OXFORD DESIGN GUIDELINES

OXFORD, MISSISSIPPI

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CITY OF OXFORD

OXFORD HISTORIC PRESERVATION COMMISSION

MISSISSIPI DEPARTMENT OF ARCHIVES AND HISTORY

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PURPOSE OF THE GUIDELINES

During the past few decades, interest in historic preservation and rehabilitation of historic structures has grown in the United States. Increasingly, people are realizing the value of historic structures and the contribution they make to a community, both aesthetically and economically. Oxford has a significant collection of historic structures that represent a visual record of the architectural and social history of the city. These historic structures serve as links to the past and as tangible reminders of the people and events that shaped the development of the city. Oxford has a story to tell about its past, and what better way to illustrate that story than through the city's historic resources.

The purpose of the Oxford Design Guidelines is to encourage historic preservation and high design standards in Oxford's preservation districts in order to protect and promote the city's architectural heritage and unique character. The guidelines provide general recommendations for preservation, rehabilitation, alteration, and new construction in Oxford's preservation districts. The guidelines are written for property owners, architects, contractors, public officials, and members of the Oxford Historic Preservation Commission, which has the primary responsibility for managing change in the city's historic districts. The guidelines are consistent with preservation principles established by the United States Department of the Interior and expressed in the Secretary of the Interior's Standards for Rehabilitation. The Oxford Design Guidelines address only the exterior of historic resources and focus on the architectural features that define the unique character of Oxford.

The Oxford Preservation Commission is responsible for regulating exterior changes in the city's locally designated preservation districts. The commission will use the ***Oxford Design Guidelines*** and the ***Secretary of the Interior's Standards for Rehabilitation*** in making decisions about which changes are appropriate and which changes are inappropriate. Any property owner planning to construct a new building or contemplating changes to the exterior of a historic resource in one of the City's locally designated preservation districts must obtain a Certificate of Appropriateness before work can begin. If the proposed physical change is consistent with the ***Oxford Design Guidelines*** and the ***Secretary of the Interior's Standards for Rehabilitation***, the applicant will receive a Certificate of Appropriateness and work can begin once all permits are received from other city departments.

The ***Oxford Design Guidelines***, used in harmony with the Oxford Preservation Ordinance, will assist the Oxford Preservation Commission in protecting and preserving local historic resources. The guidelines do not provide case-specific advice or address exceptions; they are only a general guide for changes to historic structures and the design of new construction. The conditions and characteristics of each structure and the appropriateness of proposed alterations will be examined on a case-by-case basis. The final authority does not rest with the ***Oxford Design Guidelines***, but with the involved property owners, architects, contractors, municipal authorities, and members of the Oxford Preservation Commission. They ultimately determine the appropriateness of changes within any locally designated preservation district. Ultimately, the preservation of Oxford's historic resources does not rely solely on ordinances or design guidelines, but also on decisions made by the community and its citizens.

ARCHITECTURAL HISTORY OF THE CITY OF OXFORD

Following the establishment of Lafayette County by the Mississippi Legislature on February 9, 1836, the Lafayette County Board of Police (now known as the Board of Supervisors) decreed that the county seat of Lafayette County be within five miles of the geographical center of the county. On June 22, 1836, John Chisolm, John D. Martin, and John J. Craig donated a fifty-acre tract of land, which they had previously purchased from the Chickasaw Indian Princess Ho Ka for $800, and this land became the town of Oxford. Shortly thereafter, the square was staked off, lots sold and buildings erected. Oxford was officially incorporated on May 11, 1837 and soon became the commercial and agricultural center for the surrounding area.

Early on, Oxford profited from a cotton-based agricultural economy. During the antebellum period, several buildings were constructed on the square such as inns, taverns, livery stables, liquor shops, blacksmith shops, wagon makers, and various dry goods stores. Most were frame structures, but a few masonry buildings existed; the most notable being the first Lafayette County Courthouse, a brick Greek Revival structure built in the middle of the square in 1840. The streets running into and around the square were set out essentially as they are today, and were named North Street (now North Lamar), South Street (South Lamar), Depot Street (West Jackson Avenue), Pontotoc Street (East Jackson Avenue), University Street (West Van Buren Avenue), 2nd North Street (North 14th Street), 2nd South Street (South 11th Street), Lake Street (Johnson Avenue), and Cemetery Street (Jefferson Avenue). The square and all streets had a dirt surface. There were a few plank sidewalks in front of private homes and some of the stores on the square. One of the oldest structures in Oxford is Isom Place (1003 Jefferson Avenue), originally a log cabin prior to 1839. No commercial buildings constructed before the Civil war are still standing.

Figure 1: ROWAN OAK

By 1850, Oxford had several dozen wooden structures and five brick and stone residences. Most of these houses were simple one or two story structures with a center hall and one or two rooms on each side. Approximately fifteen residences constructed before the Civil War are still standing. Most of these houses were constructed in the Greek Revival-style. Greek Revival buildings trace their origins to the temples of ancient Greece. Archaeological investigations in the early nineteenth century heightened interest in Grecian architecture, and the Greek ideals of democracy also appealed to the fledging republic of the United States. Greek Revival buildings tend to be

rectangular blocks with low-pitched roofs and a wide band of trim beneath the cornice. Buildings feature little or no surface decoration. Square-headed openings and rectangular transoms surround the door openings on the major elevations of these buildings. Stone was the preferred building material, since the ancient temples on which these buildings were modeled were built of stone, but scored stucco or rusticated wood provided a good substitute, especially in Mississippi where there is little good building stone.

Figure 2: NEILSON CULLEY HOUSE

The Greek classical orders are expressed on the exterior of Greek Revival houses both as columns and pilasters, with square or box columns being particularly indicative of the style in Mississippi. The absence of bases on columns distinguishes the Grecian Doric from the Roman Doric of the earlier Federal style. Likewise, the angle of the volutes on the Grecian Ionic differs from the Roman Ionic. Doorways and mantel pieces sometimes exhibit architraves that are both shouldered and tapered. This effect is sometimes referred to as a "Greek ear", because of its shape. Windows during the Greek Revival period tend to have six-over-six, double-hung sash, and doors usually feature two vertical panels or four panels, elaborated with Grecian molding profiles. The two principal ornaments of the Grecian style are the anthemion and the Grecian fret, or Greek key. As is usually the case in North Mississippi, the Greek Revival houses in Oxford have porticoes with square or box columns. In addition to the Greek Revival houses in Oxford, there is one commercial building in the style. The Thompson House, built in 1870, is a late example of the Greek Revival style and is distinguished by the pilastrade across its façade. Oxford's Greek Revival style houses include Rowan Oak (Old Taylor Road), the Thompson-Chandler house (911 South 13th Street), Cedar Oaks (moved from North Lamar to 601 Murray Avenue), and the Neilson-Culley house (712 South 11th Street). Oxford also has several small, one story porticoed cottages dating from this period. A good example of the porticoed cottage is the house known as Lindfield (1215 South 11th Street).

Figure 3: THOMPSON HOUSE

Ammadelle (637 North Lamar), was the work of the noted architect Calvert Vaux (who, along with Frederick Law Olmstead, designed Central Park in New York City). Ammadelle is generally considered the finest example of Italianate architecture in the State of Mississippi and perhaps the entire southeast.

The oldest church structure in Oxford is St. Peter's Episcopal Church (113 South 9th Street), built in the Gothic Revival style. The church is thought to have been based on a design by the nationally known architect Richard Upjohn. Construction of St. Peter's was begun in 1859.

The Gothic Revival style derives from European medieval architecture. The most distinguishing architectural feature of Gothic Revival buildings is the pointed arch. Other characteristics include steeply pitched roofs, hood molds over doors and windows, bargeboards, pinnacles, battlements, buttresses, and window tracery.

Critical to the growth of Oxford was the construction of the Mississippi Central Railroad (later the Illinois Central Railroad) which connected Oxford to Grand Junction, Tennessee by 1858 and New Orleans by 1861. The present depot building was constructed in 1872.

On August 22, 1864, Oxford was substantially burned by federal troops in retaliation for Nathan Bedford Forrest's raid on Fort Pillow, Tennessee. Reports following the fire noted that five large private homes were burned, including the home of former US Secretary of the Interior, Jacob Thompson (portions of which still stand at 910 Old Taylor Road), as well as thirty-four stores, the Courthouse, the Masonic Hall, the first depot building and two hotels. Only one building on the square survived, but was subsequently razed.

Figure 4: AMMADELLE

Following the Civil War, reconstruction began in Oxford. The first structures rebuilt on the square were the Thompson House (on the west corner of North Lamar and the Square) and the Isom Clinic (northwest corner of the square) in 1870. The square was largely rebuilt with frame structures by the late 1870s. The current courthouse, a Greco-Italianate structure, was the first masonry building constructed on the Square, and was completed in 1872. Later the courthouse was stucco coated, and the wings added in 1950. The Romanesque Revival style Federal Building (now City Hall) was constructed in 1885. The First Presbyterian Church, one of the first churches constructed after the Civil War, at 924 Van Buren Avenue, a Romanesque Revival structure begun in 1880. Romanesque Revival derives from eleventh-century architecture based on Roman and Byzantine elements and features massive articulated wall structures and rounded arched entrances. Buildings are usually executed in monochromatic brick or stone. Facades are flanked by towers, sometimes of varying heights, and arches are sometimes supported by short columns. Buildings are somewhat fortress-like in appearance and have large hipped or gabled roofs. The Romanesque Revival style was used extensively throughout America for public and institutional buildings in the late nineteenth and early twentieth century.

By the turn of the century, the square and surrounding area contained eleven general stores, three grocers, three druggists, two jewelers, two candy stores, two furniture stores, two banks, two weekly newspapers, a phone company, as well as barbers, tailors, real estate and insurance agents, doctors, dentists, a laundry and an undertaker. Four hotels and five livery stables tended the needs of the town's visitors.

After the Civil War, the residential growth of Oxford was to the north, south and west of the square, with large swales inhibiting growth to the east. One landmark residential structure built after the Civil War was Fiddler's Folly at 520 North Lamar, which was constructed in 1878 from prefabricated parts in an Italianate design. The Italianate style was an outgrowth of the picturesque movement that emerged as a reaction to the formal classicism that had dominated art and architecture for two centuries. The style was based on rambling farm houses of northern Italy. Italianate buildings tend to have low-pitched roofs with wide, overhanging bracketed eaves. Window openings are narrower, often with arched or curved heads and molded hoods, and have pane configurations of four-over-

four, two-over-two, or one-over-one. Doors feature arched panels or panels with hollow corners. Porches feature bracketed and chamfered posts, often on pedestals, and sawn balustrades. Chimneys are sometimes elaborately detailed with panels and corbelled caps.

Figure 5: ROBERTS-NEILSON HOUSE

The Roberts-Neilson house at 911 South Lamar was constructed in about 1870 with a distinctive Mansard roof and is an outstanding example of the Second Empire style in Mississippi. An outstanding example of late Victorian architecture combining both the Gothic and Italianate styles is the Hamblett house at 619 Van Buren Avenue which was built about 1872. The house contains a completely curving stairway, the only one of its kind in this area.

The first African-American church constructed after the Civil War was the Burns ME Church built at 710 Jackson Ave. in 1869-70. A later church building (1910) on this site was purchased by the writer John Grisham in the early 1990's and subsequently donated to the community.

Figure 6: CITY HALL

In 1886, the Oxford Board of Aldermen ordered that elm shade trees be set out in front of all business houses on the square and down the side streets. These trees remained until the 1920s. In 1906, concrete sidewalks were being placed on the square and along surrounding streets. In the summer of 1908, the city began in earnest constructing sidewalks and surfacing streets with a Macadam process (tar and gravel). In 1923, a drive sponsored by the Oxford Rotary Club resulted in the paving of the Square and adjoining streets with concrete.

The last two decades of the nineteenth and the first two decades of the twentieth century demonstrated modest but steady economic growth, mainly due to agricultural endeavors. Several cotton gins and warehouses were constructed in downtown Oxford. In later decades, masonry buildings appeared and housed a variety of businesses all oriented to the Square.

Figure 7: LONGSTREET CARTER COBB HOUSE

Residential construction in Oxford in the early twentieth century included vernacular structures reflecting the bungalow, Colonial Revival and Victorian styles, the most notable structures being situated on North and South Lamar. The major house from this period is the Neo-Classical Revival Carter-Longstreet-Cobb House on North Lamar Street. The Neo-classical Revival derives primarily from Greek architectural orders with less reliance on the Roman. Buildings tend to be monumental in size and symmetrical in arrangement. Stone finishes are common and facades feature colossal columns and pilasters. Windows often have transoms above and filled with large, single-light window sashes. Shorter attic stories are common. The Neo-classical Revival style became popular after it appeared in 1893 at the Columbian Exposition in Chicago.

One of the most significant architectural developments after World War II was Avent Acres, a mass-built subdivision pitched toward the returning veterans by entrepreneur Kemmons Wilson, who later developed the Holiday Inn chain. During the last half of the century, Ranch-style construction was typical in many of Oxford's subdivisions.

Oxford survived the diminishing agricultural economy of the 1930s-1960s due to its close proximity to the University of Mississippi and the economic growth fostered by that institution. In September, 1962, the town and campus suffered an emotional and economic blow when riots and social unrest accompanied the entrance of James Meredith, the first African-American admitted to the University It was not until the 1980's that the community began to take on new life

Figure 8: FIDDLERS FOLLEY

The Square led this vibrant cultural and economic recovery as commercial businesses such as hardware stores, dry goods, and law offices eventually gave way to up-scale restaurants, bookstores, art galleries and fine clothing stores. Generic commercial growth continued on West Jackson Avenue and East University, but "old" Oxford continued to flourish economically and architecturally as more affluent citizens moved back into the downtown area to rehabilitate and restore old homes and businesses. The primary concern of the citizens in the first years of the twenty-first century has been to manage growth while maintaining the ambiance of a small college town. This has been accomplished in several cases by neighborhood associations.

HOW TO USE THE GUIDELINES

The ***Oxford Design Guidelines*** are intended to be easy to use and to allow for quick reference of specific information. The guidelines are divided into topical sections with each section further divided into subsections to locate specific information more quickly.

The ***Secretary of the Interior's Standards for Rehabilitation*** are incorporated into the guidelines to provide additional information and to consolidate as much information as possible in one publication. The Standards for Rehabilitation are referenced within applicable topical sections. Applicable Preservation Briefs (National Park Service) that offer additional technical information are also referenced.

In all cases where these guidelines are in conflict with the Oxford Preservation Ordinance or any other local ordinance, state law or federal law, the ordinance or law controls. For example the Oxford Preservation Commission shall not consider issues related to paint color. Also, issues related to signage and parking are controlled by separate ordinances. If or when in conflict with established ordinances or laws, these guidelines shall only be considered suggestions.

USE OF THE GUIDELINES BY THE OXFORD HISTORIC PRESERVATION COMMISSION

The Oxford Historic Preservation Commission will use the ***Oxford Design Guidelines*** as a guide to make decisions on applications submitted to the commission. Use of the guidelines will assist the commission in making consistent and fair decisions that are consistent with the ***Secretary of the Interior's Standards for Rehabilitation*** and sound preservation practice. Property owners, architects, and contractors can use the guidelines to plan their projects with reasonable assurance that their applications will be approved if the guidelines are followed. Since the commission reviews each application on a case by case basis, variances from the guidelines and omissions within the guidelines will be addressed by the Oxford Preservation Commission.

PRESERVATION PRACTICES

Section

2

INTRODUCTION TO HISTORIC PRESERVATION AND REHABLITATION

Architecture is an art form, but it cannot be preserved in a climate controlled museum environment like fine art and decorative art. Some historic buildings are preserved in museum-like settings at Colonial Williamsburg or similar restorations, but the vast majority of historic buildings have to evolve to survive. Empty buildings become deteriorated buildings and tomorrow's vacant lots. Consequently, most work on historic buildings is defined as rehabilitation rather than restoration.

The federal government defines rehabilitation as the "process of returning a property to a state of utility, through repair or alteration, which 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 key to a successful rehabilitation is respecting the historic character of the building and preserving as many of the original historic materials and details as possible. Alterations should be easily reversible to allow a future owner to return the building to its original configuration. Owning a historic building of structure is a privilege and responsibility. Owners of historic properties should view themselves as temporary caretakers of a community's architectural heritage.

Secretary of Interior's Standards

The ***Oxford Design Guidelines*** are written to be consistent with the ***Secretary of the Interior's Standards for Rehabilitation***. These federal standards are used to determine the appropriateness of work treatments for every project taking advantage of either federal grant-in-aids or preservation tax incentives. The ***Secretary of the Interior's Standards for Rehabilitation*** should be referenced by property owners and design professionals during the planning process.

Secretary of Interior's Standards

For Rehabilitation

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

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

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

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

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

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

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

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

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

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

APPLYING THE STANDARDS

The Standards for Rehabilitation include basic steps in making recommendations. Keeping these steps in mind during the planning process will insure a successful rehabilitation project during the review process.

Applying the Secretary of Interior's Standards For Rehabilitation

1. *Identify, Retain and Preserve the form, materials, and detailing that define the character of the historic property.*

2. *Protect and maintain the character defining aspects of the historic property with the least intervention possible and before undertaking other work. Protection includes regular maintenance.*

3. *Repair is the step beyond protect and maintain. It includes patching, piecing-in, splicing, and consolidating. Repairing also includes limited in-kind replacement.*

4. *Replacement is the last resort in the preservation process and is appropriate only if the feature is missing or cannot be reasonably repaired. Replace with the same material, if possible, but a substitute material may be necessary.*

5. *Design for Missing Features should be based on the documented historic appearance of the property. If no documentation exists, a new design is appropriate if it respects the size, scale, and material of the property.*

6. *Alterations/Additions to Historic Buildings are sometimes needed to insure continued use, but they should not radically change, obscure, or destroy character-defining spaces, materials, features, or finishes.*

OXFORD PRESERVATION GOALS

Oxford's preservation goals are outlined in the Statement of Purpose in the Oxford Preservation Ordinance. The goals of the Oxford Preservation Ordinance are similar to the goals of many historic communities across the nation. The following is taken from the City of Oxford Historic Preservation Ordinance:

As a matter of public policy the city aims to preserve, enhance, and perpetuate those aspects of the city having historical, cultural, architectural, and archaeological merit. Such preservation activities will promote and protect the health, safety, prosperity, education, and general welfare of the people living in and visiting Oxford.

More specifically, this historic preservation ordinance is designed to achieve the following goals:

A. Protect, enhance and perpetuate resources that represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archaeological, and architectural identity;

B. Insure the harmonious, orderly, and efficient growth and development of the city;

C. Strengthen civic pride and cultural stability through neighborhood conservation;

D. Stabilize the economy of the city through the continued use, preservation, and revitalization of its resources;

E. Protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided;

F. Promote the use of resources for the education, pleasure, and welfare of the people of the City of Oxford.

G. Provide a review process for the preservation and appropriate development of the city's resources.

The ***Oxford Design Guidelines*** will assist the city in fulfilling the goals outlined in the Oxford Preservation Ordinance by providing guidance for owners of historic properties, design professionals, and members of the Oxford Preservation Commission. Preserving Oxford's historic resources is essential to maintaining Oxford's unique identity and special sense of place.

ADMINISTRATION

Section

3

CERTIFICATE OF APPROPRIATENESS PROCEDURE AND APPLICATION CRITERIA

Certificate of Appropriateness is a document evidencing the approval of the Oxford Preservation Commission for work proposed by an applicant.

A Certificate of Appropriateness, hereafter referred to as a COA, is required from the Oxford Preservation Commission before any action requiring a building permit (or similar authorization from the City) can be taken within any locally designated Preservation District or involving any locally designated Landmark site.

Ordinary repair or routine maintenance is work done to prevent deterioration of a resource or any part thereof by returning the resource to its condition prior to such deterioration, decay, or damage and includes repainting. Minimum Maintenance Requirements are set forth in Oxford Code 1968, § 14 1/2-31; Ord. No. 2000-5, § 11, 3-7-2000. Ordinary repair or maintenance is not considered an action controlled by the Oxford Preservation Ordinance.

Anyone desiring to take an action controlled by the Oxford Preservation Ordinance must submit an application to the Oxford City Planners Office who shall forward the application to the Chairman of the Historic Preservation Commission. The Commission shall review the application and make recommendations for changes and modifications, if necessary, in order to meet the standards and guidelines for the work to be performed. If the applicant's plans meet the Commission's approval, a signed COA will be forwarded to the building official.

Any application for construction, rehabilitation or demolition of a building within a locally designated preservation district or of a Landmark or Landmark Site should be submitted to the Oxford City Planners Office located on the first floor of the Oxford City Hall at 107 Courthouse Square, Oxford, Mississippi 38655. These applications will be considered at the next regular meeting of the Commission Applicant or his representative MUST be present at the meeting.

The application form is included in this document as Appendix B. If any assistance is needed with the preparation of an application, please call the Oxford City Planning Office at 662.232.2304.

PROCEDURES FOR COMMISSION MEETINGS AND HEARINGS ON APPLICATIONS FOR A COA AND PRESERVATION DISTRICT | LANDMARK DESIGNATION

A. Preliminary Conference.

Applicants will have the right to an informal, preliminary conference with a member or members of the Commission for the purpose of making any changes or adjustments to the application, which may help ensure its acceptance.

B. Notification and Hearings.

Unless applicants and the public are notified otherwise, the Commission will normally consider applications for COA's and Preservation District / Landmark designations at its regular monthly meetings.

The Commission will usually consider applications for COA within forty-five [45] days after the filing of the application. The Commission will consider applications for Preservation Districts or Historic Landmarks within ninety [90] days after filing of the application. Notice of a hearing will be published and all meetings will be open to the public.

The City will mail to all applicants notice of the date and time of their hearing no less than eight (8) days in advance.

C. Agenda and Order of Business.

1. Call to Order
2. Verification of Quorum
3. Approval of Minutes of Preceding Meeting
4. Approval of Agenda
5. Old Business: including previous applications for Preservation Districts and Landmarks and Certificate of Appropriateness
6. New Business: including new applications for Preservation Districts and Landmarks and Certificate of Appropriateness
7. Adjourn

D. Conduct of Meetings

The following will be read by the Secretary at the beginning of each meeting at which applications for COA or Preservation Designation are under consideration.

1. Each speaker before speaking on any matter, shall give his/her name and Address, and state whom he/she is representing.
2. Order:
    a. Applicants [either for designation of a Preservation District or Landmark, or Certificates of Appropriateness] may present their application and speak for five [5] minutes.
    b. Other interested parties must be recognized by the Chairman and will be allowed to speak for five [5] minutes.
    c. Applicants will be allowed an additional period of five [5] minutes in rebuttal. Opponents and other interested parties shall not be allowed a rebuttal.
    d. Questions and comments by the Commission.

E. Review of Applications

Following the public hearing on any application, the Commission shall make one of the following decisions:

1. Approve the application.
2. Deny the application.
3. Defer decision on the application, with or without conditions.

F. Re-application.

Applications that are denied shall not be resubmitted in substantially the same form for six [6] months after denial.

G. Deferments and Appeals.

Applicants whose requests are deferred must reappear before the Commission within ninety [90] days to present amended plans, other materials or information as requested by the Commission. Failure to comply with conditions set by the Commission in a timely manner may result in the denial of an application.

Any applicant adversely affected by any action of the Commission relative to approval or denial of an application must move for reconsideration by the Commission within thirty [30] days after the decision is rendered.

Any applicant may appeal a decision of the Commission to the Board of Aldermen.

H. Approved Applications

1. Expiration of COA. Work covered under an approved COA must be commenced within one [1] year of granting the COA or the COA shall expire. If any building permits, variances, or other authorizations required for the alterations expire prior to the expiration of the COA; the COA shall expire as well. The procedure to renew a COA will be the same as for the initial application with the following exception: If plans and other conditions involved in the proposed work have not changed and the application would be identical to that already on file with the Commission, then additional materials will not be necessary. A COA may only be renewed for the remainder of the year for which it was issued.

I. Preservation District / Landmark Designation.

Upon an affirmative vote on an application for the designation of a Preservation District or Landmark, the Commission will submit all relevant materials to the Board of Aldermen for the drafting of an appropriate local ordinance.

1. Notification. Before voting on a Preservation District or Landmark ordinance, the City will hold a public hearing to discuss the proposed designation. The City will provide at least 21 days notice of the date and time of this hearing, including mailed notification to all residents and property owners in the proposed district.
2. Action. The City will adopt, reject, or modify the proposed ordinance in accordance with its procedures.
3. Modifications to Preservation Districts. After the passage of an ordinance establishing a Preservation District or Landmark, any alterations (including alterations of its boundaries or alterations to any structures or sites within those boundaries) must be requested through application to the Commission.

A TIME LIMIT OF ONE YEAR IS GIVEN FOR THE INITIAL IMPLEMENTATION OF ANY APPROVAL GRANTED BY THE BOARD

ADMINISTRATION OF ORDINARY REPAIR OR ROUTINE MAINTENANCE

Minimum maintenance requirements insure the protective maintenance of resources. The exterior features of such properties shall be maintained to meet the requirements of the city's minimum housing code and the city's building code [Code 1968, § 14 1/2-31; Ord. No. 2000-5, § 11, 3-7-2000.]

Ordinary repair or maintenance means work done to prevent deterioration of a resource or any part thereof by returning the resource to its condition prior to such deterioration, decay, or damage. Ordinary repair or maintenance includes repainting.

No application is required for repainting, minor repair, or routine maintenance defined as involving removal of inappropriate or outdated signs, awnings, or canopies not original to the structure or not involving change in design, material or appearance of the building.

Ordinary Repair or Maintenance is not considered an action controlled by the Oxford Preservation Ordinance.

ADMINISTRATION OF NEW CONSTRUCTION, ADDITIONS, RESTORATION, OR REHABILITATION

Construction means the addition or placement of any improvement to a resource.

Improvement means additions to or new construction on landmarks or landmark sites, including, but not limited to, buildings structures, objects, landscape features, and manufactured units, like mobile homes, carports, and storage buildings.

Applications for new construction, additions to existing structures, restoration or rehabilitation of an existing structure within any locally designated preservation district must include the following:

1. A set of plans and drawings showing all exterior elevations proposed for additions, alterations, rehabilitation or new construction and the type of work proposed including: overall dimensions, type of materials to be used on walls, roofs, windows, trim, and siding.
2. Site plan indicating property lines, setbacks, location of the structure or proposed location of a new structure, accessory building, parking facilities, exterior lighting, fencing, landscaping, and screening for utilities.
3. Photographs of existing structure, or if for new construction, a photograph of the lot and the adjourning structures.

No application is required for repainting, minor repair, or routine maintenance defined as involving removal of inappropriate or outdated signs, awnings, or canopies not original to the structure or not involving change in design, material or appearance of the building.

ADMINISTRATION OF COMMERCIAL SIGNS

Commercial signage is regulated by the City of Oxford Mississippi Code of Ordinances, Appendix A Land Development Code, Article 5 Sign Regulations. The ordinance establishes the following sign regulations:

1. To assure compatibility of signs with surrounding land usage;
2. To enhance the economy of the city;
3. To protect the public investment in streets and highways;
4. To promote the safety and recreation value of public travel;
5. To preserve natural beauty and to protect property values by promoting the reasonable, orderly, and effective display of business and related signs;
6. To promote the aesthetic values of the City of Oxford and the University of Mississippi by elimination of visual blight;
7. To preserve the quality of urban life in the community;
8. To improve the safety of the citizens of, and visitors to, the City of Oxford by restrictions upon the size and location of certain types of signs or by the elimination of certain types of signs.

ADMINISTRATION OF PARKING LOTS

Off street parking including parking lots are regulated by the City of Oxford Mississippi Code of Ordinances, Appendix A Land Development Code, Article 7 Parking and Loading Regulations.

ADMINISTRATION OF MOVING A STRUCTURE

Application for moving a structure into, out of, or within any locally designated historic district must include:

1. Photograph of structure to be moved and its current address.
2. Method of moving the structure, photograph and address of the proposed location of the structure
3. Statement of need for the proposed move with reference to the future use of the site.
4. Site plans indicating property lines, setbacks, proposed location of the structure, accessory buildings, parking facilities, exterior lighting, and fencing.

ADMINISTRATION OF DEMOLITION

Demolition means the complete or partial removal of a building, structure, object, or site, including landscape features.

Application for demolition of a structure shall include the following:

1. Photograph of the structure to be demolished.
2. Method of demolition to be used.
3. Statement of the need for proposed demolition with reference to further use of the site.
4. A site plan and building plans for new construction. Under certain circumstances, within the Downtown District, a landscape plan is acceptable if there is no intent to replace the demolished structure. Confirm with the City of Oxford Planning Department prior to application.

A Certificate of Appropriateness for Demolition and Construction shall be issued simultaneous

ALL WORK, INCLUDING MAINTENANCE OR REPAIR WORK, MUST MEET CITY SAFETY STANDARDS AND CODES.

DEMOLITION BY NEGLECT

Section

4

DEOLITION BY NEGLECT

POLICY AND PROCEDURES

DEMOLITION BY NEGLECT

Demolition by Neglect means improper maintenance or lack of maintenance of any resource, which results in substantial deterioration of the resource and threatens its continued preservation.

DEMOLITION BY NEGLECT POLICY AND PROCEDURES

Demolition by Neglect Policy and Procedures are set forth in Section 54-30 of the City of Oxford, Mississippi Historic Preservation Ordinance. A copy of the section is included as Appendix A of this document.

HEALTH, SAFETY & WELFARE

Section

5

HEALTH, SAFETY AND WELFARE

SPRINKLER SYSTEMS AND SMOKE DETECTORS

Secretary of the Interior's Standards Health, Safety and Welfare

ACCESSIBILITY

HEALTH, SAFETY AND WELFARE

Changing local, state, and federal regulations regarding health and safety codes can impact the exterior appearance of historic buildings. Fire codes for public buildings may require additional fire-rated staircases or fire escapes. Apartment conversions of second-story spaces in historic commercial buildings may require street entrances and/or exits, which necessitate alterations to facades or interiors of first-story commercial spaces. Fire codes often require alterations to entrance doors of buildings that are open to the public. Historically, entrance doors opened inward, but fire codes require that doors open outward. Original balustrades on historic porches and balconies may need to be retrofitted to meet code, and buildings that historically had no balustrades may need to add them to insure that the building complies with modern safety codes.

Too often, property owners make insensitive or radical alterations to the historic character of buildings to make them conform to code. Often a simple addition will solve the problem. For example, installing a plain horizontal rod or bar above a historic balustrade is often all that is needed to meet the height code. Careful planning that utilizes design and historic preservation professionals can insure that the historic character is preserved and that the building meets health and safety codes.

Many historic buildings commonly contain materials that have been determined to be toxic or potentially hazardous to occupants and/or workers. Materials like roofing, siding, insulation, and floor and wall coverings sometimes contain asbestos. Historic buildings also contain lead-based paint, which was banned in 1978. Historic building owners need to insure that all workers involved in the encapsulation, repair, or removal of toxic materials are properly trained and that disposal of toxic materials conforms to health and safety codes.

SPRINKLER SYSTEMS AND SMOKE DETECTORS

The Preservation Commission encourages the owners and tenants of the buildings in the Historic District to include sprinkler systems and monitored smoke detectors in all buildings located within any locally designated historic districts as they upgrade their property. We are happy to note through your efforts our community is becoming more important and valuable each year and we support the protection of our valuable resources.

Secretary of Interior's Standards

Health and Safety

Recommended:

Identifying the historic building's character-defining spaces, features, and finishes so that code-required work will not result in their damage or loss.

Not Recommended:

Undertaking code-required alterations to a building or site before identifying those spaces, features, or finishes which are character-defining and most therefore be preserved.

Recommended:

Complying with health and safety codes, including seismic code requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Not Recommended:

Altering, damaging, or destroying character-defining spaces, features, and finishes while making modifications to a building or site to comply with safety codes.

Recommended:

Removing toxic building materials only after thorough testing has been conducted and only after less invasive abatement methods have been shown to be inadequate.

Not Recommended:

Destroying historic interior features and finishes without careful testing and without considering less invasive abatement methods.

Recommended:

Providing workers with appropriate personal protective equipment for hazards found in the worksite.

Not Recommended:

Removing unhealthful building materials without regard to personal and environmental safety.

Recommended:

Working with local code officials to investigate systems, methods, or devices of equivalent or superior effectiveness and safety to those prescribed by code so that unnecessary alterations can be avoided.

Not Recommended:

Making changes to historic buildings without first exploring equivalent health and safety systems, methods, or devices that may be less damaging to historic spaces, features, and finishes.

Secretary of Interior's Standards

Health and Safety

Recommended:

Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e., so that they are not damaged or obscured.

Not Recommended:

Damaging or obscuring historic stairways and elevators or altering adjacent spaces in the process of doing work to meet code requirements.

Recommended:

Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes.

Not Recommended:

Covering character-defining wood features with fire-resistant sheathing which results in altering their visual appearance.

Recommended:

Applying fire-retardant coating, such as intumescent paints, which expand during fire to add thermal protection to steel.

Not Recommended:

Using fire-retardant coatings if they damage or obscure character-defining features.

Recommended:

Adding a new stairway or elevator to meet health and safety codes in a manner that preserves adjacent character-defining features and spaces.

Not Recommended:

Radically changing, damaging, or destroying character-defining spaces, features, or finishes when adding a new code-required stairway or elevator.

Recommended:

Placing a code-required stairway or elevator that cannot be accommodated within the historic building in a new exterior addition. Such an addition should be on an inconspicuous elevation.

Not Recommended:

Constructing a new addition to accommodate code-required stairs and elevators on character-defining elevations highly visible from the street, or where it obscures, damages, or destroys character-defining features.

ACCESSIBILITY

The enactment of the Americans with Disabilities Act in 1990 (also the Architectural Barriers Act of 1968 and Section 504 of the Rehabilitation Act of 1973) has presented new challenges to owners of historic properties open to the public. According to the ***Secretary of the Interior's Standards for Rehabilitation***, "The goal is to provide the highest level of access with the lowest level of impact." Successful projects are usually the result of carefully balancing historic preservation concerns with accessibility needs. Most historic buildings open to the public are not exempt from providing accessibility.

In many cases, historic buildings can be made accessible with few physical alterations. Modification may be as simple and inexpensive as a ramp and the creation of a designated parking space. Some buildings, particularly those with first stories raised high above ground level, present a formidable challenge that can only be overcome by installation of an elevator and associated exterior and interior remodeling. Programmatic access, which can be achieved through an exhibit or audio-visual program, may be the only solution to providing access to areas of some historic buildings or to natural attractions. Too often, property owners construct insensitive, overpowering ramps that would be more at home on modern beachfront properties. Careful planning, utilizing design and historic preservation professionals, can insure that the historic character is preserved and that the building is accessible to disabled visitors.

ADDITIONAL INFORMATION:

Preservation Briefs:	*32*	*Making Historic Properties Accessible*

NEW CONSTRUCTION

Section

6

NEW CONSTRUCTION

Development within Historic Districts must be especially sensitive to issues of compatibility and existing relationships between structures and between structures and their setting. The long term viability of the Districts is in many ways is dependent on maintaining the historic character and quality that sets the Districts apart from other areas.

NEW CONSTRUCTION DESIGN OBJECTIVES

A. Preserve the integrity of the Districts.
B. Ensure that new construction and additions strengthen and maintain the historic integrity of individual buildings and of the area at large.
C. Encourage new development that will respect and enhance the visual character of the District.

The design of a new building is critical to preserving the character of a historic district. The new building should contribute to that character by respecting the location, design, materials and other character-defining elements of the existing structures within the District, as well as respecting the character of the landscape and other important features of the street and district as a whole.

A new building should be compatible with the existing environment without exactly duplicating existing buildings. A new building within a historic district must conform to the zoning and building codes.

Design of a new structure that enhances the existing environment shall be evaluated on its compatibility with neighboring buildings as well as the site. Compatibility is based on a thorough understanding of the design principles of existing buildings, as well as those used to design landscape features and secondary buildings on the site. Compatibility also involves analysis of how these design principles are used in the neighborhood and how they can be interpreted using today's materials and construction techniques.

NEW CONSTRUCTION COMPATIBILITY

Compatibility does not mean exactly duplicating existing buildings or environment. A new building should be seen as a product of its own time. To reproduce a historic building, or to copy exactly a style from the past, creates a false sense of history. By relating to the existing buildings and the environment, but being of its own time, a new building shows a district's evolution just as the existing buildings show its past. An acceptable way to think about a compatible new building is that it should be a good neighbor, enhancing the character of the District and respecting its context.

Compatibility is achieved through careful attention to the following design principles of building:

A. Setback and Lot Coverage
B. Orientation
C. Scale
D. Proportion
E. Rhythm
F. Massing
G. Height
H. Materials
I. Color
J. Roof Shape
K. Details and Ornamentation
L. Landscape Features

Designing a new building that contributes to, rather than detracts from, the character of the Historic District begins with an analysis of the character-defining features of the existing buildings, streets and landscapes. Character-defining features include: setback and lot coverage, orientation, scale, proportion, rhythm, massing, height, materials, color, roof shape and details and ornamentation as well as the location and design landscape features, such as plants, trees, fences, sidewalks and driveways, and the design and location of secondary buildings, such as garages, also significantly contributes to the character of the District.

NEW CONSTRUCTION SETBACK AND LOT COVERAGE

Setbacks are the distance a building must be located inside the property lines. Setbacks are regulated by the zoning ordinance. Respecting the existing setback is important when locating a new building in a historic district. For example, the front of a new building should not extend beyond the line created by the fronts of existing buildings, even if allowed to do so by code. In streets with contiguous front facades, such as commercial blocks, it is important that the facade of a new building align with the facades of its neighbors.

In addition to complying with the legal setback requirements, a new building should respect the setbacks established by the buildings on a street.

Lot coverage is the percentage of the lot covered by the entire structure including parking, drives, porches, canopies and awnings and other ancillary structures. The existing lot coverage within a District sets a pattern or rhythm of solid [building] and void [green space] that relates to the visual continuity of the street. This pattern should be analyzed and respected even if zoning permits otherwise.

The space between buildings should respect the existing pattern of property development within the district.

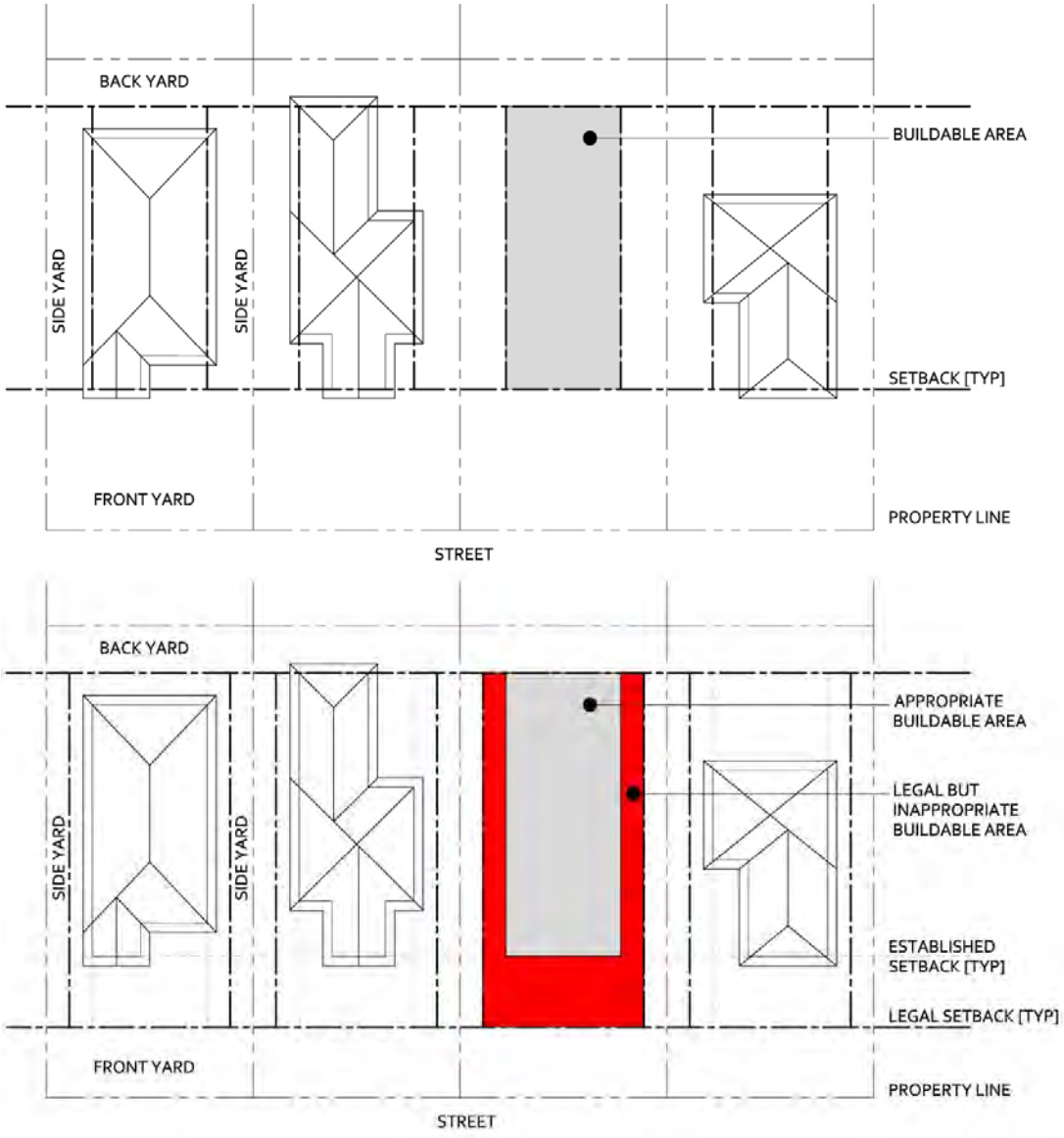

Figure 9: SETBACK and LOT COVERAGE EXAMPLES

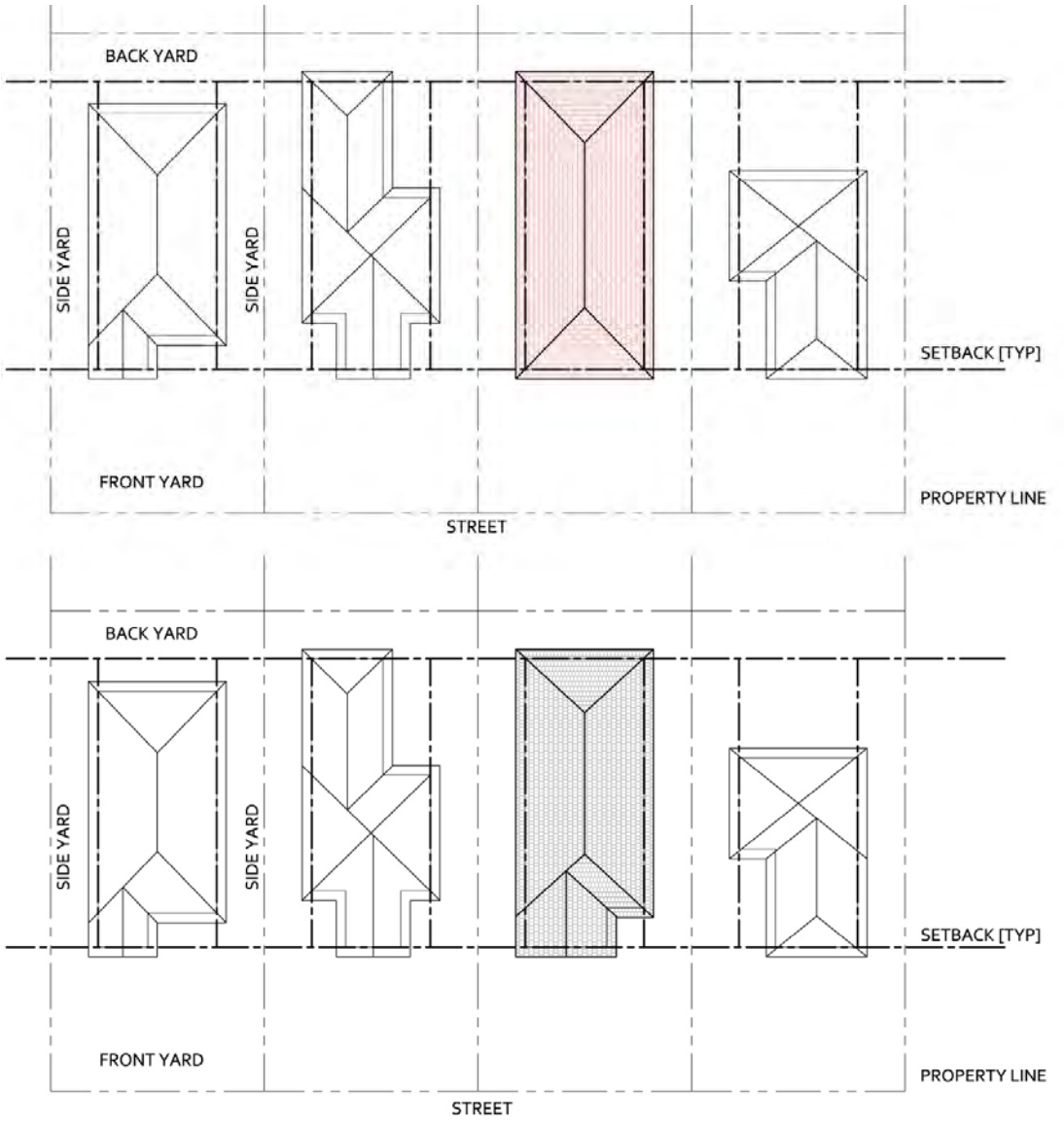

Figure 10: SETBACK and LOT COVERAGE EXAMPLES
INNAPPROPRIATE TOP
APPROPRIATE BOTTOM

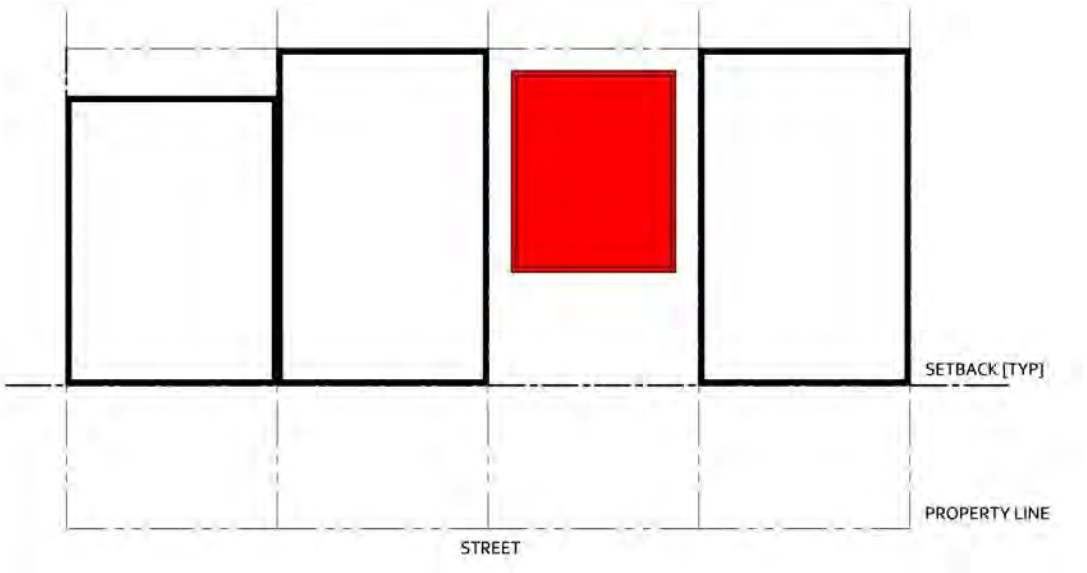

Figure 11: INAPPROPRIATE SETBACK and LOT COVERAGE EXAMPLE

NEW CONSTRUCTION – BUILDING ORIENTATION

The orientation of a building is the direction it faces. Most buildings squarely face a street, with their principal facade and entrance in full view.

A new building should respect the primary orientation of its neighbors.

NEW CONSTRUCTION – BUILDING SCALE

Scale is the relative or apparent size of a building in relation to its neighbors or some common object such as an automobile. Scale is also the relative or apparent size of building elements, such as windows, doors, cornices and other features to each other and to the building. Most residential buildings are designed to be of human scale, that is, they are designed to relate to the size of an average human being. Other buildings are designed to be of monumental, or larger than human scale. This is usually done to give a building prominence or symbolic importance. Typically, monumental scale is associated with governmental and religious buildings.

Scale can be achieved in many ways. For example, windows, doors, cornices and other elements can be enlarged to impart a sense of monumentality or they can be human in scale. Facades can be heavily rusticated, contributing to a sense of monumentality, or of plain materials and treatments, making the building appear human in scale. A rusticated façade is usually made of stone cut in large blocks with deep joints to give a bold, rich texture to the wall and monumental scale to the building.

The scale of a new structure should usually respect the prevailing scale of its neighbors. In a few cases, a new building's use or symbolic importance may make it appropriate for its scale to differ from that of its neighbors.

A new building should be of similar scale as the existing built environment.

A new structure should never overpower the existing adjacent buildings, thus drawing attention to itself and detracting from the remainder of the historic district

NEW CONSTRUCTION – BUILDING PROPORTION

Proportion is the relationship of the dimensions of building elements, such as windows and doors, to each other and to the overall building elevations. Often, proportions are expressed as mathematical ratios, particularly for buildings based on Greek, Roman and Renaissance architecture. For example, many historic buildings designed in the nineteenth and early twentieth century use mathematical proportions to locate and size windows, doors, columns, cornices and other building elements.

The design of a new building should respect, but not necessarily exactly duplicate, the existing proportions of neighboring buildings.

The proportions of a new building should be compatible with those of its neighbors.

NEW CONSTRUCTION - RHYTHM

The spacing of repetitive facade elements, such as projecting bays, storefronts, windows, doors, belt courses and the like, give an elevation its rhythm.

The space between free-standing buildings, the contiguousness of party-wall buildings, and the height of roofs, cornices, towers and other roof projections establishes the rhythm of a street.

A new building should respect the rhythm of its neighbors as well as that of the street.

A new building should be compatible with the established rhythm of existing buildings and the street.

NEW CONSTRUCTION - MASSING

Massing is derived from the articulation of a building's facade through the use of dormers, towers and other roof projections, as well as façade projections such as bays, porches and steps. A building's massing significantly contributes to the character of a street, particularly in districts containing contiguous commercial buildings. A new building should respect the massing of neighboring buildings.

The massing of a new building should be compatible with the massing of existing buildings.

A new building's height to width ratio should be consistent with existing structures.

Floor-to-floor heights of new buildings should be similar to the proportions of the existing buildings in the district.

The overall building massing and placement on the lot should be similar to that of other buildings in the historic district.

NEW CONSTRUCTION – BUILDING HEIGHT

The height of walls, cornices and roofs, as well as the height of bays, chimneys and towers, as well as evident floor to floor heights, contributes to the character of existing buildings and districts. While a new building does not necessarily need to be exactly the same height as its neighbors to be compatible, it should be designed to respect existing building heights.

Allowable building height is established in the Zoning Ordinance. However the height of the existing structures helps establish the overall character of a Historic District. This character should be respected even if zoning permits otherwise.

Buildings within the historic district are of similar heights. The height of a new building shall be compatible with other buildings in the district.

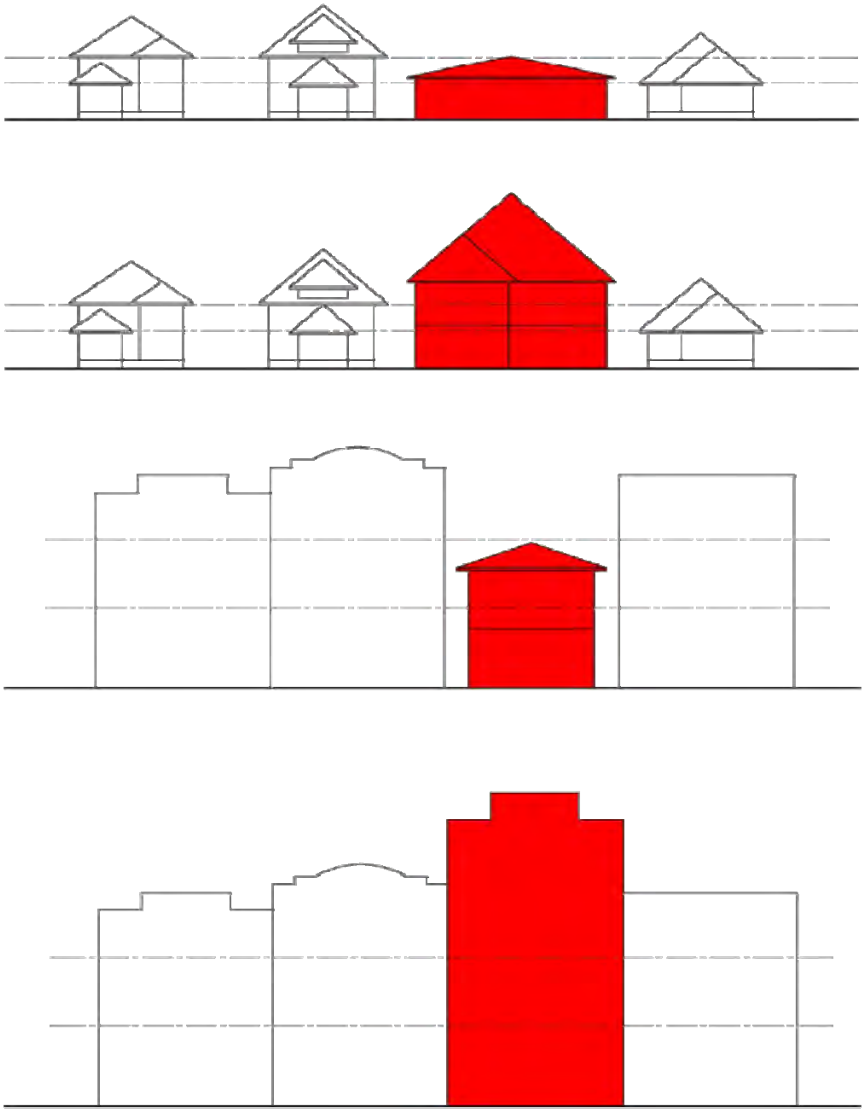

Figure 12: **INAPPROPRIATE NEW CONSTRUCTION EXAMPLES:**
NEW BUILDING WITH GREATER THAN TEN PERCENT DIFFERENCE in EXISTING PATTERNS including:
SETBACK and LOTCOVERAGE
SCALE
PROPORTION
RHYTHM
MASSING

RESULT: **INCOMPATIBILITY**
Height to width ratio is NOT consistent with existing structures.
Floor-to-floor height is NOT similar to the proportions of the existing buildings.

NEW BUILDING DRAWS ATTENTION TO ITSELF AND DETRACTS FROM THE REMAINDER OF THE HISTORIC DISTRICT

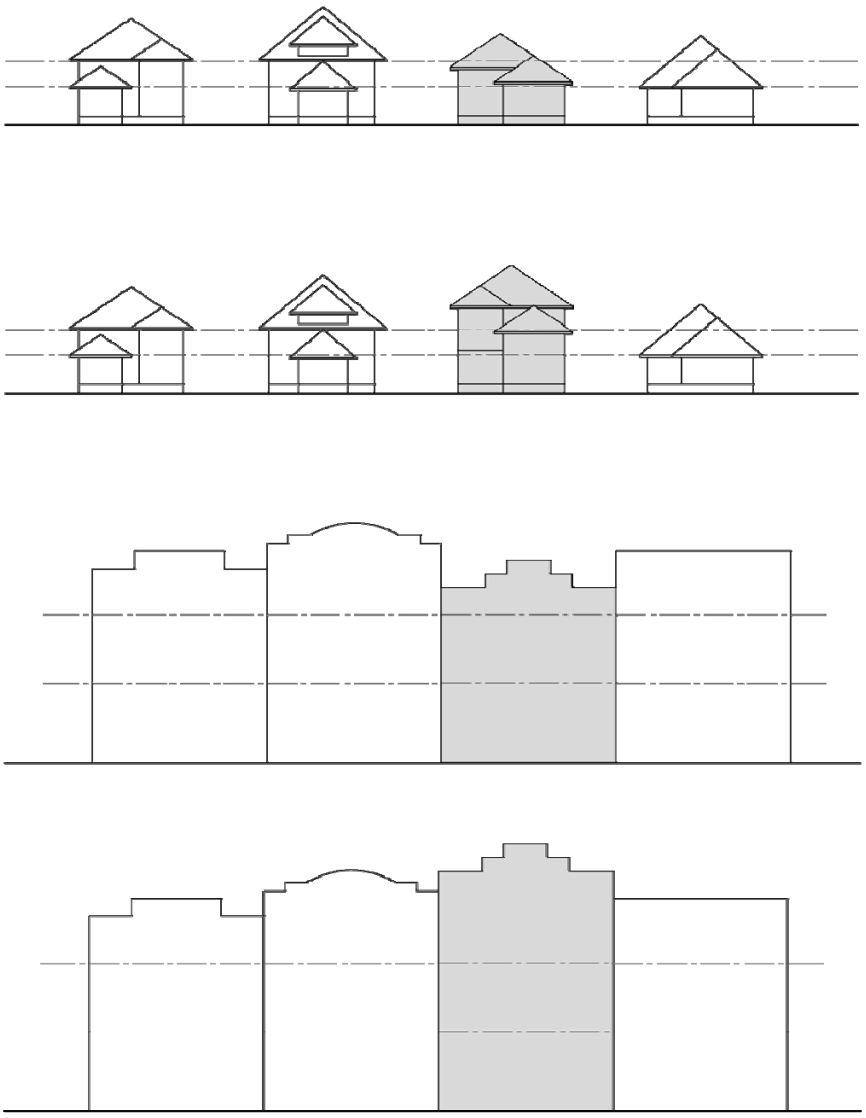

Figure 13: APPROPRIATE NEW CONSTRUCTION EXAMPLES
NEW BUILDING WITH LESS THAN TEN PERCENT DIFFERENCES in EXISTING PATTERNS including:

SETBACK and LOTCOVERAGE
SCALE
PROPORTION
RHYTHM
MASSING

RESULT: COMPATIBILITY WITH EXISTING DISTRICT
Height to width ratio is consistent with existing structures.
Floor-to-floor height is similar to the proportions of the existing buildings.

NEW BUILDING BLENDS INTO THE DISTRICT | RESPECTS AND ENHANCES THE DISTRICT

NEW CONSTRUCTION - MATERIALS

The materials used for walls, windows, sloping roofs, details and other visible elements within an Historic District should be respected in the design of a new building. In some districts, where most or all of the buildings on a street use the same exterior materials, the new building should normally use those or similar materials. In streets where the existing buildings use diverse exterior materials, a range of exterior materials may be used by a compatible new building.

The size, texture, surface finish and other defining characteristics of exterior materials are as important as the type of material itself.

Use materials that are common to the district such as brick, stone, terra cotta, wood, and metal.

Modern materials are appropriate on new buildings. Whenever modern materials are used, they should be similar in their physical qualities to historic materials found in the district.

Materials used should be appropriate to the architectural character and building type.

NEW CONSTRUCTION - MASONRY

Full size brick veneer is preferable to thin brick tile. When used, brick veneers should be mortared to give the appearance of full-depth brick. Detailing should avoid the exposure of sides of veneer tiles; wrap-around corner and bullnose pieces should be used to further minimize the appearance of veneer. Bricks should be primarily rectangular and horizontally oriented and arranged in a Flemish Bond or Stretcher Bond pattern. Red, yellow, tan or other lighter-colored brick should be used, as they are characteristic brick colors in nature.

NEW CONSTRUCTION - WOOD

Horizontal sidings such as clapboard, tongue and groove, small wood shingles and shakes, and scalloped shingles are acceptable. Larger, more rustic architectural characters of shingles and shakes should not be used. Certain Character Types may specify particular types of siding. Vertical siding such as board and batten should not be used. Trim elements such as edge boards should be used with all wood siding types.

NEW CONSTRUCTION - FIBER-CEMENT OR CEMENTITIOUS SIDING

Exterior siding products composed of Portland cement, ground sand, cellulose fiber and sometimes clay, mixed with water and cured in an autoclave are an acceptable substitute for wood siding when used in the formats described above. Extra care must be taken to insure that installing workers are properly trained, proper tools are used for cutting, and non-rusting hardware is used for fastening. Earlier generation wood siding substitute products such as hardboard, oriented-strand board and asbestos board should not be used. "T1-11" plywood panel siding

is not recommended. At Storefronts and Building Base Length Articulation, all wood used should be treated as trim, as described below.

NEW CONSTRUCTION - STUCCO

Close attention should be paid to detail and trim elements for a high quality installation; for EIFS, high density versions should be specified at the ground floor level to resist impacts. Very stylized or highly textured surface textures are not recommended. Finishes should be smooth and troweled. The pattern of joints should be architecturally coordinated with the overall Facade composition, and sealant colors should be coordinated with surface and other building colors. An anti-graffiti coating should be applied at the ground floor level. Cement plaster or stucco-like finishes such as EIFS are acceptable substitutes.

NEW CONSTRUCTION - STONE

Stone cladding such as limestone, granite, and marble should be used. Stone veneers, cast stone, and terra cotta are acceptable substitutes. Precast concrete resembling stone may be used with care, and improperly simulated or contradictory finishes should not be used – for example, use of molded concrete or other materials to simulate a random rubble stone wall appearance while being still "panelized" with visible straight-line panel joints. Stone pieces should be primarily rectangular and horizontally oriented and arranged in a Flemish Bond or Stretcher Bond pattern. Glass Fiber Reinforced Concrete [GFRC] or Fiber-Reinforced Plastics [FRP] may be used if their appearance closely approximates the type of stone which they are intended to substitute.

NEW CONSTRUCTION - CERAMIC TILE

Glazed and unglazed tile may be used as wall cladding. Tiles should be primarily rectangular and horizontally oriented and arranged in a Flemish Bond or Stretcher Bond pattern. Grout color should be coordinated with tile and other building colors.

NEW CONSTRUCTION - TERRA COTTA

Terra cotta tile may be used as wall cladding. Tiles should be primarily rectangular and horizontally oriented and arranged in a Flemish Bond or Stretcher Bond pattern. Grout color should be coordinated with tile and other building colors.

NEW CONSTRUCTION - METAL

This includes profile and other sheet, rolled and extruded metal. As wall cladding, these wall systems should be used as a secondary or accent materials. A high quality, non-fading coating system or paint such as Kynar, Tnemec, etc. is recommended. Where used, sheet metal should be detailed with adequate thickness to resist dents and impacts, and should have trim elements to protect edges.

NEW CONSTRUCTION - GLASS

When used as a wall cladding material, "Glass" will hereafter refer to glass curtain-walls, or a portion of a façade of one story or greater height consisting of 100% glazing and mullions, where glazing panels may either be transparent windows or opaque spandrel panels. Glass should not be used as a primary wall cladding material.

NEW CONSTRUCTION - TRIM

For the purposes of this Section, the term "trim" shall mean parts of the façade which provide substantial surface relief, ornamentation, which highlights openings. Examples include overhangs, window and door surrounds, lintels, sills, moldings, and cornices. Storefronts, bay windows, and dormer faces should always be clad in trim materials, and not wall cladding materials.

NEW CONSTRUCTION - WINDOWS

Where multi-pane windows are utilized, "true divided light" windows or sectional windows should be used, especially at the ground floor. "Snap-in" muntins [i.e. detachable vertical or horizontal glass plane dividers or glass pane dividers sandwiched between layers of glass] should not be used in commercial, mixed-use or civic buildings.

If horizontal or vertical aluminum sliding windows are used, assemblies with extrusions and frame members of minimum one and one-half inches [1.5"] exterior width dimension should be used, to avoid an insubstantial "cheap motel" appearance common to aluminum sliding windows.

Windows should not be obstructed by screening, grating or other such treatments. If solar access is an issue, awnings, canopies, blinds, recessed panes, and other treatments are more appropriate to the Downtown urban setting

NEW CONSTRUCTION - COLORS

A building's colors are derived from the materials used in its construction. For example, brick, stone, terra cotta, slate, asphalt shingle, copper, lead and other materials that are typically left unpainted give color to a building. Color is also applied to materials such as wood, stucco, some metals and sometimes concrete.

There are no General Color standards.

Colors should be compatible with other buildings in the surrounding area. Colors of adjacent buildings should be taken into consideration, especially where new structures are adjacent to or contiguous with existing buildings

The colors of a new building should complement those of surrounding buildings. This is particularly important for a new building located in a neighborhood of party- wall buildings.

Typically no more than three different colors should be used on a new building.

Fluorescent colors should not be used on building materials.

NEW CONSTRUCTION - ROOF SHAPES AND PARAPET WALLS

The roof or parapet terminates the building and contributes to the visual continuity of the District. In a street of contiguous buildings with parapet walls, a new building should have a compatibility designed parapet. Introduction of a different roof shape, such as a flat roof within a District of sloped roofs, is not in keeping with the existing character of the District.

The use of a roof shape or a parapet should be compatible with the general District and provide visual continuity along the street

The roof shape of a new building should be compatible with the roof shapes of neighboring buildings.

NEW CONSTRUCTION - DETAILS AND ORNAMENTATION

Some buildings contain elaborate details and ornamentation while others are relatively plain. A contemporary interpretation of historic details and ornamentation can be a good way to differentiate a new from a historic building.

A new building should consider the amount, location and elaborateness of details and ornamentation on existing neighboring buildings in its design.

Existing details and ornamentation may be used as the basis for those on a new building but they should not be copied exactly.

NEW ADDITIONS TO HISTORIC BUILDINGS

It is important that new additions be compatible in size and scale, setback, materials, and design as the main structure. Poorly designed additions can dramatically change, and often destroy, the historic qualities of a structure.

Additions should be done in a manner that does not diminish the character of the building and district. Like new construction, additions can be contemporary but compatible with its surroundings.

Additions have the potential to make substantial changes to the exterior of historical buildings. Additions should be considered only after determination that a new use cannot be met without altering significant interior spaces. New additions should be added in a manner that preserves the character and detailing of the historic building. The new addition should not be visually disruptive, but neither does it need to mimic exactly the appearance of the historic building. The design of a new addition should be clearly differentiated, so the addition reads as an addition and not as part of the historic building. The genuine historic building should stand out from any new additions.

A new addition to a historic building is considered to be successful if it:

A. Preserves significant historic materials and features;
B. Preserves the historic character, and
C. Protects the historic significance by making a visual distinction between what is old and what is new.

Significant existing additions should be preserved. Pre-Civil War houses often have late nineteenth or early twentieth-century rear wings that represent early attempts to bring the kitchen into the house. Some of these additions were done well without sacrificing the architectural integrity of the main house. However, not all additions are significant and worthy of preservation. Many later additions were poorly designed and constructed, and they sacrificed the original form, materials, or craftsmanship of the historic building to which they were added.

Many new additions respond to the need for modern bathrooms, kitchens, and additional living space. Some historic houses simply cannot accommodate the necessities of modern living within the existing exterior walls. Before building an addition, however, investigate the possibility of enclosing all or a portion of a rear porch without altering the character-defining features of the porch. Historically, many rear porches were originally fully or partially enclosed with jalousies (fixed louvered blinds) for shade and privacy. Glass and jalousies offer excellent ways of creating more living space on a rear porch without making an addition and without sacrificing the porch detailing.

Design new additions to replicate the scale and rhythm of features of the historic building. Use similar height lines and make window and door openings retain the general size and rhythm of the openings on the historic building. Architectural detailing should complement rather than exactly duplicate the detailing of the historic resource. If the historic building has an elaborate Federal or Greek Revival style doorway, the entrance to a new addition should be compatible but plain, to keep the focus on the genuine historic doorway.

Figure 14: **RESTORED HISTORIC HOUSE This historic house once had multiple rear additions that completely obscured the rear galleries. The deteriorated, insignificant rear additions were removed and the rear gallery was restored and enclosed with glass. The enclosed rear gallery contains the kitchen on the first story and a bathroom and sitting room on the second floor.**

Design all new additions to be reversible without significant damage to the historic building or loss of its architectural detailing. If an addition or porch enclosure obscures an original window, retain the window in place and close the shutter blinds. If an addition or porch enclosure obscures an original doorway, retain the doorway, which can be converted into a shallow storage area with shelving.

Figure 15: **HOUSE WITH INAPPROPRIATE FRONT ADDITION front addition both encloses and enlarges a portion of an original full-width front porch. Note also the inappropriate shutters**

Generally, the most successful way to add an addition to a historic building is to build a small hyphen or connector. This results in minimal damage to the historic building and clearly differentiates the new from the old. In making an addition to a historic house, the hyphen sometimes takes the form of a covered walk, whose outer walls are faced with lattice or jalousies. Connectors between historic commercial buildings and additions are also sometimes glass, which leaves the exterior wall of the historic resource exposed. Architectural hyphens or connectors should be recessed from the streetscape.

Figure 16: **INAPPROPRIATE ADDITION This side addition is inappropriate in proportion and scale, height, materials, massing and roof shape. The upper and lower porches and the entry door of this historic house have also been remodeled.**

Figure 17: APPROPRIATE ADDITION This photograph illustrates an appropriately scaled and located rear addition.

CONNECTIONS BETWEEN HISTORIC BUILDINGS

Sometimes the need arises to connect two historic buildings. Preserving and rehabilitating historic shotgun houses often requires the connection of two of the small houses to create a larger house that meets the needs of today's homeowners.

Sometimes, two historic commercial buildings can be connected to create a complex large enough to satisfy the needs of a downtown commercial tenant.

Connections between historic buildings need to be as inconspicuous as possible and such connections are best achieved by small hyphens or connectors. Design the connection to be inconspicuous and to insure that the historic buildings continue to read as distinct and separate entities.

Additions Guidelines

Additions should be located to the non-character defining elevation.

New additions should not remove, damage, or obscure character defining architectural feature.

Additions should be compatible in materials, design, roof form, and proportion to the main structure. However, new additions should be constructed at a scale smaller than the existing structure so as not to overpower the existing building.

Additions, like new construction, are representative of the time in which they are built. Therefore, contemporary designs are permitted, but should always be compatible with the existing structure.

An addition should never mimic or recreate the architecture of the primary structure.

Additions should be clearly identifiable as such.

Architectural details should complement the main structure but should be clearly differentiated.

ADDITIONAL INFORMATION:

Preservation Briefs:	*14*	*New Exterior Additions to Historic Buildings: Preservation Concerns*

Secretary of Interior's Standards

New Additions to Historic Buildings

Recommended:

Placing functions and services required for the new use in non-character defining interior spaces rather than constructing a new addition.

Not Recommended:

Expanding the size of the historic building by constructing a new addition when the new use could be met by altering non-character defining interior spaces.

Recommended:

Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.

Not Recommended:

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Recommended:

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting is size and scale in relationship to the historic building.

Not Recommended:

Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Recommended:

Designing new additions in a manner that makes clear what is historic and what is new.

Not Recommended:

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

Secretary of Interior's Standards

New Additions to Historic Buildings

Recommended:	Not Recommended:
Considering the attached exterior addition both in terms of the new se and the appearance of other buildings in the historic or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be clearly differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids.	*Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.* *Using the same wall plane, roof line, cornice height, materials, siding lap or window type to make additions appear to be a part of the historic building.*
Recommended: *Placing new additions such as balconies and greenhouses on non-character defining elevations and limiting the size and scale in relationship to the historic building.*	*Not Recommended:* *Designing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.*
Recommended: *Designing additional stories, when required for the new use, which are set back from the wall plane and are as inconspicuous as possible when viewed from the street.*	*Not Recommended:* *Construction of additional stories so that the historic appearance of the building is radically changed.*
Recommended: *Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.*	*Not Recommended:* *Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.*

Secretary of Interior's Standards

New Additions to Historic Buildings

Recommended:

Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting is size and scale in relationship to the historic building.

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Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.

Recommended:

Designing new additions in a manner that makes clear what is historic and what is new.

Not Recommended:

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be part of the historic building.

Imitating a historic style or period of architecture in new additions, especially for contemporary uses such as drive-in banks or garages.

NEW CONSTRUCTION - SECONDARY BUILDINGS

Secondary buildings are often important to the character of existing buildings and streets. They should be incorporated in new construction, if possible.

Secondary buildings such as garages and sheds are important character defining elements in some historic districts. They give scale and texture to the environment, sometimes providing a pleasing contrast to the primary buildings. New buildings designed for districts with existing secondary buildings should consider the contributions they make to the character of the site and street as well as respect their location, size, materials and other defining characteristics. If appropriate, a new building's site should contain similar secondary buildings.

NEW CONSTRUCTION - DECKS

The outdoor deck is a contemporary exterior feature frequently introduced in the residential historic districts. A deck is an uncovered wooden structure, similar to a back porch that is located above grade at the rear of the structure. Decks shall conform to local building codes.

Decks Guidelines

A deck shall be designed and constructed so that the historic structure and its character defining features and details are not damaged or obscured. Install decks so they can be removed in the future without damage to the structure.

Decks shall not, when feasible, be visible from the public right-of-way. New decks should be constructed in inconspicuous locations, usually on the building's rear elevation.

Design and detail decks and associated railings and steps to reflect materials, scale, and proportions of the building.

NEW CONSTRUCTION - LANDSCAPE FEATURES

Plants, trees, fences, retaining walls, sidewalks, driveways and other landscaping and landscape features are important character defining elements within Historic Districts. If possible, important existing plant materials, such as mature trees and shrubs, should be retained when a new building is built. If this is not possible, new landscaping that complements the new building and the neighboring buildings and landscaping should be installed.

Similarly, important existing landscape features, such as retaining walls or iron fences, should be retained. If this is not possible, new compatible features should be constructed along with the new building.

Fences, walls and other existing landscape features should be retained in new construction.

MAINTENANCE: GENERAL SUGGESTIONS FOR PROPERTY OWNERS

Section

7

MAINTENANCE - INTRODUCTION

MAINTENANCE AND INSPECTION CHECKLIST

MAINTENANCE - INTRODUCTION

Historic buildings generally require more monitoring and maintenance than modern commercial buildings and sub-division houses. However, historic buildings offer rich detailing that is rarely affordable in today's new construction. The key to maintaining a historic building is to check regularly for problems and to correct them immediately. Deferring maintenance can have serious consequences and lead to costly repairs in the future.

Probably the most common problems in maintaining historic buildings are moisture and water infiltration. A small leak in the roof can cause ceiling and wall damage, buckle wood flooring, and rot wood support members. No gutters are better than leaking or sagging gutters, which can discharge massive amounts of water and cause serious deterioration.

The goal in owning a historic building is to preserve the building's architectural integrity and historic character. Regular inspection and prompt maintenance will preserve original building components. A sample maintenance checklist is included in the design guidelines. This checklist can be modified and expanded to reflect architectural features peculiar to particular buildings.

MAINTENANCE AND INSPECTION CHECKLIST

ROOF
INSPECT: EVERY 6 MONTHS

Check for:

- ☐ Roof shingles and ridge caps that are loose, broken, torn, or missing
- ☐ Flashing along valleys and parapets and around chimneys, dormers, and vents
- ☐ Water infiltration visible on interior attic spaces

GUTTERS AND DOWNSPOUTS
INSPECT: EVERY 3 MONTHS

Check for:

- ☐ Sagging, bent, or loose gutters Deteriorated gutters that leak when it rains
- ☐ Gutters that drip when it is no longer raining-usually indicates debris in gutters.
- ☐ Gutters coming loose from fascia boards Downspouts coming loose from gutters or walls.
- ☐ Clogged downspouts Water pooling at the base of downspouts

SIDING
INSPECT: EVERY 6 MONTHS

Check for:

- ☐ Cracking, blistering, or peeling paint which may indicate moisture problems.
- ☐ Loose, cracked, or damaged siding boards or bricks.
- ☐ Deteriorated mortar in masonry walls which could indicate rising or falling damp.
- ☐ Excessive buildup of mould and mildew on surface of siding, which could indicate moisture retention under the siding

DOORS AND WINDOWS
INSPECT: EVERY 6 MONTHS

Check for:

- ☐ Missing or loose caulking around door and window openings.
- ☐ Glass panes with missing or deteriorated glazing.
- ☐ Cracked or loose glass.

PORCHES
INSPECT: EVERY 6 MONTHS

Check for:

- ☐ Rotted perimeter beams and joists-often indicated by signs of compression beneath posts or columns.
- ☐ Rotted fascia boards.
- ☐ Loose or warped floor boards that could indicate moisture problems below the porch deck.
- ☐ Rotted or damaged floor boards.
- ☐ Water stains on the porch ceiling, possibly indicating problems with the roofing or flashing.
- ☐ Damage to columns and/or posts from rot or infestation

FOUNDATION
INSPECT: ONCE A YEAR

Check for:

- ☐ Signs of pooling water at bases of piers or foundation walls.
- ☐ Recent tilting or shifting of piers.
- ☐ Cracks in the mortar joints (indication of settling), brick, concrete or concrete blocks.
- ☐ Growth of moss or green staining indicating the possibility of moisture retention.

Section
8

OUTBUILDINGS

OUTBUILDINGS

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION, AND INSTALLATION

OUTBUILDINGS

Historic houses originally featured associated outbuildings, which are also known as dependency buildings and support buildings. In the South, during the pre-Civil War period, these outbuildings might have included any number of the following building types: kitchen, privy, slave quarters, overseer's house, smoke house, cistern house, dairy, gazebo, greenhouse, cold frame, corn crib, poultry house, plantation store, barn, stable, carriage house, billiard hall, ten pin alley, office, and chapel.

The number of outbuildings decreased throughout the nineteenth century and, by World War II, most of America's houses featured only a detached garage. By the end of the twentieth century, even the garage had become an integral part of the residence itself. Historic outbuildings represent a particularly endangered historic resource, since most have become functionally obsolete. Many historic homeowners, who juggle time and resources, often have to choose between preservation of the main house and its historic outbuildings. Preservation of historic outbuildings increases the historic value of a property.

OUTBUILDINGS — MAINTENANCE AND REPAIR

Maintain and repair historic outbuildings, if possible. Guidelines for maintaining and repairing outbuildings are the same as those for other buildings. Consult the appropriate sections of the design guidelines handbook for recommendations.

OUTBUILDINGS
REPLACEMENT, ALTERATION, AND INSTALLATION

Build an additional outbuilding rather than replace a historic building that no longer fulfills its original function. Investigate new uses for the obsolete outbuilding. A historic garage may be inadequate for today's multi-car, modern family, but it can be sensitively and adaptively rehabilitated as an office, storage house, or guesthouse.

Design new outbuildings to complement rather than detract from historic buildings by following the guidelines for new additions and new construction. The construction of new outbuildings should not destroy significant landscape features. Neither should the construction of new outbuildings disrupt the historic setting of the property. Make sure that new outbuildings reflect the character of the historic property. Victorian gazebos, for instance, are out of character in the front yards of Ranch style houses.

FOUNDATIONS

Section

9

SUPPORTING PIERS AND WALLS

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION, AND INSTALLATION

CRAWL SPACE ENCLOSURE

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

FOUNDATIONS - SUPPORTING PIERS AND WALLS

Historic frame buildings are traditionally built on piers or foundation walls. Nationwide, most piers and foundation walls of historic frame buildings are built of brick. A lesser number are built of stone, and some vernacular buildings even feature piers fashioned from wood stumps. Only a small number of historic buildings in Mississippi had stone piers and few, if any, had stone foundations. Historically, masons left openings in foundation walls for ventilation, and these openings were often filled with metal grilles or wood architectural features like framed louvers or framed bars.

SUPPORTING PIERS AND WALLS: MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Maintain and repair existing original brick piers and foundation walls, if possible. Follow guidelines in the general masonry section for maintenance and repair of brick piers and foundation walls. If piers are too deteriorated to repair, the mason should build new piers on the perimeter of the building that exactly match or appear to match the deteriorated original. In some cases, the same appearance can be achieved by using reproduction, wood-mould brick to veneer concrete blocks or piers built of less expensive brick. In replacing piers that are not visible, the mason can use concrete block or less expensive brick that do not match the original.

Maintain and repair, if possible, original grilles or other original ventilation infill in foundation walls. Replace to match, if the original feature is too deteriorated to repair. Reproduction grilles are inexpensive and easily obtainable from several sources. Add additional ventilation, if necessary, to address problems of moisture accumulation.

Maintain and repair existing original stone or wood stump piers, if possible. Replace to match the original stone or wood stump piers that are visible on the perimeter, if the piers are too deteriorated to repair. Piers that are not visible can be replaced with brick or concrete block. Remember that wood stump piers can serve as conduits for termites migrating from the ground to the structure of the building. Stumps should be treated with

wood preservative, and wood on the site should be protected from termites by a bait system like Sentricon.

FOUNDATIONS - CRAWL SPACE ENCLOSURE

Most historic houses that rest on piers originally featured some type of crawl space enclosure to keep animals from getting beneath the house. Spaces between perimeter piers were most frequently filled with lattice panels. However, many historic houses featured louvered panels, spaced horizontal or vertical boards, or simple chicken wire. Usually, the grander the house, the grander the crawl space enclosure.

Figure 18: CRAWL SPACE appropriately enclosed by lattice panels, which are backed with roofing paper to block the wind and to prevent the growth of weeds behind the lattice panels

In an attempt to modernize or increase energy efficiency, many of today's historic homeowners have created solid foundation walls by filling the space between perimeter piers. Most commonly, homeowners hire masons to construct brick walls to span the space between piers, and the new foundation walls are built flush with the surface of the piers. In addition to compromising the historic appearance of the building, such enclosures can be very visually disruptive. Masons rarely match the brick or mortar color of the piers, and the workmanship is usually inferior. Some historic homeowners, particularly in less affluent neighborhoods, have filled the spaces between perimeter piers with concrete block, tin, vinyl siding, plywood, and plastic.

Figure 19: CRAWL SPACE ENCLOSURE visually inappropriate and has no vents to provide air circulation beneath the house.

CRAWL SPACE ENCLOSURES: MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Original crawl space enclosures should be preserved and repaired when possible. The design of replacement infill should be based on physical evidence or historic photographs, when available. In the absence of such documentation, the design of the crawl space enclosure should be based on the documentation for a similar property in the same geographic area. Some vernacular buildings, like country stores and tenant houses, never featured any type of crawl space enclosure, and lattice panels would be an inappropriate infill.

Historic homeowners who seek more enclosure than what is provided by the appropriate historic treatment have options that are inexpensive and do not compromise the historic character of the building. Simply stapling black roofing paper or attaching black-painted, insulation panels to the backs of traditional lattice panels will block chilling winds without being visible. The black backing showing through green lattice simply reads like darkness beneath the house. The backing has the added benefit of blocking sunlight, which fosters the growth of weeds behind the lattice.

Homeowners who want total masonry enclosure of the crawl space have alternatives that will not compromise the historic appearance of their houses. New masonry walls can be recessed behind the face of the original piers. When painted black and fronted by lattice panels, the new masonry walls are not visible. Since the new walls will be painted, they can be built from cheap brick or concrete block. Even houses that originally had no crawl space enclosure can retain their historic appearance with simple enclosures that are built or installed behind the perimeter piers. Examples include black-painted panels, impervious to termites, which are attached behind perimeter piers or deeply recessed, black-painted masonry walls. The black-painted masonry disappears into the shadow of the crawl space if the wall is deeply recessed.

When building crawl space enclosures, be sure to provide adequate ventilation to prevent moisture accumulation beneath the house.

EXTERIOR BUILDING MATERIALS

Section

10

EXTERIOR BUILDING MATERIALS

MASONRY

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

Secretary of the Interior's Standards Masonry

WOOD

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

Secretary of the Interior's Standards Wood

SUBSTITUTE SIDING

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

METAL

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

Secretary of the Interior's Standards Metal

STRUCTURAL GLASS

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION AND INSTALLATION

EXTERIOR BUILDING MATERIALS

The primary purpose of exterior siding is to protect the structure and interior of a building from weather. Historic buildings feature a variety of exterior finishes, many of which can be decorative as well as functional.

Siding is often a character-defining feature of a building. Greek Revival buildings sometimes exhibit scored stucco; Queen Anne style houses often feature a combination of clapboard and shingle siding; and the eclectic Mediterranean styles of the early twentieth are finished in stucco. Changing the siding material can decrease the historic value of a building. Each type of exterior siding comes with its own special benefits and its unique preservation challenges.

EXTERIOR BUILDING MATERIALS - MASONRY

STONE, BRICK, TERRA COTTA, CERAMIC TILE, CONCRETE, STUCCO, AND MORTAR

BRICK AND STONE

Brick and stone are two of the most durable historic building materials. In the eighteenth and nineteenth centuries, brick and stone served as structural materials as well as siding. In twentieth-century buildings, brick and stone are more likely to be veneers applied to buildings that are framed in wood or metal.

The most common types of stone used in historic buildings in the United States are sandstone, limestone, marble, granite, slate, and fieldstone. Stone was not a popular building material in Mississippi, since good stone had to be imported. The use of stone in early buildings was generally limited to lintels, keystones, thresholds, splash blocks, and paving. Stone was sometimes used in the early twentieth century on facades of banks and public buildings.

Most of the masonry buildings in Oxford are brick. The brick of Oxford's nineteenth and early twentieth-century buildings is structural, but later buildings are brick veneer. Brick can be decorative as well as functional with some buildings featuring brick cornices, recessed brick panels, brick arches defining windows and doors, and patterned brickwork.

TERRA COTTA

Terra cotta, like brick, is a kiln-dried clay product that became popular in the late nineteenth century. Terra cotta is fired to a hardness and compactness not possible with brick.

CERAMIC TILE

Ceramic tile is a kiln-dried clay product similar to terra-cotta and is used both on the exterior and interior of buildings. The exterior use of glazed ceramic tile was fairly widespread in the first half of the twentieth century. Ceramic tile was used both as a wall cladding and as floor finish.

CONCRETE

Concrete is the name used for composition material consisting of sand, gravel, crushed stone, or other coarse material that is bound with cementitious material, such as lime or cements. Adding water causes a chemical reaction that causes the mixture to harden. Various concrete mixtures have been used in building for centuries, but concrete is generally considered to be a twentieth-century building material. Reinforced concrete is strengthened by the inclusion of metal bars, which increase the tensile strength. Both un-reinforced and reinforced concrete can be cast-in-place or pre-cast. Hollow-cast, concrete blocks with rusticated or vermiculated surfaces became popular in the early twentieth century. Pre-cast concrete buildings also became popular in the early twentieth century, although not many were built in Mississippi.

STUCCO

Stucco is the term used for exterior plaster, traditionally a mixture of lime and sand, with hair or straw added as a binder. Typically, stucco is applied as a two or three part coating directly onto masonry, or applied over a wood or metal lath to a wood frame structure. Stucco became popular during the Federal and Greek Revival periods, when it featured a smooth surface and was typically scored to resemble blocks of stone. Frequently, scored stucco was decoratively painted and veined to heighten its resemblance to stone or marble. Stucco with a rough texture is a common finish for Bungalow or Mediterranean Revival styles. Builders and/or masons sometimes applied stucco to arrest structural deterioration caused by soft brick, which easily erode when exposed to the elements. In the early twentieth century, builders and/or masons also began to use hard, portland cement as a stucco finish.

MORTAR

Mortar is the material used to bond masonry units, whether stone, brick, terra cotta, or concrete block. Before about 1880, mortar was generally soft and consisted primarily of lime and sand. After 1880, hard Portland-cement mortars became popular. Mortar should be softer than the material that it binds to allow for contraction and expansion and to allow for removal and replacement.

EXTERIOR BUILDING MATERIALS – MASONRY
MAINTENANCE AND REPAIR

Retain and repair original masonry. Although very durable, masonry buildings are susceptible to damage and deterioration from poor materials, lack of maintenance, and/or inappropriate rehabilitation efforts.

BRICK AND STONE MAINTENANCE AND REPAIR

Before the Civil War, brick was often made on the construction site from local clay, was not uniform in size, and was unevenly fired. Uneven firing created large numbers of soft brick that are particularly vulnerable to deterioration. After about 1870, brick manufacturing improved and produced bricks that were more evenly fired and more uniform in size.

Masonry buildings are subject to rising damp, a situation that occurs when the ground at the base of the building is damp and moisture wicks up the building. Rising damp causes deterioration of both masonry and mortar and damages interior wall surfaces. Historic brick buildings sometimes have a damp course below or at grade, which is a layer of slate intended to disrupt the capillary action of the moisture in the brick. Masonry buildings are also subject to falling damp, when water penetrates near or at the top of a brick wall and creeps downward.

To prevent rising damp, slope ground away from the building to allow proper drainage. Make sure that water from downspouts does not pool at the base of spouts and that spouts channel water away from the building.

Many problems with rising damp have been ameliorated by simply removing foundation plantings, which contribute to moisture retention around the base of buildings.

Avoid exterior waterproof coatings, because they prevent rising damp from evaporating through the exterior surface and accelerate deterioration on interior wall surfaces.

Falling damp is a problem common to brick buildings that have parapet walls (extend above the roof) and is usually the result of poor flashing. Unfortunately, water can penetrate the tops of parapet walls, and sometimes capping the parapet wall with metal is the only solution to falling damp and deteriorating, interior wall surfaces. .

In an effort to halt and/or cover the damage caused by rising and falling damp, many property owners and contractors have applied stucco to the bases or tops of walls. Unfortunately, the stucco only accelerates the problem. Impeded from easily evaporating on the lower portion of the wall, rising damp simply climbs higher. Stucco on the upper portion of a wall causes the falling damp to extend downward. In many cases, property owners and contractors have used portland-cement stucco and irreparably damaged the historic masonry. Portland cement is harder than brick and stone and is impossible to remove without damaging the masonry.

Figure 20: DETERIORATED BRICK This illustration shows a section of a painted brick wall with bricks showing evidence of spalling, or deterioration resulting from soft bricks and re-pointing with hard mortar

Other masonry problems are also usually related to water. Poorly maintained gutters and downspouts that do not control water runoff are far worse than no gutters and downspouts. Areas adjacent to windows and doors are particularly susceptible to water damage due to poorly maintained sills, flashing, capping, roofing, and caulking.

Clean brick and stone only when necessary to halt deterioration or to remove very heavy soiling. Employ the gentlest means possible and use only low-pressure water and a mild detergent. High- pressure water will erode mortar and force too much water into the masonry wall. Sandblasting will not only erode mortar but will also remove the glazed outer surface of brick and hasten deterioration.

Bricks and stone that have never been painted should remain unpainted, and commercial sealants or waterproof coatings should not be applied. Moisture problems in masonry walls are best handled by addressing the source of water infiltration.

Re-pointing guidelines are addressed under mortar.

TERRA COTTA MAINTENANCE AND REPAIR

Many of the same recommendations for maintaining and repairing brick and stone apply to terra cotta. Unfortunately, understanding and solving problems related to deterioration of terra cotta are more complex. Material failure is most frequently related to water infiltration. Deterioration can involve the tiles themselves, mortar, metal anchors, and/or masonry backfill. Finding replacement tile is difficult. Like brick and stone, mortar used in re-pointing should be softer than the terra cotta. Do not re-point terra cotta with waterproof caulking compounds, because waterproof caulk impedes the outward migration of moisture and can damage the tiles themselves. Oxford has so little terra cotta that its maintenance and repair is not a problem for most historic building owners.

CERAMIC TILE — MAINTENANCE AND REPAIR

The same principles that apply to the maintenance and repair of terra cotta apply to ceramic tile. Fortunately, replacement ceramic tile is relatively easy to find.

CONCRETE — MAINTENANCE AND REPAIR

Inferior materials, poor workmanship, inherent structural design defects, environmental factors, and poor maintenance all are sources of deterioration in concrete. Moisture, however, is the primary source of concrete deterioration. Cracking is inevitable over a period of time, and hairline, nonstructural cracks are not a major problem as long as they do not provide a conduit for water to enter the building. Serious concrete problems are often caused by corrosion of reinforcing bars or by deflection of concrete beams, joists, etc.

STUCCO — MAINTENANCE AND REPAIR

Traditional stucco is applied by hand in a three-part process on solid masonry walls or on lath made of metal (twentieth century) or wood. Historic stucco is not a very long-lasting building material and needs regular maintenance. Historic homeowners periodically whitewashed stucco, which renewed the finish, filled hairline cracks, and increased stability. Like other masonry materials, most stucco deterioration derives from water infiltration. Water infiltration causes wood lath to rot and metal lath to rust, both of which cause stucco failure. The causes of water infiltration are generally the same for stucco as for other forms of masonry. Repairs should be designed to keep excessive water away from the stucco with emphasis on repairs to the roof, gutters, downspouts, flashing, and parapet walls, as well as directing rainwater runoff at ground level. Inappropriate repairs and treatments often contribute to deterioration, particularly if hard portland cement is used to make repairs. Like mortar used to bond masonry, stucco used in repairs should not be harder than the original material. Commercially available caulking compounds are not suitable for patching cracks in stucco, because dirt attaches more readily to the surface of caulk, which also weathers differently. Most stucco repairs require the skill and experience of a professional plasterer.

Unlike modern synthetic stucco, cementitious stucco has high impact resistance and sheds water. It also breathes to allow water vapor to escape.

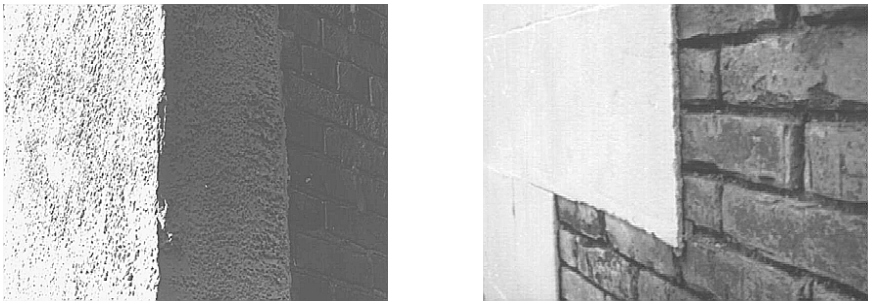

Figure 21: STUCCO APPLICATIONS Stucco is applied to brick to create both ROUGH [LEFT] and SMOOTH [RIGHT] surfaces.

MORTAR — MAINTENANCE AND REPAIR

Preserve original mortar where possible and replace (re-point) only where necessary. Mortar used to bond masonry should be softer than the material that it binds to allow for contraction and expansion and to allow for removal and replacement. The recommended formula for brick mortar is one part lime by volume to two parts sand. To increase workability, portland cement can be added, but only to a maximum of one-fifth of the volume of lime. Mortar for re-pointing should match the original mortar in color, texture, and form (type of mortar joint; manner in which the joint was originally struck by the mason). Mortar joints should be slightly recessed, and masonry surfaces should be free of mortar. Using a mortar that is too hard, like portland cement, will cause cracking and spalling (surface erosion) by preventing bricks from expanding and contracting with changes in temperature and humidity. To match the color of mortar for re-pointing, samples need to be laid up weeks before work begins to allow for color changes in drying.

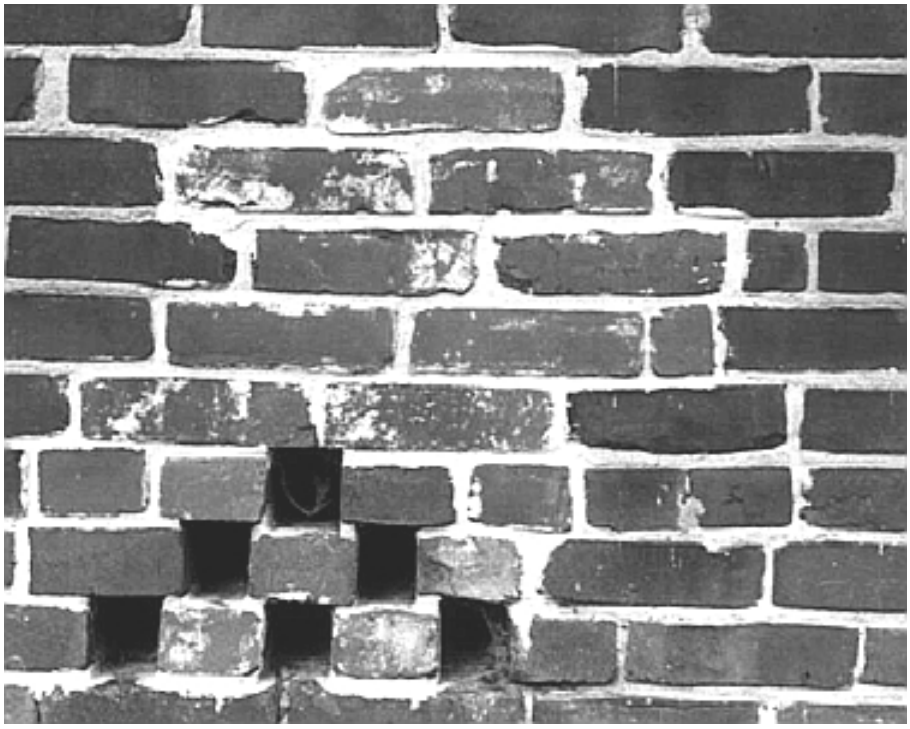

Figure 22: INNAPROPRIATE MORTAR REPAIR The mortar used in re-pointing this brick wall does not match the original in color (too white), texture (cement with little or no sand), or form (work is sloppy and mortar is smeared on the surface of the brick.

MASONRY
REPLACEMENT, ALTERATION, AND INSTALLATION

Consider replacement when it is not feasible to repair masonry features by patching, piecing, or consolidating. Replacement should be based on the physical and/or photographic evidence of the original feature. For example, replacement bricks should match the original in size, color, and texture. Consider substituting compatible materials only if the same kind of material is not technically or economically feasible.

ADDITIONAL INFORMATION:

Preservation Briefs:	*1*	*The Cleaning and Waterproof Coating of Masonry Buildings*
Preservation Briefs:	*2*	*Re-pointing Mortar Joints in Historic Brick Buildings*
Preservation Briefs:	*6*	*Dangers of Abrasive Cleaning to Historic Buildings*
Preservation Briefs:	*7*	*The Preservation of Historic Glazed Architectural Terra-Cotta*
Preservation Briefs:	*15*	*Preservation of Historic Concrete: Problems and General Approaches*
Preservation Briefs:	*22*	*The Preservation and Repair of Historic Stucco*
Preservation Briefs:	*38*	*Removing Graffiti from Historic Masonry*
Preservation Briefs:	*39*	*Controlling Unwanted Moisture in Historic Buildings*
Preservation Briefs:	*42*	*The Maintenance, Repair and Replacement of Historic Cast Stone*

Secretary of Interior's Standards

Masonry

Masonry:	Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of a building, such as:

walls,

brackets,

railings,

cornices,

window architraves,

door pediments,

steps,

columns

and details such as tooling and bonding patterns, coatings, and color.

Not Recommended:

Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially a new construction.

Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

Removing paint from historically painted masonry.

Radically changing the type of paint or coating or its color.

Masonry: *Protect and Maintain*

Recommended:

Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.

Not Recommended:

Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

Recommended:

Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.

Not Recommended:

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

Recommended:

Carrying out masonry surface cleaning tests after it has been determined that such cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and long range effects are known to enable selection of the gentlest method possible.

Not Recommended:

Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

Recommended:

Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.

Not Recommended:

Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temper

Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.

Masonry: *Protect and Maintain*

Recommended:	*Not Recommended:*
Inspect painted masonry surfaces to determine whether repainting is necessary.	*Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.*
Recommended:	*Not Recommended:*
Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.	*Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure water-blasting.*
Recommended:	*Not Recommended:*
Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.	*Failing to undertake adequate measures to assure the protection of masonry features.*
Recommended:	*Not Recommended:*
Applying compatible paint coating systems following proper surface prep.	*Failing to follow manufacturers' product and application instructions when repainting masonry.*

Masonry: ***Repair***

Recommended:

Repairing masonry walls and other masonry features by re-pointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plasterwork.

Not Recommended:

Removing non-deteriorated mortar from sound joints, then re-pointing the entire building to achieve a uniform appearance.

Recommended:

Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.

Not Recommended:

Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

Recommended:

Duplicating old mortar in strength, composition, color, and texture.

Not Recommended:

Repointing with mortar of high Portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the different porosity of the material and the mortar.

Repointing with a synthetic caulking compound.

Using a "scrub" coating technique to re-point instead of traditional repointing methods.

Recommended:

Duplicating old mortar joints in width and in joint profile.

Not Recommended:

Changing the width or joint profile when repointing.

Masonry: *Repair*

Recommended:

Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.

Not Recommended:

Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

Recommended:

Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete.

Not Recommended:

Patching concrete without removing the source of deterioration.

Recommended:

Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods.

Repair may also include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of masonry features when there are no surviving prototypes such as terra-cotta brackets or stone balusters.

Not Recommended:

Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

Recommended:

Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

Not Recommended:

Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

Masonry: Replace

Recommended:

Replacing in kind an entire masonry feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing a masonry feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Masonry: Design for Missing Historic Features

Recommended:

Designing and installing a new masonry feature such as steps or a door pediment when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new masonry feature that is incompatible in size, scale, material, and color.

EXTERIOR BUILDING MATERIALS - WOOD

Log, Clapboard, Weatherboard, Beveled Siding, Drop Siding, Shiplap Siding, Tongue-and Groove Siding, Board-and-Batten Siding, Novelty Siding, Shingle Siding, Decorative Elements

WOOD

Wood has played a major role in the construction of historic buildings in almost every period and style. It is used structurally and as flooring, siding, ornament, and interior finish. The availability of wood and its ability to be planed, sawn, gouged, and carved contribute to its usefulness and popularity. Wood is the most common historic exterior siding used in residential buildings in Oxford.

LOG CONSTRUCTION

Log construction was common in Mississippi before the Civil War. It was a simple form of construction that required little craftsmanship and no access to sawmills. In some rural areas of Mississippi, chinked-log construction for dwelling houses continued well into the 1850s. Log construction also remained popular for farm buildings. Sometimes logs were used only as a framing material and siding was originally applied to the exterior surface.

SIDING

SIDING - CLAPBOARD, WEATHERBOARD, AND LAP

Clapboard, weatherboard, and lap siding are generally interchangeable and generic terms to describe wood siding consisting of horizontal boards that overlap to shed water. Typically, board width varies from 6 to 9 inches, and boards overlap at least 1 inch. Very early houses sometimes had siding as wide as 12 or more inches.

SIDING - BEVELED

Beveled siding refers to horizontal boards that are beveled or tapered with the upper edge thinner than the lower edge. Beveled siding includes both plain and rabetted patterns. Overlapping beveled siding creates a bold shadow line and leaves a cavity between the siding board and the stud or sheathing behind. Rabetted beveled siding features a ½ inch rabbet milled to fit over the thin edge of the preceding course, which allows the overlapping siding to lie flat against the studs or sheathing. Rabetted beveled siding is sometimes called drop siding.

SIDING - SHIPLAP

Shiplap siding is not beveled and lies flat against studs or sheathing. Each piece of siding is cut to lap over or under the adjoining piece of siding to create a flush surface. Often the boards are cut and nailed to create decorative channels. Some finely finished Greek Revival houses feature shiplap siding that is milled and installed to resemble blocks of stone.

SIDING - TONGUE-AND-GROOVE

Tongue-and-groove siding is often found on exterior wall surfaces protected from the weather by porticoes or galleries, particularly during the Federal and Greek Revival periods. Tongue-and-groove siding is typically installed with the grooved edge down to assure a weather-tight fit. The tongue and groove siding used in Federal and Greek Revival houses often features a bead run along the edge of each board. Tongue-and-groove siding is sometimes identified as center-matched siding at lumber yards.

SIDING - BOARD-AND-BATTEN

Board-and-batten siding consists of vertical boards that are laid flat against structural members and are spaced at least ½ inch apart to allow for expansion. Wood strips, called battens, are applied atop the boards to cover the spacing. Board-and-batten siding is often associated with vernacular buildings, but it is also a distinguishing characteristic of Carpenter Gothic architecture.

SIDING - NOVELTY

Novelty siding is a term sometimes applied to rabetted siding types that were popular in the twentieth century, particularly the siding that is grooved. Some architectural historians also use the term novelty siding to describe the narrow siding with rounded edges that that was popular during the Colonial Revival period. The term novelty siding is also used to describe late nineteenth and early twentieth-century boards that were beaded and/or grooved for use on exterior ceilings, sheltered exterior walls, and interior wall surfaces during the late nineteenth and early twentieth century. This form of siding is usually referred to as simply "bead board."

SIDING - SHINGLE

Shingle siding is most commonly found on Queen Anne style houses, Shingle-style houses, and Craftsman Bungalows. Shingles are usually used in combination with other siding materials and appear most frequently on upper wall sections and on gables. Shingles can be sawn in a variety of patterns, with the fish-scale pattern being one of the most popular.

WOOD MAINTENANCE AND REPAIR

If properly installed and maintained, wood will endure for a long time. Retain and repair original wood when possible. Like masonry, wood is susceptible to damage and deterioration from poor materials, lack of maintenance, and/or inappropriate rehabilitation efforts.

LOG MAINTENANCE AND REPAIR

A structural system of exposed wood (log) has unique deterioration problems. Maintenance and repair begin with the foundation. The least durable part of a log building is the chinking, the filler used between logs that also protects from rain and vermin. Logs are particularly susceptible to damage near windows and doors, at corner notches, and at crowns, where they are subject to roof runoff.

Original logs should be maintained and repaired, if possible. Modern epoxies are used extensively and safely in repairing deteriorated log structures. Piecing-in or splicing is preferable to the replacement of an original log. Chinking repair should be undertaken after foundation work and log repair are complete. Chinking used for repairs should match the original chinking in color, texture, and form.

SIDING MAINTENANCE AND REPAIR

Historic board siding should be retained and repaired when possible. The key to preserving wood siding is regular maintenance and repainting to prevent water infiltration.

Inspect frequently for cracked or sprung siding boards, which should be sealed or reattached to prevent water from penetrating the siding. Check also for damage from insects, particularly termites which will climb upward in search of damp wood. Inspect and maintain caulking to prevent water infiltration. Caulk around windows and doors and at junctions of trim and siding.

Inspect gutters and downspouts to make sure that leaking gutters or downspouts are not causing damage to the wood siding.

Repaint when paint on siding begins to peel and chip. Before repainting, the surface should be scraped, sanded, and washed. If mildew is present, the source of the mildew should be determined, corrected, and cleaned prior to repainting. Some mildew is inevitable on shaded areas in hot, humid climates, but excessive mildew indicates a problem. Mildew preventives can also be added to paint. High-pressure water is not necessary or advisable to clean the surface of the wood. Normal hose pressure is sufficient. When sanding, do not use rotary drills with sanding discs, because they can damage the wood and leave marks on the surface of the siding. Also, do not use a rotary wire stripper, which can seriously damage the surface of the siding.

Sections of siding that have severe alligatoring or peeling may require total paint removal before repainting. Both the electric heat plate and the electric heat gun are proven to work effectively. Generally, chemicals are not necessary except to

supplement thermal methods. Do not use a blow torch, which can set fire to the building.

Follow the instructions of paint manufacturers in making paint selections and in applying paint. If you intend to use latex paint atop oil paint, be sure to apply an oil-based primer before applying latex paint. Also, follow instructions concerning weather conditions and drying time. If a building is painted properly, the painted finish can last ten years with occasional washing and touch-ups.

Problems with exterior paint are most often related to improper preparation. Some problems result from improper application. For example, not allowing sufficient drying time between coats can cause the top layer to wrinkle. Problem with exterior paint finishes are sometimes related to moisture problems, both interior and exterior. Blown-in insulation in wall cavities can also cause moisture problems and exterior paint failure, because the insulation has no vapor barrier. The Historic Natchez Foundation has noted that paint seems to last longer on historic houses that have no wall insulation.

WOOD
REPLACEMENT ALTERATION AND INSTALLATION

Consider replacement when it is not feasible to repair. Replacement should be based on the physical and/or photographic evidence of the original feature.

LOG REPLACEMENT, ALTERATION AND INSTALLATION

Replacement logs should match the wood species of the logs being removed, if possible. If the same species is not available, a substitute species may be used that matches the visual appearance of the original. Replacement logs should be hewn to replicate the dimensions and tool marks of the original log. Like the mortar of masonry buildings, the chinking of log buildings has sometimes been replaced by portland cement, which can accelerate deterioration. Hard portland cement does not contract and expand like logs and can create cracks that retain damaging moisture. Make sure that mortar repair and replacement matches the original in color, texture, and form.

SIDING
REPLACEMENT, ALTERATION AND INSTALLATION

Remove and replace rotted siding and badly split siding to prevent moisture penetration. Use boards of the same dimension and thickness for replacement. Make sure that the replacement material conveys the same visual appearance as the original. Using the same type of wood is not always best. For example, modern cypress available at lumberyards is probably not the best choice to replace historic cypress siding. Modern cypress does not have the qualities of the old-growth cypress used in Historic houses and does not typically hold up as well as redwood or several other types of wood.

Secretary of Interior's Standards

Wood

Wood: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, window architraves, and doorway pediment.

Not Recommended:

Removing or radically changing the wood features which are important in defining the overall historic character of the building, so that, as a result, the character is diminished.

Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.

Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grained finish to an exterior wood feature such as a front door.

Wood: *Protect and Maintain*

Recommended:

Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.

Not Recommended:

Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.

Recommended:

Applying chemical preservatives to wood features such as beam ends or outriggers that are exposed to decay hazards and are traditionally unpainted.

Not Recommended:

Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.

Recommended:

Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.

Not Recommended:

Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

Recommended:

Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required.

Not Recommended:

Removing paint that is firmly adhering to, and thus, protecting wood surfaces.

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

Wood: *Protect and Maintain*

Recommended:	*Not Recommended:*
Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand-scraping and hand-sanding), then repainting.	*Using destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork.*
Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.	*Using thermal devices improperly so that the historic woodwork is scorched.*
Using chemical strippers to supplement other methods such as hand-scraping, hand-sanding, and the above-mentioned thermal devices. Detachable wooden elements such as shutters, doors, and columns may—with the proper safeguards—be chemically dip-stripped.	*Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.* *Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.*
Applying compatible paint – coating systems following proper surface preparation.	*Failing to follow manufacturer's product and application instructions when re-painting exterior woodwork.*
Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.	*Failing to undertake adequate measures to assure the protection of wood features.*

Wood: Repair

Recommended:

Repairing wood features by patching, piecing in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind—or with compatible substitute material –of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.

Not Recommended:

Replacing an entire wood feature such as a cornice or wall when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.

Using substitute materials for the replacement part that does not convey the visual appearance of the surviving parts of the wood features or that is physically incompatible.

Wood: Replace

Recommended:

Replacing in kind an entire wood feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing an entire wood feature that is not repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Wood: Design for Missing Historic Features

Recommended:

Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale and, material of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced wood feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new wood feature that is incompatible in size, scale, material and color.

EXTERIOR BUILDING MATERIALS - SUBSTITUTE SIDING

ASBESTOS SHINGLES, PERMASTONE, ALUMINUM, VINYL, CEMENT FIBER, SYNTHETIC STUCCO

Substitute siding became popular in the twentieth century. Many homeowners have installed substitute siding in the hope of eliminating maintenance problems associated with wood. Manufacturers and installers usually tout substitute siding as being maintenance free. Prior to World War II, many owners of older houses installed asbestos shingles on top of their existing wood siding. After World War II, homeowners turned first to aluminum siding and, during the past twenty years, to vinyl siding. During the last decade, builders across the nation have begun installing cement fiber siding and synthetic siding on new houses to simulate the appearance of clapboard and stucco.

SUBSTITUTE SIDING - ASBESTOS-SHINGLE

Asbestos-shingle siding composed of cement and asbestos, is an original siding material on many buildings dating prior to 1960. Many owners of historic houses also installed asbestos shingles on top of their original wood siding. Like vinyl siding today, manufacturers and installers of asbestos shingles touted their product as being maintenance free. However, the color in asbestos shingles fades, and most houses clad in asbestos shingles have been painted. As asbestos shingles age, they also become brittle and crack. Asbestos shingles are no longer manufactured, but property owners can often locate stockpiles of asbestos shingles to use for replacement of cracked and broken shingles.

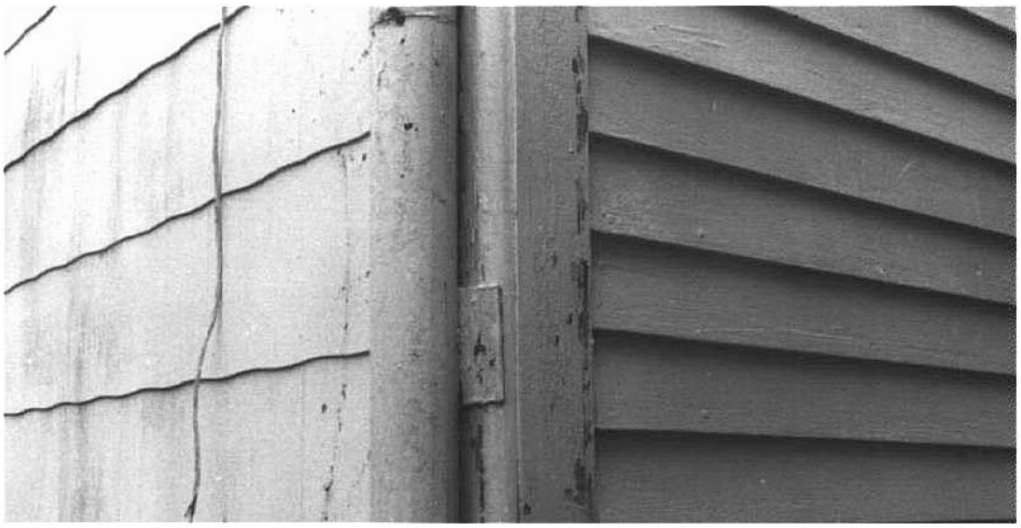

Figure 23: INAPPROPRIATE ASBESTOS-SHINGLE SIDING [LEFT SIDE] has been installed over the historic horizontal wood lap siding [RIGHT SIDE]. The inappropriate siding does not convey the same visual characteristics of the historic wood siding.

Many historic homeowners have successfully removed asbestos shingles and exposed their original wood siding. Unfortunately, some property owners have also discovered that their original siding was irreparably damaged during installation of the asbestos shingles, which split the original siding as wood strips were nailed to the surface. Like vinyl and aluminum, asbestos shingles also hamper proper maintenance by concealing moisture and termite damage.

Removing asbestos shingles can be costly due to environmental hazards. Some communities require that property owners hire asbestos abatement companies to undertake removal.

SUBSTITUTE SIDING - PERMASTONE

Permastone is a trade name that is now generically used to describe a variety of synthetic substances that resemble stone. The term formstone is also used to describe the fake stone panels that were used in the mid-twentieth century as substitute siding. Permastone, which is still available today, was very popular in the Northeast but not as well promoted in the South. The installation of permastone radically changes the exterior appearance of a historic house, and most preservation commissions will not approve its installation.

SUBSTITUTE SIDING - ALUMINUM

Aluminum siding dates to the 1960s and is still available from manufacturers today. Although advertised as being maintenance free, much of the aluminum siding installed in the 1960s has been painted. Aluminum siding is also subject to scratching, denting, and chalking. Special care should be taken in cleaning aluminum siding, because power washing can dent the surface. It can also be difficult to replace individual pieces of aluminum siding, since patterns are sometimes discontinued and not easily matched. Follow the directions of paint manufacturers in painting aluminum siding, which requires specially formulated primer. Like asbestos shingle and vinyl siding, aluminum siding hampers proper maintenance by concealing damage from moisture and termites.

SUBSTITUTE SIDING - VINYL

Vinyl siding is an original siding material on many late twentieth and early twenty-first century houses. Owners of historic buildings all across American have also installed vinyl siding atop their original wood siding. Like asbestos shingles and aluminum siding, manufacturers and installers promote vinyl siding as being maintenance free. The color in vinyl siding does fade, and vinyl siding can be discolored or spotted by something as simple as a yard sprinkler. Most paint manufacturers are today producing paint specially formulated for vinyl siding, which indicates that many homeowners are now painting their vinyl siding. The inability to match replacement vinyl siding, when making repairs to existing vinyl siding, is a common reason for painting. Like aluminum siding, vinyl siding will also dent, so it should not be pressure washed. Heat from fire or a nearby BBQ grill can also cause it to burn and melt.

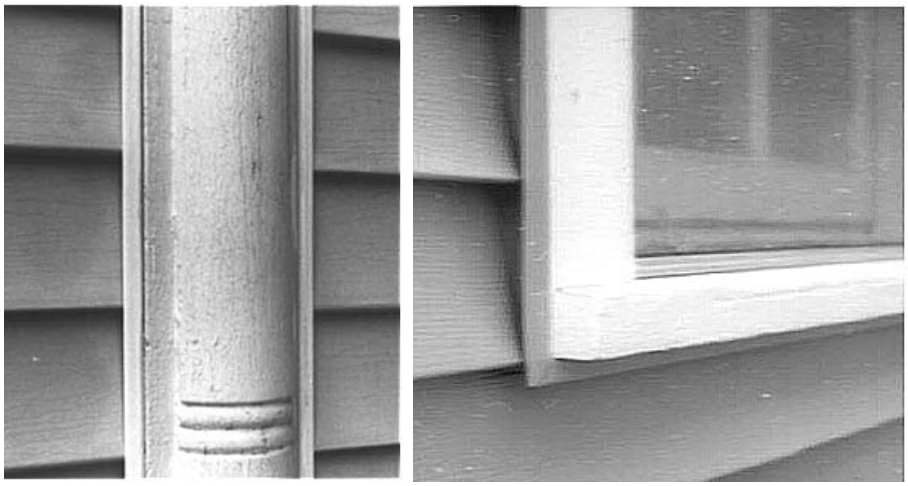

Figure 24: **VINYL SIDING WITH J CHANNELS Examples of vinyl siding showing the installation of J-channels around every opening.**

Figure 25: **VINYL SIDING OVER WOOD SIDING Vinyl siding is applied over the original wood siding of this house. The vinyl siding is nearly flush with the trim around the windows, and J-channels have been installed around the windows that deflect water from seeping behind the siding.**

The installation of vinyl siding alters the appearance of a historic wood structure. Particularly disconcerting are the v-channels, or vinyl strips, around windows, doors, and corner blocks. Improperly installed vinyl siding, which results in moisture penetration and retention, is very damaging to buildings and random inspections of houses with vinyl siding reveal that many installers pay little or no attention to the manufacturer's specifications. Installation of vinyl siding can also irreparably damage original wood siding, which

sometimes splits when hanging strips are nailed to the surface. Like asbestos shingle and aluminum siding, vinyl siding hampers proper maintenance by concealing damage from moisture and termites.

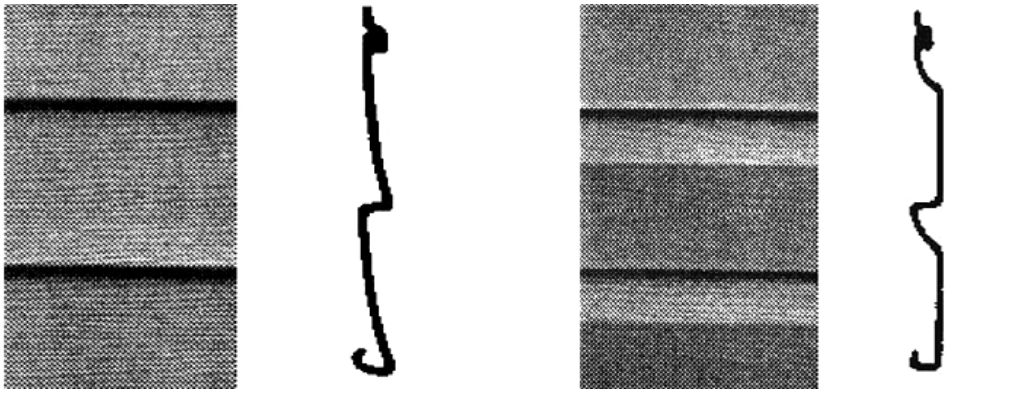

Figure 26: **VINYL SIDING TYPES LEFT illustrates the straight drop design, which better replicates historic nineteenth century siding. RIGHT illustrates the coved or grooved siding, popular in the mid-twentieth century.**

SUBSTITUTE SIDING - SYNTHETIC STUCCO

Synthetic stucco (Drive-It, Dryvit, E.I.F.S.) is used as a substitute for real stucco.

E.I.F.S. is an abbreviation for exterior insulation finishing system. Dryvit is a trade name for E.I.F.S. This synthetic stucco system involves the application of a plasticized cement stucco product on top of an exterior mounted, polystyrene foam-board insulation panel. This system is usually coated with an acrylic polymer sealant. Synthetic stucco has been used all across America for siding on residences and commercial buildings, but it has been the focus of multiple lawsuits. The major problem with E.I.F.S. is its ability to retain moisture and to mask termite infestation. Some termite inspectors will require that dirt be excavated from around the slab to prove no termites are present. Many builders recommend E.I.F.S. only for metal-frame structures. The publicity about lawsuits has hurt the resale of houses with synthetic stucco exteriors. E.I.F.S. is also not as strong as traditional stucco, which is applied to bricks, concrete blocks, or lath (wood and metal) attached to wood or metal structures. Synthetic stucco has its place, and it is sometimes used even in the restoration of historic buildings, particularly for ornament on the parapets of historic storefronts.

ADDITIONAL INFORMATION:

Preservation Briefs: 6	*Dangers of Abrasive Cleaning to Historic Buildings*
Preservation Briefs: 8	*Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*
Preservation Briefs: 10	*Exterior Paint Problems on Historic Woodwork*
Preservation Briefs: 16	*The Use of Substitute Materials on Historic Building Exteriors*
Preservation Briefs: 26	*The Preservation and Repair of Historic Log Buildings*

EXTERIOR BUILDING MATERIALS - METAL

LEAD, TIN, ZINC, COPPER, BRONZE, BRASS, IRON, STEEL, NICKEL ALLOYS, STAINLESS STEEL AND ALUMINUM

Metals used in historic buildings include lead, tin, zinc, copper, bronze, brass, iron, steel, and, to a lesser extent, nickel alloys, stainless steel, and aluminum. Metal has been used both to roof buildings and to clad exterior walls. In the 1920s, 30s and 40s, corrugated tin was used both as a roofing material and siding material in rural America. Corrugated tin as exterior siding returned to popularity in the 1990s, when it was embraced by architects designing modern houses for wealthy clients. Although traditionally associated with interior ceilings, pressed metal has also been used extensively as exterior cladding, particularly in historic storefront architecture.

Metal storefronts appeared in New York as early as the 1820s, but the most extravagant use of metal in commercial facades generally dates to the second half of the nineteenth century and the first decade of the twentieth century. By the late nineteenth century, builders all across America had easy access to metal building parts from catalogues that offered entire facades, posts and columns, porches, steps, entablatures, cornices, cresting, scrolls, grilles, window sash, window lintels, and all sorts of decorative details. The elaborate use of metal storefronts and metal ornament is more common in large urban areas, but even small towns in Mississippi generally have some examples of architectural metal. Most of Oxford's architectural metal is on buildings fronting the courthouse square.

METAL — MAINTENANCE AND REPAIR

Original metal should be preserved and repaired. Metals should be identified to make sure that incompatible metals are not placed together. For example, cast-iron, steel, tin, and aluminum should not be used with copper. Sometimes inexperienced craftsmen unknowingly install copper roofing, gutters, and spouts with incompatible metals. Just like masonry and wood, architectural metal is subject to damage from excessive moisture. Allowing water to stand on architectural metal causes corrosion. Architectural metal ornament is very susceptible to wind damage, so methods of attachment should be routinely inspected and repaired. Repair deteriorated architectural metal by patching, splicing, and reinforcing whenever possible.

Use the gentlest means possible in cleaning architectural metal. If sanding, scraping, and wire brushing do not sufficiently prepare the surface for repainting, low-pressure sandblasting can be used safely and effectively. Always make a test patch in an inconspicuous place before sandblasting. Using alkaline paint removers and acidic cleaners on the job site is usually not a good idea, since the chemicals seep through cracks and cause damage to the hidden, interior surfaces. Metals that were originally painted should be repainted following the recommendations of paint manufacturers. Do not use water-based paints, because they cause immediate oxidation on the surface of the metal. Also make sure that metal surfaces are completely dry before painting.

METAL
REPLACEMENT, ALTERATION, AND INSTALLATION

Architectural metal that is too deteriorated to repair should be replaced, when possible, with architectural metal exactly matching the missing original. Several companies still manufacture cast and pressed metal in historic patterns. If the same kind of material is not available or is economically unfeasible, use a substitute material that conveys the same visual material. Missing cast-iron uprights (rectangular or square in section) on storefronts can be easily replicated in wood. Some metal ornament can be replicated in fiberglass.

ADDITIONAL INFORMATION:

Preservation Briefs:	*6*	*Dangers of Abrasive Cleaning*
Preservation Briefs:	*11*	*Rehabilitating Historic Storefronts*
Preservation Briefs:	*27*	*The Maintenance and Repair of Architectural Cast Iron*

Secretary of Interior's Standards

Metal

Metal: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving architectural metal features such as columns, capitals, window hoods, or stairways that are important in defining the overall historic character of the building. Identification is also critical to differentiate between metals prior to work. Each metal has unique properties and thus requires different treatments.

Not Recommended:

Removing or radically changing architectural metal features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the historic architectural metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material in order to create a uniform, or "improved" appearance.

Masonry: Protect and Maintain

Recommended:

Protecting and maintaining architectural metals from corrosion by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved, decorative features.

Not Recommended:

Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g., copper will corrode cast iron, steel, tin, and aluminum.

Recommended:

Cleaning architectural metals, when appropriate, to remove corrosion prior to repainting or applying other appropriate protective coatings.

Not Recommended:

Exposing metals which were intended to be protected from the environment.

Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

Metal: *Protect and Maintain*

Recommended:

Identifying the particular type of metal prior to any cleaning procedure and then testing to assure that the gentlest cleaning method possible is selected or determining that cleaning is inappropriate for the particular metal.

Not Recommended:

Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

Recommended:

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with appropriate chemical methods because their finishes can be easily abraded by blasting methods.

Not Recommended:

Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with grit blasting which will abrade the surface of the metal.

Recommended:

Using the gentlest cleaning methods for cast iron, wrought iron, and steel— hard metals—in order to remove paint buildup and corrosion. If hand-scraping and wire brushing have proven ineffective, low pressure grit blasting may be used as long as it does not abrade or damage the surface.

Not Recommended:

Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron, or steel; or using high pressure grit blasting.

Recommended:

Applying appropriate paint or other coating systems after cleaning in order to decrease the corrosion rate of metals or alloys.

Not Recommended:

Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

Metal: Protect and Maintain

Recommended:

Applying an appropriate protective coating such as lacquer to an architectural metal feature such as a bronze door which is subject to heavy pedestrian use.

Not Recommended:

Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

Recommended:

Evaluating the overall condition of the architectural metals to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of architectural metal features.

Metal: Repair

Recommended:

Repairing architectural metal features by patching, splicing, or otherwise reinforcing the metal following recognized preservation methods. Repairs may also include the limited replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts or features when there are surviving prototypes such as porch balusters, column capitals or bases; or porch cresting.

Not Recommended:

Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or is that physically or chemically incompatible.

Metal: Replace

Recommended:

Replacing in kind an entire architectural metal feature that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model to reproduce the feature. Examples could include cast-iron porch steps or steel-sash windows. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing an architectural metal feature that is not repairable and not replacing it; or replacing it with a new architectural metal feature that does not convey the same visual appearance.

Metal: Design for Missing Historic Features

Recommended:

Designing and installing a new architectural metal feature such as a metal cornice or cast-iron capital when the historic feature is completely missing.

It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, and material, of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced architectural metal feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new architectural metal feature that is incompatible in size, scale, and material.

EXTERIOR BUILDING MATERIALS STRUCTURAL GLASS

Structural glass became a popular building and siding material during the first half of the twentieth century and is usually associated with the Art Moderne and Art Deco styles. Structural glass includes glass building blocks and reinforced plate glass, which are essentially windows. It also includes opaque pigmented structural glass, more commonly known by the trade names of Carrara or Vitrolite, which was often installed as exterior siding. By the 1930s and 40s, pigmented structural glass was available in over 30 different colors. Pigmented structural glass was especially popular in the construction of movie theaters, restaurants, and other commercial buildings. It also represented a quick way to modernize the exteriors of older buildings. Structural glass panels varied in thickness from about ¼ to 1 ¼ inches and were produced in varying sizes depending on placement and use. The glass panels could be applied to flat masonry surfaces. Although not recommended, the glass panels were also sometimes applied to wood. Generally, a bonding coat was applied to the backing surface, and the panels were attached with an asphalt mastic. On exterior surfaces, angle irons or metal clips, bolted to the substrate, helped hold the panels in place. Cork tape or joint cement was used to mortar the joints between panels.

STRUCTURAL GLASS: MAINTENANCE AND REPAIR

Retain and repair original structural glass whenever possible. Patching is preferable to replacement. Deterioration of structural glass is usually due to failure of the mechanical support system or breakage from accidents or vandalism. Failure of the mechanical support system usually results from moisture penetration through the joints between panels. The moisture weakens the bond between the mastic and masonry, and it also rusts the angle irons or metal clips. Failure also can result from long-term hardening of the mastic adhesive. Many times, it is necessary to remove unbroken or cracked panels to make repairs to the substrate and/or to reapply mastic adhesive. The glass panels can be removed with solvents and a taut piano wire. Steam can also be used effectively to soften mastic.

STRUCTURAL GLASS: REPLACEMENT, ALTERATION, AND INSTALLATION

Historic pigmented structural glass is no longer manufactured in the United States. Sometimes, but rarely, recycled glass can be located for replacement. The only replacement for brightly colored structural glass is a substitute material; one of the best products is spandrel glass, which can be ordered in custom colors. Less expensive alternatives include painting the back of plate glass to simulate the color of the original or applying sheet plastics. However, both painted plate glass and sheet plastic are likely to fade over time.

ADDITIONAL INFORMATION:

Preservation Briefs: 12	*The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrera Glass)*

WINDOWS, DOORS, BLINDS, AWNINGS AND CANOPIES

Section 11

WINDOWS

Maintenance and Repair

Replacement, Alteration, and Installation

WINDOW SCREENS

STORM WINDOWS

BURGLAR BARS

Secretary of the Interior's Standards Windows

Secretary of the Interior's Standards Windows Energy Conservation

DOORS

Maintenance and Repair

Replacement, Alteration, and Installation

SCREEN DOORS

STORM DOORS

BURGLAR DOORS

BLINDS AND SHUTTERS

Maintenance and Repair

Replacement, Alteration, and Installation

AWNINGS

Maintenance and Repair

Replacement, Alteration, and Installation

WINDOWS

Windows have four basic functions:

A. Admitting light to the interior spaces,
B. Providing fresh air and ventilation to the interior
C. Providing a visual link to the outside world, and
D. Enhancing the appearance of the building.

Windows are an important character-defining feature of a building and contribute to its architectural richness, especially in the patterning of the window muntins (also called mullions or sash bars) and in the arrangement of the windows themselves. Windows were a necessity before electricity and air-conditioning, because they provided light and ventilation. Porches and louvered shutters allow windows to remain open during the rain. Screens provide protection from insects.

Today, we rely primarily on electricity to light and cool our buildings, and property owners sometimes regard windows as "energy drains" on heating and cooling systems. In historic houses, windows sometimes become the primary focus of energy conservation efforts. Owners and builders often rush to replace historic wood sash with new wood, vinyl, or metal replacement windows that advertise, but do not always deliver, substantial energy savings and lower maintenance costs. Today's mass-produced windows do not have the character or detail of historic windows and lack such features as imperfections in glass panes and specially milled sash and muntins that reflect the style and period of the building. Owners and builders should make every effort to preserve existing historic windows and to repair and restore them, rather than replacing them with new modern windows.

The design of a building's windows is indicative of the building's age and style. Small twelve-over-twelve windows are often clues that a building dates to the late eighteenth or early nineteenth century. Federal style buildings generally have twelve-over-twelve, nine-over-nine, or nine-over-six sash. Greek Revival buildings typically exhibit six-over-six sash. Improvements in technology enabled nineteenth-century glass manufacturers to make larger sheets of glass, and, by the end of the century, Queen Anne houses featured windows with two-over-two or one-over-one sash. Replacement of original windows devalues a historic building and removes important clues that indicate its age and style.

Windows should be considered significant to a building if they:

A. Are original,
B. Reflect the overall design intent of the building,
C. Reflect the period or regional styles or building practices,
D. Reflect changes to the building resulting from major periods or events, and
E. Are examples of exceptional craftsmanship or design.

After evaluating window significance, owners and builders can plan appropriate treatments based on an investigation of the physical condition of the window.

WINDOWS: MAINTENANCE AND REPAIR

Repair of historic windows is preferable to replacement. Historic wood windows have proved their value in their very survival. In Natchez, for example, many houses dating from 150 to 200 years old retain the majority of their original wood windows. All too often builders and owners think a window is beyond repair when it is easily repairable. Peeling paint, loose putty, broken sash cords, stuck sash, and broken glass panes are not indications that windows need replacement. Property owners sometimes replace historic window sashes when only a small amount of work is needed. Also, new window units may not fit into existing window openings, if the building has undergone some uneven settlement.

Scraping, painting, glazing, planning, and weather stripping can make a historic window look better, operate easier, and conserve energy. Deterioration that requires major repair and/or partial replacement is usually confined to the bottom rail of the sash or to corner joints and the intersection of muntins, where rain condensation is likely to occur. If excessive rot exists, new pieces can be made to replace the rotten ones. Repairing is less expensive than replacing the window and will maintain the historic character and value of the building.

The wood used in older sash is generally far better than the wood used today in most replacement sash. Modern insulated sash do conserve energy, but these double-paned sash are subject to moisture infiltration and often become cloudy and nearly opaque with time. The only remedy for a cloudy, insulated sash is total replacement. In the hot, moist Mississippi climate, many of the insulated windows installed in the 1970s and early 1980s needed replacement by the year 2000. Modern metal and vinyl windows are not appropriate for historic buildings, and their installation decreases the historic value of a building. Vinyl-coated windows may initially require less painting, but they too are subject to rot. The best way to treat historic windows in conserving energy and preserving historic value is to retain and repair the existing historic windows and to weather strip or install interior storm windows.

The three components of a historic window sash are the:

A. Wood,
B. Glass panes
C. Glazing compound

The glazing compound is the putty-type substance that holds the glass panes inside the window frame and muntins and is the weakest link of the three components. The glazing compound is intended to be weak to allow for the replacement of broken panes. Over time, glazing compound hardens and cracks, which allows water and air to penetrate the sash. Re-glazing an entire window pane is preferable to patching, which is more likely to allow water to penetrate. Windows need re-glazing about every twenty years.

Homeowners should examine window frames and sashes regularly to check for operational soundness. The window sill, joints between the sill and the jamb, corners of the bottom rails, and muntin joints are typical points where water collects and deterioration begins. The operation of the window (opening and closing over the years and seasonal temperature changes) weakens the joints and can cause slight separation. This slight separation makes the joints more vulnerable to water, which is readily absorbed into the end grain of the wood. If severe deterioration exists in these areas, it will usually be apparent on visual

inspection. Before undertaking any repairs, identify and eliminate all sources of moisture penetration. .

WINDOWS — REPLACEMENT

When a historic window sash is beyond repair, a replacement sash is necessary. Before deciding on a new window sash and/or window frame to replace a deteriorated or missing historic window, consider the following characteristics of windows:

1. The pattern of the openings and their size;
2. Proportions of the frame and sash;
3. Configurations of window panes;
4. Profiles of the window muntins
5. Type of wood; and the
6. Characteristics of the glass.

The search for a replacement window can begin after the contribution of the window to the building has been determined, and the replacement should retain, to the degree possible, the character of the historic window. The best replacement is a custom-made sash to duplicate the original. This not only maintains the historic appearance of the building, but it also simplifies and lowers the cost of installation.

Although the use of recycled historic materials is often discouraged by architectural historians, as it confuses the physical history of a building, salvage and wrecking yards are good sources for inexpensive, matching sash. Recycled historic windows are a better choice than replacement windows of incompatible design. Also, relocating a window from an inconspicuous area of the house to a more prominent location is preferable to replacement by a window of incompatible design.

Figure 27: INNAPPROPRIATE WINDOW REPLACEMENTS LEFT: This metal window is not appropriate for a historic house. It is an obvious replacement for a much larger window. RIGHT: The small metal replacement window is inappropriate for a historic structure and does not convey the same visual appearance as the neighboring original window.

WINDOWS ALTERATION AND INSTALLATION

Often new uses for interior spaces of historic buildings trigger alterations to windows. The installation of kitchens, bathrooms, and closets is a major cause of window removal and the inappropriate alteration of windows. Many historic houses feature one or more window openings that were shortened in height and in-filled with inappropriate sash due to the installation of kitchen counters. More creative and appropriate solutions are possible. Some historic houses feature counters that are designed to create plant wells, or mini green houses, where they extend across a window. Other historic houses feature kitchen counters that drop to window sill level to create a desk area or window seat in the kitchen. Better than altering the window is to run the counter across the window, after painting the inside surface of the panes black to camouflage the installation from the exterior.

If an owner is determined to remove a window to accommodate interior changes, the window frame should be retained on the exterior and in-filled with shutters in a closed position. The window sash and interior window trim should be labeled and stored on site in attic, basement, or garage.

New functions and changing circumstances can also spur the installation of new window openings in historic buildings. Newly exposed party walls in houses or commercial buildings offer opportunities for increased ventilation and light that were not available to earlier owners. New windows installed in such walls should be compatible with the design of the building but should not exactly duplicate the detailing of the original windows.

Figure 28: INNAPPROPRIATE WINDOW TYPE The proportions and glazing pattern of this picture window are not appropriate for a historic house

WINDOW SCREENS

Screens for windows became popular in the late nineteenth century. Homeowners in earlier periods combated insects with cloth netting draped at the windows or around beds. Historic window screens are typically of two types—(1) exterior, full-size screens in wooden frames that hang from brackets at the top and latch from the inside at the bottom and (2) interior, half-size screens in wooden frames that slide on interior tracts. Both types of window screens were easy to install and remove seasonally. With the advent of air-conditioning, many owners of older homes have discarded the screens, and new houses often have windows with no provision for window screening.

WINDOW SCREENS
MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Repairing existing wood screens is preferable to replacement. Many historic homeowners have maintained the interior sliding screens that were either original features or later additions to their historic homes. The exterior, full-size aluminum screens that are available today detract from the historic appearance of the building and are easy to damage by bending. An inexpensive alternative to installed aluminum screens are the light-weight wood and aluminum screens that are portable and adjustable in width. They are available in a variety of heights and generally cost less than ten dollars a window. These screens consist of two sliding frames that adjust to fit inside an open window and are held in place by the window tracks and the weight of the upper sash.

WINDOWS - STORM

Storm windows are a popular alternative to replacing old windows that allow air infiltration and are not energy efficient. Some historic houses in cold climates featured original, exterior, wood storm windows that exactly matched the wood sash and were interchangeable with window screens. Installing storm windows is preferable to replacing historic windows, and storm windows are an economical way to increase energy conservation. Exterior storm windows are generally more efficient in conserving energy, but they detract from the historic appearance of a structure and are more difficult to clean. Both exterior and interior storm windows are available in a variety of materials. Magnetic, Velcro, and clip-in storm windows are ideal for people who remove their storm windows frequently or use them only seasonally and who want to preserve the historic appearance of their building.

WINDOWS - MAGNETIC STORM

Magnetic storm windows feature a permanent bar magnet attached around the window frame, similar to refrigerator magnets. The magnetic "lock" forms a seal to minimize air infiltration.

Figure 29: EXTERIOR STORM WINDOWS are inappropriate because they obscure the historic window detailing and sometimes protrude beyond the wall surface.

WINDOWS - VELCRO ATTACHMENT STORM WINDOWS

Velcro attachment storm windows are similar to magnetic storm windows. They feature a Velcro strip system around the window frame. The storm window itself has Velcro to adhere to the strip around the window frame.

WINDOWS - CLIP IN STORM WINDOWS

Clip in storm windows feature a clip system, which requires only a small number of holes in the window frames. Clips hold the storm window in place and form the seal.

WINDOWS - SCREW IN PLACE STORM WINDOWS

Screw in place storm windows are storm windows which attach to the window frame by a screw system that goes through the storm window frame and into the window frame. These storm windows are a little more difficult to remove than other types of interior storm windows, since they require a screw driver.

WINDOWS - TRACK STORM WINDOWS

Track Storm Windows are typically found on the outside of windows and consist of another window with its own tracks installed on the outside of the existing window. These storm windows obscure the historic window trim and frame and jut out beyond the surface of the wall and window frame.

WINDOWS - STORM — MAINTENANCE AND REPAIR

Original storm windows should be maintained and repaired in the same manner as historic window sash. Installing modern storm windows on the interior of the window preserves the historic character of the building and provides easier access for both cleaning and seasonal removal. However, interior storm windows do have increased potential for condensation and deterioration, so they should be thoroughly sealed to prevent room air from leaking into the air space. The outer window should be loose enough to allow moisture to leak to the outside. Several kinds of storm windows are available. If more than one storm window must be installed on a single window opening due to height, the junction of the storm window sections should line up behind the meeting rail of the original sash. The use of thermo plastic available at hardware stores is not recommended.

WARNING: At least one storm window in every room should be easily removable without the use of any equipment (such as a screwdriver) in case of fire.

ADDITIONAL INFORMATION:

Preservation Briefs: 3 Conserving Energy in Historic Buildings

WINDOWS - BURGLAR BARS

Burglar bars are not recommended for windows in historic districts. The installation of burglar bars radically alters the exterior appearance of a historic building. Only in major urban districts were burglar bars an original feature of some buildings. Burglar bars give a negative impression to potential residents, businesses, and tourists, because widespread installation implies a high crime rate. Property owners should consider electronic security systems for safety and appearance.

WINDOWS - BURGLAR BARS — INSTALLATION

If a property owner makes a convincing case for burglar bars, the bars should be simple in design and installed only on the interior of windows that are located on the sides and rear where not visible from the public right-of-way.

Even burglar bars that are operable from the inside can cause death from fire. The occupant may be asleep, trapped, or too overcome by smoke to unlock the bars, which make it difficult for firemen or other rescue personnel to enter the building.

Figure 30: BURGLAR BARS are not appropriate for historic buildings because they change the character of windows and doors.

WARNING: Section 1005.7 of the Standard Building Code states: "Each sleeping room or room with a required exit door in a residential occupancy that has burglar bars installed shall have at least one emergency egress window or door that is operable from the inside without the use of a key, tool, special knowledge, or effort."

ADDITIONAL INFORMATION:

Preservation Briefs:	*9*	*The Repair of Historic Wooden Windows*
Preservation Briefs:	*13*	*The Repair and Thermal Upgrading of Historic Steel Windows Replacement*

Secretary of Interior's Standards

Windows

Windows: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving windows--and their functional and decorative features—that are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hood molds, paneled or decorated jambs and moldings, and interior and exterior shutters and blinds.

Not Recommended:

Removing or radically changing windows which are important in defining the historic character of a building so that as a result, the character is diminished.

Changing the number, location, size or glazing pattern of windows through cutting new openings, blocking-in windows, and installing replacement sashes that do not fit the historic window opening.

Changing the historic appearance of windows through the use of inappropriate designs, materials, or finishes, which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.

Obscuring historic window trim with metal or other material.

Stripping windows of historic material such as wood, cast-iron, and bronze.

Recommended:

Conducting an in-depth survey of the conditions of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement methods and possible replacement options can be fully explored.

Not Recommended:

Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

Windows: Protect and Maintain

Recommended:

Protecting and maintaining the wood and architectural metal which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the windows results.

Recommended:

Making windows weather tight by re-caulking and replacing or installing weather stripping. These actions also improve thermal efficiency.

Not Recommended:

Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

Recommended:

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e., if repairs to windows and window features will be required.

Not Recommended:

Failing to undertake adequate measures to assure the protection of historic windows.

Windows: Repair

Recommended:

Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.

Not Recommended:

Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse serviceable window hardware such as brass sash lifts and sash locks.

Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

Windows: Replace

Recommended:

Replacing in kind an entire window that is too deteriorated to repair using the same sash and pane configuration and other design details. If using the same kind of material is not technically or economically feasible when replacing windows deteriorated beyond repair, then a compatible substitute material may be considered.

Not Recommended:

Removing a character-defining window that is unrepairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

Windows: Design for Missing Historic Features

Recommended:

Designing and installing new windows when the historic windows (frames, sash, and glazing) are completely missing. The replacement windows may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the window openings and the historic character of the building.

Not Recommended:

Creating a false historical appearance because the replaced window is based on insufficient historical evidence, or installing windows that are characteristic of another architectural style.

Introducing a new window design that is incompatible with the historic character of the building.

Windows: Alterations | Additions for the New Use

Recommended:

Designing and installing additional windows on rear or other non-character defining elevations if required by the new use. New window openings may also be cut into exposed party walls. Such design should be compatible with the overall design of the building, but not duplicate the fenestration pattern and detailing of a character-defining elevation

Not Recommended:

Installing new windows, including frames, sash, and muntin configuration that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

Recommended:

Providing a setback in the design of dropped ceilings when they are required for the new use to allow for the full height of the window openings.

Not Recommended:

Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are changed.

Exterior storm windows are inappropriate, because they obscure the historic window detailing and sometimes protrude even beyond the wall surface.

Secretary of Interior's Standards

Windows Energy Conservation

Recommended: *Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.*	*Not Recommended:* *Removing historic shading devices rather than keeping them in an operable condition.*
Recommended: *Improving thermal efficiency with weather stripping, storm windows, caulking, interior shades, and, if historically appropriate, blinds and awnings.*	*Not Recommended:* *Replacing historic multi-paned windows with new thermal sash utilizing false muntins.*
Recommended: *Installing interior storm windows with air-tight gaskets, ventilating holes, and/or removable clips to insure proper maintenance and to avoid condensation damage to historic windows.*	*Not Recommended:* *Installing interior storm windows that allow moisture to accumulate and damage the window.*
Recommended: *Installing exterior storm windows which do not damage or obscure the windows and frames. .*	*Not Recommended:* *Installing new exterior storm windows which are inappropriate in size or color.* *Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable rather than utilizing them for their energy conserving potential.*
Recommended: *Considering the use of lightly tinted glazing on non-character defining elevations if other energy retrofitting alternatives are not possible.*	*Not Recommended:* *Using tinted or reflective glazing on character-defining or other conspicuous elevations.*

DOORS

Doors do not punctuate buildings as frequently as windows, but they are often the focal point of a building's façade. Georgian, Federal, Greek Revival, and Italianate buildings often feature doors that are accentuated by the use of frontispieces, sidelights and transoms. Queen Anne doors are sometimes richly ornamented with wood carving and exhibit etched or stained-glass panels. The leaded-glass doorways of some Colonial Revival houses are the most outstanding architectural element of the building.

Doors provide clues to both the style and date of a building. Federal style doors usually feature six or more molded panels. Greek Revival doors typically have only four or two (vertically divided) molded panels. Colonial Revival doors often have five horizontal panels. Bungalows and Spanish Colonial Revival houses might have doors with two panels that divide horizontally. Altering and removing historic doors decreases the historic value of a building and removes important clues that identify its date and style.

Figure 31: INNAPPROPRIATE DOOR Originally Queen Anne Style inappropriately remodeled with ca. 1960 "colonial" remodeling with a ca. 2000 fanlight later installed in the door itself.

DOORS — MAINTENANCE AND REPAIR

Wherever possible, retain and repair original doors and door openings, including frames, lintels, fan lights, side lights, transoms, hardware, and moldings. All these features contribute to the richness of a historic building.

Historic hardware should be preserved, if possible, and replaced with reproductions to match the original. Elaborately decorated, cast-metal hinges, for example, are suitable for grand Queen Anne houses but are inappropriate for Federal or Greek Revival cottages. Reproduction hardware is available from several companies.

Original doors which have never been previously painted should remain unpainted. Doors and interior millwork in late nineteenth and early twentieth century houses were often left unpainted and then varnished.

Doors that were originally painted should remain painted. Pre-Civil War buildings typically had painted doors and millwork. Original wood graining and other decorative finishes should be preserved.

Dip-stripping and sandblasting can cause irreparable damage to historic doors. Doors that are dip-stripped are sometimes left too long in the solution and then improperly neutralized. Dip-stripping tends to raise the grain of the wood and often results in fuzzy doors. It also loosens glue joints. Sandblasting erodes the soft, porous fibers of the wood faster than the hard, dense fibers and creates ridges and valleys. Sandblasting also erodes projecting carvings and moldings and creates a very porous surface.

DOORS
REPLACEMENT, ALTERATION, AND INSTALLATION

If an original door is too deteriorated to repair, it should be replaced with a door that matches as closely as possible the original door in size, design, and finish.

Original doors that are too altered to repair should be replaced with a door that matches as closely as possible the original door. The most common examples of door alterations involve splitting a single-leaf door to create a double-leaf door and/or inserting or removing glass panels.

If the existing door is not original and is inappropriate for the style of the building, a replacement door may be installed based both on historical evidence and the architectural style of the building. The new door can be custom-made to match the missing original based on a historic photograph, if one exists. Without a historic photograph, an original door from a building similar in age and style can also serve as a design source for a new custom-made door. Salvage companies may also provide a source for a recycled door appropriate to the style of the building.

Avoid replacement doors that are not compatible with the style of the house. During the mid-twentieth century, many historic Queen Anne doors with upper glazed panels were replaced by paneled doors to give an earlier appearance. Sliding glass doors and French doors were also popular replacements. In the past decade, hundreds of original historic doors have been replaced by mass-produced, leaded-glass doors that are suitable for new construction but inappropriate for historic buildings.

Figure 32: INNAPPROPRIATE DOOR Originally Queen Anne Style inappropriately remodeled with a ca. 1970 paneled door

DOORS - SCREEN

Screen doors were often original features on many late nineteenth and early twentieth-century houses and were practical additions to earlier houses. Some houses have elaborate screen doors that echo the detailing of the house.

DOORS - SCREEN — MAINTENANCE AND REPAIR

Historic screen doors should be preserved and repaired.

DOORS - SCREEN
REPLACEMENT, ALTERATION, & INSTALLATION

New screen doors for historic houses should be made of wood, with rails and stiles echoing the design of the entrance door. They should be painted or stained to match the entrance door.

Metal screen doors, particularly those with metal panels in the lower section, are inappropriate for historic buildings. Also inappropriate are stock screen doors that are too large or too small and result in the alteration of the size of the door opening.

Figure 33: APPROPRIATE SCREEN DOORS These double-leaf screen doors are correctly sized and designed and are an appropriate addition to a Greek Revival house

DOORS - STORM

Storm doors should be restricted to doors on secondary elevations not visible from the right of way. If installed on a primary elevation, the storm door should be made of wood with rails and styles echoing the design of the entrance doorway.

DOORS - BURGLAR

Metal burglar doors are inappropriate for historic entrance doorways, and their use should be restricted to doorways not visible from the public right-of-way. These metal doors are sometimes elaborately decorated and radically alter the character of a historic building. Metal burglar doors also give a negative impression to potential residents, businesses, and tourists; because their existence implies that a neighborhood has a high crime rate.

Metal burglar doors can contribute to death from fire. The building occupant may be asleep, trapped, or too overcome by smoke to unlock the door, which make it difficult for firemen or other rescue personnel to enter the building.

BLINDS AND SHUTTERS

Architectural historians use the term blind in reference to the hinged louvered panels affixed to the outside of a window or door and the term shutter in reference to hinged panels or boards that have no louvers. Today's homeowners and builders generally use the term shutter to encompass both shutters and blinds.

Blinds and shutters played an important role in the daily life of a historic building. In early houses, paneled and batten shutters provided privacy, security, and protection from storms. Blinds fulfill those same functions, but they also admit light and air. Before air-conditioning, blinds were especially useful in summer, because they allowed air circulation, while providing shade and allowing windows to remain open during rain. The adjustable louvers that became popular in the mid-nineteenth century made it easier for the historic homeowner to operate the blinds with maximum efficiency. Even today, window shutters and blinds can add to the energy efficiency of a house. Closing shutters and blinds during the day reduces sun and heat buildup.

Some early buildings featured shutters on the first story and blinds on the upper story. Many nineteenth-century and early twentieth-century commercial buildings featured doors with paneled shutters or store doors with integral shutters that were removed during the day. These integral shutters fastened to the door and covered only the glass portion.

Some twentieth-century historic houses, like Colonial Revival houses dating from 1920 through about 1950, feature original shutters or blinds that are purely ornamental and were never operable. Such shutters and blinds are often nailed to the house on the outside of the window frame. These houses will have no evidence of shutter hardware.

Figure 34: APPROPRIATE SHUTTERS The window blinds (popularly known as shutters) of these two houses are original and properly fit the windows.

BLINDS AND SHUTTERS: MAINTENANCE AND REPAIR

Window and door shutters and blinds should be maintained and repaired rather than replaced. Often the wood used in the historic shutter or blind is far better than wood available today. Blinds too deteriorated to repair can provide spare parts for the repair of other blinds.

Avoid dip-stripping historic shutters and blinds, because it loosens joints and hastens deterioration. Scrape and sand shutters and blinds before repainting.

Retain original shutter and blind hardware, where possible, and replace with reproduction hardware to match the missing original.

BLINDS AND SHUTTERS: REPLACEMENT, ALTERATION, AND INSTALLATION

Replace shutters and blinds too deteriorated to repair with replacement shutters and blinds of the same material and design. If all original shutters or blinds are missing, make new shutters or blinds based on a historic photograph or patterned after original shutter or blinds from a similar historic building.

Use original hardware to hang shutters and blinds, where possible, and buy reproduction hardware where needed. When hanging operable shutters or blinds without appropriate hardware, anchor the shutters to appear to be operable.

Do not install shutters or blinds when inappropriate for the architectural style of the building or when no evidence of historic shutters or blinds exists. Twentieth-century bungalow houses or Spanish Colonial Revival houses, for example, rarely featured shutters or blinds.

When installing replacement shutters or blinds, make sure that the replacement shutters or blinds are the same height and width as the window opening. Installing shutters or blinds on picture windows or ganged, or double windows, is inappropriate.

Vinyl shutters and blinds, as well as most modern replacements of wood, are inappropriate for most historic buildings. The proportions and detailing of modern blinds do not replicate historic blinds and shutters.

Figure 35: INNAPPROPRIATE SHUTTERS The vinyl-paneled shutters flanking the window [LEFT] are too narrow and incorrectly hung outside the window frame. Paneled shutters are also inappropriate for Victorian Houses [RIGHT] with one-over-one sash.

AWNINGS AND CANOPIES

Awnings on commercial and residential buildings have been popular since the nineteenth century. Awnings help control temperature, prevent merchandize from fading in display windows, and protect customers from sun and rain. Awnings can also help in merchandizing, since they create an additional sign surface and make buildings more colorful and attractive. The installation of awnings can also minimize the impact of an altered storefront by placing it in shadow. Some twentieth-century commercial buildings, particularly those dating to 1920 and later, originally featured suspended canopies of metal and/or wood.

Canvas awnings were not widely used on residential buildings, but historic photographs document some operable awnings on late nineteenth and early twentieth-century houses. Bracketed wood awnings are also original features on some historic houses, particularly Italianate style houses dating to the nineteenth century.

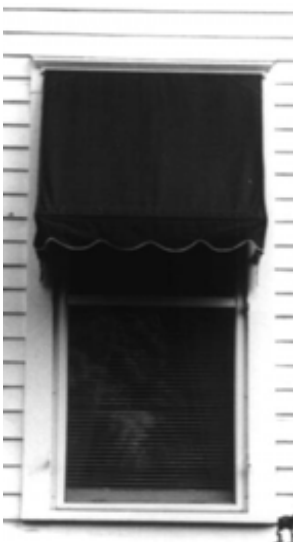

Figure 36: CANVAS AWNINGS are appropriate for houses and commercial buildings. The awnings illustrated ABOVE are correctly sized and properly hung.

AWNING TYPES

AWNINGS - METAL AND WOOD

Metal and wood awnings are inappropriate for historic buildings, unless they were an original design feature of the building.

AWNINGS - VINYL

Vinyl awnings are inappropriate for historic buildings.

AWNINGS - POLE-SUPPORTED

Pole-supported awnings are appropriate for entrances on certain commercial buildings to provide protection from rain. A pole-supported, canvas awning is preferable to the addition of a non-historic porch, vinyl or metal awning, or porte-cochere. Pole supported awnings should not be used to shade individual windows.

Figure 37: POLE SUPPORTED AWNING is appropriate for entrances of commercial buildings

AWNINGS - TRADITIONAL CANVAS [COMMERCIAL]

Install canvas awnings to emphasize rather than obscure the architectural detailing of a historic building. For example, installing individual awnings above window and door openings can expose decorative cast-iron posts and other architectural features.

Install canvas awnings to maintain, rather than disrupt, the architectural rhythm of the buildings on a block. On historic buildings with altered storefronts, install the awning to reflect the original first-story height rather than the lowered plate-glass storefront.

Select awnings that compliment the style and color of the building, as well as the other buildings in the block.

AWNINGS - TRADITIONAL CANVAS [RESIDENTIAL]

Although canvas awnings were not widely used on residential buildings, they are preferable to metal awnings. Install canvas awnings to emphasize rather than obscure the architectural detailing of a building.

Install individual awnings over each window rather than spanning two windows with a single awning.

Adding a canvas awning to shelter an entrance of a house is preferable to the addition of a structural porch; canopy; or porte cochere.

Choose patterns and designs for residential use that are subdued and do not disrupt the character of the neighborhood.

AWNINGS AND CANOPIES: MAINTENANCE AND REPAIR

Original awnings and canopies of wood and/or metal should be preserved and repaired.

Figure 38: HISTORIC WOOD AWNINGS, supported by brackets, are original features of this Italianate style house dating to ca. 1870.

AWNINGS AND CANOPIES: REPLACEMENT, ALTERATION, AND INSTALLATION

Original awnings and canopies of wood and/or metal that are missing or too deteriorated to repair, should be replaced to match the original as existing or documented in historic photographs

Install new awnings without damaging window trim or other architectural fabric. Take care to insure that the awning does not become a source of water infiltration.

Figure 39: **INAPPROPRIATE AWNINGS A single awning for two distinct windows is not appropriate. Each window should have its own canvas awning, sized to fit the opening, Metal window awnings are inappropriate for historic buildings.**

STOREFRONTS

Section

12

STOREFRONTS

MAINTENANCE AND REPAIR

REPLACEMENT, ALTERATION, & INSTALLATION

Secretary of the Interior's Standards Health Storefronts

STOREFRONTS

The term storefront architecture is often used to describe the architectural form of downtown commercial buildings. Since many historic commercial buildings share party walls and their rear elevations face onto service alleys, the storefront is the architectural identity of the building. Like churches, schools, fire stations, and courthouses, storefront architecture is an identifiable building form that can be expressed in different architectural styles.

Early commercial buildings in the Federal style resembled residential buildings with hipped or gabled roofs and bay or oriel display windows. Greek Revival storefronts were similar, with the first-story storefront sometimes defined by Grecian pilasters supporting an entablature or frieze with molded cornice. Both Federal and Greek Revival storefronts typically featured single or double-leaf doors with small glass panes atop molded panels.

As glass became available in increasingly larger units throughout the nineteenth century, the size of display windows in storefronts grew larger. Paralleling the evolution of glass size was the nineteenth-century development of architectural cast iron, which allowed structural members to reduce in size and accommodate larger pieces of glass. The parapet façade also became a character-defining feature for storefront architecture during the nineteenth century. By the late nineteenth century, ornamental parapets in stamped or pressed metal adorned commercial buildings all across America.

A typical, post-Civil War storefront might feature a transom above the entrance of double-leaf glazed doors flanked by display windows with transoms above and molded panels beneath. To one side of the storefront was often a single-leaf paneled door with transom above that provided access to the upper story of the building. Cast-iron posts, both structural and ornamental, flanked the storefront sections and supported the upper wall, which typically rested on an iron beam. A large, two-story commercial building might have two storefronts separated by a pair of doorways opening into staircases to the upper story. Some storefronts provided no exterior access to the upper story, which was reached only from an interior staircase.

Not all nineteenth or early twentieth-century commercial buildings had display windows. A large number of storefronts featured repeating doorways, which allowed the entire storefront to be thrown open to accommodate shoppers and to ventilate the interior during warm weather. Recessed entrances also became popular to provide shelter for sidewalk shoppers and to increase display space. Also popular were cloth awnings, which provided shelter for shoppers and protected merchandize from the sun.

Figure 40: THE OLD PROBATE BUILDING IN RAYMOND (c. 1830) is one of the oldest servicing commercial buildings in Mississippi in the Greek Revival style.

Storefront design changed little during the second half of the nineteenth century and the early twentieth century. Today's "modern" storefronts date principally from innovations in the 1920s and 30s, which witnessed the widespread use of plate glass and the introduction of aluminum, stainless steel, pigmented structural glass, tinted and mirrored glass, glass block, and neon to storefront architecture. Also, during this

A storefront is more than the architectural identity of a commercial building; it is also the commercial identity of the business behind the storefront. When businesses change, storefronts are often remodeled. Business owners also remodel storefronts to give their businesses a new look in the hope of creating new interest in their services or goods. Businesses are also competitive, and construction of new commercial buildings often spawns copy-cat remodeling of older buildings. Frequently, business owners remodel only the street level or lower floors of multi-story buildings and

create buildings with split architectural personalities. A historic commercial building might have an Italianate upper story and an Art Deco or first story.

Figure 41: CAST IRON STOREFRONT This commercial building is a good example of an 1840's building with a late 19th century cast iron storefront replacing the original storefront

Owners of historic commercial buildings confront several issues in maintaining and rehabilitating storefronts. They need to determine the original appearance of the building and to evaluate both the condition of the building and the significance of later changes. They also need to consider the commercial use of the building. For example, historic buildings remodeled for use as jewelry stores in the mid-twentieth century are not generally functional for other retail uses, since the amount of display glass was greatly reduced.

STOREFRONT MAINTENANCE AND REPAIR

Retain and repair original features of storefronts, if possible. Evaluate the condition and significance of later changes to determine whether the remodeling itself is significant. Historic preservation specialists recommend maintaining and repairing a later storefront remodeling of an older building, if the later storefront is significant and in repairable condition. If the later remodeling and its architectural features are insignificant and/or deteriorated, the property owner may decide to restore the original appearance of the commercial building based on the surviving physical evidence and/or historic photographs.

Guidelines for maintaining and repairing historic storefronts are the same as those for other buildings. Consult the appropriate sections of the design guidelines handbook for recommendations for siding, porches, entrances, doors, windows, etc.

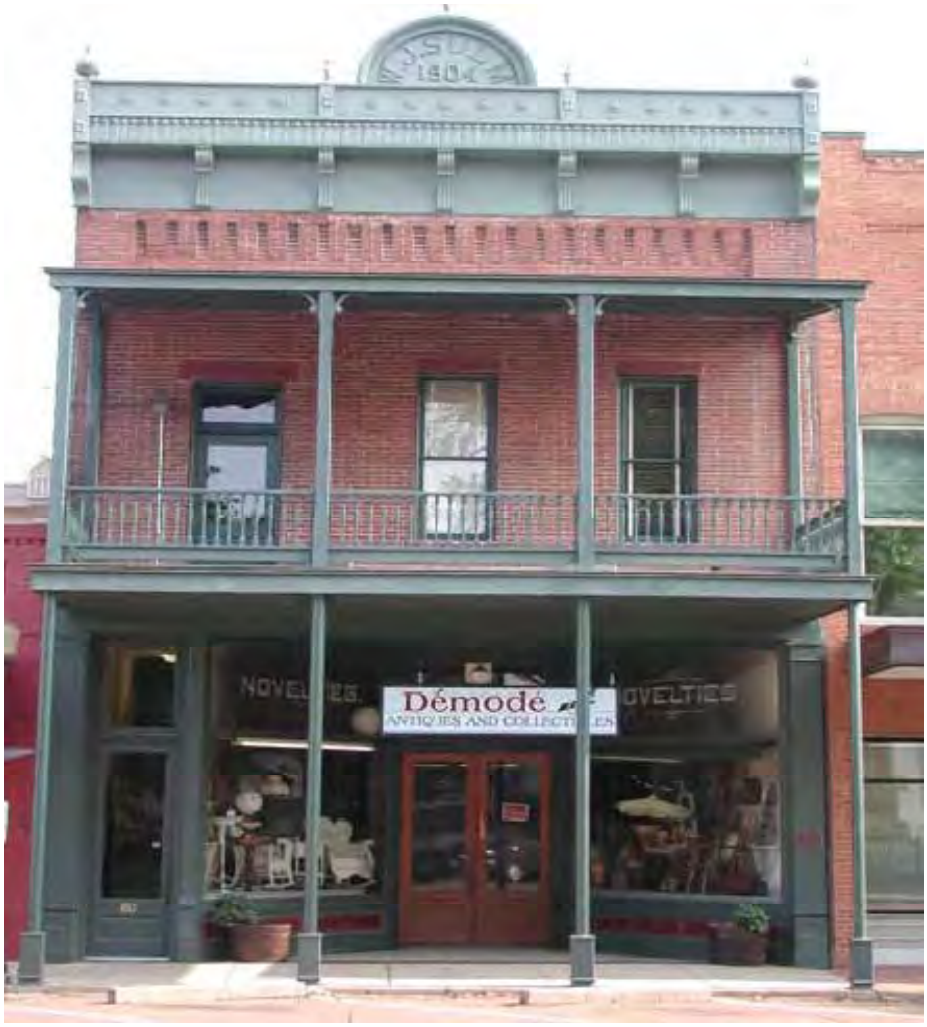

Figure 42: **POST CIVIL WAR STOREFRONT featured at this commercial building with pressed metal parapet and two-story porch. The main entrance contains double-leaf doors flanked by display windows over panels, and a secondary entrance with single-leaf door providing access to the second story. All first story openings feature transoms.**

STOREFRONT REPLACEMENT, ALTERATION, & INSTALLATION

With a growing appreciation of historic architecture and increased interest in heritage tourism, many business owners are now restoring historic storefronts, and these restored storefronts are proving beneficial to business. The restoration of historic storefront is a major component of many downtown revitalization programs. Many communities have discovered that the restored storefront is actually the most versatile storefront treatment, because it allows buildings to function as retail, office, or even residential, if that is the existing market for building.

Figure 43: STOREFRONT WITH REPEATING DOORWAYS This commercial building is a good example of a storefront with a number of repeating doorways

In addition to historic photographs, consult Sanborn Insurance Maps, business letterheads, newspaper advertisements, and city directories for architectural footprints and/or drawings of buildings. Check sidewalks for evidence of supporting posts for commercial porches, and examine the base of buildings for surviving, original thresholds. Historic photographs of similar buildings in the same community can also serve as good references for restoring a historic storefront.

Avoid creating a historic appearance that never existed. Many business owners created "colonial" storefronts during the mid-twentieth century in a misguided attempt to create a historic appearance. Common elements of the typical colonial storefront were multi-paned windows, doorway pediments, poorly fitting shutters, and lap siding. In the 1960s and 70s, the addition of shingled mansard roofs became popular as quick storefront fix-ups. The installation of an entire aluminum storefront atop an aluminum canopy became a popular treatment for commercial buildings in the 1950s and 60s. By the 1970s, almost every town in American featured one or more commercial buildings whose facades were totally obscured by a windowless aluminum storefront. Also popular were the fake New Orleans storefronts, which featured "old brick," modern French doors, and iron balconets.

Figure 44: STOREFRONT EXAMPLE This is an example of a well preserved storefront dating to the first half of the twentieth century. The building features plate glass windows with a fixed metal canopy and opaque transom above and ceramic tiles below

If an existing storefront needs replacement, it is acceptable to install a contemporary treatment that respects both the character of the historic building and is compatible with the streetscape. The new storefront openings might echo the conjectural size and placement of original openings but feature simple glass infill.

Figure 45: 1960s INAPPROPRIATE REMODELING on the right illustrates the popularity of mansard roof additions and "Colonial" motifs, including "old brick", a doorway with sidelights, and shutters.

Figure 46: **INNAPPROPRIATE REMODEL This one-story building received an inappropriate pseudo-New Orleans style remodeling that created a fake two-story appearance with "old brick" siding, shuttered French doors on the upper level, and a balcony.**

ADDITIONAL INFORMATION:

Preservation Briefs:	*11*	*Rehabilitating Historic Storefronts*
Preservation Briefs:	*25*	*The Preservation of Historic Signs*

Secretary of Interior's Standards

Storefronts

Storefronts: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving storefronts — and their functional and decorative features — that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures. The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.

Not Recommended:

Removing or radically changing storefronts — and their features — which are important in defining the overall historic character of the building so that, as a result, the character if diminished.

Changing the storefront so that it appears residential rather than commercial in character.

Removing historic material from the storefront to create a recessed arcade.

Introducing coach lanterns, mansard designs, wood shakes, non-operable shutters, and small-paned windows if they cannot be documented historically.

Changing the location of a storefront's main entrance.

Storefronts: Protect and Maintain

Recommended:

Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.

Storefronts: Protect and Maintain

Recommended:

Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged through exposure to weather or through vandalism.

Stripping storefronts of historic material such as wood, cast-iron, terra cotta, carrara alass. and brick.

Recommended:

Evaluating the overall condition of storefront materials to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the preservation of the historic storefront.

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Storefronts: Replace

Recommended:

Replacing in kind an entire storefront that is too deteriorated to repair—if the overall form and detailing are still evident—using the physical evidence as a model. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

Not Recommended:

Removing a storefront that is unrepairable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance.

Storefronts: Repair

Recommended:

Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind—or with compatible substitute materials—of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

Not Recommended:

Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.

Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

Storefronts: Design for Missing Historic Features

Recommended:

Designing and constructing a new storefront when the historic storefront is completely missing. It may be an accurate restoration based on historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

Not Recommended:

Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.

Introducing a new design that is incompatible in size, scale, and material.

Using inappropriately scaled signs and logos or other types of signs that obscure, damage, or destroy remaining character-defining features of the historic building.

ROOFS, GUTTERS, SPOUTS AND DRAINAGE

Section 13

ROOFS

A weather-tight roof with good water run-off is essential to the long-term preservation of a historic building. A poorly maintained roof accelerates deterioration and, if unchecked, will ultimately cause general disintegration of the structure.

The varying shapes, ornaments, and finishes make roofs decorative as well as functional. A building's roof provides clues to its style and period of construction. A gambrel roof identifies a Dutch Colonial roof or its later revival. French Colonial houses feature a steep hip roof atop a lower hip roof, or what is sometimes called a pavilion roof. A mansard roof is the main defining element of the French Second Empire style. Steeply pitched, complex roofs with multiple gables are typical of the Queen Anne and Eastlake styles. Clay tile roofs are distinctive features of Spanish Colonial Revival and Italian Renaissance Revival buildings. Roofs with overhanging eaves and exposed rafter tips are indicative of the Craftsman bungalow style. Onion domes signify Moorish architecture.

Some features of roofs are both functional and decorative. Chimneys, which are functional, are also indicative of a building's style and age. Chimneys represent major decorative elements in the Italianate, Queen Anne, or Tudor Revival styles. Dormers, which light and ventilate upper stories, can represent significant architectural compositions and appear in several different styles, including Queen Anne and Craftsman Bungalow, as well as Federal and Greek Revival and their later classical revivals.

Roofs are sometimes crowned by clerestory rooms, towers, cupolas, spires, metal cresting, and balustrades. In some Gothic Revival and Queen Anne style buildings, roof gables terminate in decorative vergeboards (also called bargeboards). Ornamental brackets support the roof eaves of Italianate style buildings. Roof surfaces can also be decorative with patterns and textures created by stamped-metal shingles, ceramic tiles, or slate shingles arranged in patterns of color.

Figure 47: AN ITALIANATE STYLE HOUSE WITH ORNAMENTAL BRACKETS supporting the roof eaves.

In Oxford, most roofs are gabled and hipped. However, the city also has some representative examples of pyramidal, gambrel, and flat roofs. Wood shingles were used in Mississippi throughout the nineteenth century and into the early twentieth century, but few homeowners opt for wood singles today. Nineteenth-century Mississippi builders tended to use imported slate only for grand brick buildings built after 1835. Standing-seam metal roofs were not widely used in Mississippi until after the Civil War and were used more on commercial than residential buildings until the late nineteenth and early twentieth century. The most common roof materials in Oxford today are composition shingle, asbestos shingle; metal both standing-seam and v-crimp with galvalume finish to mimic a tin roof, and corrugated tin, and clay tile.

Figure 48: EXAMPLE OF A GOTHIC STYLE HOUSE WITH DECORATIVE VERGEBOARDS (also called bargeboards).

ROOFS: MAINTENANCE AND REPAIR

Retain and repair, if possible, original roofing materials like slate shingles, standing-seam metal, pressed metal shingles, clay tile shingles, and asbestos shingles. Also, retain and repair any ornamental roof detailing, including chimneys.

Water-stained ceilings are usually the first indicators of a leaky roof. However, poorly installed or deteriorated flashing is sometimes at fault. Blocked gutters and downspouts can also cause water to back up and damage the interior of a building. Some water-stained ceilings result from rain penetrating windows or siding that has split or popped loose. Stained ceilings can also result from leaking plumbing pipes and central cooling units installed in overhead spaces. Building owners should undertake a thorough investigation before replacing the roof, particularly if the existing roof appears to be in good condition. Finding the source of a roof leak can be difficult, since water sometimes enters at one place, runs along a rafter, and exits some distance from the actual leak.

Inspect roofs semi-annually, if possible, to prevent leaks before they occur and cause major damage to interior spaces and furnishings. Metal roofs need periodic painting to inhibit deterioration from rust. Missing or broken shingles and holes in metal are indications that roofs need repair. Examine puffed areas of standing-seam roofs that could indicate failure of the fastening clips. Excessive noise during wind can also indicate failure of roof clips. Inspect the flashing in roof valleys, around chimneys, and along parapets and dormers. Check flashing or seals around roof vents and exhaust pipes. Visit the attic during heavy rains for evidence of water infiltration. Pin points of light may also be visible from the attic and indicate perforations in standing-seam metal roofs.

Roof repair is dangerous and best left to competent professionals. Slate, asbestos, and ceramic tile shingles require special expertise, since they crack and break easily. Proper repair of a standing-seam, metal roof involves soldering. Competent roofers also know that certain metals, like copper and iron, are incompatible and should not be used together.

Figure 49: CLAY TILE ROOF Example of an Italian Renaissance Revival house with its original clay tile roof. If this roof were replaced with a new roof of another material, much of the house's historic character would be lost.

ROOFS
REPLACEMENT, ALTERATION, AND INSTALLATION

Signs that a roof may need replacement include sagging, numerous missing or broken shingles, bare patches with no shingles, excessive wear on composition shingles, and substantial water staining or damaged plaster on interior ceilings. Extensive applications of roofing tar on metal roofs can also indicate that a standing-seam metal roof needs replacement.

If too deteriorated to repair, install new roofing to match the original, if feasible. If not feasible, use a substitute material that approximates the original as closely as possible in texture, pattern, and color. If the building originally featured a wood-shingle roof, "architectural" composition shingles in a weathered-wood blend are a less expensive alternative.

Remove old roofing material before installing new roofing material. Installing new roofing atop old roofing produces an uneven surface, adds additional weight to the roof structure, and makes leaks harder to detect.

Roof installation is dangerous and best undertaken by competent professionals. Installation of a new roof represents a substantial financial investment, and property owners should consider seeking the services of an architect and/or reputable general contractor to insure that the roof is properly installed. Attach wood shingles to wood nailing strips and not to plywood decking, because wood shingles need air to breathe. Plywood decking retains moisture from wet shingles and will cause the shingles to curl upward toward the sun. Experienced contractors and roofers know that v-crimp metal roofs should be attached at the v-crimp and not by screws and washers into the flat surface of the panels, as illustrated by some manufacturers of the product. Often, washers crack when screwed too tight and they also deteriorate with time. Some experienced roofers still prefer to install composition shingles by hand-nailing rather than machine-nailing, since machine-nailing sometimes drives the nail too far into the shingle to hold it securely.

Figure 50: DORMER WINDOW ON A QUEEN ANNE STYLE HOUSE.

GUTTERS, SPOUTS, AND DRAINAGE

GUTTERS, SPOUTS AND DRAINAGE: MAINTENANCE AND REPAIR

Many historic buildings have lost their original boxed cornices as a result of reroofing. Surviving, original box gutters and any original scuppers should be retained and repaired, if possible. Often roofers simply do not want to take the time to repair and reline box gutters and will recommend covering the integral gutter and hanging a metal gutter on the face of the cornice. However, attaching a gutter in front of a boxed cornice changes the character of the building.

Maintain and repair original cistern tops and associated pumps and hardware. Preserve original downspout boots or splash blocks.

Frequently inspect built-in and attached gutters and downspouts to keep them free of debris and to check for areas that need relining or replacement. During heavy rain, look for gutters that overflow or downspouts that discharge little or no water. No gutters and downspouts are better than deteriorated gutters and downspouts, which discharge large amounts of water at points of poor attachment, joint separation, or perforation from rust and corrosion.

Inspect the ground at the base of the building to make sure that water drains away from the building and does not pool at the base of downspouts. Reshape the ground if necessary to allow for proper drainage. Be wary of foundation plantings and brick edging that hold water at the base of buildings. Foundation plantings can be particularly damaging to masonry buildings that are subject to rising damp.

GUTTERS, SPOUTS AND DRAINAGE
REPLACEMENT, ALTERATION, AND INSTALLATION

Remove deteriorated gutters and spouts even if replacement is economically impossible. Install new gutters and downspouts to meet architectural standards to insure that the dimensions of the gutters and spouts are sufficient to carry the water from the roof. Make sure that new gutter clips are properly installed and that gutters maintain the necessary slope to carry water to downspouts. Install half-round gutters and round downspouts to maintain the historic appearance of the building. Round gutters are also less likely to cause moisture problems when attached to masonry buildings.

SOLAR PANELS

INTRODUCTION TO SOLAR PANELS

Introduction: Preservation of the character of the historic structures and sites within Oxford's historic districts is of the utmost importance. The Oxford Historic Preservation Commission and the Courthouse Square Preservation Commission (the Commissions) encourage the installation of solar panels and solar devices as alternative energy sources. However, there may be instances where solar panels or solar devices are not appropriate on a particular building or site if such a device is determined to be detrimental to the character of the historic district. The following criteria are intended to guide the discussion of applications for Certificates of Appropriateness involving solar panels or solar devices in historic districts.

Solar Panel Guidelines

A. Solar panels on new construction or building additions are encouraged to be integrated into the building design.

B. Solar panels on existing structures within historic districts shall conform to the following criteria:

1 Solar panels shall be placed on a non-character defining roof line of a non-primary elevation.

2 Solar panels shall not be visible from public streets.

3 Solar panels which contrast with the color of the roof are inappropriate if found to be detrimental to the character of the historic district.

4 Solar panels shall be located so as not to alter a historic roof line or character defining feature such as a dormer or chimney.

5 For flat roofs, solar panels shall be setback from the edge of the roof to minimize visibility and may be set at a pitch or elevated if not highly visible from public streets.

6 *Solar panels shall run parallel to the original roof line and shall not exceed nine inches above the roof line.*

7 *Detached arrays of solar panels at a historic site may be located in the rear or side yard if the arrays are not highly visible from the public streets and do not detract from other major character defining aspects of the site.*

8 *Character defining elements such as historic windows, walls, siding or shutters, which face public streets or contribute to the character of the building, shall not be altered in connection with the installation of solar panels.*

9 *Existing trees shall not be eliminated in order to install solar panels.*

C. *A Certificate of Appropriateness shall not be issued for solar panel proposals without prior approval by the Oxford Electric Department*

ADDITIONAL INFORMATION

Preservation Briefs 4	*Roofing for Historic Buildings*
Preservation Briefs 19	*The Repair and Replacement of Historic Wooden Shingle Roofs*
Preservation Briefs 29	*The Repair and Replacement of Historic Slate Roofs*

Secretary of Interior's Standards

Roofs: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving roofs - and their functional and decorative features -that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel and mansard; decorative features such as cupolas, cresting, chimneys, and weather vanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, and patterning.

Not Recommended:

Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.

Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.

Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.

Applying paint or other coatings to roofing material which has been historically uncoated.

Roofs: *Protect and Maintain*

Recommended:

Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to insure materials are free from insect infestation.

Not Recommended:

Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.

Recommended:

Providing adequate anchorage for roofing materials to guard against wind damage and moisture penetration.

Not Recommended:

Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.

Recommended:

Protecting a leaking roof with plywood and building paper until it can be properly repaired.

Not Recommended:

Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials — masonry, wood, plaster, paint and structural members—occurs.

Roofs: Repair

Recommended:

Repairing a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind — or with compatible substitute material — of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.

Not Recommended:

Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

Failing to reuse intact slate or tile when only the roofing substrate needs replacement.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

Roofs: Replace

Recommended:

Replacing in kind an entire feature of the roof that is too deteriorated to repair—if the overall form and detailing are still evident — using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If using the same kind of material is not technically or economically feasible, then a compatible substitute may be considered.

Not Recommended:

Removing a feature of the roof that is un-repairable, such as a chimney or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Roofs: Design for Missing Historic Features

Recommended:

Designing and constructing a new feature when the historic feature is completely missing, such as a chimney or cupola. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, and material of the historic building.

Not Recommended:

Creating a false historic appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new roof feature that is incompatible in size, scale, and material.

Roofs: Alterations | Additions for the New Use

Recommended:

Installing mechanical and service equipment on the roof such as air conditioning, transformers, or solar collectors when required for the new use so that they are inconspicuous from the public right of way and do not damage or obscure character-defining features

Not Recommended:

Installing mechanical or service equipment so that it damages or obscures character- defining features, or is conspicuous from the public right of way.

Recommended:

Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

Not Recommended:

Radically changing a character-defining roof shape or damaging or destroying character-defining roofing material as a result of incompatible design or improper installation techniques.

PORCHES, ENTRANCES AND ENTRY STEPS

Section 14

Secretary of the Interior's Standards Entrance and Porches

PORCHES

Porch is a broad term that encompasses porticoes, galleries, piazzas, and verandas— terms that are both regionally and architecturally inspired. In Natchez, gallery is the common term for the porches that are such an integral part of the city's architecture. However, in Charleston, South Carolina, the popular term is piazza. Houses built in the South, where the climate is warm, are more likely to have porches than their architectural counterparts in the North. Sometimes, a Federal or Greek Revival cottage in the Lower Mississippi Valley features a full-width porch that is integral rather than attached—the porch is actually inset beneath the front slope of the gable roof of the house.

Porches are often the dominant, exterior architectural feature of a historic house or commercial building, and they are both functional and decorative. Porches conserve energy by providing shade and outdoor living space in the summer, and they protect sheltered portions of a building from deterioration. A historic porch with its columns, posts, balustrades, brackets, or other decorative details is also an important determiner of the building's style and period of construction.

Federal style porches, which include porticoes as well as full-width porches, typically feature slender, turned Roman columns, round or oval handrails, and balusters that are either slender and turned or are rectangular in section. Greek Revival porches or porticoes are bolder with more massive columns that are turned, possibly fluted, or are boxed. The columns of a Greek Revival porch usually support either a frieze with cornice or a full entablature. Handrails are often built of component parts and shaped to shed water; balusters may be elaborately turned or rectangular in section. Italianate style

porches generally feature chamfered posts with dropped capitals and balustrades with shaped handrails and decoratively sawn balusters.

Porches are an identifying characteristic of late nineteenth-century Queen Anne, Eastlake, or Stick style houses. Late nineteenth-century porches are usually generous in size and may wrap around two or more elevations of a house. These porches often exhibit chamfered or intricately turned posts, sawn brackets, spindle friezes, shaped handrails, and balusters that are sawn or fancifully turned.

Colonial Revival porches, dating to the early twentieth century, echo the designs of the earlier Federal period with slender turned columns and Roman classical orders. Balusters of Colonial Revival houses are decoratively turned but slender in proportion. The porch of the Neo-Classical Revival style differs from the Colonial Revival style principally in its reliance on Grecian orders, its monumentality, and its symmetry.

A porch that features tapered box columns resting on brick pedestals is one of the most identifiable and common characteristics of the Craftsman/Bungalow style. The pedestals are sometimes linked by a brick porch wall that substitutes for a balustrade. The concrete porch decks of the Craftsman/Bungalow style are practical innovations for lower maintenance. Pergolas are occasionally incorporated into the design of Craftsman /Bungalows to create additional outside living space.

Porches are not as large and prominent in Tudor Revival houses, where they appear most often as unsheltered concrete decks, gabled entrance structures, or screened living areas on the side.

Grand examples of the Italian Renaissance style have arcaded porches on the façade, but lesser examples of the style are sometimes fronted only by concrete decks.

The Ranch style houses of 1950 and beyond sometimes have porches, but they are often little more than concrete decks beneath roof overhangs.

PORCHES — MAINTENANCE AND REPAIR

Porches provide much enjoyment and are the most decorative architectural feature of many houses and commercial buildings. Porches also protect entrances and portions of the elevations that they shelter. However, porches that are framed and/or decked of wood require regular maintenance, and deferring maintenance can have serious and expensive consequences. Simple failure to clean and maintain gutters can cause deterioration of porch posts or columns, which are often difficult to repair and particularly expensive to replace.

Retain and repair, if possible, original porch materials and detailing. The materials used to build a historic porch are probably far superior to what is available today. Modern-day epoxies can be used successfully to repair deteriorated sections of original turned posts, columns, and balusters. Repairs to box columns or square or rectangular-sectioned posts should be made with lap joints, when possible, to shed water. Butt joints are more subject to rot from water infiltration.

Failure to paint and maintain porch decking accelerates deterioration of perimeter beams and joists. Bases of posts and columns should be periodically checked for signs of

settlement that indicate deterioration and compression of supporting perimeter beams. Porches should be routinely painted, and joints and cracks in posts, columns, and balustrades should be carefully caulked to prevent water infiltration.

Improper repair of deteriorated tongue-and-groove flooring can hasten deterioration. Carpenters making repairs to porch decking sometimes saw the rotten ends of tongue and-groove flooring back to the first supporting joist and create a junction that is particularly vulnerable to water damage. Differences in thickness between old and new flooring can also create depressions that hold water. In making repairs, use wood that has been pressure treated to increase its resistance to rot and infestation.

Avoid planting trees that grow so large that their root systems damage nearby concrete porch decks or patios that are original features of twentieth-century historic houses. Protect and maintain historic ceramic tile that may be a decorative feature of a concrete deck.

PORCHES
REPLACEMENT, ALTERATION, AND INSTALLATION

If historic porch materials are too deteriorated to repair, replacements should duplicate, as closely as possible, the deteriorated original. Inappropriate replacements greatly devalue the significance of a historic building. Among the most common inappropriate replacements include the (1) replacement of a wood porch with poured concrete at a lower level, (2) the replacement of wood posts or columns with metal trellis panels, and (3) the replacement of original wood balusters with metal or inappropriate wood substitutes.

Use treated wood when replacing original porch framing, including joists as well as perimeter beams. Today, most builders laminate treated boards to replace perimeter beams. When replacing historic wood porch flooring, use new, treated, tongue-and-groove flooring in a width that matches the original porch flooring or is suitable for the period in which the house was built. If in doubt, match the width of the interior flooring of the house. Prime all sides of the tongue-and-groove flooring before installation. Be sure that the flooring boards extend sufficiently beyond the fascia board (1 ½ to 2 inches) to allow water to run off without damaging the fascia board and any cove molding.

Reproduction columns are available from column companies, which feature both stock reproductions and custom-made columns. The stock reproduction columns are often near replicas of the columns used in twentieth-century classical buildings. Pre-Civil War buildings, however, usually require custom-made columns. Shipping an original column to a column company is sometimes the best and least expensive method of obtaining a custom-made reproduction, because shipping costs are often less than the expense of an architectural drawing.

ENTRANCES

Entrances are often the focal point of the façade of a historic building. Architectural features of entrances include frontispieces, doors, sidelights, transoms, fanlights, brackets, hoods, stoops, loggias, and other elements. Entrances, like porches, interpret the style and period of buildings.

Entrances of Federal style buildings sometimes feature elaborate semi-circular or elliptical fanlights. Greek Revival builders favored rectilinear shapes in frontispieces, transoms, and sidelights. Italianate entrances often feature bracketed cornices and doors with arched panels. Queen Anne style houses tend to have elaborately decorated doors with transoms, some with etched or stained-glass panels. Colonial Revival entrances are sometimes particularly grand with elaborate leaded-glass fanlights, transoms, and glazed doors. Tudor Revival entrance doorways are often arched and defined by gabled projections, which shelter arched doors with small glazed openings. Doors of Craftsman/Bungalows are generally full or partially glazed and are almost always sheltered beneath the porches so typical of the style. Iron balconets and classically inspired fanlights and columns accentuate the entrances of Italian Renaissance buildings, and the doors themselves are generally glazed and typically double-leaf.

ENTRANCES: MAINTENANCE AND REPAIR

Original entrances with their associated components and detailing should be maintained and repaired. Replacing original doors or other features lessens the historic value of the building. Entrances with elaborate fanlights, sidelights, and/or leaded glass need to be periodically checked to make sure that glazing and metal components are in good condition.

ENTRANCES: REPLACEMENT, ALTERATION, & INSTALLATION

If original entrance features are too deteriorated to repair, they should be replaced to match the original as closely as possible. If the existing entrance has been altered and the owner desires to restore it, the missing features should be based both on historical evidence and the architectural style of the building. Avoid installing architectural features that are incompatible with the age and style of the house. The original doors of many historic houses are being replaced by cheap imitations of the leaded-glass doors of the Colonial Revival period. These doors are factory-produced in great numbers, and their popularity among homeowners is reducing the historic value of many of America's historic houses.

ENTRY STEPS

Entry steps, like entrances themselves, can be character-defining features of a historic building. Eighteenth and nineteenth-century houses generally featured wood or stucco coated brick entry steps. Because entry steps are generally exposed to the weather, unless sheltered within a loggia or gallery, few historic houses retain their original wood entry steps. Most of the wood entry steps built for today's historic houses are crude imitations of the original entry steps that are rare survivals or are illustrated in old pattern books or historic photographs. Some early and very fine wood steps were actually shaped from logs.

The main components of entry steps are treads, risers (upright board beneath tread), and stringers (diagonal board along the side). Well-detailed, wood steps for a nineteenth-century house would feature bull-nosed treads, a beaded stringer, and a bed mould beneath the tread. The overhang of the tread above the riser and stringer would be about equal.

Figure 51: INNAPPROPRIATE ENTRY STEP REPLACEMENT at this Federal style cottage Original wood entry steps replaced by brick steps divert attention from the original historic detailing of the house.

ENTRY STEPS: MAINTENANCE AND REPAIR

Original entry steps with their associated components and detailing should be maintained and repaired if possible.

ENTRY STEPS: REPLACEMENT, ALTERATION, & INSTALLATION

If original entry steps are too deteriorated to repair, replacement should match the original as closely as possible. If no evidence exists to document the original entry steps, new steps should be based on the architectural style of the building. Avoid installing entry steps that are incompatible with the age and style of the building. Simple entry steps without risers are appropriate for historic dependency buildings, country stores, or other vernacular buildings. Avoid brick entry steps that overpower the façade of a historic building. Brick steps on historic buildings were traditionally stucco coated, and the color, texture, and pattern of exposed brick can be very visually disruptive.

ADDITIONAL INFORMATION:

Preservation Briefs:	*15*	*Preservation of Historic Concrete*
Preservation Briefs:	*17*	*Architectural Character*
Preservation Briefs:	*35*	*Understanding Old Buildings: The Process of Architectural Investigation*
Preservation Briefs:	*40*	*Preserving Historic Ceramic Tile Floors*

Secretary of Interior's Standards

Entrances and Porches

Entrances and Porches: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving entrances — and their functional and decorative features—that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.

Not Recommended:

Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

Stripping entrances and porches of historic material such as wood, cast iron, terra cotta tile, and brick.

Removing an entrance or porch because the building has been reoriented to accommodate a new use.

Cutting new entrances on the primary elevation.

Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

Entrances and Porches: Protect and Maintain

Recommended:

Protecting and maintaining the masonry, wood, and architectural metal that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.

Not Recommended:

Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.

Entrances and Porches: Protect and Maintain

Recommended:

Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, that is, if repairs to entrance and porch features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of historic entrances and porches.

Entrances and Porches: Repair

Recommended:

Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind—or with compatible substitute material—of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

Not Recommended:

Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

Entrances and Porches: Replace

Recommended:

Replacing in kind an entire entrance or porch that is too deteriorated to repair—if the form and detailing are still evident—using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

SIGNAGE

Section

15

SELECTING AN EFFECTIVE SIGN

TYPES OF SIGNS

MATERIALS, LETTERING, COLORS, AND STYLES

SIGN LIGHTING

SIGNAGE SELECTING AN EFFECTIVE SIGN

Effective presentation of a business establishment's name is an extremely important part of storefront rehabilitation. Signs were often an integral part of the facades of the 19th century buildings. It is important to remember that unlike the modern highway strip development the era of buildings and downtown streets was geared primarily to pedestrians. Consequently, there is no need for overly large signs that not only obscure important architectural features of the building but also contribute to the visual pollution of the street.

There is an infinite variety of styles available for signs. There is no need for a stock solution or stamped out plastic box because it appears more readily available. Custom made signs often cost less and they project concern for the quality of the business. When planning a new sign, seek the help of a professional who has had experience in sign design and look at examples of their work. Other merchants who have invested in custom-made signs will probably be pleased to share names of artisans they have used.

Look carefully at the entire facade of the building/the upper stories as well as the storefront. The position of the sign -- how it relates to the rest of the building -- is the most important consideration in designing the sign. A sign should never cover or overlap any of the architectural details (ex. posts, cornices, brackets, transoms, moldings). Make sure the sign, particularly if it is a flat signboard, fits comfortably above the storefront windows and transoms and below the second floor sill. It should not overlap into any adjoining second floor staircase area.

SIGNAGE TYPES

SIGNS - FLAT

In the past, signboards were used on most commercial buildings. They were usually placed in a specifically designed spot above the transoms, between the storefront and second floor. As a general rule 60% of the signboard should be devoted to lettering. Eight to ten inch letters are sufficiently large and are the most appropriate. One line of letters is appropriate. The sign itself should not exceed 2 feet in height in the absence of a limiting surround. It can be fabricated from marine plywood. A molding around the edge will enhance the appearance and protect the edge from weather.

SIGNS - WINDOW

Another type of sign that is appropriate and one that was common at the turn of the century was painted directly on the window. Typically, these signs were metallic gold; however the use of regular paint may work well. Positioned at eye level, this type of sign can be particularly effective.

SIGNS - HANGING

Signs that were hung perpendicular to the facade were common on older buildings. They are especially suitable for displaying symbols and logos, can be designed in many shapes and hung with attractive hardware. Perpendicular signs are designed primarily to be viewed by pedestrians. The size and position of perpendicular signs should be managed so as to not interfere with neighboring signs.

SIGNS - AWNING

Canvas awnings are another commercial feature which produces immediate, dramatic results at moderate cost. In addition to providing protection for both shoppers and merchandise, display awnings offer an opportunity for attractive store identification. Lettering or symbols can be incorporated into the drop or valance; the color of the awning can also reinforce the store's identity.

Street level awnings attached to the facade should have a valance about 12 inches wide; the bottom of the valance should be no less than 7 feet above the sidewalk. Awnings suspended from the balconies should not be overly long and must hang between the support posts of the balcony. The height of the balcony should be a primary consideration. Awnings are also quite effective on upper story windows. They should extend more than halfway down the windows and have a valance that is approximately 10 inches wide. If possible they should be mounted inside the facings of the windows. Their color should complement any street level or balcony awning. Stationary aluminum awnings or glossy canvas and patterns are inappropriate for older commercial structures.

SIGNAGE MATERIAL, LETTERING, COLOR, AND STYLE

As in all aspects of rehabilitation, materials for signs should be chosen with care. Hundreds of styles of letters are available which can be executed in wood, metal, paint and plastic. Another solution is to paint the letters directly on the masonry. Free-position gilt letters mounted directly to the masonry are effective also. For painted signs, white or gilt lettering on a dark background is the most effective. It also ages well and does not show dirt. The style and spacing of lettering used is critically important. Simple, straight forward lettering is best. Two factors to consider are that the lettering should reflect the business image and should relate to the overall design and historic period of the storefront. Avoid choosing flamboyant, overly fancy lettering or garish colors. Muted colors in keeping with softened tones of historical structures are most effective. Lettering or other information on storefront windows, glass doors or other surfaces must be of high quality, professionally executed following accepted standards and cover no more than 10% of the surface of the glass. Vinyl lettering is acceptable. Spacing of the letters is extremely important and should only be attempted by a professional sign maker.

SIGN LIGHTING

Although most small businesses function without a lighted sign (window display lights are usually sufficient), some depend on evening traffic. Signs should be lighted by an external source such as a small spot or floodlight. "Gooseneck" lights are also acceptable.

SITE, SETTING AND LANDSCAPE FEATURES

Section 16

FENCES AND WALLS

Maintenance and Repair

Replacement, Alteration, and Installation

PAVING

Maintenance and Repair

Replacement, Alteration, and Installation

FOUNTAINS, URNS, BENCHES, LIGHTING, YARD ART

Maintenance, Repair, Replacement, Alteration, and Installation

TREES, HEDGES, BUSHES, FLOWER BEDS, ETC

Maintenance, Replacement, and Installation

Secretary of the Interior's Standards Building Site

Secretary of the Interior's Standards Setting

FENCES AND WALLS

Most historic houses built before 1900 featured fences. Today, we erect fences for privacy, for decoration, and for protection of children and family pets. In the eighteenth and nineteenth centuries, fences were erected primarily to keep animals out of the yard. Pigs routinely performed the functions of today's garbage trucks and roamed freely in the streets. Rural homeowners needed fencing to protect the house yard from farm animals.

During the antebellum period, rural Mississippi residences typically featured only wood fencing. Picket fences enclosed house yards, and rail fences ran along roadsides. In the late nineteenth century, wire fencing came into common use.

Figure 52: DECORATIVE IRON FENCING

Urban areas featured both wood and iron fences, but picket fences were more common. Picket fencing typically extended along sidewalks, only in front of houses, unless the house had a corner location. Picket fencing in the nineteenth century often featured a skirt or base board, which could be easily replaced, when deteriorated, without disturbing the pickets above. The pickets that held the gate latch were often painted dark to obscure finger prints, which also helped pedestrians identify the point of entry.

Iron fencing became popular in the 1830s, but it was never as widely used as wood picket fencing. Iron fencing can be either wrought or cast, depending on the manufacturing process, with more ornate fencing cast in moulds. During the antebellum period, iron fencing usually extended only

across the front of a historic property. Even palatial Stanton Hall in Natchez featured iron fencing only along the front, with wood fencing along the sides and rear. .

Urban areas also featured vertical board fences to enclose rear yards, to screen side yards, and to provide privacy between buildings. Structural members of board fences traditionally faced inward with the smooth face of the fence facing outward.

In the late nineteenth and early twentieth century, many vernacular houses featured chicken wire and hog wire fencing. In the mid-twentieth century, chain link fencing became the most popular fencing material in America. Generally, in Mississippi, masonry walls were not original features of historic landscapes, unless they functioned as retaining walls. Masonry walls were built of brick until the early

Figure 53: RETAINING WALLS. Many historic houses featured retaining walls.

FENCES AND WALLS — MAINTAIN AND REPAIR

Original fences and walls should be retained and repaired, if possible. Repair individual pickets rather than replacing an entire section of fence. Wood used in repair should be chosen for its resistance to rot and infestation. Guidelines for maintaining and repairing historic fences and walls are generally the same as those for buildings. Consult the appropriate sections of the design guidelines handbook for recommendations.

FENCES AND WALLS
REPLACEMENT, ALTERATION, & INSTALLATION

Replace deteriorated or missing historic fencing and walls with new fencing or walls to match the original as documented by surviving physical evidence or in historic photographs and/or drawings. New wood should be chosen for its resistance to rot and infestation. Painted aluminum may be substituted for iron, because it conveys the same visual appearance. Picket and rail fencing are today available in vinyl, but the vinyl products do not convey the same visual appearance as wood. Stucco coated concrete block is a reasonable substitute for stucco coated brick.

If no documentation exists for the design of original fencing or walls, base new designs on surviving or documented original fencing or walls at a similar house of the same style in the

same neighborhood. Installing fences and walls that are inappropriate in design and materials detract from the historic character of the property. Vertical board fences and masonry walls taller than three feet are not appropriate in front of historic buildings. Avoid fence designs that mix construction materials, unless documented by physical evidence or historic photographs and drawings. Inappropriate for historic houses are fences constructed of vertical brick piers that are spanned by vertical boards or panels of wrought iron. These materials were not combined for fencing in the nineteenth century and early twentieth century. Fences with this design are more appropriate for modern subdivisions. In general, metal fences should have metal posts and wood fences should have wood posts. Chain link fencing is not appropriate for historic properties and should be used only where it is not visible from the street.

Install new fences, without historic precedent, to screen parking areas, mechanical equipment, garbage cans, or other unsightly areas. Such fences may be composed of pickets, vertical board, lattice, or jalousies. New fences should harmonize with the architectural style of the house and complement historic or new fencing based on historic precedent. Always install new board fences with the framing members facing inward and the smooth surface facing outward.

SITE - PAVING

Paved sidewalks, walkways, driveways, courtyards, and patios are all landscape features that are associated with urban buildings. Rural buildings generally featured graveled drives and graveled walks, with brick used sparingly as an exterior paving material. Brick was the most common paving material in the nineteenth century, and it was typically laid without mortar on a bed of sand. Pre-Civil War houses sometimes had extensive rear courtyards that were paved in brick. Paved sidewalks were typically composed of bricks laid in a herringbone pattern. Imported slate was sometimes used for paving material for some mansion houses and fine public buildings. Cement was first used as a paving material in the mid-nineteenth century, when it was used for flooring in brick dependency buildings and basement rooms. The use of cement and/or concrete as a paving material for sidewalks, walkways, and driveways dates primarily to the twentieth century.

PAVING — MAINTENANCE AND REPAIR

Maintain and repair historic paving, when possible. Nineteenth-century brick paving and slate paving, which was historically laid without mortar, can often be leveled and repaired by reworking the sand bed and replacing damaged brick or slate. Do not repair historic brick or slate paving by filling cracks with mortar. Maintain and repair historic graveled drives and walks.

Figure 54: BRICK SIDEWALK LAID IN A TYPICAL HERRINGBONE PATTERN

PAVING
REPLACEMENT, ALTERATION, & INSTALLATION

If repairing historic paving is not possible, new paving should be installed to match the deteriorated original.

Paved driveways and parking areas are generally additions to historic buildings built before 1920. Except for patios and courtyards, the installation of new paving is generally a response to the growing number of automobiles. In accommodating new driveways, parking areas, and walkways, property owners need to consider the historic character of the site and the setting, as well as the materials used for paving. New paved driveways and parking areas need to be as unobtrusive as possible.

Install new paved driveways or parking areas in the least conspicuous part of the historic property. Do not install circular driveways or create parking areas in front of historic buildings unless documented historically. Paving long graveled driveways is also inappropriate, because it gives historic properties a modern subdivision appearance. Asphalt is not an appropriate paving material for driveways and parking areas on historic properties. Also inappropriate is stamped concrete to resemble brick or cobblestone paving. Acceptable paving materials are red brick, concrete, and exposed aggregate.

New brick sidewalks, walkways, and driveways for historic properties should be butt-jointed, or laid without mortar joints. Using mortar introduces too much pattern and texture to the landscape. Brick paving is easier to maintain and repair without mortar joints, and the bricks can be laid in sand atop a concrete base. Herringbone was historically the most popular paving pattern for brick walks, and the herringbone patterned brick were held in place by a border of bricks laid on end along the borders. Only red brick should be used for paving.

Figure 55: INAPPROPRIATE PAVING AT FRONT YARD of this historic house for parking. Parked cars and the lack of landscaping disrupt the character of the historic neighborhood.

FOUNTAINS, URNS, BENCHES, LIGHTING, YARD ART

FOUNTAINS
MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Maintain and repair historic fountains, urns, benches, sundials, trellises, bird baths, and other landscape ornaments that are original to historic properties. Replace missing or badly deteriorated landscape ornaments based on physical evidence or historic photographs and/or drawings.

Install exterior lighting fixtures that complement the architectural style of the house. Avoid the introduction of new landscape ornaments, whose scale and design are inappropriate for historic properties. Large-scale lamp posts are meant for street lighting and should not be used in the yards of historic houses, and few historic houses in Mississippi had cast-iron fountains. Refrain from over-decorating front yards with too many landscape ornaments. Yard art, like wood cutouts, plastic animals, and sculptures, is also not appropriate for the front yards of historic neighborhoods.

TREES, HEDGES, BUSHES, FLOWER BEDS, ETC

TREES
MAINTENANCE, REPLACEMENT, AND INSTALLATION

Every effort should be made to retain historic plant material, unless it is causing damage to historic buildings or is jeopardizing the safety of building occupants. Generally, the Preservation Commission will pay little attention to plant material with the exception of providing protection for large trees and historic formal gardens.

Replace historic plant material with new plants of the same or similar species. Use quick growth dense shrubbery to hide parking areas, mechanical systems, and neighboring intrusions. Do not plant trees with damaging root systems near building foundations, walkways, sidewalks, driveways, patios, or courtyards. Avoid introducing new plant material that is incompatible with the historic site and/or setting. Tall hedges should not be planted in front of historic properties.

Secretary of Interior's Standards

Building Site

Building Site: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, beams or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, pools, or lakes; and subsurface archaeological features which are important in defining the history of the site .

Not Recommended:

Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.

Building Site: *Identify, Retain, and Preserve*

Recommended:

Retaining the historic relationship between buildings and landscape.

Not Recommended:

Removing or relocating buildings or landscape features thus destroying the historic relationship between buildings and the landscape.

Removing or relocating historic buildings on a site or in a complex of related historic structures—such as a mill complex or farm—thus diminishing its historic character.

Moving buildings onto the site, thus creating a false historical appearance.

Radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

Recommended:

Providing proper drainage to assure that water does not erode foundation walls; drain toward the building; or damage or erode the landscape.

Not Recommended:

Failing to maintain adequate site drainage so that buildings and site features are damaged or destroyed; or alternatively, changing the site grading so that water no longer drains properly.

Recommended:

Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.

Not Recommended:

Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.

Building Site: Identify, Retain, and Preserve

Recommended:

Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.

Not Recommended:

Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.

Building Site: Protect and Maintain

Recommended:

Protecting, e.g., preserving in place important archeological resources.

Not Recommended:

Leaving known archeological material unprotected so that it is damaged during rehabilitation work.

Recommended:

Planning and carrying out any necessary investigation using professional archeologists and modern archeological methods when preservation in place is not feasible.

Not Recommended:

Permitting unqualified personnel to perform data recovery on archeological resources to that improper methodology results in the loss of important archeological material.

Recommended:

Preserving important landscape features, including ongoing maintenance of historic plant material.

Not Recommended:

Allowing important landscape features to be lost or damaged due to a lack of maintenance.

Recommended:

Protecting building and landscape features against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Allowing important landscape features to be lost or damaged due to a lack of maintenance.

Removing or destroying features from the building or site such as wood siding, iron fencing, masonry balustrades, or plant material

Building Site: *Protect and Maintain*

Recommended:

Providing continued protection of masonry, wood, and architectural metals which comprise the building and site features through appropriate cleaning, rust removal, limited paint removal, and re-application of protecting coating systems.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.

Recommended:

Evaluating the overall condition of materials and features to determine whether more than protection and maintenance are required, that is, if repairs to building and site features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of building and site features.

Recommended:

Repairing features of the building and site by reinforcing historic materials.

Not Recommended:

Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature that is physically or chemically incompatible.

Building Site: Replace

Recommended:

Replacing in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing a feature of the building or site that is un-repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Recommended:

Replacing deteriorated or damaged landscape features in kind. .

Not Recommended:

Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that is historically inappropriate, thus creating a false sense of historic development.

Building Site: Design for Missing Historic Features

Recommended:

Designing and constructing a new feature of a building or site when the historic feature is completely missing, such as an outbuilding, terrace, or driveway. It may be based on historical, pictorial, and physical documentation; or be a new design that is compatible with the historic character of the building and site.

Not Recommended:

Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation.

Introducing a new building or site feature that is out of scale or of an otherwise inappropriate design. Introducing a new landscape feature, including plant material, that is visually incompatible with the site, of that alters or destroys the historic site patterns or vistas.

Building Site: Alterations | Additions for the New Use

Recommended:

Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Not Recommended:

Locating any new construction on the building where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and installing a parking lot.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys important landscape features.

Recommended:

Designing new onsite parking, loading docks, or ramps when required by the new use so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building or buildings and the landscape.

Not Recommended:

Locating any new construction on the building where important landscape features will be damaged or destroyed, for example removing a lawn and walkway and installing a parking lot.

Placing parking facilities directly adjacent to historic buildings where automobiles may cause damage to the buildings or to important landscape features.

Introducing new construction onto the building site which is visually incompatible in terms of size, scale, design, materials, color, and texture; which destroys important landscape features.

Building Site: Alterations | Additions for the New Use

Recommended:

Removing insignificant buildings, additions, or site features which detract from the historic character of the site.

Not Recommended:

Removing a historic building in a complex of buildings; or removing a building feature, or a landscape feature which is important in defining the historic character of the site.

Secretary of Interior's Standards

Setting: Identify, Retain, and Preserve

Recommended:

Identifying, retaining, and preserving building and landscape features which are important in defining the historic character of the setting. Such features can include roads and streets, furnishings such as lights or benches, vegetation, gardens and yards, adjacent open space such as fields, parks, commons, or woodlands, and important views or visual relationships.

Not Recommended:

Removing or radically changing those features of the setting which are important in defining the historic character.

Recommended:

Retaining the historic relationship between buildings and landscape features of the setting. For example, preserving the relationship between a town common and its adjacent historic houses, municipal buildings, historic roads, and landscape features.

Not Recommended:

Destroying the relationship between the buildings and landscape features within the setting by widening existing streets, changing landscape materials or constructing inappropriately located new streets or parking.

Removing or relocating historic buildings or landscape features, thus destroying the historic relationship within the setting.

Setting: Protect and Maintain

Recommended:

Protecting and maintaining historic building materials and plant features through appropriate treatments such as cleaning, rust removal, limited paint removal, and reapplication of protective coating systems; and pruning and vegetation management.

Not Recommended:

Failing to provide adequate protection of materials on a cyclical basis which results in the deterioration of building and landscape features.

Setting: Protect and Maintain

Recommended:

Protecting buildings and landscape features against arson and vandalism before rehabilitation work begins by erecting protective fencing and installing alarm systems that are keyed into local protection agencies.

Not Recommended:

Permitting the building and setting to remain unprotected so that interior or exterior features are damaged.

Stripping or removing features from buildings or the setting such as wood siding, iron fencing, terra cotta balusters, or plant material

Recommended:

Evaluating the overall condition of the building and landscape features to determine whether more than protection and maintenance are required, that is , if repairs to features will be necessary.

Not Recommended:

Failing to undertake adequate measures to assure the protection of building and landscape features.

Setting: Repair

Recommended:

Repairing features of the building and landscape by reinforcing the historic materials. Repair will also generally include the replacement in kind—or with a compatible substitute material—of those extensively deteriorated or missing parts of features which there are surviving prototypes such as porch balustrades or paving materials.

Not Recommended:

Replacing an entire feature of the building or landscape when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or landscape, or that is physically, chemically, or ecologically incompatible.

Setting — *Replace*

Recommended:

Replacing in kind an entire feature of the building or landscape that is too deteriorated to repair — when the overall form and detailing are still evident — using the physical evidence as a model to guide the new work. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

Not Recommended:

Removing a feature of the building or landscape that is un-repairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

Setting: *Design for Missing Historic Features*

Recommended:

Designing and constructing a new feature of the building or landscape when the historic feature is completely missing, such as row house steps, a porch, a streetlight, or terrace. It may be a restoration based on documentary or physical evidence; or be a new design that is compatible with the historic character of the setting.

Not Recommended:

Creating a false historical appearance because the replaced feature is based on insufficient documentary or physical evidence. Introducing a new building or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.

Setting: Alterations | Additions for the New Use

Recommended:

Designing and constructing a new feature of the building or landscape when the historic feature is completely missing, such as row house steps, a porch, a streetlight, or terrace. It may be a restoration based on documentary or physical evidence; or be a new design that is compatible with the historic character of the setting.

Not Recommended:

Creating a false historical appearance because the replaced feature is based on insufficient documentary or physical evidence. Introducing a new building or landscape feature that is out of scale or otherwise inappropriate to the setting's historic character, e.g., replacing picket fencing with chain link fencing.

Recommended:

Designing and constructing new additions to historic buildings when required by the new use. New work should be compatible with the historic character of the setting in terms of size, scale, design, material, color, and texture.

Not Recommended:

Introducing new construction into historic districts that is visually incompatible or that destroys historic relationships within the setting.

Recommended:

Removing insignificant buildings, additions, or landscape features which detract from the historic character of the setting.

Not Recommended:

Removing a historic building, building feature, or landscape feature that is important in defining the historic character of the setting.

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APPENDIX

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A. DEMOLITION BY NEGLECT ORDINANCE

B. OXFORD HISTORIC PRESERVATION COMMISSION CERTIFICATE OF APPROPRIATENESS APPLICATION

C. PRESERVATION DISTRICT MAPS

Section 54-30. Demolition by Neglect.

(a) Any resource which is a landmark and all resources within a preservation district shall be preserved by the owner or such other person or persons as may have the legal custody or control thereof against decay, deterioration, and free from unreasonable structural defects. The owner or other person having legal custody and control thereof shall repair such resource if it is found to have one or more of the following defects:

(1) Deterioration to the extent that it creates or permits a hazardous or unsafe condition as determined by the city's building inspector.

(2) Deterioration, as determined by the building inspector, of a building characterized by one or more of the following:

a. Those buildings, which have parts thereof, which are so attached that they may fall and injure persons or property;

b. Deteriorated or inadequate foundations;

c. Defective or deteriorated floor supports or floor supports inefficient to carry imposed loads with safety;

d. Members of walls or other vertical supports that split, lean, list, or buckle due to defective material, workmanship, or deterioration;

e. Members of walls or other vertical supports that are insufficient to carry imposed loads with safety;

f. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members, which sag, split, or buckle due to defective material, workmanship, or deterioration;

g. Members of ceilings, roofs, ceiling and roof supports, or other horizontal members that are insufficient to carry imposed loads with safety;

h. Fireplaces or chimneys which list, bulge, or settle due to defective material, workmanship, or deterioration; or

i. Any faults, defect, or condition in the building, which renders the same structurally unsafe or not properly watertight.

(b) If the commission makes a preliminary determination that a resource is being demolished by neglect, it shall direct the city building official to notify the owner of the resource of this preliminary determination, stating the reasons therefore, and shall give the owner of record 30 days from the date of mailing of such notice or the posting thereof on the property, whichever comes later, to commence work to correct the specific defects as determined by the commission. Said notice shall be given as follows:

(1) By certified mail, restricted delivery, mailed to the last known address of the record owner as listed on the city and/or county tax rolls; or

(2) If the above mailing procedure is not successful, notice shall be posted in a conspicuous, protected place on the resource. If the owner fails to commence work within the time allotted as evidenced by a building permit, the commission shall notify the owner in the manner provided above to appear at a public hearing before the commission at a date, time, and place to be specified in said notice, which shall be mailed or posted at least 30 days before said hearing. For the purpose of insuring lawful notice, a hearing may be continued to a new date and time. The commission shall receive evidence on the issue of whether the subject resource should be repaired and the owner may present evidence in rebuttal thereto by neglect, it may direct the city building official to bring misdemeanor charges against that owner.

(Code 1968, § 14 1/2-32; Ord. No. 2000-5, § 12, 3-7-2000

OXFORD HISTORIC PRESERVATION COMMISSION CERTIFICATE OF APPROPRIATENESS APPLICATION

107 Courthouse Square, Oxford, MS 38655

CASE NUMBER _____

APPLICATION DATE: _____

FILING FEE: $ _____

☐ Check ☐ Cash

ADDRESS OF PROPERTY SUBJECT TO APPLICATION:

_____

APPLICANT:

Name: _____ Daytime Telephone: _____

Mailing Address: _____

Relationship to Property: ☐ Owner ☐ Architect ☐ Contractor ☐ Tenant

PROPERTY OWNER:

Name: _____ Daytime Telephone: _____

Mailing Address: _____

ARCHITECT:

Name: _____ Daytime Telephone: _____

Mailing Address: _____

CONTRACTOR:

Name: _____ Daytime Telephone: _____

Mailing Address: _____

PROPOSED WORK: (Please continue on a separate sheet of paper if necessary)

Please provide a written description and photographs of each existing condition and each proposed modification. Plans and/or drawings of proposed work MUST accompany this application when filed. If request is for a demolition permit, indicate if the site is to remain vacant.

_____

_____

_____

_____

CASE NUMBER _____

OXFORD HISTORIC PRESERVATION COMMISSION CERTIFICATE OF APPROPRIATENESS APPLICATION

It is warranted in good faith that the statements above and on attached page(s) are true and correct. I understand that, if this application is approved, it becomes a part of the Certificate of Appropriateness and that I have received approval ONLY for the work specified herein, subject to any conditions or modification imposed by the Commission. I acknowledge that if the owner, contractor, or any subcontractor(s) constructs, alters, relocates, or demolishes any resource in violation of the City of Oxford Preservation Ordinance, it shall be required to restore the resource to its appearance or setting prior to the violation and that the City of Oxford may bring forth civil and/or criminal prosecution and penalties for such violation.

I understand that no changes may be made to the approved drawings/plans or Certificate of Appropriateness application without prior approval from the Oxford Historic Preservation Commission and if such violation is found civil and/or criminal penalties may be brought forth for such violations.

I understand that a CERTIFICATE OF APPROPRIATENESS IS A PRE-REQUISITE TO OBTAINING A BUILDING PERMIT AND NO WORK MAY BEGIN UNTIL A BUILDING PERMIT IS OBTAINED.

Applicant must sign: _____ Date: _____

STAFF USE ONLY

CASE NUMBER _____

APPLICATION DATE: _____

FILING FEE: $ _____

☐ Check ☐ Cash

ACTION TAKEN:

The decision of the Oxford Historic Preservation Commission is as follows: The application is hereby:

☐ **APPROVED**

☐ **APPROVED ADMINISTRATIVELY**

☐ **APPROVED WITH CONDITIONS**

☐ **TABLED PENDING ADDITIONAL DATA**

☐ **DISAPPROVED**

COMMENTS:

Chairman, Oxford Historic Preservation Commission **Date**

OXFORD HISTORIC PRESERVATION COMMISSION
COURTHOUSE SQUARE PRESERVATION COMMISSION

POLICY AND PROCEDURE FOR DEMOLITION BY NEGLECT

I. Introduction

A. The City of Oxford's Historic Preservation ordinance provides that "any resource which is a landmark and all resources within a preservation district shall be preserved by the owner or such other person or persons as may have the legal custody or control thereof against decay, deterioration, and free from unreasonable structural defects." *See* SECTION 54-30 of the Code of Ordinances of the City of Oxford for definitions of "deterioration."

B. The *proposed* policies and procedures of the Oxford Historic Preservation Commission ("OHPC") and the Courthouse Square Historic Preservation Commission ("CSHPC") for considering issues of Demolition by Neglect as defined in SECTION 54-30 of the Code of Ordinances of the City of Oxford are enumerated below.

II. Initiation of Demolition by Neglect Proceeding

A. A concerned citizen, commission member or city official may request that the OHPC or CSHPC consider demolition by neglect of a property/ properties within the preservation district. This request shall be submitted to the planning office no later than thirty (30) days prior to the regularly scheduled OHPC or CSHPC meeting and shall contain the following information: address, owner's name, pictures of the property, and description of the deterioration.

B. The planning office will notify the owner, in writing via certified mail/return receipt requested, that the property was placed on the agenda for the next OHPC or CSHPC meeting. The letter will specify the date, time and place of meeting and will notify the owner that the OHPC or CSHPC will vote whether to instruct the building official to conduct a visual inspection of the exterior of the property.

III. Initial Review

A. The OHPC or CSHPC will discuss the evidence of demolition by neglect and vote whether evidence of decay, deterioration, or unreasonable structural defects are present and should be inspected by the city building official. *"i.e. possible demolition by neglect"*

B. If a majority of the OHPC or CSHPC votes to proceed, the chairman will provide the building official with enumerated concerns of deterioration and instruct the building official to conduct a visual inspection of the property. This inspection will be performed from the city right of way or on the property if permission is given by owner.

C. The building official will notify the OHPC or CSHPC and the owner, in writing via certified mail/return receipt requested, of the result of the inspection. This letter will specifically enumerate the findings of the inspection and reference the enumerated concerns of the OHPC or CSHPC.

1. If deterioration ***is not*** found by building official:
   a) The demolition by neglect process is concluded and may be re-initiated in 24 months.
2. If deterioration ***is*** found by building official:
   a) This letter shall be issued to the owner, via certified mail/return receipt requested, instructing the owner to, within thirty (30) days:
      A) commence work on repairs,
      B) provide a plan for commencement of repairs and, if necessary, request an extension of time, or
      C) provide a inspection report from a licensed professional stating that the property is not in a state of deterioration or neglect.

IV. Preliminary Determination of Demolition by Neglect

A. If deterioration is found and thirty (30) days from the date of notification of the building official's finding of demolition by neglect have passed, the OHPC or CSHPC will formally discuss the building official's findings, any additional evidence of demolition by neglect and any rebuttal evidence presented by the property owner. The OHPC or CSHPC will then make a preliminary determination whether the property is suffering demolition by neglect. Additionally, if attempts by the building official to remedy the possible demolition by neglect are unsuccessful after sixty (60) days from the date of notification of the building official's finding of demolition by neglect, the building official will report to the OHPC or CSHPC at the next regularly scheduled meeting.

B. If the OHPC or CSHPC votes by majority to make a preliminary determination of demolition by neglect, it shall direct the building official to notify the owner of this preliminary determination and give the owner thirty (30) days from the mailing of the written notice or the posting on the property, as required in the ordinance, to commence work to correct the specific defects. If written notice is given, it shall be certified mail/ return receipt requested.

C. If the owner fails to commence work within the time allotted, the OHPC or CSHPC shall notify the owner to appear before the OHPC or CSHPC for a formal hearing. Thirty (30) days notice will be given by certified mail/ return receipt requested or by posting on the property as required by the ordinance.

V. Official Determination and Enforcement

A. The OHPC or CSHPC will again receive evidence of demolition by neglect in the form of findings by the building official, any additional evidence of demolition by neglect and any rebuttal evidence presented by property owner. The OHPC or CSHPC will then make an official determination whether the property is suffering demolition by neglect.

B. If an official determination of demolition by neglect is made, the OHPC or CSHPC may direct the building official to bring misdemeanor charges against the owner.

C. The OHPC or CSHPC will inform the owner, in writing, of the findings. If the recommendation is to direct the building official to file charges and/or the determination of demolition by neglect is official, the owner shall also be informed of his right to appeal, in writing, sent certified mail/ return receipt requested.

VI. Appeal

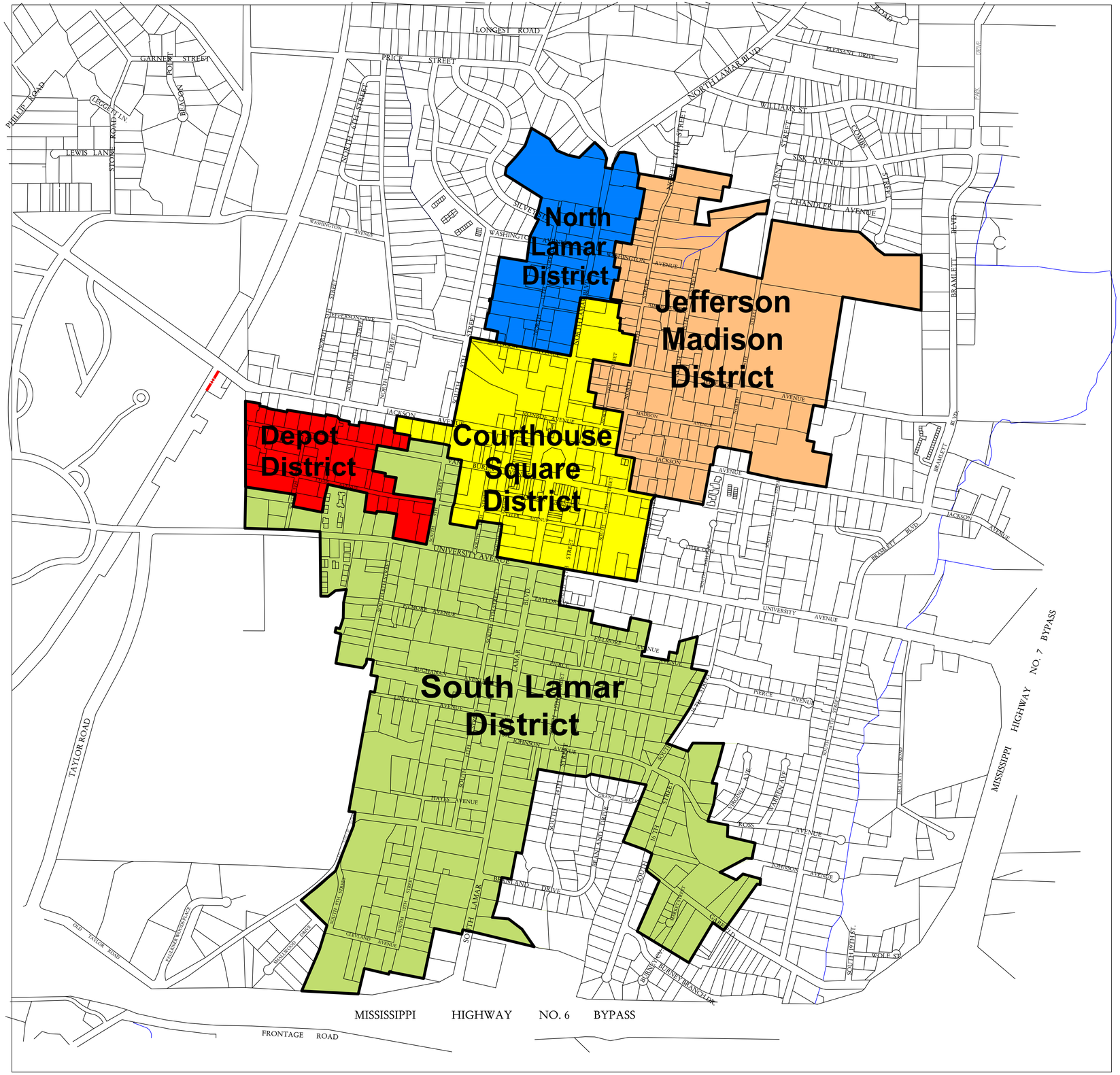
The owner may file an appeal of the OHPC or CSHPC decision to the Director of Planning who will forward this appeal to the Mayor and Board of Aldermen for presentation at their next regularly scheduled meeting, through the City Clerk of the City of Oxford as provided by law. *See* SECTION 54-28 of the Code of Ordinances of the City of Oxford.

CITY OF OXFORD

PUBLIC WORKS DEPARTMENT

Local Historic Preservation Districts

7-21-11



North Lamar District

Jefferson Madison District

Courthouse Square District

Depot District

South Lamar District

Historic Preservation District

Parcels