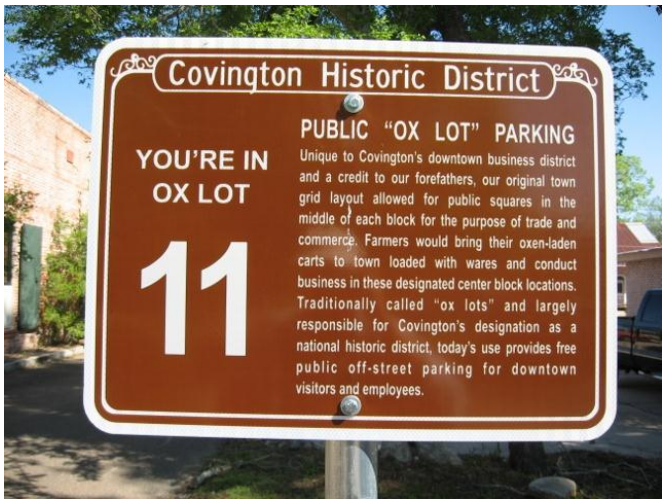


# Covington, Louisiana

Mike Cooper
*Mayor*




# Historic Preservation District Design Guidelines



Thomason and Associates

Preservation Planners

Nashville, Tennessee

2012




**MIKE COOPER**
***Mayor***

The *Covington Historic Preservation District Design Guidelines* were developed to provide applicants and the Historic District Commission with clear and detailed standards to guide rehabilitation and new construction within the historic district. The need for such guidelines was identified by the Louisiana Main Street Program and the Certified Local Government Program of the Division of Historic Preservation. The guidelines will be incorporated into the new city-wide comprehensive plan and will assist in the ongoing efforts of historic preservation in downtown Covington.

This project has been financed in part with federal funds from the National Park Service, Department of the Interior through the Louisiana Department of Culture, Recreation and Tourism, Office of Cultural Development, Division of Historic Preservation. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior.

This program received federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964 and Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, age, sex or sexual orientation in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

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## Introduction

The *Covington Historic Preservation District Design Guidelines Manual* serves to assist property owners with specific criteria for appropriate rehabilitation work, new construction, and demolition. Design guidelines also provide recommendations for proper maintenance of their properties. The benefits of following design guidelines include stabilizing or even increasing property values and improving the livability of historic areas. Design guidelines help explain the how and why of preservation and maintenance. Preserving the essential character of historic properties is achieved through these standardized methods of maintenance.

The City of Covington created the Covington Historic District Commission (CHDC) in 1989 to serve as the administrative body for enacting guidelines and putting in place a method for review of proposals subject to the design guidelines. The CHDC's chief role is in stewardship of Covington's historical identity through the protection of structures within the Covington Historic District. Keeping historic buildings in active use encourages their preservation. To that end, the CHDC promotes the use of the *Covington Historic Preservation District Design Guidelines* for specific recommendations on alterations, construction, and demolition.

As stated in the city's historic preservation ordinance, the Covington Historic District Commission shall review applications for Certificates of Appropriateness (CoA) for proposed construction, material alteration, demolition, or relocation of any building, structure, or appurtenance in the historic district.

The role of the Covington Historic District Commission includes:

- To advocate: The CHDC promotes partnerships between historic preservation and schools, churches, Chamber of Commerce, civic groups, and merchants' associations;
- To designate: An inventory of historic properties can be dynamic and requires regular updating as new properties become listed on the National Register of Historic Places. The CHDC is the appropriate body to maintain this inventory and assists property owners with the process of nominating properties, as well as recommending ordinances that support the preservation of historic structures to City Council;
- To advise: The CHDC is the official body that reviews proposals for exterior changes to properties within the Historic District and issue Certificates of Appropriateness for approved proposals;
- To facilitate: The CHDC assists property owners with investment tax credit applications, encourages public attendance of meetings, and provides design guidelines to the public.

The Covington Historic District Commission carries out its mission of stewardship through these guidelines by providing recommendations on rehabilitation, new construction and streetscape improvements. The guidelines include pictorial examples from within the historic district to assist property owners in identifying architectural styles and features. Design guidelines illustrate appropriate and inappropriate actions to assist property owners with decisions about maintaining and enhancing the appearance of their properties. Also, the guidelines provide the city of Covington with a standardized structure for evaluating proposed changes. In this context, the guidelines foster a concerted effort of private and municipal participation. This guidelines manual is a useful tool for detailing the private and public benefits of preserving and maintaining the historic character and architectural integrity of private property. By assisting property owners in understanding the purpose and proper methods of rehabilitation, the guidelines encourage the preservation of significant resources within the historic district.

## Procedure for Application for Certificate of Appropriateness

When the owner of a property in the historic district desires to construct, alter, add on to, or demolish a building, no work may commence until a Certificate of Appropriateness (CoA) has been issued for the proposed work. The Covington Historic District Commission must approve the plans and issue a CoA before a building permit may be issued for the work.

An application for a CoA is available from the Covington Planning and Zoning Office.




*The Covington Historic District Commission partners with local businesses to promote commercial development and tourism in the downtown historic district.*

A Certificate of Appropriateness must be completed and submitted, along with the material indicated below, to the Covington Historic District Commission through the Planning and Zoning Office located at Covington City Hall, 317 N. Jefferson Avenue by the deadline date of the next regular meeting of the Commission. Meetings are scheduled monthly; please contact the Planning Department for the meeting calendar. The completed application packet must be accompanied by:

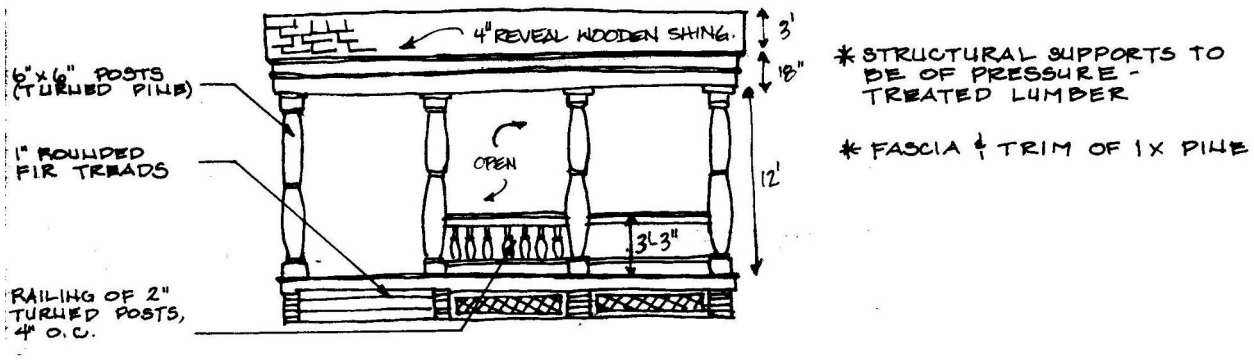
1. Photographs of the front, side and rear elevations of the building, if a structure exists on the site;

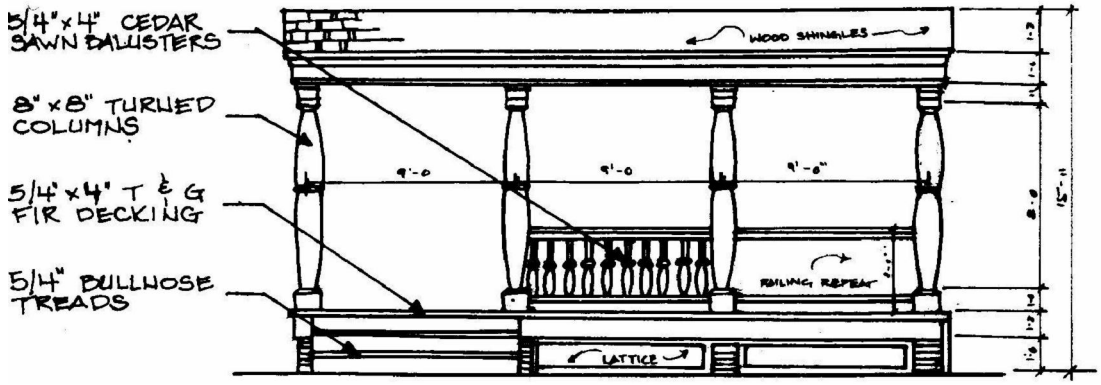
2. Sketches of the proposed work, a site plan drawn to scale and, where applicable, a full set of plans and specifications indicating the proposed appearance of, and materials to be applied to, the exterior of the building;

3. A narrative describing the proposed work to be done;

4. A rendering showing the facades of the proposed building and indicating materials to be applied to the exterior of the building. The Commission will provide consultation on change of color.

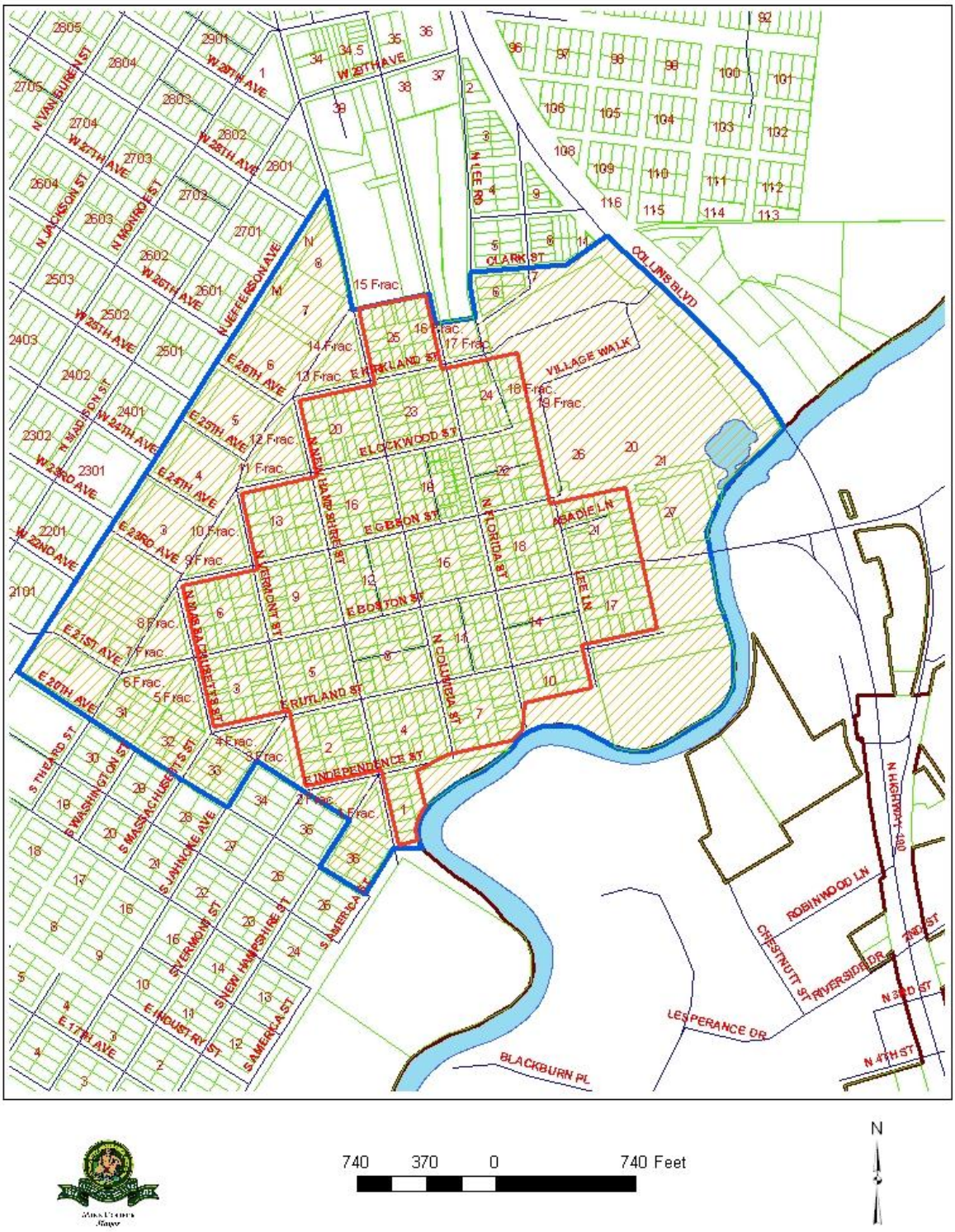
*Below are examples of appropriate drawings for submittal with applications for a Certificate of Appropriateness.*






Boundary of the Covington Historic District.




Within the Covington Historic District is the St. John's National Register Historic District which is outlined in red.

## Intent and Purpose

Historic preservation is a method for community investment. The character of a community without a formal preservation policy can change drastically in a short time period. The adoption of design review guidelines provides administrators and citizens with the opportunity to commit to a plan that protects Covington's unique identity and guide future development. Design guidelines convey assurance to property owners in the district that their investment will be protected.

### Why Preserve?

#### *Historic Preservation Promotes Quality of Life*

Every community differentiates itself through historic buildings and landscape. The historic buildings are significant not only for their architecture, but also for the cultural entities they house, such as museums, theaters, and libraries, that enhance the community. The quality and condition of buildings and landscape conveys a community's self image; visitors and residents alike are attracted to a well-maintained and unique historic district that enhances quality of life.

#### *Historic Buildings Often Last Longer than New Ones*

Construction quality has diminished in the last four decades compared to buildings from before the 1960s. New buildings are designed with a limited life expectancy of materials. With rehabilitation, buildings constructed before 1960 may outlast those built in recent decades.

#### *Historic Preservation Supports Taxpayers' Investments*

Consider the investment in existing infrastructure in Covington, such as sidewalks, lights, water and sewer lines, telephone and electrical service, gutters and curbs, and roads and streets. Continued use and regular maintenance of existing infrastructure in older neighborhoods is far less costly than outward development. Expansion not only requires brand new infrastructure projects, it also de-invests in existing neighborhoods. Commitment to revitalize and reuse historic neighborhoods is among local government's most effective acts of fiscal responsibility. Allowing downtown and working neighborhoods to decline is financially irresponsible.

#### *Historic Preservation Creates Jobs*

Preservation invests in the community by keeping money local. Rehabilitation and revitalization spurs the creations of local jobs, and historic preservation creates more jobs than new construction. Consider the difference: a typical new construction project will consist of expenses for labor and for materials at approximately at 50-50 rate; in comparison, a rehabilitation project tips the scales to 60-70% in labor costs. Putting more money in the pockets of local workers tends to keep more spending in the local economy. Also, rehabilitation projects tend to support the local economy through purchase of materials, whereas new construction typically brings in outside materials.

### *Historic Preservation Increases Property Values*

Nationwide studies have consistently illustrated the fiscal benefit of National Register listing and historic overlays. Property owners in historic districts generally enjoy higher property values than adjacent areas with similar character. Higher property values reflect the positive affects of historic overlays by requiring rehabilitation and new construction to maintain and enhance the existing character of the historic district.

### *Historic Preservation Attracts Visitors to Cities*

One of the most rapidly growing segments of the tourism industry is heritage tourism, which focuses on historic areas and sites. Visitors are attracted to a unique community identity and seek an experience they cannot find elsewhere. The history of a place conveys its individuality. The quality and quantity of the historic architecture in Covington provides opportunities to enhance tourism by promoting rehabilitation that supports historic identity and reinforces historic character, making it of interest to visitors. Studies have shown that heritage tourists tend to stay longer and spend more than other types of tourists, bringing economic benefit to merchants in the communities they visit. Covington has a rich history of tourism, dating back to the early twentieth century, when visitors came for the healthful environment. That history is part of Covington's unique character and experience.

### *Historic Preservation Benefits Property Owners*

Design guidelines are a means of protection of property owners' investments in a historic area. Design guidelines protect properties from inappropriate new construction, remodeling, or demolition. A neighborhood is the sum of its parts, and the value and character of each property is influenced by the actions of its neighbors. Design review provides a consistent standard for treatment of properties within a historic district, which helps protect the overall value and character of a neighborhood. Another benefit for income-producing properties that are listed as contributing to the St. John's National Register Historic District is eligibility for a 20 percent federal tax credit. In Louisiana there are also state tax credits for the rehabilitation of both income-producing properties as well as private residences within the St. John's Historic District. Specific information on the available tax incentives are located in the appendix.

*Historic Preservation is "Green"*

Conserving resources and recycling products are practices becoming more and more common in daily life. Historic preservation is the epitome of recycling, in the sense that it promotes the continued use of existing buildings, rather than demolishing and replacing them with new buildings. Consider the amount of materials destroyed in demolition and the amount of new materials needed for construction of new buildings. Historic preservation embraces the principle of sustainability, or meeting the needs of the present without compromising the ability of future generations to meet their own needs. Therefore, historic preservation respects the environmental resources that have already been spent and reserves those not used. Similarly, demolition requires energy and nullifies the energy expended to construct the building in the first place.

Historic buildings represent "embodied energy," or the total sum of energy required to extract, process, manufacture, transport, and assemble building materials. Examples of embodied energy in historic buildings include the cost and effort to fire bricks, harvest, cut, and transport wood for lumber, and prepare and apply interior plaster. Preserving historic buildings conserves this embodied energy and reduces the need for new materials. The "greenest" building is one that already exists.

Another positive aspect of preservation is that historic buildings were designed to be energy efficient due to superior construction. Residential construction, in particular, has diminished in quality in the last 30-40 years. Historic buildings, especially those constructed before 1920, are often as energy efficient as new ones, perhaps requiring small upgrades, such as installation of storm windows, to increase energy conservation. Also, the energy use in existing buildings can be reduced with new technology, such as solar panels, which can be mounted on rear roof lines or freestanding in rear yards. Solar roof tiles or shingles may also be an acceptable alternative for solar heat. These products resemble traditional fiberglass and asphalt shingles and may be appropriate for rear roof lines.

Another "green" aspect of preservation of historic buildings is that it keeps a large amount of materials from becoming waste in landfills. Construction debris accounts for 25% of the waste in municipal landfills each year. Demolishing sound historic buildings is wasteful of the building's inherent materials and strains the limited capacities of landfills. Demolishing a 2,000 square foot building results in an average of 230,000 pounds of waste. Preservation of Covington's historic buildings and districts is a model of sustainable development at the community level.

## A Brief History of Covington

Located to the north of Lake Pontchartrain in southeastern Louisiana, the city of Covington is the parish seat of St. Tammany Parish. Its population in 2010 was 8,765. Covington's location at the confluence of the Bogue Falaya (Choctaw for "river" and "long") and Tchefuncte River placed Covington on the important commercial trade route to New Orleans. The surrounding area provided dense pine and hardwood bottomland forests that formed the basis for the local economy.

The first recorded settler to arrive here around 1800 was Jacques Drieux, of New Orleans. At the time, the area was in Spanish territory known as West Florida. Present-day Covington was granted to Drieux. In 1813, Driuex sold a large tract to John Wharton Collins, who had moved to New Orleans from New York to open a mercantile. Collins established the town, which he named Wharton. He arranged the town in a unique pattern of squares, each with an open lot in its center that was accessed by alleys. These lots became centers of commerce where local farmers, with their goods in ox-drawn carts, met to conduct business. Wharton Collins named the center of the town the Division of St. John.



Oxen used in the days of early trade influenced the layout of Covington. Photo from http://www.cityofcovingtonla.com/

In 1816, the town was officially incorporated by the state legislature and named Covington in honor of War of 1812 hero General Leonard Covington. The first courthouse was built in 1818, with eighteen-inch walls. The town became a center of regional commerce in its early history. It was along Andrew Jackson's route from Mobile, Alabama, to Madisonville, Louisiana, where the Tchefuncte River flows into Lake Pontchartrain. In 1817, General Andrew Jackson oversaw construction of a road from Nashville, Tennessee through north Alabama and Mississippi and continuing on into Louisiana. The road followed Native American trails and became a major transportation thoroughfare. One of Jackson's engineers accurately predicted that the area's pine forests would support an important economy of tar and turpentine during the nineteenth century.

In 1820, James Hosmer of Massachusetts arrived in Covington. He purchased a large tract of land and made a fortune in the timber industry. For several decades, the Hosmer family operated a sawmill on the Bogue Falaya River. In 1829, Covington was named the seat of St. Tammany Parish. Already a hub of commerce and transportation, the town also became the center of local government. The river remained important to Covington's role as a major transportation hub between Lake Pontchartrain and New Orleans well into the twentieth century.

Schooners and then steamboats navigated the river to Covington's Columbia Street Landing, where pine-related products were shipped out. Cotton was transported from plantations to the north and in Mississippi by ox teams to the landing for river shipment.

In 1847, Christ Episcopal Church was built under Bishop Leonidas Polk. The building is considered the town's oldest, continuously occupied, non-residential structure of St. Tammany Parish.

Covington also drew day and week visitors, as well as new settlers. The town was largely free from diseases such as malaria that plagued most nineteenth-century river towns. This distinction earned Covington a rank of second as the healthiest American city during the 1850s, attracting visitors seeking recuperative effects of the clean town and its mineral springs. Carriages met visitors at the landing and carried them up Jahncke Street to boarding houses. There were several hotels and resorts, as well.

The town prospered as Covington undertook civic projects such as a school, town hall, good roads and a railroad. The Jahncke family donated shell to surface the street that bears their name. Telephones first appeared in Covington in 1884, followed by the railroad in 1887, reinforcing the parish seat's role as a center of government, communication and transportation. The oldest extant school in the parish is Schoen Middle School on Jefferson Avenue in Covington, built ca. 1915.



The railroad depot at Covington remains standing today. Photo from http://www.cityofcovingtonla.com/

Covington continued to serve as the leading community in St. Tammany Parish into the twentieth century with an active commercial center and restored neighborhoods. The completion of high-speed traffic corridors and the Lake Pontchartrain Causeway in 1956 opened



Covington streetscape, early twentieth century. Photo from http://www.cityofcovingtonla.com/

St. Tammany Parish to migration from New Orleans. St. Tammany Parish experienced a 22% increase in population between the years 2000 and 2010, rising to 233,740 people. During that time, the population of Covington grew by 3.3%, reaching 8,765 by the last census.

## Design Guidelines

These guidelines have been developed for specific application in the Historic Downtown Covington to provide detailed assistance to building owners and the Covington Historic District Commission (CHDC). The guidelines are based on *The Secretary of the Interior's Standards for Rehabilitation,* a document created in 1977 and revised in 1990. The Department of the Interior describes the standards as ten basic principles created to help preserve the individual quality of a historic building and its site, while allowing for its evolution through reasonable changes to meet new needs. The Secretary of the Interior uses the Standards when reviewing projects involving federal funding or requiring federal licenses or permits. The Covington Historic District Commission (CHDC) uses the guidelines to review proposed rehabilitation at the local level. *The Secretary of the Interior's Standards for Rehabilitation* are:

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 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.

## What Design Guidelines Do and Do Not Do

Using the guidelines, property owners can apply specific criteria to determine whether a project is appropriate for the historic district. These criteria are usually a simple list of design elements or general statements developed to ensure that the specifications of the project conform with, and do not detract from, the existing character of the area.

These guidelines are intended to:

- provide guidance to property owners voluntarily undertaking changes or planning additions to their building or lot,
- assist the CHDC by providing minimum standards to guide decision making,
- result in more appropriate changes which reinforce the distinctive character of the district,
- help identify and resolve specific design concerns frequently raised in the district,
- assist the local building industry, including architects, contractors, and suppliers, as well as city officials such as building inspectors and public works officials, in understanding the nature of these historic areas and how to reinforce their special character,
- improve the design quality of future developments and growth within the district,
- protect current property values and public investment in the district by discouraging poorly designed and inappropriate projects, and
- increase the overall public awareness of the unique character of the district.

These guidelines will not:

- require involuntary rehabilitation or restoration of existing buildings or structures in the district,
- regulate the amount or location of growth and development within the district,
- regulate changes to the interior of any building within the district, or
- absolutely insure the highest quality design in every instance. The purpose of design guidelines is to assist property owners. Therefore, guidelines are intended to be flexible and allow a certain level of decision making by the property owner, making them easier to administer and more widely accepted by the public. This factor is especially important in new construction guidelines where overly specific criteria can encumber architectural creativity, often resulting in mediocre designs.

## Application of Guidelines

Most of the guidelines address nominal repairs and maintenance of historic buildings and structures. However, it is highly recommended that property owners seek the expertise of a qualified architect when making major renovations and construction decisions. This assistance is especially necessary in the rehabilitation of an income-producing property for which the building owner is applying for federal tax incentives. Expert knowledge will help ensure the project specifications will not jeopardize the building's status of eligibility.

## Substitute or Replacement Materials

It is understood that buildings undergo change as their users' needs change. It is acknowledged that prior to the adoption of design guidelines many buildings have already been altered or repaired using substitute materials. With that in mind, the design guidelines do not require a property owner to restore original materials, but do encourage any future changes to use substitute materials that will promote the historic character of the district to the greatest extent possible. In general, substitute or replacement materials for siding, roofs, windows, and similar elements will be permitted where original materials have been removed or fully covered prior to the adoption of the overlay of the Covington Historic District.

On buildings that retain original materials other than asbestos, the CHDC may require that the property owner continue to maintain those original materials unless they are damaged or deteriorated beyond repair. Where original materials are damaged or deteriorated beyond reasonable repair, substitute materials will be permitted. The CHDC, however, will encourage the property owner to select substitute materials that enhance the historic character of the district as much as possible. Approvals may not necessarily be based on contractor's reports, and the CHDC may request information from an independent inspection or evaluation.

For buildings within the historic district, a Certificate of Appropriateness must be on file with the City of Covington for commercial and residential renovations, additions, and new construction.

# Commercial Building Types

## Two-Part Commercial Block



*Above: 532 E. Boston Street*

The streetscape of a commercial district has a unity that is in part influenced by common form of building construction. One kind of form is known as a "Two-Part" commercial block, with two or more stories. This form of building has two primary sections – a storefront at ground level and an upper façade. Historically, storefront are designed for transparency, with large display windows. These rest on bulkheads and have transoms above. Entrances have glass and wood doors. Upper facades can have one or more floors of windows. The cornice at the roofline of the building may have decorative detailing such as brick corbelling or terra cotta panels.

## One-Part Commercial Block

A "One-part" commercial block has only one story, which functions like the storefront of the Two-part commercial block. Across the top of the display windows may be decorative detailing. Even though One-part commercial block buildings have just one story, they have a small upper façade between the storefront and the roofline. Often, these upper façades had a full-width rectangular panels or insets, historically the place for the business sign.



*Above: 519-525 E. Boston Street*

Covington's downtown reflects its prosperity during the late nineteenth and early twentieth centuries. Basic to stylistic influences is a commercial building's form, which can be One-Part or Two-Part Commercial Block designs. Richard Longstreth's publication, The Buildings of Main Street, outlines these commercial building types based on their two separate components, storefronts and upper facades. Nationwide, One-part and Two-part commercial blocks typify commercial architecture of the nineteenth and early twentieth century especially in small and mid-size communities, like Covington. Commercial buildings have detailing such as cast iron columns and pilasters, sheet metal and concrete cornices, and brick corbelling.

Storefront design consists largely of glass display windows, for pedestrians outside to view the displayed merchandise. Originally, these display windows had wood frames, which disrupted the flow of visibility to some degree. However, mid-nineteenth century technological advances such as cast iron columns and pilasters allowed for an even greater area devoted to transparency; this type of load-bearing framework decreased the amount of structural material previously required to support the weight of upper facades.

In addition to display windows, storefronts of nineteenth century commercial architecture typically included transoms, and recessed entrances, allowing for additional display area and illumination of the interior. Entrances typically had single or double wooden doors with large glass panes, as well.

Above storefronts of Two-part commercial block buildings, upper facades had rows of windows, allowing natural light into the upper floor or floors. Exterior masonry walls often included decorative brickwork known as corbelling, with a pattern of bricks set at angles to provide small areas of additional texture and embellishment. Such architectural detailing was located along the cornice at the roofline and perhaps in upper pilasters. Cornices might instead be adorned with wood or sheet metal. The latter was especially popular due to its flexibility in molding to forms of different design.

The use of cast iron for storefronts continued into the early twentieth century. After 1910, most storefronts used steel lintels to support the upper facade masonry, and a variety of materials were used in storefront construction. Storefronts continued to emphasize transparency with large glass display windows, along with an increasing diversity of materials such as brick piers, marble, glazed tile, and brick bulkheads, and metals such as copper and bronze.

In Covington, as across the nation, a change in aesthetic preferences occurred after 1900 as Americans embraced their colonial roots. This trend away from elaborate Victorian architecture was evident in commercial buildings, which became more simplified in their detailing. They emphasized form-to-function over ornamentation. Cast iron pilasters and sheet metal at cornices fell out of favor. Instead different brick surface textures and colors provided decoration to upper facades.

## Twentieth Century

Building forms after 1900 remained the same, as One– or Two-part commercial blocks; however, ornamentation became less elaborate. Buildings displayed elements of a form commonly referred to as Brick Front or Tapestry Brick; they have rectangular windows on the upper floor and more simplified upper facade decoration such as corbelled brick cornices and recessed rectangular panels.

The original storefronts that have been retained in downtown commercial buildings in Covington should be preserved. Also, it is recommended that storefronts altered since 1960 be returned back to their original appearance. Where upper facade windows have been enclosed with brick or wood panels, cornices have been removed, and details have been concealed beneath added metal panels are opportunities for restoration. Rehabilitation through the repair or replacement of upper façade elements helps to maintain and enhance a building's character.




*Simple upper façade and cornice at 319 N. Columbia Street.*

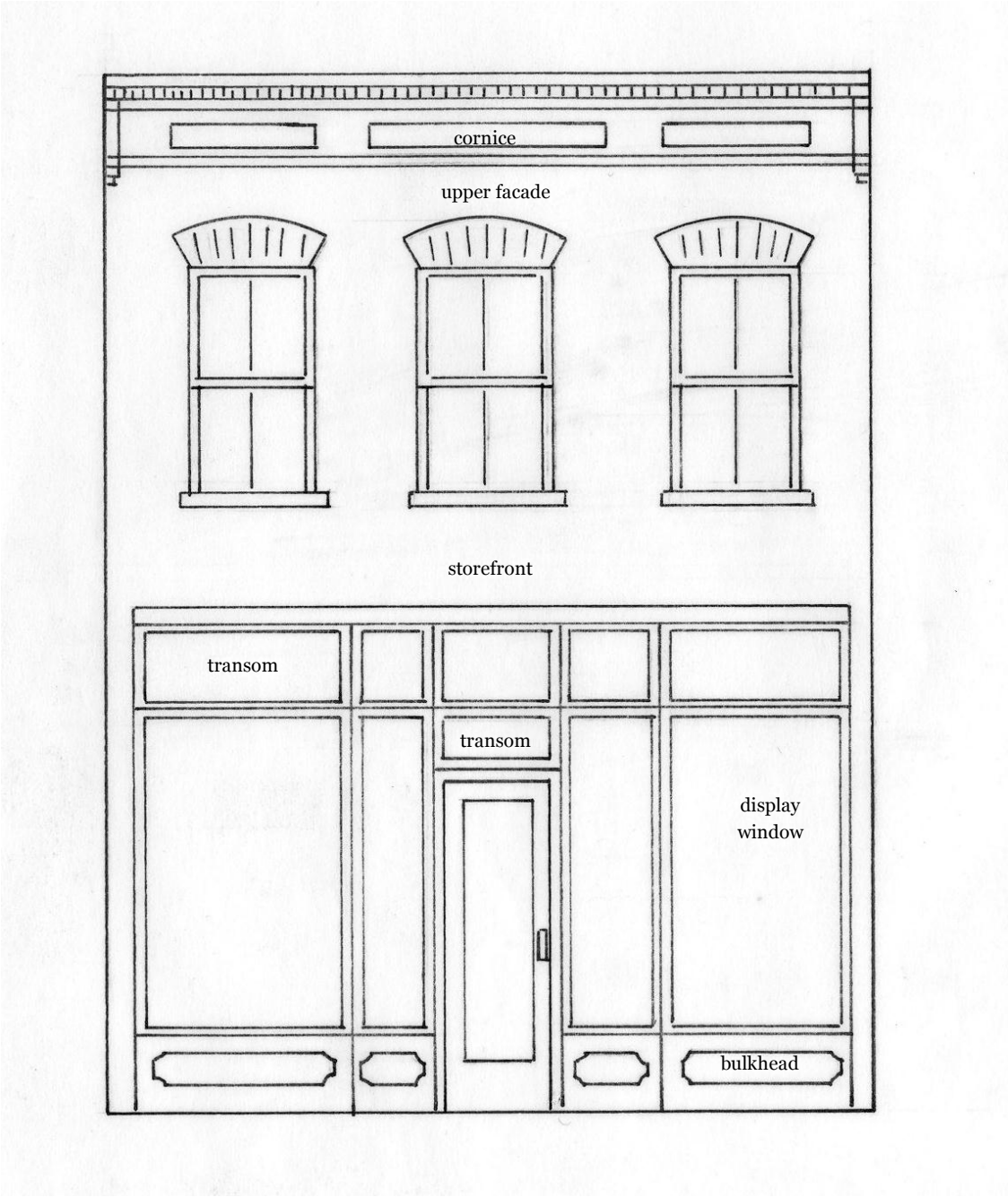


*The Post Office building at 406 E. Boston Street was built in 1937. Its decorative features, such as cupola and entrance surround, help define the Colonial Revival style, a more restrained appearance than the elaborate details of nineteenth century commercial buildings.*




*A few buildings were designed with influences of the Art Moderne style such as the building at 306 E. Lockwood Street.*

# Commercial Building Details




*This drawing shows a typical late nineteenth and early twentieth century commercial building and identifies some of its components. Downtown Covington is comprised largely of similar buildings.*

# HISTORIC COMMERCIAL BUILDING COMPONENTS

## ARCHITECTURAL DETAILS



*Upper façade detailing at 236 N. Columbia Street includes a concrete cornice and dentils below.*



*Corbelling and rounded arches at 328 N. Columbia Street.*

Architectural details help define individual building styles and contribute to overall district character. Common architectural details in the district include bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. These elements are made of wood, metal, or masonry materials.




*Cast iron columns, like this one at 401 N. Columbia Street were common features on nineteenth century and early twentieth century commercial buildings.*

# AWNINGS



*The simple canvas shed awning is an appropriate addition to the building at 305 N. Vermont Street.*

Before air-conditioning systems existed, awnings were common fixtures on the storefronts of commercial buildings. They helped to shade and cool. Retain and repair historic awnings; installing new awnings as desired is appropriate.

1. Retain and maintain historic metal awnings.
2. Repair damaged historic metal awnings.
3. When installing new awnings, ensure they do not damage the building. Select awning made of canvas duck of cotton and polyester blends and complement the building in color. They may be treated with acrylic and should mimic the shape of their opening.
4. Preserve and maintain original mid-twentieth century metal awnings.



*Appropriate awnings at 401 N. Columbia Street: Shed roof design over a rectangular opening and an arched design over an arched opening.*

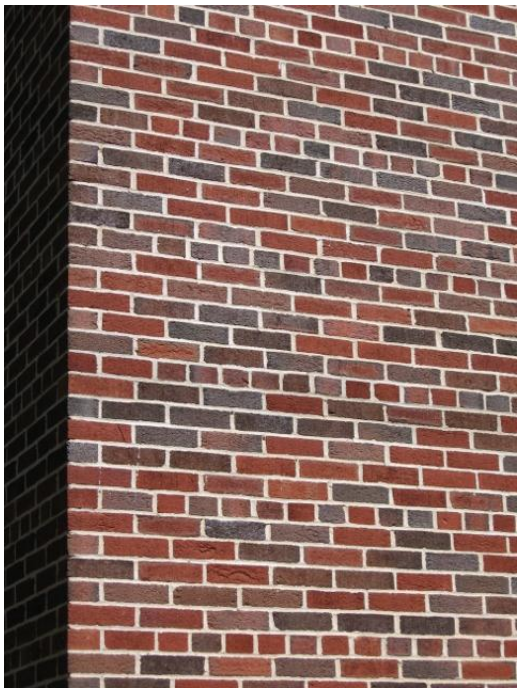


*Metal awning at 319 N. Columbia Street.*




*The awning at 430 N. New Hampshire Street matches the chamfered contour of the building.*

# BRICK/MASONRY



*This brick exterior at 406 E. Boston Street is six-course common bond, having a header row every sixth course.*

The exterior of buildings may have masonry in not only its wall surface, but also in cornices, pediments, lintels, sills, and decorative features. Color, texture, mortar joints, and patterns of the masonry define the overall character of a building.

1. Preserve and maintain original brick, stone, terra cotta, cast concrete and other masonry original to a building.

## Repair of masonry

2. Repair damaged masonry by patching, piecing in, or consolidating instead of removing an entire feature.
3. Repair cracks; they may be an indication of structural settling or deterioration and may also allow moisture penetration.
4. To repair broken stone or carved detail using epoxies, it is best to hire a skilled craftsman.

## Moisture control on masonry

5. Inspect and repair leaks at roofs, gutters, and downspouts; secure loose flashing.
6. Prevent water penetration by caulking the joints between masonry and windows.
7. Prevent water from gathering at the base of a wall by ensuring that the ground slopes away. Install drain tiles around the building where ground water pools.
8. Apply a course just above the ground level with slate or other impervious material that is resistant to dampness. Seek professional advice from knowledgeable preservation architects or engineers.

## Cleaning of masonry

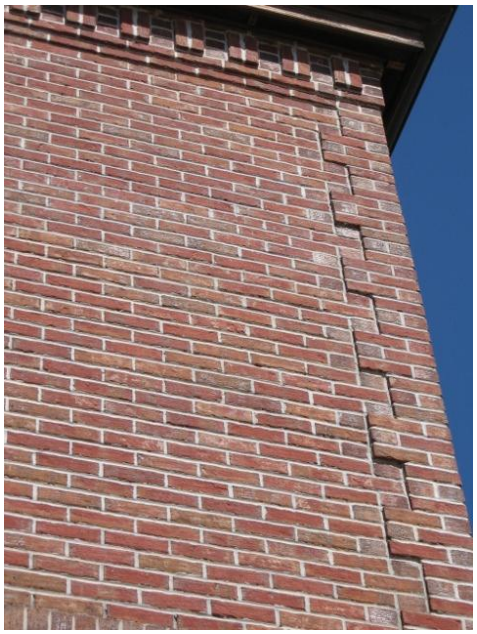
9. Clean masonry only as a response to deterioration or heavy surface staining.
10. Clean unpainted masonry with the gentlest means possible, generally low pressure water and detergent.
11. Apply water to masonry surfaces only when temperatures are above freezing and will remain above freezing for at least 14 days after application.
12. Before applying any cleaning method to a building, test an inconspicuous area and observe the results .

## Chemical cleaning of masonry

13. Chemical cleaners can cause damage; use with caution.

14. Do not leave chemical cleaners on the masonry for longer than directed.

15. Do not use acid cleaners on marble or limestone.



*The brick exterior at 404 E. Gibson Street is a stretcher bond pattern with simple corbelling.*

## Machine cleaning of masonry

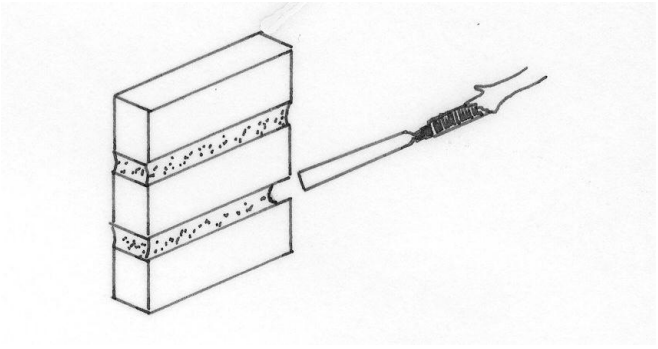
16. Sand-blasting and high-pressure washing can be too abrasive as cleaning methods, which can cause rapid deterioration.

17. Electric saws and hammers are not appropriate tools for removing mortar.

## Mortar issues with masonry

18. Avoid damaging masonry by carefully hand raking the joints to remove deteriorated mortar.

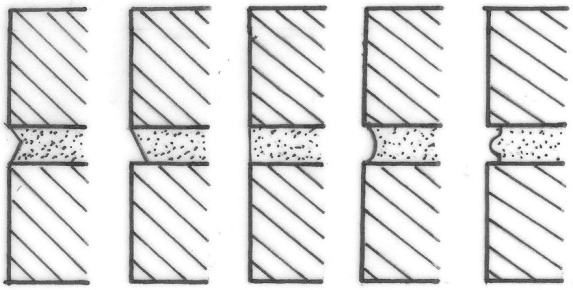
19. Cut out old mortar to a depth of one inch.



*One inch of old mortar should be removed with a hand tool before repointing. Electric tools can damage historic mortar.*

20. To replace historic mortar, duplicate its strength, composition, color, and texture. Use one part lime and two part sand with no more than 20 percent combined Portland cement.

21. Repoint to match original joint profiles and retain the original joint width.



*When repointing, examine the historic mortar profile, then replicate it.*

22. Portland cement is not appropriate to replace historic mortar; it is stronger than the historic mortar and will not give way as temperature changes cause expansion and contraction, causing the bricks to crack, break, or spall.

23. Do not use a synthetic caulking compound to repoint bricks.

24. Do not use a “scrub” coating technique in place of traditional repointing.

## Painting of masonry

25. Do not paint masonry that is historically unpainted. Exceptions may occur when bricks have lost their protective outer coating due to sandblasting, in which case apply paint to help preserve the brick, or if the brick and mortar are extremely mismatched from repair work.

26. Follow the guidelines for paint when applying to masonry.

27. Unless other solutions have been tried and failed, do not apply water-proof, water-repellent, or other non-historic coatings; use of these products may result in trapping moisture inside the masonry, exacerbating existing problems.



*The exterior of the building at 401 N. Columbia Street is covered by a climbing vine. Vegetation like this can damage mortar, causing deterioration.*



*The exterior of the building at 434 N. Columbia Street is a smooth finish of this concrete stucco, which should not be painted if it has not historically been painted.*

# CAST IRON/METAL

The industrial revolution of the nineteenth century made new metals available in building construction. Cast iron, steel, pressed tin, copper, aluminum, nickel, bronze, galvanized sheet iron, and zinc were all used at various times for different architectural features. Cast iron pilasters and capitals, sheet metal cornices, and hardware can be seen in the district.

1. Keep roofs, gutters, and downspouts in good repair and secure or replace loose or deteriorated flashing. This will help eliminate excessive moisture problems.
2. Keep painted the surfaces of historically painted elements.
3. If metal features require painting, first remove all corrosion.
4. Remove flaking paint from metal surfaces with gentle hand scraping or wire brushing.
5. If hand scraping or wire brushing fails to clean hard metals like cast iron and iron alloys, use low-pressure dry-grit blasting. Protect adjacent wood or masonry surfaces from the grit.
6. If hand scraping or wire brushing fails to clean softer metals like copper, lead, or tin, use chemical or thermal methods.
7. Apply a rust-inhibiting coat of primer paint immediately after cleaning.
8. Install a non-porous separation material between incompatible metal features, such as copper with cast iron, steel, tin, or aluminum, to prevent galvanic corrosion. The separation element can be nonporous, neoprene gaskets or butyl rubber caulking.




*Cast iron features at 525 E. Boston Street are important elements of nineteenth century commercial buildings.*

# ENTRANCES AND DOORS



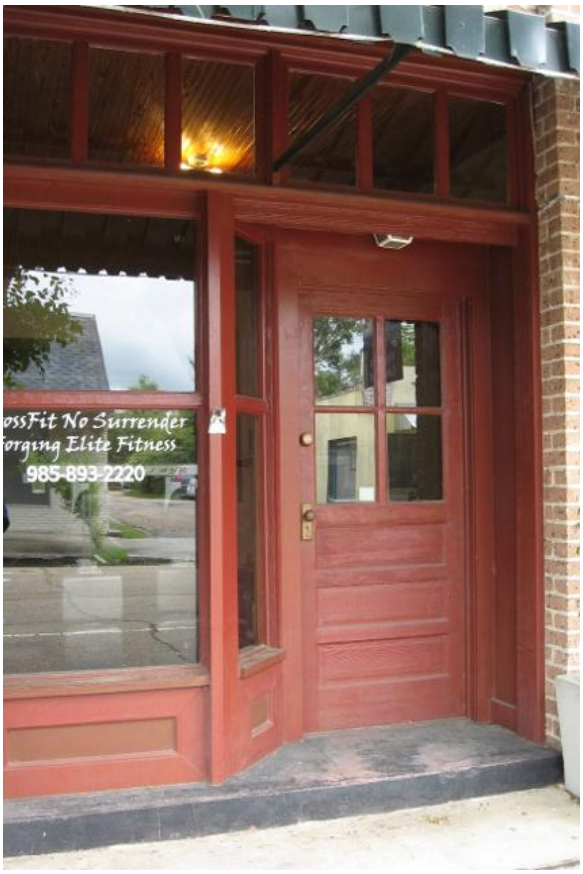

*Original single-light, three-panel doors at 427 N. Columbia Street.*

Entrances and doors are functional and decorative. They are often focal points of historic building façades and help define building style. Preservation of entrances and doors is important to the character of the district.

1. Maintain entrances, doors, and related elements.
2. Follow the guidelines for wood when repairing entrances, doors, and related elements. Reuse historic hardware and locks.
3. An entrance, door, or related element may be replaced only when necessary due to damage or deterioration beyond reasonable repair. Match the replacement element as closely as possible to the historic element. If substitute materials are used, they should support the historic character of the district to the greatest extent possible.
4. Original screen doors are also important elements that help define sense of time and character. Retain extant screen doors.



*The entrance at 401 N. Columbia Street includes several features that contribute to the character of the commercial district and should be retained, such as two-light, one-panel original doors, a two-light transom, and a jack arch incorporated into the brick exterior.*




*The recessed entrance at 424 N. Columbia Street is a unique feature of the building.*



*The arched entrance of the Southern Hotel at 428 E. Boston Street is a character-defining feature and should be maintained and preserved as the building undergoes rehabilitation. Physical documentation, such as blueprints or historic photos like the one below, can help ensure rehabilitation projects maintain the building's architectural integrity.*



*Historic photo from http://www.remembercovington.com/*

# FIRE ESCAPES & DECKS



*Placement behind the historic building can minimize the impact of modern features like decks and stairs (407 N. Columbia Street).*

Decks, fire escapes and staircases are not historic elements. These modern features should be designed and placed as to minimize their visual impact on district appearance.



*Rear decks can be used to access upper floor space (416 N. Columbia Street).*

1. Place decks and staircases on rear elevations or in other locations that are out of view from the street.
2. Select modest paint colors to make decks and stair cases as unobtrusive as possible.
3. Design decks and staircases that are simple in appearance.
4. Ensure that the addition of decks and stair cases does not cause damage to architectural features.
5. Fire escapes may be either open or enclosed. If enclosed, the exterior surface of the fire escape may be of wood siding, brick veneer, or stucco. If open, fire escape surfaces should be of metal or wood.

# GUTTERS & DOWNSPOUTS



*Appropriate gutters and downspouts at 404 E. Gibson Street (above) and 401 N. Columbia Street (below).*



Protect buildings from water damage by maintaining gutters and downspouts. If new gutters are required, half-round designs are the most appropriate.

1. The use and maintenance of gutters, downspouts, and splashblocks is highly recommended.
2. Retain existing boxed or built-in gutters.
3. Repair deteriorated or damaged boxed or built-in gutters if possible, rather than replacing them with new gutters.
4. If new gutters are needed, the most appropriate design for hanging gutters is half round. Ogee gutters, however, are also appropriate on buildings dating from or influenced by designs from the 1940s or later.
5. Locate downspouts away from architectural features and on the least public building elevation.




*Appropriate gutter placement at 401 N. Columbia Street.*

# LIGHTING

## Covington has a city-wide lighting code. Please consult the City Municode for outdoor lighting requirements.

1. Retain and maintain historic light fixtures and neon signs.
2. Make repairs to deteriorated or damaged historic light fixtures using methods that to retain their historic appearance.
3. When severely damaged historic light fixtures require with replacement, install new fixtures that replicate the originals or other historic examples in appearance and materials.



*Appropriate design for streetlight in downtown Covington in the 400 block of N. Columbia Street.*

4. Modern light fixtures may be added as replacements or where light fixtures previously did not exist. Make sure they are unobtrusive, conceal the light source, and direct light toward the building.
5. Ensure that the installation of new light fixtures does not damage or obscure architectural features or other building elements.



*Appropriate design for spot lighting on a commercial building (434 N. Columbia Street).*

# PAINT



*Painted surfaces should be maintained, as at 318 E. Lockwood Street.*

## Maintain the painted finish on traditionally painted parts of buildings and components like wood siding, architectural details, and window sashes.

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Do not paint historically unpainted masonry or other surfaces except when extenuating circumstances exist.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Latex paint is not recommended because it will likely not adhere well and because it shrinks more than oil paint when drying, which can pull off underlying old paint. However, the use of latex paint may be successful if the surface is first completely covered with an oil-based primer.
5. Ensure the adherence of new paint to a surface by first removing dirt with a mild household detergent and water.
6. Remove damaged or deteriorated paint to the next sound layer.



*Unpainted masonry surfaces, such as the exterior of the train depot, can be important aspects of character and should remain unpainted (1501 W. Main Street).*



*Gently clean surfaces requiring repainting and use paint that matches the previous paint (424 N. Columbia Street).*

7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.

8. When paint has become severely blistered, remove all paint down to the bare wood.

9. Removal of paint should follow guidelines for lead abatement.

10. Use chemical strippers only when hand scraping methods do not effectively remove paint. In order to ensure that paint adheres to the surface, follow product directions carefully to neutralize chemical strippers thoroughly after use.

11. Select paint colors that complement the style and period of the building and the overall color scheme of the street.

12. Use contrasting colors for window framing, walls and cornices.

13. Limit the number of colors used to approximately three.




*Masonry should be left unpainted and storefronts painted a complimentary color such as at 416 N. Columbia Street.*

# ROOFS




*Commercial buildings have gable or flat roofs, some with additional features such as a parapet wall as at this Art Moderne building at 306 E. Lockwood Street. This is a character-defining feature and should not be removed.*

A roof is one of the most important parts of a building since it covers and protects the rest of the building from the elements. Proper maintenance of a roof is critical. A roof is also significant beyond its utility, and a change in roof shape or materials can radically alter the appearance of the entire building. Hurricanes and storms have claimed most original roofing materials in Covington. Match original roofing as closely as possible when installing new roofing materials.

1. Retain, maintain, and repair historic roof forms and materials.
2. Replace individual damaged roofing elements before replacement in entirety.
3. Substitute materials may be used when overall deterioration is beyond reasonable repair. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Periodically check gutters and downspouts for clogs, and clear them.
5. Keep roofs, gutters, and downspouts in good repair.
6. Periodically check flashing, and secure any loose portions. Or replace deteriorated flashing with high-quality replacements. Secure aluminum flashing with aluminum nails and paint.
7. Ensure proper ventilation to prevent condensation.
8. Provide adequate anchorage for the roofing material to guard against wind and water damage.



*Preserve and maintain original roof forms in the downtown area such as this hipped roof at 328 N. Columbia Street.*

# SIGNS




*Window sign at 301 N. Columbia Street.*

The traditional designs and placement options of signs on commercial buildings offer a wide flexibility for the businesses of Covington today. Signs are important elements in the historic and commercial character of the downtown business district. Consult the Sign Code for variable size and number of signs permitted at a business.

1. Preserve, maintain, and repair historic signs, including neon signs.
2. Install new signs made of traditional materials such as wood, glass, copper or bronze letters. Sandblasted wood signs are appropriate. Plastic, substrate or unfinished wood signs are not recommended.
3. The dimensions of new signs should be in proportion to the building. Avoid oversized signs that detract from the building.
4. Limit the number of signs on a building to a maximum of three, not including signs painted on windows.




*The projecting sign at 324 E. Lockwood Street is appropriate in design and materials.*

5. Signs that resemble logos or symbols for businesses are encouraged.
6. Limit color of signs to a maximum of than two or three colors that coordinate with overall building colors.
7. Traditional lettering for signs include Serif, Sans Serif or Script. Limit size of lettering to a maximum of 18 inches in height or not greater than 60% of the total sign area.




*This creative logo sign at 420 N. Vermont Street uses multiple colors to replicate an artist's palette board.*

8. Ensure that sign installation causes no damage to historic materials. Anchor mounting brackets and hardware for signs into mortar, not masonry.

9. Conceal lighting for signs; spot– or up-lighting is appropriate for signs. Internally lit signs are not appropriate.

10. A wall sign shall not extend above the roofline of the building.

11. One ground sign shall be permitted for each street frontage of each property, and a property with more than one street frontage shall be permitted one ground sign per each street frontage of 300 feet or less. Additional ground signs are permitted based on length of additional footage. (Please see Sign Code.)




*Appropriate hanging sign at 509 E. Boston Street.*

Traditional sign locations include storefront beltcourses, upper facade walls (not to exceed 20% of the overall wall surface), hanging or mounted inside windows, or projecting from the face of the building. Movable sandwich boards or "menu easels" are also allowable downtown and provide additional signage for businesses. Shown are appropriate locations for commercial signage.



# STOREFRONTS

Storefronts are defining elements of the commercial buildings in the district. Retain, maintain and repair their components as needed.

1. Retain and maintain historic storefronts and their component elements, such as display windows, bulkheads, transoms, doors, cornices, pillars, and pilasters.
2. Ensure that historic storefronts and their component elements remain visible and are not concealed.
3. Repair deteriorated or damaged storefronts or elements to ensure that the storefront retains its historic appearance.
4. Replace missing storefronts or elements so that they replicate the historic storefront, other historic examples, or compatible modern examples.



*Bulkheads are the lower panels supporting the display windows. Original bulkheads such as 525 E. Boston Street should be preserved and maintained and not enclosed or concealed.*




*Original storefront at 427 N. Columbia Street.*




*An appropriately rebuilt storefront at 405 N. Columbia Street.*

# WINDOWS



*Original, two-over-two, wood sash window at 401 N. Columbia Street.*

Windows are one of the most visual aspects of a historic building and help define its particular style. The district has a variety of window types and sizes, combined with an array of decorative additions, such as sills, lintels, decorative caps, and shutters. Functionally, windows allow light into the interior of a building, provide ventilation, and provide a visual link to the outside. In addition to their utilitarian purposes, the variation of window styles and types correspond to a variety of architectural styles and periods of construction within the district. Therefore, retaining original windows enhances the historic character of the district.

1. Retain and maintain historic windows.
2. In order to restore windows to their original condition, patch, paint, apply putty, and weather strip historic windows as needed.
3. If historic windows are deteriorated beyond repair, replace them. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.



*Original paired arched windows at 328 N. Columbia Street.*

5. For energy conservation, the addition of storm windows is recommended over replacing of the historic windows. If the majority of windows are beyond reasonable repair, wood windows should be replaced with wood windows to match the original.

6. Retain and reuse serviceable window hardware and locks. These elements help convey the historic quality of the building.

7. Retain historic blinds or shutters. These features help convey a sense of time and place.

8. When installing new blinds or shutters, use ones that are constructed of wood and sized and installed like historic working ones.

9. Select white storm windows or paint them to match the window trim.

10. Use storm windows that are full-view or with internal elements that match those of the windows.

11. Do not change the number, location, size, or glazing pattern of windows by cutting new openings, blocking in windows, or installing replacement sashes that do not fit the historic openings.

12. Do not use bars in windows visible from the street.

13. Do not use snap-in or flush muntins.



*Metal casement windows were commonly used in commercial and industrial buildings in the late nineteenth and early centuries (207 N. New Hampshire Street).*

WINDOW REPLACEMENT

When original, historic windows cannot be salvaged and must be replaced, the preferred order of appropriate materials is as follows:

1. Wood windows that match all the characteristics of the original wood windows.

2. Aluminum-clad wood windows with enameled finish resembling a painted finish.

3. Vinyl-clad wood windows are discouraged, as vinyl is not a sustainable material.

4. Vinyl windows are inappropriate, and vinyl is not a sustainable material.

## *Why Preserve Historic Wood Windows?*

- Rebuilding historic wood windows and adding storm windows makes them as efficient as new vinyl windows and more than offsets the cost of installation.
- The old-growth lumber used in historic window frames can last indefinitely, unlike new-growth wood or vinyl.
- Adding storm windows over original windows provides excellent thermal efficiency and better payback than most replacement windows.
- Vinyl window seals often fail after a few years, making their replacement more costly than upgrading historic wood windows.
- Vinyl windows don't look like historic wood windows; their texture and thinness are inappropriate for the historic district.
- Vinyl is harmful both in its creation and disposal.

## *General Maintenance*

- Keep the glazing putty free of cracked, loose, or missing sections.
- Monitor the paint condition; if paint becomes deteriorated, check the wood below in those spots.
- Remove excess, peeling, or flaking paint.
- Keep wooden components painted.
- Replace deteriorated components like broken sash cords and panes.

For more information on general maintenance and more involved repair of wood windows, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief09.htm

# NEW CONSTRUCTION

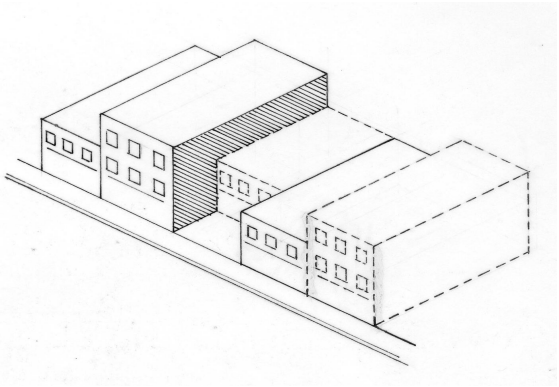
## Infill Buildings

Where vacant lots occur, it is appropriate to infill with new construction. Construction of compatible new buildings that respect characteristics of the district help protect the historic and architectural resources of the district. The following guidelines are important when considering whether proposed new buildings are appropriate and compatible; however, the degree of importance of each guideline varies as conditions vary.

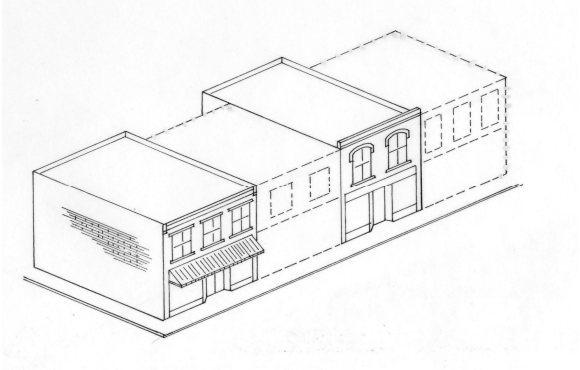


*This modern building is compatible with adjacent historic commercial buildings through its materials, windows, and height.*

1. Construct new buildings to a height compatible with existing adjacent buildings. Construct new buildings with a number of stories similar to adjacent buildings, and keep their height within ten percent of the average height of surrounding buildings as seen from the street and publically accessible areas.
2. Construct new buildings with façade proportions, including the height-to-width ratio, similar to and compatible with others on existing adjacent buildings.
3. The setback of new buildings should be compatible with adjacent buildings.



*Above, inappropriate infill. Below, buildings are set back a uniform distance from the street to form a continuous wall of facades, and side walls are shared. Roofs are flat or very slightly sloped. Maintain these patterns of construction.*



4. The complexity of new building design new should not compete with the degree of complexity of existing adjacent buildings. The degree of simplicity or complexity for a new building should complement that of dominant area architecture.

5. Design new buildings with window and door, including height-to-width ratios, that are related to the proportions of existing adjacent buildings visible from public areas.

6. The solid-to-void rhythms and open-to-solid proportions of new buildings should be compatible with those of existing adjacent buildings.



*Appropriate alignment: The top sketch illustrates new construction that maintains traditional storefront and upper façade alignment. The sketch below illustrates inappropriate alignment.*

7. Select materials and textures for new buildings that relate to those used in the surrounding area and on existing adjacent buildings. In areas where strong continuity of materials and textures is a factor, consider the continued use of those materials.

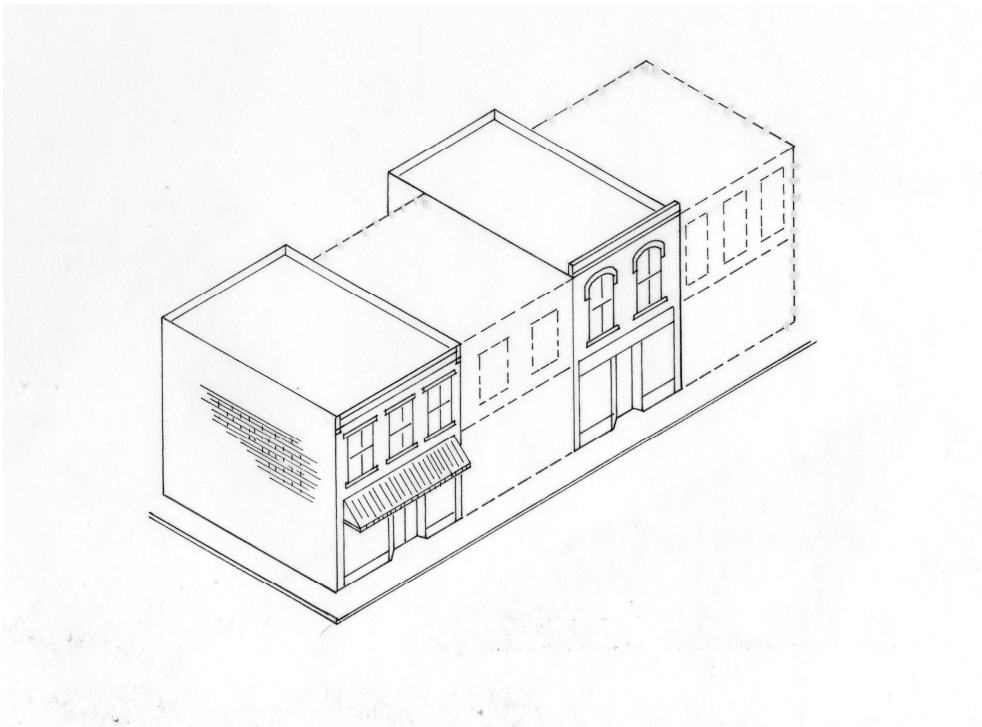
8. When selecting colors for a new building, consider the color schemes in the surrounding area and on existing adjacent buildings. Strong continuity of color can help make the new building visually cohesive with its block.

9. When considering architectural details and their articulation, those of new buildings should relate to those of existing buildings. Such details may include lintels, cornices, arches, chimneys, and ironwork.

10. New buildings should be compatible with the historic and architectural character of the district and still be discernible as products of their own time. By following a majority of the above guidelines, a new building can be designed that respects its historic neighbors without simply duplicating them.



*This new construction at 205 N. Columbia Street employs a design reminiscent of the two-part commercial block form, yet is clearly discernible as a new building.*



***YES**—Window size and placement should be consistent for new construction.*




***YES**—A building constructed over several lots should have vertical divisions to maintain streetscape rhythm.*

# STREETSCAPE ELEMENTS



*Landscaping in the 200 block of Columbia Street softens the hard surfaces of downtown. Choose species that are resistant to pollution and heat of city environments and are appropriate for a streetscape at mature height and width.*



Covington has invested in streetscape improvements in the downtown area with installation of streetscape elements. Continuation and expansion of this program is encouraged.

1. Enhance Covington's commercial area with streetscape elements such as benches and planters.
2. Future installation and maintenance of lighting should follow the existing light standards in the downtown area.
3. Future streetscape improvements should be consistent with the historic character of the downtown area and follow traditional designs.
4. Landscaping should follow historic patterns when possible. Landscaping should not damage historic buildings or other historic elements.
5. Historically, downtowns did not have trees and other plants. If beautification through landscaping is desired, select species with limited height and canopies.
6. Public outdoor furniture should be uniform in appearance, of historically appropriate materials, such as wrought iron, and consider pedestrian flow in its placement.



*The park at Columbia Street Landing offers a shady area with benches and observation deck.*

# PARKING LOTS/ALLEYS



*Trees at Ox Lot 16 help screen and provide shade.*

Covington's historic ox lots are now spaces for parking vehicles. Landscaping them provides screening and shade. Adding appropriate landscape features to lots is encouraged. The same applies to new lots. Business owners leasing of lot space are encouraged to work with the city in future improvements for the ox lots. This should include unified designs, including permeable surfaces, landscaping, and light fixtures.

1. Enhance and highlight the historic ox lots with a unifying design based on the guidelines for other streetscape elements. Private owners of ox lots are encouraged to follow the city plan.
2. The planning and constructing of new parking lots must ensure the protection of historic landscape elements, particularly buildings.
3. In the commercial downtown, locate parking lots behind historic buildings and out of pedestrian view.
4. Shared parking areas by businesses or institutions with different peak use times helps limit the need for new parking surfaces. In turn, this reduces run-off and flooding created by non-porous surfaces.
5. Clearly differentiate parking and pedestrian areas.
6. Landscape and improve alleys for pedestrian use.



*New parking surfaces allow for water absorp-*



*A gravel surface will also allow for rain absorption. Ox Lot 2 is screened and shaded by trees.*

# UTILITIES



*Rear elevations are appropriate locations for HVAC units, utility meters, and garbage containers (415 N. Columbia Street).*



*Screening of HVAC units behind buildings (408 N. Columbia Street, above) or locating them on the roofs of buildings (229 N. Columbia Street, below) is appropriate.*

In the district, utilities such as mechanical systems and garbage receptacles support the functionality of buildings. Site air conditioning and heating units at rear facades or on rooftops, where they are not readily visible from the street. Paint conduits to blend with the color of the building.



1. Locate garbage receptacles behind buildings.
2. Locate ground-mounted mechanical systems on the rear elevation of on top of buildings. If on top of buildings, they should be set back or behind a parapet, not visible from the street.
3. Locate meters, conduits, and other equipment on rear elevations.
4. Locate window mechanical systems on the side or rear elevations and minimize their visibility as much as possible.

# ADA COMPLIANCE

Ramps are modern additions to historic buildings, and their placement and design should minimize their visual impact. ADA curbing on city streets should blend in color and texture with historic surfaces where applicable.

1. New Americans with Disabilities Act (ADA) curb cuts should be installed to minimize damage to the original concrete sidewalks and be consistent with the existing concrete color and texture.
2. Locate ramps and lifts out of public view.
3. Use landscaping where appropriate to screen ramps and lifts.



*ADA ramps can be added where needed on commercial buildings by using grade changes and screening railings with landscaping.*



*Automatic door openers can be added to entrances without causing alteration to the historic door and other entrance features.*



*When possible, site ADA ramps at side entrances.*



*Curb cuts in the downtown area should be reviewed to ensure ADA compliance.*

# HISTORIC RESIDENTIAL ARCHITECTURE

## Introduction to Residential Architecture of Covington

In Louisiana, the styles and forms of domestic architecture reflect a diverse cultural background. While French colonists were in the majority, settlers also came from Portugal, the Netherlands, Germany, Spain, Britain, and Africa, either directly or by way of the Caribbean. Displaced French-Canadians, known as Acadians, settled in Louisiana beginning in the 1760s. The term "Cajun" is derived from word "Acadian." In the last decade of the eighteenth century, the Haitian Revolution resulted in an influx of European and African settlers, coming through New Orleans. These populations brought the Caribbean term "Creole" with them. Additionally, the American Revolution brought former British colonists over the Appalachians and into the territory that became Louisiana in 1812. These diverse cultural influences intermingled here, shaping the architecture of the region.

## Residential Architectural Styles of Covington

Covington contains a variety of late nineteenth and early twentieth century architectural styles. Knowledge of the distinguishing characteristics of each style can help guide the treatment of buildings. Following are descriptions and examples of the district's predominant styles and forms.

### Creole-influenced dwellings

These building types have an array of possible massing and composition. They include one-story cottages with a narrow façade, such as the shotgun form, one-and-one-half-story townhouses with a narrow façade and a side-gable roof, or large, palatial houses with a hip roof and integral porch with columns.



*The gable-front dwelling at 411 N. Theard Street is an example of a Creole cottage.*



*At 138 N. New Hampshire Street is a broad-front, Creole-influenced dwelling distinguished by its wraparound porch and floor-to-ceiling windows.*

## Acadian-influenced dwellings

These buildings always have a side gable roof. There may be gable dormers on the roof. Another common characteristic of Acadian design is elevating the first floor off the ground. Dwellings of this kind may be one-, one-and-one-half-, or two-stories in height. They typically have a full-width, integral porch.



*Several nineteenth century dwellings were built with Acadian-influences such as this dwelling at 610 E. Rutland Street.*



## Victorian dwellings

Named for the English Queen Victoria, this style of architecture was popular after the Civil War until around 1900. Technological advances and railroads allowed for mass production and distribution of building materials. Because of the availability of wood products, Victorian architecture can often have irregular floor plans with complex roofs. They emphasize ornamentation, specifically in wood trim, such as porch posts, decorative wood shingles, and eave brackets. Victorian dwellings may be one-, one-and-one-half, or two-stories in height.



*The Gable L massing of the dwellings at 626 E. Boston Street (left) and 517 E. Rutland Street (above) are common designs within the Covington Historic District. These Victorian-era homes were built from the 1880s to the early 1900s.*

### American Foursquare

Another popular house type of the late nineteenth and early twentieth centuries was the American Foursquare. It takes its name from its form, a square. These dwellings were always built as two-story buildings. They typically have hip roofs and full-width, one-story porches, though some examples may have simple gable-roof entry porches. The American Foursquare is a derivative of the Colonial Revival style, which emphasized simplicity, balance, and order.



*The house at 117 S. Vermont Street is an example of the American Foursquare design.*

### Craftsman/Bungalow, 1905—1930

Craftsman Bungalows developed in California and quickly spread across the country as a popular design choice for small houses. This type of dwelling typically has a low-pitched gabled roof with a wide eave overhang, exposed rafters, decorative beams or braces, full- or partial-width porches, and tapered posts on brick piers. Designers often used the Craftsman style for Bungalows, which were generally one-story houses with large porches and open interior floor plans.



*Bungalows are characterized by their wide porches, often with tapered wood post on brick or stone piers (508 N. Columbia Street, above and 729 E. Rutland Street, below).*



# ARCHITECTURAL DETAILS



*The knee brace brackets in the eave of this bungalow dwelling should be maintained and preserved. (805 E. Rutland Street).*

Architectural details help define individual building styles and contribute to overall district character. Examples of architectural details in the district include bargeboards, brackets, cornices and returns, dentils, and other decorative or trim elements. They may be of wood, metal, or masonry materials.

1. Maintain and preserve architectural details on a building.
2. Ensure that architectural features are visible; do not cover or conceal them.
3. Follow the guidelines for wood, metal, or masonry, as appropriate, to repair damaged architectural features.



*The milled wood porch posts at 626 E. Boston Street are elements to be preserved.*

4. If possible, replace architectural features that are missing or too severely damaged for repair. Use replacements appropriate for the style and period of the building.
5. It is not appropriate to add architectural features to locations where none historically existed.



*This pedimented dormer is an integral architectural feature of the dwelling at 610 E.*

# AWNINGS

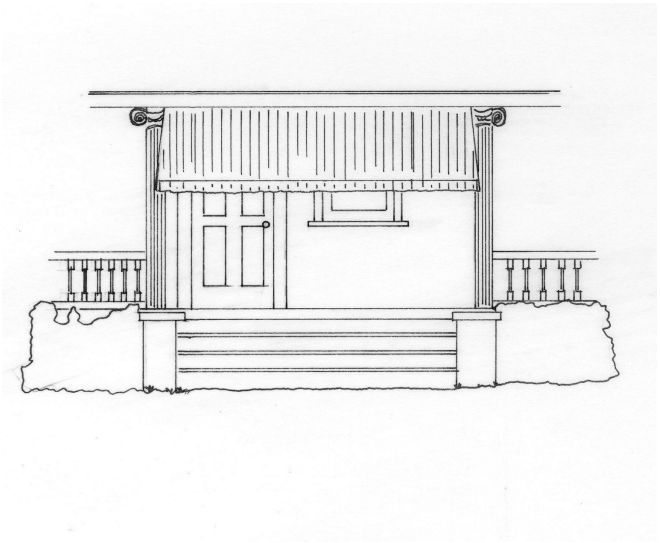
Awnings were commonly installed over windows and porches of buildings in the late nineteenth and early twentieth centuries. During the mid-twentieth century, metal awnings were favored. However, after World War II, the use of awnings generally declined with the availability of air conditioning. Recently, however, energy-minded property owners have revived the use of awnings as means of helping to cool a building. Canvas awnings may be appropriate for historic dwellings.

1. Retain and maintain historic metal awnings.
2. Repair damaged historic awnings.
3. When adding new awnings, ensure they do not damage the building. Appropriate awning materials include canvas or cotton and polyester blends. Awnings may be treated with acrylic. Select colors that complement the building, and shapes mimic the shape of their opening.
4. Retain and maintain mid-twentieth century metal awnings When adding awnings to a building that has not traditionally had any, canvas awnings are generally more appropriate than metal awnings.



*The awning examples above and below appropriately fit their openings.*





*Awnings should fit within porch columns and be of appropriate shapes.*

# CHIMNEYS



*Decorative corbelled brick chimney design at 415 E. Lockwood Street incorporates two chimney pot vents.*



*This exterior wall chimney with a stepped shoulder should be preserved and maintained (322 N. Vermont Street).*

Chimneys were common features on dwellings well into the twentieth century. Whether a chimney on a historic house is still functional, it is an integral architectural element that contributes to the character of the building and the district. On some house, they can even help define architectural style. Chimney pots or caps are functional additions to the chimney tops, improving ventilation of coal fumes. As oil came to replace coal's use in heating, chimney pots became less prevalent. Retaining them enhances the historic character of the dwelling's chimney.

1. Follow the guidelines for masonry to preserve and maintain chimneys.
2. Follow the same guidelines for chimney repair.
3. If a chimney is missing or is deteriorated beyond repair, consider replacing it. Use replacement materials appropriate for the style and period of the building.
4. Retain extant chimney pots of terra cotta and brick. Replace in kind, as it is not appropriate to substitute other non-historic materials such as sheet metal or concrete block.

# ENTRANCES AND DOORS




*Craftsman-style door (415 N. Vermont Street).*




*The entrance at 517 N. Columbia Street includes a three-light transom and sidelights.*

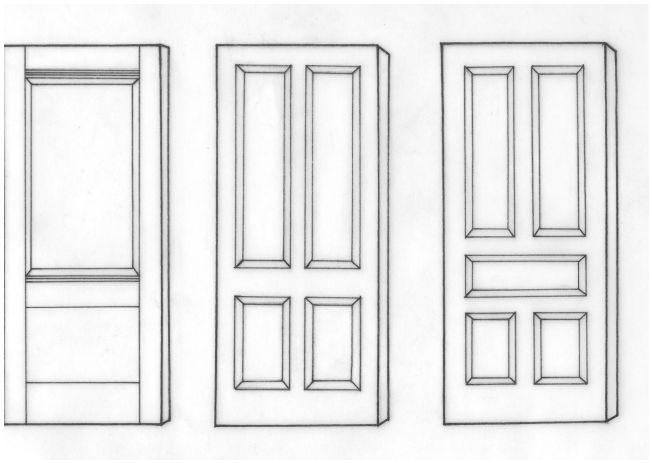
Entrances are focal points of dwellings and consist of several elements such as doors, transoms and sidelights. These components are significant in defining a house's architectural character. Preserve these original designs, as well as original screen doors. If a storm window is desired, install a design that allows full view of the original door behind it.

1. Maintain entrances, doors, and related elements.
2. When repairing entrances and their components follow the guidelines for wood. Reuse historic hardware and locks.
3. If any element of an entrance is beyond repair, replace it with appropriate materials to match the historic element.



*An appropriate storm door allows for full view of the historic door behind it.*

4. Do not add openings to a primary elevation.
5. Do not resize or otherwise alter an entrance.
6. When installing a storm or screen door, ensure its designs allows full visibility of the door behind it.



*Appropriate designs for replacement doors.*

*Below: four-panel door at 311 E. Gibson Street.*




*Single-light glass-and-wood doors with sidelights and transoms are common features of late nineteenth and early twentieth century dwellings. The entrance at 515 N. Florida Street (above) has a single-light and single-panel glass and wood door with a single-light transom. This design at 131 N. New Hampshire Street (below) incorporates border lights around the single-light pane.*






# FOUNDATIONS



*Lattice panels can be appropriate in terms of design and installation, though should be cut to fit in between foundation piers, rather than conceal or cover them (517 N. Columbia Street).*

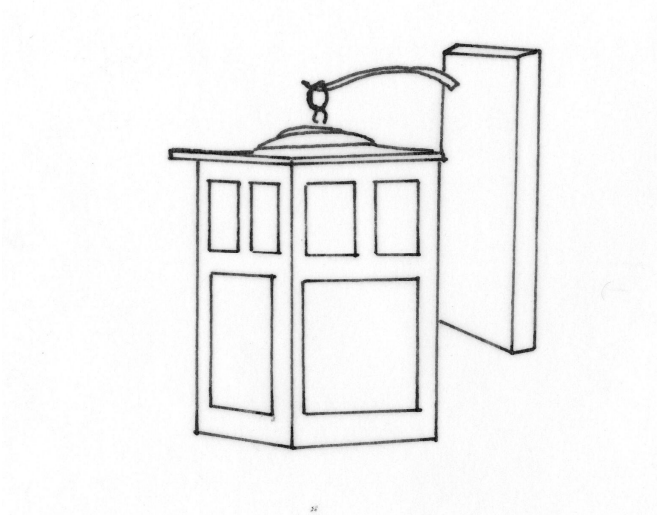
Brick and concrete are the most common materials for foundations, which may be solid or raised piers. The use of lattice panels between pier foundations is appropriate. Follow masonry guidelines for repointing foundations.



*Visible foundations are a typical feature of historic houses, and they contribute to district character (434 E. Lockwood Street).*

1. Follow the guidelines for masonry to retain and maintain foundations.
2. Do not cover or conceal historically visible foundations.
3. Follow the guidelines for masonry to repair foundations.
4. If infill is desired for pier foundations, the installation of lattice sections between the piers is appropriate. Solid fill is not encouraged.

# LIGHTING



Retain historic light fixtures. When installing new light fixtures, select understated designs that match historic examples in materials and placement.

1. Retain historic light fixtures.
2. Repair damaged historic light fixtures or replace damaged pieces with similar replacements.
3. When original fixtures are missing or too damaged for repair, install new fixtures that replicate historic examples. Their materials and design should be appropriate for the period and style of the building and unobtrusive in placement.



*Where they exist, historic light fixtures should be repaired and retained (515 N. Florida Street).*



*These light fixtures are examples of designs that may be appropriate when choosing new light fixtures for a historic building.*

# PAINT

Maintain the painted finish on traditionally painted parts of buildings and properties like wood siding, architectural details, window sashes, and fences.



*Wooden trim and other traditionally painted building elements should be kept painted. Trim, such as shutters at 125 S. Vermont Street, may be painted a contrasting color from the body of the house to stand out.*

1. Maintain the painted finish of building and landscape elements that were historically painted.
2. Do not apply paint to masonry surfaces that were historically unpainted, unless extenuating circumstances exist.
3. Use oil paint on surfaces that have been painted with oil paint in the past; this is generally the case for historic buildings in the district.
4. Latex paint is not recommended, as it is not likely to adhere well. Also, because latex paint shrinks more than oil paint when drying, it can pull off underlying old paint. If latex is used, first completely cover the surface with an oil-based primer.
5. Dirt inhibits the adhering property of paint. Use a mild household detergent and water to remove dirt before painting.
6. Remove damaged or deteriorated paint to the next sound layer.
7. Use the gentlest means of paint removal possible, such as hand sanding and hand scraping.
8. Where paint has blistered, remove all paint down to the bare wood.



*Gently clean surfaces requiring re-painting, and use paint that matches the previous color (323N. E. Kirkland Street).*

9. Only when hand-scraping methods do not effectively remove paint, use chemical strippers. In order to ensure that paint adheres to the surface, follow product directions carefully to neutralize chemical strippers thoroughly after use .



*Painting helps maintain and accentuate decorative wood trim (315 N. Vermont Street).*

10. Removal of paint should follow guidelines for lead abatement.

11. Select paint colors that complement the style and period of the house and the overall color scheme of the street.

12. Be consistent with color in painting for trim including horizontal and vertical trim boards, porch framing and columns, and window framing; select a contrasting color for walls and a darker color for doors, shutters, and Victorian window sashes.

13. Limit the number of colors on a building to approximately three.

14. Recommended paint color families:

Victorian, Acadian, and Creole Cottages: Trim color should be lighter than body color.

Colonial Revival/American Foursquare: Softer colors for walls with white or ivory trim. Shutters should be dark colors, such as black or dark green.

Craftsman: Earth tones, sometimes different colors for different floors, for walls and complementary trim. Up to four colors can be used to accentuate Craftsman details, such as a body color, a little color for trim, a secondary trim color for shutters, and a door color.



*The color of trim can be carried throughout the dwelling, as at 207 E. Gibson Street.*

# PORCHES



*Porches can be important stylistic elements; in this case, the porch contributes to the house's Colonial Revival character (714 E. Rutland Street).*



*Porch styles help define the character of the dwelling and can vary from slender wood posts and railing (529 N. Florida Street, above) to thick, square, brick posts (507 N. Columbia Street, below).*

Like entrances and doors, porches are often focal points of historic building facades. Their aesthetics and function help define building style. Porches have traditionally been a social gathering areas, as well as a transition area between the exterior and interior of the residence. In the district, many homes retain either large front or side porches. The preservation of porches is critical to maintaining the integrity of individual building designs and the overall historic character of the district.




1. Follow the guidelines for wood or masonry as appropriate to maintain porches.

2. Traditionally, back porches served utilitarian roles and are less crucial to the visibility of the property. Their treatment can be more flexible and may include alteration, replacement, or removal.

3. If a porch is damaged or deteriorated beyond reasonable repair, replace it using a design that matches the historic design and materials that support the historic character of the district to the greatest extent possible.

4. It is not recommended to enclose porches. If enclosure is desired, screen panels are preferred to solid materials, as they can provide minimal obstruction to structural elements and better preserve the porch's historic transparency.



*This porch is appropriately screened with minimal cross members to allow visibility of the original porch's dimensions and depth (505 E. Rutland Street).*

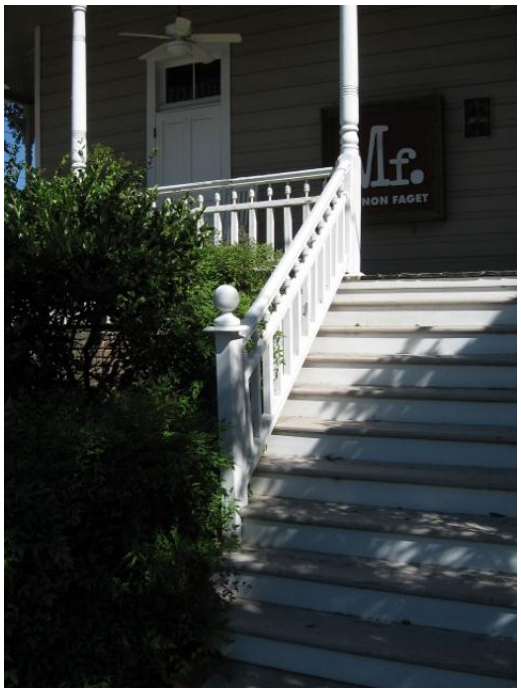
5. If a porch floor requires replacing, substitute materials such as wood and plastic composites may be appropriate under some circumstances. If these treatments are used they should not be readily visible from the street. Painting them to blend with the house colors also helps obscure such materials.



*This porch has an original spindled railing and frieze (506 E. Rutland Street).*

# PORCH STAIRS AND RAILINGS

When porch stairs or railings require replacement, match the new components to the porch in terms of design and materials.



*Retain and preserve original stairs and railings (806 E. Boston Street).*

1. Retain historic porch steps and railings.
2. Repair historic porch steps and railings with materials that match the original.
3. Replace porch stairs and railings with materials to match the porch's materials.
4. The installation of brick, concrete, or wrought iron steps on wooden front porches is not recommended; these material combinations are discouraged but acceptable.
5. Pre-cast concrete steps on entrances that are readily visible from the street are not recommended.
6. When replacing railing, match the style and appearance of the porch. Simple painted wood railings with balusters between the top and bottom rail are generally appropriate.
7. If handrails are added to steps, use wooden or metal designs that are in keeping with the style and design of the building.
8. In most cases, the finished dimensions of balusters or railings must be a minimum of three inches by three inches.



*Appropriately rebuilt porch steps and railing at 529 N. Florida Street.*

# ROOFS

A roof is functionally the most important component of a building. Since it covers and protects the rest of the building from the elements, proper maintenance is critical. Also, a roof is important visually, as it is such a large and visible part of the building. A change in its shape or materials can radically alter the appearance of the entire building. Original roofs are particularly important to the district's historic character.



*A pyramid square plan dwelling is defined by its shape and roof (131 E. 23rd Street).*

1. Retain historic roof forms and materials, and keep them in good repair.
2. Replace individual damaged roofing elements.
3. Substitute materials may be acceptable if overall deterioration is beyond the reasonable possibility of repair. Select substitute materials that will best support the historic character of the building and the district. Match original materials whenever possible.
4. Keep gutters and downspouts free of debris, and keep them maintained.
5. Repair leaking roofs, gutters, and downspouts.
6. Secure loose flashing or replace deteriorated flashing with high-quality materials. Fasten aluminum flashing with aluminum nails, and paint.
7. Prevent condensation by ensuring proper ventilation.
8. Ensure roofing materials are sufficiently anchored against wind and water damage.
9. Inspect the seams of metal roofs for proper overlap; keep metal surfaces painted except for copper roofs, which are protected by their patinas.
10. Use metal fasteners on metal roofs that are compatible with the roofing material.



*If a metal roof must be replaced, the replacement should match the historic one as closely as possible (508 N. Columbia Street).*

11. Tile and slate roofs are character-defining features and should be preserved. When deterioration of supporting materials below a slate or cement-tile roof has occurred, carefully remove and retain the tiles, repair the supports, and reinstall the tiles using copper nails to secure the slate tiles to the roof.

12. Install solar panels, skylights, rooftop satellite dishes, or other modern roof elements out of public view. Use the smallest satellite dish possible.




*Place modern elements like solar panels, skylights, and satellite dishes out of public view to help minimize the effect on the character of the district.*



*Preserve and maintain original roof materials such as this slate roof at 516 E. Rutland Street.*



*Place solar panels (above) and solar shingles (below) on rear roof lines.*



# SIDING



*Original wood siding at 434 E. Lockwood Street.*

The materials of a building's exterior are major factors in defining building character. Retaining and maintaining historic siding materials is the best treatment for buildings in the historic district. Using modern siding treatments like vinyl or aluminum is discouraged.

1. Retain and maintain historic siding and exterior materials.
2. Nail warped or loose wood shingles back in place.
3. When repairing damaged historic siding and exterior materials, use materials that match the historic materials. Follow the guidelines for wood or masonry for detailed repair information.
4. Damaged stucco siding can be repaired by removing loose material and patching with a new material that is similar in composition, colors, and texture.
5. Replace historic siding and shingles only as required and with materials that match the original as closely as possible.
6. The use of synthetic replacement siding may be acceptable if the historic siding was removed or covered prior to the adoption of design guidelines or if it is deteriorated beyond reasonable repair.
7. If synthetic siding is used, select a product that most closely matches the shape, size, profile, and texture of wood siding. Hardboard products such as cement-wood boards are preferable to vinyl or aluminum siding. Install vinyl siding that is 4" or 5" lap design, not Dutch lap siding.
8. Ideally, where synthetic siding has been installed, it should be removed, and the historic siding material restored.



*Wooden shingles help define the house's historic appearance. If they become damaged they should be repaired in accordance with the guidelines for wood (315 N. Vermont Street).*

## *Wood Versus Synthetic Siding*

- Vinyl and aluminum are still too new to definitely say whether they are more or less economical than wood. In terms of resale value, wood siding has the economic advantage; a recent study by *Remodeling Magazine* judges that property owners lose one out of every three dollars invested in aluminum siding when they sell their house.
- Wood and synthetic materials perform fairly equally in terms of energy conservation since most heat leaves houses through roofs, basements, windows, and doors.
- Any claims that synthetic siding is "maintenance-free" are untrue. Owners of 15 to 20 year old aluminum and vinyl siding often find that it, like wood, requires painting.
- Vinyl siding is a toxic material and is not considered "green" and friendly to the environment.
- Synthetic siding is likely to trap moisture and condensation between it and the wood underneath, leading to rotted wood and structural problems. Synthetic siding can keep the problem hidden until major damage is done.
- If you decide to use synthetic siding, you can minimize its visual impact by choosing a siding that matches the dimensions of the original siding as closely as possible. Leaving historic trim and features in place and visible also helps. Make sure that the siding is as well ventilated as possible to avoid water damage.

## *Maintaining Wood Siding*

- Paint wood siding every five to eight years to seal it against water penetration.
- Repair or replace damaged sections. Epoxies can be helpful.
- For its best appearance, keep wood siding clean by using a strong stream of water from a garden hose or by using household detergent and a medium soft brush.
- Allow sunlight and air to reach siding to prevent mildew.

For more information on general maintenance and painting of wood siding, see the preservation brief at http://www.nps.gov/history/hps/tps/briefs/brief10.htm

# WINDOWS



*Original, three-over-one wood sash window (131 E. 23rd Street).*

Functionally, windows allow light to enter the interior of a building and also provide ventilation. Additionally, windows provide a visual link between the interior and exterior of a dwelling. Viewed from the outside, windows are highly visible architectural features of a historic building and help define its particular style.

1. Retain and maintain historic windows.
2. Use paint, putty, and weather strip on historic windows as needed in order to restore them to their original conditions. Follow the guidelines for wood for more detailed repair information.



*Some windows were designed to be essential parts of a dwelling's character such as this Palladian window. (209-217 N. Vermont Street)*

3. Replace historic windows only if they are damaged beyond reasonable repair. A good test for condition is to jab the sill or bottom rail of the frame with an ice pick; if the pick penetrates more than half an inch into the wood, the frame may require replacement.
4. If replacement of historic windows is required, use replacements that closely match the historic windows in size, type, and material.

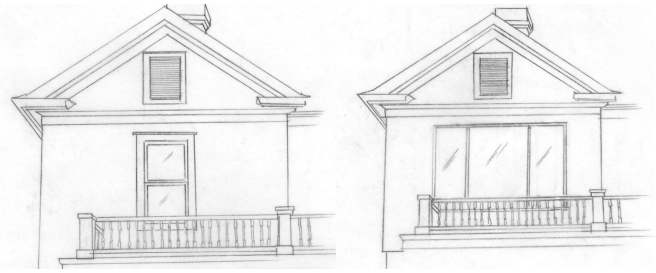


*Specialty windows like this art glass window should be preserved and maintained (434 E. Lockwood Street).*

5. The installation of storm windows can help make historic windows as energy efficient as replacement windows. If replacement is required due to extreme deterioration, replace wood windows with new wood windows to match the original.

6. Retain and reuse serviceable window hardware and locks. They enhance historic character.

7. Historic blinds or shutters also help define the historic character of a building.



*On the left is a good example for replacing a single one-over-one window because the size of the opening and design of the window remains the same. The enlarged opening and fixed windows installed on the right is inappropriate.*

8. If the installation of new blinds or shutters is desired, they should be constructed of wood and sized to fit like historic working ones.

9. Storm windows should be white or painted to match the window trim.

10. Use storm windows that are full-view or with internal elements that match those of the windows.

11. The number, location, size, or glazing pattern of windows should not be altered by cutting new openings, covering over windows, or installing replacement sashes that do not fit the historic openings.



*Functional louvered shutters should be preserved and maintained (806 E. Boston Street).*

12. Do not use bars in windows visible from the street.

13. The use of snap-in or flush muntins is highly discouraged.



*A window screen should also allow full view of the window behind it (131 E. 23rd Street).*

# WOOD



*Detailed wood trim at 626 E. Boston Street.*

Covington's historical economic base was derived from its timber, making wood the most common building material. The flexibility of wood makes it ideal for shaping into a broad range of decorative and functional elements. Many wooden elements, such as architectural details, doors, siding, and windows, are addressed in their own sections. To ensure the longevity of wood elements, regular maintenance is critical.

1. Follow guidelines for paint to keep all wood surfaces primed and painted, which helps prevent deterioration from moisture.
2. Pest control can involve exposure to poisons; use extreme caution and follow all given instructions on product labels.
3. Vegetation encourages moisture and should be removed if growing close to wood.
4. Keeping roofs, gutters, and downspouts in good repair will help eliminate excessive moisture problems. Also, secure or replace loose or deteriorated flashing and insure proper ventilation.
5. Maintain proper drainage around the foundation to prevent standing water.
6. Recaulk where rainwater might penetrate a building, such as junctions of dissimilar materials or construction joints such as siding and corner boards. To apply new



*Paint helps protect wooden elements like the wood siding from decay (218 E. Gibson Street). When paint begins to flake, remove damaged paint to the next sound layer before re-painting.*

caulk, first remove old caulk and dirt. Use a high quality caulk such as one made with polyurethane. Do not caulk under individual siding boards or windowsills.

7. Treat rotted wood with fungicide. Waterproofing the wood requires two to three applications of boiled linseed oil, with 24 hours of drying time between coats. Any cracks or holes can be filled with putty and sand. Caulk between the wood members when necessary, then prime and paint the wood.

8. Apply semi-rigid epoxy to partially decayed wood to strengthen it. Allow the epoxy to harden. Then fill, patch, sand, and paint the consolidated wood. Caulk between the wood members when necessary, then prime and paint the wood.

9. If wood boards are split too wide to repair with putty, pry the crack in order to apply a strong exterior glue underneath the two sections, then press them back together. Fasten finishing nails to hold the sections in place while the glue dries.

10. Reshape convex warped boards by first wetting the board thoroughly to prevent splitting. Then, drill several holes along the centerline of the board. Insert countersunk screw (countersink enough so that screw heads end up below the surface of the board) and gradually tighten the screws to pull the board flush. This is a gradual process that can take several days to reshape the board.

11. For concave warped boards, install a row of finishing nails at both the top and bottom edges to pull the edges back down. Countersink the nail heads and fill the holes with putty.

12. If only a portion of a wooden board is salvageable, use a circular or hacksaw to remove the damaged portion as close to the edge of the board above as possible. Using a new board that closely matches the remainder in dimensions, replace the removed section by nailing it in place, countersinking the nails, puttying the nail holes and any cracks, and painting the area.

## FENCES AND WALLS



*This privacy fence is of appropriate height, materials, and setback (508 N. Columbia Street).*

Many properties throughout the district have walls and fences, including gates. They are historically appropriate and should be preserved. Maintain existing historic walls and fences rather than replace them. In areas where picket or iron fences are prevalent, chain link, split rail, or stockade fences would be incompatible and are discouraged. Property owners are encourage to remove incompatible walls and fences.

1. Retain historic fences and walls, and keep them in good repair.



*This original hoop and dart iron fence should be preserved and maintained (157 N. New Hampshire Street).*

2. The construction of new fences and walls may be appropriate, especially if their materials visually match those that predominated historically. Wood or metal for new fences and stone for new walls are generally appropriate materials.



*The material, design, color, and scale of this wooden picket fence are appropriate (805 E. Rutland Street).*

3. Wooden fences should be a maximum of three feet tall, with pickets separated by less than three inches. The pickets should be less than four inches wide. Paint new wooden fences to complement their adjacent houses New metal fences should be also be less than three feet tall.

4. Solid wood board fences are appropriate for back yards only. Their height should be a maximum of six feet. Paint them to blend with the building.

5. Chain link, split or horizontal rail, railroad tie, or timber fences are also only appropriate rear yards or where not visible from the street. Minimize the visual impact of chain link fences with paint or plastic coating in dark green or black. Screening them with plants also helps conceal such fences.



*Retain, and do not conceal, historic retaining walls. The picket fence at 505 E. Rutland Street is appropriately set behind the retaining wall, which remains visible from the street.*



*At 507 N. Columbia Street, the picket fence is of appropriate design and height for a front yard; the six-foot tall privacy fence appropriately begins at a point that is at least half the depth of the dwelling and encompasses only the back yard.*

# GROUND SURFACES

Retain historic sidewalks, driveways, planting patterns, and grades. Where replacements or new elements are required, follow the historic placement pattern and use similar materials.

1. Historic ground surfaces such as walkways and drives establish a visual rhythm throughout a neighborhood. This historic pattern should be preserved by maintaining the historic placement, materials, and design of ground surfaces.
2. Historic landscaping patterns relate to historic ground surface patterns through the ratio of plants to paved surface. This relationship should be followed. Also, consider mature height and width of plants. Plants should not obscure a historic building.
3. Consider the compatibility of private ground materials like walkways and drives to public materials like sidewalks.



*Historic district walkways are generally of concrete.*



*Driveways, like sidewalks, are often concrete. The "ribbon" design is a common historic design (729 E. Rutland Street).*

# OUTBUILDINGS

Retain historic outbuildings such as garages and sheds. Design new outbuildings that are complementary to the dwelling's architectural style.

1. Preserve and maintain original outbuildings such as garages and sheds as long as possible. Follow rehabilitation guidelines used for dwellings in repairing outbuildings.
2. Design new outbuildings to be compatible with the architectural style of the primary building.
3. Site outbuildings at appropriate locations such as to the rear of a house or recessed back from the side elevations.



*Original garage at 729 E. Rutland Street.*



*At 138 N. New Hampshire Street is a rare remaining example of a carriage house.*

# MODERN CONVENIENCES AND CODE REQUIREMENTS

Buildings today have many modern appliances that can detract from the historic character if not appropriately placed. Locate modern equipment such as dish antennae, external heating and air conditioning units, utility meters, garbage receptacles, utility wires, and ramps on and around historic buildings out of public view. Also consult local building codes in this regard as well.

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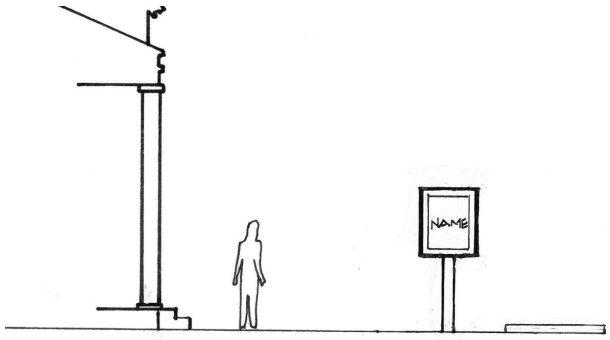
1. Plants, trees, and landscape features proved visual screening and also offer benefits of passive solar energy functions like shading and wind breaks. Maintain living and inanimate landscape features.
2. Select the smallest size possible for dish antennae and install it where least obtrusive.
3. Ensure that garbage receptacles, HVAC units, and utility meters are out of public view using inconspicuous placement, landscaping, or a lattice constructed to blend with the building.
4. Locate window mechanical systems on side or rear elevations.
5. Consult local health and safety codes; compliance with codes can be achieved with minimal effect to character-defining features and finishes of the building.



*Lattice panels are effective ways to screen HVAC units such as at 434 E. Lockwood Street (above) and 506 E. Rutland Street (below).*



# SIGNS




*Signs should not detract from the building.*

## Minimize the impact of private signs in historic residential areas by selecting designs of appropriate size, style, and colors.

1. New signs should be constructed of materials with historical precedent, including wood, glass, iron, copper, or bronze.
2. Keep the proportions of signs to a maximum area of four square feet. Signs should complement the building's proportions.
3. Keep the design and content of signs simple. Use three colors or less the complement the colors of the building.




*The freestanding sign at 529 N. Columbia Street is appropriate in design, size, and location.*

4. Keep with tradition for the location of signs, such as on awnings, inside windows, projecting from the building façade, or standing in the yard. Ensure that signs do not obscure architectural features. Anchor mounting equipment in mortar, not bricks or stones.
5. Use only external, concealed lighting sources.
6. Install only one sign per home.




*Appropriate free-standing sign at 321 E. Kirkland Street.*




*Hanging signs on porches are appropriate.*

# NEW ADDITIONS

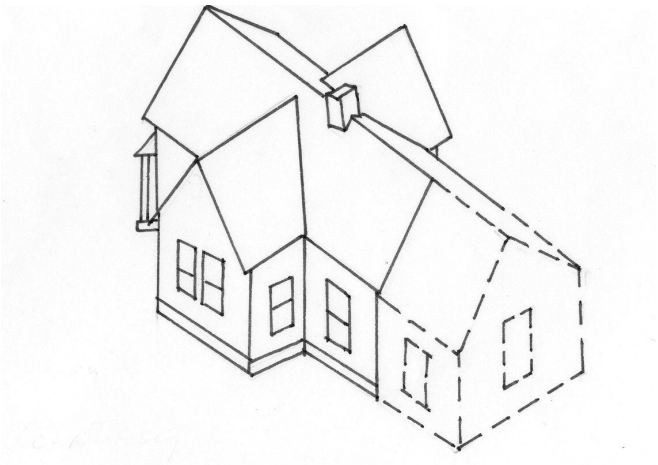
## ADDITIONS

As a building's use evolves, an addition may be needed. Keep the design and construction of an addition in character with a historic building. Ensure that features of the historic building are not radically changed, obscured, or destroyed in the process of rehabilitation. While an addition should complement the original historic building, it should be distinguishable and not attempt to copy the original design.

1. Consider how the existing building might accommodate needed functions without constructing an addition.
2. The size of new additions should not overwhelm the historic building.
3. The addition should complement the scale, massing, materials, and window spacing of the historic building.



*New additions should be at the rear, smaller and subordinate to the historic building.*



*Existing patterns should be respected in new additions. When possible, existing openings should be retained and used to access the addition.*

4. Keep the addition clearly differentiated from the historic building. Do not attempt to duplicate form, material, style, wall plane, roofline, cornice height.
5. The addition should express a contemporary design or reference design motifs from the historic building.
6. Ensure that the addition respects the existing historic character of surrounding buildings in the district and complements this historic character.
7. Appropriate locations for new additions are on rear or side elevations where they are not visible from the street.
8. New Additions within the historic district must have a Certificate of Appropriateness on file with the City of Covington. Additionally, all other checklist points for a Residential Building Addition Permit must be followed.

# FIRE ESCAPES/DECKS

Decks and fire escapes are modern additions to historic buildings, therefore ensure that their design and placement has minimal impact on district appearance.

1. Rear elevations are the appropriate location for decks and fire escapes, out of public view.
2. Paint and design decks and fire escapes to blend closely with the house.
3. Ensure that the addition of decks and fire escapes does not cause damage to architectural features.
4. Fire escapes may be either open or enclosed. If enclosed, the exterior surface of the fire escape may be of wood siding, brick veneer, or stucco. If open, fire escape surfaces should be of metal or wood.
5. Keep the design and appearance of decks simple. If the deck is visible from the street, use square balusters set no more than three inches apart and no more than two inches in width and depth.



*This fire escape at 529 N. Columbia Street is appropriately located out of public view.*




*Placement behind the historic building can minimize the impact of modern features like decks.*

# HANDICAP RAMPS

Ramps and chair lifts are modern additions to historic buildings, and their placement and design should minimize their visual impact.

1. Paint and design ramps to blend with the building.
2. Side or rear elevations are recommended for ramp or chair lift installation.



*The handicapped ramp at 708-710 E. Boston Street is appropriately located at the rear of the*



*Wheelchair lifts, ideally placed along side or rear elevations, may also be helpful for accessibility.*



*The ramp on the side elevation at 528 N. Columbia Street is appropriately screened with landscaping.*

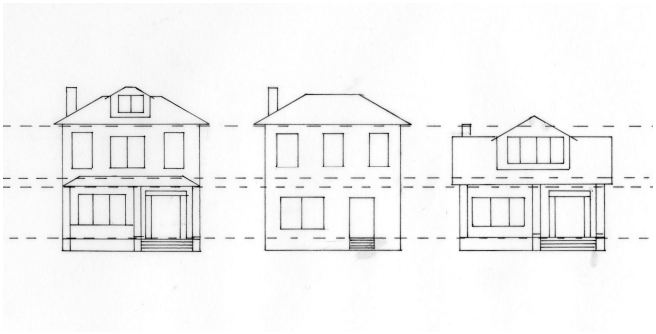


*This chair lift is appropriately located on a side elevation and has landscape screening.*

# NEW CONSTRUCTION

When new construction occurs within the historic district, protection of the historic and architectural resources is critical. New construction should respect visual and historic characteristics. New construction of primary buildings should maintain the existing historic pattern of a neighborhood in terms of characteristics such as setback, distance between homes, scale, materials, and colors.

1. The height of new buildings should be compatible with that of adjacent buildings .
2. Materials used in new buildings should be compatible with that of adjacent buildings.



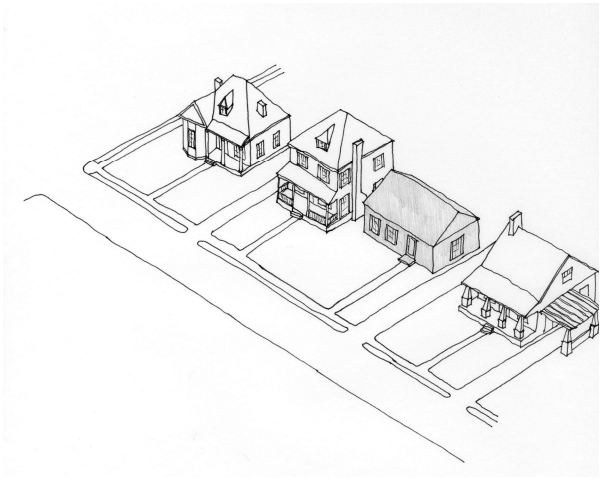
*These houses appropriately approximate each others' height and number of stories.*

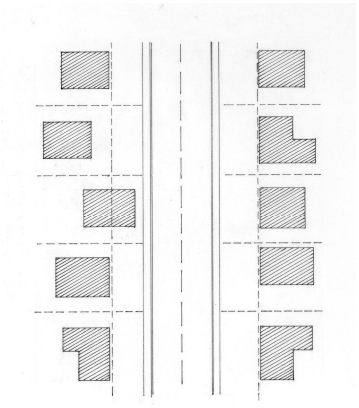
3. The set back of new buildings should match that of adjacent buildings.
4. New buildings should be compatible with adjacent buildings in terms of width, scale, and proportions.
5. New buildings should be compatible with adjacent buildings in terms of roof form.
6. With new construction, maintain the orientation toward the major street.



*The relationships between the façade elements on each house are appropriately similar.*

7. New Construction within the historic district must have a Certificate of Appropriateness on file with the City of Covington. Additionally, all other checklist points for a Residential New Construction Building Permit must be followed.





*Above: The infill building in does not respect the existing pattern of building height. Left: The infill building does not respect the setback of adjacent buildings.*



*In Covington, new construction in the residential areas of the historic district have featured both contemporary designs such as at 229 E. Kirkland Street (above) and traditional designs as at 720 E. Independence Street (right).*







*New construction should be compatible with the context of their blocks. These new dwellings are appropriate in scale and materials to their respective historic districts.*



# MOVING BUILDINGS/ DEMOLITION

A building's historic significance often results from its relationship with other buildings and landscape elements, and moving buildings is not a desired means of preservation. Moving a building should only be a means to avoid demolition. The new location of a moved building should match its original context as closely as possible.

No building in the historic district may be demolished or otherwise removed before the property owner applies for a Certificate of Appropriateness for demolition or removal. If the CHDC determines that a building does not contribute to the character of the district by age, structural condition, or architecture, it may grant a CoA for its removal or demolition. However, if the CHDC determines the building does is a contributing element of the district, it may delay issuing a permit for up to 90 days. The CHDC shall publicize a notice of the proposed demolition, allowing interested parties to arrange for the building's preservation. If no such arrangement are forthcoming during that time frame, the CHDC may issue a CoA for demolition.

1. Moving a building or feature from its historic location should only occur as a last resort to save the building.
2. If a building does not contribute to the historic character of the district, demolition may be appropriate.
3. Applications for a demolition permit for buildings within the Covington Historic District must follow the checklist for the city's ordinance. This section requires a review process by the CHDC and other city officials prior to issuing a permit.
4. Some buildings are allowed to deteriorate through intentional lack of maintenance. This is known as demolition by neglect, and the City will not consider this state when determining economic hardship. If the CHDC becomes aware of a building in the historic district whose condition may pose a hazard to public safety, it will notify the property owner of a public hearing date. At this hearing, the CHDC will determine what issues contribute to the building's state and notify the owner to that work to correct the defects must commence within 120 days.



*Demolition should always be the last option considered for historic buildings.*

# Appendix A -

## Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

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

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

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

# Appendix B -

# Basic Maintenance Advice

## *MATERIALS*

1. Prevent water from making contact with exterior wood siding. Of particular importance is keeping all gutters and downspouts in good repair to keep water from infiltrating the wood surface.

2. All exposed wood should be kept painted, stained or treated with preservatives.

3. Repairs for wood siding such as cracks can be made through the use of waterproof glue. Large cracks may be filled with caulk followed by putty. The surface should then be sanded, allowed to dry, and painted.

4. Where exterior siding has to be replaced the use of siding to match in dimension, size and profile is recommended.

5. Use paints consistent (oil or latex) with the existing paint surface for exterior siding.

6. Keep exterior brick clean of mildew, efflorescence and dirt. Also keep exterior brick clean of vines, ivy, and other plant materials. Washing with detergents and water are best for exterior masonry and mortar. Sandblasting, water-blasting and other abrasive cleaning methods are detrimental to historic buildings and should not be used.

7. Re-pointing of historic mortar should be with a mortar which matches the original in appearance and composition. Most mortar from before 1900 was composed of lime and sand and a mortar with similar content should be applied. The use of Portland cement is not appropriate due to the hardness of the mortar versus the softness of the brick.

8. Most silicone based or waterproof coatings have limited effectiveness and may actually add to moisture problems by not allowing the brick to breathe. The use of these products is not appropriate.

## *ROOFS, CORNICES, CHIMNEYS*

1. Check the roof regularly for leaks, deterioration of flashing, and worn roof surfaces such as rolled or asphalt shingles. An inspection of the upper floor or attic space during or following a rainstorm can also assist in detection of water related problems.

2. Know what metals are used in the cornice or roof flashing and use only similar metals during replacement or repair. Different metals should not touch each other or a galvanic reaction may occur leading to corrosion.

3. Metal roofs and cornices should be kept painted to prevent rust and deterioration. Appropriate paints include those with an iron oxide oil base. Asphalt based paints and aluminum paints should not be used on historic metals as they could accelerate the rusting process.

4. Chimneys should be regularly checked for cracking, leaning, spalling, and infestation by birds and insects. The use of chimney caps over chimneys or flue openings is recommended to keep out moisture. Refer to the chimney section – only certain types of caps are acceptable.

### *GUTTERS AND DOWNSPOUTS*

1. Keep gutters and downspouts in good repair. Make sure they are properly connected, are clean of leaves and other debris, and channel water effectively away from the building. Seal all cracks in downspouts with silicone caulk or sealants.

2. The use of splash blocks to keep water away from the foundation is recommended.

3. Gutters and downspouts which are deteriorated should be replaced with new gutters and downspouts. Half-round gutters and round downspouts are preferable to corrugated designs.

### *FOUNDATIONS*

1. All water should drain away from a building and should not enter the foundation.

2. Trees, shrubs, and other plants should be kept well away from the foundation to prevent damage from moisture and root movement. Typically a minimum distance of 2' between the plantings and the foundation wall is recommended.

### *PORCHES AND EXTERIOR ORNAMENTATION*

1. Keep all porch and trim elements painted.

### *ENTRANCES*

1. Doors, transoms, and sidelights should be kept clean.

2. Original locks and hardware should be kept oiled and in good repair. If original hardware is missing or is deteriorated, the use of reproduction locks and hardware suitable for the building is recommended.

3. Doors with a stained wood finish should be kept varnished; painting over the wood finish is not recommended.

### *WINDOWS*

1. Windows should be kept clean and free of dirt and grime. Wood sash surfaces should be painted regularly.
2. Windows should be kept caulked and sealed to aid in energy conservation.
3. Shutters should be kept painted and in good repair.

### *AWNINGS*

1. Canvas awnings should be washed periodically and kept in good repair.
2. Awning hardware should be regularly checked for rust or loose mechanisms.
3. Awnings which become torn or otherwise deteriorated should be replaced.

### *SIGNS*

1. Abandoned signs and sign hardware should be removed from buildings, unless historic.
2. Signs should be kept painted and mounting bolts should be checked periodically to make sure they are secure.
3. Light fixtures, conduits, and wiring for signs should be inspected and replaced when necessary.

# Appendix C -

# Definitions and Terms

## A. Technical Definitions

***Adaptive Use***: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

***Acceptable:*** Work that will be approved.

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

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

***Appropriate:*** Especially suitable or compatible.

***Building:*** A structure used to house human activity such as a dwelling or garage.

***Character:*** The qualities and attributes of any structure, site, street or district.

***Configuration:*** The arrangement of elements and details on a building or structure which help to define its character.

***Contemporary:*** Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

***Compatible:*** In harmony with location and surroundings.

***Context:*** The setting in which a historic element, site, structure, street, or district exists.

***Demolition:*** Any act which destroys in whole or in part a building or structure.

***Demolition by Neglect*:** The destruction of a building or structure through abandonment or lack of maintenance.

***Design Guidelines:*** Criteria developed to identify design concerns in an area and to help property owners ensure that rehabilitation and new construction respect the character of designated buildings and districts.

***Element:*** A material part or detail of a site, structure, street, or district.

***Elevation:*** Any one of the external faces or facades of a building.

***Fabric*:** The physical material of a building, structure, or community, connoting an interweaving of component parts.

***Facade:*** Any one of the external faces or elevations of a building.

***Harmony***: Pleasing or congruent arrangement.

***Height:*** The distance from the bottom to the top of a building or structure.

***Historic District*:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces, or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state, or national landmarks register and may be protected legally through enactment of a local historic district ordinance administered by a historic district board or commission.

***Historic Imitation:*** New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

***Infill:*** New construction in historic districts on vacant lots or to replace existing buildings.

***Landmark:*** A building, structure, object or site which is identified as a historic resource of particular significance.

***Landscape:*** The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

***Maintain:*** To keep in an existing state of preservation or repair.

***Material Change***: A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

***New construction***: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

***Obscured:*** Covered, concealed, or hidden from view.

***Preservation:*** Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects and providing for their continued use by means of restoration, rehabilitation, or adaptive use.

***Proportion:*** Harmonious relation of parts to one another or to the whole.

***Reconstruction:*** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as is appeared at a specific period of time.

***Rehabilitation:*** The act or process of returning a property or building to usable condition through repair, alteration, and/or preservation of its features which are significant to its historical, architectural, and cultural values.

***Restoration:*** The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

***Retain:*** To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element, detail, or structure and continuing the same level of repair to aid in the preservation of elements, sites and structures.

***Re-use:*** To use again. An element, detail, or structure might be reused in historic districts.

***Rhythm:*** Movement or fluctuation marked by the regular occurrence or natural flow of related elements.

***Scale:*** Proportional elements that demonstrate the size, materials, and style of buildings.

***Setting:*** The sum of attributes of a locality, neighborhood, or property that defines its character.

***Significant:*** Having particularly important associations within the contexts of architecture, history, and culture.

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

***Streetscape:*** The distinguishing character of a particular street as created by its width,

degree of curvature, paving materials, design of the street furniture, and forms of surrounding buildings.

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

## B. GLOSSARY OF TERMS

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

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

**American bond** A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eighth course is laid perpendicularly with the small "header" end exposes, to structurally tie the wall together.

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

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

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

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

**Balustrade** An entire rail system with top rail and balusters.

**Bargeboard** A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern.

**Bay** The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

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

**Belt course** A horizontal band usually marking the floor levels on the exterior facade of a building.

**Board and batten** Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

**Bond** A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond' or "Flemish bond."

**Bracket** A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

**Bulkhead** The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. nineteenth century bulkheads are often of wood construction with rectangular raised panels. twentieth century bulkheads may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

**Bungalow** Common house form of the early twentieth century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

**Carrara Glass** Tinted glass widely used for storefront remodeling during the 1930s and 1940s. Carrara glass usually came in black, tan, or dark red colors.

**Capital** The head of a column or pilaster.

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

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

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

**Clipped gable** A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

**Colonial Revival** House style of the early twentieth century based on interpretations of architectural forms of the American colonies prior to the Revolution.

**Column** A circular or square vertical structural member.

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

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

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

**Cresting** A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal.

**Cross-gable** A secondary gable roof which meets the primary roof at right angles.

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

**Doric order** A classical order with simple, unadorned capitals, and with no base.

**Dormer window** A window that projects from a roof.

**Double-hung window** A window with two sashes, one sliding vertically over the other.

**Eave** The edge of a roof that projects beyond the face of a wall.

**Elevation** Any of the external faces of a building.

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

**Engaged column** A column attached to a wall.

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

**Facade** The face or front elevation of a building.

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

**Fascia** A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

**Fenestration** The arrangement of windows on a building.

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

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

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

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

**Flemish bond** A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

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

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

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

**Gable** The triangular section of a wall to carry a pitched roof.

**Gable roof** A pitched roof with one downward slope on either side of a central, horizontal ridge.

**Gambrel roof** A ridged roof with two slopes on either side.

**Ghosts** Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

**Guardrail** A building component or a system of building components located at or near the open sides of elevated walking surfaces that minimizes the possibilities of a fall from the walking surface to a lower level.

**Handrail** A horizontal or sloping rail intended for grasping by the hand for guidance or support.

**Hipped roof** A roof with uniform slopes on all sides.

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

**Ionic order** One of the five classical orders used to describe decorative scroll capitals.

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

**Jack arch** (see Flat arch)

**Keystone** The wedge-shaped top or center member of an arch.

**Knee brace** An oversize bracket supporting a cantilevered or projecting element.

**Lattice** An openwork grill of interlacing wood strips used as screening.

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

**Luxfer glass** A glass panel made up of small leaded glass lights either clear or tinted purple. These panels were widely used for storefront transoms during the early twentieth century.

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

**Masonry** Exterior wall construction of brick, stone or adobe laid up in small units.

**Massing** The three-dimensional form of a building.

**Metal standing seam roof** A roof composes of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roof are named.

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

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

**Mullion** A heavy vertical divider between windows or doors.

**Multi-light window** A window sash composed of more than one pane of glass.

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

**Neo-classical Revival style** Early twentieth century style which combines features of an-

cient, Renaissance, and Colonial architecture; characterized by imposing buildings with large columned porches.

**Oriel window** A bay window which emerges above the ground floor level.

**Paired columns** Two columns supported by one pier, as on a porch.

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

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

**Parapet** A low horizontal wall at the edge of a roof.

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

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

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

**Pitch** The degree of the slope of a roof.

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

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

**Preservation** The act of maintaining the form and character of a building as it presently exists. Preservation stops deterioration and stabilizes the structure.

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

**Pyramidal roof** A roof with four identical sides rising to a central peak.

**Quoins** A series of stone, bricks, or wood panels ornamenting the outside of a wall.

**Reconstruction** The accurate recreation of a vanished, or irreplaceably damaged structure, or part thereof; the new construction recreates the building's exact form and detail as they appeared at some point in history.

**Rehabilitation** The act of returning a building to usable condition through repair, alteration, and/or preservation of its features.

**Restoration** The process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

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

**Rusticated** Roughening of stonework of concrete blocks to give greater articulation to each block.

**Sash** The moveable framework containing the glass in a window.

**Segmental arch** An arch whose profile or radius is less than a semicircle.

**Semi-circular arch** An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

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

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

**Sidelight** a vertical area of fixed glass on either side of a door or window.

**Siding** the exterior wall covering or sheathing of a structure.

**Sill** The bottom crosspiece of a window frame.

**Spindles** Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

**Stabilization** The essential maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

**Streetscape** The general appearance and configuration of the many buildings which define the street.

**Stretcher bond** A brickwork pattern where courses are laid flat with the long "stretcher"

edge exposed.

**Surround** An encircling border or decorative frame, usually at windows or doors.

**Swag** Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

**Terra cotta** Decorative building material of baked clay. Terra cotta was often glazed in various colors and textures. Terra cotta was widely used for cornices, inset panels, and other decorative façade elements from ca. 1880 to 1930.

**Transom** A horizontal opening (or bar) over a door or window. (see Overlight)

**Trim** The decorative framing of openings and other features on a facade.

**Turret** A small slender tower.

**Veranda** A covered porch or balcony on a building's exterior.

**Vergeboard** The vertical face board following and set under the roof edge of a gable, sometimes decorated by carving.

**Vernacular** A regional form or adaptation of an architectural style.

**Wall dormer** Dormer created by the upward extension of a wall and a breaking of the roofline.

**Water table** A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section.

**Weatherboard** Wood siding consisting of overlapping boards usually thicker at one edge than the other.

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# Appendix E -

# Incentives and Assistance for Rehabilitation

## FEDERAL REHABILITATION TAX CREDITS

Over the past twenty-five years, more than 29,000 buildings have been rehabilitated across the country, generating over $25 billion in private investment in historic buildings nation-wide. In Washington, 29 projects with expenditures totaling $131 million benefited from the Investment Tax Credit (ITC) program between 2000 and 2004. There are two types of ITCs available: 20% for a certified historic structure or 10% for a non-historic structure. Investment Tax Credits are available to the owners or certain long-term renters of income-producing properties.

The 20% ITC reduces the cost of restoration and rehabilitation to the owner of an income producing historic property as an income tax credit. The credit is 20% of what an owner spends rehabilitating the building, not including acquisition costs.

### To qualify for the 20% Credit:

1. The building must be listed on the National Register of Historic Places, or listed as a contributing structure within a National Register Historic District.
2. The rehabilitation project must meet the "substantial rehabilitation test," which means you must spend the adjusted value of the building or $5000, whichever is greater. The figure is derived by subtracting the value of the land from the cost of the building and land together.
3. After rehabilitation, the structure must be income producing for five years (commercial, rental, B&B).
4. The rehabilitation must meet *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings.*

### To qualify for the 10% credit:

1. The structure must have been built before 1936 and not "historic" (must not be listed or eligible for listing on the National Register of Historic Places).
2. The structure must retain 50-70% of external walls and 75% of internal walls.
3. The rehabilitation must meet the "substantial rehabilitation test" as in the 20% credit.

The structure must be used for five years as income producing but NOT housing.

For additional general information on the Investment Tax Credit program, see the National Park Service's ITC web-site at http://www2.cr.nps.gov/tps/tax/.

### Louisiana State Income Tax Credit Program for Rehabilitated Historic Property

Louisiana administers two state tax credit programs for the rehabilitation of historic buildings. One is for commercial buildings, the second for residential buildings. The former must be income-producing, while the latter must be owner-occupied and at least 50 years old. In either case, the building must have a historic designation, such as belonging to a Downtown Development District (DDD), a Cultural District (CD), or a Main Street district. (Please see the following table.)

This incentive program is designed to encourage rehabilitation of both residential and commercial historic buildings. Property owners must continue to own the building for five years following the rehabilitation, or forfeit the tax credit. The State Commercial Tax Credit may be used in addition to the Federal Historic Rehabilitation Tax Credit. It may also be combined with the State Residential Tax Credit, if the building is mix-use.

For more information, please visit the website of the Louisiana Department of Culture, Recreation, and Tourism:

http://www.crt.state.la.us/hp/tax_incentives_program.aspx

Or contact the Louisiana Department of Culture, Recreation, and Tourism directly for more information on tax credits at (225) 342-8160.

# Tax Credits for Historic Buildings in Louisiana

| | Federal Historic Rehabilitation Tax Credit | Louisiana State Commercial Tax Credit | Louisiana State Residential Tax Credit |
|---|---|---|---|
| What is eligible? | Building listed on the National Register individually or within an NR historic district; must produce income. | Income-producing building within a Downtown Development District or Cultural District, as designated by the Division of Historic Preservation. | Owner-occupied building listed in an NR district, a locally designated district, a DDD or CD, or a Main Street district; a vacant or blighted building at least 50 years old. |
| % of Credit | 20% of construction costs and fees | 25% | 25% credit=AGI $50,000/less; 20% credit= AGI $50,001-75,000; 15% credit= AGI $75,001-100,000; 10% credit=AGI $100,000+. (Available only for vacant/ blighted residences 50 years or older.) |
| Minimum expenditure | Must exceed the adjusted basis of the building; $5,000 minimum | $10,000 | $20,000 |
| Fees | $250 + final fee based on size of rehabilitation | $250 | $250 |
| Recapture | If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years. | If the owner sells within 5 years, he loses 20% of the earned credit for each year short of the full 5 years. Note: Program extended: 12/31/2015. | If the owner sells within 5 years, all unused credit becomes void. Note: Program extended:12/31/2015. |

# Appendix F - RESOURCES

Covington Historic District Commission
City of Covington
Planning Department
317 N. Jefferson Street
Covington, LA 70433
(985) 892-1811

Louisiana Office of Historic Preservation
Capitol Annex Building
1051 North Third Street
Baton Rouge, LA 70804
(225) 342-8160
Email: hp@crt.la.gov

National Park Service
Southeast Regional Office
100 Alabama Street NW
1924 Building
Atlanta, GA 30303
(404) 507-5600

National Trust for Historic Preservation
Southern Field Office
William Aiken House
456 King Street
Charleston, SC 29403
(843) 722-8552
Email: sro@nthp.org

Foundation for Historical Louisiana
P.O. Box 908
Baton Rouge, LA 70821
(225) 387-2464
Email: info@fhl.org