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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 you 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.
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
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 case 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 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 half the continuance of rot. Installing metal or vinyl siding over deteriorating wood siding will do nothing more than conceal a problem which make it’s presence known after serious damage has taken place.

12. **Stucco:** Stucco is a cementious coating usually applied to a masonry substrate; this coating protects the substrate from the harmful effects of moisture. When moisture is allowed to steep 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 repellant 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.
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 repainted.
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.