would be highly visible from front property lines, then the garage door should be a wood or composite material with a paneled design.
10. Two-car garage doors may be installed on garages that are located at the back of a lot when they face an alley. Two-car garages that do not face an alley or are not located at the back of a lot should use two single-car garage doors to maintain the scale and rhythm of openings in surrounding structures.
11. Small-scale prefabricated storage units may be appropriate in back yards if not highly visible from front property lines.
12. Prefabricated metal and vinyl carports are prohibited.
13. New stand-alone carports should be located at the rear of a lot and not be highly visible from front property lines.

## Site and Setting

### 3.0 SITE AND SETTING



Garrard Street setting



Back yard in Seminary Square

Consider a building's entire site when rehabilitating it. Site features include driveways, walkways, garages, outbuildings (such as carriage houses), lighting, fences, walls, benches, terraces, signs, foundations, berms, and drainage ditches. The relationship between historic buildings and the landscape features within a property's boundaries, or the building site, helps define the historic character and should be considered an important part of any proposed work.

## Site and Setting

### 3.1 PUBLIC STREETSCAPE AND OPEN SPACE



Example of appropriate street furniture and plantings

The elements of the public environment are important in helping define the overall character of the historic neighborhoods. Critical elements include streets, alleys, paving, sidewalks, streetlights, signs, street furniture, and utilities. All streetscape improvements and modifications are to be compatible with the character of existing areas with the purpose of contributing to the continuity of character in the district. When streetscape improvements in the public right-of-way are being considered, the following criteria should guide the design.

### 3.1 PUBLIC STREETSCAPE AND OPEN SPACE



Example of a consistent streetscape

#### **GUIDELINES**

1. Maintain consistency with the street paving, especially where historic brick streets and alleys still remain. Every effort should be made to retain the existing brick streets and alleys. The removal of or the paving over of existing historical paving materials is to be avoided. Where necessary, materials should be stockpiled and reused as opportunities arise.
2. Maintain consistency with the sidewalk paving, especially where historic materials remain. Sidewalk materials vary widely by type and location. Materials include brick, pressed-patterned concrete, and stone slabs. Concrete paving has replaced these in many areas. Avoid the removal of historic sidewalk material. Every effort should be made to retain the existing, unaltered historic paving material through maintenance, repair, or resetting as necessary. New brick or stone paving materials are encouraged in areas where historic brick or stone paving materials currently exist when sidewalks must be replaced.
3. Maintain the original material to the highest degree possible. Curb materials and types vary widely by type and location and include granite, limestone, and concrete replacements. Avoid the removal of existing original curb material. Every effort should be made to retain the existing original curbs, through maintenance, repair, or resetting, as necessary.

## Site and Setting

### 3.1 PUBLIC STREETSCAPE AND OPEN SPACE



Fountain and street furniture is West 6<sup>th</sup> Street promenade

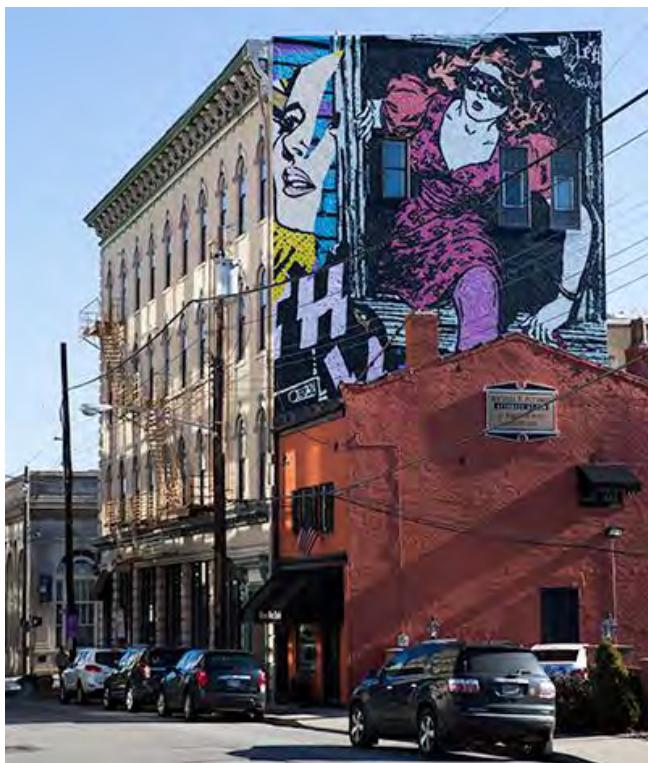
4. Street furniture, such as benches and trash containers, are encouraged in residential and commercial areas. The furniture should be of a consistent design, size, and scale appropriate to the character of the historic neighborhood.
5. The level of light and the selection of fixtures should be appropriate with the character of the neighborhood. General street lighting is presently provided by pole lights. Pedestrian scale street lighting is also recommended. Fixtures are to be a consistent design, appropriate to the character of the neighborhood and street type. Overly ornate light poles are not to be used.
6. Necessary utilities and other elements such as power poles and transformer vaults should be placed where they are least visible and should be screened by landscaping, fences, or walls when possible. Overhead wires should be placed underground whenever possible.
7. Limit signage in the public right-of-way to regulatory and directional signs that are necessary for traffic and pedestrian safety. This signage should be discrete and carefully mounted and placed. Requests and approval through the City Engineer's department for signs within the public right-of-way are required.

## Site and Setting

### 3.1 PUBLIC STREETSCAPE AND OPEN SPACE



Neighborhood sign



Example mural in Downtown Covington

#### *Open Space*

8. Develop public or private open space that adjoins the street in scale with the neighborhood. Use compatible and well-maintained landscaping.
9. Do not demolish buildings for the sole purpose of creating additional open space.

#### *Public Sculpture and Art*

10. Avoid public sculptures that dominate the areas where they are placed, except where they are designed to accentuate a focal point. Sculpture which is not consistent with the character of the neighborhood is to be avoided.
11. Murals should be sensitive to the context and color of surrounding buildings. The paint colors on surrounding buildings are to be the basis for the color palette. Murals in general should not be on the front facade of contributing historic buildings.
12. Murals generally should not be painted on brick that has not previously been painted. Murals made with special materials, such as wheat paste, may be installed on unpainted brick if they can be removed with non-abrasive or chemical treatments.

### 3.2 SITE FEATURES AND GROUND SURFACES



Example of appropriate site improvements including fences, gates, and pillars

Site features and ground surface treatments not only provide the context for the buildings, but they also contribute significantly to the overall character of the districts. These features help define outdoor spaces and rooms. They also help to define vistas and views of the streets, rivers, and the city. The placement of lawns and walkways help to determine the circulation of a property.

Landscaping features and trees play a significant role in creating a character of a property, but they also add much needed tree cover – providing cooling, stormwater mitigation, and many other ecological benefits – which is especially important for areas that are primarily paved or developed with buildings. As many sidewalks do not have street trees in the urban historic neighborhoods, providing opportunities for landscaping and tree growth gives Covington a chance to have a well-vegetated urban environment.





## Site and Setting

### 3.2 SITE FEATURES AND GROUND SURFACES



Example of matching ground surface covering with surrounding surfaces



Site features on Greenup Street

#### GUIDELINES:

1. Site improvements should complement the structure and be compatible with structures surrounding it.
2. Site improvements that detract from the building or greatly vary from surrounding sites are discouraged.
3. Preserve and repair walkways, garden ornaments, historic arbors, and gazebos that are historically associated with the site.
4. Match ground surface covering, such as driveways, with surrounding surfaces. Blend new ground surface covering with the existing public sidewalk in color, texture, and design.
5. Blend ground surface coverings with surrounding surfaces. If surrounding properties have mostly grassy front yards, retain the grass on the front yard. If surrounding properties have a varied landscape of paving and plantings, more variety may be appropriate.

#### *Tree Planting and Removal*

Trees of certain sizes and species require review by the Covington Urban Forester before they may be removed. Healthy, non-invasive, and native tree species should be kept in place and maintained. Although tree removal and tree planting does not require a Certificate of Appropriateness, the City of Covington regulates trees through the following ordinances (as may be amended): Section 02.05.3 – Hillside Stability, and Section 04.12.3 – Tree Preservation – of the Neighborhood Development Code; Chapter 51 – Urban Forestry – of the Covington Code of Ordinances; and the adopted *Urban Forestry Best Management Practices*. The Covington Urban Forester can provide guidance on best practices.



### 3.3 WALLS AND FENCES



Examples of decorative iron fences in the front of buildings

Fences and walls are a common site feature in historic Covington neighborhoods. While the front yards tend to be small, fences and walls provide a definition between the private and the public space while also providing unique expression to the site. In the rear of the house, fences and walls were constructed for privacy. These fences and walls tend to be taller while fences or walls in the front were usually 3 feet or shorter. Most fences in front yards were historically made of wrought or cast iron and in the rear they vary between wood and masonry. These fences and walls generally followed the property line. It is the responsibility of a property owner to make sure that the fence or wall is installed on the property line and the best way to ensure this is to get a proper survey before installation.

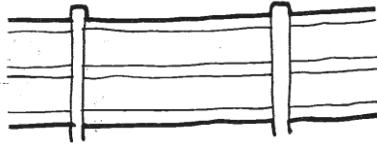
Masonry walls were not only used to define the yard, but they were also used as retaining walls. Many houses and lots in Covington sit above grade. Masonry, usually stone, walls provide a secure retaining wall. A fence or masonry wall is often located atop the retaining wall.

## Site and Setting

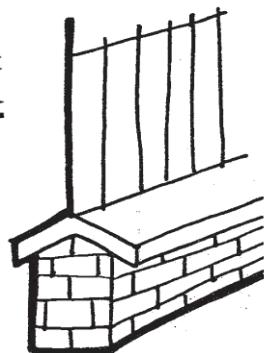
### 3.3 WALLS AND FENCES



Example of stone retaining wall with iron fence



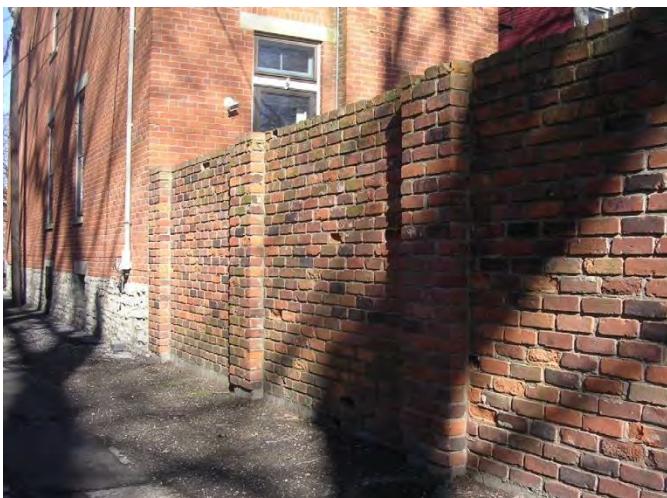
Undesirable: boundary/open



Desirable: low masonry with metal accent

#### GUIDELINES:

1. Existing wrought iron or cast-iron fences and masonry walls should be repaired and retained whenever possible.
2. When visible from a public right-of-way, fence materials should be masonry (stone or brick), wrought iron, black powder coated metal, or wood. New fences should be compatible with existing fences.
3. Wood plank privacy fences should be stained or painted when easily seen from the public right of way.
4. Vinyl and plastic fences with a high-sheen finish are not permitted.
5. Fences in front yards should be low and transparent. In side yards, fences may reinforce the building setback.
6. Chain-link, split rail, or stockade-type fences and concrete or concrete block walls are not permitted. Incompatible walls and fences should be removed, where possible.
7. All fences must meet zoning and building codes.



Example of brick privacy wall



Example of rear privacy fence

### 3.4 DRIVEWAYS AND PARKING AREAS



Example of driveway on Russell Street.

Driveways, parking areas, and parking spaces are vehicular circulating site features that contribute to the neighborhood. Covington's urban neighborhoods were built during a pre-automobile period; allowances were not made for the car in the neighborhoods' designs. In today's world, where a car is ever-present, finding a place for a car can often be difficult.

When driveways were included in a site, they often lead to the back of a house where there was a carriage house or garage. In many neighborhoods, public alleys still provide rear access to buildings and these are ideal locations for a driveway or parking pad.

Historically, off-street parking areas for multiple cars were not common in the residential neighborhoods or commercial areas. Initially, on-street parking met the demand for parking. Today, with an increased demand for parking, parking lots are being desired. When driveways, parking pads, or parking lots are built, they are to be secondary to the neighboring buildings and should be designed in a way to not detract from the neighborhood.

## Site and Setting

### 3.4 DRIVEWAYS AND PARKING AREAS



Example of off-street parking



Parking lot with sufficient screening



Parking lot with adequate landscaping

**Note:** Guidelines for garages are in Section 2.15 Garages, Sheds, and Ancillary Features.

#### GUIDELINES:

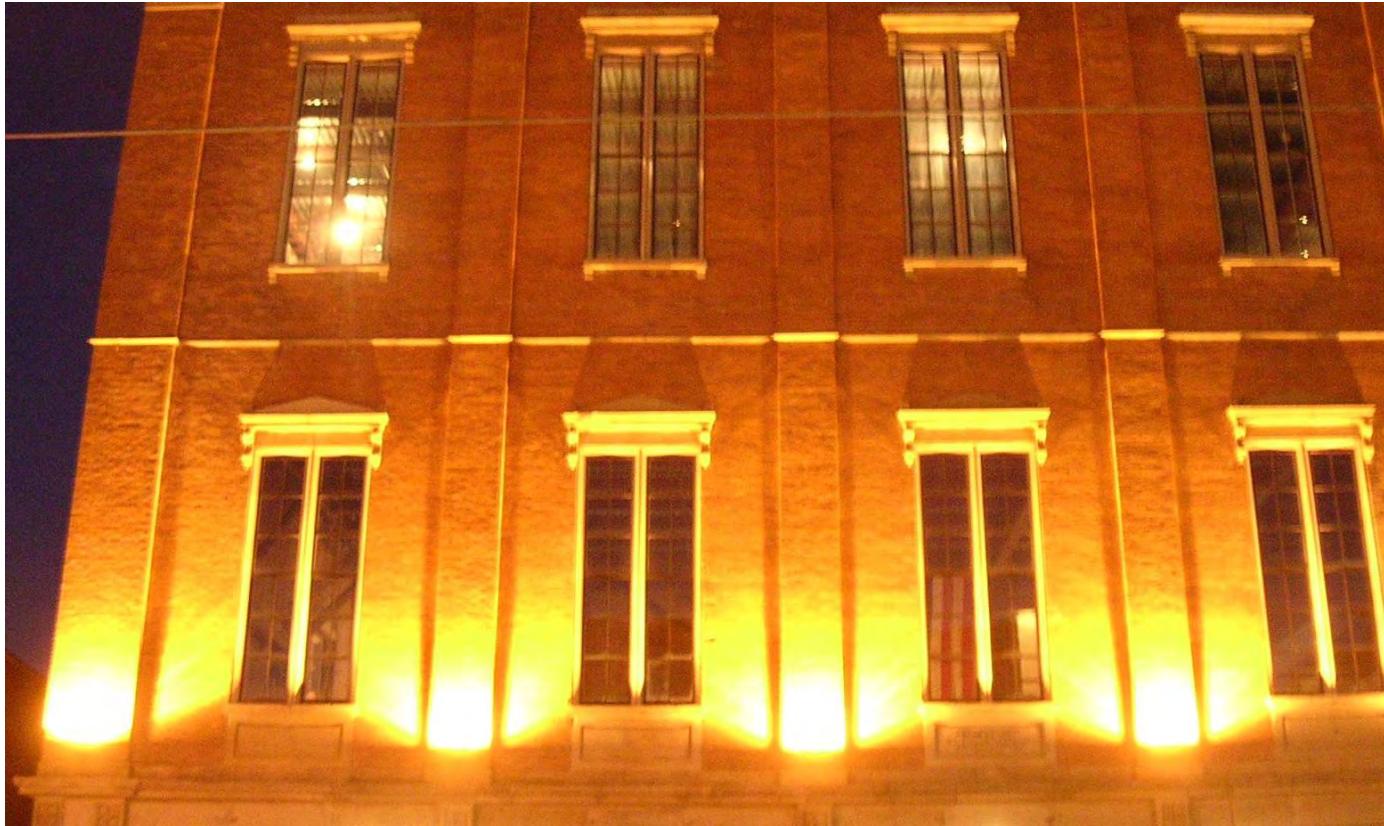
1. Design parking lots and driveways so that they do not detract from the visual quality of the neighborhood. This includes landscaping, paving materials, and screening materials.
2. Place individual driveways and parking pads off of alley ways when possible. Parking pads are never to be placed in the front yard of a lot unless historically appropriate.
3. Provide sufficient screening to minimize the view of parked vehicles from other properties, the street, and other public areas. Use landscaping to reinforce the building massing and setback common in the district. Screening may employ masonry walls, landscaping, and fencing. The design of this screening should be compatible with the district.
4. Provide adequate landscaping within the parking lot to provide shade and to break up large areas of paving between bays.



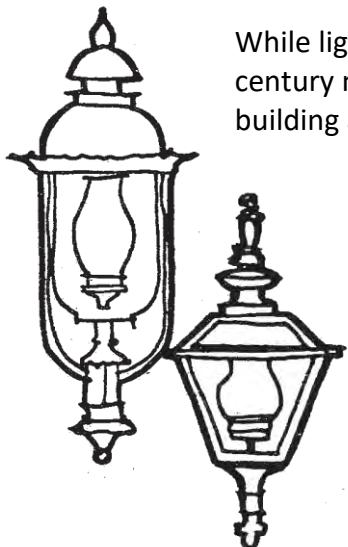
Parking pad with sufficient screening



## 3.5 LIGHTING



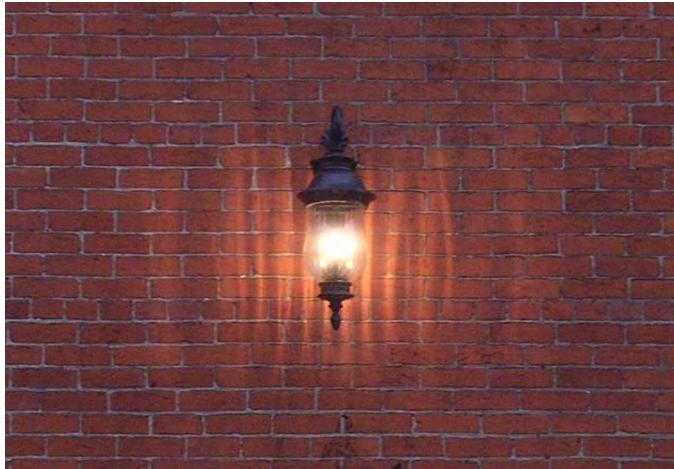
Example of appropriate exterior lighting



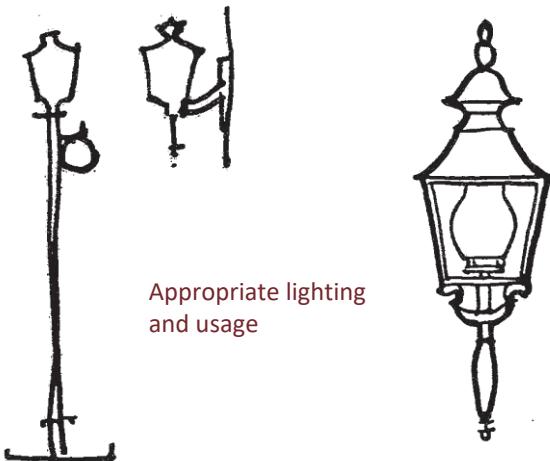
While lighting in Covington was originally powered by gas, by the turn of the twentieth century most lighting had been converted to electric. The styles of lighting on both the building and the site reflected the style of the building as well as the economic status of the residents. Since many buildings in the historic urban neighborhoods are close to the street, lighting on the building also helps to light the street and sidewalk.

The choice of lighting design, while often a small element, can have a dramatic effect on a building. An oversized or inappropriate style can cause an entire building to look “off.” However, this does not mean that contemporary lighting choices should not be used, as often the simplicity of contemporary light fixtures compliment a historic building without detracting from the building.

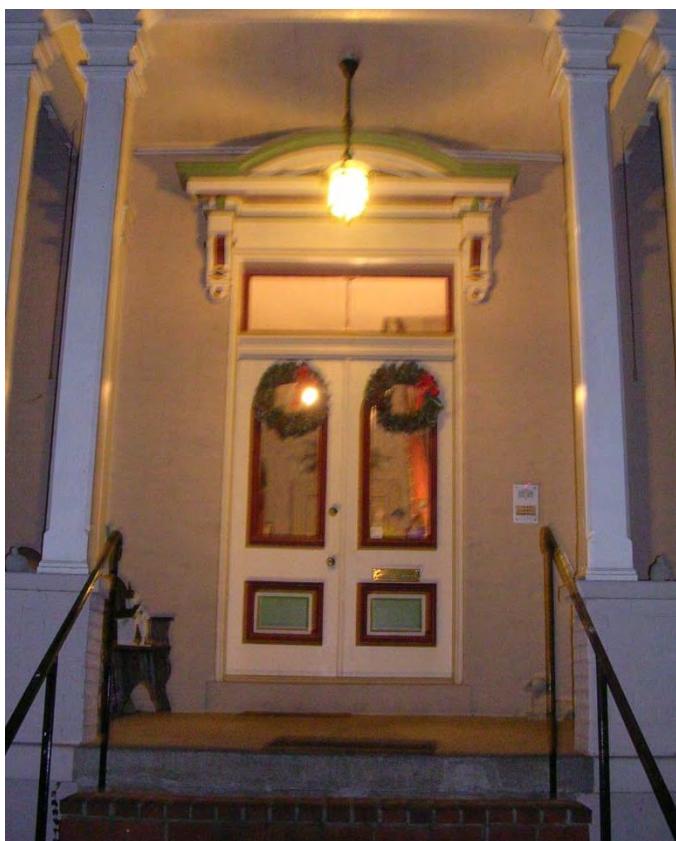
### 3.5 LIGHTING



Example of appropriate exterior lighting



Appropriate lighting and usage



Example of appropriate porch lighting

#### GUIDELINES:

1. Choose a design for exterior lighting that is complimentary to the style, character, scale, and design of the original building and surrounding buildings.
2. Select lighting fixtures that are in proportion to the building and are not too large or too small.
3. Contemporary, authentic reproductions, and restored original lighting fixtures are encouraged.
4. Avoid inauthentic historic lighting fixtures. Seek consultation from the Historic Preservation Officer as to what is an acceptable lighting design.
5. Avoid harsh or colored lighting.
6. Install lighting that provides warm illumination. Low pressure sodium bulbs are recommended.
7. Provide lighting that gives a sense of safety for pedestrians.
8. Select lighting that highlights the architectural details of the building.
9. Lighting should not detract from the building.



## Site and Setting

### 3.6 SIGNS



Example of an appropriate wooden sign



Example of an appropriate awning signage



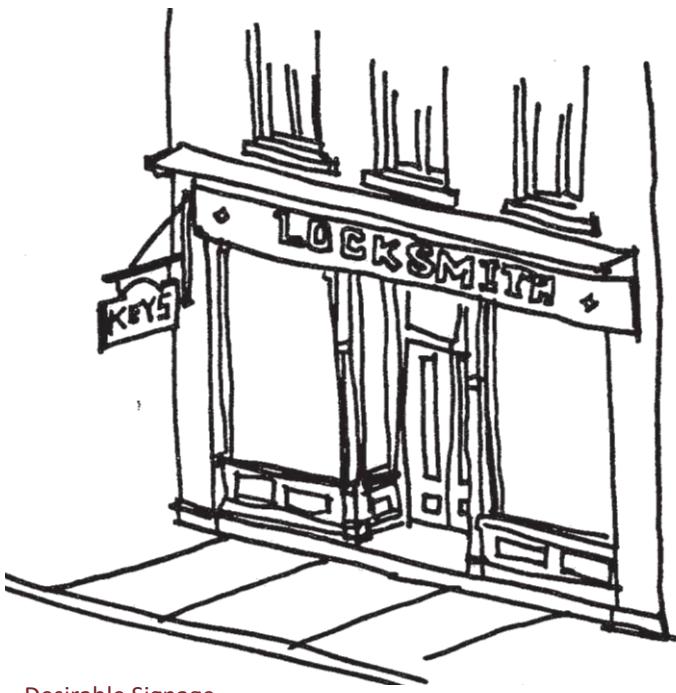
Historic commercial signs were straightforward and informative, especially as many signs were hand painted and did not have the aid of computers for design and fabrication. A sans serif font was common. The sign was typically written in all capitals. Graphics were used to accent a design and were used sparingly. Hanging signs were usually simple square or rectangular shapes with simple corner treatments, such as rounded or beveled corners. Transom windows were usually used for street numbers. While we now have modern design techniques and ways of fabricating signs, these ideals should still guide the sign design.

To guide the design while providing flexibility, a point system was designed. Each sign will be scored based upon fixed criteria. All signs which receive a score of ten or lower will automatically receive a Certificate of Appropriateness. All signs which have a score greater than ten will be reviewed by the Board of Architectural Review and Development (BOARD). A business may choose to alter the design of the sign, such as decreasing the number of colors, to reduce the number of points assigned, and therefore, allow for the immediate issuance of a Certificate of Appropriateness. These guidelines apply to all permanent signs (including within commercial and residential areas).

City staff will review sign application by the point system within 3 business days of receipt of a completed application. Signage is also subject to the standards of Division 13 – Signs of the Neighborhood Development Code (as may be amended), among other ordinances and statutes.



### 3.6 SIGNS



Desirable Signage



Appropriate wall signage

#### SIGN REVIEW CRITERIA:

**Color** – One point is given for each color used in excess of three colors. This element includes each individual color used in the sign. White and black are defined as colors. Color graduations or fades such as black to white will be counted as the “base” color and the “fade to” color.

**Broken Planes** – One point is given for a broken plane. A broken plane is considered any element which extends in any direction other than parallel to the face of the sign. An example of a broken plane would be a set of 3-dimensional steer horns mounted on a steak house sign. Individual projecting letters will receive a point in this category.

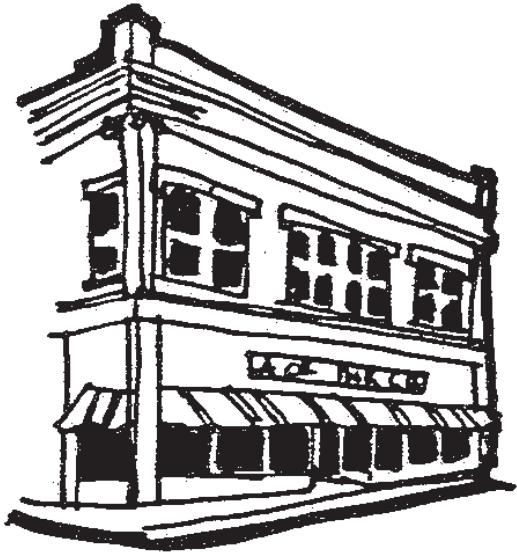
**Irregular Shapes** – One point is given if the outside shape of the sign is irregular. An irregular shape is any other shape than square or rectangular. Additional signs attached to or suspended from the main sign should be counted as additional signs.

**Lighting** – One point is given for internally illuminated signs.



## Site and Setting

### 3.6 SIGNS



Appropriate wall sign



Appropriate projecting sign

**Placement** – Three points are given if the sign conflicts with or covers the architectural elements of the building.

**Materials** – One point is given for materials if the material used is inconsistent with the architectural style of the building where the sign is to be installed. An example would be a plastic-faced sign installed on a historic (older than 50 years) building.

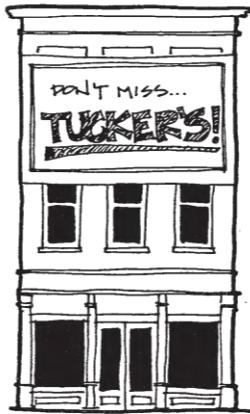
**Proportion** – Two points are awarded for this element if the sign proposed is not in scale with the portion of the building where the sign will be installed.

**Other Signs** – One point is given for each sign a business installs in excess of the number of public entrances to the business.

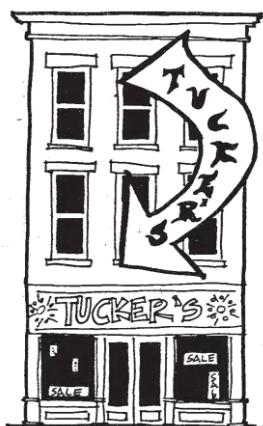
**Projection** – One point is given for any sign which is installed at an angle other than parallel to the building façade. Awning signs on the valance or face of the awning are the exception. Corner-mounted signs should be counted as projected in two directions. One sign face will be counted, provided the sign is designed in such a way that only the face is visible from any one direction.

**Free Standing** – One point will be given for any sign which is not attached to the building where the business is located.

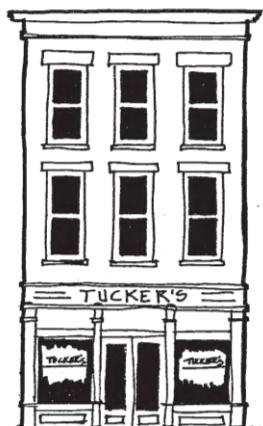
**Size** – Any sign with an area greater than 30 square feet should be assessed one point for each three square feet above 30. Calculation for the area should be based on the outside edge of the sign. Awning signs should be calculated as the area of the awning used, unless it is internally illuminated whereby the entire awning is counted.



Inappropriate: sign placed too high and is too big



Inappropriate: too many signs and poor placement of signs



Appropriate signage

### 3.6 SIGNS

#### ADDITIONAL SIGN GUIDELINES:

1. Storefront signs should complement the architecture of the building they are on and reflect the nature of the business that they are identifying.
2. Install new signs that do not cover architectural details of the building or detract from its overall architectural design.
3. Attach signs above storefront lintels, or at the height of lintels. Signs may be also placed on storefront windows and transoms.
4. Remove obsolete non-historic signs and unused sign supports.
5. Retain and refurbish historic signs that identify the original or early use of the building.
6. Do not install new roof top signs or signs that extend above the roof line or above the windowsill line of the second floor.
7. Blend the color, materials, and lighting of signs with the color, materials, and lighting of the overall structure.
8. Internally illuminated neon, wood, and plastic signs are permitted, provided the location, size, design, and colors do not detract from the architecture of the building.
9. Signs should be compatible with signs on adjoining premises and should not compete for attention.
10. Corporate logos and signs that have a prototype design should adhere to the same criteria as all other signs.
11. Awnings may incorporate signs on the valance or front face of the awning. These signs adhere to the same criteria as all other signs.
12. Install signs that are in proportion to the building they identify. Signs should fit within traditional areas of signage, such as storefront lintels immediately above storefront windows or transoms, without covering or detracting from architectural features like decorative window hoods, cornices, or the rhythm of openings across the building.
13. Window signs should not exceed 25% of the total window area.
14. No more than three signs should be placed on a building or address. All three signs should not exceed the total sign area that is permitted.
15. All signs must meet applicable zoning and building codes, including Division 13 – Signs of the Neighborhood Development Code (as may be amended).

## New Construction

### 4.0 NEW CONSTRUCTION



New construction on a formerly unimproved lot in MainStrasse

Protection of Covington's resources does not exclude new construction but encourages new buildings and additions that are compatible with the historic and visual characteristics of the historic buildings and neighborhoods. The intent of a Historic Preservation Overlay is not to "freeze" an area in time, but rather to encourage complementary additions, alterations, and new buildings that allow for changing needs and tastes. New construction includes both additions and infill buildings.

New buildings and additions should be compatible with the historic and architectural character of the area yet should also be recognized as products of their own time. By addressing the following criteria, a new building can be designed that respects its historic neighbors but does not simply duplicate them.

New buildings should not seek to imitate or duplicate the historic and architectural character and appearance of an earlier period. For example, an exact copy or reproduction of a Greek Revival or frame Victorian house should not be built in an area where those styles dominate, since the new building may confuse the viewer as to which building is historic and which is newer construction.

## New Construction

### 4.0 NEW CONSTRUCTION



Example of an infill construction

## New Construction

### 4.1 ADDITIONS AND DECKS



Example of rear deck that has been stained and designed to complement the principal building.

Over the life of a building, its form may evolve as additional space, both interior and exterior, is needed for the continued use and function of the building. Many buildings in Covington have had additions and many of these alterations may be considered historic and contributing to the overall architectural character of the building. These historic additions need to be considered when new projects are being planned. Decks are a contemporary feature and addition to many buildings, both commercial and residential, that provide an opportunity to create an outdoor living space. Decks are usually raised to meet the level of the first floor and are usually made of wood or composite wood material.

All additions and decks should be built in a way that is compatible with the historic building. Their size should not overwhelm the affected elevation but should just enhance the experience of the building. They should all be built in a way that does not damage the historic building and constructed in a way that if removed would not harm the building.

## New Construction

### 4.1 ADDITIONS AND DECKS



Example of an addition



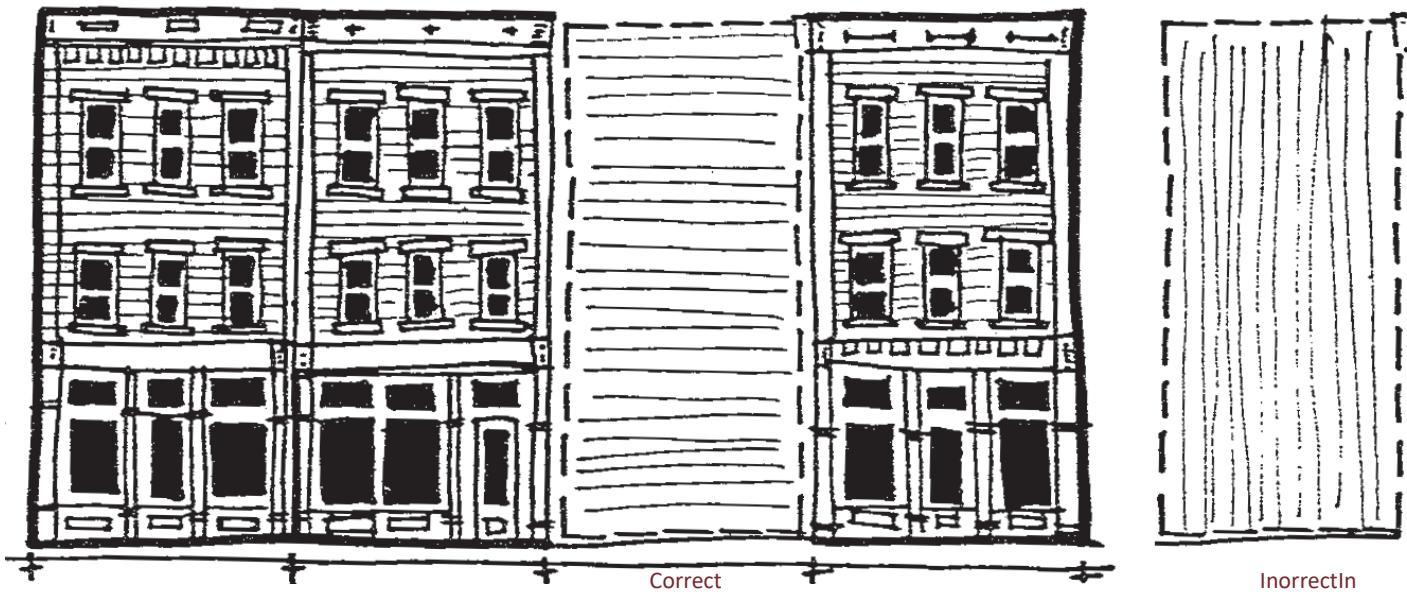
Example of an addition

#### GUIDELINES:

1. Design and construct new additions so that the character-defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of rehabilitation.
2. Create new structures that are products of their own time in terms of style and features. Do not attempt to duplicate the architectural style of the existing building.
3. Allow the new building to look new. A person should be able to differentiate between old and new buildings.
4. Design new construction to complement existing buildings in the area.
5. Construct new additions in a manner that blends with the scale, massing, building materials, window spacing, and general color scheme of the original building, as well as surrounding buildings.
6. Additions, decks, and exterior stairs are to be located on the rear or an inconspicuous side of a secondary façade of the building. These structures are not to overwhelm the historic building.
7. When additions, decks, exterior stairs, or balcony additions are in areas where they are visible to the public right-of-way, they should be treated more formally—though not designed in such a manner that they would read as part of the original construction. These structures should be stained a dark color, painted, or finished in unpainted masonry to complement the building.



## 4.2 INFILL CONSTRUCTION



Materials on an infill façade should be compatible with the materials on adjacent façades

New construction and infill buildings can enhance the existing district character if the proposed designs and settings reflect an understanding of a compatibility with the distinctive character of the district setting and buildings. The introduction of a compatible, but contemporary, new construction project can add depth and contribute to the attraction and interest in a district. New construction provides an opportunity to fill in the broken street line as well as provide a diversity of space.

In general, it is encouraged that new buildings should not reproduce the look of historic buildings but should reflect the period in which it is built. However, in every project “context” is the most important component that a project needs to take into consideration. Context refers to the overall appearance and the general form of the surrounding structures. The heights, details, setbacks, lot widths, window shapes and positions, door placements, general rhythms, and predominate materials are to be considered when designing an infill structure.

**Note:** Guidelines for garages are in Section 2.15 Garages, Sheds, and Ancillary Features.

### **GUIDELINES:**

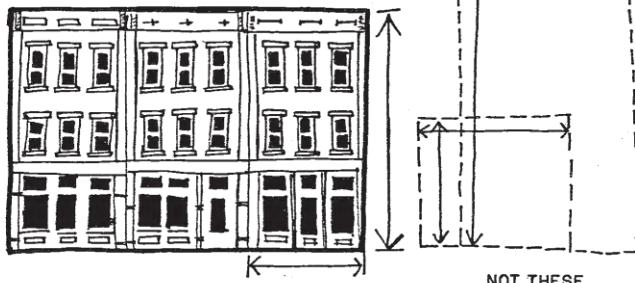
1. Maintain the established average height and scale on the street. New buildings that greatly vary in height (too tall or too short) from older buildings in the vicinity are to be avoided.



## New Construction

### 4.2 INFILL CONSTRUCTION

Maintain These Proportions



Example of infill on Shelby Street that used elements from surrounding architecture



Facades are not set back from the street

2. Maintain the established rhythm on the street by making the width of the building similar to those on the street. Usually, the width of the site is predetermined by the original lot size. If a larger footprint is desired, the building should be broken up into bays or modular to replicate the rhythm.
3. Design a new building that has a similar complexity to the shape and form of nearby buildings. New buildings in areas where simpler forms are common, such as an area where there is a concentration of Federal and Greek Revival style buildings, are to reflect that simplicity. Varied masses are more appropriate in areas where more complex building styles, such as Queen Anne, predominate.
4. Streetscapes that are primarily vertical in nature (contain many tall, narrow buildings) are required to be infilled with similarly shaped buildings. Streetscapes that are primarily horizontal in nature (contain many low, wide buildings) are required to be infilled with similarly shaped buildings.
5. Avoid strong horizontal or vertical façade expressions unless it is compatible with the character of structures in the immediate area.
6. Maintain the historic façade lines of the streetscape. This can be accomplished by locating front walls of new buildings in the same plane as the façades of adjacent buildings. If setbacks vary, maintain the pattern of the variation.
7. Avoid placing new buildings at odd angles to the street, unless the new building is in an area where diverse setting already exists, even if proper setback is maintained.

## 4.2 INFILL CONSTRUCTION

8. Avoid introducing roof shapes, pitches, or materials not traditionally used in the area. Duplication of the existing or traditional roof shapes, pitches, and materials on new construction is one way of making new structures more visually compatible.
9. Maintain the fenestration pattern and the width-to-height ratio of bays in the façade that is common in the surrounding buildings. The placement of openings with respect to the façade's overall composition, symmetry, or balanced asymmetry is to be carefully studied.
10. Avoid incompatible façade patterns that upset the rhythm of openings established in surrounding structures. Avoid glass walls and window and door shapes and locations that are inappropriate to the surrounding buildings.
11. Maintain the continuity of color in areas, where a strong continuity of color is a factor. Avoid buildings that vary significantly in their use of color from surrounding buildings, except when a continuity of color is not a clear factor or dominant trend. Consult the painting section in Section 2.4 of this manual for more guidelines on paint color.
12. Select materials and textures that are used in the surrounding area and on adjacent buildings. In areas where certain materials and textures such as brick or fish scale shingles are consistently used, the continued use of those materials or similar, compatible materials on new construction is encouraged.



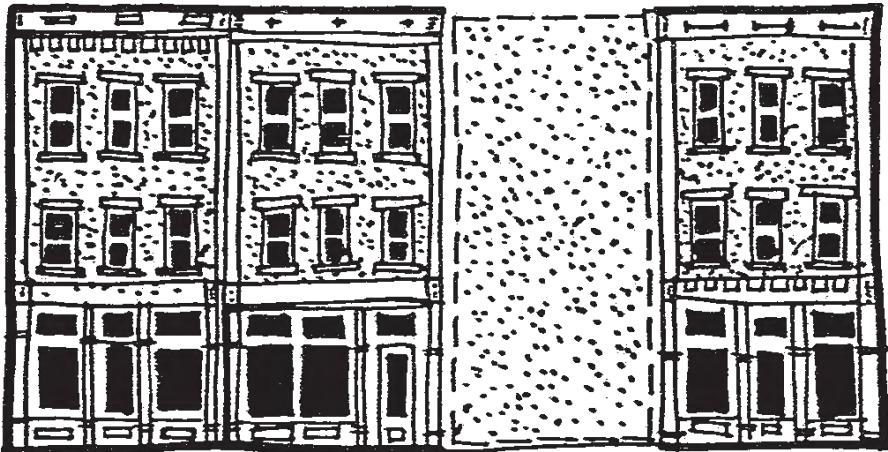
Example infill construction on West 7<sup>th</sup> Street that implemented new storefronts and used similar proportions, heights, and rhythm of openings in other buildings found within the neighborhood



Window rhythm of store fronts

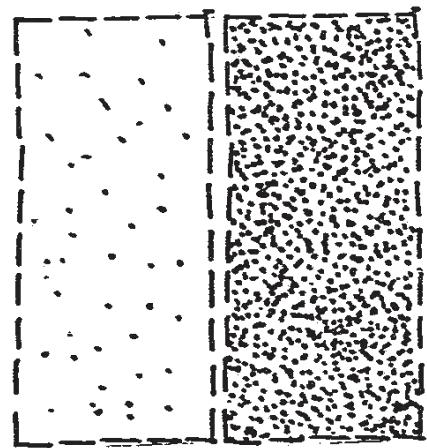
## New Construction

## 4.2 INFILL CONSTRUCTION



Appropriate

Infill façade colors and materials should be compatible with existing façade colors



Not Appropriate



Example of infill that uses architectural details such as a front porch and cornice details found in neighboring buildings

13. Include architectural details and articulation that are used in the surrounding buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork.

14. Avoid overly simplified, unarticulated, or bland new buildings, particularly in areas where rich architectural detail and ornamentation are common characteristics. Poor quality imitation architectural detail reproductions are not permitted.

*Horizontal Articulation in Commercial Buildings*

15. Any commercial building three stories or more in height should incorporate horizontal articulation on all street-facing walls to promote compatibility with adjacent smaller scale buildings, reduce perceived building mass, and support an active pedestrian environment at the street level.

16. Horizontal articulation should be provided using one or more of the following elements in a band along at least 70% of the horizontal width of any building wall facing a front property line:

## Demolition and Relocation

### 4.2 INFILL CONSTRUCTION

- a. Horizontal molding: a molding, ornamental trim or sill that projects a minimum of 3" from the primary wall surface.
- b. Step back: a minimum 3' horizontal recess in the vertical wall plane from the floor below.
- c. Spandrel beam: a horizontal fascia that delineates a ceiling or floor height.
- d. Change in material: a clear shift in texture, color, or finish.

*Building Entry Features*

17. Entry feature standards vary by building and frontage types. These standards are outlined in the Neighborhood Development Code in Section 04.08.4, Frontage Types and Section 04.08.3, Housing and Building Types.



Example of horizontal articulation

## Demolition and Relocation

### 5.0 DEMOLITION AND RELOCATION



Example of building relocation

Demolition and relocation are permanent, as these changes cannot be removed or reversed. Both options should only be considered as a last resort. Every option should be explored before a decision is made to proceed with demolition or relocation. The Historic Preservation Overlays are areas where the City has decided there is important historic architecture and history that needs to be preserved through its built environment. Special care in these districts to be dedicated stewards of these historic resources is important. Preventative maintenance should be a goal of building owners and neighborhoods to prevent demolition or relocation.

---

## Demolition and Relocation

### 5.0 DEMOLITION AND RELOCATION



Example of a building that was moved from its original location to a similar and appropriate setting

## Demolition and Relocation

### 5.1 DEMOLITION

In addition to these guidelines, the Covington Neighborhood Development Code sets forth the process and criteria required when demolition or relocation is proposed in a Historic Preservation Overlay or KRS Chapter 99 Development Plan area that incorporates design guidelines.

Demolition of contributing buildings within Covington's Historic Preservation Overlays is discouraged. Demolition is permanent and irreversible. All alternatives should be explored before demolition is permitted. Additionally, one or more of the criteria in the Covington Neighborhood Development Ordinance must be met for demolition approval.

When a demolition is permitted, the owner will be expected to salvage all architectural elements that are able to be saved. Deconstruction is performed and architectural salvage is performed by numerous Re-Use centers around the region. The Historic Preservation Officer can aid the owner in contacting these companies.

#### **GUIDELINES:**

Covington Neighborhood Development Code Section 07.23.7.H – Specific Review Criteria for Demolition Applications (subject to updates):

1. In addition to the provisions of Sec. 07.20.7 of the Covington Neighborhood Development Code, *Basic Review Criteria*, the following provisions apply to demolition applications for a Certificate of Appropriateness subject to review by the Board of Architectural Review and Development (BOARD).

2. *Contributing/Non-Contributing*. For all applications for demolition subject to review by the Board of Architectural Review and Development (BOARD), the Board shall make a finding determining if an application involves a resource that is contributing or non-contributing to the character of its context based on one or more of the following criteria:
  - a. Its value as a reminder of the cultural or archeological heritage of the city, state, or nation.
  - b. Its location as a site of a significant local, state, or national event.
  - c. Its identification with a person or persons who significantly contributed to the development of the city, state, or nation.
  - d. Its identification as the work of a master builder, designer, or architect whose individual work has influenced the development of the city, state, or nation.
  - e. Its value as a building that is recognized for the quality of its architecture and that retains sufficient elements showing architectural significance.
  - f. Its value as a strong representation of an architectural style.
  - g. Its identification as a contributing resource within a Historic Designation Report or within a National Register of Historic Places district.
3. *Economic Hardship*. Where an applicant proposes demolition based on an economic hardship, the Board of Architectural Review and Development (BOARD) shall make a finding determining if at least one of the following criteria (a. or b.) is met:



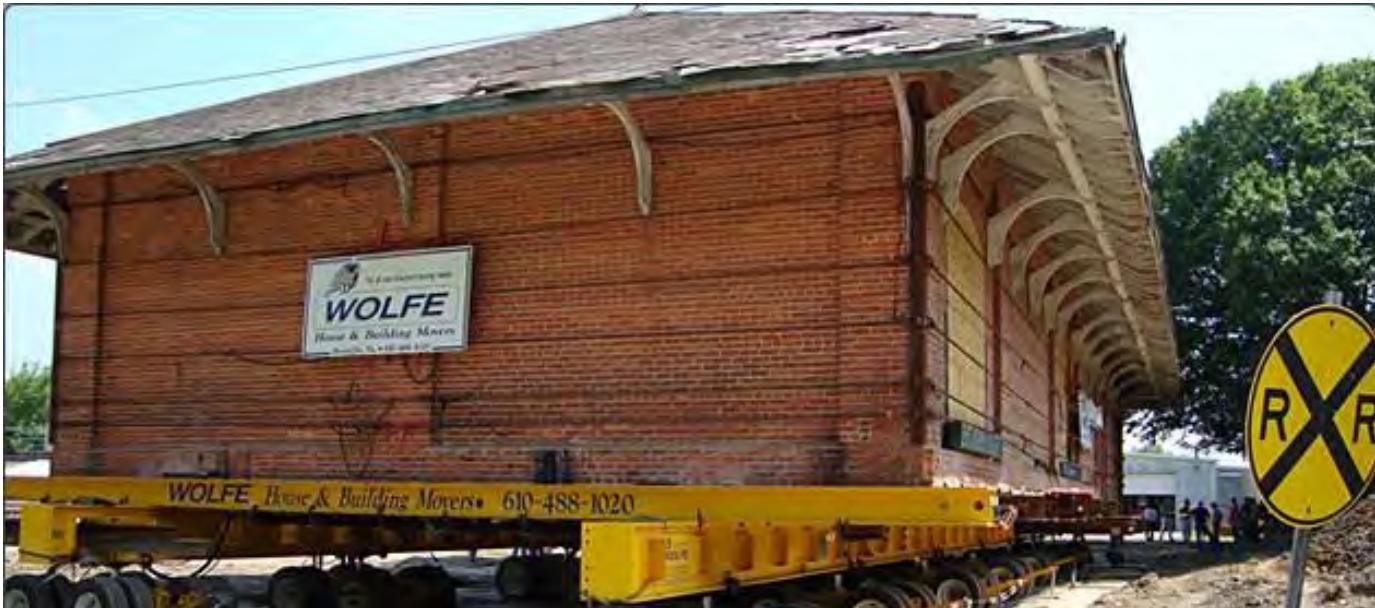
## Demolition and Relocation

### 5.1 DEMOLITION

- a. The applicant has presented, and the Board finds compelling, documentation from experts and practitioners in historic preservation and restoration trades which state:
  - 1. The resource cannot be adapted to modern use; and
  - 2. The rationale for this determination; or
- b. The applicant has presented, and the Board finds compelling, financial information from experts and practitioners in historic preservation, restoration trades, and appraisals which states the costs of repairing a resource to a safely occupiable state along with a statement that the costs of repairing a resource (excluding acquisition costs) to a safely occupiable state exceed:
  - 1. 75% of the current market value of the resource as identified in a professionally certified appraisal; or
  - 2. 50% of the projected market value appraisal of the resource post repair work.
- 4. *Approval.* To approve a demolition application, the Board of Architectural Review and Development (BOARD) shall make a finding determining at least one of the following criteria is met:
  - a. The application does not involve a contributing resource; or
  - b. The demolition has been ordered by a responsible public official for reasons of public health and safety; or
  - c. The demolition meets a criterion of an economic hardship; or
  - d. The demolition is consistent with plans or policies adopted by the Mayor and the City Commission.
- 5. *Disapproval.* To disapprove a demolition application, the Board of Architectural Review and Development (BOARD) shall make a finding that the application does not meet the specific criteria for approval of a demolition application.
- 6. *Conditions.* Where the Board of Architectural Review and Development (BOARD) approves a Certificate of Appropriateness for demolition per this subsection, the Board may require the applicant to perform mitigating actions including (1) preparing archival documentation of the resource, and (2) salvaging or re-using historic elements.
- 7. *Alternative to Demolition.* As an alternative to demolition, the Board of Architectural Review and Development (BOARD) may approve the relocation of an existing resource where:
  - a. The historical and/or architectural character of the resource would be harmonious with the proposed new context; and
  - b. The relocation would help preserve and extend the life of a resource of historical and/or architectural interest.

## Demolition and Relocation

## 5.2 RELOCATION



Example of building relocation

In certain cases where clearing of a site is required, relocation of a building may be desired. When a building is being moved to save it from demolition or to fulfill the objective of a revitalization plan, its new placement should be on a comparable lot within a comparable neighborhood that has similar scale, architecture, and character. However, moving a historic structure always negates its integrity of location and setting, and therefore, could result in the loss of the ability to use the historic tax credit.

**GUIDELINES:**

1. Avoid the relocation or moving an historic building.
2. Do not move a building which retains its architectural and historical integrity, and which contributes to the district.
3. Moving a building which does not contribute to the historical and architectural integrity of the district or which has lost architectural integrity due to deterioration and neglect is appropriate if its removal or the proposed replacement will result in a more positive visual effect on the district.
4. A building may be moved into the neighborhood if it maintains a sense of architectural unity in terms of style, height, scale, massing, materials, texture, and setback with existing buildings along the street.
5. A building may be moved from one site to another in the neighborhood if the integrity of location and setting of the building in its original location is seriously threatened; if the new location will be similar in setting and siting; if the building will be compatible with the buildings adjacent to the new location in style, height, scale, materials, and setback; and if the relocation will not result in a negative visual impact on the site and surrounding buildings from which it will be removed.



## Appendices

### 6.0 APPENDICES

The following information is provided to help support the information in this document as well as to provide additional resources.



## 6.1 ARCHITECTURAL TERMS

ADDITION – New construction attached to an existing structure.

ALTERATION – Any act or process that changes one or more of the exterior architectural features of a structure, including, but not limited to construction, reconstruction, or removal of any structure.

APPURTEANCES – The visible, functional objects accessory to and part of buildings.

ARCH – A curved or pointed opening in a wall, usually masonry, supported on either end by piers or pillars and spanning a passageway or open area, such as a door or window.

ARCHITECTURAL FEATURE – A prominent or significant part or element of a building, structure, or site.

ARCHITECTURAL STYLE – The characteristic form and detail of buildings of a particular historic period.

BALUSTER – A spindle or post supporting the railing of a balustrade.

BALUSTRADE – An entire railing system with top rail and balusters.

BARGEBOARD – A decoratively carved board attached to the projecting edges of the rafters under a gable roof. Also called a vergeboard.

BAY – The regular division of the façade of a building, usually defined by windows or other vertical elements.

BAY WINDOW – A window in a wall that projects at an angle from another wall.

BOND – The pattern in which bricks are laid to increase the strength or enhance the design.

BRACKET – A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice or window or door hood.

BULKHEAD PANEL – The horizontal member that supports a display window on a storefront. Historic panels are usually made of wood and feature simple decorative molding.

CAPITAL – The upper portion of a column or pilaster.

CLAPBOARD – Siding consisting of overlapping, narrow horizontal boards, usually thicker along one edge.



## Appendices Appendices

## 6.1 ARCHITECTURAL TERMS

CLASSICAL – Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

COLUMN – A vertical support, usually supporting a member above.

COMPATIBILITY – Harmony in the appearance of two or more external design features in the same vicinity.

CONSERVATION – The protection and care that prevent destruction or deterioration of historical or otherwise significant structures, buildings, or natural resources.

CONSTRUCTION – The act of adding an addition to an existing structure or the erection of a new principal or accessory structure on a lot or property.

COPING – A cap or covering to a wall, either flat or sloping, to shed water.

CORNERBOARD – A vertical strip of wood placed at the corners of a frame building.

CORNICE – A projecting molding at the top of a wall surface, which may be found below the eaves of a roof.

CRESTING – A decorative ridge for a roof, usually constructed of ornamental metal.

DEMOLITION – Any destruction in part or in whole of a building or a structure within a historic area.

DENTIL – Small square blocks closely spaced to decorate a cornice.

DESIGN GUIDELINE – A standard of appropriate activity that will preserve the historic and architectural character of a structure or area.

DORMER – A small window with its own roof that projects from a sloping roof.

DOUBLE HUNG WINDOW – A window with two sashes, one sliding vertically over the other.

DOWNSPOUT – A pipe for directing rainwater from the roof to the ground.

EAVE – The edge of a roof that projects beyond the face of a wall.

ELEVATION – The external face of a building or a drawing thereof.



## Appendices Appendices

## 6.1 ARCHITECTURAL TERMS

EXTERIOR ARCHITECTURAL APPEARANCE – The architectural character and general composition of the exterior of a structure, including but not limited to the kind, color, and texture of the building material and the type, design and character of all windows, doors, light fixtures, signs, and appurtenant elements.

FACADE – The principal face or front of a building.

FENESTRATION – The arrangement of windows in a building.

FINIAL – An architectural ornamentation that terminates the point of a spire, pinnacle, etc.

FISH SCALE SHINGLES – Overlapping rows of shaped shingles that resemble fish scales often located on gables.

FLASHING – A thin impervious material used to prevent water penetration and/or provide water drainage.

GABLE – The triangular section of a wall to carry a pitched roof.

GABLE ROOF – A roof with a central ridgepole and one slope at each side.

GINGERBREAD – Pierced curvilinear ornament made with a jig or scroll saw.

GRAPHIC ELEMENT – A letter, illustration, symbol, figure, insignia, or other device employed to express and illustrate a message or part thereof.

HIGHLY VISIBLE – Any exterior element or elevation that faces a non-alley public right-of-way or extends above such an element or elevation. A building on a corner lot will have at least two highly visible elevations. Side and rear elevations (other than those facing a non-alley public right-of-way) will not be considered highly visible, except for those elements that extend past the edge of a street-facing elevation (e.g., a bay window).

HISTORIC AREA – An area designated as a “historic preservation overlay” by ordinance of the City Commission and that may contain within definable demographic boundaries one or more landmarks and other properties and structures that, while not of such historic and/or architectural significance to be designated as landmarks, nevertheless contribute to the overall visual characteristics of the historic area.

HISTORIC BUILDING – A structure designated as a “historic building” by ordinance of the City Commission due to its individual historic or architectural significance.

## Appendices Appendices

## 6.1 ARCHITECTURAL TERMS

LANDSCAPE – Plant material, topography, and other natural physical elements combined in relation to one another and to man-made structures.

LATTICE – An openwork grill of interlacing wood strips, used as screening.

LIGHT – A section of a window, the pane or glass.

LINTEL – A horizontal beam over an opening that carries the weight of the wall.

MAINTENANCE – To keep a building or structure in a historic area in a state of repair.

MANSARD ROOF – A roof with two slopes on all four sides, the lower slope being longer and at a steeper pitch than the upper.

MECHANICAL EQUIPMENT – Equipment, devices, and accessories, the use of which relates to water supply, drainage, heating, ventilating, air conditioning, and similar purposes.

MOLDING – The contour given to projecting members to introduce varieties of outline in edges or surfaces.

MULLION – A vertical post dividing a window into two or more lights.

MUNTIN – The strip of wood separating the lights in a window.

PARAPET – A low wall that rises above a roof line, terrace, or porch and may be decorated.

PEDIMENT – The triangular space forming the end of a roof in classical architecture, or the triangular cap over a window or door.

PIER – An upright structure of masonry which serves as a principal support.

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

PITCH – The degree of slope of a roof.

PROPORTION – The relationship of parts of a building, landscape, or structure to each other and to the whole.

PUBLIC RIGHT-OF-WAY – A thoroughfare for public use by pedestrian, bicycle, automobile, or related circulation.



## 6.1 ARCHITECTURAL TERMS

REHABILITATION – To restore a building or structure to a good condition or for a new purpose.

REMOVAL – Any relocation of a structure on its site or to another site.

RENOVATION – To repair a building or structure, synonymous with rehabilitation.

REPAIR – Any change that is not construction, removal, or alteration.

RESTORATION – To return a building, structure, or site to its original condition.

RHYTHM – Relationship of solid masses to open spaces in a streetscape of a building façade.

RIDGE – The line at the top of a sloped roof.

RISER – The vertical face of a stair step.

SASH – The movable framework holding the glass in a window or door.

SCALE – Proportional relationship of the size of parts to one another and to the human figure.

SCREENING – Structure of planting that conceals from view from public ways the area behind such structure or planting.

SIDING – The exterior wall covering of a structure.

SIDEGLASS – A framed area of glass that does not open, usually found on either side of an entry door.

SILL – The horizontal water-shedding member at the bottom of a door or window frame.

STREETSCAPE – The scene as may be observed along a public street or way composed of natural and man-made components, including buildings, paving, planting, street hardware, and miscellaneous structures.

STRUCTURE – Anything constructed or erected, the use of which requires permanent or temporary location on or in the ground, including, but not limited to: buildings, fences, gazebos, advertising signs, billboards, backstops for tennis courts, radio and television antennae, including supporting towers, and swimming pools.

SPANDREL – The triangular space between the shoulder of an arch and the square enclosing it.





## Appendices Appendices

### 6.1 ARCHITECTURAL TERMS

TERRA-COTTA – Cast and fired clay units, used ornamentally.

TRANSOM – An opening over a door or window containing a glazed or solid sash.

TREAD – The horizontal surface of a step.

TRELLIS – Lattice work as an outdoor screen, often a support for vines.

TURNED WORK – Woodwork cut on a lathe.

TURRET – A small, slender tower.



## Appendices

### 6.2 RESOURCES FOR TECHNICAL INFORMATION

#### **Local Resources**

##### **City of Covington Historic Preservation**

Department of Economic Development  
20 W Pike Street  
Covington, KY 41011  
859-292-2171

[www.covingtonky.gov](http://www.covingtonky.gov)

For information on Covington's Historic Districts, certificate of appropriateness, and technical assistance. Other programs include educational information, plaque program, and historic house research information.

##### **Cincinnati Preservation Association**

430 Reading Road  
Cincinnati, OH 45202  
513-721-4506

[www.cincinnatipreservation.org](http://www.cincinnatipreservation.org)

Cincinnati Preservation Association is a not-for-profit organization that serves the Greater Cincinnati community as the recognized resource and catalyst for the preservation of historic cultural resources such as architecturally significant buildings, archaeological sites, historic public art, and monuments and landscapes. This is accomplished through education, advocacy, and technical support.

#### **State Resources**

##### **Kentucky Heritage Council**

410 High Street  
Frankfort, KY 40601  
502-564-7005

[www.heritageky.gov](http://www.heritageky.gov)

For information on the Certified Local Government (CLG) program, historic structures, the National Register of Historic Places, archaeological issues, tax credits, and technical restoration assistance.

#### **National Resources**

##### **U.S. Department of the Interior**

National Park Service  
1849 C Street, NW  
Washington, DC 20240  
Office of the Director: 202-208-4621  
Office of Communications: 202-208-6843  
Cultural Resource Stewardship and Partnerships:  
202-208-7625

Heritage Preservation Services: [www2.cr.nps.gov](http://www2.cr.nps.gov)  
Includes Preservation Briefs, the Secretary of the Interior's Standards, and other technical information.

Preservation Briefs: [www.nps.gov/tps/how-to-preserve/briefs.htm](http://www.nps.gov/tps/how-to-preserve/briefs.htm)

Preservation Tech Notes: [www.nps.gov/tps/how-to-preserve/tech-notes.htm](http://www.nps.gov/tps/how-to-preserve/tech-notes.htm)

##### **Southeast Regional Office of the National Park Service**

100 Alabama Street, SW  
NPS/Atlanta Federal Center  
Atlanta, GA 30303  
404-507-5792



## Appendices

### 6.3 ARCHITECTURAL STYLES IN COVINGTON



#### Federal

The Federal style was common in the United States from late eighteenth through the mid nineteenth centuries. Federal style buildings are symmetrical in plan with the entrance located in the middle bay. Ornamentation is simple with most architectural features concentrated around the entrance. These ornate details may include a small entry porch, a fanlight over the door, and sidelights and pilasters on either side of the door. Some examples of the style have simple dentil-molded cornices that run the width of the building. Since Federal style buildings are amongst the oldest in Covington, not many examples are extant.

#### Greek Revival

The Greek Revival style was the most prominent form of American domestic architecture from 1820 to 1860. Defining features of the style include a low-pitched roof (either gabled or hipped), symmetrical floor plan and façade, heavy classical cornice lines, and usually a prominent porch supported by large square or round columns. Greek Revival style structures in the Ohio River Valley usually feature a small portico over the entrance or perhaps no porch at all. High-style examples feature classical columns of the Doric, Ionic, or Corinthian orders, elaborate lights in door surrounds, as well as pilasters and door or window crowns. Windows are usually balanced on either side of the central entrance, with multi-paned sash. Examples of buildings that feature elements of the style are characterized by their simplicity and lack of ornamentation, as well as the proportions of elevations and windows of wide to low height.



## Appendices

### 6.3 ARCHITECTURAL STYLES IN COVINGTON



#### Italianate

Italianate style buildings are usually two- or three-story structures with low-pitched roofs supported by decorative brackets. Most Italianate style buildings are designed on a symmetrical square or rectangular floor plan, although asymmetrical examples are not uncommon. Stylistically, Italianate buildings are tall and narrow, with tall, narrow one-over-one or two-over-two sash. Arched hoods often decorate windows and doors. Simple, one-story porches are common features, and may cover only the entrance or stretch across the primary façade. Italianate style architecture was extremely popular for both residential and commercial buildings between 1850 and 1890, particularly in Midwestern cities and towns. Examples of the Italianate style are ubiquitous throughout Covington.



#### Second Empire

Originating in France during the 1850s, Second Empire Style architecture was common between 1855 and 1885. Buildings constructed in this style are distinguished by a Mansard roof, which is a double-pitched roof designed to provide more room and light in the attic space. Decorative elements are similar to the Italianate style, with bracketed cornices, arches, and bracketed lintels comprising some of the more common features found on Second Empire style buildings. Massing varied from simple, symmetrical box-like buildings to elaborate, asymmetrical plans. The Second Empire Style is common throughout Covington.

## Appendices

### 6.3 ARCHITECTURAL STYLES IN COVINGTON



#### Queen Anne

Queen Anne style houses were built between 1880 and 1900, and the hallmarks of the Queen Anne style are variety and asymmetry both in plan and elevation. Usually at least two stories tall, Queen Anne-style houses are distinguished by a steeply pitched roof, often hipped with cross gables, and large elaborate porches. Further indicators of the style include a variety of sidings, elaborate “gingerbread” spindle work, patterned slate roofs, textured walls, rich paint colors, and stained-glass windows. More common are restrained designs that feature two or three of these decorative elements. Queen Anne style buildings are usually frame, although masonry examples are found; these examples blend brick, stone, and terra cotta ornamentation.

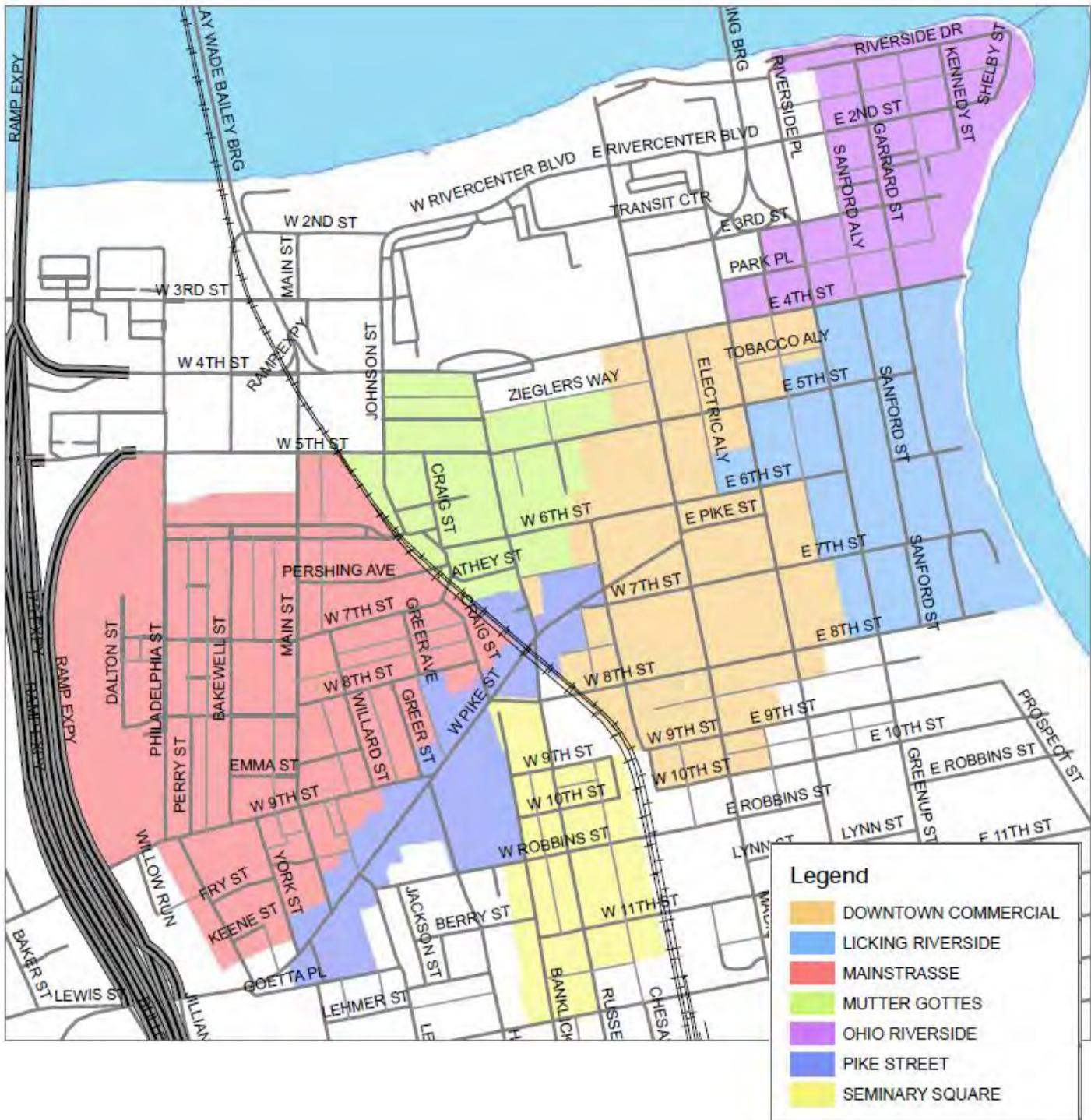


#### Craftsman

Craftsman Style houses were built between 1900 and 1930s. The style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of the contemporaneous Prairie style, it quickly spread throughout the country through pattern books and popular magazines. In Covington these were typically early infill buildings. Typically, a one- to two-story building with a low-pitched, gabled roof with wide, unenclosed eave overhang; roof rafters usually exposed; decorative beams or braces commonly added under gables; full- or partial-width porches with roof supported by tapered square columns; columns and/or pedestals frequently extend to ground level.

## Appendices

## 6.4 HPO DESCRIPTIONS AND MAPS



## Appendices

## 6.4 HPO DESCRIPTIONS AND MAPS

**Ohio Riverside**

The Ohio Riverside Historic Preservation Overlay (HPO), with its important collection of buildings that represent a full spectrum of popular nineteenth century architectural styles, is significant as the oldest remaining residential area in Covington.

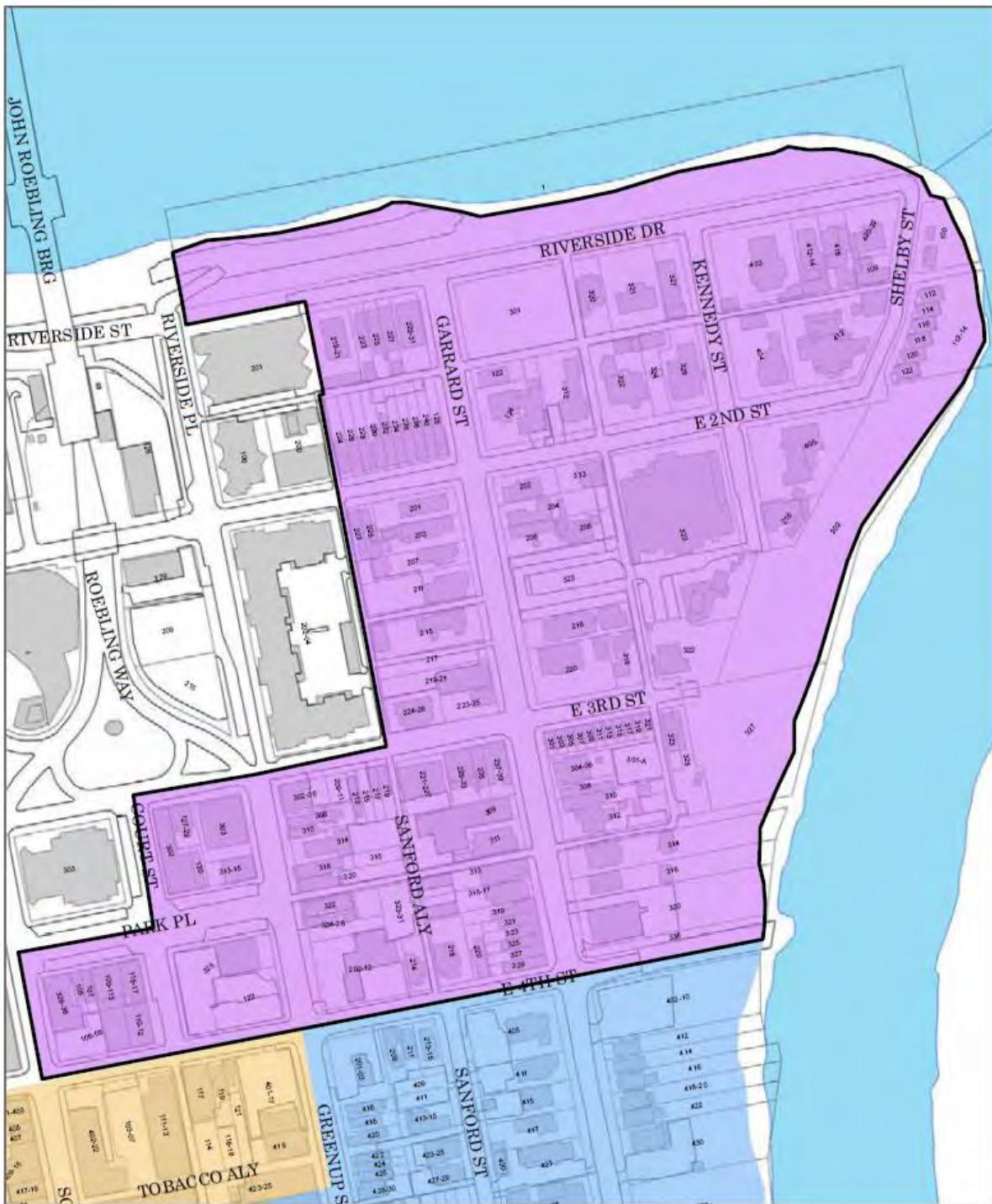
The Ohio Riverside district encompasses the area known as the “Point” at the confluence of the Licking and Ohio Rivers. In the early nineteenth century, this was both the commercial and residential center of the city. By the 1850s, the financial and commercial centers of the city began to relocate further west, and many of the original rowhouses found in the Ohio Riverside area were replaced by the grand townhouses and villas which remain today.

The buildings in the district range from imposing mansions on large lots to more modest houses on smaller lots, but all possess a wealth of architectural detail. The district contains many examples of the major architectural styles from the early nineteenth to the early twentieth centuries, including Federal, Greek Revival, Italianate, Queen Anne, Colonial Revival, and Arts & Crafts. The ca. 1815 Carneal House at 405 East Second Street is an example of the Federal style and is characterized by a recessed double portico and tall arched windows. Ball’s Row, on the northwest corner of Third and Garrard streets, with its simply detailed openings and relatively small scale, is an example of the Greek Revival style. The Greek Revival style is also found in the paired stone- front double houses at 229-231 Riverside Drive. The Italianate style is well represented in the district, most notably in the Fallis Porter House at Second and Shelby streets. It features tall, paired windows, and a deep bracketed cornice. Its two-story Neo-Classical porch is a later addition. There are numerous other examples of the Italianate style, including the R. H. Ranson House at 201 Garrard Street, noted for its ornately detailed cornice. The Second Empire style is often identified by the Mansard roof, such as found on the Lovell-Graziani House at 326 East Second Street. This building also features a cast iron porch and stone trim. The Queen Anne style, characterized by a variety of form and detail, is found in the William Ernst House at 401 Garrard Street. The details of this building include carved stone and molded brick.

Despite a variety of architecture found in the area, the Ohio Riverside District possesses a distinctive, cohesive character. It is a residential area with houses situated on large lots that lend a park-like atmosphere with green space and abundant trees. Wrought-iron fences, porch rails, brick walls, and alley ways further unify the area.



## Appendices

**Ohio Riverside Historic Preservation Overlay**

## Appendices

## 6.4 HPO DESCRIPTIONS AND MAPS

**Licking Riverside**

The Licking Riverside Historic Preservation Overlay is significant as an urban residential neighborhood which first developed in the middle decades of the nineteenth century. The majority of the 1850s and 1860s development lies along Greenup Street from Fourth Street to Eighth Street and along Sanford Street north of Fifth Street. After Jonathan Hearne established his elegant Italianate style home at 502 Garrard Street in the early 1870s, the neighborhood began to develop and south along Garrard and Sanford streets and further east to the Licking River.

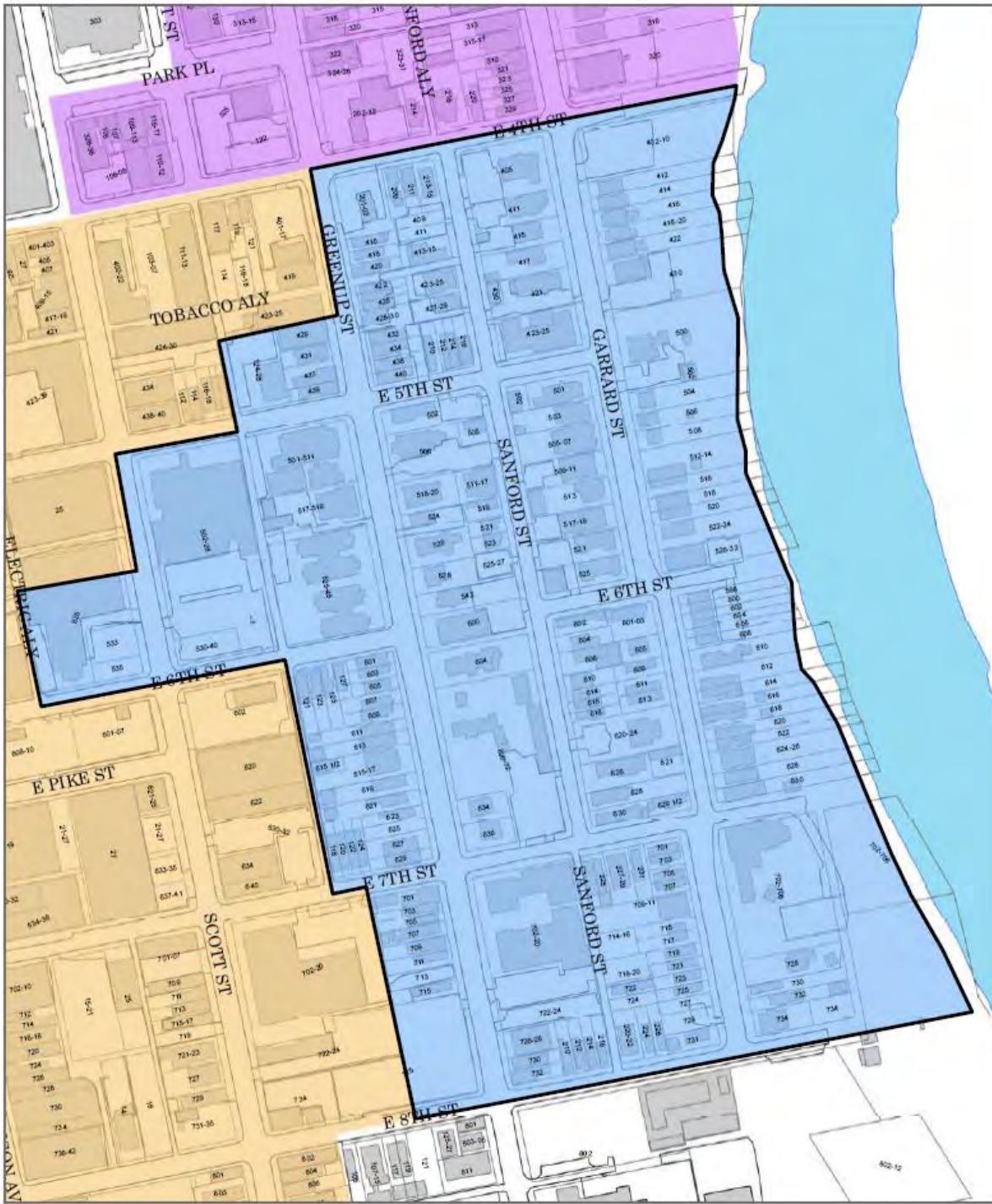
The district consists of substantial dwellings representing the major architectural styles of the late nineteenth and early twentieth centuries. There are mansions, rowhouses, apartment buildings, carriage houses, and garages built in styles ranging from the simple yet elegant Greek Revival, to the more decorative Italianate, Second Empire, Gothic Revival, and Queen Anne styles, including the more modern Colonial Revival and Arts & Crafts styles.

The Italianate style is found throughout the area, including the Covington Art Club building at 604 Greenup Street. The Second Empire style is found in the Shinkle House on Garrard Street and the Baker Hunt Foundation on Greenup Street. The Richard Ernst Mansion on Garrard Street is an example of the Queen Anne style, popular in the late nineteen century. The Home for Aged and Indigent Women has the characteristics of the Romanesque Revival style of architecture, also dating from the late nineteen century. The area's continued development through the early twentieth century is typified by the Walker House, also on Garrard Street. This house is one example of a bungalow, which was a common style of the 1920s.

The buildings of the Licking Riverside historic area share a common set of materials, including a great variety of stone and wood trim, pressed brick, terra cotta, slate shingles, wrought and cast iron, and colored and leaded glass. There is a general consistency of scale and character, and many of the buildings in the area have retained their architectural integrity.



## Appendices

**Licking Riverside Historic Preservation Overlay**

HISTORIC COVINGTON DESIGN GUIDELINES

## Appendices

### 6.4 HPO DESCRIPTIONS AND MAPS

#### Downtown Commercial Historic Preservation Overlay

The Downtown Commercial Historic Preservation Overlay is significant as it represents Covington's thriving downtown commercial core from approximately 1860 to 1950. The area includes most of the present and historic downtown commercial center of the city. Architecturally, the district consists of a remarkably intact and cohesive group of late nineteenth and early twentieth century commercial buildings.

Covington's downtown developed as the commercial and industrial centers of the city primarily after the extension of the Kentucky Central Railway into the heart of the city near Pike Street and Madison Avenue in the mid-1850s, and the completion of the Cincinnati-Covington Suspension Bridge in 1867.

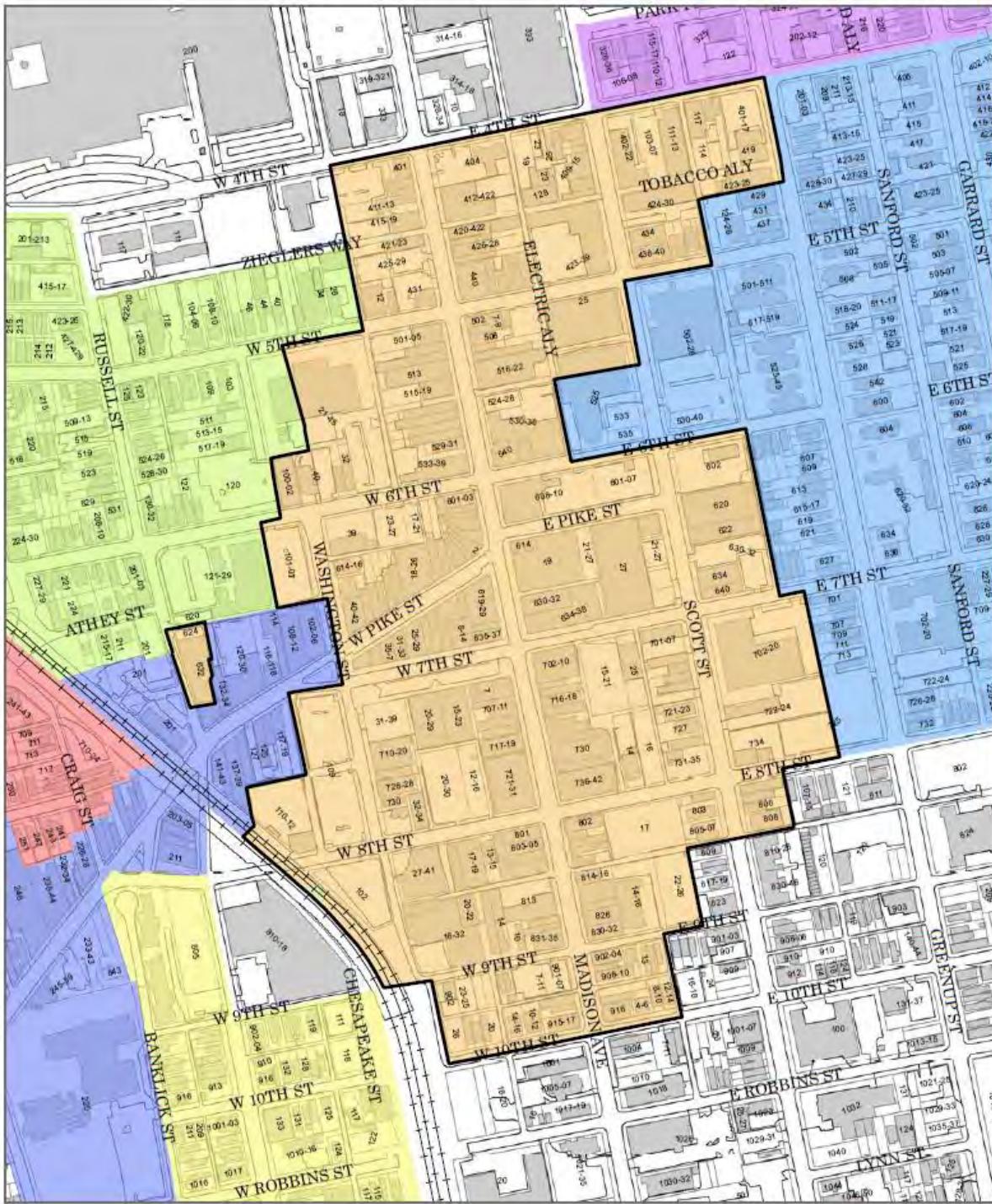
The architecture found in the Downtown local historic district represents many architectural styles popular from the 1850s to the 1940s. Some of the earliest buildings are the simply detailed Greek Revival style structures found along Pike Street, many of which were originally dwellings later converted to commercial use. A notable early building in the district is the Odd Fellows' Hall, at Fifth Street and Madison Avenue, which was built in 1856. Few pre-Civil War buildings remain, however, and most of the buildings that give Downtown its distinctive character are the three-story brick Italianates, built during the 1860s and 1870s. Many late nineteenth century commercial structures also remain, including 717 Madison Avenue, an example of the High Victorian Gothic style featuring a brick façade with stone trim, and the German National Bank Building at 609 Madison Avenue, an example of the Richardsonian Romanesque style. The Classical Revival styles of the early twentieth century are well represented in Downtown, such as the seven-story Coppins Building (now City Hall) built ca. 1909 and the 1920s C&O Railroad Depot. The Tudor Revival style YMCA building, at Madison Avenue and Pike Street, was built in 1914. Even more recent significant buildings in Downtown are the ca. 1940 Board of Education Building on West Seventh Street and the late 1940s Woolworth Store building, at the corner of West Seventh Street and Madison Avenue.

Although the age, size, and design in Downtown vary, together they form a unified whole. Buildings maintain similar front and side setbacks and form an imposing streetscape. The area contains a rich blend of commercial/residential buildings representing the major architectural styles of the late nineteenth and early twentieth centuries adapted to commercial use. The result is a blending of diverse materials and design treatments.



Appendices

**Downtown Commercial Historic Preservation Overlay**



**HISTORIC COVINGTON DESIGN GUIDELINES**

## Appendices

### 6.4 HPO DESCRIPTIONS AND MAPS

#### Old Town/Mutter Gottes Historic Preservation Overlay

The architecture of the Mutter Gottes or Old Town Historic Preservation Overlay represents an important period in Covington's development as a residential community. The area is significant as a residential neighborhood with a concentration of notable mid-nineteenth century residential architecture. The Mutter Gottes/Old Town area was one of the first areas of the city to develop as a result of rapid population growth between 1840 and 1860. A majority of the district was completely developed by 1877. Most of the buildings in the district were built by middle-class German immigrants who settled in Covington beginning in the 1840s.

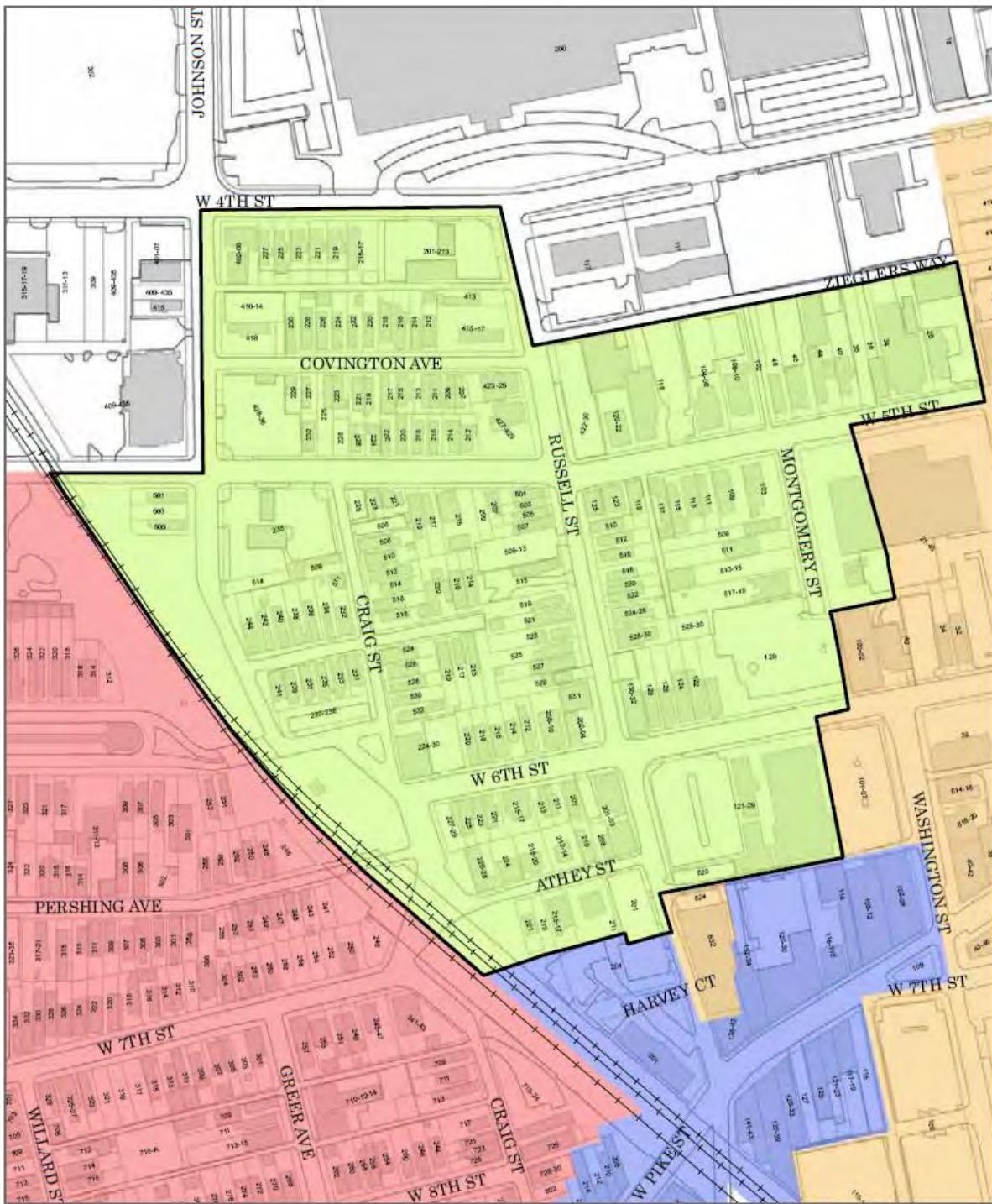
The area consists of primarily intact mid to late nineteenth century domestic buildings with a few commercial buildings on prominent street corners. Built close to the street, on narrow lots, the structures range from modest brick and frame two-story houses along Craig and Kentucky streets to grander brick and stone residences along Covington, Fifth, and Sixth Streets. Brick streets and wrought-iron fences can be found throughout the neighborhood, contributing to the nineteenth century atmosphere.

The buildings in Mutter Gottes/Old Town illustrate the architectural styles of the decades between 1840 and 1880, including the Greek Revival and Italianate styles. Most of the buildings are constructed in the Italianate style, characterized by ornate window hoods and bracketed cornices. Buildings that are not Italianate in detail, such as the Romanesque-influenced Koett House at 515 Russell Street, and the Gothic Revival style First Christian Church on West Fifth Street, also contribute to the overall character of the area. The Mother of God Roman Catholic Church (Mutter Gottes Kirche) is the area's landmark building. Mother of God was the first Catholic parish established in the city (created in 1841), and the present church was built in 1871. Mother of God was designed in the Italian Renaissance style and is the oldest Roman Catholic Church in continuous use in the City of Covington.



Appendices

**Old Town or Mutter Gottes Historic Preservation Overlay**



## Appendices

## 6.4 HPO DESCRIPTIONS AND MAPS

**Seminary Square Historic Preservation Overlay**

The Seminary Square Historic Preservation Overlay is significant as an important residential district that developed primarily in the late nineteenth century. It includes many fine examples of a variety of architectural styles representative of this era of residential development.

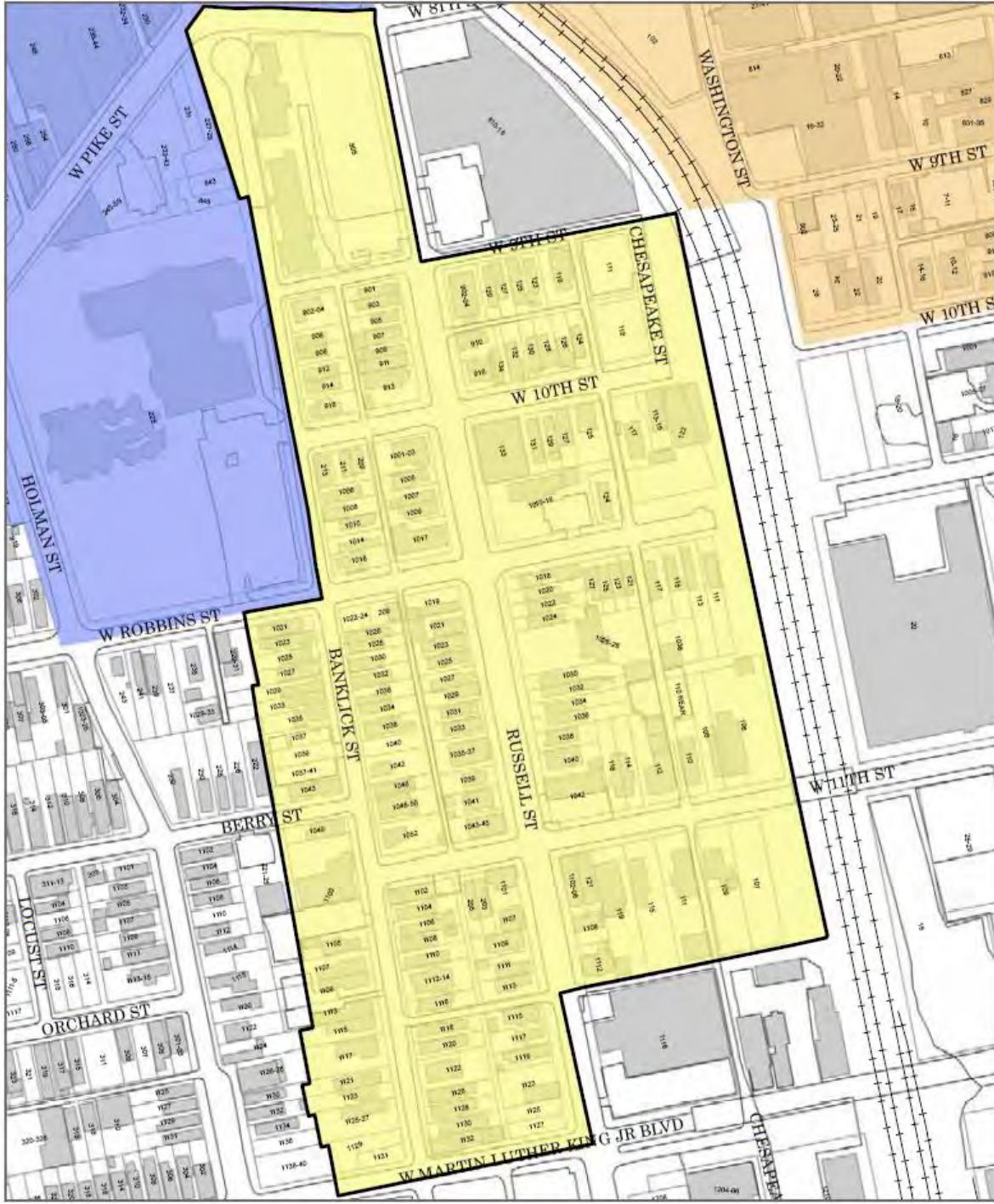
The residences in Seminary Square include several modest one-story brick and frame cottages, but the majority are substantial brick townhouses. Italianate is the predominant architectural style and there are numerous examples of elegant townhouses ornamented with graceful ironwork porches and balconies, including the ca. 1865 James Fisk House at 1017 Russell Street. Later townhouses were detailed with elements typical of the Second Empire and Queen Anne styles.

The oldest and perhaps most significant building in the area is the Sandford House at 1026 Russell Street, originally built in the early 1800's as a Federal style residence set in a large tract of rural land. The house and several hundred adjacent acres were purchased in 1833 by the Western Baptist Theological Institute; an organization charged with establishing the first Baptist Seminary west of the Allegheny Mountains. The Institute developed most of the land into residential subdivisions and, using the money raised by selling the lots, built a college square between Russell Street and Madison Avenue, south from Tenth Street to Twelfth Street. Several fine college buildings were constructed, and the Sandford House became the home of the college president. By 1855, the Western Baptist Theological Seminary was closed because of controversy among the trustees and staff on the issue of slavery. A dissolution was mediated and all the seminary's assets were divided and sold. In 1853, the Kentucky Central Railroad bisected the college square, erasing its existence; the few remaining seminary buildings became the new home of St. Elizabeth's Hospital.

After the Civil War, the neighborhood became a fashionable residential area, with its proximity to the quickly developing downtown commercial district. Many affluent and influential families moved and built their homes there. It was at this time that the Sandford House was remodeled into the Second Empire style, with the addition of a Mansard roof, an octagonal bay, and elaborate window holds.

Today, most of the buildings of Seminary Square remain intact. Even with the variety of architectural styles, there is a consistency of materials and detailing, scale, and setback, all of which contribute to the neighborhood's retention of its nineteenth century character.

### Seminary Square Historic Preservation Overlay



## Appendices

### 6.4 HPO DESCRIPTIONS AND MAPS

#### MainStrasse Historic Preservation Overlay

The MainStrasse Historic Preservation Overlay is significant for its cohesive collection of urban residential and commercial architecture from the second half of the nineteenth century.

Even though the area was platted in 1830, the area did not really begin to develop until the 1800s, when large numbers of German immigrants came to the Greater Cincinnati area. In the ensuing decades the neighborhood quickly grew, and the majority of buildings were built by the late 1800s. Although the area is primarily residential, commercial buildings are scattered throughout Main Street, has historically been the commercial center of the neighborhood, and a large concentration of two- and three-story buildings with stone and cast-iron storefronts are found there. These commercial buildings are primarily Greek Revival and Italianate in style, although some later styles are also represented. Several commercial buildings can be found on Sixth Street, west of Main Street, where a nineteenth century market was located.

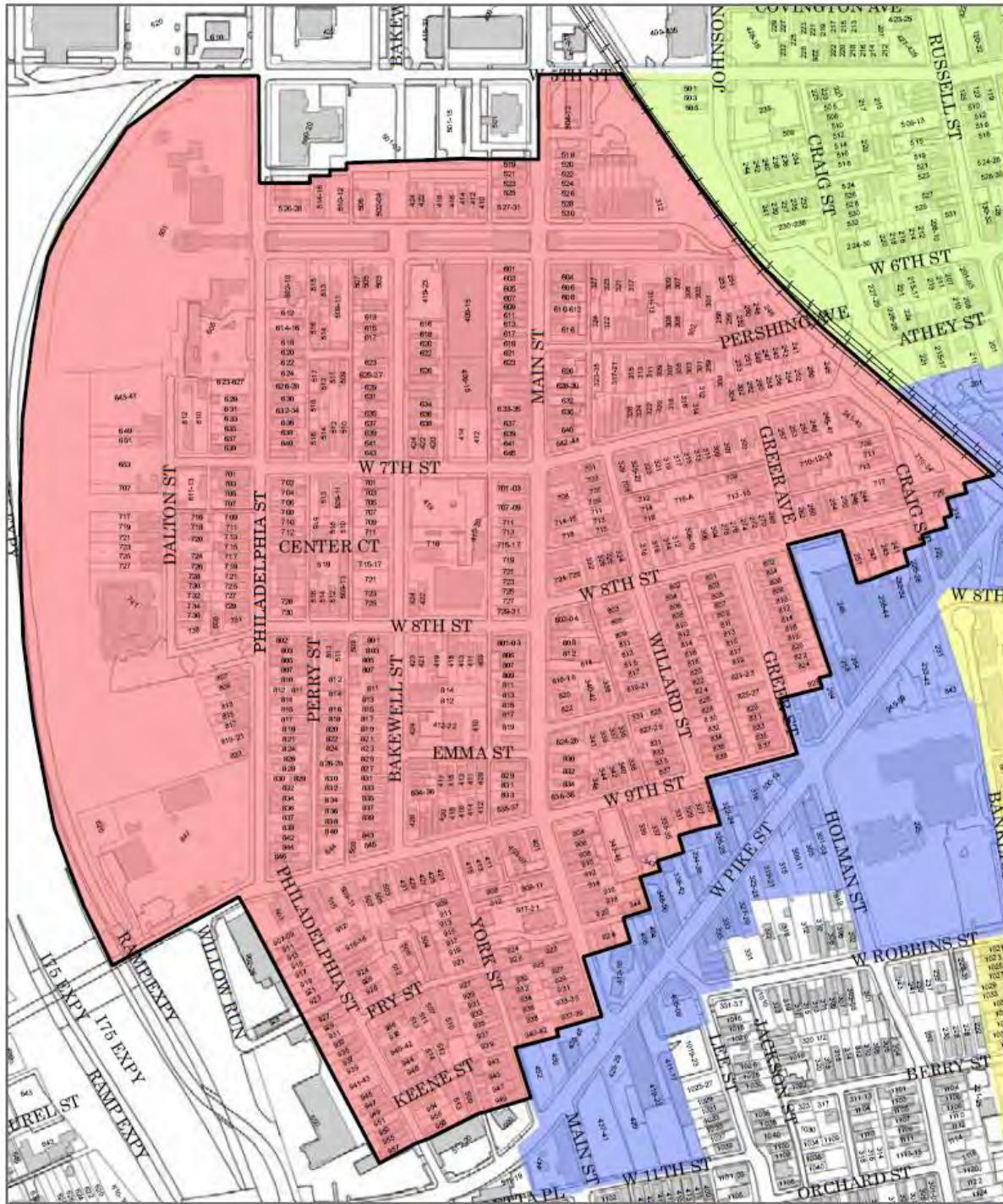
The West Side/ Main Strasse local historic district is comprised of approximately 800 buildings, the majority of which are residences. The most common type of house in the West Side/Main Strasse area is the “Covington-Newport Townhouse” a building type characterized by a two-bay façade with a side entrance that usually leads to a stair hall. There is a great deal of variety in architectural detail seen in the entrances, window holds, cornices, and porches of these townhouses. Although primarily Italianate, there are examples of Greek Revival, Gothic Revival, Second Empire, Queen Anne, and Romanesque styles in the district. The Covington-Newport Townhouse is found primarily in these areas and has been recognized as a distinctive regional house type.

The residential streets in the area are further characterized by uniform front and side yard setbacks resulting in small front yards and narrow side yards. Wrought-iron fences and cast-iron gates and fences can be found throughout, as well as brick lanes and alleys.



## Appendices

## MainStrasse Historic Preservation Overlay



HISTORIC COVINGTON DESIGN GUIDELINES

---

## Appendices

### 6.4 HPO DESCRIPTIONS AND MAPS

#### Pike Street Historic Preservation Overlay

The Pike Street Historic Preservation Overlay is significant as a main commercial and mixed-use corridor into the central business district of Covington. Most of these buildings are from the second half of the nineteenth century.

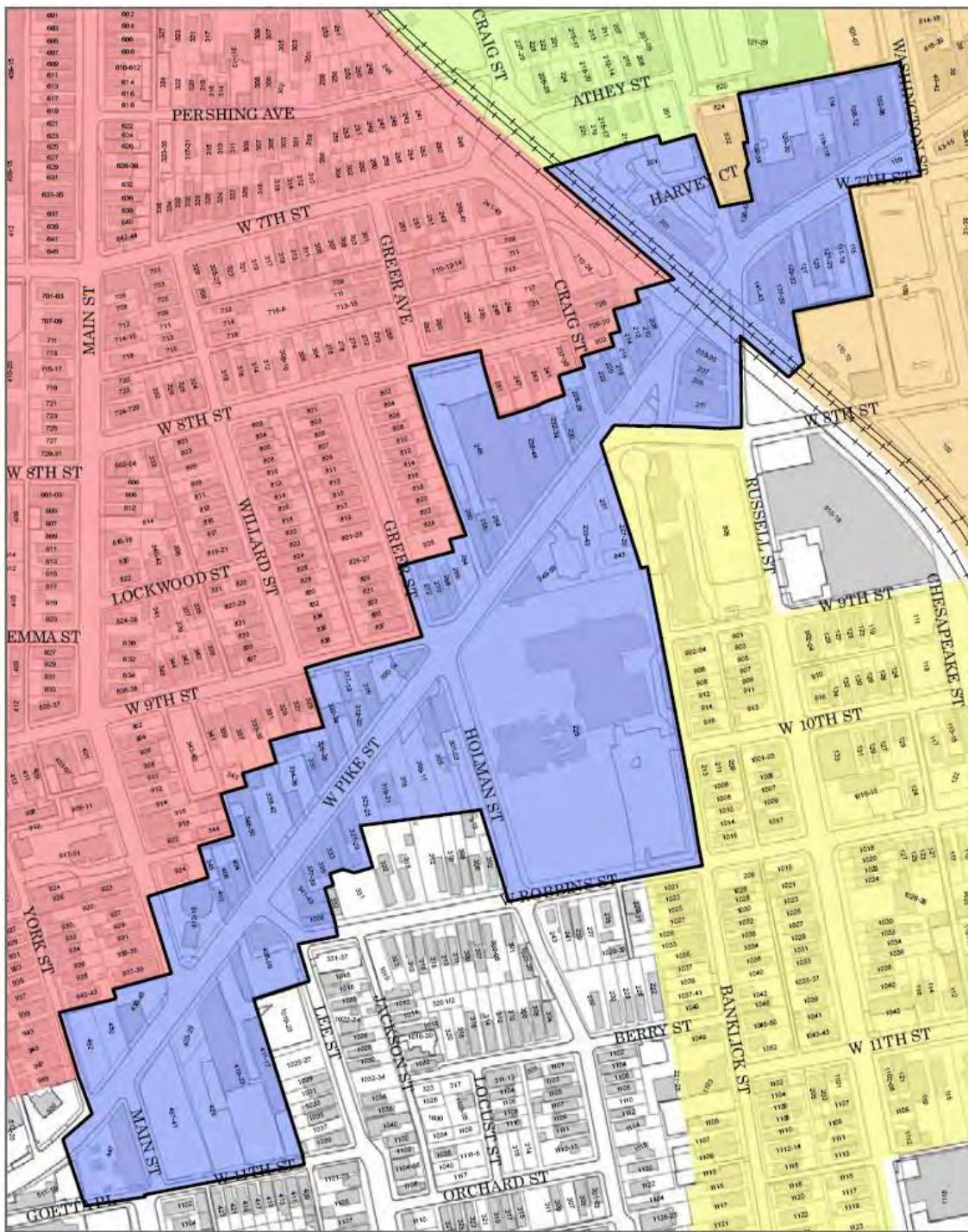
This area was platted in the 1830s and has the same makeup of German immigrants and heritage of the surrounding residential areas. The corridor is part of the original Lexington-Covington turnpike that was established by the State of Kentucky in 1819. This route eventually connected Ohio to the southern parts of Kentucky via the Roebling Suspension Bridge. As the main route into Covington from the south, Pike Street developed into an important commercial corridor and gateway.

The Pike Street Historic Preservation Overlay is comprised of 105 parcels with most of the buildings being brick Italianate style commercial and mixed-use buildings that were built between 1860s and 1890s. These commercial buildings have shared walls and front onto Pike Street. They are between two and four stories tall with the average height being three stories in height. While this corridor abuts residential neighborhoods, it is oriented as a gateway into the Central Business District and has the mass and scale of buildings that are more oriented toward strict commercial rather than a neighborhood commercial feel. The buildings are directly on the sidewalk and as Pike Street is an angular street, many of the buildings have façades that are angled to follow the street providing interesting uses of space on the interior.



## Appendices

### Pike Street Historic Preservation Overlay



**HISTORIC COVINGTON DESIGN GUIDELINES**

## Appendices

### 6.5 BIBLIOGRAPHY AND RESOURCES

#### **COVINGTON HISTORY**

Cain, Christopher A., and National Endowment for the Arts. *The Covington Legacy: A Program for Awareness*. n.p. 1977.

Eilerman, Charles B., *Historic Covington: Proposed Subjects for Registration and Historic Markings*. Covington, Kentucky: n.p., 1973.

Smith, Allen Webb. *Beginning at "The Point": A Documented History of Northern Kentucky and Environs, The Town of Covington in Particular: 1751-1834*. Park Hills, Kentucky: Allen Webb Smith, 1977.

Tenkotte, Paul A., & Claypool, James C. *The Encyclopedia of Northern Kentucky*. Lexington: University Press of Kentucky, 2009.

Tenkotte, Paul A., & Canfield, Victor J., & Morrison, John. *Cradle of the Arts: Mother of God Catholic Church, Covington, Kentucky*. Cincinnati, OH, Stevie Publishing, 2016.

Tenkotte, Paul A., & Claypool, James C., & Schroeder, David E. (Eds.). *Gateway City: Covington, Kentucky, 1815-2015*. Clerisy Press, 2015.

Webster, Robert D., & Tenkotte, Paul A. *A Brief History of Northern Kentucky*. Lexington, Kentucky: South Limestone Books, 2019.

#### **ARCHITECTURAL STYLES**

Blumenson, J-G, and Nikolaus Pevsner. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. New York, W.W. Norton Company, 1981.

Klein, Marilyn W., et al. *Clues to American Architecture*. Washington, Starrhill Press, 1986.

LaChiusa, Chuck. "Illustrated Architecture Dictionary." *Buffalo as an Architectural Museum*, [buffaloah.com/a/DCTNRY/vocab.html](http://buffaloah.com/a/DCTNRY/vocab.html). Accessed 4 Jan. 2021.

Longstreth, Richard. *The Buildings of Main Street: A Guide to American Commercial Architecture*. Walnut Creel: AltaMira, a division of Rowman & Littlefield, 2000.

McAlester, Virginia S. *A Field Guide to American Houses (Revised)*. Knopf, 2015.



## Appendices

### 6.5 BIBLIOGRAPHY AND RESOURCES

Poppeliers, John C., et al. *What Style Is It?: A guide to American Architecture*. New Jersey, Chichester: Wiley, 2003.

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge, Massachusetts: MIT Press, 1993.

#### **GENERAL REFERENCES**

Beasley, Ellen, and National Trust for Historic Preservation in the United States. *Reviewing New Construction Projects in Historic Areas*. Washington, D.C.: National Trust for Historic Preservation, 1992.

Brand, Stewart. *How Buildings Learn: What Happens After They're Built*. Penguin Books, 1995.

Brolin, Brent C. *Architecture in Context, Fitting New Buildings with Old*. New York: Van Nostrand Reinhold Company, 1980.

Curtis, John O. *Moving Historic Buildings*. Washington, D.C.: U.S. Department of the Interior, 1979.  
<https://www.nps.gov/tps/how-to-preserve/preservedocs/Moving-Historic-Buildings.pdf>

Friedman, Donald. *Historic Building Construction: Design, Materials & Technology*. New York: W.W. Norton & Company, 2010.

Howard, Hugh, and Home Renovation Associates. *How Old Is This House?: A Skeleton Key to Dating and Identifying Three Centuries of American Houses*. New York: Farrar, Straus, and Giroux, 1989.

Rypkema, Donovan D. *The Economics of Historic Preservation: A Community Leader's Guide*. 3<sup>rd</sup> ed., Washington, D.C.: PlaceEconomics, 2014.

#### **REHABILITATION AND MAINTENANCE**

Chambers, Henry J. *Cyclical Maintenance for Historic Buildings*. Washington, D.C.: National Park Service, 1976.  
<https://babel.hathitrust.org/cgi/pt?id=umn.31951p00897431f&view=1up&seq=7>

Fisher, Charles E. and Hugh C. Miller, eds. *Caring For Your Historic House*. New York, NY: Harry N. Abrams, Inc., 1998.





## Appendices

### 6.5 BIBLIOGRAPHY AND RESOURCES

Fisher, Charles E., Deborah Slaton, and Rebecca Shiffer, eds. *Window Rehabilitation Guide for Historic Buildings*. Washington, D.C.: Historic Preservation Education Foundation, 1997.

Gayle, Margot, David W. Look, AIA, and John G. Waite, FAIA. *Metals in America's Historic Buildings: Use and Preservation Treatments*. Washington, D.C.: National Park Service, 1992.

Grimmer, Anne E. *Keeping It Clean: Removing Exterior Dirt, Paint, Stains & Graffiti from Historic Masonry Buildings*. Washington, D.C.: National Park Service, 1988.

Grimmer, Anne E., and Kay D. Weeks. *Preservation Briefs: 14- New Exterior Additions to Historic Buildings: Preservation Concerns*. Washington, D.C.: The National Park Service, 2010. <https://www.nps.gov/tps/how-to-preserve/briefs/14-exterior-additions.htm>

Jandl, H. Ward. *Preservation Briefs: 11- Rehabilitating Historic Storefronts*. Washington, D.C., The National Park Service, 1982. <https://www.nps.gov/tps/how-to-preserve/briefs/11-storefronts.htm>

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

Leeke, John C. *Practical Restoration Reports Compendium*. Portland, ME: Historic HomeWorks, 2005.

London, Mark. *Masonry: How to Care for Old and Historic Brick and Stone*. Washington, D.C.: The Preservation Press, 1988.

Mack, Robert C., FAIA, and Anne E. Grimmer. *Preservation Briefs: 1- The Cleaning and Waterproof Coating of Masonry Buildings*. Washington, D.C.: The National Park Service, November 2000. <https://www.nps.gov/tps/how-to-preserve/briefs/1-cleaning-water-repellent.htm>

Mack, Robert C., FAIA, and John P. Speweik. *Preservation Briefs: 2- Repointing Mortar Joints in Historic Masonry Buildings*. Washington, D.C.: The National Park Service, August 1998. <https://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

Moss, Roger W. *Century of Color: Exterior Decoration for American Buildings, 1820- 1920*. Watkins Glen, N.Y.: American Life Foundation, 1981.

Moss, Roger W., and Gail C. Winkler. *Victorian Exterior Decoration: How to Paint your Nineteenth Century American House Historically*. New York: Henry Holt and Co., 1992.



## Appendices

## 6.5 BIBLIOGRAPHY AND RESOURCES

Myers, John H. *Preservation Briefs: 8- Aluminum and Vinyl Siding on Historic Buildings*. Washington, D.C.: The National Park Service, October 1984. <https://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>

Myers, John H. *Preservation Briefs: 9- The Repair of Historic Wooden Windows*. Washington, D.C.: The National Park Service, January 1981. <https://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm>

The Old House Journal Company. *Old House Journal Yearbooks 1976-2020*. Brooklyn, New York.

Park, Sharon C., AIA. *Preservation Briefs: 13- The Repair and Thermal Upgrading of Historic Steel Windows*. Washington, D.C.: The National Park Service. <https://www.nps.gov/tps/how-to-preserve/briefs/13-steel-windows.htm>

Park, Sharon C. *Preservation Briefs: 47 – Maintaining the Exterior of Small and Medium Size Historic Buildings*. Washington, D.C., The National Park Service, 2007.

Schoettle, B. Clarkson, and National Trust for Historic Preservation in the United States. *Keeping Up Appearances: Storefront Guidelines*. Washington, D.C.: National Trust for Historic Preservation, 1983.

Smith, Baird M., AIA. *Moisture Problems in Historic Masonry Walls- Diagnosis and Treatment*. Preservation Assistance Division, National Park Service, Department of Interior, 1984.  
<https://play.google.com/books/reader?id=H89SAAAAMAAJ&hl=en&pg=GBS.PP1>

Sweetser, Sarah, M. *Preservation Briefs: 4- Roofing for Historic Buildings*. Washington, D.C.: The National Park Service, February 1978. <https://www.nps.gov/tps/how-to-preserve/briefs/4-roofing.htm>

Technical Preservation Service, National Park Service. *Respectful Rehabilitation: Answers to Your Questions on Historic Buildings*. Washington, D.C.: Preservation Press of the National Trust for Historic Preservation, September 1986.

Weeks, Kay D. and David W. Look, AIA. *Preservation Briefs: 10- Exterior Paint Problems on Historic Woodwork*. Washington, D.C.: The National Park Service, November 1982. <https://www.nps.gov/tps/how-to-preserve/briefs/10-paint-problems.htm>

Yapp, Bob and Rich Binsacca. *About Your House with Bob Yapp*. San Francisco, CA: KQED Books & Tapes, 1997.

