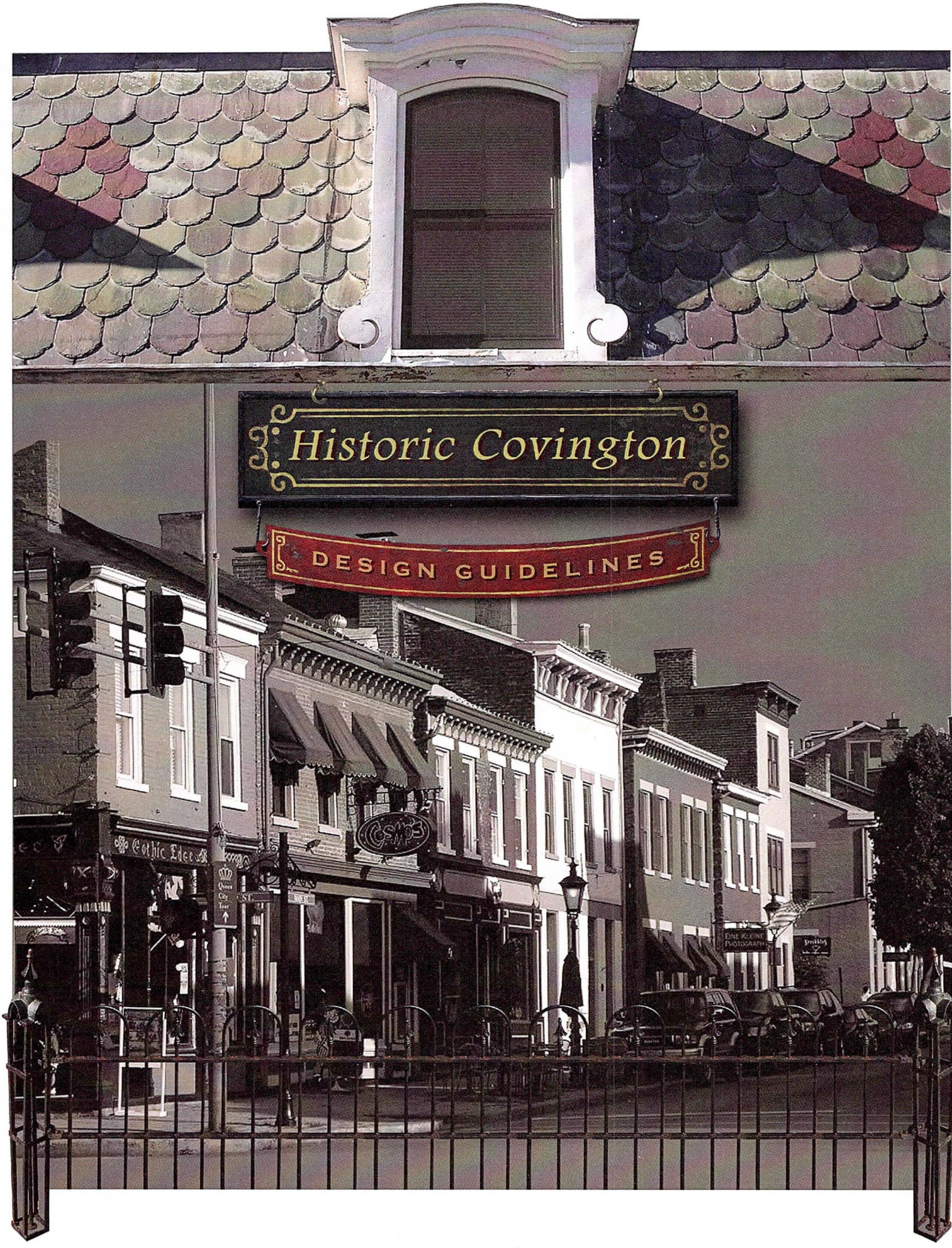

Historic Covington
DESIGN GUIDELINES
Gothic Edge
COSMOS

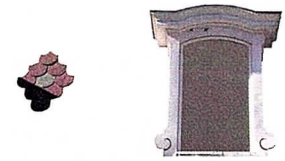


Table of Contents

Adopted by Covington Urban Design Review Board
November 18, 2013

Adopted by Covington City Commission
June 24, 2014

Ordinance No: O-09-14

Effective Date
June 24, 2014

Published:
June 2014

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. 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 he or she has been discriminated against should contact the Office of Equal Opportunity, National Park Service, 1849 C Street NW, Washington, DC



Table of Contents

1 **Introduction** 4
- 1.1 Covington HPO Zones 6
- 1.2 Urban Design Review Board 7
- 1.3 The Design Review Process/ COA 8
- 1.4 The Secretary of the Interior's Standards for Rehabilitation 9

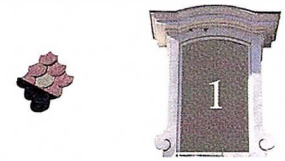
2 **Changes to the Building Exterior** 10
- 2.1 Masonry 12
- 2.2 Tuckpointing Masonry 15
- 2.3 Wood and Siding 17
- 2.4 Painting 19
- 2.5 Roofs, Gutters and Downspouts 22
- 2.6 Windows, Storm Windows, and Shutters 25
- 2.7 Doors 30
- 2.8 Porches, Entrances and Decks 32
- 2.9 Architectural Metals 34
- 2.10 Storefronts and Commercial Facades 36
- 2.11 Rear and Secondary Entrances 38
- 2.12 Awnings 40
- 2.13 Utilities and Energy Retrofit 42
- 2.14 Accessibility and Safety 44

3 **Site and Setting** 46
- 3.1 Public Streetscape and Open Space 48
- 3.2 Site Features and Ground Surfaces 52
- 3.3 Walls and Fences 54
- 3.4 Driveways and Off-Street Parking 56
- 3.5 Lighting 58
- 3.6 Signs 60

4 **New Construction** 64
- 4.1 Additions and Decks 66
- 4.2 Infill Construction 68

5 **Demolition** 72
- 5.1 Demolition 74
- 5.2 Relocation 76

6 **Appendices** 77
- 6.1 Architectural Terms 78
- 6.2 Resources for Technical Information 84
- 6.3 Architectural Styles in Covington 86
- 6.4 HPO Zone Descriptions and Maps 89
- 6.5 Bibliography and Resources 104



Introduction

1.0 Introduction

The Historic Covington Design Guidelines (Design Guidelines) is 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 Overlay Zones and other designated Development Areas. These rules help to create projects that are sympathetic to the architecture and character of the buildings and neighborhoods. For the Urban Design Review 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 Urban Design Review 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; and
- Reinforce and maintain the distinctive character of the Historic Areas by;

  Designing improvements that are appropriate to the period and style of the architecture;

  Protecting the maintenance of the overall relationship of any one building's height, mass, and scale to those of other buildings on the block;

  Encouraging the maintenance of the pattern created by the setback of buildings from the street;

  Encouraging the maintenance of existing streetscape components;

  Protecting the integrity of existing significant and contributing buildings; and

  Encouraging the use of materials and techniques compatible with those existing in the district.



Introduction

1.0 Introduction

These guidelines are **not** intended to:

- Return the Historic Areas to any style of architecture prevalent in the past;
- Dictate the new construction be designed to resemble any "old-fashioned" style;
- Govern land use questions; or
- 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 Overlay Zones. 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's original and in fairly good shape, try to keep it.
2. Repair rather than replace wherever possible. If replacing, replicate the original—don't 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 improvements. It takes detective work, but there may be evidence of where original elements were located. Research may turn up pictures of what your building originally looked like.
5. New additions should be compatible with the context, but should be representative of its own time.
6. Don't try to make the building look older than it really is.
7. Don't assume that a later addition or alteration to an old building is worthless just because it's not part of the original building. Additions made at a later time may have gained significance on their own.
8. Don't sandblast or use abrasive cleaning methods. Surface cleaning should be done by the least damaging means possible. Cleaning often is not necessary.

While we have tried to make the guidelines as clear as possible as to what is appropriate and what is not permissible, because each changes to buildings need to be evaluated on an individual basis due to sometimes unqiue building architecture or circumstances the certain words when used shall be interpreted as follows:

Shall= a mandatory action Should= a perferred action May = a permissible action

Introduction

1.1 Covington Historic Preservation Overlay (HPO) Zones



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 Zoning Code and the use of Historic Preservation Overlay (HPO) Zones, the City has recognized that there are areas that retain historic integrity that should be preserved. In the Zoning Code, the HPO Zones are defined as areas intended to preserve structures, buildings, appurtenances, and places that are of basic and vital importance for the development of the culture, because of their association with history; because of their unique architectural style and scale, including color, proportions, 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.

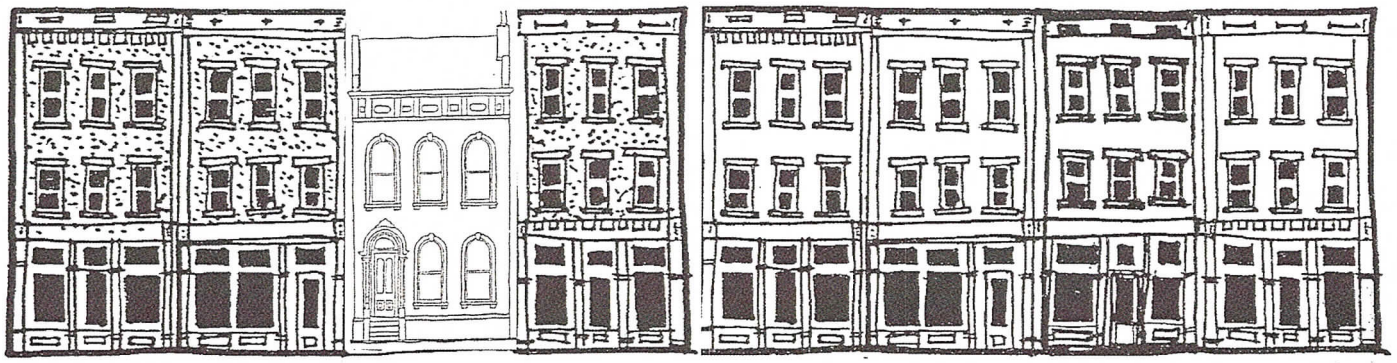
These HPOs provide a mechanism of design review process for changes to the exterior of a property; however, they do not affect the underlying uses of properties that are permitted in its base zoning. The HPO Zones are adopted by ordinance by City Commission and include legal enforcement of compliance 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 an HPO follows that of a Zoning Map Amendment allowing for staff recommendations, the Kenton County Planning Commission recommendation, and public input. As of 2012, Covington has seven Historic Preservation Overlay Zones:

- 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 Appendix 6.3.

1.2 Urban Design Review Board



The Urban Design Review Board (UDRB) and the procedures for which it is responsible for implementing are intended to promote the educational, residential, cultural, travel, industrial, and other economic resources and the general welfare of the City by preserving and protecting the old, historic, and architecturally worthy structures, sites, monuments, streetscape, and neighborhoods. The UDRB 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, but will not necessarily be of the same architectural style.

The UDRB consists of nine 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 consist of the following: a member from the American Institute of Architects, a member from the Board of Realtors or Appraisers, a member of the Covington Business Council, a member of MainStrasse Village Association, and five members representing Historic Preservation Overlay Zones or Development Areas where the UDRB has design review authority.

1.3 The Design Review Process/COA

Historic Preservation Overlay Zones are not meant to prevent changes, but rather to guide and ensure that changes are historically and architecturally appropriate. In Section 12.14 of the City of Covington Zoning Ordinance, the process for obtaining a Certificate of Appropriateness is outlined. In this process, changes are to be reviewed and evaluated before work begins. The process does not require property owners and it does not apply to the interior alterations or routine maintenance. However, any exterior changes, new construction, demolition, or major alterations must be reviewed and evaluated before work begins. In the case of demolition, the Zoning Ordinance outlines in Section 12.14.07 the conditions or circumstances that must be found to allow for a demolition.

When property owners are considering changes, they should consult with the Historic Preservation staff early on in the process to ensure that their work is consistent with the Guidelines and that the proper procedures for approval are meet.

Certificate of Appropriateness

All exterior changes to properties located within the Historic Preservation Overlay Zones and some KRS Chapter 99 Development Areas will require a Certificate of Appropriateness (COA) to be issued before work begins. There is no charge for this permit if the permit is issued before work begins. The permit remains valid for 6 months. Building and/or zoning permits will not be approved for properties within the Historic Preservation Overlay Zones until a COA has been issued by the City's qualified Historic Preservation Professional.

A COA is not required for maintenance and repair if no replacement materials are necessary. For most minor work, staff can issue a COA upon receipt of a completed application. For major work projects, the COA will be reviewed by the Urban Design Review Board. Major work includes new construction, additions, demolitions, major alterations, and any work that does not comply with the Covington Historic Design Guidelines. Typically for COA applications that do not have to go the UDRB, are submitted fully complete, and that meet the guidelines stated in the Covington Design Guidelines, an approved COA will be issued within a few days.

Appeals

In any action denying a COA, an appeal may be taken to the City Commission. A written appeal must be submitted to the City's Historic Preservation Professional within 30 days after the UDRB's decision.

Compliance and Enforcement

Any person or corporation who violates the provisions and regulations of the Covington Historic Design Guidelines or the conditions of their COA is subject to the same penalties as any other violation of the city zoning code. These include zoning violation citations issued by the Code Enforcement Department. Failure to comply with the Certificiate of Appropriateness process or the Covington Historic Design Guidelines can result in legal action and fines up to $500 per day, with each day of violation constituting a separate offense.

Maintenance

All buildings and structures in designated Historic Preservation Overlay zones must be properly maintained and repaired at the same level required elsewhere in the city.

1.4 The Secretary of the Interior's Stands for Rehabilitation

The Standards that follow were originally published in 1977 and revised in 1990 as part of the Department of the Interior regulations. They pertain to historic buildings of all materials, construction types, sizes, and uses. The regulations encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and a building's site environment as well as attached, adjacent, or related new construction.

These Standards are used as a foundation and building block for the Covington Historic 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 property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological 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.

2.0 Changes to the Building Exterior



Riverside Drive

The following guidelines for the exterior of the building are neither technical nor prescriptive, however the infromation are standards intended to help guide proper decisions as they relate to changes made on an exterior of a property. 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.

2.0 Changes to the Building Exterior



A before and After picture of The Ice House on Scott Street showing a major exterior rehabilitation

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.

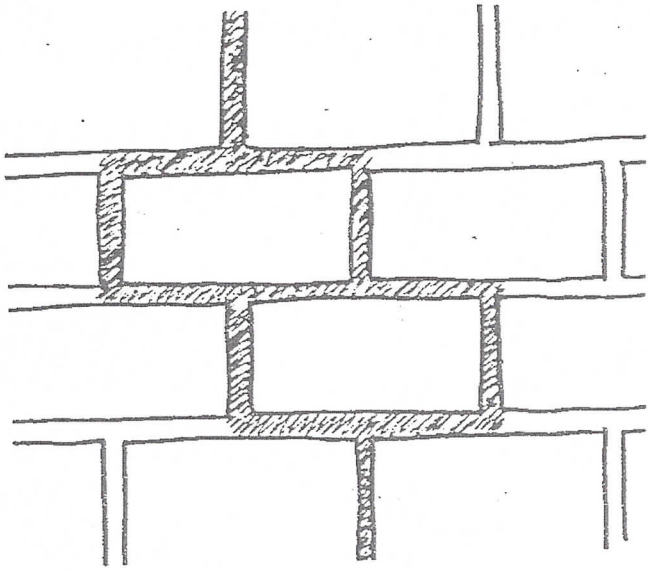
The following specific guidelines apply to all buildings, whether residential, commercial, or institutional.

Changes to the Building Exterior

2.1 Masonry



Example of a masonry foundation and brick walls in good repair



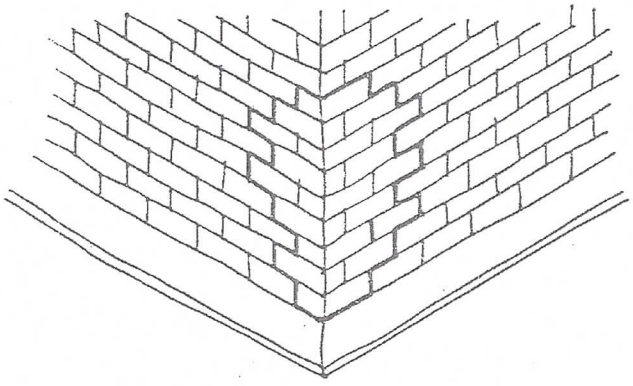
Not Appropriate: Repointing mortar must match old color and texture

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 shall 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 windows are on the front of the building they shall be covered with a mesh screen, metal grille or other form of screening.

2.1 Masonry

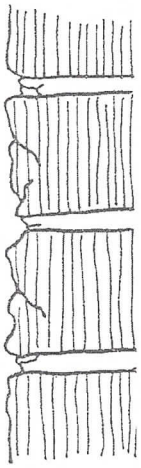


Not Appropriate: A patched area that does not match the original brick

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 shall 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.

Cleaning Masonry



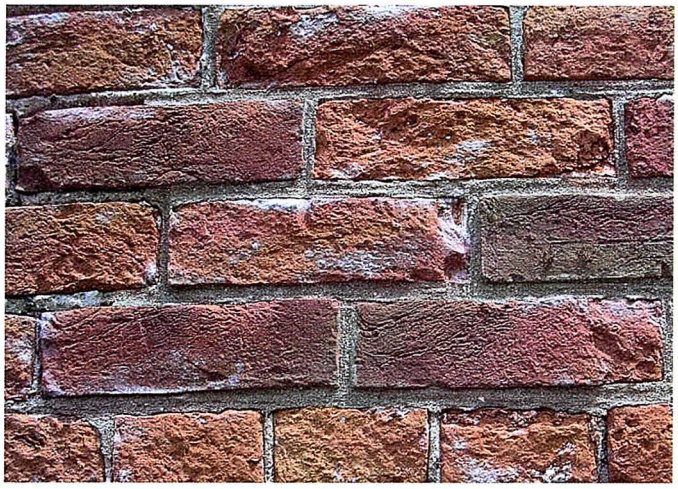
12. Clean masonry using the gentlest means possible. Use mild detergents, soft bristle brushes, and mild chemical cleansers.
13. Never sandblast masonry, this technique can result in significant damage, and can cause the brick to deteriorate at a much faster rate. A low pressure wash with a 100 to 400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

Damaged brick and mortar joints causing accelerated deterioration

Masonry Sealants

14. Use water repellant on brick only when water is actually 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.
15. 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.
16. Paint buildings that have been previously painted as a method of waterproofing. Do not paint brick that has not been painted before.

2.2 Tuckpointing Masonry



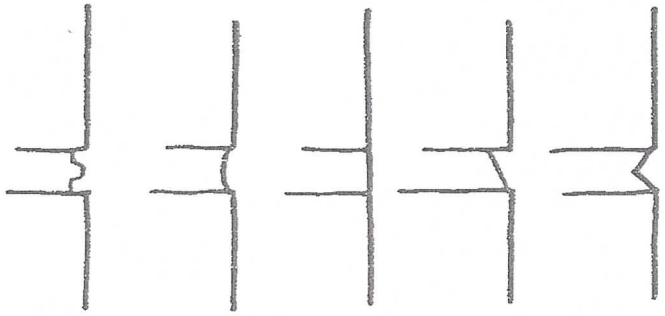
Tuckpointed brick

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 with the extant mortar. In general, to yield proper consistency start with a mixture of six parts lime and one part grey or white Portland cement. Next, add two parts sand for every one part of the Portland/ lime mix. The mesh sand should be matched as closely as possible with the consistency of the sand in the original mortar. If the mix 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 and/or the mortar to deteriorate.

Generally, tuckpointing is considered to be regular building maintenance. The following are recommendations to property owners when they are planning to tuckpoint a building.

Standard Historic Mortar Recipe
4 cups white, non-staining Portland cement
1 five gallon bucket hydrated lime
2 five gallon buckets sand
Enough water to form workable mix

NOTES
Repointing mortar for most historic buildings should ideally be composed only of sand and lime. A proportion of 1 part lime to 2 parts of sand is a useful starting point. The addition of Portland cement increases workability and achieves a whiteness of color. The National Park Service recommends that no more than 20% of the total volume of the lime and Portland cement-combined-should be Portland cement. Any greater amount of Portland cement increases the hardness of the repointing mortar to a potentially damaging degree. Since this is a very light colored mortar, it should be tinted to match the original.

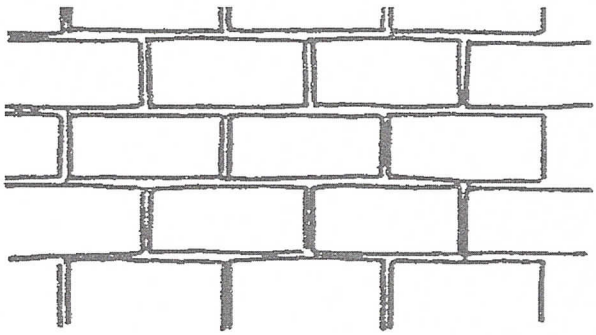


Typical mortar joints

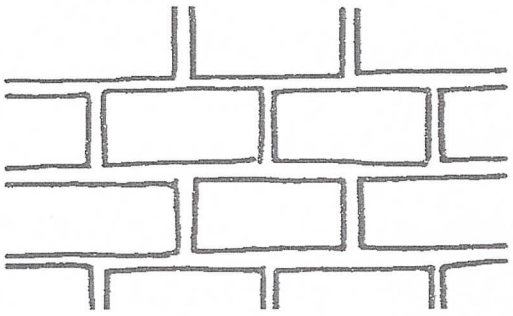
2.2 Tuckpointing Masonry

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. Ideally, 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 ½'' 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 you begin 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.

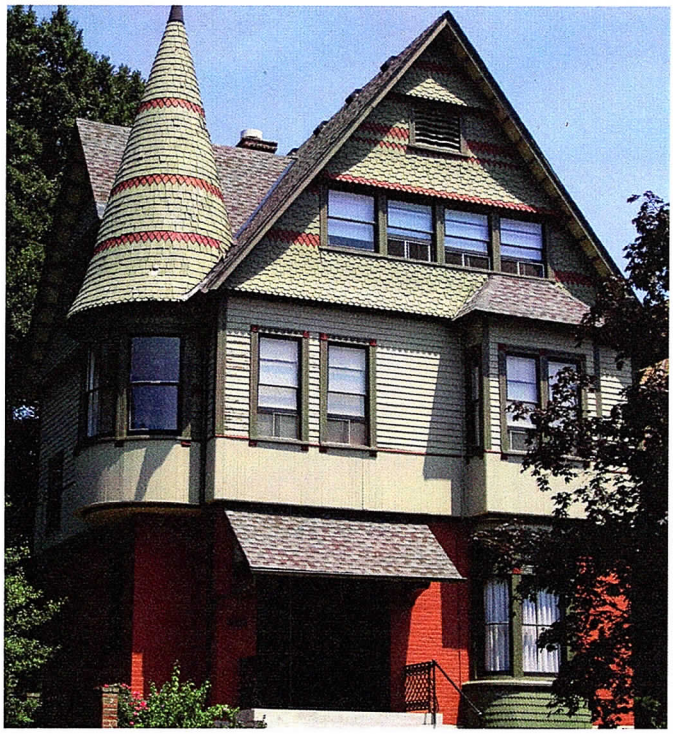


Original: Thin Distinct Joints

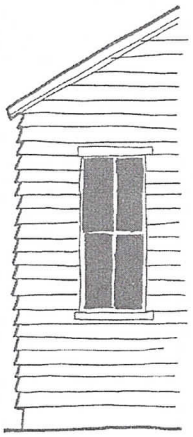


Inappropriate: large Mortar Joints

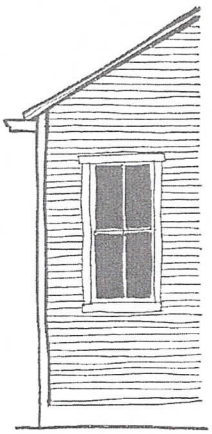
2.3 Wood and Siding



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 Overlay Zones. 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 decorative building elements. For the purposes of these guidelines, siding shall mean all wood clapboard siding, shingles, decorative wooden elements, and framing.

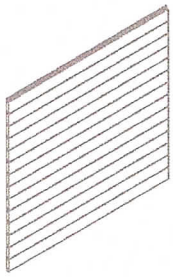
Wood clapboard siding has many benefits over vinyl or aluminum siding beyond its exterior appearance. These benefits include the following.

- 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 of 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.

2.3 Wood and Siding

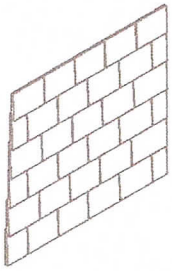
GUIDELINES:

1. Use only wood clapboard siding in the repair or replacement of wood frame buildings. Artificial stone, asbestos, asphalt shingles, or other resurfacing materials, may only be used on buildings that already have such surfaces.
2. The use of smooth sided Hardi Plank or other cementious fiber board is permitted when the entire façade of a building has had extensive damage due to being previously covered with artificial siding. The reveal of the cementious fiber board must match the reveal of the original wood siding. This material is often less costly than wood, similar in appearance, and is of overall good quality.
3. Do not cover brick walls with siding. See Sections 2.1 and 2.2 for the proper repair of masonry features.
4. Apply siding horizontally, except where another alignment of siding was originally in place.
5. Keep siding painted or stained.
6. Apply wood siding instead of vinyl, aluminum, or other types of artificial siding. Vinyl or aluminum siding may be allowed with approval from the Urban Design Review Board under the following circumstances:
    a. The surface being covered is not highly visible from a public way.
    b. The siding will not be patterned or have a grained appearance.
    c. Each "board" of the siding will be a comparable width (reveal between typically 4" and 6") to the boards of the original siding or other sided properties in the immediate area.
    d. Cornerboards of the new siding will be the same size as the existing cornerboards (typically between 4" and 5") and will be wood or composition 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, window sills 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 shall not be installed over rotted wood. All original siding, trim, fascia, and drip shall be repaired.



Lap siding

Wood shingle siding



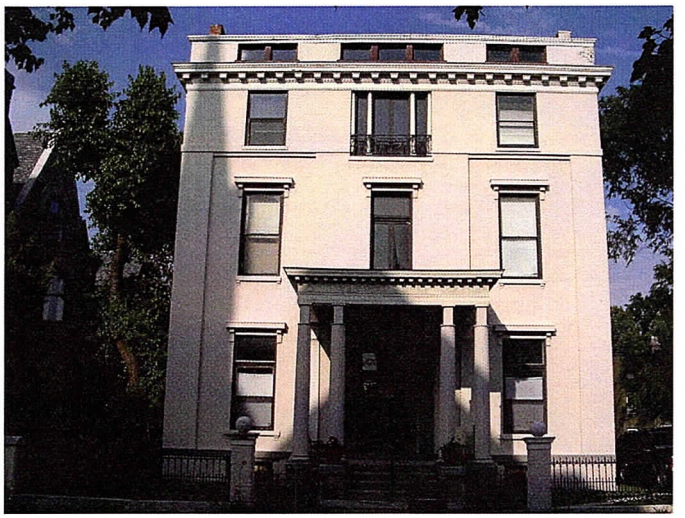
2.4 Painting

It is not necessary to paint a building in its original colors. However, these guidelines encourage that buildings in the Historic Preservation Overlay Zones 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 Overlay Zones 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.

2.4 Painting



Example of a painted Victorian style building

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,

2.4 Painting



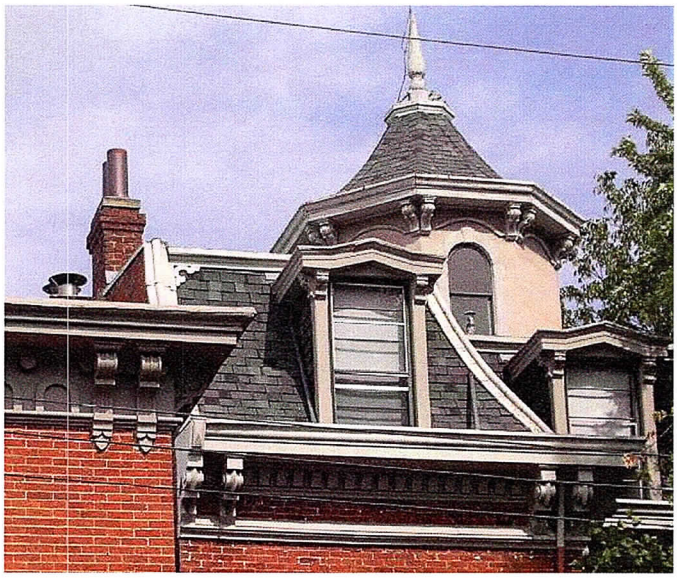
Example of a painted Italianate style building

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, subject to UDRB approval:

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.

2.5 Roofs, Gutters, and Downspouts



Examples of dormers, chimney, cornice, and eaves

The roof form and pitch are among the major distinguishing characteristics of a historic building. Roofs can be flat, pitched, hipped, curved, or arranged in various combinations. In Covington, Second Empire style buildings are defined by mansard roof forms as shown on photograph below. The roofing material can also be a defining and distinguishing characteristic of a historic building. Historic roofing material includes, standing seam metal, slate, wood or metal shingles, and clay tiles. Asphalt and asbestos shingles became popular roofing materials in the twentieth century both for new construction and for reroofing earlier buildings.

Roofs have many elements that are character defining, including chimneys, dormers, cornices, and eaves.

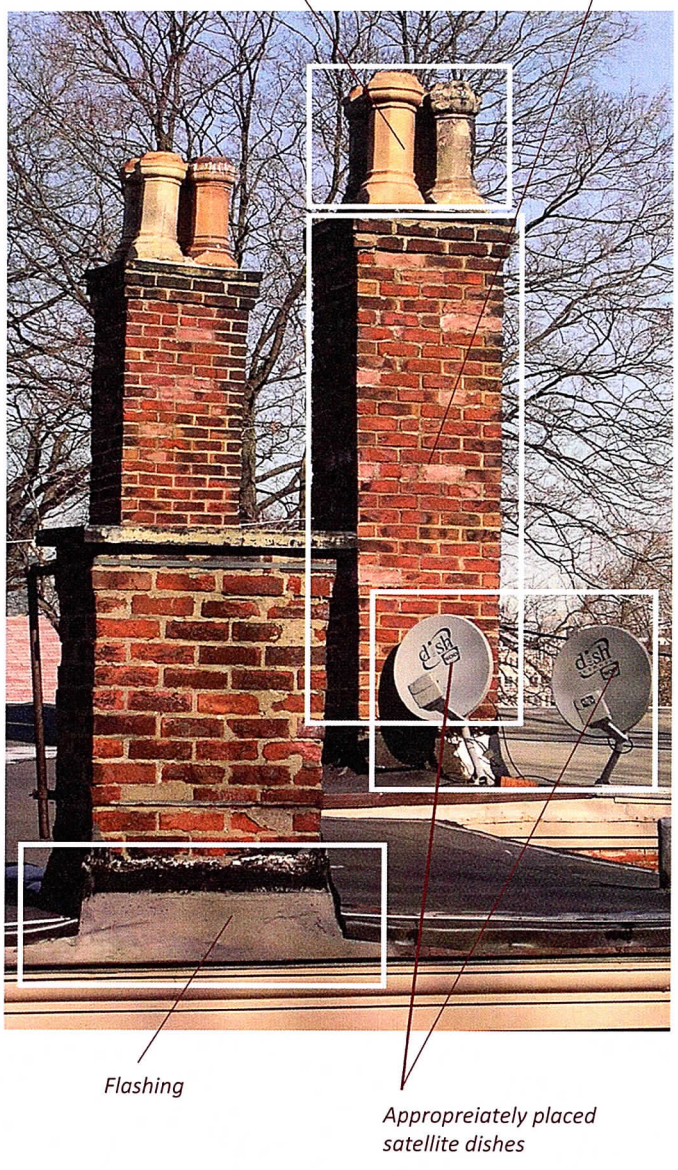
Chimneys are typically supported by a masonry foundation or reinforced concrete. Chimney stacks are constructed of brick or masonry with the flue located inside of the stack. The crown, or cap, is placed on top of the chimney to prevent water damage from occurring within the stack. The flue penetrates 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, they are also an essential part of the historic integrity and design of the structure.

2.5 Roofs, Gutters, and Downspouts

Chimney Anatomy



GUIDELINES:

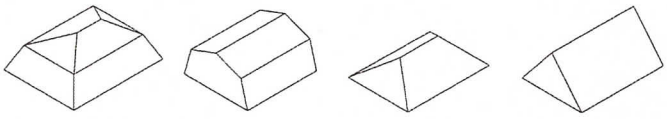
1. Maintain and preserve the original roof shape of the building.
2. Do not add dormer windows, skylights, or other architectural features to a roof if they detract from the overall character of the building. Skylights should not be visible from the street.
3. Roof decks are permitted on rear elevations when not highly visible from the street 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 shall 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 shall be placed on a roof so that they are not seen from a public right-of-way. They shall be placed on rear elevations or non-visible side elevations and are not to 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.

2.5 Roofs, Gutters, and Downspouts



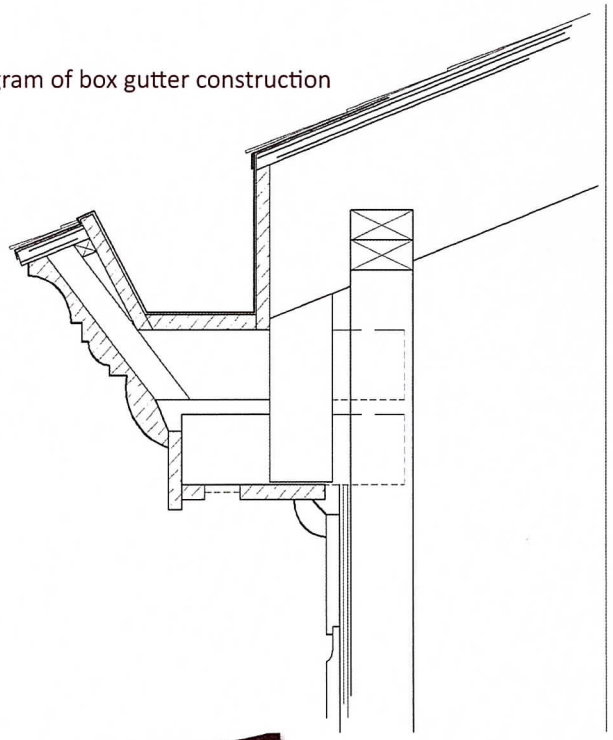
Example of an appropriately painted box gutter and downspout system

11. Preserve, repair, and maintain existing box gutters. If original box gutters must be replaced, a similarly designed box gutter shall 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 not able to be repaired.
12. On main buildings new gutters should be half-round or ogee. New downspouts should be round.
13. Rain barrells should be placed at corners and are not to be placed on the front facade of a building. Rain barrells are to be a nuetral or muted color compatible with historic colors.
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. Propertly insulate roofs to prevent ice dams at box gutters and overhangs.



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

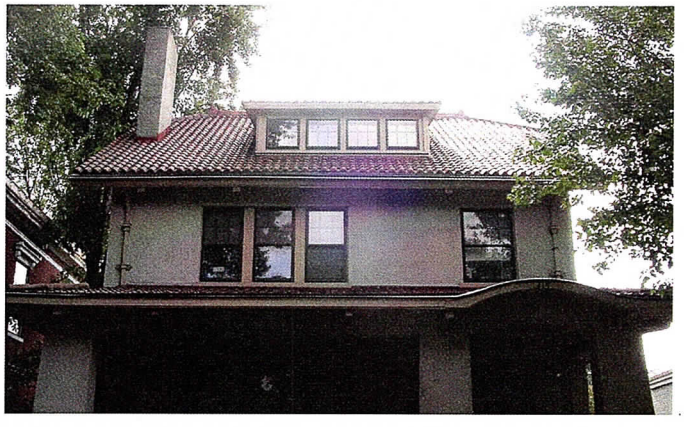
Diagram of box gutter construction





Mansard Roof with original slate shingle roof and dormers

2.6 Windows, Storm Windows, and Shutters



Example of Craftman style windows

The following guidelines for the exterior of the building are neither technical nor prescriptive, but are intended to help guide proper decisions as they relate to changes made on an exterior of a property. 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.

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 the goal. 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 actually has the same, if not better, R value (insulation value) than a low-e vinyl window. Furthermore, if properly maintained, a wood window will last hundreds of years longer than a vinyl window.

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.

2.6 Windows, Storm Windows, and Shutters



Example of an Italiante style window

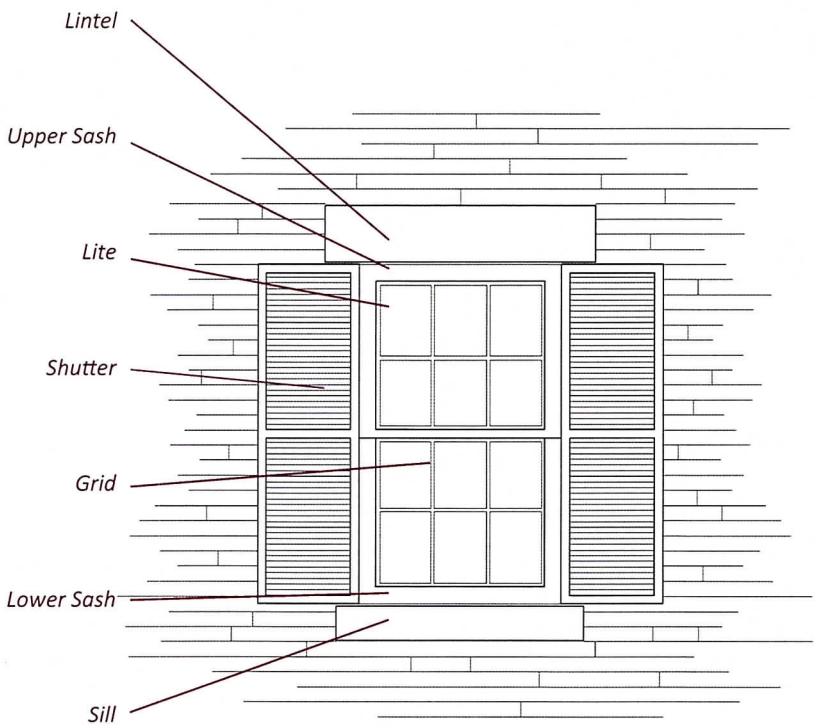
GUIDELINES

1. Repair original wood windows, rather than replace. Window repair is not difficult, and can be accomplished by the homeowner. 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 and wood should be replaced with wood.
3. Only replace wood windows with wood windows or aluminum-clad wood windows when they are visible from the street or on a corner lot when two sides of the building are visible and when sufficient evidence that the original windows are too deteriorated to be repaired.
4. Vinyl windows may be permitted on side elevations when those elevations are not highly visible from the street or when permitted by the Urban Design Review Board (UDRB). Vinyl windows in a color other than white (such as almond, off-white, sand, or cocoa) are strongly preferred.
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 or aluminum-clad wood windows, 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. Vinyl, vinyl-clad wood, and metal (aluminum) windows are acceptable only when placed in

2.6 Windows, Storm Windows, and Shutters

the side and rear elevations of a building and upon approval by the UDRB.

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.



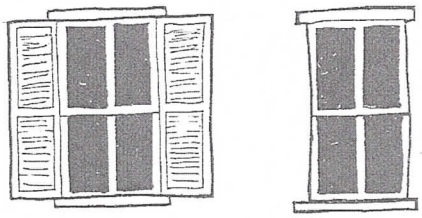
2.6 Windows, Storm Windows, and Shutters



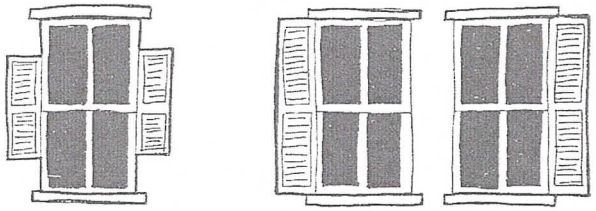
Example of appropriate storm window

11. Use storm windows that are made out of 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 effeciney from the windows.

2.6 Windows, Storm Windows, and Shutters



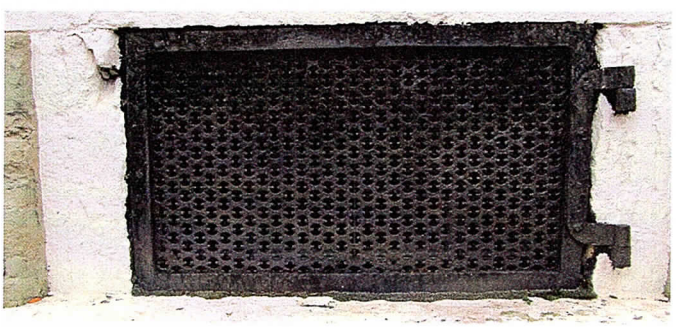
Appropriate size shutters



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



Example of appropriate shutters



Example of glass block with appropriate screening

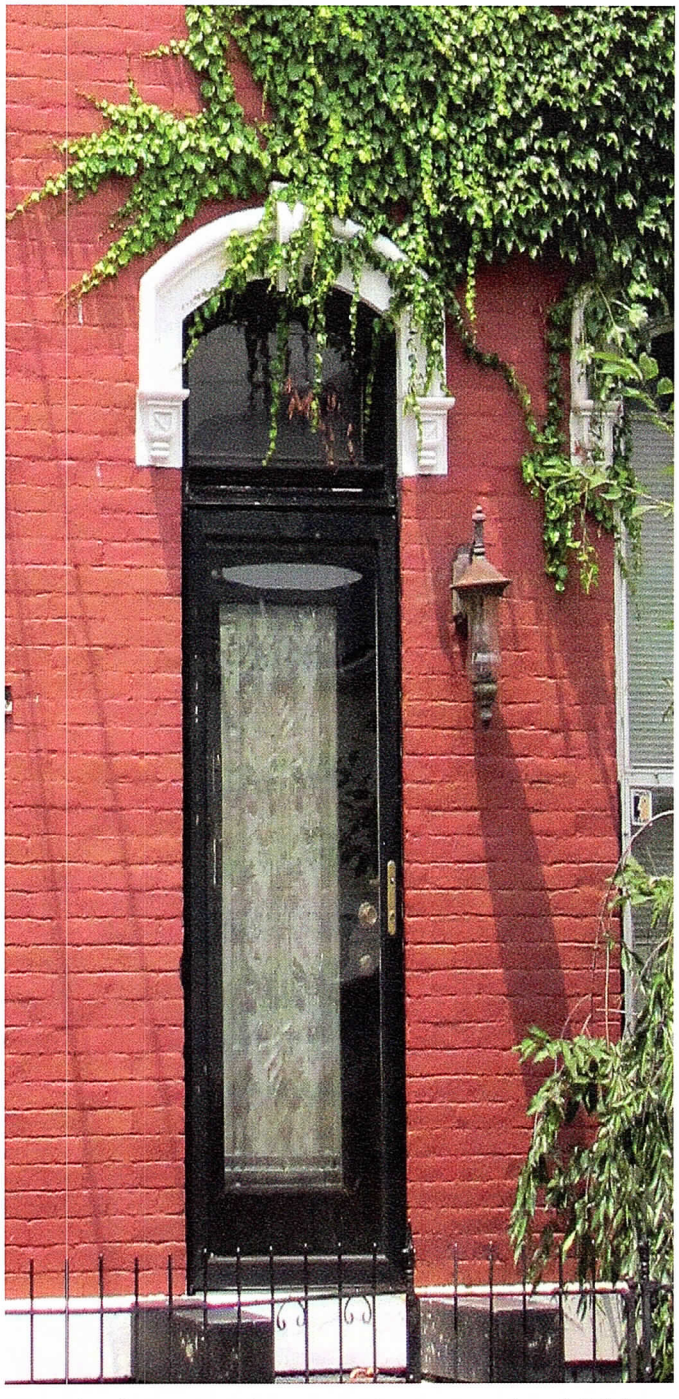
Shutters

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.

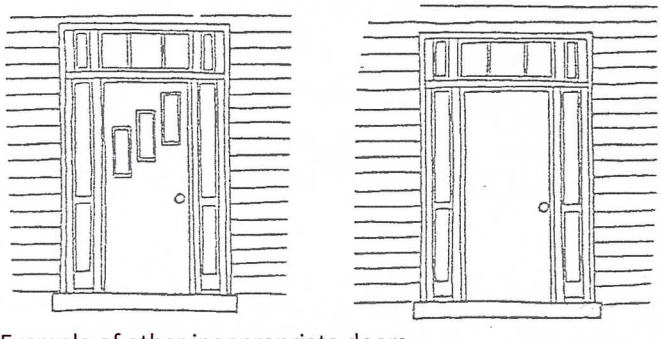
2.7 Doors



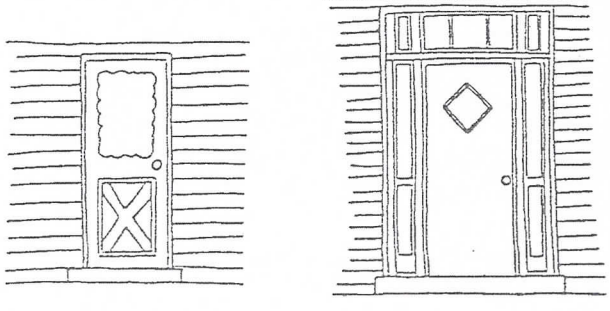
Example of an appropriate storm door appropriate full light entry door.



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, and 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.



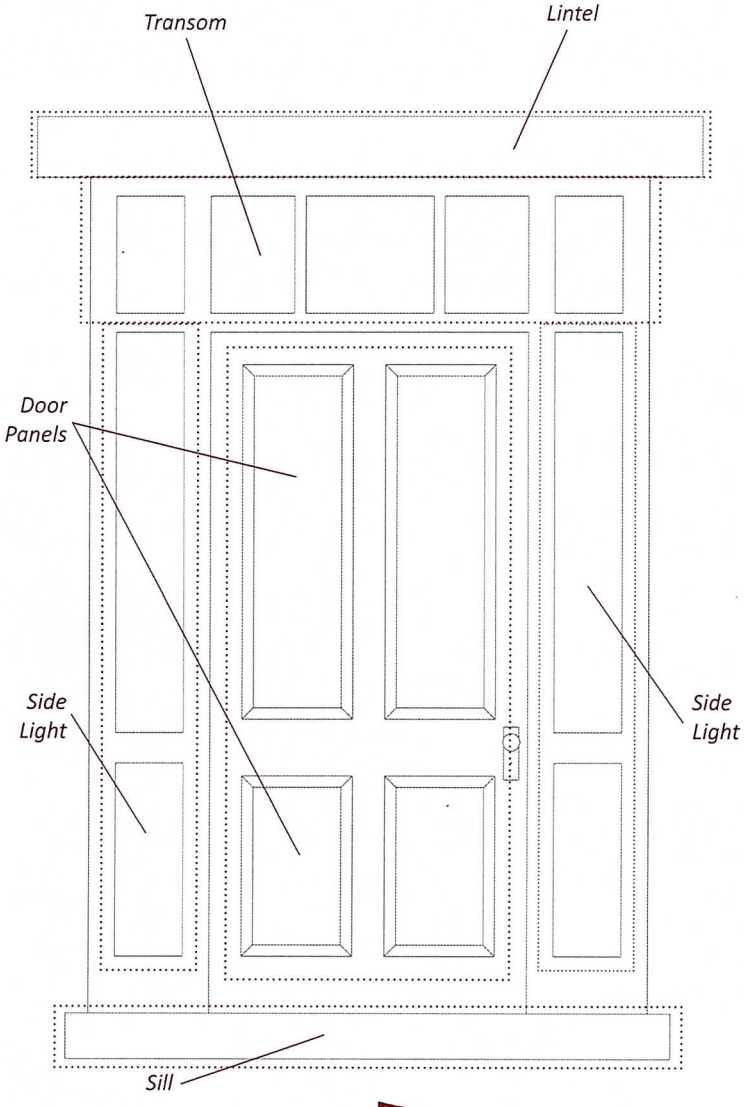
Example of other inappropriate doors



2.7 Doors

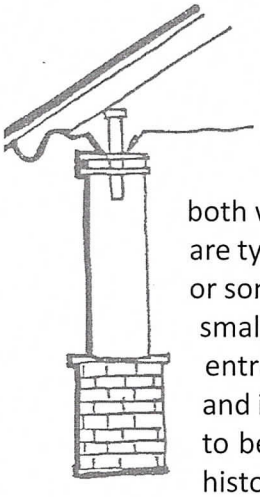
GUIDELINES:

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 shall remain their original size and location and shall 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 placed futher back from the original surface so that one can distinguished it as a modification to the structure. The original sills and lintels of the infilled door are kept in place. Doors on the front of buildings and those easily seen from a public right-of-way will not be allowed to 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, shape, and number of panels of original doors 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.

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 baluster, or simple brick walls. Porch ceilings are typically made with bead board. The floors may be tongue and groove wood, poured cement, 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 it helps to pay attention to the front doorway and its features. It also helps to 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, make their preservation and retention of primary importance.



Front porch example

2.8 Porches, Entrances, and Decks



Example of front porch

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 glass and minimal framing.
3. Match the texture, color, overall style, detailing, and scale of a new porch or deck to the building to which it is being added.
4. The roof, railings, and trim of a new porch or deck shall match the overall style and character of the existing building.
5. 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 the public right-of-way is to be stained or painted.
6. The removal of structural elements is not permitted and can cause instability or stress on a porch roof.
7. 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 the public right of way.

2.9 Architectural Metals

Covington has a strong history of 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, fountains, and tree guards.

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.

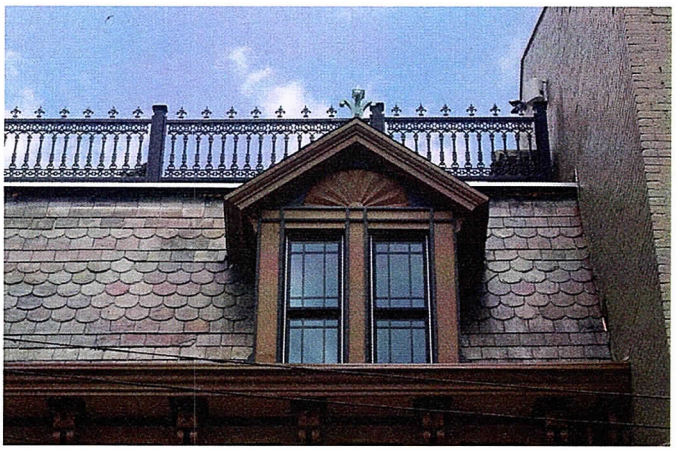


Example of decorative iron work fencing

2.9 Architectural Metals



Example of decorative iron work fencing and a metal balcony



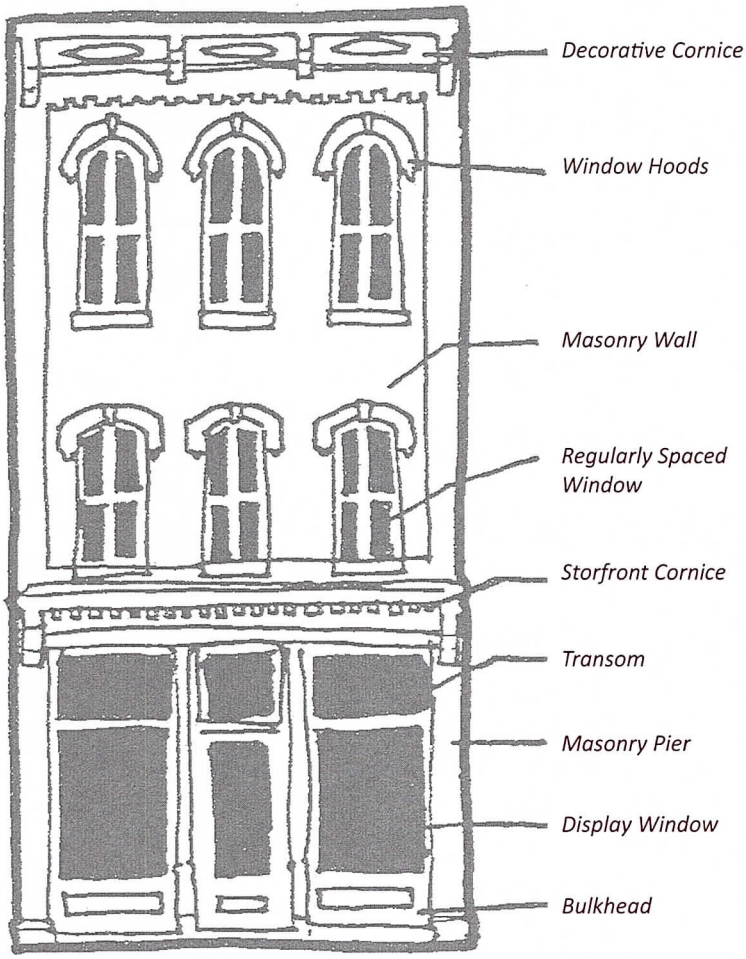
Metal roof cresting that was replicated to replace a missing element

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 deteriorative 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.

2.10 Commercial Storefronts and Facades

For commercial buildings the storefront is the most prominent architectural feature. Traditionally, commercial buildings have a well-defined opening that contained the original storefront and is usually confined to the first floor of the building. Typical functional and decorative features of a storefront include display windows, doors, transoms, signs, awnings, columns, pilasters, entablatures, and bulkhead panels. Typical storefronts also have recessed entrances with tiled floors and decorative exterior ceilings.



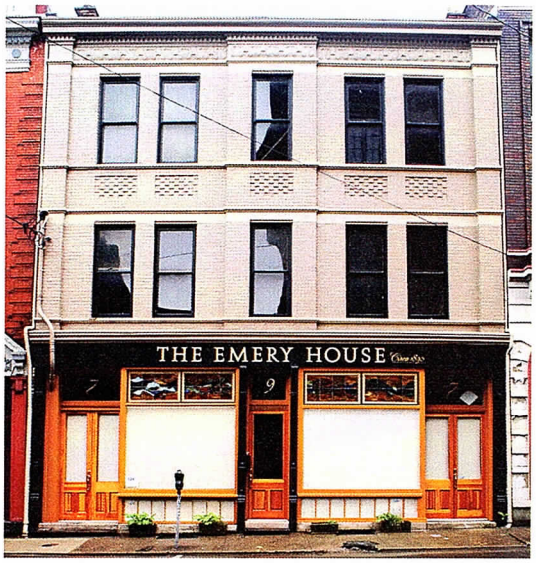
Example of storefront façade

The basic elements that give the storefront its character are illustrated here.

Commercial buildings are the principal building type in Covington's downtown, but are also found throughout the historic areas. The traditional storefront façade always 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 buildings are brick or masonry construction, but a few frame buildings can still be found. The majority of the commercial buildings are 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 in 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 Board of Commissioners to build within the public right-of-way. Please reference Section 2.14.

2.10 Commercial Storefronts and Facades



Example of new storefront façade on W 5th St.

GUIDELINES:

1. Storefronts cannot be enlarged or expanded to additional floors unless it was determined that this was the original design of the building.
2. Preserve and maintain piers, columns, or pilasters that separate a storefront into distinctive bays.
3. Preserve and maintain cornices that separate first floor storefronts from the remainder of the building.
4. Preserve and maintain existing storefronts, including all unique architectural features. Do not cover or obscure original façade elements. Uncover the original storefront if it has been covered with inappropriate additions.
5. If a storefront must be replaced or installed due to heavy damage or if the original storefront has been removed, the new design will be constructed with respect to the existing architectural style of the building. Scale, materials, proportion, color, and number and size of window and transom openings are to be consistent with the style of the building.
6. Maintain original window openings and preserve their original size and shape.
7. Retain and repair all window transoms, doors, and storefront ornamentation whenever possible. Replace original materials where needed. Where no original materials exist, work should be compatible with the original character of the building.
8. Storefronts are to be located on the front and street facing elevations of the building.
9. The entry to the building should be recessed slightly to provide shelter. This does not apply to buildings where the original design did not have a recessed entry.
10. Retain and repair all non-original storefronts that have historic integrity.
11. Avoid inappropriate and inaccurate historic replicas, such as coach lanterns, storefront shutters, or colonial doors.
12. Avoid materials such as rough textured wood siding and fake brick or stone for use on storefronts.
13. Avoid the use of false mansard roofs on storefronts
14. Storefronts are to be comprised of about 75% clear glass. Mirrored or shaded glass should not be used.
15. Use appropriate materials to repair and replace storefronts. Vinyl or aluminum siding or vinyl windows are not appropriate. Wood siding, trim, and wood or aluminum windows are to be used on storefronts. Where aluminum window frames are used to replace those that were originally wood, the exterior frames should either be anodized aluminum or painted.
16. Storefronts should not be placed on buildings that were not originally designed to be commercial buildings.
17. When a building sign is used in the storefront, it is not to be an appendage, but is an integral part of the overall design and should be approved through the 10 point system (see Section 3.6).

2.11 Rear and Secondary Entrances



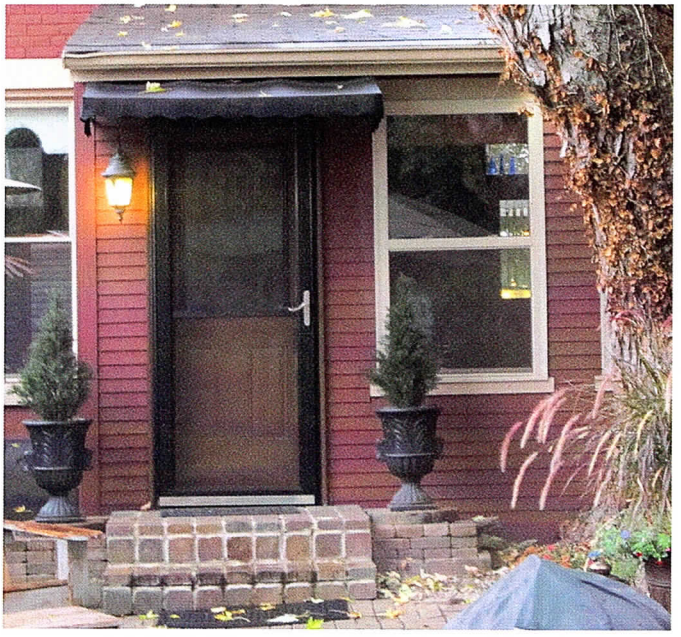
Example of rear patio

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.

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 commerical 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 section in 3.6
5. Awnings on rear entrances should be considered for both weather and heat protection. Awnings must comply with the awning section in 2.12.

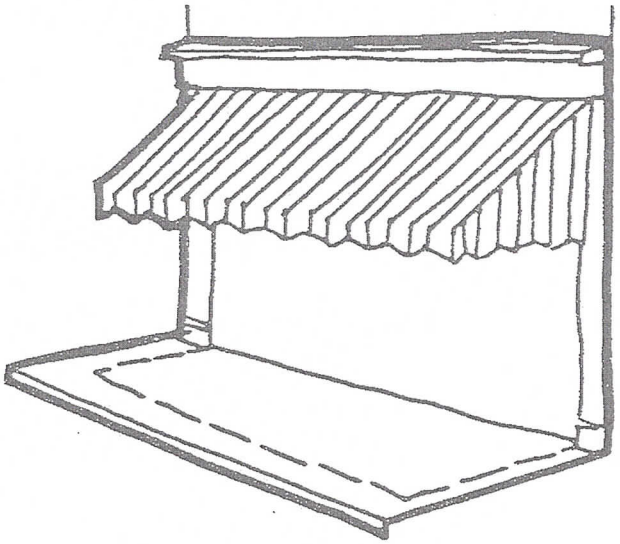
2.12 Awnings



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, more importantly, however, they provided 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 be 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.

2.12 Awnings



Awning shall fit inside of the window opening



Awning 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 or 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 architectual elements

2.13 Utilities and Energy Retrofit



Example of underground utilities

Energy conservation, green technology, replacement or upgrading of old and 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, but not compromise the historic integrity of a building, it is important totaddress these concerns and make allowances for utilities and mechanical services. When installing new services and equipment it is important to make sure historic material is not damaged and the historic character of the property and the site is not diminished.

There are a range of energy-conserving site and building features that can be utilized to make a historic building as energy efficient as possible. 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. For example, properly placed shade trees and a projecting porch can protect a building and its interior rooms from the sun while providing shaded outdoor space. Operable windows, shutters, and awnings allow occupants to control the amount of sun and breeze that enters a building. Breezeways are also common in Covington and provide for the is an architectural feature similar to a hallway that the passage of a breeze between structures to accommodate high winds, allow aeration, or provide aesthetic design variation. Commercial buildings utilize daylight through storefront transoms, light wells, and skylights as well as provide shade during summer months with awnings. Utilizing the building's original design features, such as these, while also making sensitive changes will make a historic building extremely energy efficient.

The following guidelines are to assist the owner and designer in minimizing the visual impact of modern building equipment on the original historic character of the building.

2.13 Utilities and Energy Retrofit



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

GUIDELINES:

1. Retain and preserve inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, breezeways and operable windows, transoms, blinds, and shutters.
2. Use appropriate thermal efficiency techniques such as weather-stripping and caulking.
3. Introduce energy efficient features, such as awnings, operable shutters, and storm windows and doors.
4. Whenever possible do not place externally placed wall or window air condition units on the front facade of a building.
5. Do not install utility and mechanical systems such as water, gas and electric meters, and central air conditioning units on the front façade of the building. If a building is a corner lot, both street façades should be avoided if possible. The use of a remote meter should be considered if it is an option provided by the utility service.
6. All types of equipment and contemporary devices shall not be visible on the front façades of the buildings. Television, radio, or other antennae (including satellite dishes), exhaust stacks or other mechanical ventilation equipment are to be placed on elevations other than the front façade and on roof slopes that do not face the street.
7. Power, telephone, or cable lines should not be draped across the front façades of buildings and should be buried whenever possible.
8. Locate solar equipment in an inconspicuous location that cannot easily be seen from the street, such as a rear slope of the roof or in a shed. Location should maximize the sun's energy and should not interfere with the building's characteristics. Camofloging of screens should be incorporated into the design. This can be accomplished by having the roofing materials the same color as the solar panel.
9. Consider installing a cool or green roof. Cool roofs consist of reflective metal material to radiate heat outward. Green roofs consist of thin layer of vegetation over a water-proof layer. It should not be visible from the street level or above the roof level and it shall not destroy historic roofing or building materials through the installation. However, careful consideration should be given before installing a green roof as the potential for structural or water damage can be high if not properly installed and designed by the proper architets and engineers.

2.14 Accessibility and Safety



Example of accessibilty ramp on the rear of a building

The majority of 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 new works still must comply with the existing codes and cannot comprise 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.

2.14 Accessibility and Safety



Example of an elevator addition on the side of a building



Example of fire escapes

GUIDELINES:

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 wheel chair ramps, elevators, and other additions that are required to meet code requirements on non-character defining façades. If this is not possible 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.

3.0 Site and Setting



Garrard Street

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, drainage ditches, trees, plantings, and archeological features. 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 projects.

3.0 Site and Setting



Landscape back yard in Seminary square that contains many site features including, fencing, historic lanscaping, and a gazebo.

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, street lights, signs, street furniture, trees, plantings, 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 consistent tree plantings



Example of historic street scape and furniture materials

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 historically relevant 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 exisit 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.

3.1 Public Streetscape and Open Space



Goebel Park Plaza in Mainstrasse Village



SD 1 property in Ohio Riverside sided in brick and metal fenceing to blend in with the historic context.

4. Street trees are major elements along the residential and commercial streets providing a continuous "avenue" effect. Other landscaping should be retained. New trees should be planted to replace dead or diseased trees and fill in spaces in the continuous ordered rows. New trees should be selected in consultation with the City's Urban Forestry Board.
5. Introduce new plantings in the public right-of-way that are compatible with the historic character of the neighborhood.
6. Street furniture, such as benches and trash containers, are encouraged in residential and commercial areas. The furniture shall be of a consistent design, size, and scale appropriate to character of the historic neighborhood.
7. The level of light and the selection of fixtures shall 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.
8. Necessary utilities and other elements 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.

3.1 Public Streetscape and Open Space



Neighborhood sign and street trees

9. 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 these types of signs is required.

Open Space

10. Develop public or private open space that adjoins the street in scale with the neighborhood. Use compatible and well-maintained landscaping.
11. Do not demolish contributing existing sound buildings to create additional open space.

Public Sculpture and Art

12. Avoid public sculpture that dominates 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.
13. Murals should be sensitive to the context and color of surrounding buildings. The surrounding paint colors on exisiting buildings are to be the basis for the color pallette. Murals can not have a commercial message that would make it a sign. If a comercial message is included it will have to comply with the sign guidlines and zoning regulations. Murals can not be painted on brick that has not previously been painted. Murals in general should not be on the front facade of contributing historic buildings.



John R. Roebling Statue on Riverside Drive.

3.2 Site Features and Ground Surfaces

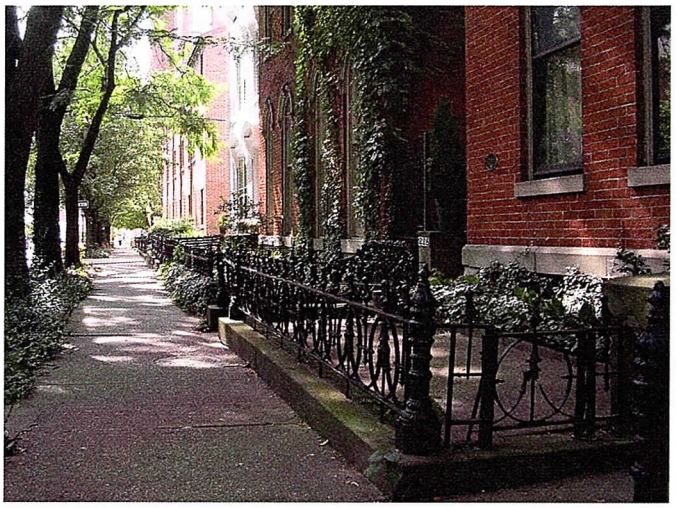


Example of appropriate site improvements including fences, pillars, landscaping and street trees

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 as a whole. The placement of hedges, trees, lawns, and walkways help to determine the circulation of a property.

Landscaping features and especally Heritage Trees (any tree in a Historic Preservation Overlay Zone that exceeds the second story of a building) play a significant role in creating a character of a property, but they can also provide much needed tree cover and cooling effect for an area that is primarily pavement and brick building material. 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.

3.2 Site Features and Ground Surfaces



Example of matching ground surface covering with surrounding surfaces



Street trees on Greenup Street.

GUIDELINES:

1. Site improvements shall compliment 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 walkways or garden ornaments that are original, or near-original to the site.
4. Match ground surface covering, such as driveways, with surrounding surfaces. Attempt to blend new ground surface covering with the existing public sidewalk in color, texture, and design.
5. Blend ground surface coverings, including ground plantings and landscaping, 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, a more flexible plan may be allowed.
6. Existing walkways or garden ornaments, including historic arbors and gazebos, should be retained and repaired.
7. Avoid the removal of Heritage Trees in street right-of-way or private property. If a tree is dead, severly damaged or presents potential danger may be removed per consultation and approval from the City Arborist and a new tree should be installed.
8. Make all attempts possible to retain Heritage Trees in botht the front and rear of the property as they add to the overall aesthetic appeal of our historic neighborhoods.

3.3 Walls and Fences



Examples of decorative iron fences in the front of buildings

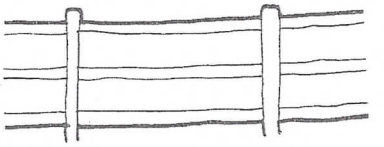
Fences and walls are a common site feature in the historic neighborhoods in Covington. While the front yards tend to be small, fences and walls provided a definition between the private and the public space while also providing extra decoration to the site. In the rear of the house, fences and walls were constructed for privacy as well as to contain animals and protect planted areas. These fences and walls tend to be taller while fences or walls in the front were usually 3 feet and under. 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 so that the lot drops from the yard to the sidewalk. Masonry, usually stone, walls provide a secure retaining wall. A fence or masonry wall is often located atop the retailing wall.

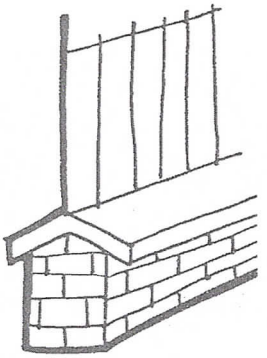
3.3 Walls and Fences



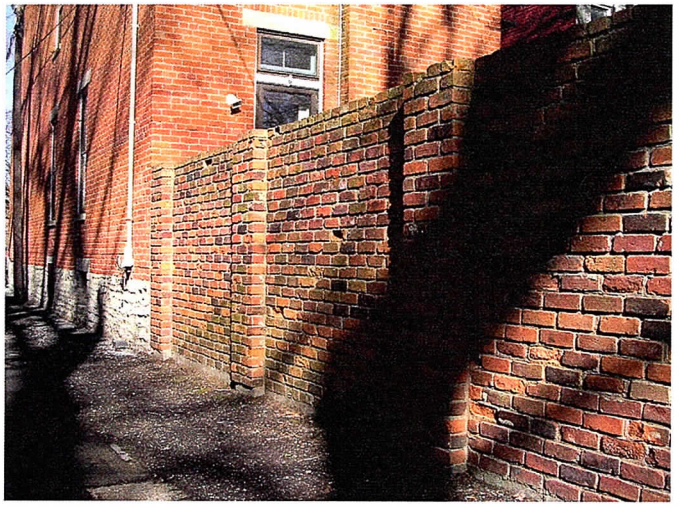
Example of stone retaining wall with iron fence



Undesirable-boundary/open



Desirable-low masonry with metal accent



Example of brick privacy wall

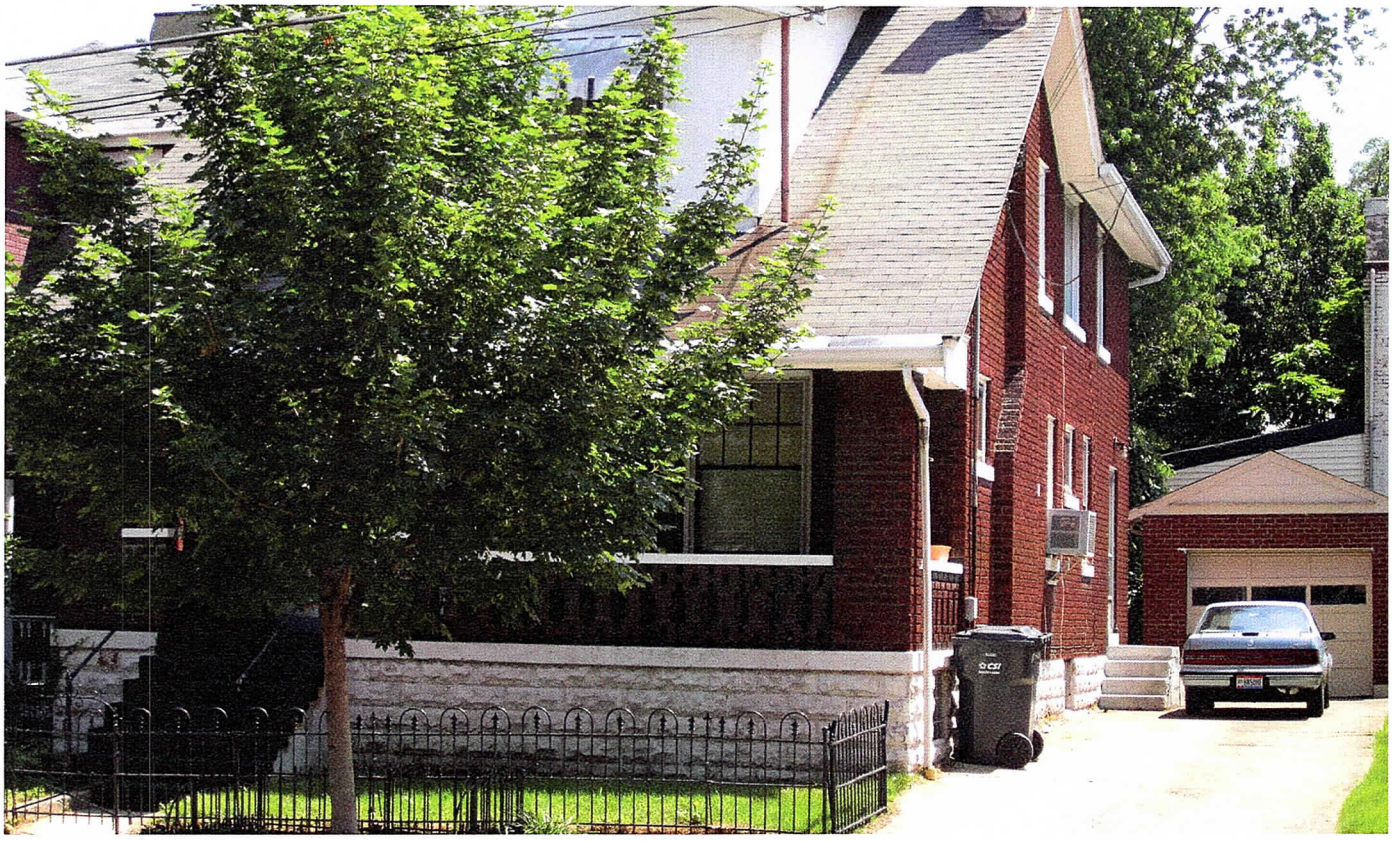


Example of rear privacy fence

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 shall be masonry (stone or brick), wrought iron, black powder coated metal, or wood. New fences shall 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 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.

3.4 Driveways and Off-Street Parking



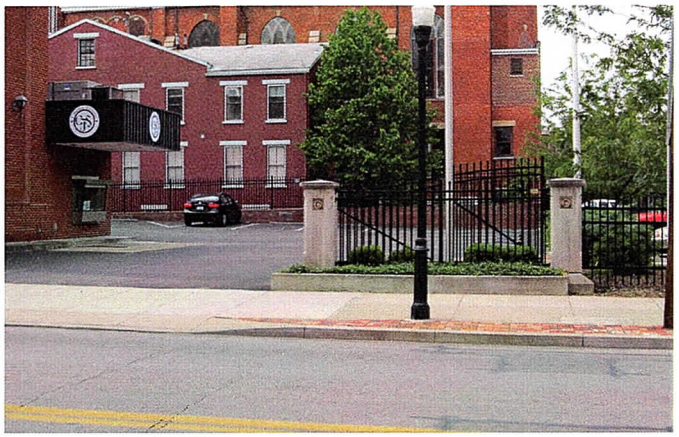
Example of driveway on Russell Street.

Driveways and off-street parking 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.

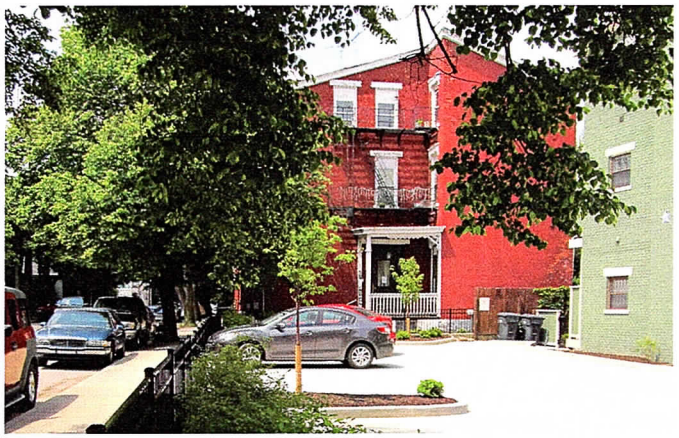
When driveways were included in a site, they often lead to the back of a house where there was a carriage house or garage. In many neighborhoods, public alleys still provide rear access to buildings and these are ideal locations for a driveway or parking pad.

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.

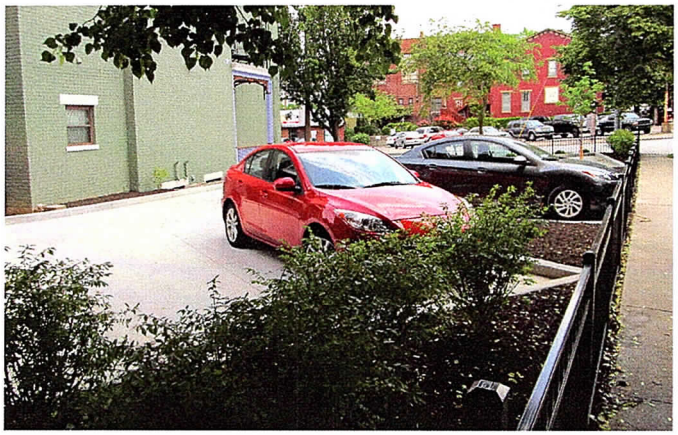
3.4 Driveways and Off-Street Parking



Example of off-street parking



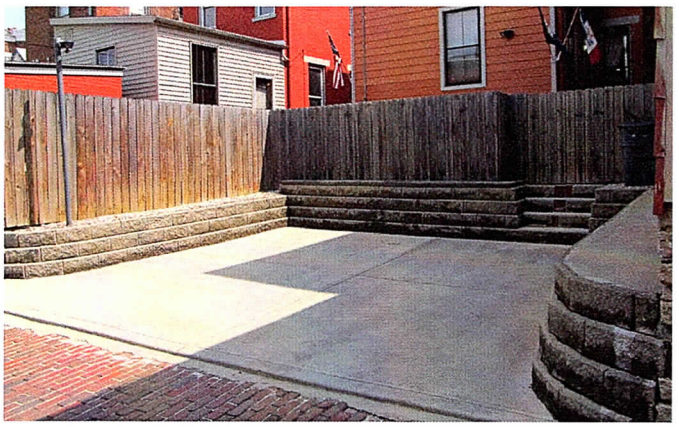
Parking lot with sufficent screening



Parking lot with adequate landscaping

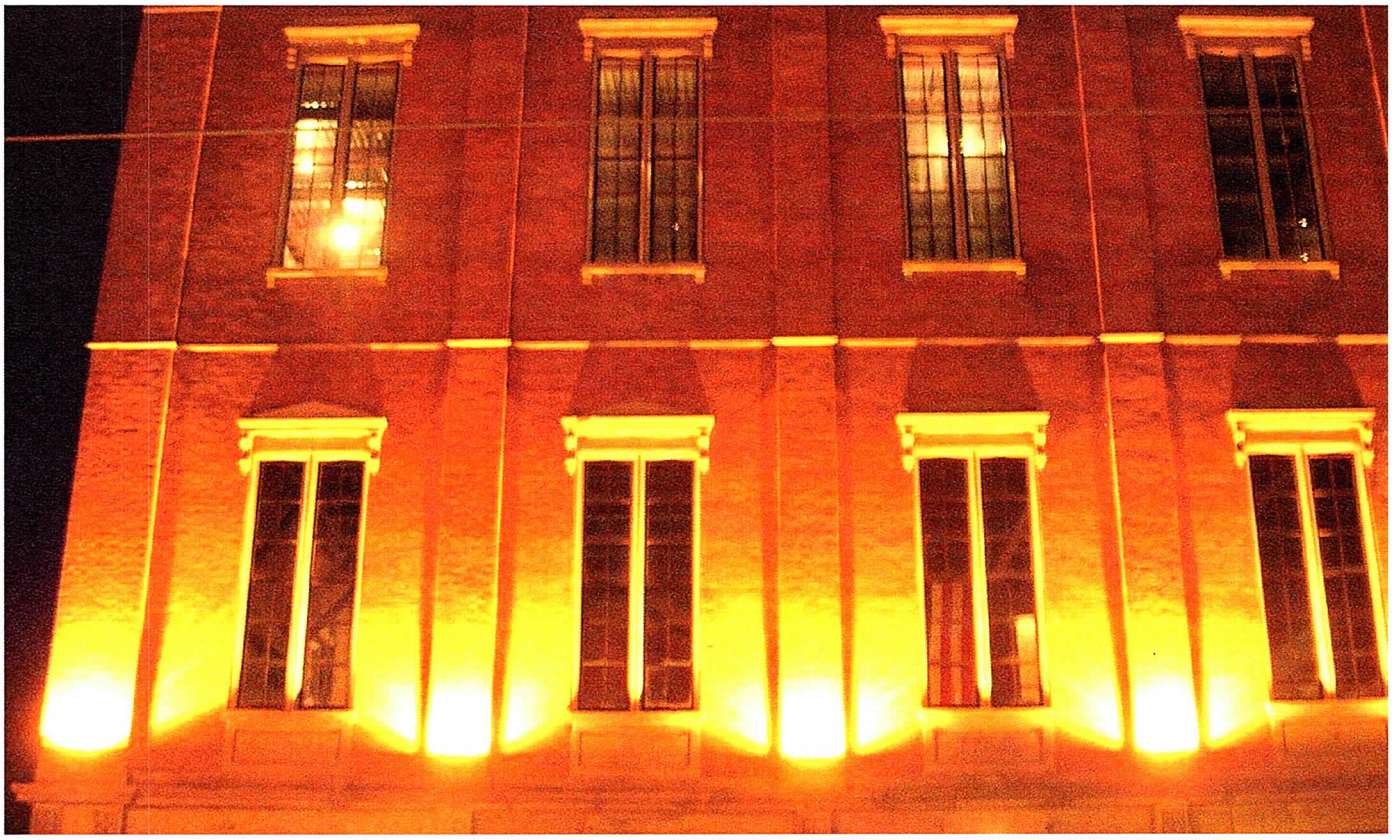
GUIDELINES:

1. Design parking lots and driveways as not to 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.

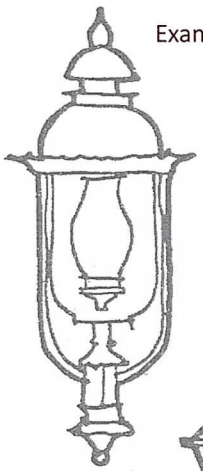


Parking pad with sufficent screening

3.5 Lighting



Example of appropriate exterior lighting





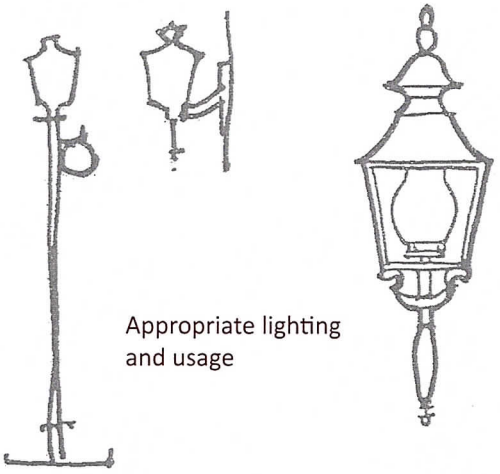
While lighting in Covington was originally powered by gas, by the turn of the twentieth century most lighting had been converted to electric. The styles of lighting on both the building and the site reflected the style of the building as well as the economic status of the residents. As many of Covington 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 compliments a historic building without detracting from the building.

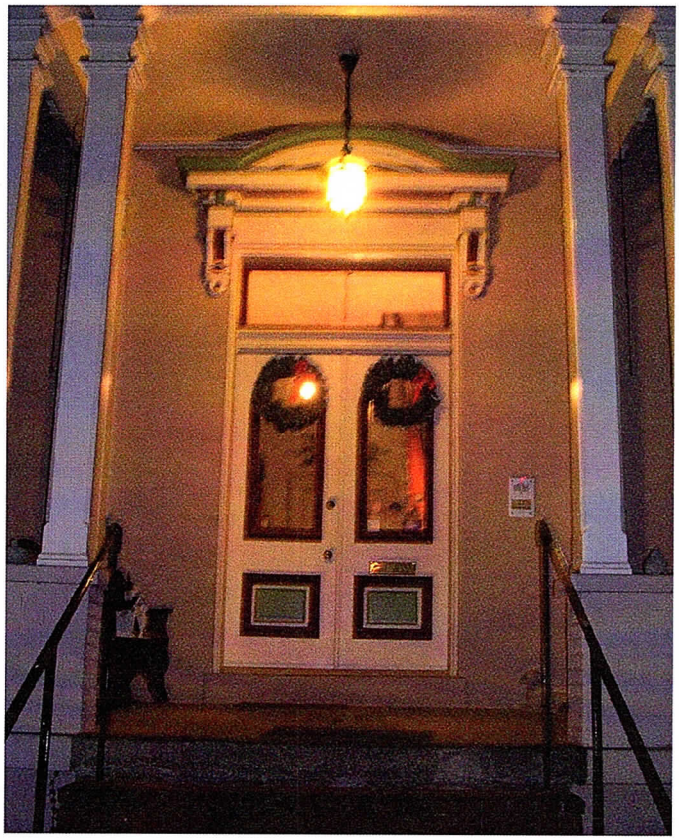
3.5 Lighting



Example of appropriate exterior lighting



Appropriate lighting and usage

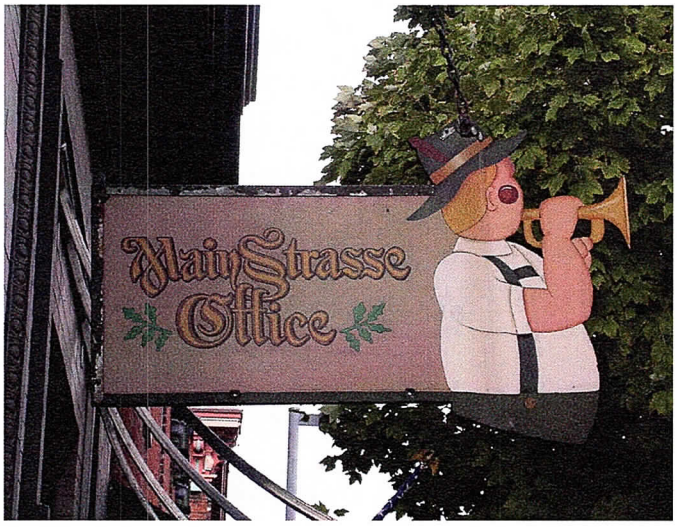


Example of appropriate porch lighting

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 shall not detract attention away from the building.

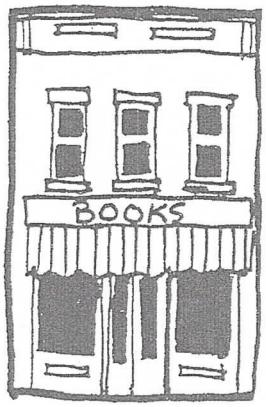
3.6 Signs



Example of an appropriate wooden sign that received 8 points.



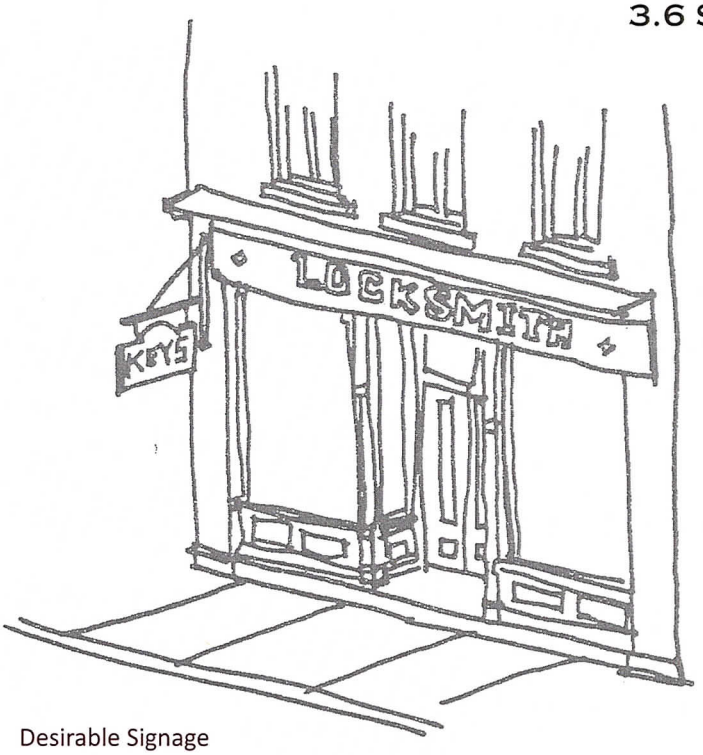
Example of an appropriate awning signage that received 7 points.



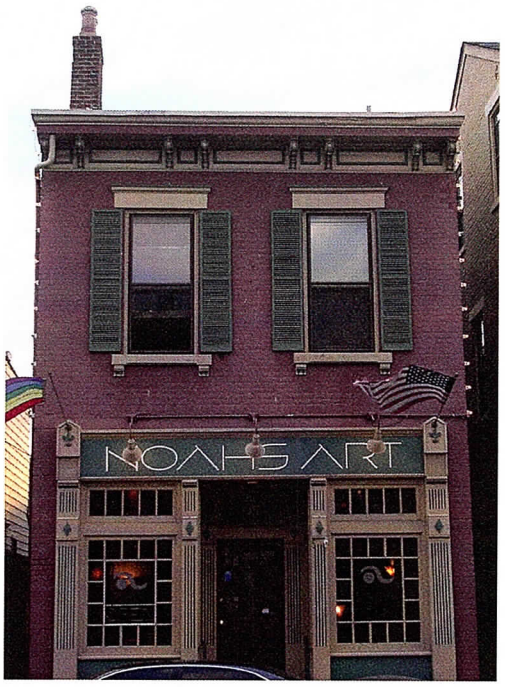
Historic commerical signs were straightforward and informative, especially as many signs were hand painted and did not have the aid of computers for designing and fabrication. A sans serif font was common and typically the sign was written in all capitals. Graphics were used to accent a design and were 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.

In order 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 Urban Design Review Board at their next regularly scheduled meeting. 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 are for all permanent signs regardless if they are in a commercial or residential area.

3.6 Signs



Desirable Signage



Appropriate wall signage that received 3 points.

SIGN REVIEW CRITERIA:

Name of Business – One point is given for the name by which the business is incorporated, or the name by which the operation is "doing business as."

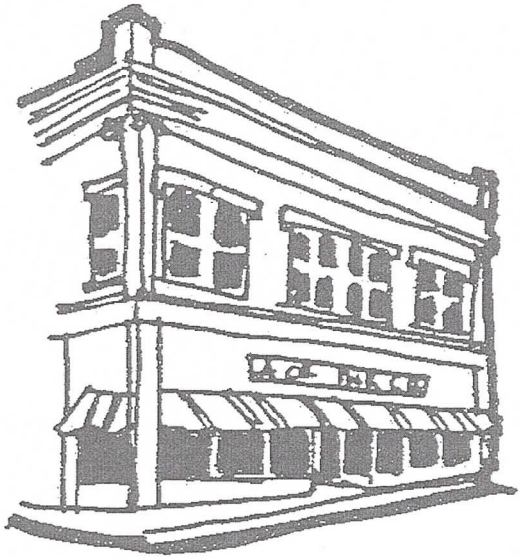
Color – One point is given for each color used in excess of three colors. This element includes each individual color used in the sign. White and black are defined as colors. Color graduations or fades such as black to white will be counted as the "base" color and the "fade to" color. Wooden signs will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

Graphic Element – One point is given for each "art" element which graphically depicts an object or objects, or any non-type element of a logo. An example is the set of arches on a McDonald's logo. A logo is defined as a distinctive identifying device.

Descriptors – One point is given for each descriptor. A descriptor is any element of copy which supplements the business name, such as phone number, address, services provided, products offered, hours of operation, etc.

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 letter signs will be credited in this category.

3.6 Signs



Appropriate wall signage

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 shall be counted as additional signs.

Lighting – One point is given for internally illuminated signs.

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

Type Face – One point is given for each different font or variation of font used in the sign.

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.



Appropriate projecting sign

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.

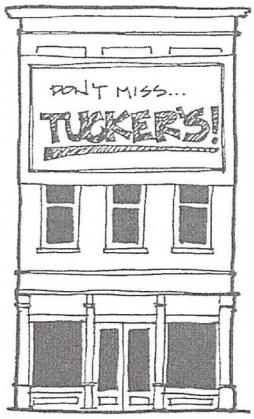
Other Signs – One point is given for each sign a business installs in excess of the number of public entrances to the business.

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 shall 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.

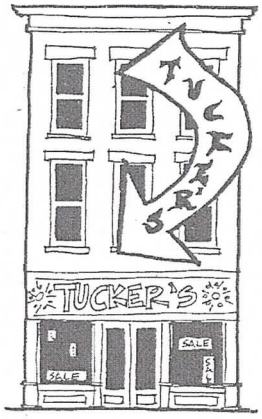
Free Standing – One point will be given for any sign which is not attached to the building where the business is located.

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

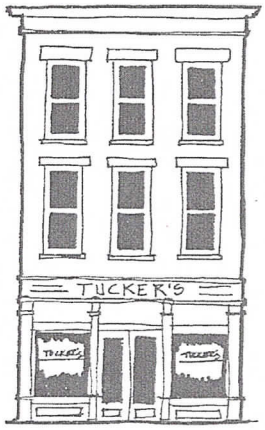
3.6 Signs



Inappropriate: sign placed too high and is too big



Inappropriate: too many signs and poor placement of signs



Appropriate signage

ADDITIONAL SIGN GUIDELINES:

1. Storefront signs shall complement the architecture of the building they are on and reflect the nature of the business that they are identifying.
2. Remove any inappropriate or extraneous signs.
3. Install new signs that do not cover architectural details of the building, or detract from its overall architectural design.
4. Attach signs above storefront lintels, or at the height of lintels. Signs may be also placed on storefront windows and transoms.
5. Remove obsolete non-historic signs and unused sign supports.
6. Retain and refurbish historic signs that identify the original or early use of the building.
7. Do not install standardized signs, including plastic or internally lit signs that advertise brand names not exclusive to the business.
8. Do not install new roof top signs or signs that extend above the roof line or above the window sill line of the second floor.
9. Blend the color, materials, and lighting of signs with the color, materials, and lighting of the overall structure.
10. 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.
11. Limit the number of graphic elements on signs needed to convey its major message: usually the name of the company or business.
12. Signs should be compatible with signs on adjoining premises and should not compete for attention.
13. Corporate logos and signs that have a prototype design should adhere to the same criteria as all other signs.
14. Awnings on commercial structures may incorporate signs on the valance or front face of the awning. These signs adhere to the same criteria as all other signs.
15. Install signs that are in proportion to the building they identify.
16. Window signs should not exceed 25% of the total window area.
17. 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.

4.0 New Construction



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

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 Zone 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.

4.0 New Construction



Example of a infill construction that is context sensitive with materials and design

4.1 Additions and Decks



Example of rear deck that has been stained and designed to compliment 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. Its size should not overwhelm the elevation that it is on, 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

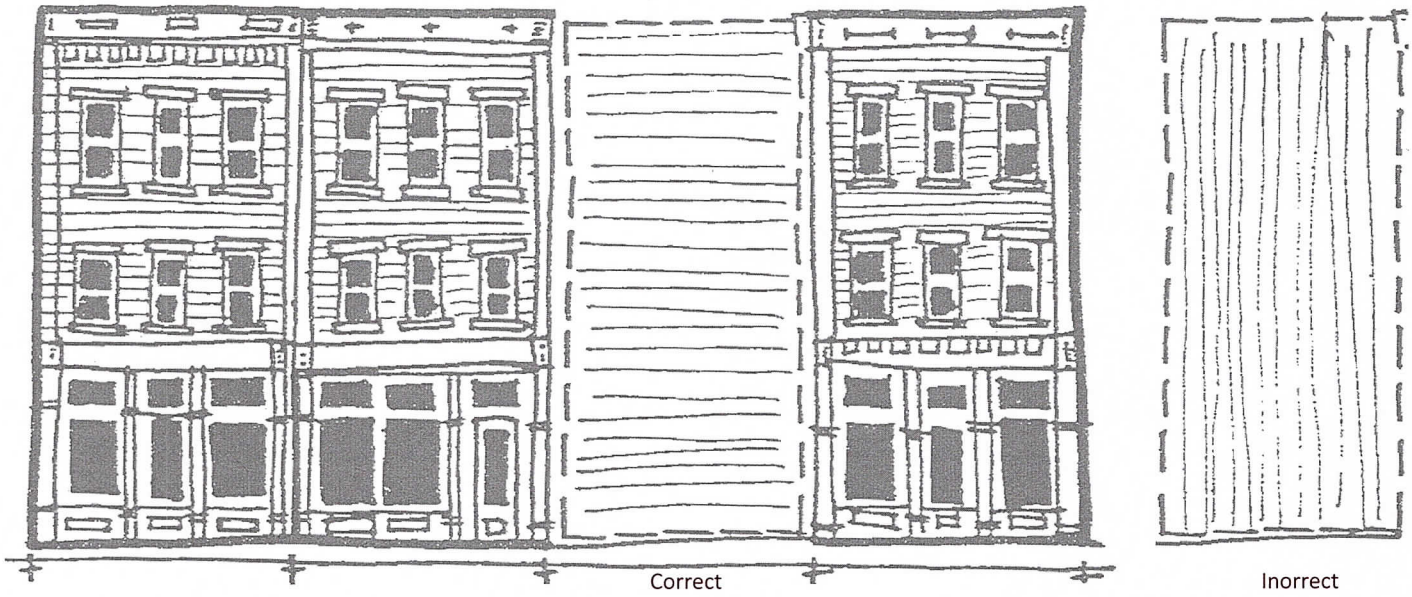


Example of an addition

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 located in areas where they are visible to the public right-of-way, they should be treated in a more formally architectural way. These structures shall be stained a dark color or painted to compliment the building.

4.2 Infill Construction



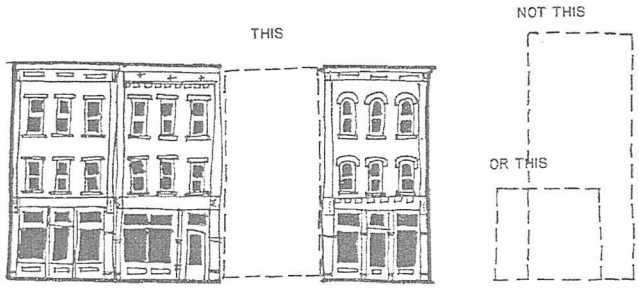
Infill façade material should be compatible with façade materials

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.

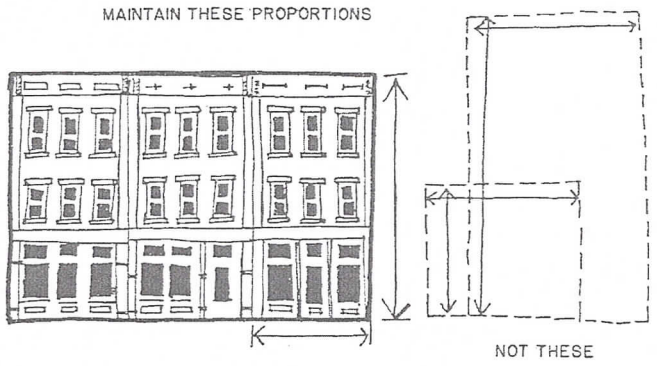
In general it is encouraged that new buildings should not reproduce the look of historic buildings, but should be a reflection of the period in which is it built. However, in every project "context" is the most important component that a project needs to take into consideration. Context refers to the 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.

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.

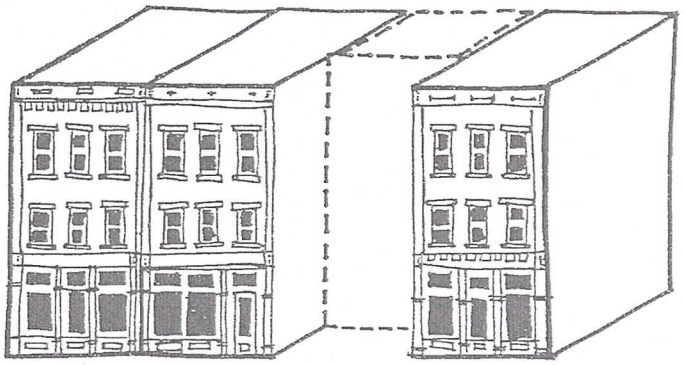


4.2 Infill Construction





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 fishscale shingles are consistently used, the continued use of those materials or similar, compatible materials on new construction is encouraged.

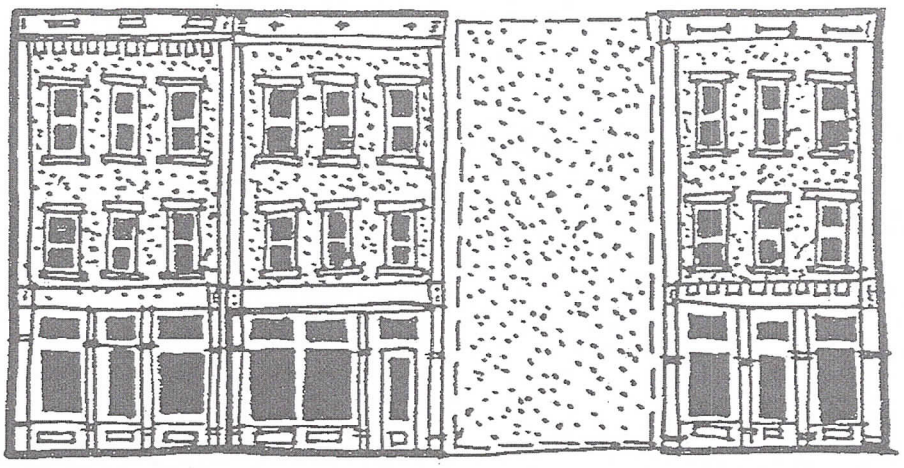


Example of infill on Banklick Street that used a similar materials fenestration rhythm and height of other buildings found within the neighborhood.

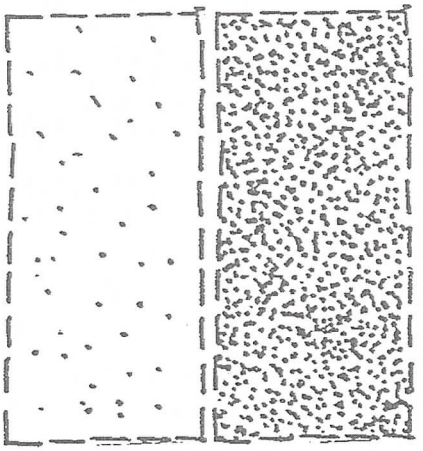


Window rhythm of store fronts

4.2 Infill Construction

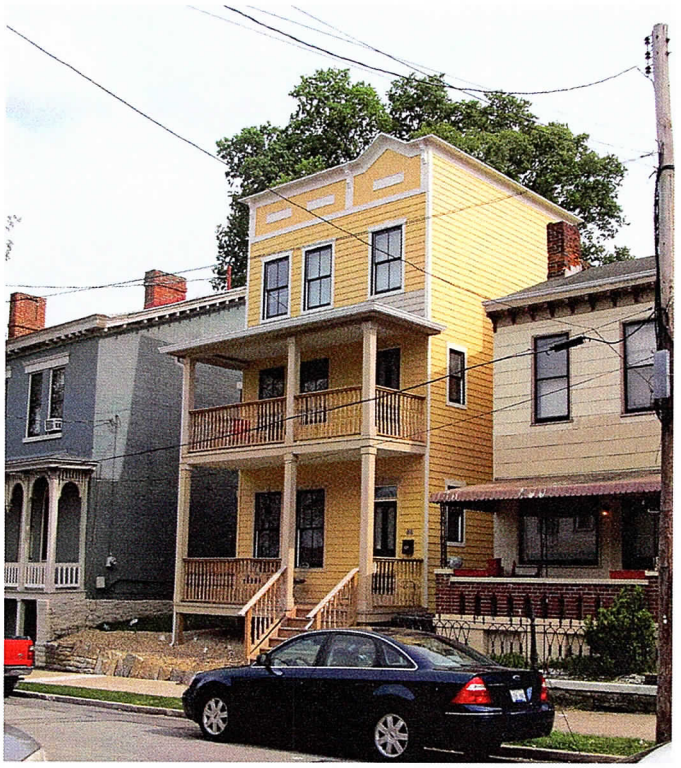


Appropriate



Not Appropriate

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



Example of infill on that uses architectural details such as a front porch and cornice details found in neighborhing 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.

5.0 Demolition and Relocation



Example of building relocation

Demolition and relocation are permanent, as these changes cannot be removed or reversed. Both of these 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 Overlay zones 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.

5.0 Demolition and Relocation



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

5.1 Demolition

In addition to these guidelines, the City of Covington Zoning Ordinance sets forth the process and criteria that are to be followed when demolition or relocation of a building that contributes to a historic district is proposed in a Historic Preservation Overlay Zone. Section 12.14.07 of the Zoning Code sets forth the waiting period and process for a demolition permit.

Demolition of significant buildings with in Covington's Historic Preservation Overlay zones is discouraged. Demolition is permanent and irreversible. All alternatives should be explored before demolition is permitted. Additionally, one or more of the criteria set forth in the City of Covington Zoning Code is required before a demolition is permitted.

When a demolition is permitted, the owner will be expected to salavage 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:

12.14.07 Procedure and Criteria for Demolition and Moving of Structures

The demolition or moving of all or part of a designated Historic Landmark or an existing building in a Historic Preservation Overlay zone requires the approval of the Urban Design Review Board, in accordance with the following procedures:

A. The Urban Design Review Board must approve the Certificate of Appropriateness to demolish the structure if any one of the following circumstances is found to exist:

1. Demolition has been ordered by a responsible public official for reasons of public health and safety. In the case of imminent danger, such demolition may occur prior to approval by the Urban Design Review Board; or
2. The demolition is requested for an inappropriate addition or a noncontributing building, and the Urban Design Review Board determines that the demolition will not adversely affect the character of the area, including the appearance of the streetscape in terms of the overall scale, rhythm, design, or unity; or
3. The proposed replacement structure and development will strengthen the viability of the area as a whole and will not adversely affect the character of the area, including the appearance of the streetscape in terms of the overall scale, rhythm, design, or unity; or
4. The demolition is consistent with plans or policies adopted by the Mayor and the City Commission.; or
5. In approving the Certificate of Appropriateness to demolish the structure, the Urban Design Review Board must state the basis for approval, pursuant to one of the above findings.

B. If none of the circumstances listed in Sec. 12.14.07, A. are found to exist, the Urban Design Review Board may approve the permit to demolish the structure only if it finds that the structure cannot be reused or cannot earn an economic return upon its value. If an owner requests a demolition permit for this reason, the Urban Design Review Board must hold a public

hearing in accordance with Sec.012.14.07 and the following procedures:

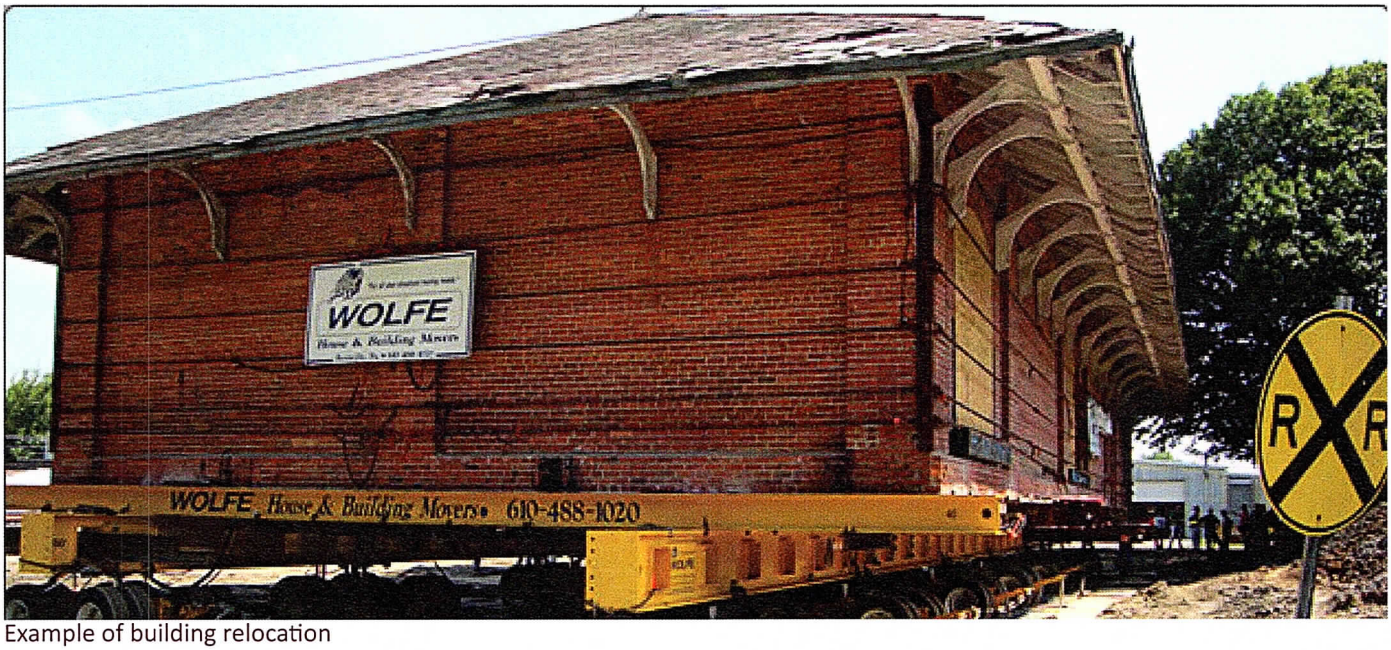
1. Unless otherwise agreed by the applicant, the hearing must be held at the next regular meeting of the Urban Design Review Board. In every case, however, the hearing must be held within 45 days of the date of the original application.
2. At the hearing, the owner must present reasons why the structure cannot be reused or cannot earn an economic return upon its value. Any other persons may speak at this hearing and may present evidence to demonstrate reuse potential or opportunities for an economic return upon its value.
3. Within no more than 90 days of the date of the hearing, the Urban Design Review Board must identify a satisfactory plan for the preservation of the structure. If such a plan is presented, the demolition may not be approved. In the event the Urban Design Review Board does not identify an economically feasible plan, or otherwise concurs with the showing by the owner, the demolition must be approved. If, prior to the expiration of the 90-day period, the Urban Design Review Board identifies a preliminary plan for the preservation of the structure, the Urban Design Review Board must be given an additional period of time not to exceed 90 days to recommend a final plan.
4. If the Urban Design Review Board has taken no action to approve or disapprove the request within the 90-day period (or 180-day period if extended), the demolition must be allowed and permits must be issued by the Zoning Administrator and the Building Inspector.

C. If the Urban Design Review Board approves a Certificate of Appropriateness for demolition as per this subsection, it may require the applicant to perform mitigating actions, such as archival documentation of the structure and/or salvage and re-use of historic elements.

D. As an alternative to demolition that has been approved pursuant to Sec. 12.14.07, A. or Sec. 12.14.07, B., the Urban Design Review Board may approve the moving of an existing building where:

1. The new surroundings would be harmonious with the historical and architectural character of the building; and
2. The relocation would help preserve and protect a building of historical interest.

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 in order 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.

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, the erection, construction, reconstruction, or removal of any structure.

APPURTENANCES- 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 at one edge than the other.

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, such as may be found below the eaves of a roof.

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

DEMOLITION – Any act or process that destroys in part or in whole 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 rain water 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

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.

FAÇADE – 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.

FISHSCALE SHINGLES – Overlapping rows of shaped shingles that resemble overlapping fish scales often located on gables on Victorian style buildings.

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.

HERITAGE TREES- Any tree in a Historic Preservation Overaly zone that exceed the second story of a property or adjoining properties.

HISTORIC AREA – An area designated as a "historic preservation overlay zone" 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.

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

Appendices

6.1 Architectural Terms

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.

PLANT MATERIALS – Trees, shrubs, vines, ground covers, grass, perennials, annuals, and bulbs.

PROPORTION – Balance relationship of parts of a building, landscape, structures, or buildings to each other and to the whole.

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

6.1 Architectural Terms

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.

SIDELIGHT – 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.

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.

6.2 Resources for Technical Information

Local Resources

City of Covington Historic Preservation Program
Department of Development
20 W Pike Street
Covington, KY 41011
859-292-2171

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
342 West Fourth Street
Cincinnati, OH 45202
513-721-4506

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
300 Washington Street
Frankfort, KY 40601
502-564-7005

www.heritageky.gov

For information on historic structures and the National Register of Historic Places, archaeological issues, tax credits, and technical restoration assistance.

6.2 Resources for Technical Information

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
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
Preservation Tech Notes: 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
404-562-3100

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 ornamentations 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.

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.

6.3 Architectural Styles in Covington



Queen Anne

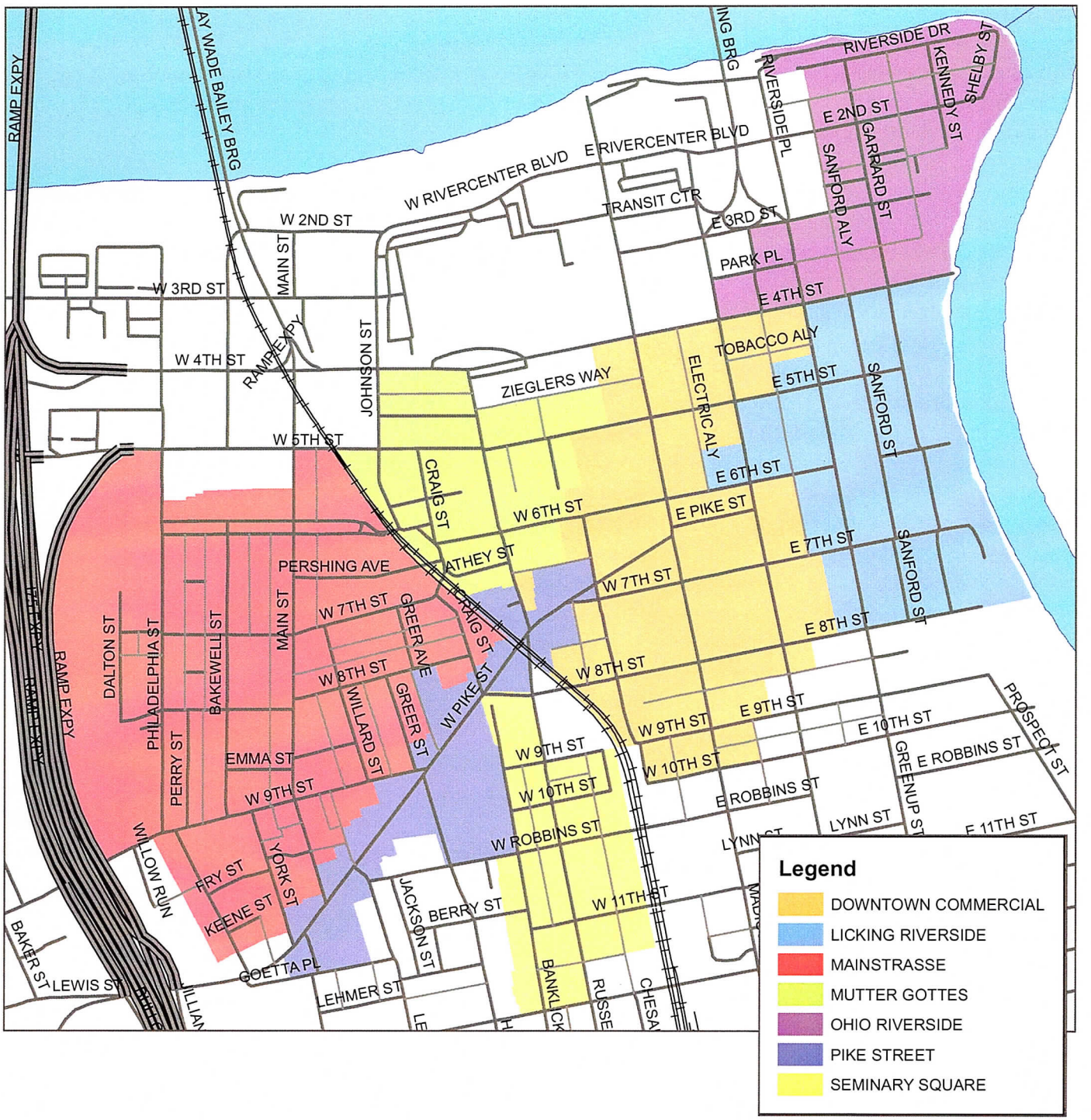
Queen Anne style houses were built between 1880 and 1900, and the hallmarks of the Queen Anne style are variety and asymmetry both in plan and elevation. Usually at least two stories tall, Queen Anne syle houses are distinguished by a steeply pitched roof, often hipped with cross gables, and large elaborate porches. Further indicators of the style include a variety of sidings, elaborate "gingerbread" spindlework, 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 sytle 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.

6.4 HPO Zones Descriptions and Maps



6.4 HPO Zones Descriptions and Maps

Ohio Riverside

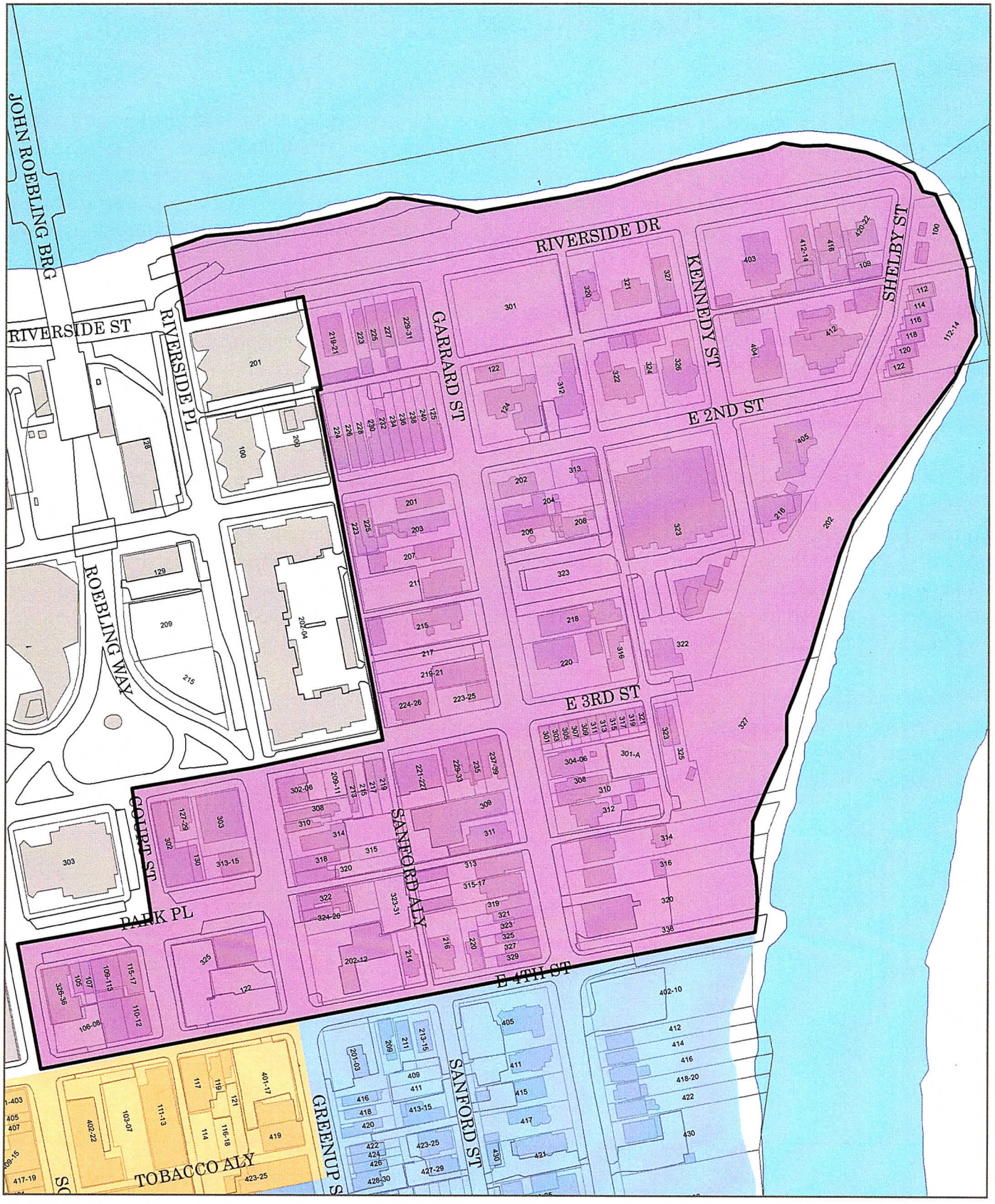
The Ohio Riverside Historic Preservation Overlay (HPO) Zone, with its important collection of buildings that represent a full spectrum of popular nineteenth century architectural styles, is significant as the oldest remaining residential area in Covington.

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.

Ohio riverside Historic Preservation Overlay Zone



6.4 HPO Zones Descriptions and Maps

Licking Riverside

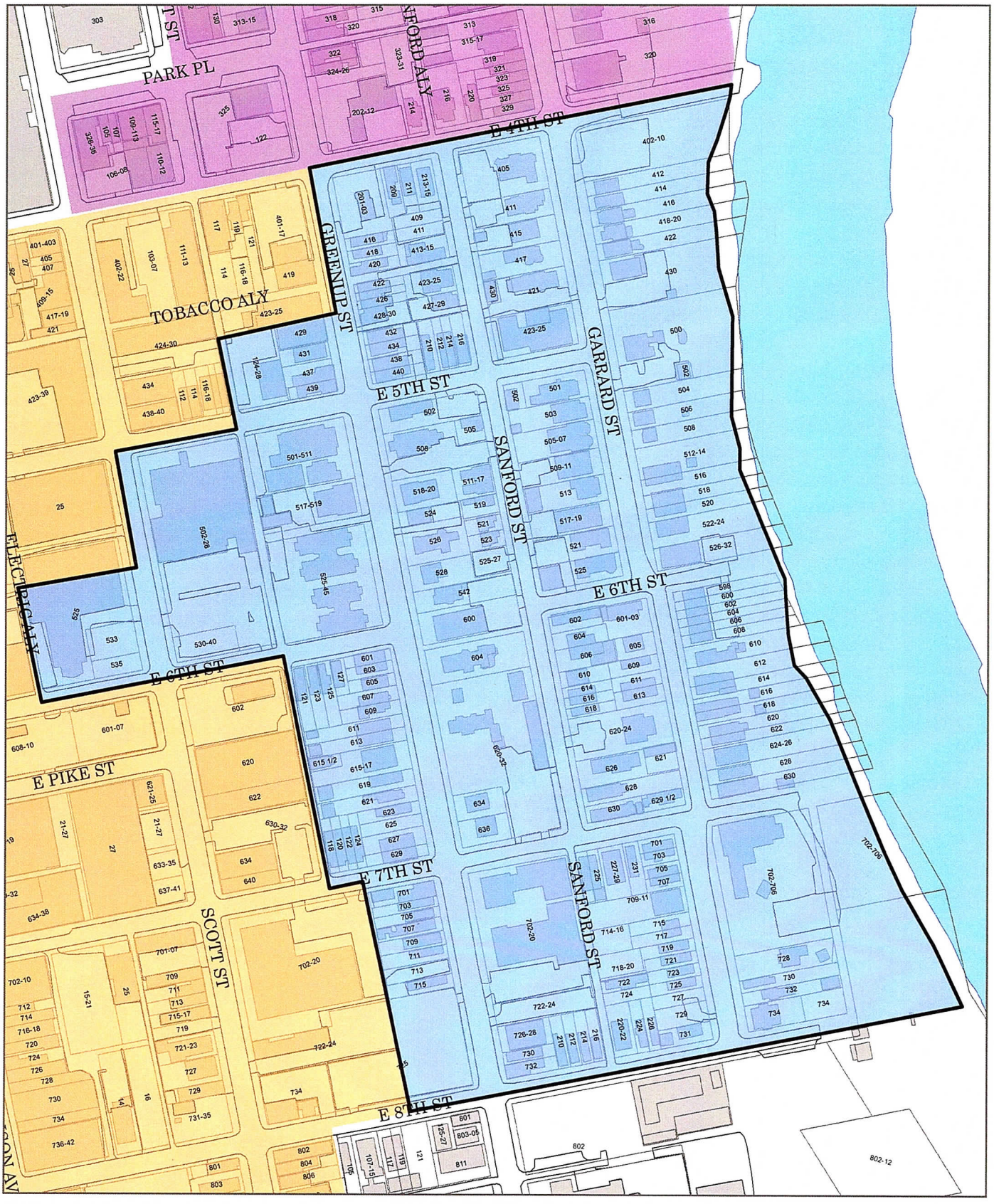
The Licking Riverside Historic Preservation Overlay Zone is significant as an urban residential neighborhood which first developed in the middle decades of the nineteenth century. The majority of the 1850s and 1860s development lies along Greenup Street from Fourth Street to Eighth Street and along Sanford 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.

Licking Riverside Historic Preservation Overlay Zone



6.4 HPO Zones Descriptions and Maps

Downtown Commercial Historic Preservation Overlay Zone

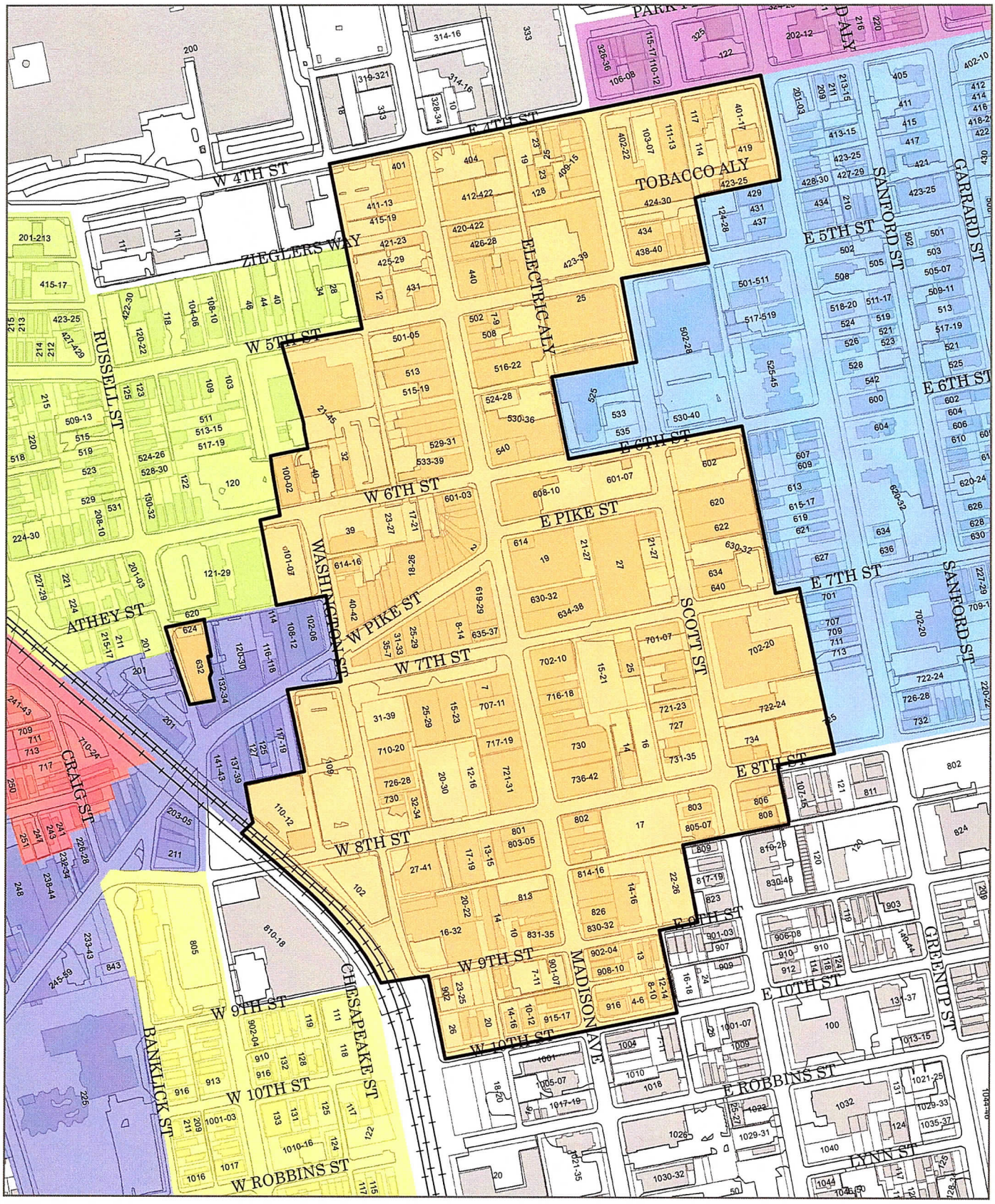
The Downtown Commercial Historic Preservation Overlay Zone is significant as it represents Covington's thriving downtown commercial core from approximately 1860 to 1950. The area includes most of the present and historic downtown commercial center of the city. Architecturally, the district consists of 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 the majority 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.

Downtown Commerical Historic Preservation Overlay Zone



6.4 HPO Zones Descriptions and Maps

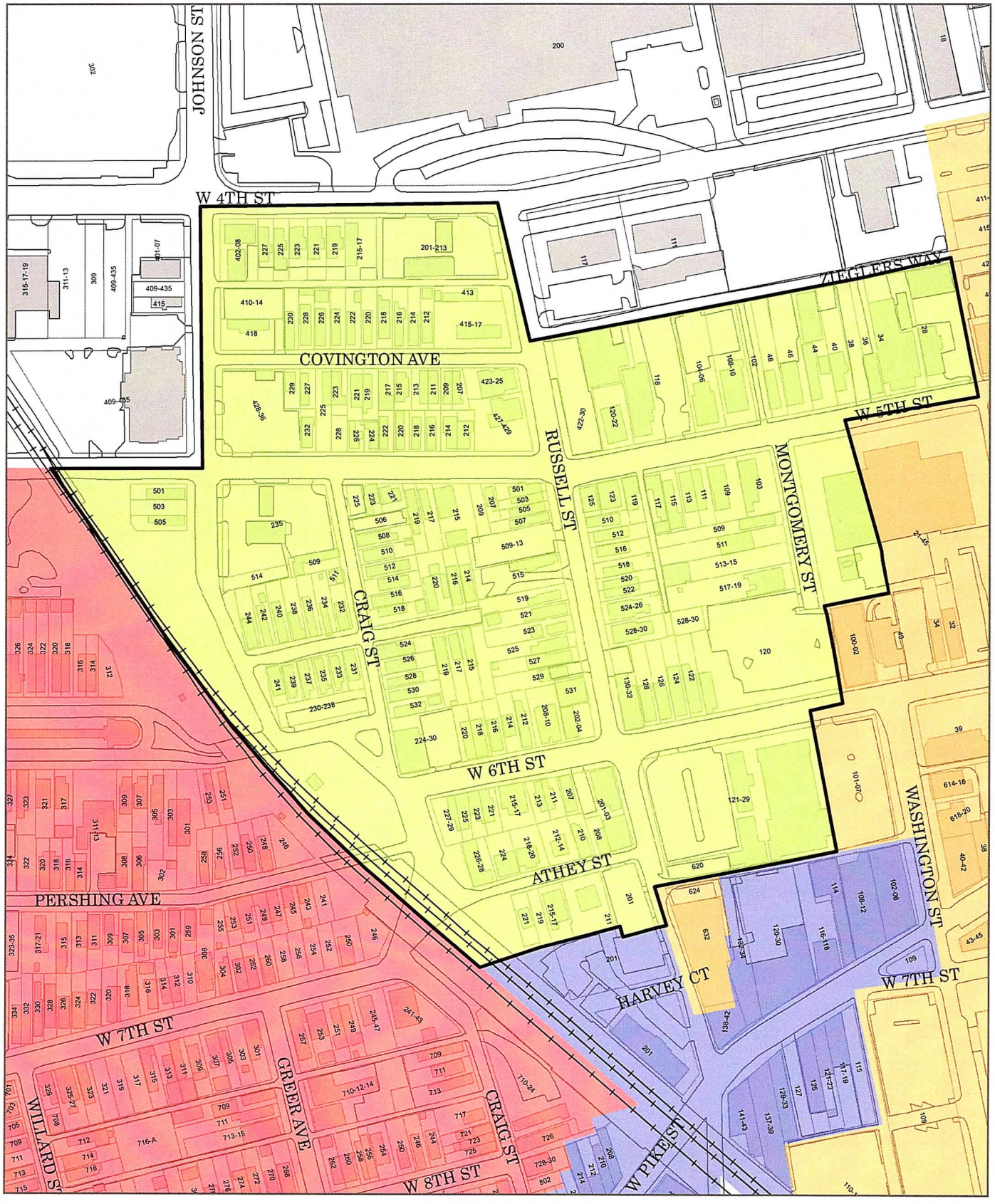
Old Town/Mutter Gottes Historic Preservation Overlay Zone

The architecture of the Mutter Gottes or Old Town Historic Preservation Overlay Zone 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. The majority 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.

Old Town or Mutter Gottes Historic Preservation Overlay Zone



6.4 HPO Zones Descriptions and Maps

Seminary Square Historic Preservation Overlay Zone

The Seminary Square Historic Preservation Overlay zone 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.

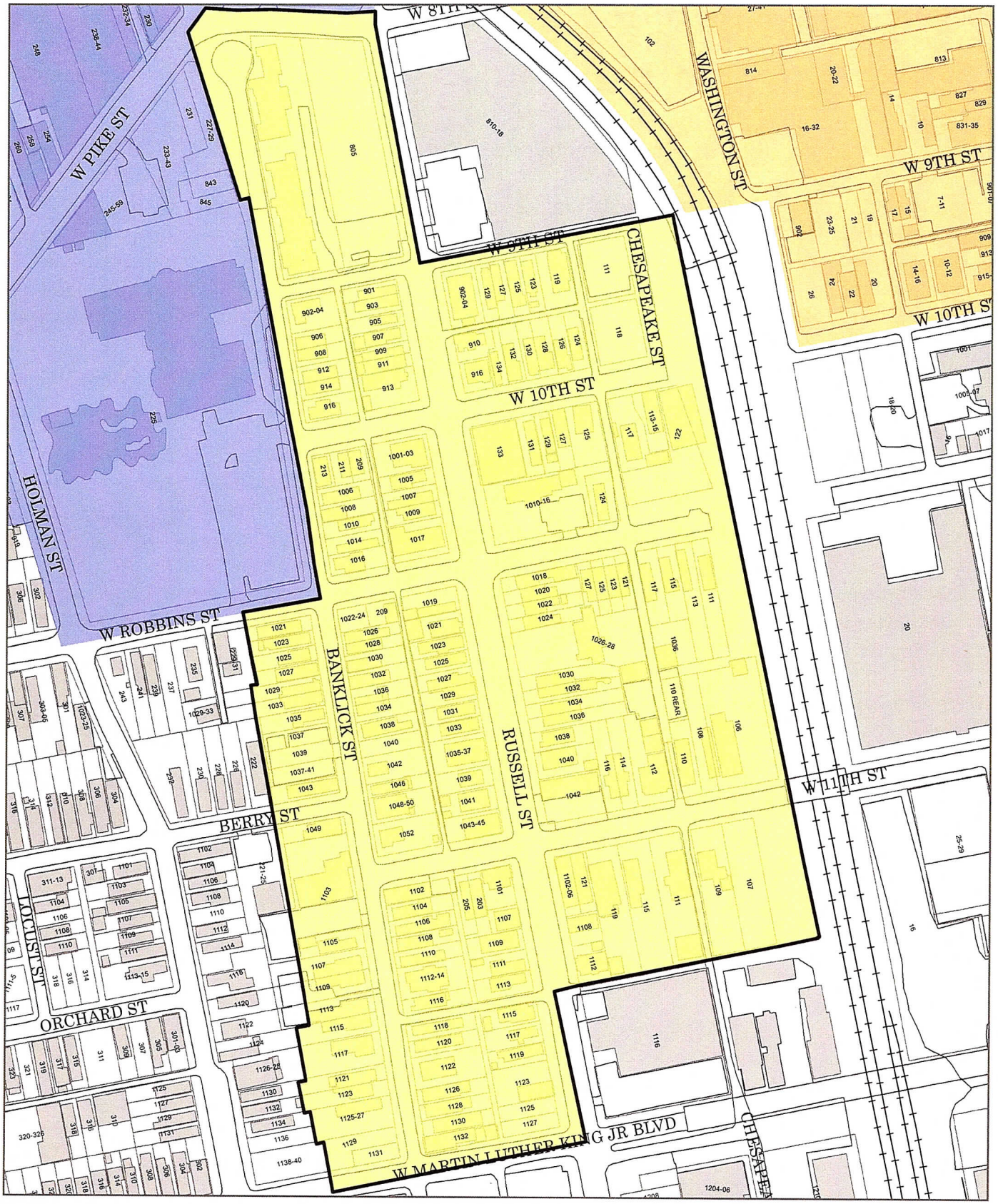
The residences in Seminary Square include several modest one-story brick and frame cottages, but the majority are substantial brick townhouses. Italianate is the predominant architectural style and there are numerous examples of elegant townhouses ornamented with graceful ironwork porches and balconies, 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 Sanford 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 as a result of controversy among the trustees and staff on the issue of slavery. A dissolution was mediated and all of 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 Zone



6.4 HPO Zones Descriptions and Maps

MainStrasse Historic Preservation Overlay Zone

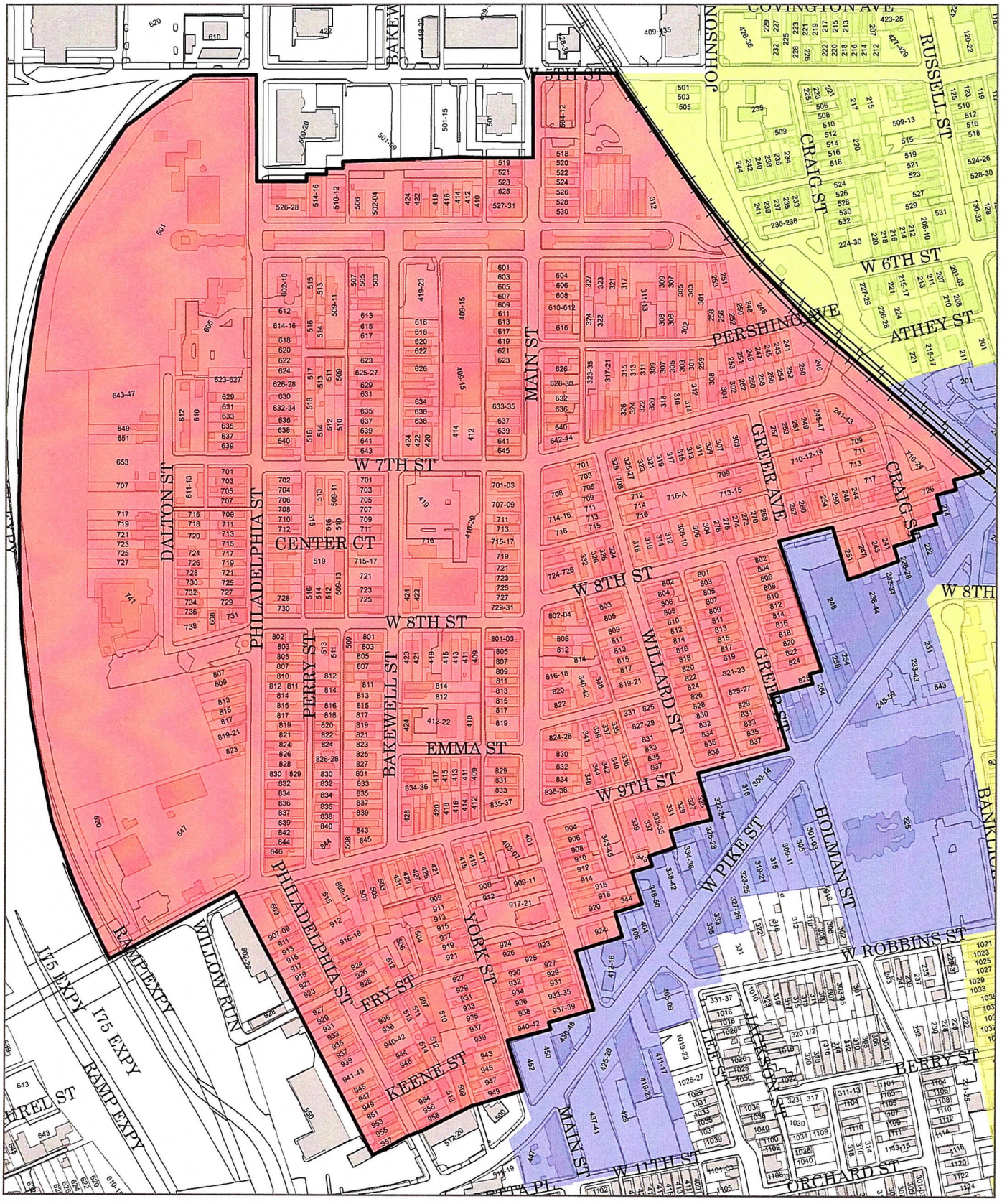
The MainStrasse Historic Preservation Overlay Zone is significant for its cohesive collection of urban residential and commercial architecture from the second half of the nineteenth century.

Even though the area was platted in 1830, the area did not really begin to develop until the 180s, 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 1800's. 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-Newpor 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.

MainStrasse Historic Preservation Overlay Zone



6.4 HPO Zones Descriptions and Maps

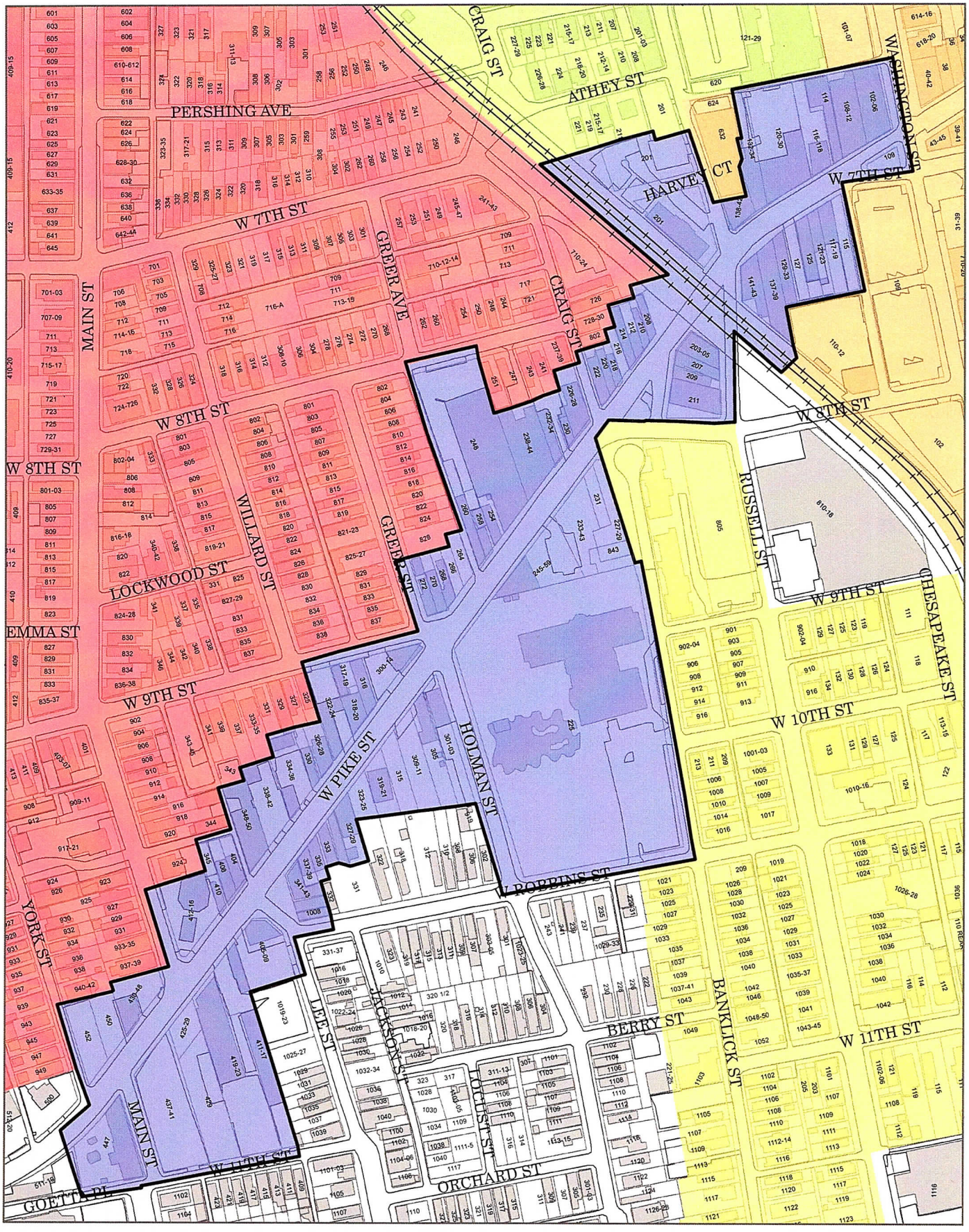
Pike Street Historic Preservation Overlay Zone

The Pike Street Historic Preservation Overlay zone is significant as a main commercial and mixed use corridor into the central business district of Covington. The majority 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 zone is comprised of 105 parcels with the majority of the buildings being brick Italianate style commercial and mixed use buildings that were built between 1860s and 1890s. Thg 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.

Pike Street Historic Preservation Overlay Zone



6.5 Bibliography and Resources

COVINGTON HISTORY

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

Gastright, Joseph F., "Life on the Road to Lexington", pp. 7-15. Gentleman Farmer to City Folks. Cincinnati: The Cincinnati Historical Society, 1980.

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.

The Covington Legacy. The City of Covington and the National Endowment for the Arts, 1977.

ARCHITECTURAL STYLES

Blumenson, John J. G., Identifying American Architecture: A Guide to Styles and terms, 1600-1945. Nashville, Tennessee: American Association for State and Local History, 1990.

Hein, Marilyn W. and David P. Fogle. Clues to American Architecture. Washington: Starrhill Press, 1985, 1986.

Longstreth, Richard. The buildings of Main Street: A Guide to American Commercial Architecture. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1987.

McAlester, Virginia and Lee. A Field Guide to American Houses. New York: Alfred A. Knopf, 1984.

Poppeliers, John, S. Allen Chambers, and Nancy B Schwartz. What Style Is It? Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1977.

Whiffin, Marcus. American Architecture Since 1780: A Guide to the Styles. Cambridge, Massachusetts: MIT Press, 1969.

6.5 Bibliography and Resources

GENERAL REFERENCES

Beasley, Ellen. Reviewing New Construction Projects in Historic Areas: Procedures for Local Preservation Commissions. Boston: Northeast Regional Office, National Trust for Historic Preservation, 1986.

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

Curtis, John Obed. Moving Historic Buildings. Washington, D.C.: The National Park Service, 1979.

City of Boulder, Department of Community Planning and Development. Urban Design Plan: Downtown Boulder. Boulder: 1986.

Frazier Associates and Okerlund Associates. Building on the History of Lynchburg: Historic Districts Design Guidelines. Lynchburg: The City of Lynchburg, Virginia, 1986. (Final Draft)

Friedman, Donald. Historical Building Construction: Design, Materials, and Technology. New York: W. W. Norton, 1995.

Historic Conservation Office, City Planning Department. Northside NBD Historic District Guidelines. Cincinnati: City of Cincinnati, 1982.

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

Maddoz, Diane, ed. All About Old Buildings: The Whole Preservation Catalogue. Washington, D.C.: The Preservation Press of the National Trust for Historic Preservation, 1985.

Northern Kentucky Architects Consortium. Main Strasse: The Building Book. Covington: Northern Kentucky Convention and Visitors Bureau, 1979.

REHABILITATION AND MAINTENANCE

Bullock, Orin M., Jr. The Restoration Manual: An Illustrated Guide to Preservation and Restoration of Old Buildings. Reprint. New York: Van Nosreand Reinhold, 1983.

Chambers, Henry J. Cyclical Maintenance for Historic Buildings. Washington, D.C.: National Park Service, 1976.

6.5 Bibliography and Resources

Gayle, Margot, David W. Look, AIA and John Waite, Metals in America's Historic Buildings: Uses and Preservation Methods. Washington, D.C.: The National Park Service, 1980.

Grimmer, Anne E. A Glossary of Historic Masonry Deterioration Problems and Preservation Treatments. Washington, D.C., The National Park Service, June 1979.

Jandl, H. Ward. Preservation Briefs: 11- Rehabilitating Historic Storefronts. Washington, D.C., The National Park Service, 1982.

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

Mack, Robert C., AIA. Preservation Briefs: 1- The Cleaning and Waterproof Coating of Masonry Buildings. Washington, D.C.: The National Park Service, November 1975.

Mack, Robert C., AIA. Preservation Briefs: 2- Repointing Mortar Joints in Historic Brick Buildings. Washington, D.C.: The National Park Service, August 1980.

Milner, John Associates. The Beaufort Preservation Manual. Beaufort, South Carolina, 1979.

Moss, Roger W., Century of Color, 1820- 1920. Watkins Glen, N.Y. American Life Foundation, 1981.

Moss Roger W. and Gail Caskey Winkler. Victorian Exterior Decoration: How to Paint your Nineteenth Century American House Historically. New York: Henry Holt and Co., 1987.

Myers, John H. Preservation Briefs: 8- Aluminum and Vinyl Siding on Historic Buildings. Washington, D.C.: The National Park Service, October 1979.

Myers, John H. Preservation Briefs: 9- The Repair of Historic Wooden Windows. Washington, D.C.: The National Park Service, January 1981.

National Trust for Historic Preservation. Main Street: Keeping Up Appearances: Design Guidelines. Washington, D.C.: National Trust for Historic Preservation, 1983.

City of Oakland Planning Department. Rehab Right: How to Rehabilitate Your Oakland House Without Sacrificing Architectural Assets. Oakland, California: City of Oakland, 1978.

6.5 Bibliography and Resources

The Old House Journal Company. Old House Journal Yearbooks 1976-2012. 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.

The Athenaeum of Philadelphia. Exterior Decoration: Victorian Paint for Victorian Houses. Philadelphia: The Athenaeum of Philadelphia, 1976.

Smith, Baird M., AIA. Moisture Problems in Historic Masonry Walls- Diagnosis and Treatment. Preservation Assistance Division, National Park Service, Department of Interior, n.d.

Stephen, George. Remodeling Old Houses Without Destroying Their Character New York: Alfred A. Knopf, 1976.

Sweetser, Sarah, M Preservation Briefs: 4- Roofing for Historic Buildings. Washington, D.C.: The National Park Service, February 1978.

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 1982.

Thayer, Laura. Cincinnati Old House Handbook. Cincinnati: Department of City Planning, Historic Conservation Office, 1984.

Thomason & Associates, Ehrenkrantz Group. Cheraw Preservation and Maintenance Manual. Cheraw, South Carolina, n.d.

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.

Weeks, Kay D. Preservation Briefs: 14- New Exterior Additions to Historic Buildings: Preservation Concerns. Washington, D.C.: The National Park Service, n.d.

Weiss, Norman R. Exterior Cleaning of Historic Masonry Buildings. Washington, D.C.: The National Park Service, November 1981.