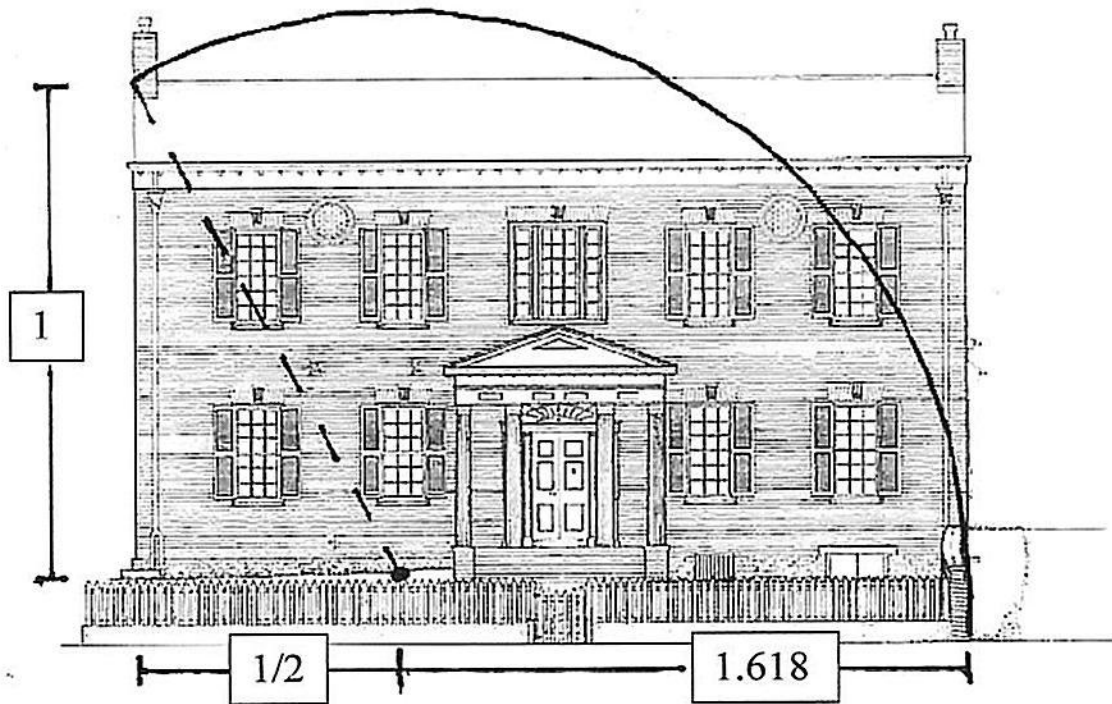


MAYSVILLE HISTORIC DISTRICT GUIDELINES



GUIDELINES FOR RENOVATION AND NEW
CONSTRUCTION IN HISTORIC DISTRICTS
AND ON LANDMARK BUILDINGS
CITY OF MAYSVILLE, KENTUCKY
REVISED EDITION 2008

MAYSVILLE HISTORIC DISTRICT GUIDELINES



Originally Prepared By
PLASKOWY-KELLER, P.S.C.-ARCHITECTS AND PLANNERS
14 EAST EIGHTH STREET, COVINGTON, KENTUCKY 41011
Consultant
ANNALEE DUGANIER- PLANNER
Original Edits
A.E. WEBER, ARCHITECT
242 CATHERINE STREET, PHILADELPHIA, PENNSYLVANIA 19147

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INTRODUCTION TO 2008 REVISED EDITION

There is a common misconception that Design Review is a subjective process, based on the personal tastes of the reviewers. Instead, the process of Design Review can and should be based on the quantifiable characteristics defining local architectural traditions, resulting in simple guidelines for the sympathetic emulation (versus strict duplication) of those characteristics. In both the Downtown and Washington historic districts, Maysville's architectural traditions have been recognized as nationally significant and unique (NRHP Nominations: Browning 1974; Burke 1975; Harrison 1969; Patrick 1980; Wise 1974).

The National Register of Historic Places was implemented in recognition that Americans build structures and alter landscapes in different ways at different times in different places, and that the results are unique and valuable to our nation. Washington and Downtown Maysville retain entire districts "diagnostic of" [embodying the defining characteristics of...] a specific place and several distinct time periods. Without any background in architectural history, it is easy to shop for isolated motifs described in the original Maysville Design Review Guidelines of 1992, like log or clapboard cladding, or fanlight doorways, or multi-pane windows, or cross-gables facing onto the street, and emulate them in a modern house design, believing *in good faith* that you have been sympathetic, and that your design is now appropriate to the Historic District. But even to the untrained eye the results are rarely satisfactory, in large part because we contemporary Americans do not build the same *shaped* buildings as we did in the 1780s or 1820s or even in the 1920s. Today, we tend to build short and wide. If one were to walk down Old Main Street in Washington, you would not encounter a single short, wide historic structure; they are all proportionately tall and narrow. That is one of the diagnostic traits of this region's architectural tradition, and has been federally acknowledged as a significant contribution to our nation's history.

In recognition that simply mixing and matching isolated motifs of historic architecture and grafting them onto a modern shape does not work, many preservation agencies and design review boards across the country are now adopting design review guidelines that emphasize the use of proportions (heights, widths, relative scale) to help new buildings blend in and enhance historic districts rather than detract from them. This revised edition of the Maysville Design Review Guidelines is devoted to explicitly identifying the diagnostic traits of our local architectural traditions, and defining the design motifs and

proportions necessary for a new generation of homeowners and builders to maintain and augment the integrity and *identity* of our historic districts. There is truly no place like Home.

INTRODUCTION

The citizens of Maysville and Washington take great pride in the architectural richness of their city, and have worked hard to protect and preserve its heritage. These guidelines were developed to continue this effort. Their purpose is to assist property owners, contractors, and architects who are planning work with the Maysville and Old Washington historic districts, on identified Landmark Buildings and any other historically significant structure.

Property owners are relied upon to help preserve and protect Maysville's and Washington's distinctive architectural resources which serve as visual reminders of our history and heritage. Owners of property within the Districts can benefit from generally increased property values, protection from insensitive demolition and new construction, federal and state tax advantages for rehabilitation and locally available restoration information.



BOARDS OF ARCHITECTURAL REVIEW

For the intent of preserving and improving the quality of Maysville's historical architectural heritage, originally two boards of architectural review were formed. The Maysville Historic Architectural Review Board was established in 1987. In 1990 a separate Historic District and Review Board was established for the newly annexed Washington area. In 1996, both boards were combined to create a single oversight entity.

Each Board consists of seven citizen members, all of whom serve without compensation. Members are selected by the Mayor, and are ratified by the Board of Commissioners. The Boards are responsible for selecting the boundaries of the Historic District, nominating individual buildings as landmarks, and advising the Board of Commissioners, Planning Commission, and other various agencies on matters relating to Historic Preservation. The Board's most significant responsibility is to review and all changes or alterations which affect the appearance of any building within a Historic District, or to a landmark building.

The intent of the Historic Guidelines is to outline the process and procedure for complying with the qualifications set by the Historic Review Board; certain circumstances may require deviation from the standard set procedure.

CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness (CA) is the written statement of approval by a Board of Architectural Review for changes to a building or property in a Historic District, or to a landmark building. A CA is required before any work may take place on or to the building or property. This is true regardless if the building is

a historic building or a more modern building located within a Historic District. A CA is also required prior to any changes being made to the grounds or property on which a building is located, or even to a vacant lot within a Historic District.

Among those changes which would require a Certificate of Appropriateness are:

- *new construction
- *demolition
- *room additions
- *decks or patios
- *exterior light fixtures
- *street furniture
- *replacement doors
or windows
- *painting of previously
Unpainted surfaces
- *siding
- *new roofs
- *signs or awnings
- *new shutters
- *paint removal
- *fences
- *muntins (grids) in
windows

The few changes which may be made without a Certificate of Appropriateness include:

- *repainting and changing color schemes on previously
Painted surfaces.
- *mailboxes
- *repair of building's features which do not effect its
appearance

THE REVIEW PROCESS

When planning to perform any work which would require a CA, it is advisable to meet with the staff of the Board of Architectural Review. These people will assist you with the application process and guide you through the review process. City of Maysville personnel responsible for coordinating that activities of the Historic Review Board include:

George K. Larger, III: Administrative Officer
Michael Clarke: Staff Attorney
Gary Wells: Building Inspector
Nicole Jones: Codes Enforcement Officer

STEP 1: Application

A Certificate of Appropriateness application form may be obtained from the staff of the Board of Architectural Review at the Maysville Municipal Building, 216 Bridge Street, Maysville, Kentucky 41056, or by calling 606/564-2506. A sample form follows this section.

The completed application form, along with any required drawings or supporting information must be received by the Board at least seven days prior to the Board's meeting. The amount of information required will vary, depending on the size and scope of your project. Generally, the Board will require scaled drawings, photographs, material samples or literature and a full listing of materials to be used. If planning new construction, a lot plan, elevation and plan drawings should be supplied.

Upon receipt of the completed application, the Board's staff will review the information and advise you of any additional

information which may be necessary. You will be notified of the time, date and place of the Board of Architectural Review meeting. Your presence will be required. You may be represented by counsel if you choose.

STEP 2: The Review Meeting

Applications presented to the Board are reviewed in the order in which they are received. At the meeting, a staff member will introduce you and give a brief presentation and explanation of your proposed project. You may then be asked to further elaborate upon your intended plans. At this time any evidence or supporting data should be presented to the Board.

If any person present wishes to address the Board on your behalf, they will be afforded an opportunity to do so. Likewise, if any person wishes to address the Board in opposition to, or to question your plans, they will be afforded an opportunity to do so.

The Board will ask any questions of you that they may have concerning your plans. The Board may occasionally opt to adjourn the meeting to visit the project site. The Board will not take any action or hold any discussion concerning your project, except in the open meeting.

Upon review and discussion, the Board will either:

- a) approve your application as submitted, or
- b) approve your application with modifications or conditions,
or
- c) disapprove the application or
- d) continue the review to subsequent meeting in order to
gather additional information.

You will be notified in writing of the Board's decision. If the application is approved, you will receive your Certificate of

Appropriateness and may begin work immediately. If your application is not approved, or conditions are attached to your approval, you will be notified in writing of the reasons for denial or of those conditions.

City of Maysville
216 Bridge Street Maysville, KY 41056
606-564-9419 606-564-9416
www.cityofmaysville.com

Application for a CERTIFICATE OF APPROPRIATENESS
From Maysville/Washington Board of Architectural Review

Property Address: _____

Property Owner: _____ Phone #: _____

Property Owner Address: _____

Applicant Name (if not owner): _____ Phone #: _____

Contractor Name: _____ Phone #: _____

Contractor Address: _____

Nature of Work: minor alteration new construction addition sign
 canopy/awning repair/maintenance demolition

Building Use: residential commercial other _____

Proposed Starting Date: _____ Completion Date: _____ Estimated Cost: _____

Describe in detail the proposed work to be done, including the type of materials to be used, methods, or any information which may be useful for review purposes. Attach any photographs, drawings, plans, or other information to assist the board in reviewing your proposal.

HAS THE PROPOSED WORK ALREADY STARTED OR COMPLETED? Yes No

If "yes," state the reason(s) why work has begun or completed without board approval.

APPLICANT SIGNATURE: _____ DATE: _____

OWNER SIGNATURE: _____ DATE: _____

FOR OFFICE USE ONLY: Date Received: _____ Date Reviewed: _____

approved as submitted approved w/conditions or changes denied

Date CA issued: _____ CA#: _____

Code of Ordinance § 409.6

Form 44

February 4, 2005

Maysville, Kentucky
Old Washington Historic District



GENERAL CHARACTERISTICS

The City of Maysville was originally known as the “Northern Gateway to Kentucky.” Not only was it picturesque with terraced hillsides, and steamboats on the winding river, but by the 1830’s it had become an important trade, educational, and cultural center. By the mid 1800’s, when it became the seat of Mason County, a building boom took place which is evidenced today by the rich architectural variation of its historic buildings.

The architecture reflects the original builders’ preference resulting in widely varied styles to include Federal, Greek Revival, Italianate, and Queen Anne. Sometimes it is difficult to assign a stylistic label to a building, since some buildings are composites of several styles and others don’t exhibit strong characteristic of any style. The streetscape of the Downtown Historic District is dominated by three and four story commercial buildings, characterized by cast iron storefronts, masonry upper stories pattern with windows and a decorative cornice at the roof.

In 1990, the City of Maysville annexed the historic village of Washington, Kentucky just to the south along U.S. Highway 68. In doing so, the City’s collection of historically significant buildings was greatly increased with the inclusion of some of the earliest and finest examples of Kentucky’s first architecture. It is ironic that this should have taken place since the first county seat of Mason County was Washington and not transferred to Maysville until 1848. This transfer of government to the busy rivertown was not readily accepted by the citizens of Washington at the time and can be marked as a significant reason for the lack of development of Washington after this period. It is fortunate however for the

citizens of today, that because of this, we have the preserved historic community of Washington.

Founded on May 24, 1786, Washington stands as a testament of building ranging from the earliest log cabin of George Mefford built from timber salvaged from his flatboat house, to the classically designed courthouse lost to fire in 1909. It is known that in the year 1790, Washington had a total of 119 log houses; a very apt and primitive building type where materials were limited and security a premium. By the turn of the nineteenth century, when the area became more secure and building materials and labor were available, typical construction became wood framing, with brick nogging and clapboard siding. Simple outbuildings were sometimes built of lime fieldstone; rarely were residences built of stone at this time.

With the passing of the frontier, Federal-period architecture based on examples from Virginia and the Mid-Atlantic states began to predominate at Washington. The first courthouse of 1794 was of this period, and was an outstanding example of regional Federal architecture. In the first quarter of the nineteenth century, brick construction began to dominate the Washington streetscape. The town of Washington went into economic decline in the second quarter of the nineteenth century, when the advent of steam-powered shipping shifted the focus of economic activity to Maysville. For that reason, most of the historically significant architecture at Washington is either Frontier or Federal. In contrast, Maysville has little or no surviving Frontier architecture, and only a handful of Federal-period structures. Instead, Maysville is graced with a predominantly Greek Revival streetscape, punctuated by a variety of later Victorian styles. Discovering the style of a building will aid in replacing ornamentation and in making compatible additions and changes.

The following descriptions are not intended to provide a complete catalogue of reference styles but to provide an awareness of local design elements used to characterize an architectural style. The renovation of a historic structure is the art of not allowing any changes to compromise the original image and integrity of the structure. The reader is encouraged to make frequent reference to

the illustrated glossary found at the end of this document.



FRONTIER PERIOD (Late 1700s)

Contrary to popular belief, not every house on the Frontier was made of log, and not every log house surviving today was built during the Frontier period. Log construction remained a popular inexpensive house-type well into the nineteenth century. In Washington, many of our surviving Frontier-period structures are built of hand-hewn timber framing, often with brick nogging filling the space between the timbers, and covered in narrow, often beaded clapboards. Only a couple of the log houses of Washington are on their original location; most have been moved from elsewhere in the county over the past 40 years. All share certain traits in common; none are single-room cabins (as they have more than one story), all are constructed of timbers squared by broad-axe and (sometimes) smoothed with an adze, and exhibit either half-dovetail or steeple end notches. Most extant log houses retain evidence that their owners very early on added clapboard siding, as well as door and window surrounds of complex Federal-period millwork that stands proud from the surface of the wall. Frontier timber-framed and log structures are relatively small, tall, and narrow, with steep roof pitches. All have simple horizontal transom lights (or none at all), and small multi-pane windows. Most

have dry-laid stone masonry groundsills. Log houses have exterior chimney



stacks of brick resting on stone bases, and are often freestanding from the gable of the house, in a style known as a “Tidewater” chimney, with an unadorned rim.

Federal (1790s-1840)

The Federal Style was the first popular architectural style in the United States after the Revolutionary War, and was a simple, stripped down reaction to the earlier Georgian architecture of the Colonies. Local Federal buildings are most often rectangular in plan, two stories high, one room deep, with an attached rear ell. Front facades are usually symmetrical or have a side-hall entryway. In Mason County, most surviving Federal structures are built of brick, in a distinctive Flemish bond pattern with “jack arches” over multi-pane windows. Two alternative treatments are common at the eaves, including corbelled cornices, often with a single course of “mouse-tooth” dentils at the eave. Alternatively, many local structures have a millwork frieze under boxed gutters, the millwork tapering to a terminus at each gable. Stepped parapets make their local appearance in the Federal period, and become a common local motif in the later Greek Revival style. Federal buildings generally have raised first floors, with a substantial foundation reveal, steps up to the front door, and large unadorned chimneys. A watertable is often present along the first floor, occasionally with a belt course between floors. Windows and doors are not flush to the exterior wall, but are slightly inset, and (in the case of frame buildings) the millwork stands proud of the exterior wall. The recessed reveal in some doorways is decoratively paneled. Doorways either have a simple multi-



pane horizontal transom or an arched fanlight over narrow double doors. At least six known examples of Federal doorways in Washington and Maysville have a unique “reeded roll” lintel over the front door, thought to be the work of a single local craftsman or period workshop.





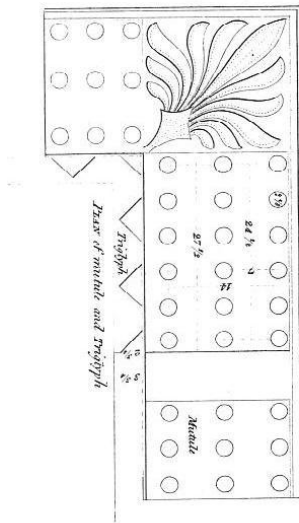
Greek Revival (1825-1860)

While Washington's dominant periods of architectural significance are the Frontier and Federal, downtown Maysville retains many fine examples of Greek Revival architecture. The Greek Revival style reflects the Classical origins of America's democratic ideals. Popular pattern books were helpful in spreading the new fashion (Biddle 1805, Benjamin 1806), although in practice local builders adapted the pattern-book decorations and proportions to the local building tradition. For example, while the pattern-book gable-front "temple style" with recessed doorways was extremely popular in the Northeast, in Mason County the earlier Federal house plan (two stories high, one room deep, with an attached rear ell and stepped parapets) remained the dominant form. While side-hall townhouses built late in the period often have recessed doorways, the most common local Greek Revival door has a wide transom and sidelights set off by pilasters. This doorway was so popular that it was often retained in houses built long after the Greek Revival was eclipsed by later fashions. There is often a second story door in the façade, accompanied by an ironwork balcony for townhouses, or a railing over the horizontal front porch entablature in the countryside or larger houses. Two-story gabled porticos were often added at a later date where a second-story doorway in the façade was already present. This common twentieth century alteration is sometimes called the "Tara" effect.



Greek Revival (continued)

As a general rule, Greek Revival doors and windows tend to be both larger and wider than their earlier Federal counterparts. “Eared” door and window surrounds are common, particularly in interior millwork. Eaves and porch roofs are set off on the long axis by wide horizontal entablatures or fascia-boards, sometimes decorated with Greek keys or triglyphs. Roof overhangs on the long axis tend to be deep, and sometimes are decorated with mutules. There is rarely any overhang at the gable ends, unless there is a cornice return. Square pillars and pilasters are common, except on the most wealthy or public buildings, where columns observing entasis are used. Local builders favored the Tuscan Order or a folk adaptation thereof. Roof pitches are carefully proportioned to the structure’s depth, in order to maintain a 4.5 or 5-in-12 rise over run, in imitation of Greek temples. The popular color for high style Greek Revival houses was white, which was assumed to be the appropriate color for Greek temples.





Italianate

(1850-1900)

Italianate buildings are square or rectangular in plan, with low-pitched hip, gable, or shed (roof with one slope) roofs. Commercial buildings often have false fronts. Italianate buildings may be brick with pressed or cast metal, stone, or wood ornamentation, or wood with wood ornamentation. The distinctive feature of nearly all Italianate houses is a cornice supported by brackets (“bracketed cornice”) and decorative, projecting window “heads.” Ornamentation of more elaborate buildings, which are sometimes faced in smooth stone, may also include quoins and window decoration that varies from floor to floor. A recessed doorway is common. Italianate buildings are vertical in emphasis due to their tall windows and vertical proportions. In Maysville, Italianate commercial buildings were constructed right up to the turn of the twentieth century. Many of Maysville’s Italianate residences are clad in wood blocks imitating stone.



Gothic Revival (1840-1880)

Like the Italianate style of the same general period, Gothic Revival buildings are a romantic invocation of the medieval European countryside. The style was popularized by

the writings of Andrew Jackson Downing, among others (Downing 1842, 1850). Gothic Revival buildings are easily recognized by their exaggerated, steep roof pitches, forward-facing cross gables (occurring singly or grouped in threes), and pointed-arch “Gothic” windows. Gables and dormers often have decorated “ginger-bread” bargeboards, with unbroken wall surfaces and windows extending into the gables. Locally, early Gothic Revival is best represented in well-to-do brick homes and churches, and often displays drip-moldings around windows and doors, and parapets or castellated rooflines. Local frame variations include the exuberant “Steamboat Gothic” or “Carpenter’s Gothic,” both marked by elaborate tracery on full-width single story porches and inset pointed-arch doorways (McAlester & McAlester 1990:196-200).





Queen Anne (1870s-1900)

Queen Anne is the style that represents “Victorian” to many people. It is visually the liveliest of the styles of the Victorian era, and was popular throughout the United States. The style originated in England in 1868. Many of the elements of the style were borrowed from earlier periods of English architecture under the reign of Queen Anne, for whom the style was named.

Queen Anne houses are brick with wood shingled or stuccoed upper floors, or wood with surfaces variously sided with clapboards and an assortment of shingle patterns. Queen Anne houses and buildings are irregular in plan, asymmetrical in form, and have hip or multi-gabled roofs, or a combination of both. Towers, dormer windows, stained glass windows, bay windows, turrets (small towers at the corners of buildings), encircling porches, and tall chimneys with decorative brick patterns are typical. Queen Anne buildings often have windows of many different designs. Elements of Gothic Revival, Stick Style, Eastlake, and Classic architecture may be included in the style. The vigorous and varied use of color and texture was an important part of the Queen Anne style.



French Second Empire (1860s-1895)

The style is named for the French Second Empire under the reign of Napoleon III. Under his leadership, Paris was transformed into a city of grand boulevards and monumental buildings which were imitated in Europe and the United States. French Second Empire often incorporated elements of other styles, including Eastlake porches and Italian Villa towers. An essential characteristic, however, that distinguishes French Second Empire from other styles is a mansard roof, which is a double-pitched, hip roof with a steep lower slope. Named for Louis Mansard, its French inventor, the mansard roof provides an extra floor where wasted attic space would be. Dormer windows are used to provide light to this floor. Typical houses of the style are square or rectangular in plan, constructed of brick or wood, and have symmetrical facades. Common are multi-colored slate or tin-plate roofs, cast-iron roof cresting, quoins, tall first floor windows, bay windows, projecting central bays, and bracketed cornices.

A mansard roof was essentially all that was needed to make a house French Second Empire, and the style was adapted to houses of many types. For example, the so-called “Mechanic’s Row” on West Third Street in Maysville has a Second Empire roofline imposed on earlier Greek Revival row houses.

Richardsonian Romanesque (1880-1900)



Buildings of this style typically are large, asymmetrical, hip or gabled roofed, multi-storied structures constructed primarily of rough-cut stone and brick. Because of the expensive nature of the construction type, this style was usually reserved for significant residences or public buildings. The style originated with the Bostonian architect Henry Hobson Richardson, who practiced in the 1870's and 80's. The style is based on the massive 11th and 12th Century Romanesque architecture of Western Europe. Two reoccurring and significant elements of this style are the round Roman Arch, usually incorporated into the entrance and a round or square tower with a pyramidal or conical roof. Other common characteristics include deeply recessed openings, round arched



windows grouped in sets, robust stone columns, stone banding and massive chimneys. The buildings, while constructed primarily of cut stone and brick, would have areas accentuated with contrasting colored stones. The brick mortar joints would be minimal and often colored to match the brick so as to form a more massive monochromatic surface.



Renaissance Revival: (1890-1915)

Renaissance Revival was based on the architecture of 16th century Renaissance Italy, and may be considered an elaborate variation on Italianate. The style was best suited for very grand houses, as well as public and commercial buildings. Because of the expensive materials required in buildings of this style, the fashion was primarily used in commercial architecture.

Renaissance Revival buildings tend to have smooth stone fronts and cube-like forms, or survive as commercial rows. Doors are centrally located and symmetry predominates. Carved stone window trim often varies in design from floor to floor. Other ornamentation may include quoins (vertical rows of brick or stone defining the corners of buildings) and horizontal banding between floors. Both size and degree of ornamentation increase over time. Late nineteenth century examples may have arched openings supported by columns, full entablatures between floors, and balconies. First floors are often rusticated stone (stone with beveled edges, causing joints between stones to be deeply recessed). Like Italianate, rooflines often feature bracketed cornices.

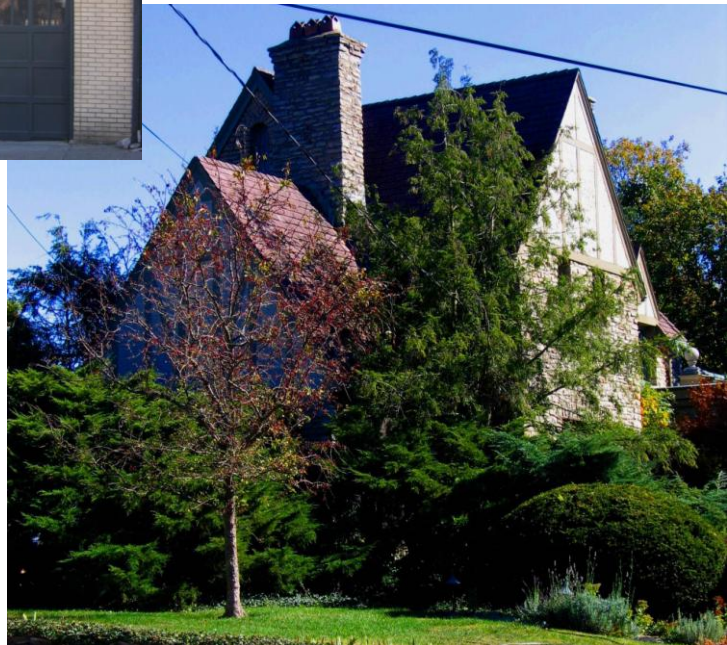


Colonial Revival (1890-1950)

Colonial Revival is used to describe later houses based on designs from the colonial period in American history. Colonial Revival houses typically have a three-bay or five-bay symmetrical façade and a gable, hip or gambrel roof. Siding is brick or clapboard. Details may include elaborate pediments over the doors, pilasters, Palladian windows, columned porticos, dormer windows, classical entablatures, and doors with sidelights and transoms. Windows on the first floor of the façade are usually larger than other windows.

Unlike “real” Georgian houses or the Federal structures of Mason County’s early settlement, Colonial Revival houses often have windows grouped together, bay windows, or large picture windows. Colonial Revival houses have central heating, and lack the huge chimneys of earlier houses. Colonial Revival houses often have second-story sleeping porches and/or screened in porches off the gable end of the ground floor, both

popular accessories of the first quarter of the 20th century. By mid-century, it was not uncommon to have a built-in garage attached to the house.



Tudor Revival (1910-1940)

Tudor Revival was based on 17th century Elizabethan architecture in England, revived by English architect Richard Norman Shaw in the 1880's. Elements of the style first appeared in this country on houses of Queen Anne form. When Tudor Revival finally emerged as a style of its own, its houses resembled a type of English country cottage. Popularized in builders' guides, it can be seen in abundance throughout the United States.

Tudor Revival houses come in various sizes from one-and-a-half story cottages to two-and-a-half story mansions. The style is easily identified by its exposed and decorative half-timbering, which is seldom load-bearing. The spaces between the timbers are nogged with stone or brick, and usually stuccoed, but sometimes left exposed. Houses may be a combination of brick, field stone, dressed stone, and half-timbering. Steeply pitched roofs have intersecting gables and dormer windows. Casement windows (hinged at the sides to open outward) or double hung windows are multi-paned, often with diamond

shaped panes. Also characteristic are irregular plans, slate or terra cotta tile roofs with low, irregular eaves, and massive, decorative brick chimneys.



Craftsman/ Bungalow (1900-1940)

The so-called “Craftsman” movement was a reaction against the elaborate machine-made detailing and complexity of the Victorian era, and the dominant houseform of the Craftsman movement was the Bungalow. Bungalows have low roof pitches with wide, unenclosed eave overhangs with exposed rafters. The doors and windows are often asymmetrically arranged. Windows are often grouped together; a sash pattern of three over one is quite common for houses built in the 1920s and 1930s. Bungalows rarely have formal reception halls, instead the front door leads directly into a living room, often with a prominent fireplace. Kitchens often have breakfast nooks. Porches, either full- or partial-width, are quite common, and usually have a roof supported by tapered square pillars resting on pedestals of a contrasting material (McAlester & McAlester 1990:452). In Maysville, the most common form of Bungalow is a simple single-story house with the gable to the street, usually with a hipped or gabled porch across the front.

APPROACHES TO BUILDING PRESERVATION

The approach to be taken for the preservation of a building is dependent upon many factors such as the owner's desires and resources, the physical condition of the building and grounds, and the building's original design intent and subsequent alterations. There are three basic approaches to preserving a building and improving its physical appearance: restoration, rehabilitation, and adaptation.

RESTORATION

Restoration is considered to be the more demanding of the three, requiring accurate research of the particular building's history and style of architecture. The work involved in the restoration of a building consists of accurately recovering the form and details of the building as it appeared at a particular period of time by the removal of later additions and the replacement of missing parts. Occasionally, sufficient physical evidence survives to guide the restoration such as filled window openings and patched masonry. Old photographs will also serve as guidelines for a building's restoration by providing accurate representation of the original design. Also, surviving buildings of similar architectural style and period will serve as a useful source of information.

REHABILITATION

Rehabilitation involves the sensitive preservation of the existing fabric of a building and the addition of carefully planned alterations where necessary. A rehabilitation should be sympathetic to the scale, proportion, materials, and design of the original structure as well as those in the immediate vicinity. A rehabilitation should also always retain surviving architectural elements of the building. As part of a building's rehabilitation,

salvaged architectural elements from other buildings of similar architectural style can be sought to replace missing or deteriorated elements.

ADAPTATION

Adaptation is the re-use of the existing structure without substantial alterations. This is the simplest and most easily achieved of the three alternatives. Adaptation can be the removal of inappropriate materials and alterations that have collected over the life of the building with the replacement of ones suitable in style and material. Adaptation also includes painting and general building maintenance.



REHABILITATION STANDARDS: GENERAL GUIDELINES

“Rehabilitation” is defined as the process of returning property to a state of utility through repair or alteration. Rehabilitation makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

The following “Standards for Rehabilitation” have been established by the Secretary of the Interior and are used to evaluate whether the historic character of a building is preserved in the process of rehabilitation (NPS Department of the Interior 1990).

1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.
2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.
3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

8. Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to any project.

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

10. Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

ROUTINE BUILDING MAINTENANCE

The best and most cost effective means of preserving a building is through routine maintenance. Major and costly building repairs will be avoided by careful and consistent monitoring of the building's basic physical components. Ignoring routine maintenance can eventually result in a condition known as "demolition by neglect," which is against the law within Maysville's historic districts. The following are typical maintenance problems and possible solutions:

1. **Trash:** Accumulated and uncontrolled trash and vegetable material will attract pests and vermin as well as aid in the deterioration of building systems. Trash should be stored in closed containers and removed from areas not easily accessed such as between buildings. Local building codes mandating consistent and timely removal of trash are strictly enforced.

2. **Vegetation:** In areas where matter has collected such as internal gutters or cracks, vegetation will take root and flourish. This vegetation will cause deterioration and structural damage by through moisture and invading roots. Ivy growth on a wall will cause damage to masonry or wood by tendril growth and acid secretion. Ivy should be removed after it has been severed from it's roots and has dried out. Trees located too near to buildings may not allow for proper evaporation of moisture from the

building; root systems could disrupt foundations and drain systems. Tree limbs should be kept six feet from the building.

3. **Roofs:** Roofs should be checked regularly for deterioration. Flat or very shallow pitch roofs should be re-surfaced or replaced when showing signs of wear. Shingle roofs should be inspected for loose or missing shingles; for asphalt shingles check for loss of topping material, brittleness or delamination. For wood or slate shingles, rusted nails which hold the shingle in place will eventually fail and result in shingle loss. Painted metal roofs should be maintained so as not to rust or deteriorate. Failure of the roofing system will result in the rotting of the rafters, decking and damage to plaster walls and ceilings. Special areas to watch are access hatches, flashing, parapet coping tiles, gutters, chimneys, roof penetrations, as well as areas which are prone to collect debris such as crickets and valleys. Chimneys should be monitored for deterioration of masonry joints which will allow penetration of moisture and provoke eventual collapse. All chimneys should be covered so as to shed direct rainfall; unused chimneys should be pointed and capped.

4. **Metal Flashing:** Metal flashing, such as copper or aluminum is used as a means to direct moisture away at a masonry chimney or at window heads. Deteriorated or missing flashing will conduct moisture between and behind materials often causing unseen yet costly damage. Flashing should be checked periodically and patched or replaced as needed.

5. **Exterior Grading:** The ground surface which meets the edge of the building should slope away so as to direct water away from the wall. Eroded soil or pavement which slopes toward the building should be built up or removed and replaced. Moisture which is allowed to penetrate the base of the wall will cause deterioration of the foundation, uneven settling, rotting of the floor joists as well as a damp and humid basement.

6. **Basement or cellar ventilation:** Areas such as basements which do not have adequate ventilation experience a build up of moisture and humidity causing rot in floor structure. Vents and windows should not be blocked or removed. Efforts should be made to assure proper cross ventilation to remove moisture particularly during humid months.

7. **Rainwater, Gutters, and Downspouts:** Eave gutters and downspouts must be maintained and kept clear of debris. A missing or non-performing gutter will result in damage to roofing, roofing structure and walls both interior and exterior. A missing downspout will direct rainwater down the building's side causing damage to the exterior treatment. Soaking and abrasion of the wall will lead to spalling of masonry and plaster, wash out cement joints, or deteriorate wood siding. Un-channeled water has the greatest opportunity to enter into the building envelope causing conditions for damage. Buildings should have adequate gutters and downspouts to conduct rainwater away from the building into a storm sewer or acceptable area.

8. **Broken or missing doors and windows:** Doors or windows which are left open due to neglect or damage are points of entry for moisture, birds or vandals. Doors and windows should be in such condition to shed elements which will lead to deterioration and destruction. Broken glass and inoperable doors should be repaired or replaced to provide a secure envelope. Seal unused areas against human and avian penetration.

9. **Unsealed cracks in masonry:** Cracks in masonry walls will occur in various places; particularly at openings such as windows

or doors. These failures are caused by settlement or failure of an associated structural system such as a rotted wood or rusted steel lintel. Left un-repaired, these cracks will admit water deep into the structure of the building causing deterioration or eventual failure of the wall itself. Such conditions should be repaired by patching cracks or repair of the masonry.

10. **Unprotected architectural detailing:** What is most often the most interesting element of a historic building is the architectural detailing. These elements are items such as wood millwork, cornices, “ginger-bread” woodwork and applied and structural metal pieces. The preservation and maintenance is of utmost importance since once deteriorated, the element is too difficult or expensive to readily replace. Wood and metals should be properly painted in order to protect the material from moisture. Wood and metals should be properly painted in order to protect the material from moisture. Wood and metal fences should be kept protected and in good repair as well. Flashing and rainwater conducting systems should be functional and adequately sized so as not to direct water to these elements.

11. **Siding:** Wood siding as with any wooden building material, needs to be protected from moisture and insect damage. Deteriorated material should be promptly removed and replaced so as to halt the continuance of rot. Installing metal or vinyl siding over deteriorating wood siding will do nothing more than conceal a problem which makes its presence known after serious damage has taken place.

12. **Stucco:** Stucco is a cementitious coating usually applied to a masonry substrate; this coating protects the substrate from the harmful effects of moisture. When moisture is allowed to seep into or behind the stucco the material “spalls” and detaches from the substrate. When this occurs, the substrate is susceptible to further damage as well as the spread of further spalling. Cracks in

stucco should be patched or sealed with an appropriate sealant; larger areas of missing or deteriorated material should be replaced and blended to match the surrounding area. If the stucco has been painted or treated with a moisture repellent it should be maintained as such.

MAYSVILLE DESIGN GUIDELINES FOR BUILDINGS LOCATED IN THE HISTORIC DISTRICTS

To best achieve presentation goals a particular property's material and features which are important in defining its historic character such as its cornice, window sash, window frames, brickwork, iron work, doors, roofline, etc. need to be recognized. The existing elements and materials then need to be assessed as to the potential impact of the work necessary to not only recondition materials which have deteriorated but to make possible and efficient contemporary use. The following sections establish criteria for specific rehabilitation items and areas of renovation which will require critical review.

WINDOWS AND DOORS

Possibly the most important features of any building are its door and window openings. The size, proportion, location and ornamentation of openings are essential parts of the overall design, and help define specific styles. Original openings should not be altered. Changing window or door openings will affect the balance, rhythm and the proportional relationships of a building's

façade. Actions to be avoided are closing up, enlarging, blocking up and blocking down window openings. Blocking down a window usually occurs when a new lowered ceiling is to be installed in the room of the window and the new ceiling drops below the top of the original window. In this instance the new ceiling can be sloped up at the window to meet the original head.

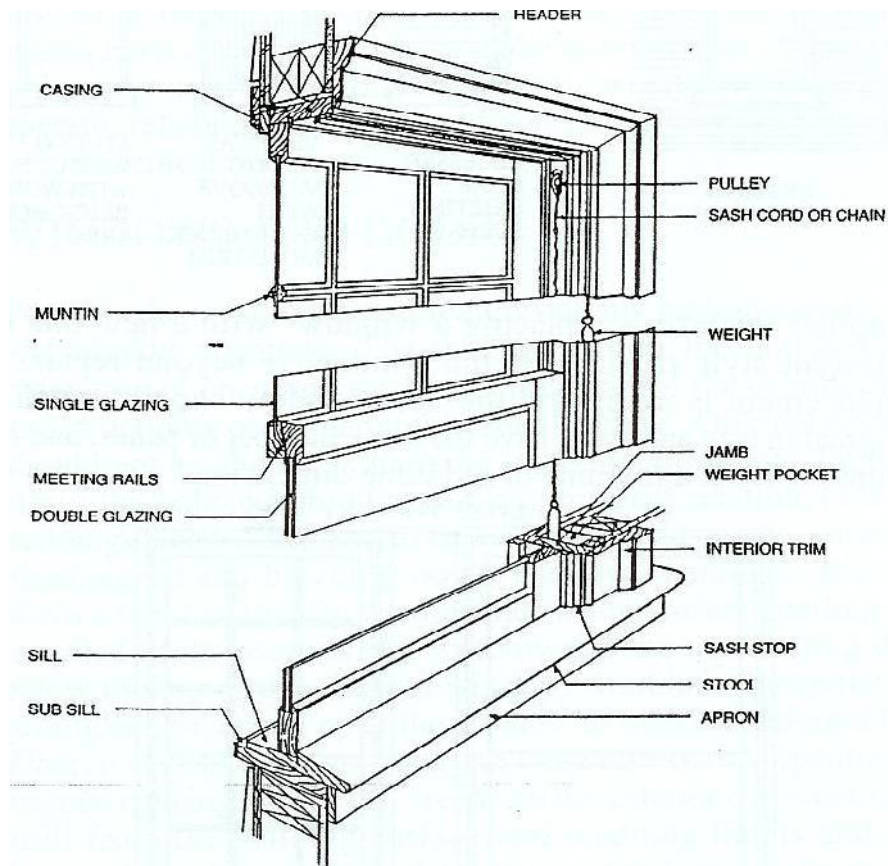
When it is absolutely necessary to close an existing opening, the original opening should still “read” on the exterior by recessing the infill from the building surface and retaining lintels and sills. Appropriate infill materials should be used to best suit the existing surrounding conditions. Such materials may be brick, wood siding, or stucco. By infilling the original opening, record is made for future reference.



Another mistake is replacing a window with a new one of a different style or size. If the window is beyond repair, and replacement is necessary, the new window should match the original in size, style and materials, and should have the same number of panes, and have muntins, rails, and frame of the same dimensions.



“Snap In” grilles are industry standard substitutions for truly divided lights (panes): these are to be avoided. If a manufactured replacement window of the correct size and style cannot be supplied, have a custom window milled or check with salvage companies specializing in old house parts. Do not alter the size of the original window openings to accommodate a window of incorrect size. Also do not use “filler” strips or panels to compensate for an incorrectly sized window unit.

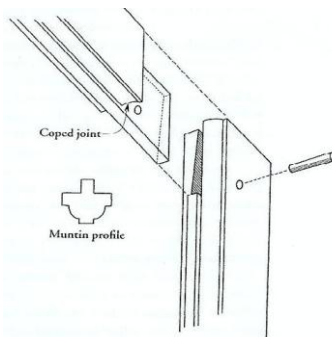


THE ANATOMY OF A WOOD WINDOW

Should new window openings be proposed due to interior alterations they should be located as unobtrusively as possible. It is often the case that a new window cannot be added to a building without altering the balance and proportions. Therefore new openings should be limited to areas inconspicuous from the public right of way such as sides and rear of a house. In some cases skylights may be the solution to introduce natural light in a non-intrusive manner.

Original doors and window sash and frames should be repaired rather than replaced. When replacement is necessary the new doors and windows should match the original in size and style.

Replacement wood windows are encouraged; vinyl, and metal windows and doors when permitted are to be anodized or colored. If application for Federal tax credits is considered, replacement of original windows is permitted only upon documentation that the original windows are beyond repair. Existing wood windows can be made weather tight by installing weather stripping and caulking. Thermal efficiency is further improved by installing storm windows; these windows could be installed on the interior or exterior. Interior storm windows should be installed with air-tight gaskets, ventilating holes, and/or removable clips to ensure proper maintenance and to avoid condensation damage to windows. External storm windows are required to match the sash configuration of the original window and be installed to the inside of the wood brick mold; the storm window should not damage or obscure the windows and frames. Of the two, internal storm windows are the most preferable due to the fact it does not effect the exterior appearance.



Doors are often the focal point of the buildings façade, and therefore deserve the utmost care and consideration. The original door and surround should be retained whenever possible. If replacement is necessary, make every attempt to use a door of similar style, opening to accommodate an incorrectly sized door; do not use filler strips to mask a smaller door and do not introduce new openings on facades of predominant view.



Recommended Maintenance and Repair for existing wood windows and doors:

1. Retain the original windows and keep painted surfaces re-painted.
2. Ensure that caulk and glazing putty are intact and in good condition.
3. Weather-strip windows.
4. Check that all joints are tight and sealed so as to prevent water infiltration causing deterioration.

5. Ensure that water is running off sills and not forming puddles. The sill should be examined to ensure it slopes away from the building.
6. Remove paint from the window's glass if necessary.





7. Reuse as much of the original parts of the window as possible. Replace damaged or missing sash, muntins, frames, and glass. Reuse existing hardware which remains operable.
8. Inspect wood for soundness prior to painting. Using an ice pick, jab a section of the wood at an angle and pry up a small section. Sound wood will separate in long fibrous splinters; decayed wood in short irregular pieces. If the ice pick is inserted perpendicularly into the wood and penetrates less than 1/8" the wood is sound; if it penetrates more than 1/4" or more it may have dry rot and require partial or total replacement.
9. Reopen any original window that has been closed over.

10. When replacing glass, consider using hammered or antique glass often available at salvage yards. Reproduction “antique” glass is also available.

SIDING

One of the most popular siding materials common to the Maysville area is wood clapboard and shingles used in varying widths and forms; very versatile materials which requires a high degree of maintenance. It is easily sawn and shaped to meet a wide variety of needs and is capable of lasting a very long time provided it is kept protected from moisture and insect attack. Problems typically associated with wood siding include:

1. Cracked or warped boards. This may occur as a result of weather, aging, the way it was sawn, or stresses placed upon it.
2. Cracked, peeling, or blistered paint. This may occur due to incompatibility of paints, moisture, or improperly prepared surfaces.
3. Rot caused by fungi where wood has experienced excessive moisture. Such areas are around gutters, downspouts, plumbing, flashing, or unventilated areas such as basements.

4. Insect Infestation.



Wood siding should be retained whenever possible. Deteriorated, rotted, or termite damaged areas can be replaced with new materials to match the existing siding exactly.



A very common mistake made in the renovation of a historic building is the replacing or covering over of original siding with a material inappropriate to the building's character. In general aluminum or vinyl siding, asphalt, asbestos, and formed stone are not a suitable material for older houses and should be avoided. Use of any of these materials may alter in scale and texture therefore diminishing the building's historical character. Of the modern alternative materials, the newer cement-based clapboards are preferred over vinyl or aluminum. Where permitted, alternative siding should match the original siding's lap exposure and be smooth (not embossed with textures). Any siding replacement material will trap moisture and should not be installed over damaged or deteriorating material since the deterioration will continue unnoticed and not made evident until substantial damage has occurred. Replacement siding should not cover or minimize any existing architectural features. Wood corner boards and trims may be used with replacement siding enhancing the visual effect.

To protect and prolong wood siding, the following guidelines should be followed:

1. Use appropriate pesticides to eliminate insects which will damage wood.
2. Do not allow vegetation to grow close enough to wood so that the two are not in constant contact.
3. Eliminate excessive moisture problems by repairing leaking roofs, gutters, and downspouts. Replace missing or damaged flashing and insure proper ventilation.
4. Maintain proper foundation drainage.
5. Do not allow wood to come closer than 6" to the ground.
6. Maintain painted surfaces.
7. Replace damaged or missing caulking. Remove existing caulking prior to installation of new.

8. Clean with mild detergent with chlorine bleach to remove mildew and fungi especially on areas that do not receive sunlight.

Clearly, maintenance and proper care is the most cost effective manner to preserve the original siding materials.

ROOFS

The primary purpose of a roof is to provide an effective water-shedding surface over the building mass, but it also has a unique role in defining the architectural style of a structure and shaping its form. For example, roof pitch is a defining element in Greek Revival design, and is an important marker for early Frontier architecture. Many varied roofs can be found in the Maysville from the slightly sloped stepped gable roofs found on downtown store buildings to steeply raked, wood shingled roofs of Washington. Where the roof was used as an important element of design it was quite common to use special materials (such as colored slate) to give texture and definition to roof surfaces.



Roofs are an important part of each building's basic character and should be maintained in such a manner as to not distract from or compromise the building's type. Do not make any changes that will be visible from the public right of way. Added features, if approved, such as skylights, roof decks and dormers should be located to the sides and rear of the building. In general principle, the basic roof shape should be maintained.

Some of the early roofing materials native to the Maysville and Washington area were wood, slate and metal. Many original standing seam roofs which have been well-maintained are still in service today. In later years manufactured products were introduced as replacements such as asbestos and asphalt shingles. Another material, which is/was sparingly used in the region, is tile roofing. Split wood shakes, commonly used on early Colonial and Federal styles, are very attractive and should be considered for renovation. However they have several drawbacks which should be considered. These are cost, life span and fire hazard. If conditions are not suitable for wood shakes, a substitute may be a heavy weight asphalt architectural shingle designed to simulate wood. Some modern ceramic "shake" shingles provide light

weight, 3-dimensional contour, improved fire safety, and longevity.

Slate roofing is comprised of flat, hand-split stone which is overlapped like any shingle material. At the top of each slate are pre-drilled holes for attaching to the wood frame with nails. While the material is extremely durable, capable of lasting over a hundred years, the weakest “points” are the nails, which have a tendency to rust. Converting an existing structure to slate roofing may require reinforcing the rafters to handle the increased weight of the slate. Today nails used for this application are galvanized and are not prone to this failure. Slate roofs like wood require special attention but offer a unique and natural element to the building’s character.

Metal roofs are made of galvanized metal or tin. This material can be used in the form of rolled sheets with standing seams, or in the form of pressed metal shingles. The standing seams of sheet metal roofs themselves are elemental to the building’s character and should be carefully considered. Metal roofs made of galvanized metal, copper, tin or lead coatings require little maintenance. Tin roofs however require painting. Modern metal roofs are available with a durable synthetic coating in a variety of historically compatible colors.

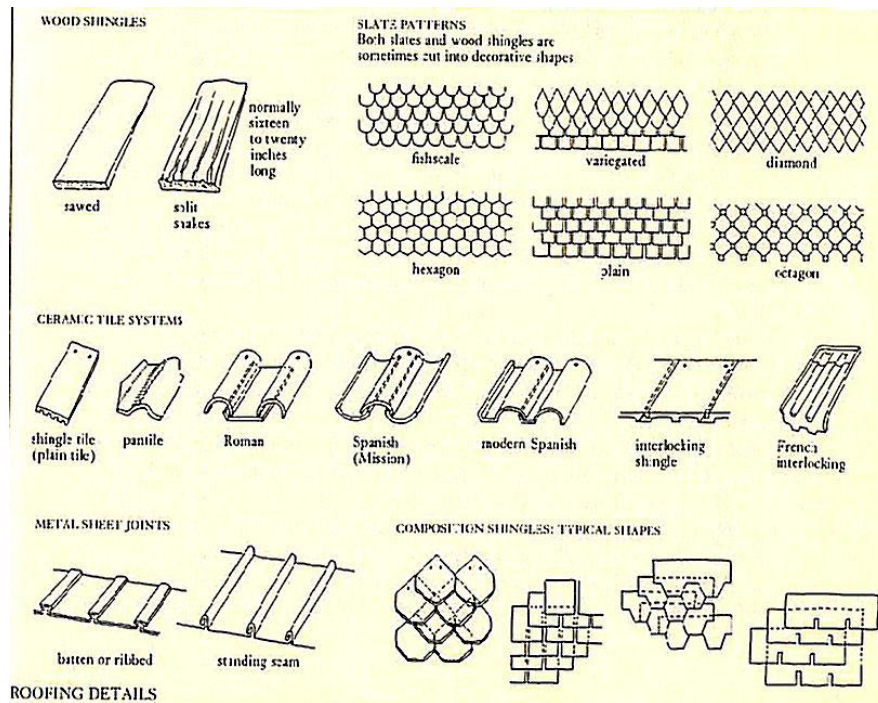
Asbestos or cementitious shingles were introduced as a cost effective replacement to slate and even wood shingles. These tiles are like slate in installation but are brittle, have a shorter life span and generally flat in appearance. Asphalt shingles, the most common of roofing materials, over the years have been improved in terms of durability and appearance. If asphalt is considered, a heavier architectural grade shingle is encouraged. The average life span of asphalt is 15 years but can be as much as 30 for premium quality materials.

Typical problems that are associated with roofing are:

1. Deterioration. Metals deteriorate from corrosion, fatigue, or pitting and streaking caused by chemical action. Nails rust and give way, letting the tile slip away allowing moisture to reach the roof deck. Slats and asbestos are brittle and will fail if hit or unevenly loaded. Wood shakes (as with any wood used externally) must be protected and kept free of prolonged moisture and insects. Asphalt shingles will become brittle with age or (because of their lightness), blow off if not attached properly.
2. Coping, flashing, gutter and downspouts. Control of rain water and moisture is critical to the life of any roofing. Flashing around parapets, chimneys, and cornices must be maintained so as not to allow moisture to seep under the roofing. Gutters and downspouts must be kept clear, operational, firmly attached, and correctly sized.
3. Metal Roofs which require painting should be maintained as if it were wood. Roofs which are protected by their own material, such as copper, should be checked at seams and junctions.
4. Use of incompatible materials together. Physically or chemically incompatible materials when used together will cause certain failure in the future.
5. If neglected, soffits, eaves and cornices can collect and absorb run-off water, thereby deteriorating faster than the rest of the roof. These features are often key defining elements of the architectural style of the structure, not to mention their role as structural supports for the roof. It is therefore particularly important that these parts of the roof structure not be enclosed by stop-gap repair flashing, as this will only accelerate the rot.

When replacing or substituting a roofing material due to technical or economic limitations, a material appropriate should be used so as to convey the visual appearance suitable to the building's

character. The original roof pitch should be preserved when repairing or replacing supporting framing.

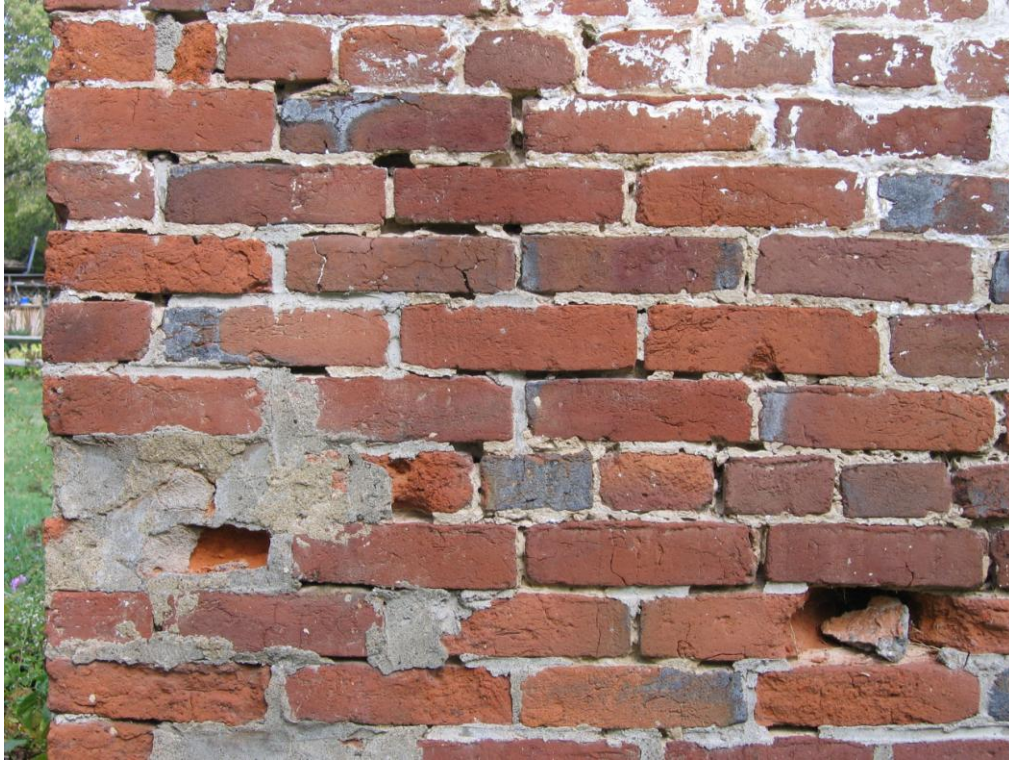


MASONRY: CLEANING

Many masonry buildings are painted. Some were originally intended to be painted while others were painted over time to provide a new look. Once a masonry surface has been painted it should remain painted due to the “softness” of the brick typically utilized throughout the region and the subsequent damage which might occur by any harsh cleaning process. Remove damaged or deteriorated paint by hand scraping and or use of a bristle brush. Sandblasting or high pressure water blasting are destructive to the brick surface, and should be avoided at all costs. Masonry surfaces are to be cleaned with the gentlest method possible such as low pressure water and detergents worked over the surface with a bristle brush. Chemical cleaning should be used only after it has been determined that cleaning is necessary and testing has shown

the selection of chemicals and proposed application to be the gentlest method possible.



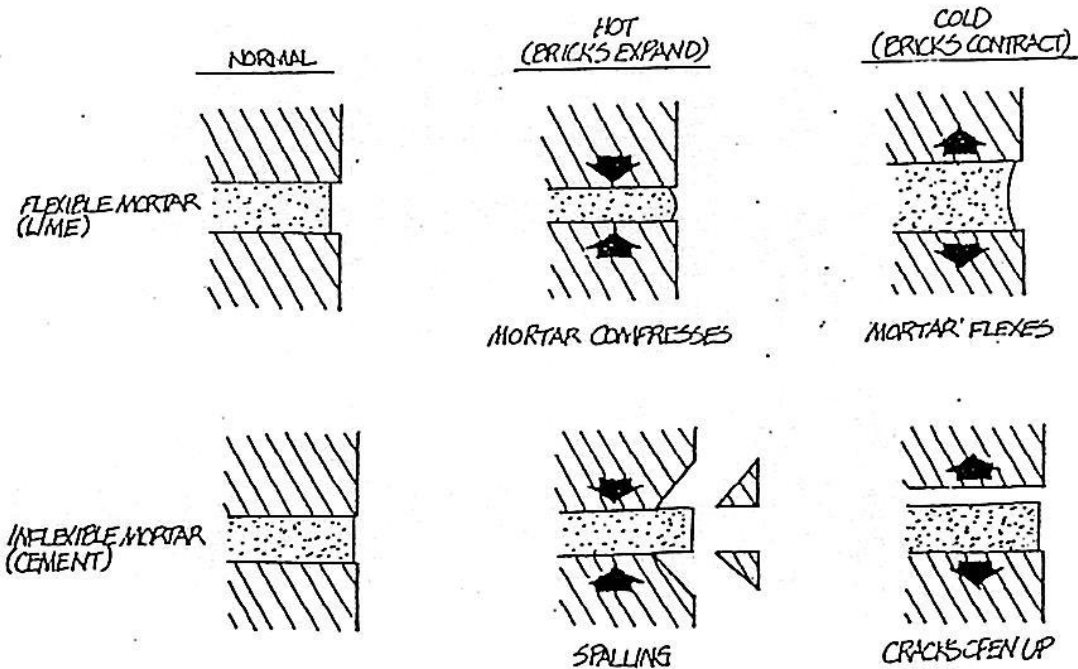


MASONRY REPAIR: TUCKPOINTING

The major cause of mortar joint deterioration is due to prolonged and concentrated water attack as a result of leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure. The cause of mortar joint failure must be identified and addressed to ensure a successful repair.

Older softer bricks require a softer mortar. It is important to simulate the old lime and sand mortars, both in appearance and in composition. This will insure that during periods of freezing and thawing, the expansion and contraction characteristics of brick and mortar will be nearly the same. A mixture consisting of one part of white masonry cement, two parts lime, and seven to nine parts of the smallest available sand (to match the original sand) is recommended. Although a lime mortar is more difficult to work, modern high Portland cement mortars result in a hard joint which

may cause irreparable damage by spalling the soft brick during freeze/thaw cycles.



Characteristics of mortar in expansion and contraction cycles.

The type of original mortar joint, color and texture, is to be matched with new work. Remove deteriorated mortar by carefully hand-raking the joints. The use of electric saws and hammers is destructive to soft brick edges and surface. It is not recommended to remove undeteriorated mortar from sound joints, then repointing the entire building simply to achieve a uniform appearance.

Clear water repellent coatings are problematic. Coatings could act to trap water in the brick or mortar and cause spalling when the water freezes. For this reason only 'breathable' sealers which allow the moisture to leave the masonry should be considered. In general once a building has been properly repaired to eliminate avenues of water penetration the original brick masonry will

continue to provide adequate weather protection. It should be remembered that a water repellent coating wears down and requires continued maintenance similar to a painted surface.



METAL WORK

Architectural metal such as cast-iron storefronts, porches, sheet metal cornices, roofs, formed sheet metal window hoods and decorative elements are present on many buildings.

The cleaning or stripping of architectural metal is necessary to remove corrosion or to remove paint build-up as preparation for repainting.

Cast-iron and steel may require dry-grit blasting if hand scraping and wire brushing prove ineffective. Steps should be taken to avoid hitting any nearby brick while blasting.

Clean soft metals such as tin, copper, and ternemetal by hand scraping and wire brushing if it is apparent the protective metal coating or the metal surface is not scratched. Appropriate chemical methods may prove the gentlest method of cleaning and preparation for repainting.

PAINT

The primary purpose of painting is to provide a film which will protect the substrate from the attack of moisture. The fact that paint has the quality of color is secondary. Therefore paint is quite often the first line of defense from deterioration and should be given the attention if requires. Generally all wood and most metals must be painted; quite often masonry such as brick is painted as well. A general rule of thumb is if it was painted at one time, it should be continued to be painted. This is unless if the paint is removed and a suitable protective coating is used such as a water repellent or type of varnish. There are two types of paint; alkyd (oil based) and latex (water based). The type of paint used should be compatible with the material and paint it will cover. Prime and finish coats should also be compatible. Consult with a professional painter or supplier giving the specifics of the existing conditions for the correct material and application method.

The color of paint is a personal choice that ideally should be made in the context of the surrounding streetscape, as well as the architectural style. Paint color palettes were historically different for each architectural period, often changing every decade. Some styles such as Greek Revival were generally limited to whites and creams, while Queen Anne style used varied and brighter colors.

Color and the number of different colors should be consistent with the building's character. The painting of trim, shutters or architectural features should be consistent and done in a logical manner. If one wishes to paint a particular building in historically accurate colors they should research the building's style in builder's guides and pattern books. It is also possible to collect samples of the original color schemes by scraping away layers of paint which have accumulated over the building's life. This chip then could be matched to a standard color or custom mixed. On brick surfaces, a layer of dirt between the brick and first layer of paint indicates that the brick was not originally painted.

In preparation for painting several guidelines should be followed:

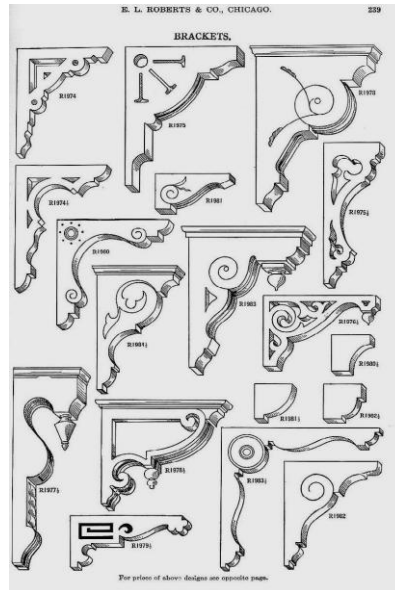
1. Use the gentlest means possible to remove loose and peeling paint down to the next layer of sound paint using hand sanding on wood and masonry and wire brushes on metal. A hot air gun can be used on wood for heavy built-up or detailed areas. If the paint surface existing is over 16 mils thick (.016 of an inch), it is possible that the existing paint will need to be removed to the substrate.
2. Clean all surfaces of dirt, grease and grime before painting.
3. Prime surfaces if bare wood is exposed or if changing paint types such as from oil to latex.
4. Use the highest quality of paint economically possible; the high cost of painting is due to labor not material.
5. Paint during dry, cool weather to ensure the paint will not dry out too quickly.
6. Follow paint manufacturer's recommended methods for application.
7. Open flame type paint removal is to be avoided due to possible charring of wood as well as fire.



ORNAMENTATION AND EXTERIOR ACCESSORIES

Applied ornamentation such as brackets, window and door heads, cornice moldings, gable trim, and shutters are important architectural features which give a building its individuality. These items will vary in type, size and number not only from style to style but from building to building of similar or like style as well. It is important, therefore, that any original ornamentation should be left in place and that no new ornamentation be added which is out of character or distracting to the existing conditions. Often, ornamentation or accessories are not maintained as part of the general building maintenance and suffer from moisture intrusion. Unfortunately, when the piece has become so deteriorated it must be removed it is usually replaced with a marginal duplication or not replaced at all. When either of these cases occur, the building loses an important and valuable asset. It is important to monitor items such as cornices and trim so that the life of the original piece can be maximized. When replacement is required, it is recommended that care be taken to duplicate exactly

the piece to be removed in all matters of shape, style and material. The overall economic and aesthetic value will only lessen with the loss of original detailing.



Modern homeowners no longer use their shutters to control light, heat, and storm damage, and have forgotten how. It has therefore become a common mistake to install shutters which are too small, and could not possibly cover the window when closed. It has also become common to permanently attach these fake shutters to the wall. It is preferable that added or replacement shutters should be wood instead of vinyl or aluminum, and that they be operable shutters with appropriate hardware.

Items such as wall lights should be appropriate to the building's style; not every building requires "colonial" coach lights on either side of the entry door. Similarly, mailboxes, house numbers and planter boxes should be sympathetic for each situation. Specialty suppliers of historic hardware and ornaments as well as architectural history publications can be a source of information.

PORCHES

Porches are distinctive elements of any architectural style from the simple covered stoop of early Federal to the wrap around two story porches typical of Queen Anne and Gothic Revival styles. Porches generally have two significant purposes; to announce and cover the entrance or to extend the living area of the interior to the exterior.



Porches can also add a sense of personal scale on a large building through design and detail. In Maysville there is a significant nineteenth century local tradition of two-story verandas or “galleries” across the length of the rear ell, or built within the roofline across the rear of the house.

The most common mistakes made with porches are replacing a wooden porch richly detailed with a new porch of prefabricated decking materials or wrought iron posts and rails, or replacing existing wood posts with brick or concrete block piers. Most often, not only do the method and materials disagree with the



building’s original character, but the scale and detail are now wrong as well. It may be necessary to obtain custom millwork or resort to one of the many specialty supply houses, as most historically correct milling profiles are no longer commonly available at the local hardware store.

Other situations to avoid are the application of replacement materials such as aluminum or vinyl which require the removal or covering over of original detailing. The total removal of a porch is

a drastic measure which will alter the scale and nature of the building's elevation just as is the "enclosure" of the porch; enclosing a porch is not unlike putting an addition on the building.

If a porch or similar portion of a building be beyond repair and require extensive replacement, it should be designed in such a manner as to closely match the original porch in scale, material and detail. If the porch is missing or lacking in original character refer to other porches of similar type buildings to determine appropriate design. A replacement porch should be of the appropriate scale, material and details such as post type, rail height and spindles.

SIGNAGE

All signage must comply with city codes for size, type and location. Signs are an important part of a building's identity and appearance, and contribute to the overall streetscape of the district. In essence, a sign should be considered as a noticeable yet integral part of a building; it should not be considered as something applied or attached devoid of relationship to the building. Many commercial buildings built in the nineteenth and early twentieth centuries, had what is called a sign band. This sign band was usually a flat portion of the cornice over the storefront. It was also common to use the wall above, below or between the window and door openings. It was in this area that the business' name was painted. Other early types of signage systems were painted awning, projecting signs and window painting. It was not uncommon to utilize all these types and others together so as to appeal to all means of scale and approach. In the case of the downtown historic district, there survive many historic photos of Maysville's commercial district and its many signs.

Signs should be designed for clarity, legibility and compatibility with structures on the site and within the district. Their design

should be appropriate to the building's character, integrated into the building's façade and constructed of materials appropriate to the existing conditions. Lettering should be simple, legible and in proportion to the sign's size. Colors should be limited. Never should the sign obscure architectural detailing.

It is generally inappropriate to attach signs to buildings which were originally private homes, although small identification signs may be acceptable. Free-standing signs are permitted, but should be sized and located in such a way as to not obstruct views or pose danger to pedestrians. Billboards, roof-top signs and internally illuminated signs are generally not permitted. Projecting signs should be of minimum size and should not pose danger to pedestrians; these signs as well as all others should be mounted in such a way as to be removed easily and cause no damage to the historical building. Neon signs are discouraged; where allowed they shall be located only within the building interior behind window glass. Signs which are designed to be historically appropriate shall not predate the façade to which they are applied.



For example, a 1900's building should not have a reproduction of a "Colonial" or 1700's style sign. For sign materials, wood, metal, glass, fabric and other "natural" materials are encouraged while plastic or imitation materials are discouraged.

AWNINGS AND CANOPIES

An awning is a projecting fixed or retractable shade that is traditionally made of flexible fabric and is positioned over a window or lower-façade storefront. A canopy is a covered framework supported by poles or suspended from the façade. A canopy is used to provide a sheltered walk, usually from the curb or sidewalk to the entrance of a building. Awnings and canopies function as protection from the sun and inclement weather and can also provide a suitable display surface for signage.

The original awning or canopy material at the turn of the century was cotton canvas. During the mid-twentieth century, there were many experimental replacements for fabric. Foremost among these were aluminum and corrugated fiberglass. While these may be appropriate materials for a building built during this period, it is recommended that they be used only under certain circumstances. In rare circumstances newer plastic materials such as vinyl may be approved on individual basis. The use of illuminated awnings is prohibited.

Generally, buildings that are architecturally distinctive should have awnings or canopies that are simple in shape, color and detailing. The standard shed-awning form is recommended for traditional storefronts. Installation of awnings and canopies should be done in such a way as to cause the minimum damage to the building's façade. Awnings and canopies should also be placed and designed in such a way as to compliment the building's proportion, style and scale. They should not be installed in such a way as to cover or

minimize architectural features and details. An example is to not install a single, long awning across the building when the façade is designed with pilasters which add vertical emphasis to the elevation. Instead, the awning should be installed as several, separate units with respect to the building façade. When several awnings are installed on a single commercial building with several storefronts, the fabric, color and form should remain constant throughout the storefront. Awnings can also be used as a way to improve a building's appearance by disguising undesirable conditions such as air conditioners or inappropriate alterations which are pre-existing.



LANDSCAPING

Existing landscape elements, especially well established tree, should be retained. Landscaping should compliment a building rather than overwhelm it. The planting of new trees to replaced dead or diseased trees is recommended, especially in conditions

where there exists a line or group of trees along the street. Care should be taken not to plant a tree directly adjacent to buildings which could cause moisture or infiltrate the foundation. Hedges can be used to replace a fence line or define property edges and delineate public areas, such as sidewalks, and semi-public areas such as front yards. Ornamental shrubs and foundations plantings can reinforce a building's character when planned carefully. Planting can also be used to disguise undesirable conditions such as an air conditioner, inappropriate alterations or parking. A trellis of ivy can enliven a blank wall.

Plant material should be native to the Ohio Valley, or compatible with climate requirements. Shape and type of planting should be appropriate to the district as well as the individual structure.



PARKING AREAS

New parking areas should not be visible from the public right of way, but may be located at the rear of the building. The entrance and exit should be designed to minimize risk to traffic safety or

pedestrian circulation. The size and layout of the parking area should be as unobtrusive as possible. Parking should be sufficiently screened to minimize the view of parked cars; screening can incorporate landscaping or decorative fencing. Any screening material should be appropriate to the historic streetscape in material, shape, and detail

STREETSCAPE

The placement of any one building as it is viewed in the larger context of the entire street constitutes the ‘streetscape.’ On a street where buildings were built at the same time there are usually similar setbacks, building height and bulk, materials and detailing. The street elements; curbs, sidewalks and functional space such as squares, courtyards, and parking areas are combined to identify particular neighborhoods and districts. The effect is often visually exciting and projects need to be conceived to compliment or improve the general character of the area. For example, most of the surviving historic houses were built directly abutting the sidewalks of Old Washington, effectively announcing to the world the urban aspirations of the growing town.

Important streetscape elements are walls and fences, awnings and canopies, signage, landscape, and parking lots. Both the Downtown Maysville and the Old Washington historic districts were built prior to the advent of the automobile, in an age where there were no service doors on the facades.

The flagstone sidewalks of Washington were built in the 1790s, as were the many public wells along Old Main Street. Many of the masonry surface drains, culverts, and stone walls of the historic districts were built prior to the 1830s. Throughout the nineteenth century, Maysville’s downtown was graced by a remarkable collection of wrought iron fences and balconies. These popular

local streetscape features do not occur in isolation, but work together to create a unique sense of place.

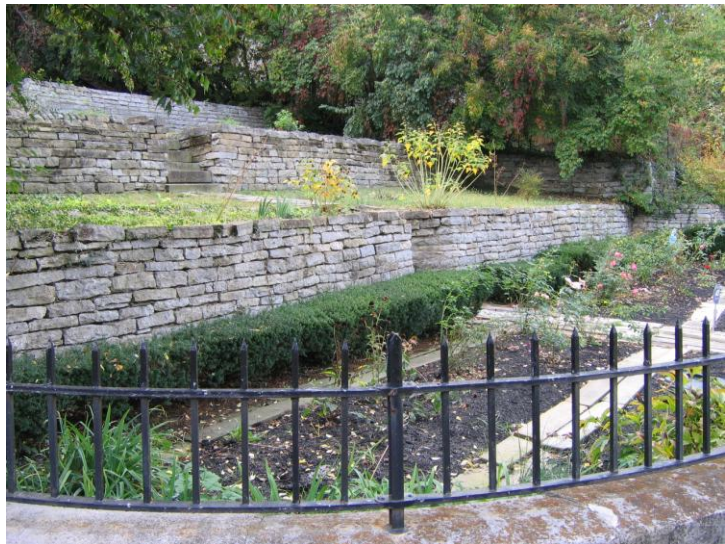


WALLS AND FENCES

Maysville, indeed all of Mason County, was built by masons skilled in laying dry, unmortared stone. Dry laid stone retaining walls, iron fences, stone slab or flagstone sidewalks are distinctive features which exist and contribute to many local streetscapes. The typical stone fence of the Bluegrass is a strong regional marker, that extended from the central Bluegrass north across the Ohio River into Brown and Adams County. These fences often include

a diagonal coping course (Murray-Wooley & Raitz 1992). A quick glance at the illustrations in the 1876 *Atlas of Mason County* will demonstrate that several other fence types were in common use, including (among others) wrought iron, pickets, and post-and-rail (Lake, Griffing & Stevenson 1876)

Existing historic walls, gates, and fences should be repaired and retained whenever possible. New fences should be of wood, iron, or stone and should be simple and contemporary in design, and should not obscure significant views. Chain-link, concrete block, unfaced concrete, fiberglass or plywood fences and walls are inappropriate. Solid (privacy) fences, including “stockade fences” are discouraged, except where they are necessary for screening storage or utility areas.





Special lighting and decorative paving are encouraged as part of rehabilitation and new construction projects. The design of these features should be simple and sympathetic to the historic streetscape.



NEW CONSTRUCTION

When planning new construction, it is important to be aware of existing overall streetscape patterns, as well as design details of individual building elements such as windows, doors, porches and materials. New construction should reflect the basic design components of the surrounding existing buildings, including the size, shape and set back. Where it is not feasible to dictate a particular design or style due to individual conditions, it is critical that new construction be appropriate.

It is strongly recommended that professional design services be acquired to aid in your planning for new construction. Maysville Planning and Zoning administrators keep a file of off-the-shelf architectural services companies known to design sympathetic infill to a variety of price-points. Whomever one chooses to use, your architect needs to be aware that they are designing for a specific historic district.

In an effort to provide hard data upon which to base Design Review Guidelines within the Washington Historic District, Orloff G. Miller Consulting has undertaken a brief comparative study to determine the actual dimensions and proportions used in the construction of a sample of the historic structures of Washington, in Mason County, Kentucky. The study is included in the amended Design Review Guidelines of 2008 as Appendix A. The study sample was based upon those buildings dating to the historic periods most significant in Washington's history, as codified in the nomination of the district to the National Register of Historic Places. Those periods include the Frontier period (roughly 1787-1800), and the Federal period (circa 1800-1825). The sample includes eight Frontier-period structures and ten Federal period structures, for a total sample of eighteen of the earliest surviving buildings in Mason County. Please note that these observations

apply to the Old Washington historic district. Those wishing to build new in-fill in Maysville's Downtown historic district do not necessarily need to use these specific study results, although the comparative survey method as outlined in Appendix A may prove useful in designing sympathetic infill for Downtown.

Emulation versus Duplication The federal guidelines for historic preservation include language mandating that new construction should be readily distinguishable from its historic surroundings, rather than precisely copying historic design. The same principles apply to restoring missing clay to a significant Greek ceramic, or for painting in the missing parts of an Aztec mural; the new work needs to be discernable from the old work. But the ultimate objective in all three examples, whether the ceramic, the mural, or the Historic District, is to in-fill what is missing in order to make whole what time has broken, not to reinvent a new artifact. This guideline is more frequently misunderstood and misapplied than any other mandate in federal preservation law. It is absolutely fine, in fact commendable, for one to build new construction that looks like its historic neighbors. Just leave some subtle hint that the structure is not what it first appears.



Misreading the Tradition¹ In the eighteenth and early nineteenth centuries, the middle and upper class folks responsible for much of the surviving Federal architecture in Washington did not particularly value the exercise of the builder's imagination. Instead, buildings (and by extension, their builders) were judged by their faithful replication of commonly shared standards of proportion, and the workman's ability to execute finely wrought details from a shared design vocabulary. In other words, architecture was not a venue for expressing one's individuality, but was used to express one's mastery of and participation in a shared tradition.

Most of the proportions used in both Federal and Greek Revival architecture are derived from mathematical models originating with the Greeks and elaborated upon by Renaissance Italians. In the eighteenth and nineteenth centuries, pattern books full of these carefully proportioned models were considered required reading

¹ Portions of this section are adapted from the "Old Washington Community Plan," 2007, published by Old Washington Inc., and edited by Orloff G. Miller.

for gentlemen, and were available throughout the Federal and Greek Revival periods in Kentucky (Benjamin 1806, 1830; Biddle 1805; Lancaster 1948, 1950; LeFevre 1833).

There has always been a dialogue between strict high-style fashions and vernacular, or “folk” construction practices. Most structures, even the finest, demonstrate some regional or personal adaptations, making every building a unique statement in solving the age-old problem of finding shelter. While folk architecture (particularly in the Frontier period) often does not abide by classical conventions of proportion or symmetry, the builders shared a common vocabulary of forms and standardized units of measurement.

By about the middle of the nineteenth century, large-scale manufacturing and relatively inexpensive transportation costs made possible the transition from hand-made houses to houses constructed by assembling pre-manufactured parts. Unique design became more of a status marker, replacing mastery of formal proportions. Today the rules of thumb commonly known to eighteenth and early nineteenth century builders of hand-made houses have been largely forgotten by their heirs in the trade.

There is a strong tendency in the popular imagination to emphasize the frontier over the more settled and prosperous early 19th century occupation of the town of Washington. Unfortunately that same tendency extends to characterizing even the later, more sophisticated structures as “quaint.” Too often quaint translates into rural or “countrified,” despite the very carefully and consciously urban environment the second generation of settlers actually created. Washington in its heyday was urban, not rural; sophisticated, not quaint; fashionable, not rustic.

It is now quite common for a well-meaning developer to come before the Board of Architectural Review and suggest infill

housing that looks like a cartoon of a log cabin, a storybook Gothic Revival cottage, or a gigantic version of an Upland South shanty. The popular perception that “old” means “quaint” ignores the actual built environment, and misses the cultural context this historic district was created to celebrate. A modern builder can easily miss the point of the exercise by attempting to emulate the old without knowing the tradition, by misreading the tradition, or by ignoring the tradition entirely.

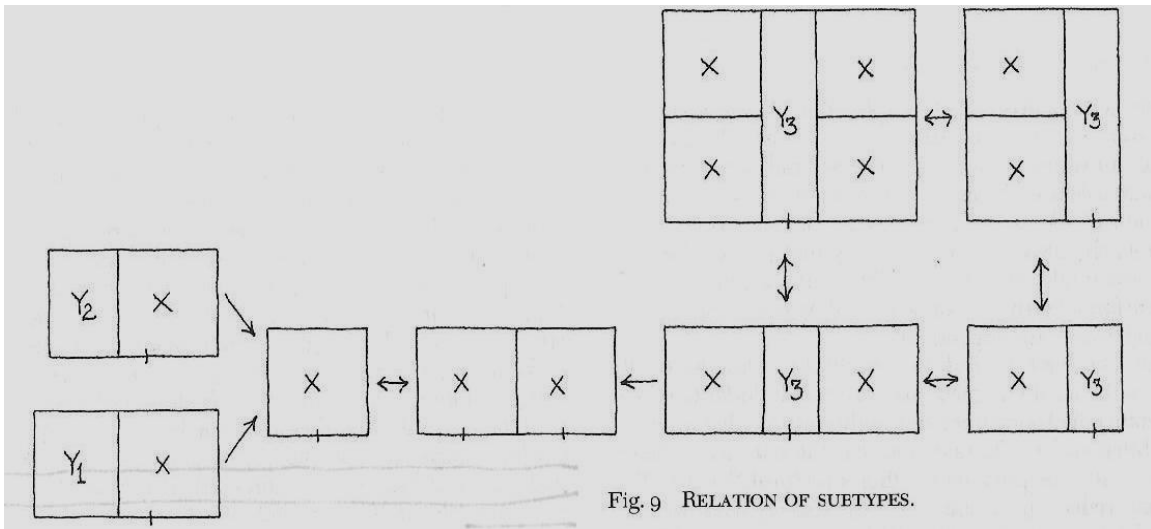
Introduction to Historic Building Proportions As noted in the Forward to this Revised Edition, the National Register of Historic Places was implemented in recognition that Americans build structures and alter landscapes in different ways at different times in different places, and that the results are unique and valuable to our nation. Washington and Downtown Maysville retain entire districts “diagnostic of” [embodying the defining characteristics of...] a specific place and several distinct time periods. Without any background in architectural history, it is easy to shop for isolated motifs described in the original Design Review Guidelines of 1992, like log or clapboard cladding, or fanlight doorways, or multi-pane windows, or cross-gables facing onto the street, and emulate them in a modern house design, believing *in good faith* that you have been sympathetic, and that your design is now appropriate to the Historic District. But even to the untrained eye the results are rarely satisfactory, in large part because we contemporary Americans do not build the same *shaped* buildings as we did in the 1780s or 1820s or even in the 1920s. Today, we tend to build short and wide. If one were to walk down Main Street in Washington, you would not encounter a single short, wide historic structure; they are all proportionately tall and narrow. That is one of the diagnostic traits of this region’s architectural tradition, and has been federally acknowledged as a significant contribution to our nation’s history.



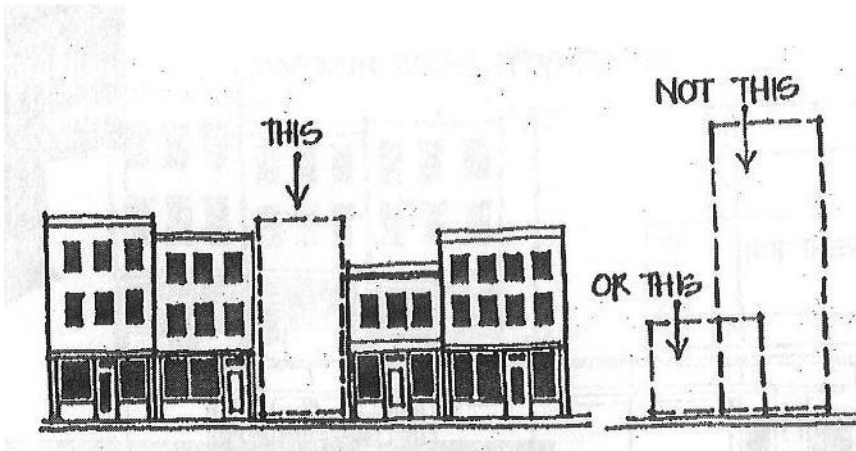
In recognition that simply mixing and matching isolated motifs of historic architecture and grafting them onto a modern shape does not work, many preservation agencies and design review boards across the country are now adopting design review guidelines, that emphasize the use of proportions (heights, widths, relative scale) to help new buildings blend in and enhance historic districts rather than detract from them.

Traditional architectural dimensions are based in part on internal subdivisions, with the simplest traditional forms being a single room or a “hall and parlor” two-room form. Adding rooms like building blocks (front to back or stacked vertically) creates a variety of recognizable traditional forms. The terms “single pile” and “double pile” refer to how many rooms deep a building is

front-to-back. The term “bays” refers to the number of window and door openings visible from the frontage for any given story. Adding rooms to the short axis creates a double pile home; adding rooms to the long axis may change a three bay building into a five bay building. Historically, most side-hall buildings are 3-bay; most center-hall buildings are either 3-bay or 5-bay, while those buildings with more than 5 bays were originally commercial buildings.



Dimension, Proportion, & Roof Pitch: Building heights are regulated by city building codes and should be adhered to. On a streetscape where the majority of the buildings are of similar height, new construction should maintain that height. If the street does not maintain a constant or predominant height, look to the immediately adjacent buildings for guidance.



The dimensions, proportions, and roof pitches recorded during field sampling at Washington sort into three basic categories, including Frontier-period structures, single pile Federal structures, and double pile Federal structures.² Historical proportions can be approximated by building within the range of dimensions recorded for the three basic categories observed in the sample survey:

Frontier Buildings Sampled:

22-34'L x 16-20'D x 19-27'H with eaves at 12-19', roofs 33-40 degree pitch.

Single Pile Federal Buildings Sampled:

35-56.5'L x 21-23'D x 30-36'H with eaves at 23-30', roofs 27-35 degree pitch.

Double Pile Federal Buildings Sampled:

26.5-54'L x 32-34'D x 25.5-33'H with eaves at 17-21', roofs 27-33 degrees pitch

The point of the exercise is for new construction to fit within the historic streetscape. However, choosing from a random selection of the recorded minimum and maximum dimensions does not necessarily yield typical historic building proportions. Actual proportions can be precisely duplicated by reference to Table 1, and Figures 1-3 from Appendix A. These proportions can be scaled up or down within the appropriate range of dimensions. Golden mean façade elevations are preferred; or elevations derived by

² For additional detail on the methods and results of the field survey, see Appendix A.

adding or subtracting bays from golden mean elevations (See Appendix A for details).

Frontier buildings are small and tall, with steep roofs. Single-pile Federal buildings are tall and skinny with shallow roof pitches that serve to deemphasize the rooflines. Double-pile Federal buildings are wider, but remain proportionately tall, again with short rooflines. Note that within all three categories, the building depth front-to-back varies the least. Proposed in-fill in Washington should be proportionately tall and skinny, with nothing as wide or wider than it is tall. For all but Frontier styles, rooflines should be deemphasized.



The height above the eave should not exceed approximately one third of the total elevation, unless specific historical dimensions are cited. There are no historical buildings in Washington with hipped roofs; all are simple gable roofs.

Two thirds of all of the historic structures in Washington are single pile with rear ells. That layout is preferred to wider double-pile infill design. All of the single-pile Federal structures in the study sample have rear ells, as a simple solution to the problem of increasing available square footage while working within period design conventions. New in-fill can approach square footage comparable to a modern home by adding rear ells. Verandas attached to rear ells are encouraged

There are no single-story Frontier or Federal structures in Washington. Two-story construction was and is preferred. Single story infill must be treated as exceptional (See Appendix A for suggestions).

Since the actual dimensions sort by period, if proposed infill construction is attempting to emulate a specific exterior style some attempt should be made to use dimensions appropriate to the proposed exterior appointments. For example, it would be inappropriate to build a large double-pile house with log cladding, or a short, wide house with log cladding, as log structures tended to be small and tall. For a more detailed discussion of historic building proportions, the applicant is referred to Appendix A.

Setback, Orientation and Lot Layout: Setbacks are regulated by city building codes and should be adhered to. Not unlike building height, building setbacks should be such that they conform to the existing streetscape, allowing the continuance of the building line along the street. Orientation plays a similar role in maintaining an historic streetscape. For example, in Washington there are no

historic residential buildings of either the Frontier or Federal period built with the gable end facing the street; all facades utilize the long axis of the primary structure. Historically, all service areas such as kitchens, delivery areas, vehicle, livestock or food storage would have occurred off-street and out of sight, either in detached outbuildings or incorporated within a rear ell. Therefore, there is a strong historical precedent for not placing modern garage doors along the primary façade.

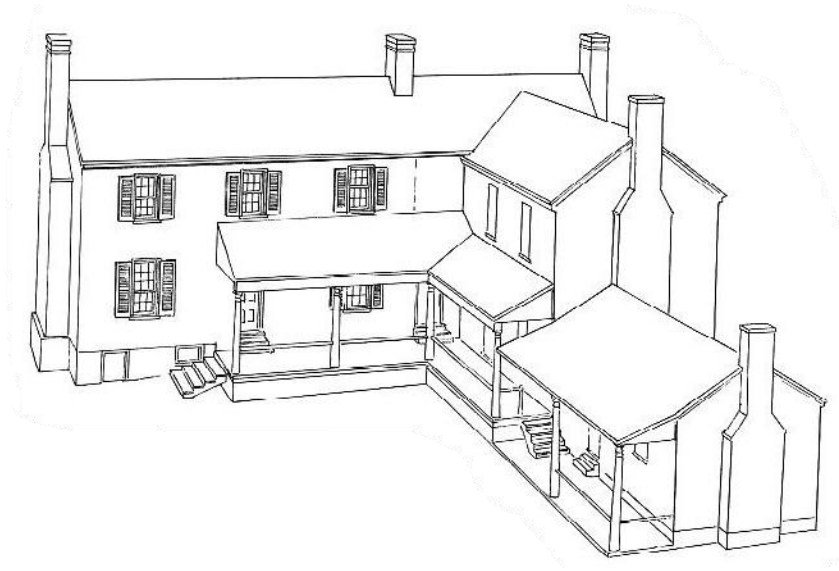
Floor Heights: The distance from one floor to another is usually reflected in the building's elevation by placement of windows and doors. It is therefore important that new construction floor heights should closely match the surrounding conditions or be appropriate to the design style. Of particular importance is the relationship between the first floor and ground level; if the predominant local style has an entrance three steps above grade, a new house should not have its entrance at or below grade.

Windows and Doors: Doorways and windows are key markers for specific architectural styles. Window and door shapes, sizes, millwork, inset reveals and locations should reflect the building's style and be sympathetic to existing buildings in the district.

Materials: The type of materials and their color, texture, scale and detailing should be compatible with those of the district and/or the building's style. It is also important to regard the use of materials; if the local siding conditions are horizontal clapboard, a new construction with vertical siding would be obtrusive. Consider the total range of materials in the district available, and apply them with judgment sympathetic to the existing buildings.

Details: Appropriate detailing is an important aspect which will allow a new building to fit into an existing neighborhood. Detailing can vary from wood gingerbread porch brackets to bay windows or balconies. Look to buildings of similar nature for

guidance. Materials for details should be chosen so as to be appropriate to their application and nature. Only one building of the eighteen sampled in Washington has a large-scale pediment/gable at the roofline, and for that one building (The Marshall House), the pediment represents a later alteration. Therefore, there is a strong historical precedent for not placing large-scale pediments or gables at the roofline along the primary façade. Period-correct details as listed in the discussion of Architectural Styles offer a range of opportunities for playful innovation within any given style.



ADDITIONS

An addition is just as dramatic an alteration as new in-fill construction, and should adhere to the same recommendations made herein for new in-fill projects. In making additions to an existing building in the historical district, consideration of the building's style, visibility and neighbors must be addressed. In general, additions should be planned so that they do not upset the building's scale, rhythm, balance and proportion. Preferably, additions should be planned for areas not within view of the

public's right of way. Therefore additions placed to the side or rear will most likely have the least detrimental effect on the existing building. Additions can be scaled and positioned to look like period outbuildings or rear ells. Verandas attached to rear ells are encouraged.

Additions should be smaller than and visually subordinate to the original structure. Alterations and additions should be planned as an extension of the existing building, being sympathetic to the original building's character and style. Therefore, the guidelines and aspects of new construction should apply equally to additions.

DEMOLITION

The demolition of existing buildings shall not be permitted unless one of the following conditions exists:

1. Demolition has been ordered by the Codes Enforcement Officer because of unsafe or dangerous conditions which constitute an emergency.
2. The owner can demonstrate to the Board of Architectural Review that the structure cannot be reused nor can a reasonable economic return be gained from the use of all or part of the building proposed for demolition.
3. The demolition request is for an inappropriate addition or a non-significant portion of a building and the demolition will not adversely affect those parts of the building which are significant as determined by the Board of Architectural Review.
4. The demolition request is for a non-contributing building and the demolition will not adversely affect the character of the district.

ECONOMIC INCENTIVES

The Economic Recovery Tax Act of 1981 offered significant economic incentive to owners of property in historic districts who wish to rehabilitate their commercial structures. Although subsequent changes to the original legislation has occurred, up to 20% of funds necessary to renovate a particular certified building is available to be deducted from the amount of federal taxes owed. This is in contrast to a deduction which merely reduces a taxpayer's income subject to taxation. The income tax credit (ITC) may also be carried forward or be applied to past tax payments over a specific number of years.

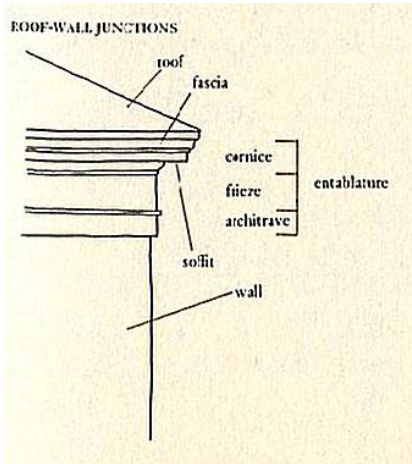
The act allows the ITC only if the building has been “substantially rehabilitated.” This means that the rehabilitation expenditures must exceed the acquisition cost or current value of the building. To obtain the ITC the building must be certified by the National Park Service. The application consists of three parts. In general Part I identifies the building as a contributing historic structure. Part II documents the proposed renovation and specific construction techniques to be employed and Part III documents the finished project.

In addition to federal income tax credits, the Commonwealth of Kentucky administers a similar tax credit program, which when combined with the federal program, can offer significant savings to the qualified project. Individuals wishing to take advantage of either the federal or state Income Tax Credit should contact the Kentucky Heritage Council, 300 Washington Street, Frankfort, Kentucky, 40601, (502) 564-7005, for application forms and for information on complying with procedural requirements for

certification. The Kentucky Heritage Council reviews all applications for rehabilitation work before being forwarded to the National Park Service. Consultation with the Kentucky Heritage Council before construction can help avoid problems and delays in obtaining the necessary certification.

ILLUSTRATED GLOSSARY

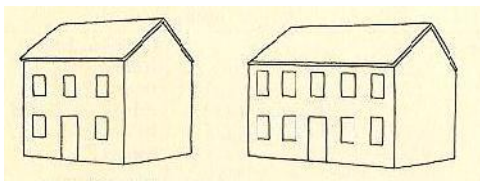
Arch- A curved or pointed opening in a wall.



Architrave- The lowest part of the molding on a classical entablature. More commonly used to describe the decorative millwork around a door or window.

Balustrade- A railing or parapet supported by a row of balusters.

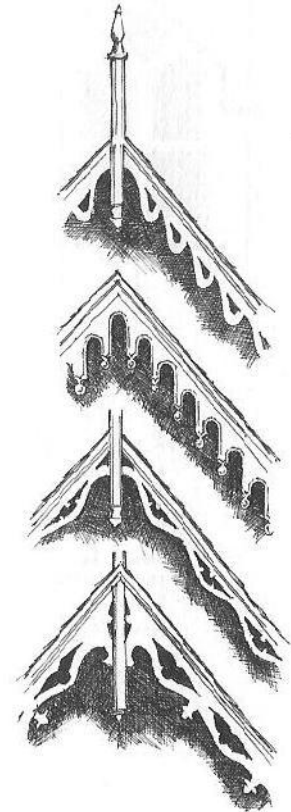
Bargeboard (or Rakeboard/ Verge-board)- The decorative board along the edge of a gable concealing the rafters.



3-bay versus 5-bay

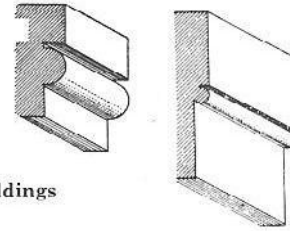
Bay- The number of openings in the principle façade for a given story, or the spaces between members in a structural system.

Bay Window- An element projecting from an exterior wall surface containing windows and often forming a recess in the interior space.



Beaded- (as in “beaded clapboard”)- A decorative flourish made with a specially shaped blade on a hand-plane, which applies a single groove near the edge of a board, leaving a rounded “beaded”

edge. Often seen on the exterior clapboards of Federal period frame homes in Washington.



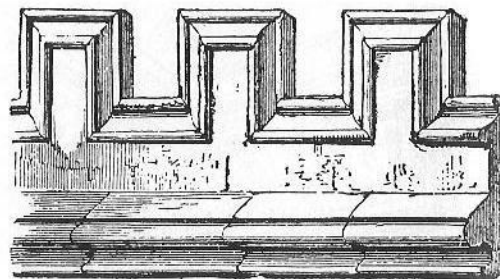
Belt Course- Slightly raised or projecting courses partway up a brick wall; usually located between stories.

Bracket- A wooden or stone decorative support beneath a projecting floor, window or cornice.



Capitol- The decorative top of a column or pilaster. Various capitol designs and proportions are based upon the classical Orders.

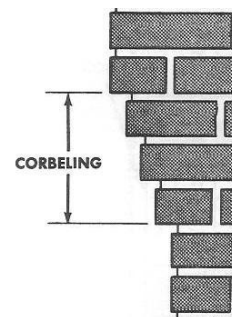
Castellation- Alternating gaps in the upper edge of a parapet, originally to allow defenders cover under siege, also called “crenelation.” A decorative element in Gothic Revival architecture. May become necessary again if the economy worsens.



Column- A vertical support, usually supporting a member above.

Coping- The top course of a wall which covers and protects the wall from the effects of weather.

Corbel- A masonry technique extending the plane of a vertical surface outward by overlapping courses



of brick. Usually 3-4 courses at the eave, to create a “corbelled cornice.”

Cornice- The upper, projecting part of a classical entablature or a decorative treatment of the eaves of a roof.

Cornice Return-Raised horizontal millwork extending the cornice line part way across the gable end of a Greek Revival building. Used to suggest the horizontal base line of a formal pediment.



Cresting- A decorative ridge for a roof, usually constructed of ornamental metal.

Cricket- A small gabled element in a roof to shed water from behind a chimney or other feature.



Dentil- One of a series of toothlike projections forming a cornice molding. Locally often a single diagonally laid brick course in a 3-4 course corbelled cornice in local Federal architecture, known as “mouse-tooth.”

Double-Hung Sash- A type of window with an upper and lower sash that move up and down in vertical grooves on in front of the other.

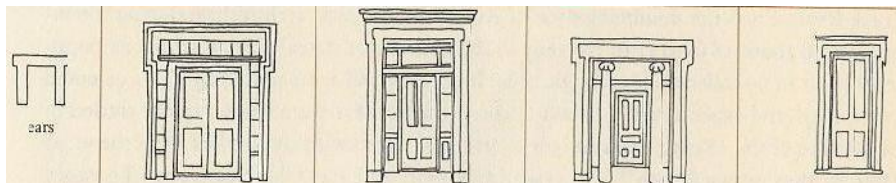
Dormer- A small window with its own roof projecting from a sloping roof.

Drip Molding- A raised decorative molding running across the top and around the upper corner of windows and doors in Gothic and Italianate architecture.



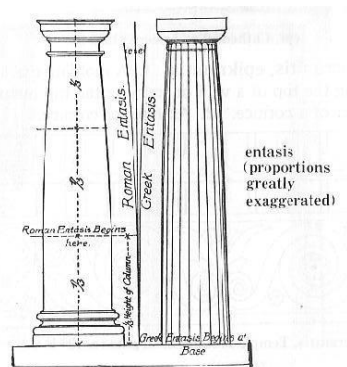
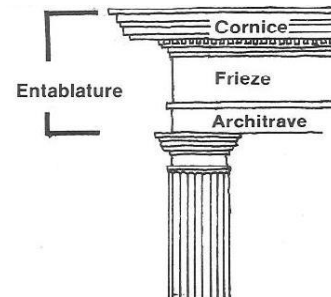
Dry Laid- A stone masonry technique done without mortar, relying solely on the fit and orientation of the stones.

Eared (door and window surrounds)- A motif used in Greek Revival door and window surrounds, whereby the lintel projects past the vertical elements, forming “ears.”

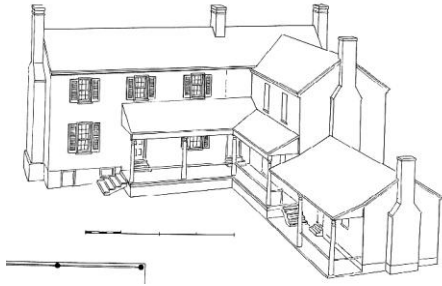


Eave- The edge of a roof that projects over an outside wall.

Entablature- The horizontal element capping pillars or columns in the Classical Orders.



Entasis- In Classical architecture, the subtle swelling of a column along its length. Actual dimensions dictated by the Order in use.



Ell- A subordinate extension on the rear of a building at right angles to its length.

Façade- The front face or elevation of a building.

Fascia-Board- A wide panel composing part of a formal Classical entablature; usually used to visually emphasize the horizontal line at the eave.



Fanlight- A decorative glass transom composed of radiating muntins, filling a partial arch over Federal and Colonial Revival doorways.

Fenestration- The arrangement of the openings of a building.

Flashing- Pieces of metal used for waterproofing between disparate materials or surfaces.

Flemish Bond- A bricklaying pattern whereby each course consists of alternating headers and stretchers.

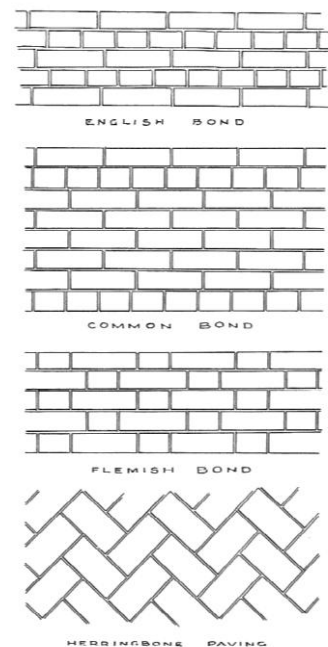
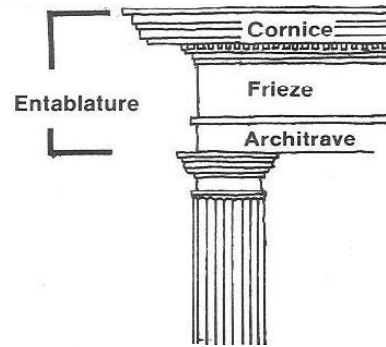


Fig. 4.1 Principal patterns of early bricklaying.

Footing- The below grade, horizontal section of the foundation wall.

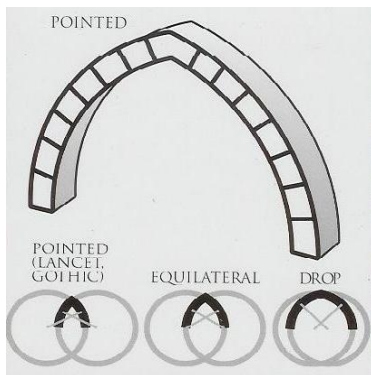
Foundation- The structural, usually masonry, wall that supports the buildings walls.

Frieze- A part of a façade in classical architecture decorated with sawn or turned ornament occurring just under a cornice.



Gable- The triangular portion of the end of a wall under a pitched roof.

Gable Roof- A pitched roof where two flat surfaces joint at a straight ridge, forming gables at both ends.



Gothic Arch- Also called a pointed arch or lancet arch, generated on paper by the intersection of two overlapping circles. The distance may be varied between the circles to generate different arch pitches.

Glazing- Another term for glass or other transparent material used in windows.

Greek Key- A purely decorative pattern found on Greek Revival fascia boards, door, and window surrounds. Formed by repeating right-angle lines in nested series.



Gutter- Metal or wood channel attached to the lower part of the roof eave to collect and conduct water.



Half Dovetail Notch- A technique for securing the corners of a log structure, whereby the lower overlapping log is cut into a trapezoid, and the upper log is cut to receive the upper edge of the trapezoid. The technique is very strong and stable, but requires skill. One of two common notching techniques on the Mason County Frontier.

Header- A brick placed lengthwise through a wall, with its end showing on the exterior.

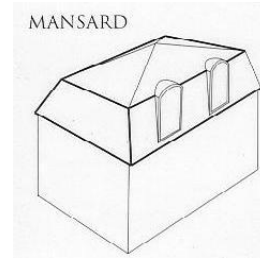
Hipped Roof- A roof with slopes on all four sides.

Jack Arch- An early technique for reinforcing a brick masonry wall above an opening, by setting bricks long-side down at a diagonal pointing to the center of the opening, and flaring out at the ends. Jack arches often fail in historic masonry buildings, and require skilled repair.



Lintel- A horizontal beam over an opening carrying the weight of the wall overhead.

Mansard Roof-A roof in which each face has two slopes, with the lower slope the steepest.



Molding- A trim element with rectangular or curved profiles, or both, with the purpose of effecting a transition or obtaining a decorative effect.

Mouse-Tooth- see “Dentils”

Muntin- A glazing bar that separates panes of glass.

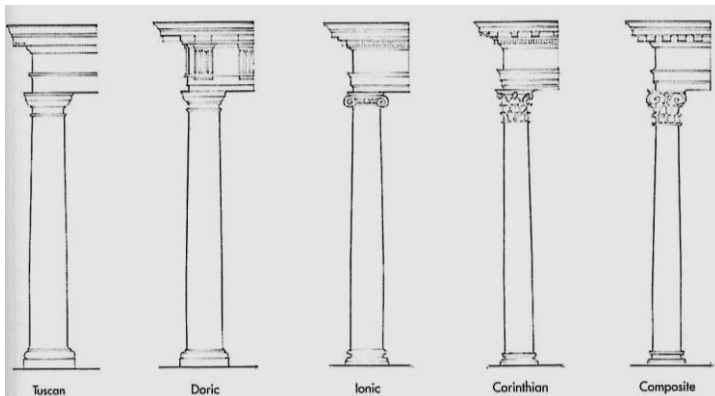
Mutule- Ornamental blocks attached to the underside of the soffit in Greek Revival architecture, usually above a triglyph. Mutules in Maysville often resemble the dots of a domino.



Nogging- The fill between structural timbers in timber-framed buildings. Early Mason County frame houses often have brick nogging.



Orders (Classical)- Traditionally defined suites of ornamental millwork appearing together, including three Greek Orders (“Doric,” “Ionian,” and “Corinthian,”) and two Roman Orders (“Composite,” and “Tuscan”).



The Classical Orders each have their own strict ratios between height, width, diameter of column/pillar, and width of entablature.

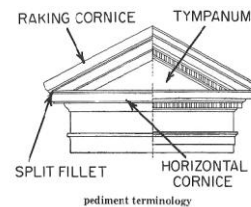
Palladian (windows)- A three-part window grouping with the central opening larger than the flankers; the center element is usually arched.



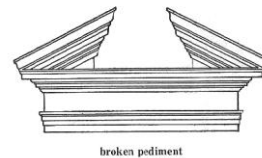
Parapet Wall (Stepped)- An extension of the exterior wall above the roofline. Parapets may be contoured to follow the roofline, or rise in step-wise fashion along the pitch, or disguise the pitch with a false front.

Patina- The appearance of a material's surface that has aged and weathered.

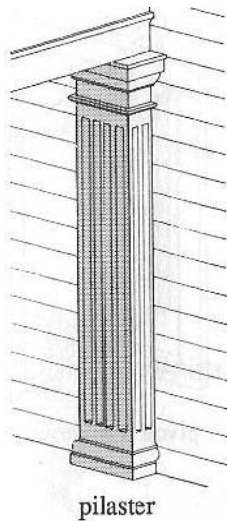
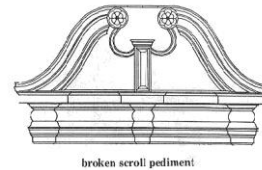
Pediment- The triangular gable end of a roof, often emphasized by elaborate millwork.



Pier- An upright structure of masonry serving as a principal support.



Pilaster- A pier attached to a wall with a shallow depth sometimes treated with the elements of a pillar or column.



Pile- The terms “double pile” and “single pile” refer to the number of rooms deep from front to back.

Plat- A plan of land divisions and streets.

Portico- An entrance porch usually supported by columns. Can be two-story.

Quoin- A raised or exaggerated masonry element used to emphasize the corners of a structure.



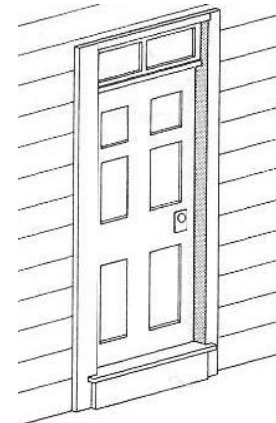
Rafter- A structural member which supports the roofing boards.

Reeded Roll (Lintel)- A local Maysville decorative element of the Federal period, composed of finely carved or planed contours resembling a bundle of reeds, applied across the lintel (upper door support) of several surviving entryways.



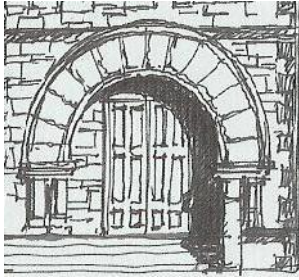
Repoint (or Tuckpoint)- To remove old mortar from courses of masonry and replace with new mortar.

Reveal- The inset between two building surfaces, such as an exterior wall and the windows or doors, “revealing” either a masonry edge or paneling. Also used to describe the exposed portion of a raised foundation.



reveal

Rising Damp- The condition where moisture in the ground rises up into a material.



Roman Arch- A load-bearing reinforcement over a void (or decorative motif) composed of tapering masonry elements curved around a single center-point. A round-headed arch.

Sash- The moveable part of a window holding the glass.

Setback- The distance that a building is placed from the edges of its lot.

Sheathing- A covering of boards or other surfacing to the inside or outside of a structural frame.

Side Lights- Small lines of windowpanes running vertically to either side of a front entryway. While common to the Federal style elsewhere in the country, rarely used during the Federal period in Mason County. Often used in local Greek Revival and Colonial Revival architecture.



Spalling- A condition in which pieces of masonry split off from the surface usually due to moisture.



Steeple Notch- A technique for securing the corners of a log building, whereby the lower overlapping log end is cut to a point (or “steeple”) to be received by a corresponding indentation in the upper log. One of two common notch styles in Frontier Mason County (see Half-Dovetail).



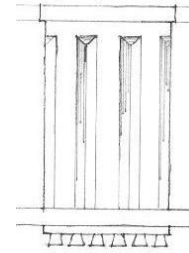
Stretcher- A brick placed with its long face to the outside.

Subsidence- The sinking or settling of a building.

Tidewater Chimney- An exterior masonry chimney shaft rising from a shouldered base without touching the primary structure.

Transom- The area, in the form of a window, above windows and doors.

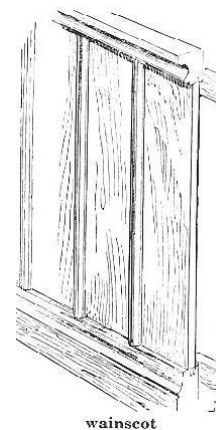
Triglyph- A classical decoration consisting of a raised block with three vertical grooves, repeated at regular intervals along a frieze/ entablature, usually one over each column; symbolic of vestigial rafter joists of preclassical construction.



Tuscan (see “Orders”)

Veneer- A covering layer of material for a wall such as brick or stone veneer.

Wainscoat- A decorative/protective treatment of the base of an interior wall usually 36 inches high.



Water Table- A horizontal exterior ledge usually at the base of the wall expressed as part of the foundation.



Window Heads- Raised relief decoration centered on the top of a window surround. Commonly used in Italianate architecture.



ORLOFF G. MILLER, CONSULTING

735 Germantown Road
Maysville, Kentucky 41056
606. 564-0250

orloffgmiller@mac.com

History, Archaeology, Preservation Planning, Museum Planning and Programming

APPENDIX A

Historic Building Proportions

Washington, Kentucky

Orloff Miller, Ph.D.

November 5, 2008

Introduction

In an effort to provide hard data upon which to base Design Review Guidelines within the Old Washington Historic District, Orloff G. Miller Consulting has undertaken a brief comparative study to determine the actual dimensions and proportions used in the construction of a sample of the historic structures of Washington, in Mason County, Kentucky. The sample is based upon those buildings dating to the historic periods most significant in Washington's history, as codified in the nomination of the district to the National Register of Historic Places. Those periods include the Frontier period (roughly 1787-1800), and the Federal period (circa 1800-1825). These dates are somewhat arbitrary, as individual builders might participate in a local Frontier vernacular tradition after 1800, while others created formal Federal-style buildings prior to that date.¹

Methods

The sample is just that, and does not include every building of the appropriate periods within the historic district, but relies heavily upon those structures previously recorded by the Historic American Buildings Survey (HABS) (See Plates 1). Sampled structures previously recorded by HABS include the Frame Row Houses (2117-2121 Main), the Stone House (2123 Main), the Murphy-Lashbrooke House (2014 Main), the Marshall House (2004 Green), the Taylor House and Store (2100 Main), Washington Hall (2111 Main), the Wilson-Johnston House (N. Court), and the Marshall Key House (2124 Main). The dimensions used are taken from a variety of sources, including (in addition to HABS) a recent building conditions evaluation for the Paxton-Evans House at 2028 Main (R. Glen Payne Jr. 2008). Although the Payne report was primarily concerned with the Paxton-Evans

¹ The dates of construction for most of the sampled buildings are ambiguous and subject to debate. The author has elected to group buildings by general period, which serves the current purpose.

House (2028 Main), the report presented measured drawings of the contiguous structures, including the Weber House (2026 Main) and the Paxton Inn (2030 Main). Unfortunately, that report does not include elevations.

In an effort to better represent the Frontier period, field measurements were undertaken by Elisabeth and Orloff Miller in July of 2008. The Millers provided field measurements for the Bickley-Goforth House (1934 Main), Mefford's Fort (2006 Main), the Houghaboo House (2010 Main), the Cane Brake House (2215 Main), and the Forman-Bayless House (2136 Main).

As a point of comparison, the Millers also provided field measurements for a modern office building constructed in 2004 at 2007-2009 Old Main. The modern development has recently obtained approval for expansion. The current study, and the 2008 revisions to the



Design Review Guidelines, are in part a reaction to that development, and an acknowledgement that more explicit Guidelines for building scale and proportions within the historic overlay district are necessary.

In all cases where roof pitch was not available from measured drawings, the gable ends were photographed and a protractor was applied to the resulting images. Without accounting for the parallax distortion incurred by taking the photographs from the ground, the pitch estimates are probably accurate to within a couple of degrees, but should not be used by a carpenter for building repairs. All dimensions reflect only the central mass of the building as presented to the street, and do not include rear ells or additions. By concentrating on the main massing of each structure, the current study does not present or imply total square footage.

Please note that although several log houses of the appropriate period are now located within the Historic District, most have been moved to their current location from elsewhere. Only those two known to be on their original site (Houghaboo 2010 Main and Cane Brake 2215 Main) have been used in the current sample, with the exception of Mefford's Fort (2006 Main), which was moved from a known location within two miles of the district.

Of the Frontier period structures sampled, three are timber-framed, one is timber-framed with brick nogging, three are log, and one is stone. Of the Federal period structures sampled, all are brick except one, which is timber framed with brick nogging. The sample includes eight Frontier-period structures and ten Federal period structures, for a total sample of eighteen of the earliest surviving buildings in Mason County.

Two Federal period commercial structures were included in the sample; the Taylor house (2100 Main), and Washington Hall (2111 Main). The Taylor house can be "read" as a residence that had a commercial addition to the south gable.

A word on vocabulary; the terms "single pile" and "double pile" refer to how many rooms deep a building is front-to-back. The term "bays" refers to the number of window and door openings visible from the frontage for any given story. Most side-hall buildings are 3-bay;

most center-hall buildings are either 3-bay or 5-bay, while those buildings with more than 5 bays were originally commercial buildings. The bays of row houses are counted by address rather than as a total.

Observations

The dimensions, proportions, and roof pitches recorded during these investigations sort into three basic categories, including Frontier-period structures, single pile Federal structures, and double pile Federal structures. **Table 1** below presents a list of the historic properties sampled, their names, addresses, period of construction, the number of rooms deep, the presence or absence of a rear ell, the roofline as a percentage of total elevation, the roof pitch, the general dimensions of each structure, and a comparison of the structures' façade elevations to a "golden mean" ideal. The "golden mean" will be defined and applied in a separate discussion below.

While it would be simplest to record the minimum and maximum values for each of the above dimensions and then call it a day, the results would not accurately reflect Washington's architectural traditions. For example, the smallest values for length and depth are 20 feet long and 16 feet deep, although there are no 20-foot long by 16-foot deep buildings in the sample. Because the minimum and maximum values do not always co-occur, the statistical range does not reflect the actual proportions of the buildings represented in the sample. The range of variation in proportions within the sample is easier to grasp graphically rather than statistically (**Figures 1-5**)². However, for those with a mathematical bent, **Table 2** presents the mathematical relationships between Length & Depth, Length & Eave Height, Length & Roof Peak, Gable & Eave Height, and Gable & Roof Peak for all historic structures sampled, expressed as both percentages and ratios.

Structures of the Frontier Period

Of the eight Frontier period houses sampled, every one of them is single pile (one room deep) with an attached rear ell (Table 1).³ Half of the Frontier period houses have a single room on each floor; all others have two rooms on each floor, although the second "room" is often little more than a stair hall.⁴ Table 3 provides a quick reference of minimum/maximum dimensions encountered in the sample for Frontier structures.

² The author wishes to thank Darin Schweickart and Adam Raines of DS2 Architects for CAD graphics services for Figures 1-5.

³ According to an old photograph, Mefford's Fort lost its rear ell when it was moved to its current location.

⁴ The term "cabin" is often mistakenly applied to any structure constructed from log. During the frontier period, and in the more formal language of architectural history used today, a "cabin" is any dwelling composed of a single room. By definition a two-story building is not a cabin, and therefore there are no log cabins in our sample for Washington.

Table 1

Name	Address	Period	Single Pile/ Double Pile	Rear Ell?	Roofline as % of total Elev.	Pitch	Dimensions	Golden Mean Façade?
Bickley-Goforth House	1934 Main	Frontier	Single	yes	31%	35 degrees	30L x 16D: 13@ eave, ca. 19@peak	YES, within 3%
Mefford's Fort	2006 Main	Frontier	Single	yes	37%	40 degrees	22L x 16D: 12@eave, ca. 19@peak	no
Houghaboo Log House	2010 Main	Frontier	Single	yes	25%	30 degrees	24L x 18D: 16@ eave, ca. 21.5@peak	no
Frame Row House	2117 Main	Frontier	Single	yes	29%	43 degrees	30L x 16D: 19@ eave,27@ peak	3/4
Frame Row House	2119 Main	Frontier	Single	yes	29%	43 degrees	24L x 16D: 19@ eave,27@ peak	2/3
Frame Row House	2121 Main	Frontier	Single	yes	28%	35 degrees	26L x 16D: 18@ eave,25@ peak	No
Stone House	2123 Main	Frontier	Single	yes	29%	33 degrees	34L x 20D: 19@ eave,27@ peak	3/4
Cane Brake House	2215 Main	Frontier	Single	yes	43%	40 degrees	20L x 17.5D:13@eave, ca. 23@ peak	no
Col. Marshall House	2004 Green	Federal	Double	no	36%	33 degrees	54L x 34D: 21@ eave, 33@ peak	YES
Weber Brick Row	2026 Main	Federal	Double	yes	---	30 degrees	19L x 36.5D: height?	---
Paxton-Evans Row	2028 Main	Federal	Double	no	---	27 degrees	31.5L x 36.5D: height?	---
Paxton Inn Row	2030 Main	Federal	Double	no	---	27 degrees	34.5L x 36.5D: height?	---
Wilson-Johnston House	N. Court	Federal	Double	no	33%	27 degrees	26.5L x 32D: 17 at eave, 25.5 @peak	3/5
Taylor House	2100 Main	Federal	Single	yes	26%	35 degrees	48L x 22D: 22@eave,30@ peak	YES
Taylor House with Store	-----	-----	-----	-----	---	-----	67L x 22D: 22@ eave,30@ peak	2/5
Murphy-Lashbrooke	2014 Main	Federal	Single	yes	16%	35 rear, 27 front	56.5L x 23D:30@eave, 36 @ peak	YES
Washington Hall	2111 Main	Federal	Single	yes	19%	25 degrees	61L x 22D:25@ eave,31@ peak	6/5
Marshall Key Hs.	2124 Main	Federal	Single	yes	24%	30 degrees	37L x 26D:25@eave, 33@ peak	3/5
Forman-Bayless	2136 Main	Federal	Single	yes	23%	30 degrees	35L x 21D: 23@eave,30@ peak	3/4

*Figure 1. Length to Depth (Plan or "Footprint")
for Sampled Structures*

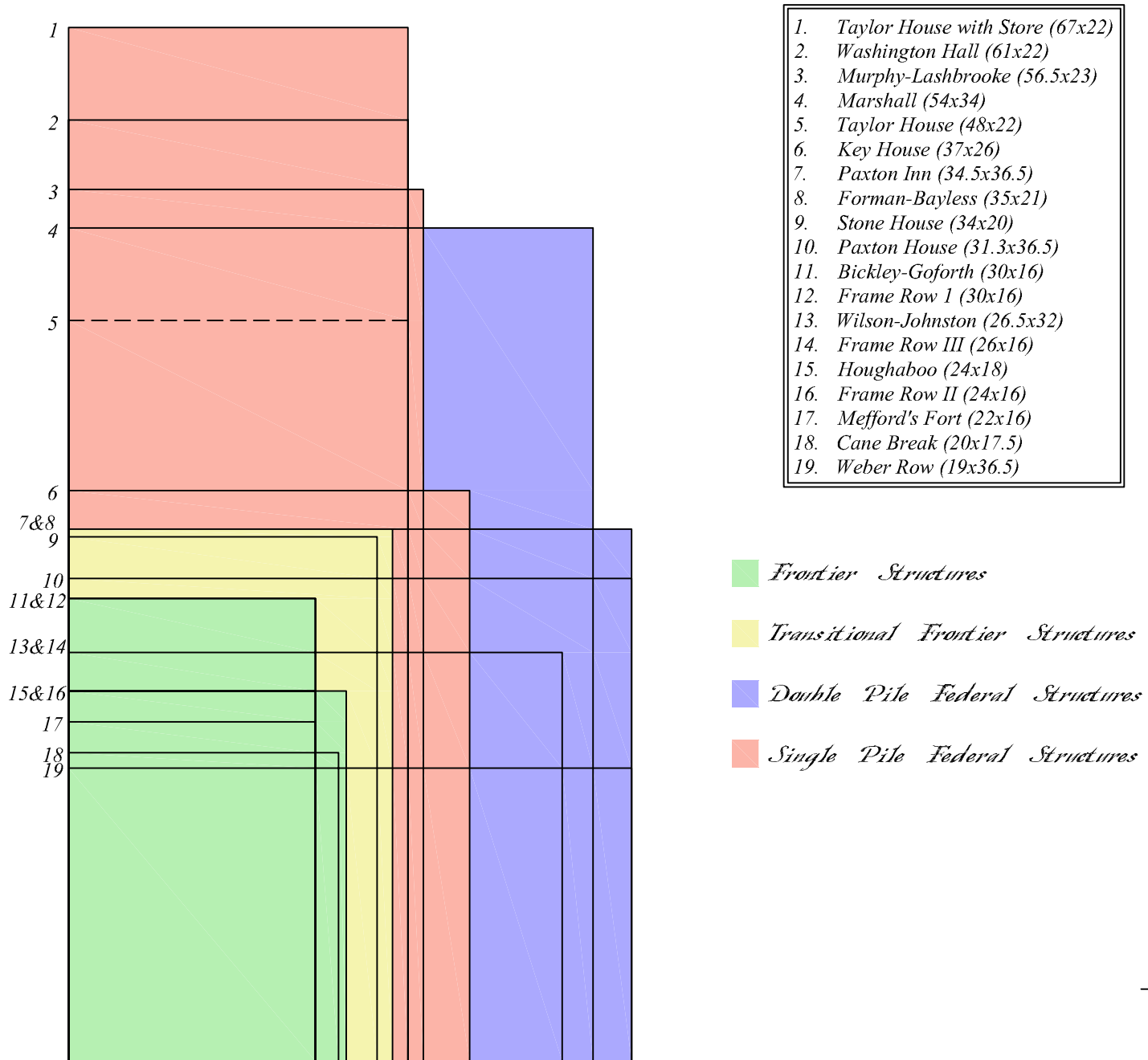


Figure 2. Range of Frontier Facade and Gable Elevations

Stone House

Mefford's Fort

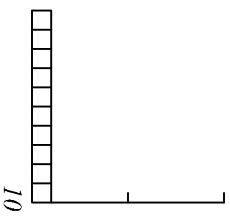
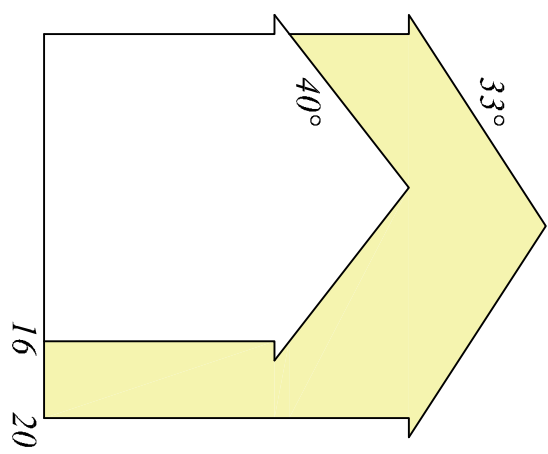
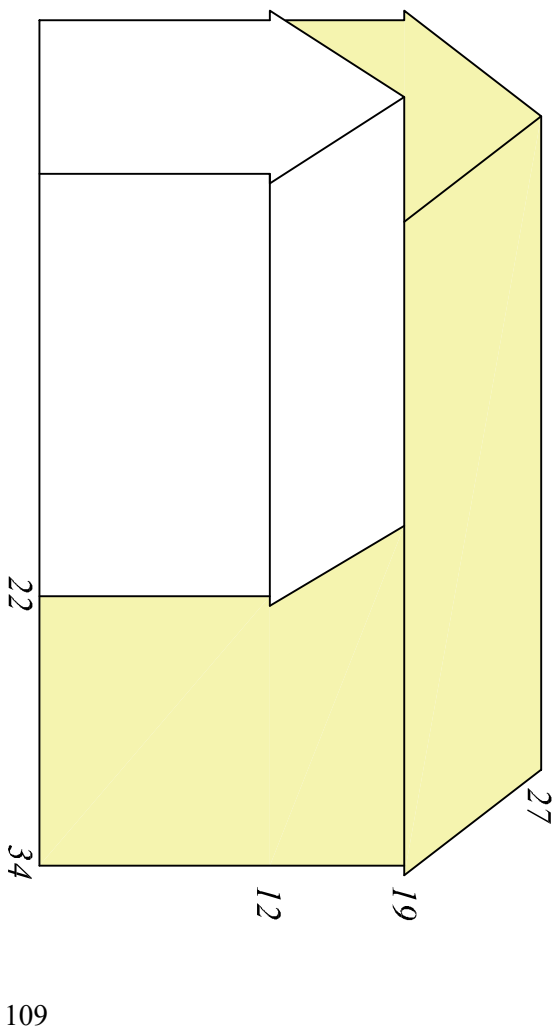
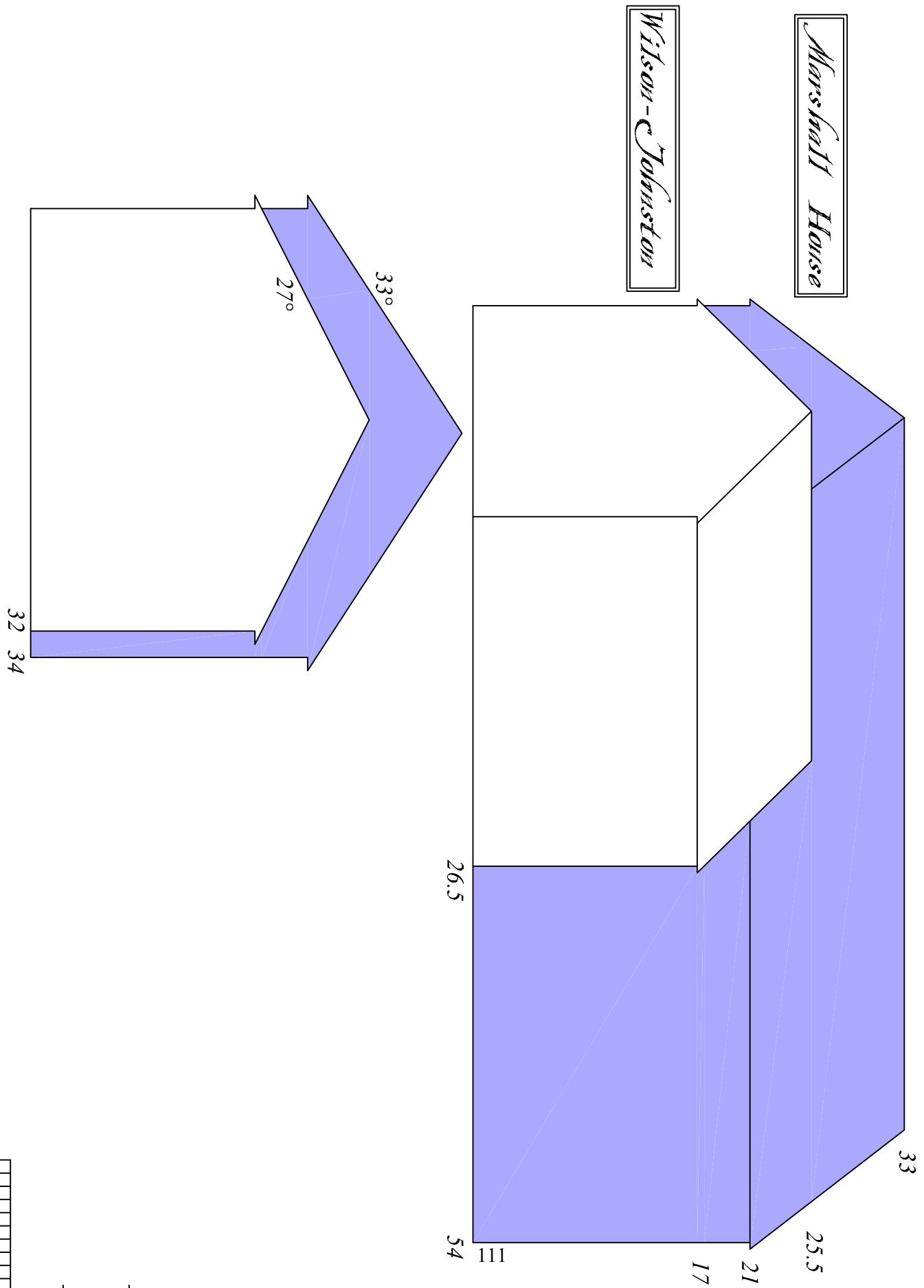
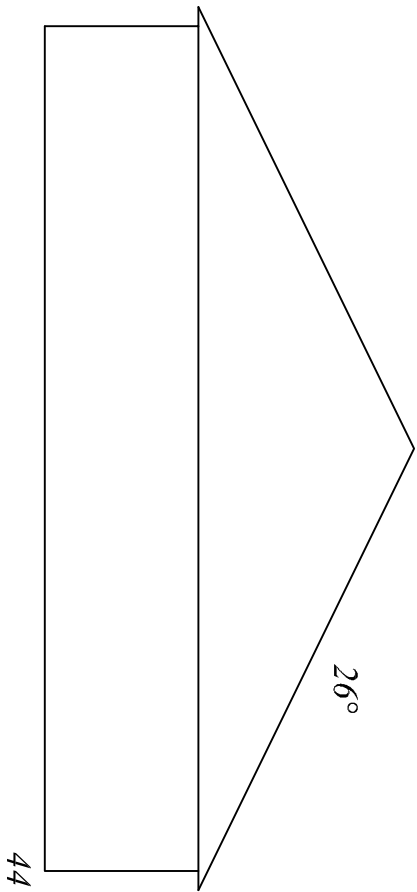


Figure 4. Range of Federal Double Pile Facade and Gable Elevations



*Figure 5. Facade and Sable Elevations at
2007-2009 Old Main (modern)*

Sable Frontage



Longitudinal Elevation

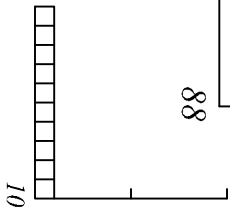
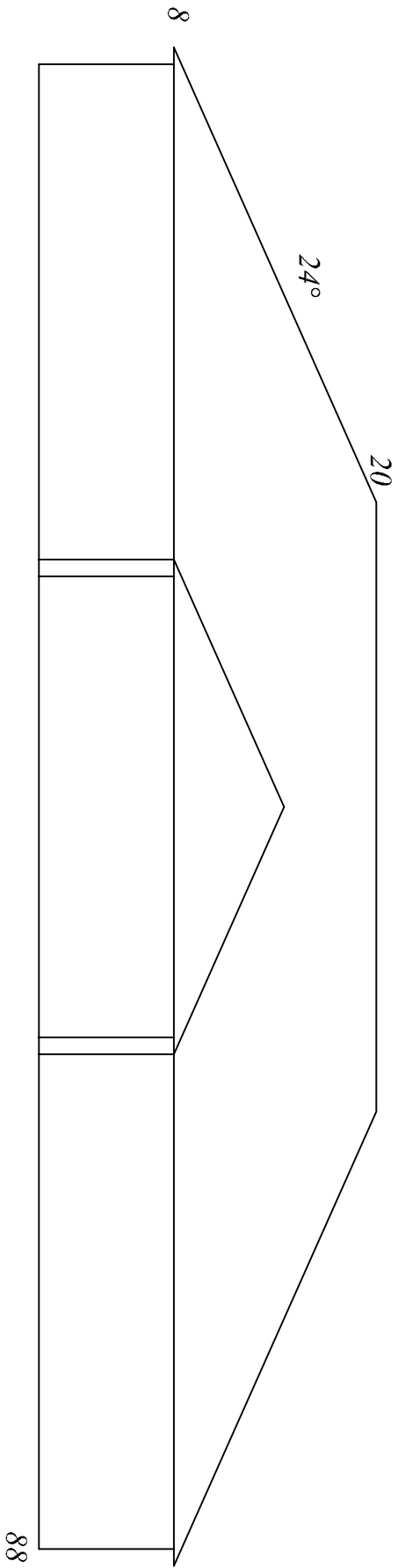


Table 2: Building Proportions by Ratio and Percentage

	PLAN		FAÇADE ELEVATION				GABLE ELEVATION			
	Length/ Depth	Depth/ Length	Eave/ Length	Length/ Eave	Peak/ Length	Length/ Peak	Eave/ Depth	Depth/ Eave	Peak/ Depth	Depth/ Peak
Bickley-Goforth	1.875:1	53%	43%	2.3:1	63%	1.57:1	81%	1.23:1	118%	.84:1
Mefford's Fort	1.375:1	72%	54%	1.83:1	86%	1.15:1	75%	1.33:1	118%	.84:1
Houghaboo	1.333:1	75%	66%	1.5:1	89%	1.11:1	88%	1.12:1	119%	.84:1
Frame Row 1	1.875:1	53%	63%	1.57:1	90%	1.11:1	118%	.84:1	168%	.59:1
Frame Row 2	1.625:1	66%	79%	1.26:1	112%	.88:1	79%	1.26:1	168%	.59:1
Frame Row 3	1.5:1	61%	69%	1.44:1	96%	1.04:1	112%	.88:1	156%	.64:1
Stone	1.7:1	58%	55%	1.78:1	79%	1.25:1	95%	1.05:1	135%	.74:1
Cane Breaks	1.142:1	87%	65%	1.54:1	115%	.87:1	74%	1.34:1	131%	.76:1
Murphy-Lashbrooke	2.45:1	40%	53%	1.88:1	64%	1.56:1	130%	.76:1	156%	.64:1
Marshall	1.58:1	63%	39%	2.57:1	61%	1.63:1	61%	1.61:1	97%	1.03:1
Weber	.52:1	192%	---	---	---	---	---	---	---	---
Paxton House	.863:1	115%	---	---	---	---	---	---	---	---
Paxton Inn	.945:1	105%	---	---	---	---	---	---	---	---
Taylor House	2.18:1	46%	46%	2.18:1	62%	1.6:1	100%	1:1	136%	.73:1
Taylor Store	3.04:1	32%	33%	3.04:1	44%	2.23:1	100%	1:1	136%	.73:1
Washington Hall	2.77:1	36%	41%	2.44:1	51%	1.96:1	113%	.88:1	140%	.71:1
Johnston	.8:1	120%	64%	1.56:1	96%	1.04:1	53%	1.88:1	79%	1.25:1
Key	1.423:1	70%	67%	1.48:1	89%	1.12:1	96%	1.04:1	126%	.78:1
Forman-Bayless	1.666:1	60%	65%	1.52:1	85%	1.16:1	109%	.91:1	142%	.7:1

Table 3. Range of Dimensions for Sampled Frontier Architecture

Minimum-Maximum Length x Width	20-34 feet x 16-20 feet
Minimum-Maximum Height @ Eave/ Peak	12-19 feet / 18-27 feet
Minimum-Maximum Roof Pitch	30-43 degrees

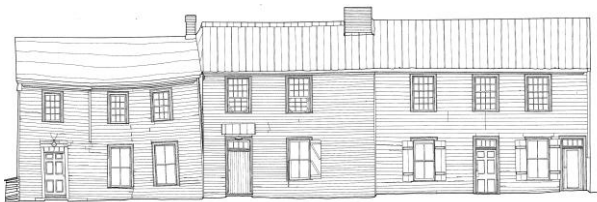
All of the Frontier period structures exhibit a small footprint relative to later buildings sampled. All of the Frontier-period houses sampled are less than 20 feet deep (front to back from the façade); five of eight houses are 16 feet deep and only one is a full 20 feet deep (Figure 1).

The Frontier period houses have the steepest roof pitches, with none less than 30 degrees, six with more than 35 degrees, and four with 40 degrees or more (Figure 2). The height of the rooflines varies between 6-9 feet above the eaves. Eave heights cluster into two sets, one with eaves of 12-13 feet, and the other with eaves of 18-19 feet, with the Houghaboo log house splitting the difference at 16 feet (Figure 2). Due to the combination of steep roofs covering relatively short eaves, the roofline represents a relatively high percentage of the total elevation of the Frontier structures. As an extreme example, the Cane Brake log house roof represents 43 percent of its total façade elevation, with a 40 degree roof pitch and 13 foot eaves—easily the shortest historic eaves in town.



None of the sampled Frontier houses are deeper (wider) than their total height; even these relatively low structures are proportionately tall and skinny.

Three of the eight Frontier houses are attached to one another as row houses. The frame row houses total 80 feet in length, and although they are only 16 feet deep they are among the tallest Frontier-period structures sampled, yielding the “tall, skinny” affect characteristic of the Historic District. The use of row construction suggests that even in the Frontier period, the people of Washington were building at an urban level of settlement density.



The Stone House (2123 Main) is easily the largest single home sampled for the Frontier category; its listing in this category is rather arbitrary, as it is said to have been built in 1799, a single year short of qualifying for listing as Federal. It is best viewed as a transitional form, as is the Forman-Bayless House (2136 Main) listed below.

Structures of the Federal Period

The ten sampled Federal period structures fall into two distinct groups; half are single pile with a rear ell, and half are double-pile (two rooms deep front to back).

Double-Pile Federal

Three of the five double pile buildings are attached to one another as row houses. Of the five double-pile structures, the Weber House (2026) is the only one with a rear ell, a situation explained by its very short original street frontage of just 19 feet. The three double-pile row houses (Weber, Paxton House, and Paxton Inn) are all side-hall facades; the shorter Weber façade originally consisted of 2 bays, the Paxton House has 3 bays, and the Paxton Inn has 4 bays.



The Johnston House (N. Court Street) also has a 3-bay side-hall façade, and is the only Federal-period house not made of brick (it is timber framed with brick nogging). It is also the largest non-masonry building in the District.

The Marshall House is the only 5-bay double-pile building sampled. The Marshall House is easily the largest historic structure in the sample. It is significant that the Marshall House was not built along the Main Street frontage, but overlooks the District from a nearby hill. As such, the Marshall House served more as a country seat, a display piece placed at a remove from the urban core. In relative scale, interior appointments, and date of construction, the closest analog to the Marshall House within Washington's urban core is the side-hall (and single-pile) Marshall Key House. Note the similar proportions in footprint between those two structures (Figure 1).

As demonstrated in Figure 1, the double-pile houses are significantly deeper front-to-back than any other houses sampled. There is a big jump in total square footage when comparing any of the Federal period buildings with those of the Frontier, but the contrast is particularly striking for the double-pile footprint/ plan views (Figure 1). In fact, the single pile Federal buildings have floor space comparable to that of their double pile contemporaries, when the floor space comprising their rear ells is added. Table 4 provides a quick reference of minimum/ maximum dimensions encountered in the sample for double pile Federal structures.

Table 4. Range of Dimensions for Sampled Double-Pile Federal Architecture

Minimum-Maximum Length x Width	26.5-54 feet x 32-34 feet
Minimum-Maximum Height @ Eave/ Peak	17-21 feet/ 25.5-33 feet
Minimum-Maximum Roof Pitch	27-33 degrees

Like the Frontier structures, the double-pile Federal buildings tend to display a larger percentage of their facades as roofline above the eaves (Table 4, and Figure 3). The big roof on a double pile house is a simple function of the greater distance between the eave

and peak compared to a house only one room deep, even if pitch were held constant (Figure 2). All of the double pile structures have relatively shallow roof pitches of 27-33 degrees.

Single-Pile Federal

The single-pile Federal buildings may appear the most “foreign” to modern eyes, as they maintain all the formal dignity and height of a Federal façade attached to a structure only one room deep. Yet this is the most common house form in Washington. All of the single-pile Federal structures in the sample have rear ells, as a simple solution to the problem of increasing available square footage while working within period design conventions.



Federal-period commercial buildings may form a subcategory within the single-pile Federal structures. Despite the obvious need for space, both commercial buildings included in the sample were built as single pile structures



with rear ells. Based on the surviving rooflines, Washington Hall probably once had very tall 3-story galleried verandas on both rear ells, facing onto a central courtyard in the back of the building (right). The courtyard has since been enclosed. Table 5 provides a quick reference of minimum/ maximum dimensions encountered in the sample for single-pile Federal structures.



Table 5. Range of Dimensions for Sampled Single-Pile Federal Architecture

Minimum-Maximum Length x Width	35-56.5 feet x 21-23 feet
Minimum-Maximum Height @ Eave/ Peak	23-30 feet/ 30-36 feet
Minimum-Maximum Roof Pitch	27-35 degrees

With the exception of the Marshall Key House, all of the single-pile Federal structures are very long relative to their depth (Figure 1), in effect maximizing the façade presented to the street frontage. The single-pile Federal buildings are uniformly tall relative to their depth (Figure 2).

Across the Board

A few trends hold true across the board. There are no single-story structures. Every building sampled has two stories, except the commercial Washington Hall, which has three, and Mefford’s Fort, which should probably be considered a 1.5-story building.

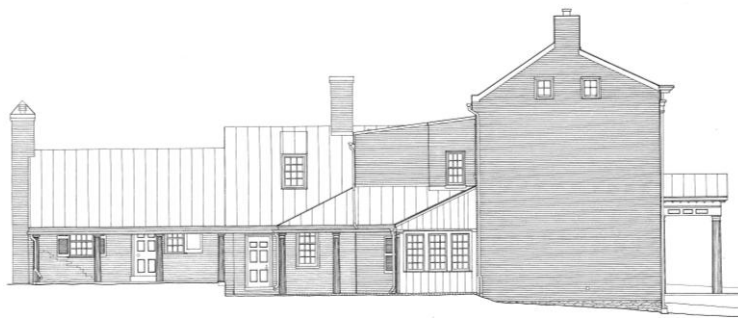
All of the buildings are proportionately tall and narrow rather than short and wide.

On no building does the roofline above the eave represent more than 40 percent of the total elevation, and for most the roofline represents less than 30 percent of the total elevation. Roof pitch becomes shallower over time, so that by the 1820s, several buildings have a pitch of 25-27 degrees (Paxton Inn, Murphy-Lashbrooke, and Washington Hall). The shallow pitch contributes to visually deemphasize the rooflines of these buildings, which range between only 16-26 percent of the total elevation.

In both the Frontier and Federal periods, the sampled structures all have overhanging eaves along the long axis, often accompanied by a millwork fascia board under a boxed gutter. Several Federal structures exhibit corbelled courses of brick immediately under the soffit, the uppermost course laid as a diagonal “mouse-tooth” dentil. The overhanging eaves are fully enclosed by soffits, with no exposed rafters. In all samples, there is little or no overhang at the gable, which instead is usually marked by a single plain or millwork fascia board of slender proportions.



All of the Frontier-period structures and fifty percent of the Federal-period buildings are single pile with a rear ell, making this by far the most common form. Rear ells are present on every single-pile building in town, adding valuable square footage to these houses while forming an important part of the traditional massing. In Washington, the rear ells are seldom a full two stories tall (they are often 1 ½ story), although a two-story ell would allow



space for the galleried verandas common in the region. The Forman-Bayless House may have originally had a 2-story veranda that has since been enclosed. In no case is the rear ell larger than the main mass; rear ells are smaller in every dimension than the houses to which they

attach. Rear ells were often added to over time, creating a visually interesting variety of rooflines and dimensions as they extend out from the house. Good examples include the Murphy Lashbrook House (2014 Main) and the Forman-Bayless House (2136 Main).

There are no service doors on the facades. Historically, all service areas such as kitchens, delivery areas, vehicle, livestock or food storage would have occurred off-street and out of sight, either in detached outbuildings or incorporated within a rear ell. Therefore, there is a strong historical precedent for not placing modern garage doors along the primary façade.

There is intriguing continuity in the length of row house facades over a 40-year period. Taken together, the Frontier period Frame Row houses are 80 feet across the facades, while the Federal period Paxton/Weber brick row houses have a combined length of 85 feet. One suspects that the builders were making the most of the limited street frontage available on the historic in-lots.

There are no residential buildings of either period built with the gable end facing the street; all facades utilize the long axis of the primary structure. Only one building of the eighteen sampled has a large-scale pediment/ gable at the roofline, and for that one building (The Marshall House), the pediment represents a later alteration. Therefore, there is a strong historical precedent for not placing large-scale pediments or gables at the roofline along the primary façade.

Most of the surviving historic houses were built directly abutting the sidewalks of Old Washington, effectively announcing to the world the urban aspirations of the growing town. As long as the ancient sidewalk right-of-way is honored, zero setback townhouses or multi-occupancy row houses are perfectly appropriate for this historic setting.

A Modern Contrast

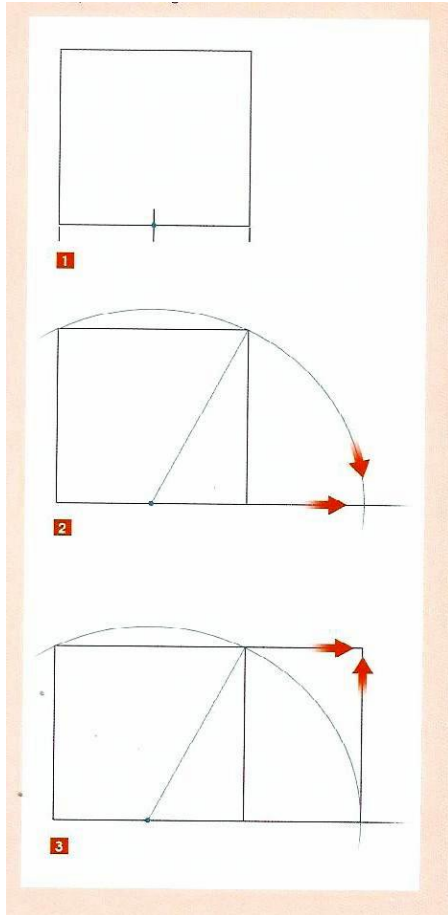
Figure 5 illustrates the Facade and Gable Elevations at 2007-2009 Old Main, an office building constructed in 2004 within the historic overlay district. The structure features imitation six-over-six window sashes, clapboard siding, and carriage lamps and pillars out front, in a good-faith effort to work within the Design Review Guidelines then in effect. But unlike every historic structure encountered during this survey, the modern building is wider than it is tall, with a large percentage of its total elevation above the eaves. In footprint the building measures 88 feet in length by 44 feet deep, making the structure much larger in scale than even the largest historic building. Unlike every historic structure surveyed, the modern building has a deeply hipped roof with deeply overhanging eaves and a prominent cross gable. By every objective measure provided by the current study, the modern building violates the scale and proportion of the historic building stock of Washington, Kentucky.



The Golden Mean

Within the range of absolute measurements and relative proportions described above, the early builders of Washington exercised considerable personal variation, as demonstrated in the profile diagrams. However, in addition to the tall, skinny proportions with relatively unobtrusive rooflines, certain conventions regarding the façade elevations were consistently observed.

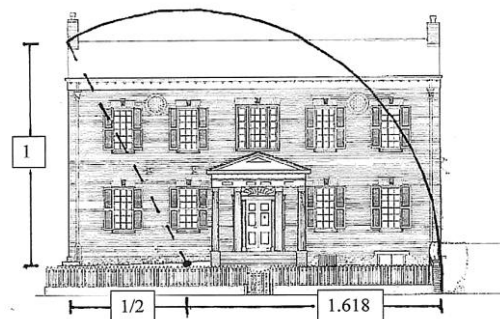
Since the days of the philosopher Pythagoras in classical antiquity, western builders have maintained a mental template of a “perfect” rectangle, composed by reference to a linear proportion known as the Golden Section, expressed mathematically as $AP/AB = .618$, where AB equals the total length of a line and AP equals the golden section of that line. The resulting division of a straight line into two parts creates a ratio of the whole to the larger part that is the same as the ratio of the larger part to the smaller part.



When applied to rectangular shapes the 1:1.618 ratio is called the Golden Mean, and can be used to make a “perfect” rectangle from a square. When used as a repeating (iterative) sequential ratio, the Golden Mean has been used to (among other things), describe the scroll of a chambered nautilus, the relationships between musical notes, and fractal geometry.

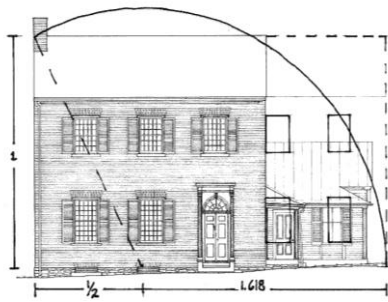
While builders on the Kentucky frontier may not have been fluent in fractal geometry, every farmer and builder of the eighteenth and nineteenth centuries knew how to use a simple pair of dividers to derive the Golden Mean. The process was not rare nor arcane nor occult; it was common practice. One simply set one end of the dividers halfway along one side of a square, then set the arms of the dividers to intersect either opposite corner. Scribe an arc outward beyond the square. The point of the arc sharing the same plane as the pivot point defines one corner of the new, “perfect” rectangle. The long axis of the new rectangle is 1.618 times as long as the original square.

Most of the façade elevations of the Federal period in Washington were derived either as golden mean rectangles, or by adding or subtracting bays from a golden mean rectangle.⁵ For example, both the Marshall House and the Murphy-Lashbrooke House are precise 5-bay golden mean elevations, and



⁵ To make this measurement, the researcher disregarded foundation reveals, and measured façade elevations from doorstep to roof peak to yield one side of a hypothetical square. A compass was used to extend the square into a Golden Mean rectangle as described above. The length-to-elevation ratios provided in Table 2 include the foundation reveals, and do not provide a perfect 1:1.618 ratio.

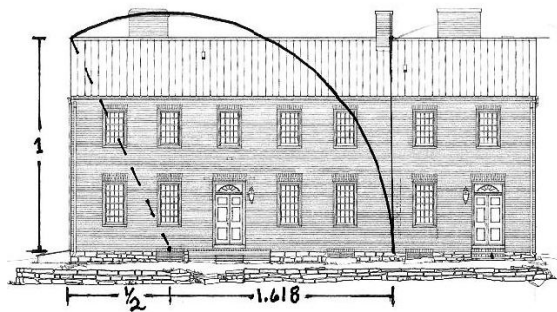
the Bickley-Goforth House elevation is within 3% of a perfect golden mean rectangle.



The Key House and the Wilson-Johnston House are both three-bay side hall structures; superimposing a gold mean rectangle “completes” those facades, transforming them into symmetrical center hall 5-bay structures. In a similar fashion, the middle 2-bay frame row house (2119 Main) becomes a symmetrical 3-bay center hall structure when a golden mean rectangle is superimposed on the as-built facade.

Several 3-bay buildings would become 4-bay structures by imposing the golden mean, including the Stone House, the Forman-Bayless House, and the northern-most frame Row House (2117 Main). Four-bay buildings, while lacking the formal symmetry of odd numbers, were a common vernacular design of the Federal period, particularly in the Mid-Atlantic states (Glassie 1968:58-59).

In all of the above examples, the façade as built either precisely matches a golden mean rectangle or is derived by subtracting bays from a gold mean rectangle. Both of the commercial buildings can be “read” as golden mean elevations with *added* bays. The original Taylor House, as built without the south-most two bays, is a perfect 5-bay golden mean elevation, while the 2-bay addition can be “read” as 2/5 of a second 5-bay building. Washington Hall can be read as a symmetrical 5-bay elevation centered on the south door, conforming to a perfect golden mean; the builders simply added a sixth bay to that core design.



Like the changes in building size and roof pitch observed above, façade elevations tend to sort by chronological period. Half of the Frontier building elevations show no relationship to the golden mean (Table 1). While none of the other four are a precise match, the Bickley-Goforth house comes within a three percent margin of error; the other three sampled Frontier structures be read as golden mean elevations with bays subtracted.

Referring back to Figure 1, note that the graphed building footprints include two structures built between 1795-1805, which constitute transitional forms between the Frontier and Federal periods in Old Washington. These structures include the Stone House (2123 Main), and the Forman-Bayless House (2136 Main). Both of these structures are 3-bay side hall homes, which can be read as golden mean 4-bay buildings with one bay subtracted. The Key House (2124 Main), while generally larger and more formal in design, also presents a “transitional” footprint in Figure 1. That house is also a 3-bay side hall building, but when the Golden Mean is applied to its elevation, it becomes a grand symmetrical 5-bay home.

Single Story Infill

In recognition that many twenty-first century homeowners (particularly the elderly) prefer to live in single-story homes, the sampling study has canvassed the region for historical examples of Federal period single-story structures. Although there are no single story houses of the Federal period represented in Washington, a casual windshield survey identified two such structures located in Mason County. The Holton Cartmell House at 5038 Perry Lane provides a fine example of a single-story Federal home, and lies within 2 miles of the Washington.



A second, less “high-style” single story building survives in Germantown, on the Mason County border with Bracken County.

While statistically rare in Mason County, surviving single story Federal houses become more common moving south, with examples in Flemingsburg (the Suit House) and on the northern outskirts of Paris, Kentucky.

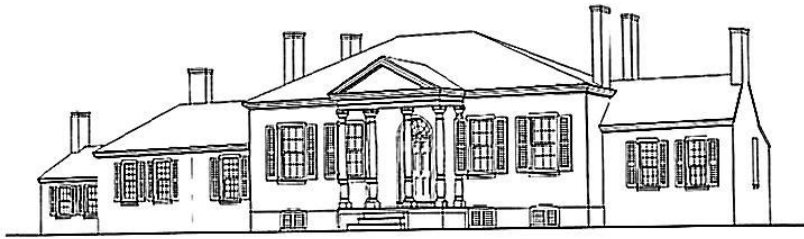




“Woodstock” (Lancaster 1991:79).

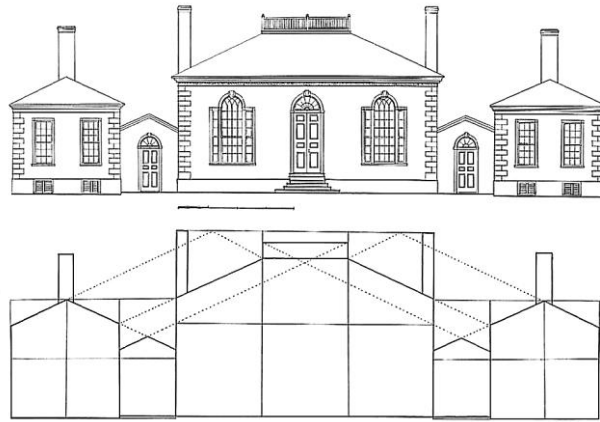


“Oakland” (Lancaster 1991:80).



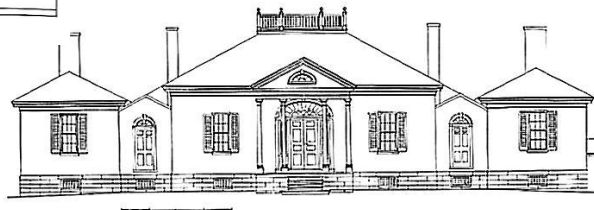
Lewis Manor (Lancaster 1991:143)

William Morton House
(Lancaster 1991:144)



“Rose Hill” (Lancaster 1991:146).

“Ridgeway” (Lancaster
1991:148)



In his admirable book *Antebellum Architecture of Kentucky*, the late Clay Lancaster included several fine examples of single-story homes of the Federal period from the inner Bluegrass region, including “Woodstock” (1812), “Oakland” (early 1800s), Lewis Manor ca 1800), the William Morton House (1810), “Rose Hill (ca 1815), and “Ridgeway” (after 1816) (Lancaster 1991:79, 80, 143, 146-48). “Ridgeway” has the distinction of having been the last home of Marshall Key, whose Washington house is included in the study sample presented above.

Using the above-named structures as an informal sample, two basic design types emerge. In the greater Bluegrass region, single pile, single story houses tend to have simple gable roofs with their facades on the long axis, often with shorter additions off the gable, and/or rear ells. The Germantown house at first appears to be an exception, with a simple gable roof at one end, and a hipped roof reflecting the roofline of the rear ell on the opposite end. Both the hipped roof and rear ell are later additions to the original design.

Double pile, single story Federal homes tend to have hipped roofs, again with their facades on the long axis and shorter additions off the gable (“Woodstock” being an exception, as the only double pile gable roof in this sample). The double pile houses reflect a more grand scale, and often retain very formal, symmetrical façades.

All the single-story elevations are carefully proportioned, with relatively tall exterior walls (reflecting the high ceilings inside), an elevated foundation reveal with raised front doors, low-pitch rooflines, and additions and ells subsidiary to the main massing. Clay Lancaster has left us a convincing demonstration of the careful proportioning used in single story Bluegrass architecture in his design analysis of the William Morton House (above). Although outside the scope of the current study to provide detailed numbers, it seems reasonable that as long as the builder honored the range of forms, dimensions and proportions represented in the above sample, single story in-fill may be considered historically/regionally plausible within the Washington Historic District.

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