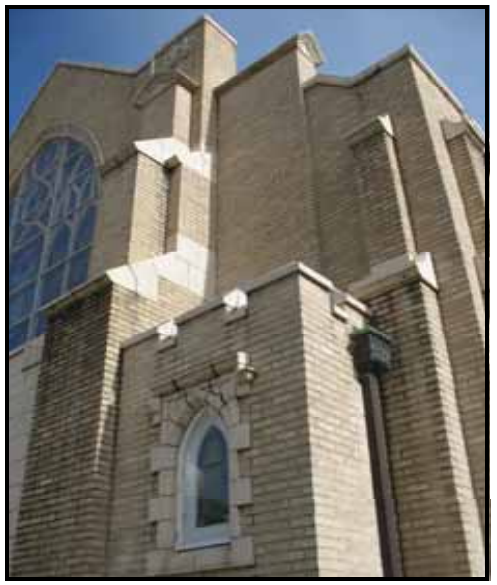

McCOMB DESIGN GUIDELINES



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Prepared by: David Preziosi, AICP - Mississippi Heritage Trust
2009

MCCOMB DESIGN GUIDELINES

McCOMB, MISSISSIPPI - 2009

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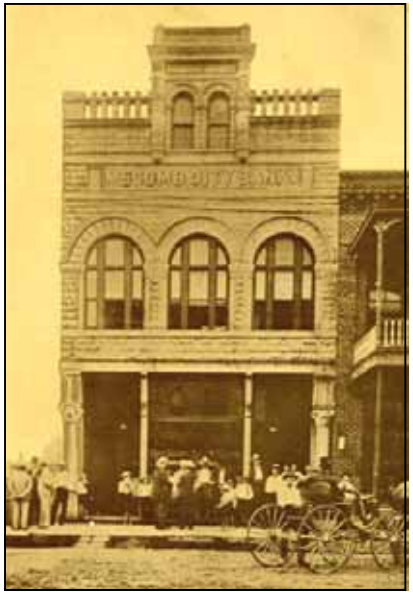
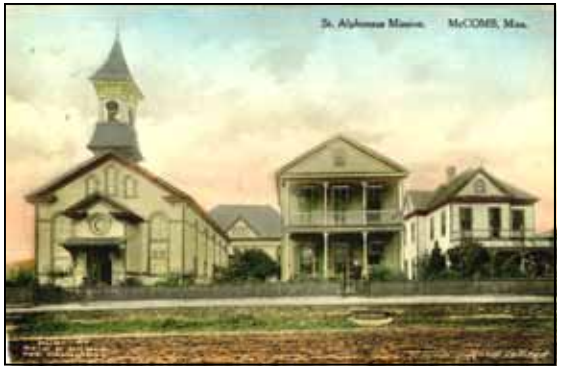




Historic images courtesy of the McComb Main Street \Association.

INTRODUCTION AND USE OF THE McCOMB DESIGN GUIDELINES

- Introduction
- How to Use the Guidelines
- Use of the Guidelines by the McComb Historic Preservation Commission

INTRODUCTION

McComb has a significant collection of historic structures typical of small cities in Mississippi. The city has several distinct architectural styles represented in its building inventory from the late 1800s to the newer modern style of architecture from the 1950s which is now becoming historic.

McComb's historic structures 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 McComb. The best way to illustrate the unique story of the development of McComb is through its varied historic resources that still remain to this day.

The historic resources of McComb are important for the future of the community. Heritage tourism is one of the fastest growing industries in our country, and McComb has the potential to benefit from that industry. The city's historic resources can also play an important role in attracting new industry and new residents.

During the last three decades, interest in historic preservation and rehabilitation of historic structures has increased throughout the United States. Increasingly people are realizing the value of historic structures and the contribution they make to a community, both aesthetically and economically. McComb is no exception. The City of McComb established a local historic district in 2003 when a historic preservation ordinance was adopted by the city to protect the historic structures in the district. Under the ordinance all changes in the local historic district area must be approved by the McComb Historic Preservation Commission (MHPC). In 1979 the Kramertown-Railroad Historic District was listed in the National Register of Historic Places and in 2004 the McComb Downtown Historic District was listed in the National Register. Both of those National Register districts are included in the local historic district. There are also three houses individually listed in the National Register in McComb including the William Fredrick Holmes House (Theosa) at 302 Third Street, the Holmes-Brent House (Brentwood) at 601 Delaware Avenue, and the White-Alford House at 845 White Boulevard.

The purpose of the *McComb Design Guidelines* is to encourage historic preservation and high design standards in McComb's local historic district 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 McComb's local historic district. The guidelines should benefit property owners, architects, contractors, public officials, and members of the MHPC, which has the primary responsibility for managing change in the local historic district.

The *McComb Design 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 guidelines address only the exterior of historic buildings and focus on the architectural features that define the unique character of McComb.

The McComb Historic Preservation Commission is responsible for the review of exterior changes in the local historic district and will use the *McComb Design Guidelines* and the *Secretary of the Interior's Standards for Rehabilitation* in making decisions about the appropriateness of changes to buildings within the local district. Any property owner contemplating changes to the exterior of a historic resource or planning to construct a new building in the local historic district area is subject to review by the MHPC. A Certificate of Appropriateness (COA) from the MHPC must be obtained before work can begin on any changes to an existing building or new construction. If the proposed physical changes are consistent with the *McComb Design Guidelines* and the *Standards for Rehabilitation*, the applicant will receive a Certificate of Appropriateness and WORK CAN BEGIN ONCE ALL NECCESARY PERMITS ARE RECEIVED, including those from any applicable city departments.

The *McComb Design Guidelines*, used in harmony with the McComb Historic Preservation Ordinance, will assist the McComb Historic 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 by the McComb Historic Preservation Commission.

The final authority on the appropriateness of changes or the design of new construction does not rest solely with McComb's design guidelines, but also with the property owners, architects, contractors, municipal authorities, and members of the McComb Historic Preservation Commission. They determine the appropriateness of changes within the historic district. Ultimately, the preservation of McComb's historic resources does not rely on ordinances or design guidelines, but on decisions made by the community and its citizens.

HOW TO USE THE GUIDELINES

The *McComb Design Guidelines* are intended to be easy to use and to allow for quick location of specific information. The Guidelines are divided into topical sections with section headings at the top of every other page for easy reference. Each section is divided into subsections to locate specific information more quickly. The guidelines also include photos and illustrations to clarify the text.

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 into one publication. The *Standards for Rehabilitation* appear as

shaded text within applicable topical sections. Boxed within the text of the *McComb Design Guidelines* are titles of applicable National Park Service *Preservation Briefs* that offer additional technical information. Copies of all *Preservation Briefs* are available on-line at www.nps.gov with a summary in the appendix listing all of the *Preservation Briefs*.

Also included in the appendix is a glossary of preservation related terms, resources for additional information, and a list of professional organizations for consultation.

USE OF THE GUIDELINES BY THE MCCOMB HISTORIC PRESERVATION COMMISSION

The McComb Historic Preservation Commission will use the *McComb Design Guidelines* as a guide for making decisions on applications submitted to the commission. Use of the guidelines will assist the commission in making consistent and fair decisions that are compatible with the *Secretary of the Interior's Standards for Rehabilitation* and sound preservation practice.

Property owners, architects, and contractors can use the *McComb Design 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 McComb Historic Preservation Commission.

The McComb Design Guidelines will encourage the preservation of architectural detailing like the original decorative wood siding, round vent and bargeboard found at 530 Third Street, a significant expression of the Queen Anne style of architecture.

PRESERVATION PRACTICES

- Introduction to Historic Preservation and Rehabilitation
- Incentives for The Rehabilitation of Historic Structures
- *Secretary of Interior Standards for Rehabilitation*
- Applying the Standards
- McComb Preservation Goals

INTRODUCTION TO HISTORIC PRESERVATION AND REHABILITATION

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 near museum-like settings, like those at Colonial Williamsburg or similar restorations, but the vast majority of historic buildings have to evolve to survive. Empty buildings become deteriorated and after time 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 or structure is a privilege and responsibility. Owners of historic properties should view themselves as temporary caretakers of the community's architectural heritage.

Many historic buildings enjoy new uses after rehabilitation. The process of rehabilitating a historic building for a new use is termed *adaptive reuse*. Many historic railroad depots are today home to restaurants, shops, museums, visitor centers, and other uses. Abandoned historic school buildings often become affordable apartments, museums, conference centers, and performing arts centers. Historic houses in commercial areas are often converted to small shops or office space.

INCENTIVES FOR THE REHABILITATION OF HISTORIC STRUCTURES

There are special incentives for the restoration or rehabilitation of historic proprieties listed in the National Register of Historic Places or eligible for listing in the National Register. Currently only the structures listed in the Kramertown-Railroad National Register Historic District or the McComb Downtown National Register Historic District are eligible for the tax credits. Maps of both National Register historic districts are available from the McComb Historic Preservation Commission. It is possible that some structures in McComb outside of the National Register districts listed above may qualify individually for the National Register of Historic Places and would therefore be eligible for tax credits or if other areas of the city are listed on the National Register as a district they would also qualify. Questions about the eligibility of a structure for the National Register of Historic Places should be directed to the Historic Preservation Division of the Mississippi Department of Archives and History at 601-576-6940.

Historic preservation incentives are available in the form of tax credits for rehabilitation of historic structures both on the federal and state levels. A tax credit is better than a deduction. An income tax deduction merely lowers the amount of income subject to taxation, but a credit lowers the amount of tax owed. In general, for each dollar of tax credit earned, the amount of income tax owed will be reduced by one dollar.

Federal Tax Credits - Federal tax credits for rehabilitation of historic structures are only available for buildings that are

income producing (office, retail, restaurant, residential rental, apartments, Bed & Breakfast, etc.). The rehabilitation must also be substantial meaning the rehabilitation costs must exceed the current value of the building minus the value of the land. For example if the property and building are valued at $100,000 on the tax rolls and the land is valued at $25,000 and the building at $75,000, then $75,000 must be spent on the rehabilitation to qualify for the federal tax credits.

State Tax Credits - To qualify for the state tax credit the rehabilitation expenditures must exceed: $5,000 in the case of an owner-occupied dwelling, or 50% of the total basis in the property in non-owner-occupied dwellings. Generally, "basis" is the purchase price, less the cost of the land, plus any improvements already made to the property, minus the deprecation taken on the property. Buildings do not have to be income producing like the federal tax credit to qualify, thus owner occupied residential structures would qualify.

For both the federal and state tax credits rehabilitation work must follow the *Secretary of Interior's Standards for Rehabilitation*. Before any work begins application forms for the credits must be completed and approved to make sure the proposed work will qualify for the credits. The Mississippi Department of Archives and History administers the state tax credit program, and the federal tax credit program on the state level working with the National Park Service which makes the final decisions on approval of federal tax credit applications.

Application forms and information on the federal and state tax credits are available from the Historic Preservation Division of the Mississippi Department of Archives and History by calling 601-576-6940. More information and application forms are also available online at www.mdah.state.ms.us/hpres/prestaxincent.html.

Depot District Tax Exemption - The Depot District of McComb has a tax exemption for a period of seven years for any construction project of any privately owned new structure and any major construction, renovation or improvement project to any privately owned structure in the Depot District. Exemptions are only granted for city ad valorem taxes and not school or county taxes. An exemption will only be granted after a written application has been filed with the city clerk and approved by the board of mayor and selectmen of the city.

The owners of 131 Front Street have taken advantage of Federal Tax Credits to renovate the interior and exterior of their building.

SECRETARY OF INTERIOR'S STANDARDS

The *McComb Design Guidelines* are written to be consistent with the *Secretary of the Interior's Standards for Rehabilitation.* These federal standards determine the appropriateness of work treatments for the rehabilitation of historic properties and are used in the review of tax credit projects. Property owners and design professionals should reference the *Standards for Rehabilitation* during the planning process.

Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize an historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features, shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the 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 SECRETARY'S STANDARDS

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

Applying the Secretary of Interior's Standards

1. **Identify, Retain and Preserve** the form, materials, and detailing of the property that defines 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 missing feature cannot reasonably be 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.

MCCOMB PRESERVATION GOALS

McComb's preservation goals are outlined in the Statement of Purpose of the McComb Historic Preservation Ordinance, which was adopted by the Mayor and Board of Selectmen on June 24, 2003. The goals of the McComb ordinance are similar to the goals outlined in the ordinances of many historic communities in Mississippi and across the nation.

In adopting its ordinance, the City of McComb has recognized the importance of McComb's historic resources including public, commercial, religious, and residential buildings and acknowledged that McComb's unique qualities are worth preserving for the future.

The general purpose of the McComb ordinance is to preserve, enhance, and perpetuate those aspects of the city having historical, cultural, architectural, and archaeological merit. Such activities will promote and protect the health, safety, prosperity, education, and general welfare of the people living in and visiting McComb.

More specifically, the McComb ordinance is designed to achieve the following goals:

1. Protect, enhance and perpetuate resources which represent distinctive and significant elements of the city's historical, cultural, social, economic, political, archaeological, and architectural identity;
2. Insure the harmonious, orderly, and efficient growth and development of the city;
3. Strengthen civic pride and cultural stability through neighborhood conservation;
4. Stabilize the economy of the city through the continued use, preservation, and revitalization of its resources;
5. Protect and enhance the city's attractions to tourists and visitors and the support and stimulus to business and industry thereby provided;
6. Promote the use of resources for the education, pleasure, and welfare of the people of the city;
7. Provide a review process for the preservation and appropriate development of the city's resources.

The *McComb Design Guidelines* will assist the city in fulfilling the goals outlined in the McComb Historic Preservation Ordinance by providing written and illustrated guidelines for owners of historic properties, design professionals, and members of the McComb Historic Preservation Commission.

Having guidelines and standards facilitates the work of the McComb Historic Preservation Commission, whose members can make consistent and defensible decisions based on recognized preservation and design standards. The public benefits, because property owners and building professionals can follow the design guidelines during the planning process with some assurance that their projects will receive approval and help preserve the historic character of the City of McComb.

CERTIFICATE OF APPROPRIATENESS PROCESS

- Permit Review Procedure
- Certificate of Appropriateness Required Support Materials
- Criteria for Issuance of a Certificate of Appropriateness
- Procedures for Issuance of a Certificate of Appropriateness

PERMIT REVIEW PROCEDURE

A Certificate of Appropriateness, hereby referred to as COA, is required from the McComb Historic Preservation Commission (MHPC) before any action can be taken to a building or site within the local McComb preservation district. No exterior feature of any resource in the preservation district shall be altered, relocated, or demolished until after an application for a COA of such work has been approved by the commission. Likewise, no construction, which affects a resource, shall be undertaken without a COA. A map of the area included in the local preservation district is available at the McComb City Hall. Anyone desiring to undertake work in the local preservation

district must submit a COA application to the City of McComb at McComb City Hall. Once received the completed COA application shall be forwarded to the McComb Historic Preservation Commission for review at one of their Commission meetings.

The Commission shall review the COA application at one of its public hearings 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 returned to the applicant and copied to the Building Official. After building permits are obtained work may begin. If the work changes during construction from what was originally approved a new COA must be submitted to make sure the new work meets the Historic Preservation Ordinance requirements and the standards in the *McComb Design Guidelines*.

The McComb Historic Preservation Commission shall review applications for any action affecting historic resources in historic districts, landmarks or landmark sites when subject to public view from any public building, public street or way, or from any building or grounds open to the public. That includes:

1. Construction of new structures and/or capital improvements.
2. Demolition of existing structures.
3. Modifications to exterior building systems that introduce new materials or systems. (i.e. new vinyl siding over existing wood siding; window replacement, new porch enclosure; etc.)
4. Additions and expansions to existing buildings. (i.e. addition of an new wing, new garage; new free-standing out-building; etc.)
5. Introduction of new building elements or building systems to the original building (i.e. addition of a skylight; modification of roof slope, etc.)
6. Cleaning and waterproofing activities on the building shell (i.e. paint removal on existing siding or brick; tuck pointing masonry; cleaning siding or brick; etc.
7. Landscaping that includes removal of mature trees and/ or construction of paving or building elements.

In making its evaluation the MHPC shall seek to accomplish the purposes of the McComb Historic Preservation Ordinance, and in particular to preserve and protect the architectural and historical integrity and character of landmarks, landmark sites or historic districts.

Work within the local historic district that does that not require a COA permit, although a building permit may be necessary, include:

1. Interior renovations that do not effect the building exterior.
2. Minor maintenance or repair projects that involve small scale replacement of existing building components with matching materials; cleaning, painting and similar activities.

CERTIFICATE OF APPROPRIATENESS REQUIRED SUPPORT MATERIALS

In order for a COA to be placed on the agenda for a preservation commission meeting the following materials must be submitted with the application. ***Incomplete applications will not be placed on the Preservation Commission agenda.***

1. Plans (including drawings and specifications) of the Proposed Project.
2. Photographs of the property with respect to the Proposed Project.
3. Sample materials to be used and their relation to the Proposed Project (This is required ***only*** for projects involving windows, building additions, and/or new construction).

CRITERIA FOR ISSUANCE OF A CERTIFICATE OF APPROPRIATENESS

The commission shall consider the following factors when considering applications for a Certificate of Appropriateness:

GENERAL FACTORS

1. Architectural design of existing building, structure, or appurtenance and proposed alteration;
2. Historical significance of the resource;
3. General appearance of the resource;
4. Condition of the resource;
5. Materials composing the resource;
6. Size of the resource;
7. The relationship of the above factors to, and their effect upon the immediate surroundings and, if within a preservation district, upon the district as a whole and its architectural and historical character and integrity.

NEW CONSTRUCTION

1. In advance of new construction, steps shall be taken to insure evaluation of possible archaeological resources, as set forth in the Mississippi Antiquities Act.
2. The following aspects of new construction shall be visually compatible with the buildings and environment with which the new construction is visually related, including but not limited to: the height, the gross volume, the proportion between width and height of the façade(s), the proportions and relationship between doors and windows, the rhythm of solids to voids created by openings in the façade, the materials, the textures, the colors, the patterns, the trims, and the design of the roof.

3. Existing rhythm created by existing building masses and spaces between them shall be preserved.
4. The landscape plan shall be compatible with the resource, and it shall be visually compatible with the environment with which it is visually related. Landscaping shall also not prove detrimental to the fabric of a resource, or adjacent public or private improvements like sidewalks and walls.
5. No specific architectural style shall be required.

EXTERIOR ALTERATION

1. All exterior alterations to a building, structure, object, site, or landscape feature shall be compatible with the resource itself and other resources with which it is related. The original design of a building, structure, object, or landscape feature shall be considered in applying these standards.
2. Exterior alterations shall not affect the architectural character or historic quality of a landmark and shall not destroy the significance of landmark sites.

DEMOLITION

1. The commission shall consider the individual architectural, cultural, and/or historical significance of the resource.
2. The commission shall consider the importance or contribution of the resource to the architectural character of the district.
3. The commission shall consider the importance or contribution of the resource to neighboring property values.
4. The commission shall consider the difficulty or impossibility of reproducing such a resource because of its texture, design, material or detail.
5. Following recommendation for approval of demolition, the applicant must seek approval of replacement plans prior to receiving a demolition permit and other permits. Replacement plans for this purpose shall include, but shall not be restricted to, project concept, preliminary elevations and site plans, and completed working drawings for at least the foundation plan which will enable the applicant to receive a permit for foundation construction.
6. Applicants that have received a recommendation for demolition shall be permitted to receive such demolition permit without additional commission action on demolition, following the commission's recommendation of a permit for new construction. Permits for demolition and construction shall be issued simultaneously if requirements of new construction in the historic district are met, and the applicant provides financial proof of his ability to complete the project.
7. When the commission recommends approval of demolition of a resource, a permit shall not be issued

until all plans for the site have received approval from all appropriate city boards, commissions departments, and agencies.

PROCEDURES FOR ISSUANCE OF A CERTIFICATE OF APPROPRIATENESS

Anyone desiring to take action requiring a certificate of appropriateness concerning a resource for which a permit, variance, or other authorization from either the city code inspector or the city is also required, shall make application therefore in the form and manner required by the applicable code section or ordinance. Any such application shall also be considered an application for a certificate of appropriateness and shall include such additional information as may be required by the commission. After receipt of any such application, the city building official shall determine the impact of the proposal which would affect a resource without a certificate of appropriateness. No building permit shall be issued by the city which affects a resource without a certificate of appropriateness. In the event that a building permit need not be obtained for a building, structure, or object to be erected within a preservation district or on a landmark or landmark site, a certificate of appropriateness is still required before such building, structure, or object may be erected. Thereafter, such application shall be reviewed in accordance with the following procedures.

1. When any such application is filed, the city code inspector shall immediately notify the commission chair or vice-chair, if the chair is unavailable, of the application having been filed.

2. If at the time of filing an application, there is not a Commission meeting already scheduled within 30 days of this filling, the chair or vice-chair shall set a time and date, which shall be not later than 15 days after the filling of the application for a hearing by the commission, and the city code inspector shall be so informed.

3. The applicant shall, upon request, have the right to a preliminary conference with commission staff for the purpose of making any changes or adjustments to the application which might be more consistent with the commission's standards.

4. Not later than eight days before the date set for the said hearing, the city code inspector shall mail notice thereof to the applicant at the address in the application and to all members of the commission.

5. Notice of the time and place of said hearing shall be given by publication in a newspaper having general circulation in the community at least ten days before such hearing and by posting such notice on the bulletin board in the lobby of city hall.

6. At such hearing, the applicant for a certificate of appropriateness shall have the right to present any

relevant evidence in support of the application. Likewise, the governing body shall have the right to present any additional relevant evidence in support of or in opposition to the application.

7. The Commission shall have the right to recommend changes and modifications to enable the applicant to meet the requirements of the commission.

8. Within not more than 21 days after the hearing on an application, the Commission shall act upon it, either approving, denying, or deferring action until the next meeting of the commission. Evidence of approval of the application shall be by certificate of appropriateness issued by the commission and, whatever its decision, notice in writing shall be given to the applicant and the City Building Official.

9. In all cases of applications affecting National Historic Landmarks, at least two-thirds (six members of a nine-member board) of the members of the commission must approve a certificate of appropriateness in order for it to be granted.

10. The issuance of a certificate of appropriateness shall not relieve an applicant for a building permit, special use permit, variance, or other authorization from compliance with any other requirement or provision of the laws of the city concerning zoning, construction, repair, or demolition.

11. Denial of a certificate of appropriateness shall be binding upon the city code inspector or the agency issuing building permits and shall prevent the issuance of other building permits for the same parcel until a certificate of appropriateness is approved. A certificate of appropriateness may be evidenced by either a written and dated letter to an owner or applicant or such a letter accompanied by a signed and dated stamp on the face of any and all architectural or project drawings prepared for a project.

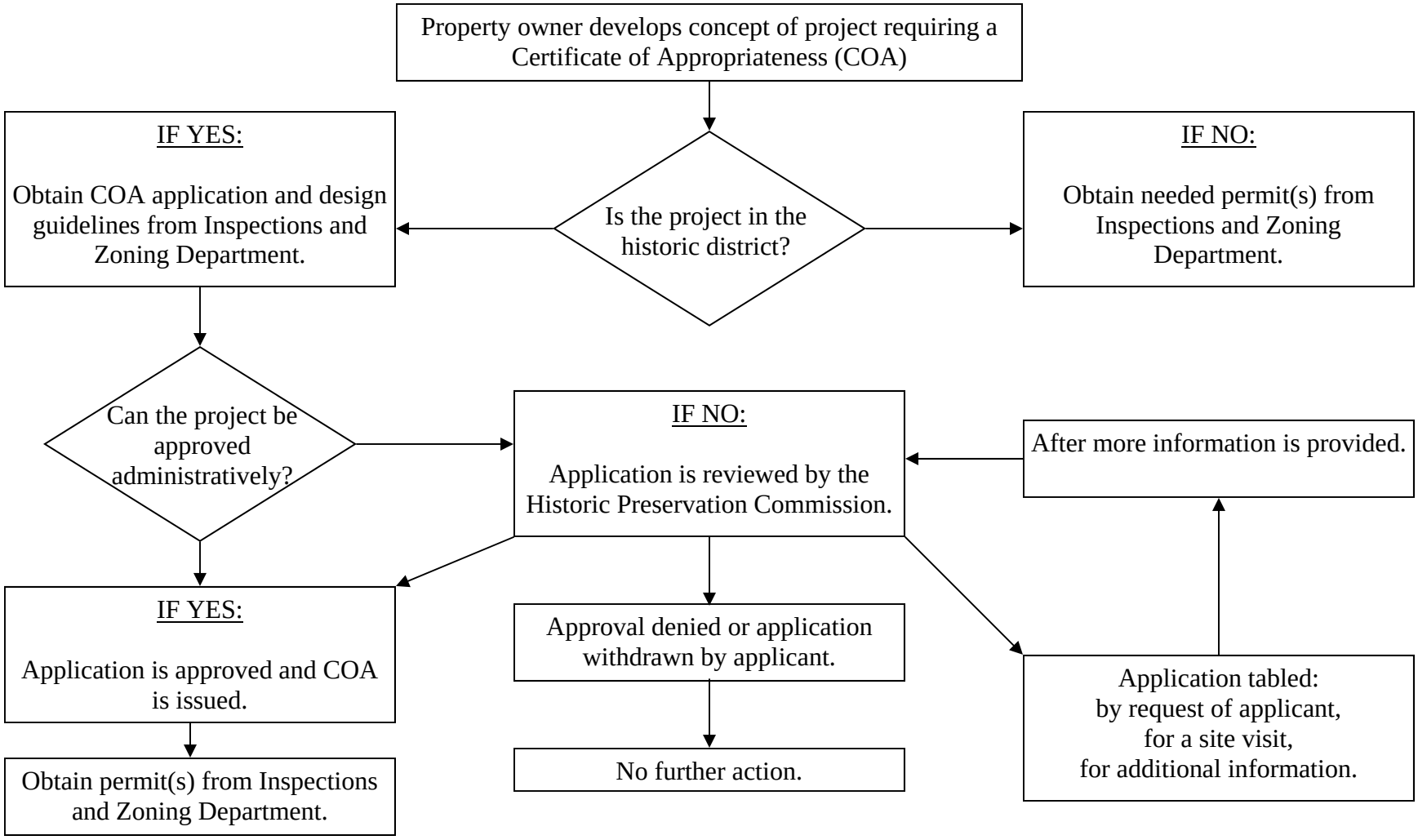
12. A certificate of appropriateness shall expire after six months if work has not begun.

All work including maintenance or repair must meet city safety standards and codes.

APPEALS PROCEDURE

The applicant who desires to appeal a decision by the Commission shall file an appeal to the chancery court of Pike County within thirty 30 days after the determination of the issue by the commission in the manner provided by law.

CERTIFCATE OF APPROATENESS FLOW CHART



HISTORY & ARCHITECTURE

- Historical and Architectural Background of McComb
- Architectural Styles in McComb

HISTORICAL AND ARCHITECTURAL BACKGROUND OF MCCOMB

Information for this section came from several sources including the 2006 McComb Cultural Resources Survey, McComb 1924-1925 published by the Chamber of Commerce, McComb Downtown Historic District and Kramertown-Railroad Historic District National Register of Historic Places National Register Nomination forms. Historic images used in this section are courtesy of the McComb Main Street Association.

Founding and Early Development

Located approximately mid-way between New Orleans, Louisiana, and Jackson, Mississippi, McComb (originally called McComb City) was founded in 1872 by railroad magnate Col. Henry Simpson McComb to be the location of the offices, rail yards, and repair facilities of the New Orleans, Jackson, and Great Northern Railroad.

The New Orleans, Jackson and Great Northern Railroad was chartered in 1852 and was completed between New Orleans and Jackson in 1858. The NOJ & GN continued beyond Jackson to Canton, Mississippi, where it connected with the Mississippi Central Railroad, which was completed to Lagrange, Tennessee, in 1860. These two railroads together formed a continuous north-south rail line through Mississippi on the eve of the Civil War. The railroads of the South were of vital strategic importance during the Civil War, which made their destruction a major objective of the Union armies. Mississippi's railroads suffered tremendous damage. After the war, the Reconstruction period brought new challenges and new opportunities for the railroads. Col. McComb was one of many northerners who moved south to invest in railroad companies during the Reconstruction years.

Having acquired control of the of the New Orleans, Jackson and Great Northern Railroad by 1871, Col. McComb wanted opportunities for growth of the company that were unavailable in New Orleans, where the primary facilities of the company were then located. He reportedly also had a desire to remove his workers from the "evils of the city." Additionally, yellow fever was a serious concern to railroad personnel and their families, and Col. McComb thought that New Orleans was especially susceptible to the disease. Col. McComb decided to establish a new city on land that he owned a hundred miles north of New Orleans in Pike County, Mississippi, to be the center of operations for his company.

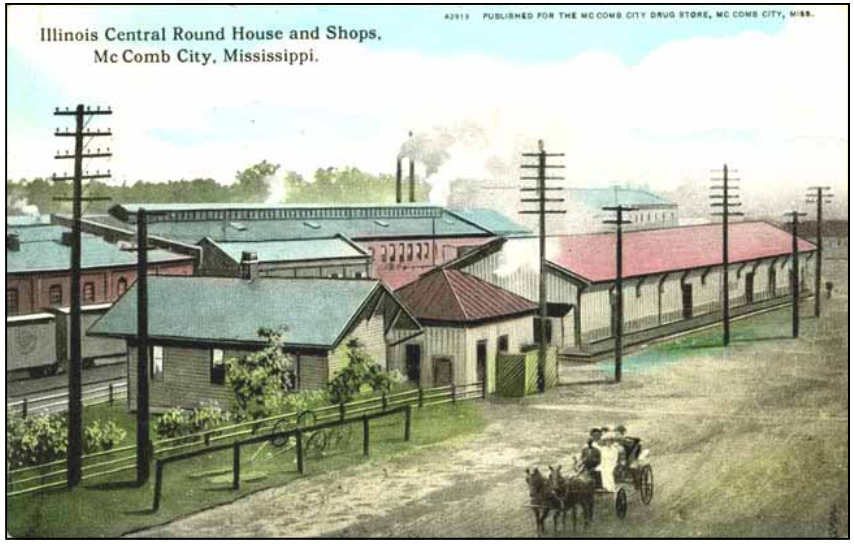
Col. McComb began the process of designing his own town by having the area surveyed and laid out into lots by a man named Billings from Delaware, McComb's home state. Lots were laid

out, sold, and residences and business buildings began to be erected. The first city charter was issued on April 5, 1872, and by 1873 the town had a Mayor (Mr. Mount who worked for the railroad) and Board of Aldermen, a volunteer fire department and a sawmill.

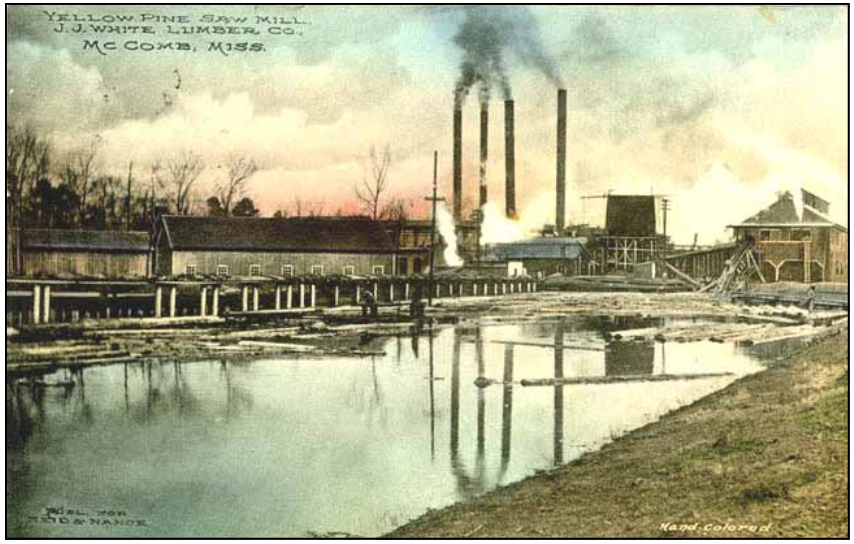
The town was to have everything that was needed for McComb's men to work and support families. Shops, hotels, restaurants, entertainment venues, and industrial support companies for the railroad were established. Workers lived in small cottages near the railroad or in the nearby towns of Summit and Magnolia using the rails as transportation to and from work.

Col. McComb spent a great deal of his own money as well as the railroad company's money trying to get the town started while returning the railroad to full operating capacity after the destruction caused by the Civil War. The effort exceeded his financial resources, and in 1874 he sold controlling interest in the NOJ & GN to the Illinois Central Railroad. Col. McComb died on December 30, 1881.

Later, the Illinois Central merged the NOJ & GN and the Mississippi Central Railroad into a new company called the Chicago, St. Louis, and New Orleans Railroad, which was operated as part of the Illinois Central system. This railroad was subsequently consolidated into the Illinois Central in 1882.



One important early industry in McComb City was the J. J. White sawmill and lumber company, which was begun in 1873 on the southern outskirts of the city in order to take advantage of the dense pine forests in the area. White prospered from the approximately 70,000 acres of timberland he owned in the area. With the ability to process and transport his commodity by rail, White built this endeavor into a lucrative business for himself and for the city. Captain White was a veteran of the Civil War and was very active in every facet of the development of McComb from financial institutions to the development of schools and cotton mills. He died in 1912. The J.J. White Memorial Presbyterian Church at 110 Third Street was built in his memory in 1921.



The J. J. White Lumber Company became a lucrative business with the ability to harvest local pines trees and transport lumber from McComb by the railroad.

From 1873 to 1890 the city enjoyed a regular but mostly uneventful growth. In 1874 Mr. A. Heidenreich started a general merchandise store. Besides the railroad structures it was the first brick building in McComb. He continued operating the business until his death in 1895 along with a brick-yard near the city.

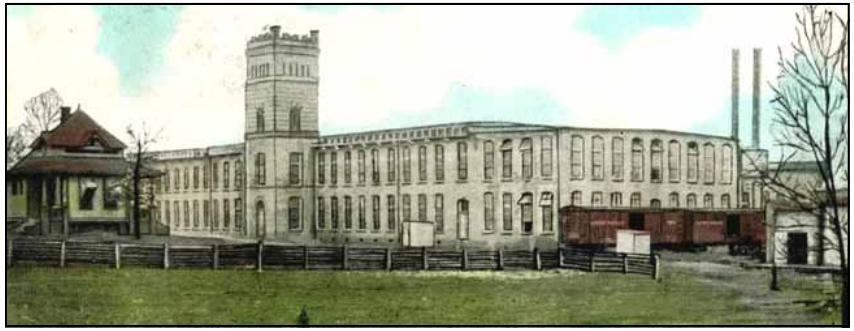
The year 1889 saw the beginning of the local newspaper, *The McComb Enterprise.* Begun by R. B. May the newspaper was taken over by his son, R. E. May, at his death in 1908. J.O. Emmerick purchased the paper in 1923 and subsequently built the building at 127-129 North Broadway about 1930. The name was changed to *The McComb Daily Enterprise* with its first edition published on September 2, 1935, and finally to *The McComb Enterprise Journal.* Operation of the newspaper took place in that building until another one was built in 1960's.

Also in the year 1889, brothers William and Hugh McColgan built the McColgan Hotel at 200-214 Main Street. This building burned along with twenty-one other buildings in downtown McComb on June 22, 1904. The McColgan Hotel was rebuilt soon thereafter. Xavier A. Kramer, local architect, a mechanical and electrical engineer, and mayor from 1929 to 1942, purchased the hotel in 1920. At one time the structure stretched around the corner north on Front Street with shops, parking and other amenities for guests and locals. The rebuilt hotel building originally had a conical turret facing the corner of Main and Front Streets. The First National Bank was founded in 1904 and was housed in this corner of the building. Unfortunately the bracketed cornice and tower were lost when the building was clad in a metal facade cover about 1973. The metal cover has since been removed.

The McColgan Hotel was rebuilt after the fire of 1904. The building remains to this day; however, the tower and bracketed cornice were lost in a later remodeling.

As for the growth that had taken place in the city from the 1880s, a 1903 edition of *The McComb City Journal*, stated the town had about "1,100 buildings, 100 businesses and about 1,000 houses with a population of 7,000." The town had fast become one the most prosperous communities on the rail line from Jackson to New Orleans.

In 1904 J. J. White erected an industrial building with 120,000 square feet of floor space and established the McComb Cotton Mills. He was also involved in the development of a large ice plant that iced the perishables that were being shipped by rail.



The McComb Cotton Mills were constructed by J. J. White in 1904.

In 1904, B. V. Slader came to McComb and established a modest contracting and building business. McComb was not expanding as rapidly at that time as it did in later years, but Mr. Slader secured his fair share of work. In 1906 Mr. Slader added to his equipment molds for the manufacture of concrete building blocks, and the amount of that material employed in the construction of McComb residences and business buildings indicate that his business was more than ordinarily successful. General concrete construction, curbings, sidewalks, floors and other work, including foundations, were also done by Slader's company. Mr. Slader's plant developed as the needs of McComb and surrounding communities demanded his products. In addition to standard concrete work his company was also able to make artificial art and building stone, of every description, special detail stone of intricate design and pattern. Among the notable achievements of the plant are the great Corinthian columns of the First Baptist Church. The plant also turned out a great variety of patterns of art stone, building stone, vases, columns, light posts, ornamental brick, window sills and caps, and numerous other products. There are several houses built of rusticated concrete block from Slader's company still around today including several on Bacot Avenue and houses at 323 Sixth Street and 630 Virginia Avenue.

630 Virginia Avenue was constructed of decorative concrete blocks manufactured by Slader's company.

The Railroad Strike of 1911

Only a few years later the town was to be a focal point in a national crisis. The Great Railroad Strike of 1911 was a critical situation, which set a precedent for political regulation of transportation for the next twenty years and culminated with the New Deal policies of Franklin Delano Roosevelt. The strike included the Union Pacific Railroad, the Southern Pacific Railroad, and the Western Pacific Railroad. Workers decided to unite and form the American Federation of Labor but railroad companies realized the dangers of the potential power of the labor group and tried to crush the organization.

In McComb, freight and passenger clerks walked out on Monday, September 25, 1911, at 11:30 a. m.; everything dealing with the trains came to a halt immediately. Later that day a battle broke out between the locals and the strikers. Unofficial reports stated that over 30 were killed and 100 injured. Federal Marshals were sent to McComb to restore order. But public sentiment was not with the strikers and in general the merchants suffered greatly from loss of business from rail system employees during the next two years. The Federal Government finally convinced the railroad companies to recognize the unions and attempt to negotiate the demands of the union. The community weathered the economic setback and bolstered its economy as a center for lumber and agricultural commerce.

Progress Resumes for McComb

McComb's City Hall at 115 Third Street was designed by local architect and one time Mayor, Xavier A. Kramer, who was born in Magnolia on October 19,1879. Kramer was also chief engineer for the Mississippi Department of Transportation. He followed George H. Wolbrecht as Mayor of McComb. In light of the fact that the first City Hall in the 1870s was a boxcar, the commanding presence of the building that fronted two streets was an admirable addition to the city in 1913. Kramer was also the owner of the McComb Ice Company, the McComb Creamery, the Allen Lumber Company, the McComb Commissary and the McComb Ice Cream Company.

The Marion Company at 131 North Front Street on the corner of North Front Street and State Street was the site of Gulf-McComb Motor Company, which sold Ford and Lincoln automobiles. The Illinois Central Railroad division offices were located on the second floor of the Marlon Building in the 1920s.

A Masonic Lodge (McComb Lodge No. 382, F&AM) was organized in McComb City in 1875 and chartered in 1876. Meetings were initially held on the second floor of a building on the south side of Main Street. In 1920 the brick building at 102 North Broadway was constructed as the Masonic Temple.

In 1921, a modern steel car shop was erected by the Illinois Central Railroad in order to repair and manufacture freight cars. The construction of cotton warehouses, a milk processing plant and an aluminum processing plant along with the discovery of oil added to McComb's prosperity.

The Palace Theatre at 109 Main Street was built about 1930 and ceased operation in the 1970s. The building is presently vacant but has been acquired by the McComb Main Street Association, which has plans for its rehabilitation.

The F.W. Woolworth Store opened at 207 Main Street in September of 1923. The building was severely damaged by a fire in 1940, which threatened the downtown business area particularly the south side of Main Street.

At the west end of Main Street is the four-story building known as the Kramer Building or originally "Jacob's Theatre" at 230 Main Street. The Ludwig-McComb Theatre opened October 6, 1928 with a reported 2,000 people attending the event. The building later attracted the first of the chain department stores to Main Street with J.C. Penney opening on March 11,1937, in the east side and using two of the upper floors. Eventually, the City Drug Store building just to the east was taken in as auxiliary space. The first floor front entry of the adjoining building was closed and access was opened from the inside east wall of the Kramer Building.

Early view of Main Street looking east showing Jacob's Theatre on the left.

Fourteen buildings in the downtown historic district were constructed in the 1920s. Seven of those located in the 200 block of Main Street replaced wooden buildings from the 1890s. Five buildings in the district are attributed to the 1940s. Among these are the buildings at 101 and 124 North Broadway Street.

Metal facade covers were placed on many of the Main Street and downtown businesses in the 1960. They were removed in 2001 and 2002. Private citizens began investing the time and money in order to breathe new economic life into the area.

Residential Development in McComb

As typical with residential growth in new cities the first residences were constructed close to the downtown commercial core and then spread out as lots were developed. Just west of the downtown commercial core the States district was developed and so named the States district as the streets are named after different states in America. In this area the most common architectural styles were Queen Anne, which was a very popular architectural style when the residential lots of the city were opened for development, and later, after the turn of the century, the Craftsman/Bungalow style. In fact many of the Queen Anne porches were remodeled in the Craftsman style when the style became popular for houses. The railroad helped make both of these styles popular with the ease of transporting building materials and parts characteristic of both styles of architecture. Sometimes whole kit houses were shipped in pieces to be assembled on site. Just east of the railroad tracks another residential area sprung up with smaller houses for the railroad workers. Houses were built in similar styles to the States District although not as elaborate and much smaller. Both of these residential areas are part of the local historic district.

Above are some of the architectural features found in McComb. On the upper left a porch with multiple columns on a masonry base typical of the Bungalow style, a gable with decorative vents and brackets characteristic of the Queen Anne style in the upper right, the decorative brick work and cast stone elements of a commercial building on Main Street in the lower left, and in the lower right a pointed arch entryway typical of the Gothic Revival style.

ARCHITECTURAL STYLES IN McCOMB

The city of McComb has a significant collection of historic buildings and structures, whose architectural styles and forms reflect the history of the city from the late 1800s to the 1950s.

Before the turn of the twentieth century there was little in McComb in terms of buildings. As the town began to grow into a city, development brought numerous buildings, both residential and commercial, of various sizes and architectural styles.

The railroad enabled the easy delivery of building supplies such as the new mass produced building parts manufactured elsewhere and shipped by rail to McComb. People used the newly available mass produced decorative features of the turn of the twentieth century such as columns, balustrades, gable trim, vergeboard, etc. to embellish their houses and buildings, especially those in Queen Anne and Colonial Revival style. Later styles of architecture also used decorative features but not to the extent of the earlier ones.

Today, McComb has numerous architectural styles typical of small cities in Mississippi including Gothic Revival, Italianate, Queen Anne, Colonial Revival, Neo-Classical Revival, Craftsman/Bungalow, Tudor Revival, Art Moderne, Minimal Traditional, Modern or Contemporary, and Ranch styles. Generally, as in much of Mississippi, McComb lagged behind in the construction of buildings in the current national architectural styles of the time by several years.

GOTHIC REVIVAL

national date range 1830-1860

The Gothic Revival style derives from European medieval architecture and was used primarily for churches until popularized as a residential style by Andrew Jackson Downing in his 1850 publication, *The Architecture of Country Houses*. The most distinguishing architectural feature of Gothic Revival buildings is the pointed arch. Other characteristics include steeply pitched roofs, wall dormers, hood molds over doors and windows, bargeboards, pinnacles, battlements, and window tracery. Carpenter Gothic refers to Gothic Revival buildings executed in wood by carpenters who finished the exterior wall surfaces in horizontal lap siding or vertical board and batten and utilized the newly invented jigsaw to create Gothic Revival ornament.

There are several examples of the Gothic Revival style in McComb found both in religious and residential examples. The J.J. White Memorial Presbyterian Church at 110 Third Street constructed in 1921, Centenary United Methodist Church at 500 Delaware Avenue built in 1925, and the Episcopal Church of the Mediator at 215 North Broadway Avenue constructed in 1931 are all brick examples of the style with pointed arched windows, battlements, turrets, and large buttresses at the corners. The First Christian Church at 415 Delaware Avenue built circa 1897 can be considered the Carpenter Gothic style along with a residential example of the style at 403 North Railroad Street which are both sided in wood with decorative details. The original siding has been covered on the house. .

The J.J. White Memorial Presbyterian Church is a good example of the Gothic Revival style with pointed arched windows, battlements, and heavy cast stone detailing.

415 North Railroad Street is characteristic of the Carpenter Gothic Style.

ITALIANATE

national date range 1840-1880

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. Towers or copulas are often found. 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 often feature bracketed and chamfered posts, often on pedestals, and jigsawn balustrades.

McComb has commercial, religious, governmental, and residential examples of the style. Commercial examples include the State Theatre and the building at 230 Main Street. The grandest building of the style in McComb is St. Alphonsus Catholic Church 509 Delaware Avenue constructed in 1922 with its two massive towers, arched windows and openings. The McComb Fire Station was also constructed in the style in 1928. A residential example can be found at 501 Third Street although there have been some modifications to the openings on the first floor, however it still retains segmental arched four-over-four windows and eave brackets.

St. Alphonsus Catholic Church is the grandest example of the Italianate style in McComb with its towers and arched windows.

Unusual for fire houses, the McComb Fire Station was constructed in the Italianate style.

QUEEN ANNE AND FREE CLASSIC QUEEN ANNE

national date range 1880-1900

The Queen Anne style is characterized by irregularity of plan and massing. Buildings tend to be highly ornamented and exhibit a variety of forms, textures, materials and colors. Distinctive architectural features include steep gables, towers, turrets, tall chimneys, porches with slender turned columns, projecting pavilions, bays, and encircling verandas. Colored glass panels are popular in doors and windows. Siding is usually a mix of horizontal lap siding and decorative shingles used in bays, gables and other areas as accents providing texture to the wall surfaces. Windows are usually large have a one-over-one or two-over-two configuration. English architects named the style, but it relies more on Medieval precedents than on the early eighteenth-century reign of Queen Anne.

The Queen Anne style arrived in McComb with the introduction of the railroad to the city which allowed for the easy delivery of mass produced decorative pieces which were popular in the construction of houses in the Queen Anne style. The style was very popular in McComb and there are many excellent examples of the style. Good examples of the style can be found at 303 Magnolia Street, 329, 419, and 425 South Broadway Street, 602 Minnesota, 712 and 703 Pennsylvania Avenue. All retain a good deal of original exterior features such as the multi gable roofs, delicate porches supported by turned columns and decorative brackets.

329 South Broadway Street is an excellent example of the Queen Anne style as it retains many original features including: wood double hung windows, wood lap siding, fish scale siding, turned porch columns with brackets, multi-gable roof and decorative gable brackets.

The gable of 530 Third Street exhibits typical Queen Anne detailing with the carved wood decorative bracket in the peak of the gable and patterned shingle siding with a decorative vent..

Many of the houses built in the Queen Anne style in McComb have had modifications over the years, mostly to their porches as columns were replaced with those in the current popular style. A great deal of the porch modifications were done in the Craftsman style replacing the light and delicate turned columns with more massive wood box columns usually on masonry piers. Queen Anne style houses located at 315 North Broadway Street, 403 Delaware Avenue, 429 South Broadway Street, 506 Michigan Avenue, 530 Third Street, and 648 Louisiana Avenue all had modifications to the porches with the installation of wood box columns mostly on masonry piers.

The original columns at 403 Delaware Avenue were most likely turned and later replaced with tapered box columns on masonry piers typical of the later Craftsman style.

As the Queen Anne style gave way to the newly popular Colonial Revival style, architectural hybrids appeared. Buildings that retained the Queen Anne form often were dressed in the classical detailing of the Colonial Revival style. Some architectural historians have termed these hybrids as the Free Classic Queen Anne style.

McComb has several examples of the Free Classic Queen Anne style. 623 Louisiana Avenue exhibits the form of the Queen Anne style however the detailing is that of the Colonial Revival style with Tuscan style porch columns and a Palladian vent in the gable. 315 Edgar Street is another example of the hybrid style although it leans more to typical Queen Anne except for the use of Ionic columns which is more Colonial Revival in appearance than typical Queen Anne style turned columns. Other hybrid examples include 314 Michigan Avenue, 330 Michigan Avenue, and a two-story example at 302 Third Street.

623 Louisiana Avenue exhibits characteristics of the Queen Anne style but also that of the Colonial Revival style making the style a Free Classic Queen Anne.

COLONIAL REVIVAL

national date range 1870-1920

The Philadelphia Centennial of 1876 inspired a renewed interest in America's colonial architectural heritage, which resulted in the Colonial Revival style. Architects working in the style creatively combined a variety of colonial styles and contemporary elements to create buildings as innovative as they were derivative.

Architectural details associated with the Colonial Revival style are Palladian windows (a pairing of three windows with the central window larger than the two on either side and usually arched), dentiled cornices, classical columns, colonettes on pedestals, turned balustrades, dormer windows, glazed and leaded doors, transoms, and sidelights. Architects often intentionally exaggerated architectural elements or rendered them out of proportion with other elements.

The most famous architects working in the style were McKim, Mead, and White of New York. The earliest Colonial Revival buildings often exhibited the Queen Anne form but featured classical detailing. Earlier, high style Colonial Revival buildings were often very innovative, but later examples of the style reflect a growing interest in historic accuracy.

McComb has a several expressions of the Colonial Revival style. The house at 601 Pennsylvania is an early transitional house with the front having Colonial Revival form and detailing and the side having Queen Anne form and detailing. Other Colonial Examples include: 229 Fifth Street, 249 and 521 Louisiana Avenue. The former McComb Post Office at 114 State Street is Colonial Revival in style. The houses at 413 Michigan Avenue and 644 Minnesota are Dutch Colonial Revival in style as they both have gambrel roofs.

114 State Street

249 Louisiana Avenue

NEO-CLASSICAL REVIVAL

national date range 1900-1920

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 that are full story even on two-story examples. Windows often feature transoms and are filled with large, single-light or multi-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.

The grandest example of the Neo-Classical style in McComb is the house at 601 Delaware Avenue, known as Brentwood, with a massive two story portico with Ionic columns, pilastered entry door. The house at 304 Sixth Street has impressive detailing with Tuscan columns, large single light windows, pilastered entry door. 606 Third Street is a later more simplified example of the style but still has the large two-story portico with massive columns.

601 Delaware Avenue - Brentwood

606 Third Street

CRAFTSMAN/BUNGALOW

national date range 1890-1940

The term bungalow represents both a house form and an architectural style, although the bungalow house form is sometimes dressed in varying architectural styles. Although the name derives from India, inspiration for the style derives more from Japanese architectural traditions. The most common bungalow form is a one-story house with gently pitched broad gables and wide overhanging eaves. Structural members, like purlins, ridge beams, and rafters, are visible and extend beyond the walls and roof. Porch supports often consist of a shorter wood column atop a brick pedestal, and the columns are often tapered or boxed. Pergolas are often incorporated into the design of the building or appear as separate garden structures.

The English Arts and Crafts movement was influential in the development of both the bungalow style and its interior furnishings. The Arts and Crafts movement emphasized handmade craftsmanship as a response to the machine age. Ironically, bungalows were massed produced in great numbers and could even be ordered from Sears Roebuck and other companies that manufactured pre-fabricated houses.

The Craftsman style was very popular in McComb with good one-story examples at 130 Sixth Street, 225 Fifth Street, 322 South Railroad Street, 327 Seventh Street, 414 Michigan Avenue, 424 and 512 Louisiana Avenue, and 740 Virginia Avenue. There are two-story examples at 322 Third Street and 116 Fifth Street. All exhibit characteristics of the Craftsman style with low pitched gable roofs, overhanging eaves, and large porches with box columns, some combined with masonry piers.

422 Third Street

327 Seventh Street

TUDOR REVIVAL

national date range 1890-1940

The Tudor Revival style derived from a variety of early English building traditions. Houses are typically asymmetrically massed and feature steeply pitched roofs, decorative half-timbering, arched doorways, and multi-paned glazing in windows. Chimneys are sometimes elaborately detailed and positioned prominently on the façade. Doors are often board and batten and pierced by glazed panels. Windows tend to be grouped in bands and are sometimes casement windows of either wood or metal. The majority of Tudor Revival houses are brick with stucco or stone trim, however there are also wood examples although much rarer.

McComb has several representative examples of the Tudor Revival style. Brick examples of the style can be found at 310 Edgar Street, 310 Kentucky Avenue, 315 Louisiana Avenue, 317 Louisiana, 317 North Broadway Street, and highly decorative version at 614 Third Street. All of them have typical Tudor features with asymmetric massing, multiple gables, and some with arched entrances and massive brick chimneys. The house at 507 Delaware Avenue is a rare wood frame example of the Tudor style with asymmetrical massing, timbering in the gable, massive front exterior chimney, arched doorway, and casement windows.

614 Third Street

507 Delaware Avenue

ART DECO and ART MODERNE

national date range 1920-40

The Paris International Exposition of Decorative Arts in 1925 popularized the Art Deco style. Stucco is a common wall finish, and facades often feature a series of setbacks. Other wall finishes include glazed bricks, mosaic tiles, and pigmented glass. Art Deco ornament includes zigzags, chevrons, and other geometric motifs. Art Moderne differs from Art Deco in emphasizing the horizontal over the vertical. Art Moderne buildings are generally asymmetrical, have curved wall surfaces, flat roofs, horizontal grooves or lines in walls, and horizontal balustrades.

The commercial building at 214 State Street is Art Deco in style with its vertical elements, stepped setbacks, and use of decorative panels. Alterations have occurred to the storefronts and windows however the form and detailing still retain the Art Deco Style.

The commercial building at 229 Main Street is Art Moderne in style with simplified detailing, stucco surface, and Art Moderne style lettering cast in the parapet. The original storefront has been altered.

The McComb High School is grand example of the Art Moderne Style with its emphasis on the horizontal and the asymmetrical massing of the build. The window walls also provide a horizontal nature to the building.

224 State Street

McComb High School

MINIMAL TRADITIONAL

national date range 1935-50

The economic depression of the 1930s brought on a new simplified style which was restrained in the details and featured small floor plans and simple massing for cost efficiency in construction. Roofs are generally low pitched and usually have at least one front facing gable. Other characteristics are multi-pained windows with applied shutters, and the limited use of decorative features. The massing of the house and window openings tends to be asymmetrical.

After World War II houses in this style were built in great numbers across the country to satisfy the housing demand. Many new subdivisions were created and populated by houses in this style.

Examples of he Minimal Traditional style in McComb include 205 Clark Street, 414 Minnesota, 416 Third Street, 510 Pennsylvania Avenue, 515 New York Avenue, 517 Minnesota Avenue, 617 Delaware Avenue, 658 Louisiana Avenue, and 811 Missouri Avenue. Several have characteristics of the style with asymmetrical massing, multi-paned windows with applied shutters, and front facing gables.

416 Third Street is a good example of the Minimal Traditional style with asymmetrical massing, low pitched roof, front facing gable roof porch, and multi-paned windows.

811 Missouri Avenue is smaller example of the style but still has an asymmetrical facade, low pitched roof, front facing gable roof porch, and multi-paned windows.

MODERN or CONTEMPORARY

national date range 1940-80

From about 1950 to 1970 this style was the favorite among architects designing commercial and residential structures. The new style departed greatly from former traditional styles and is more closely related to the Art Deco, Art Moderne, and International styles with clean simple facades and strong horizontal or vertical lines.

Roof shapes varied from flat roofs to large low sloping shed roofs or even multiple roof systems. Large expanses of glass or picture windows were used as well as ribbon or slit windows to emphasize the horizontal. Exterior materials varied from brick, stone, and wood in different siding patterns such as vertical, horizontal, and even diagonal.

Examples of the Modern style in McComb can be found in both commercial and residential structures. Commercial structures built in the modern style include 205-207 Main with its simple façade patterning, metal windows and use of extensive glass storefronts; 304 Clark Street with its shed roofs, lattice brick screen wall, and stylized entry roofs and supports; and the AT&T building at 418 Michigan Avenue with its vertical slit window walls with colored panels and its undulating curved cantilevered entry porch. The addition to the St. Alphonsus Church for the school at 104 Fifth Street is Modern in style with its flat roof, curved block walls and simplified detailing. The house at 613 Missouri Avenue is an early residential example of the Modern style with is shed roof and use of metal casement windows stacked vertically. Trustmark Bank on Broadway Street is also modern in style.

418 Michigan Avenue

613 Missouri Avenue

RANCH

national date range 1935-75

The Ranch style originated in California in the 1930s and became the dominant style in America for almost forty years. The style is probably an outgrowth of several styles - Spanish, Prairie, Craftsman Bungalow, and the International style.

Ranch style houses are normally one-story, asymmetrical compositions with low-pitched roofs and wide overhanging eaves which emphasize the horizontal. Plans for Ranch houses frequently incorporate garages or carports, rear patios, and partially enclosed courtyards. Ranch houses feature cross gable, hipped, and side-gabled roofs. Wall surfaces are finished in both brick and wood and often in a combination of the two materials. Large picture windows and ribbon windows are also popular. Exterior detailing is sometimes based on Spanish or English Colonial precedents. Many Ranch houses feature shutters that are applied and inoperable as original features.

In McComb there are several examples of Ranch style houses. The house at 215 Fourth Street is a smaller example of the style but still has horizontal proportions with an integral carport and picture window. Constructed of brick, 529 Missouri Avenue, has a low slope hip roof, integral carport, picture window, and ribbon windows. Another a small brick example is located at 601 Virginia Avenue with a low slope gable roof, horizontal massing, and a large picture window. The house at 602 Virginia Avenue has a hip roof, integral carport, and a mix of stone veneer and shingle siding. 615 Nebraska Avenue is also a smaller example with a low slope gable roof and ribbon windows.

529 Missouri Avenue

601 Virginia Avenue

GENERAL MAINTENANCE

- Introduction to Maintenance
- Maintenance and Inspection Checklist

INTRODUCTION TO MAINTENANCE:

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. The following sample maintenance checklist can be modified and expanded to reflect the individual architectural features of particular architectural styles.

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 or holes
	Gutters coming loose from fascia boards
	Downspouts coming loose from gutters or walls
	Clogged 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 mold 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 mortar joints (indication of settling), brick, concrete, or concrete blocks
- Growth of moss or green staining indicating the possibility of moisture retention

EXTERIOR SIDING, SUPPORTING PIERS, AND CRAWL SPACE ENCLOSURE

- Exterior Siding
  - ◊ Masonry - Stone, Brick, Concrete, Stucco
  - ◊ Wood
  - ◊ Substitute Siding
  - ◊ Metal
- Supporting Piers and Foundation Walls
  - ◊ Maintenance, Repair, Replacement, Alteration, and Installation
- Crawl Space Enclosure
  - ◊ Maintenance, Repair, Replacement, Alteration, and Installation

EXTERIOR SIDING

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. Queen Anne style houses often mix clapboard and shingle siding, Tudor style houses usually feature combinations of brick and stone, while Craftsman style houses usually are sided in wood clapboard. Changing or covering the historic siding can decrease the historic value of a building. Each type of exterior siding comes with its own special benefits and unique preservation challenges.

MASONRY - STONE, BRICK, CONCRETE, STUCCO, AND MORTAR

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 usually had to be imported. The use of stone in early buildings was generally limited to lintels, keystones, thresholds, splash blocks, and paving. In the early twentieth century stone was sometimes used on facades of banks and public buildings.

The Centenary United Methodist Church on Delaware Avenue uses a mix of stone blocks for the entrance and cast stone for the detailing on other parts of the church.

The masonry buildings in McComb are mostly **brick.** The brick of McComb's early twentieth-century commercial buildings is structural, but most later residential buildings, including Tudor, Craftsman, and Ranch style houses 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 giving visual interest to the façade.

The brickwork of the parapets on several commercial buildings in McComb feature decorative brick patterning and projecting bricks to give interest to the façade.

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. McComb has several residential buildings that are constructed of the blocks including 323 6th Street, 630 Virginia Avenue, and several houses on Bacot Avenue. Rusticated concrete blocks were also used for porch walls, column bases, and low property walls. B.V. Slader manufactured the blocks and other cast concrete architectural elements in McComb. Pre-cast concrete buildings were also popular in the early twentieth century, although not many were built in Mississippi.

323 Sixth Street was constructed of rusticated concrete blocks which were fabricated in McComb by the B.V. Slader company. .

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 wood or metal lath to a wood frame structure. Stucco surfaces were used mostly in commercial applications in McComb. Commercially stucco was used on several buildings in downtown McComb including 114 Main Street, 212 State Street on the towers, 228 Main Street, 229 Main Street, and several others. Residentially in McComb stucco was used as accents on buildings, mostly on masonry bases for columns of the Craftsman style

The building at 114 Main Street uses stucco on the exterior scored to look like stone blocks..

Builders and/or masons sometimes applied stucco to arrest structural deterioration caused by rising damp and soft brick, which easily erode when exposed to the elements. In the early twentieth century, builders and masons, began to use hard portland cement as a stucco finish, which has created problems for owners of historic buildings.

Mortar is used to bond masonry units, whether stone, brick, terra cotta, or concrete block. Before 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.

MAINTENANCE AND REPAIR

Retain and repair original masonry wherever possible. 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

Most of the brick buildings constructed in McComb used bricks that were evenly fired and uniform in size which made them more durable and longer lasting if properly maintained.

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 the 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.

This kitchen building behind a historic mansion in Natchez shows the effects of rising damp along the base of the building. Water running along the façade and pooling at the base of the side elevation is the source of the problem. Controlling water run-off and preventing the pooling of water will correct the problem.

Falling damp is a problem common to brick buildings that have parapet walls (walls that extend above the roof) and is usually the result of damage, deterioration, or poor flashing installation. 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 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 their historic masonry. Portland cement is harder than brick and stone and is almost impossible to remove without damaging the masonry beneath.

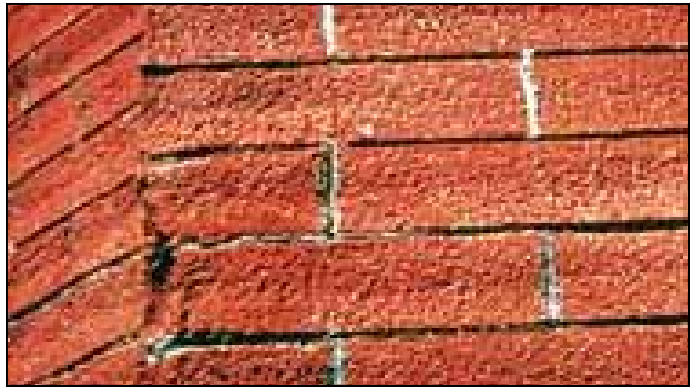
This building is suffering from falling damp most likely from water that is infiltrating at the top of the parapet and causing the noticeable stucco discoloration at the top of the wall and the problems with the stucco losing its bond with the brick below and falling off of the building.

Other masonry problems are usually related to water. Poorly maintained gutters and downspouts that do not control water runoff are far worse than no gutters and downspouts, because large amounts of water can be discharged at one particular spot. Areas adjacent to windows and doors are particularly susceptible to water damage due to poorly maintained sills, flashing, capping, roofing, and caulking.

Brick and stone should only be cleaned 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, if necessary. High-pressure water will erode mortar and force too much water into the masonry wall. Sandblasting will not only erode mortar but will remove the glazed outer surface of brick and hasten deterioration.

Bricks and stone that have never been painted should not be painted. Commercial sealants or waterproof coatings should also not be applied. Paint and commercial sealants can trap water in the bricks or stone and create additional problems, especially on the interior surfaces where the water trapped in the brick or stone will try to escape. Paint also becomes a maintenance issue as it tends to flake over time and requires additional repainting. If a brick or stone building is all ready painted it is acceptable to repaint. Paint can be removed with chemicals or other gentle methods. Never use sandblasting to remove paint as it destroys the protective surface of the brick.

Moisture problems in masonry walls are best handled by addressing the source of water infiltration rather than trying to cover them up will coatings of other materials.



This National Park Service photograph well illustrates the negative effects of sandblasting, which should never be used to clean brick buildings. Sandblasting will not only erode mortar but will also remove the glazed outer surface of brick and hasten deterioration.

The owner of this brick building tried to stop the mortar erosion and water infiltration by smearing concrete over the deteriorated areas. This makes it very difficult to properly repair the problems in the future and has caused more damage to the brick surface

CONCRETE

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 and joists.

STUCCO

Traditional stucco is applied by hand in a three-part process on solid masonry walls or on lath made of wood or metal (twentieth century). Historic stucco is not a very long-lasting building material and needs regular maintenance. Historic building owners 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 be softer than the original masonry that it covers. Commercially available caulking compounds are not suitable for patching cracks in stucco, because dirt attaches more readily to the tacky surface of caulk, which also weathers differently. Most stucco repairs require the skill and experience of a professional plasterer. Unlike modern synthetic stucco, cementatious stucco has high impact resistance and sheds water. Stucco of lime and sand also breathes to allow water vapor to escape.

MORTAR

Preserve original mortar where possible and replace (repoint) only where necessary. Mortar used to bond masonry should be softer than the material that it binds to which will allow for contraction and expansion and allow for easy removal and replacement when necessary. 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.

The spot repointing of this brick wall does not match the original in color, texture, or form. Joints are too large and mortar is smeared on the face of bricks. The tell-tale, dark gray color and texture of the mortar indicates that portland cement mortar was used. The cracked and spalled brick (center top) resulted from the hard portland mortar.

Mortar for repointing 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 repointing, samples need to be laid up weeks before work begins to allow for color changes in drying.

This photograph supplied by Chagrin Falls Preservation in Ohio illustrates the spalling that can occur only five years after using portland cement mortar in repointing.

REPLACEMENT, ALTERATION, AND INSTALLATION

Consider replacement only 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 - Repointing 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 RECOMMENDATIONS - 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.

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 temperatures.

Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.

Recommended:

Inspecting painted masonry surfaces to determine whether repainting is necessary.

Not Recommended:

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

Recommended:

Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.

Not Recommended:

Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure water-blasting.

Recommended:

Applying compatible paint coating systems following proper surface preparation.

Not Recommended:

Failing to follow manufacturers' product and application instructions when repainting masonry.

Recommended:

Repainting with colors that are historically appropriate to the building and the district.

Not Recommended:

Using new paint colors that are inappropriate to the historic building and district.

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.

Not Recommended:

Failing to undertake adequate measures to assure the protection of masonry features.

REPAIR

Recommended:

Repairing masonry walls and other masonry features by repointing 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 repointing 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.

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.

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.

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.

WOOD - CLAPBOARD, WEATHERBOARD, BEVELED SIDING, DROP SIDING, SHIPLAP SIDING, TONGUE-AND-GROOVE SIDING, BOARD-AND-BATTEN SIDING, NOVELTY SIDING, SHINGLE SIDING, DECORATIVE ELEMENTS

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 exterior siding used in residential buildings in McComb.

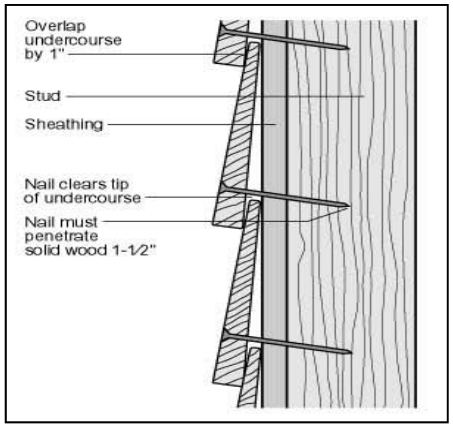
Clapboard, weatherboard, and lap siding are generally interchangeable and generic terms to describe wood siding consisting of horizontal boards that overlap to shed water. Typically, board width varies from 6 to 9 inches, and boards overlap at least 1 inch. Very early houses sometimes had siding as wide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

Beveled siding is a type of lap siding that refers to horizontal boards that are beveled, or tapered with the upper edge thinner than the lower edge. Beveled siding includes both plain and rabbeted patterns. Overlapping beveled siding creates a bold

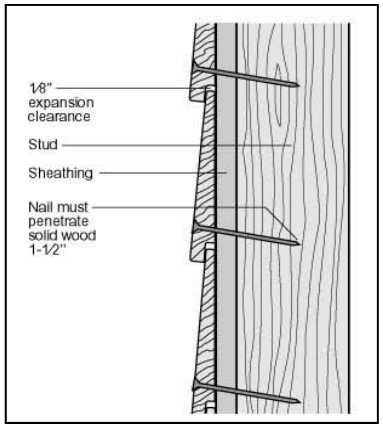
This Queen Anne style house at 430 Third Street retains its original horizontal lap siding.

shadow line and leaves a cavity between the siding board and the stud or sheathing behind.

Rabbeted beveled siding features a 1/2 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. Rabbeted beveled siding is sometimes called drop siding.



Plain beveled siding

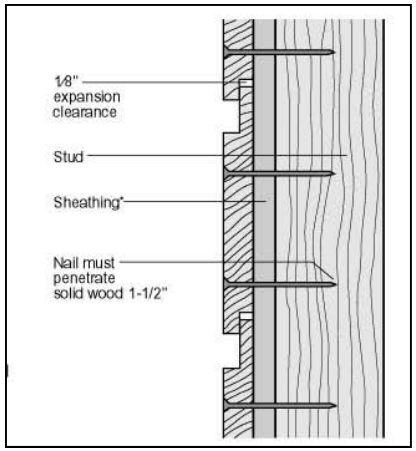


Rabbeted beveled siding

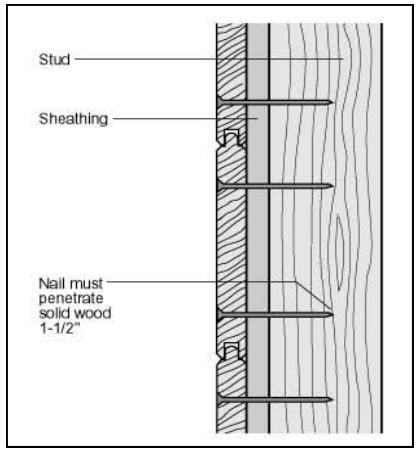
*The drawings above illustrate the installation of **beveled siding**. The beveled siding on the left side is plain. The installation of plain beveled siding leaves a cavity behind the siding and creates a bold shadow line. The rabbeted bevel siding on the right features a 1/2 inch rabbet milled to fit over the edge of the preceding board, which allows the siding to lie fat against the studs or sheathing.*

This house on Fifth Street uses beveled wood siding which is typical of the Craftsman style of architecture.

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. Often the boards are cut and nailed to create decorative channels.



Shiplap siding



Tongue-and-groove siding

The drawings above illustrate the installation of shiplap (left) and tongue-and-groove (right) siding. The shiplap siding on the left is not beveled and lies flat against the studs or sheathing. Each piece of siding is cut to lap over or under the adjoining piece to create a channel. The tongue-and-groove siding on the right is often found on exterior walls where they are protected from weather by porches or galleries. Tongue-and-groove siding is sometimes called flush siding. A modern lumber-yard term is center-matched siding.

The house at 322 Railroad Street uses Shiplap siding.

Board-and-batten siding consists of vertical boards that are laid flat against structural members and are spaced at least 1/2 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.

Novelty siding is a term sometimes applied to rabbeted 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 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. This form of siding is usually referred to as simply "beaded-board," and it was especially popular for kitchen and bathroom walls in the late nineteenth and early twentieth centuries.

Shingle siding is most commonly found on Queen Anne style houses and Craftsman Bungalows. Houses in the Queen Anne style usually feature shingles in combination with other siding materials. Shingle siding appears 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.

In McComb there are several examples of shingle siding in the gables of Queen Anne style houses.

303 Magnolia Street uses a rounded shingle in the gable which is commonly known as a Fish Scale pattern.

530 Third Street uses a combination of shingle siding patterns in the gable to add visual interest. There are diamond pattern shingles alternating with rounded shingles

MAINTENANCE AND REPAIR OF WOOD SIDING

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, insect infestation, and inappropriate rehabilitation efforts.

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. Check also for damage from insects, particularly termites which can 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 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.

These National Park Service photographs illustrate a painted finish with severe peeling (left) and the use of a electric heat gun (right) to remove a deteriorated paint finish.

Problems with exterior paint are most often related to improper preparation. However, 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.

These two Victorian houses in Natchez were restored in the mid-1980s and feature typical late nineteenth-century paint schemes. Both houses were thoroughly scraped, sanded, washed, primed (oil primer), and painted (two finish coats of latex). Both houses have insulated attics but no wall insulation. Their mid-1980s paint jobs still looked good over a decade later.

REPLACEMENT, ALTERATION, AND INSTALLATION

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

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 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 some other types of wood.

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 stucco on new houses to simulate the appearance of wood clapboard and lime stucco.

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. Asbestos shingles are also brittle and subject to cracking. Most important, asbestos shingles are now considered to be a hazardous material and require special handling and disposal. There are now non-asbestos replacement shingles made to replicate the asbestos shingles.

Asbestos shingles are no longer manufactured, but property owners can sometimes locate some replacement shingles from roofers who have small stockpiles of them. Sometimes property owners can remove a shingle from a less prominent place to replace a damaged shingle on a more prominent location.

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. Many communities require that property owners hire asbestos abatement companies to undertake removal.

Inappropriate asbestos-shingle siding has been installed over the historic horizontal wood lap siding. The inappropriate siding does not convey the same visual characteristics of the historic wood siding and can obscure moisture and termite damage.

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 is not recommend for historic buildings in McComb.

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 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.

Vinyl siding is an original siding material on many late twentieth and early twenty-first century houses. Owners of historic buildings all across America 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. Unfortunately, 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 especially 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 dent, so it should not be pressure washed. Heat from fire or a nearby BBQ grill can also cause it to burn and melt.

The installation of vinyl siding alters the appearance of a historic wood structure. Particularly disconcerting are the J-channels, or vinyl strips, around windows, doors, and corner blocks. Historic citys, like Charleston, Savannah, Vicksburg, and Natchez restrict the use of vinyl siding in historic districts.

These photographs illustrate how vinyl siding negatively alters the exterior appearance of a historic building. The vinyl siding is nearly flush with the trim around the windows, and J-channels have been installed around the windows to prevent water infiltration behind the siding.

Examples of vinyl siding showing the installation of J-channels around every opening and the historic trim, if it survived the installation process.

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.

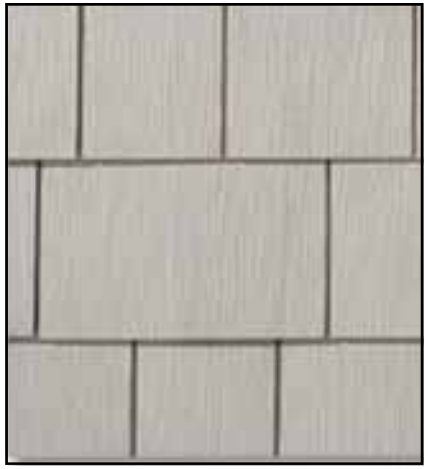
This vinyl siding example illustrates straight drop siding, which better replicates historic siding used in McComb.

This vinyl siding example illustrates the coved, grooved, or Dutch lap siding, popular in the mid-twentieth century which is not as appropriate for historic buildings in McComb.

Cement fiber siding is a relatively new product that is being used all across America in new house construction. The siding is composed of ground sand, portland cement, cellulose fiber, and other additives. Cement fiber siding is more appropriate than vinyl siding for new construction in historic districts, because it installs like wood and looks like wood. Both a shingle pattern siding and lap siding are available in cement fiber. Like wood, it requires periodic painting.

Make certain to follow recommendations for installation closely to avoid common problems. Some installation problems are wavy wall surfaces due to underlying foam sheathing and over nailing by power nailers which will crack the siding.

Cement fiber siding is the most appropriate substitute siding for historic buildings that have lost their original siding. Builders need to compensate for irregularities in historic studs before installing the siding, or the newly installed, cement fiber siding will be very wavy.



Cement fiber siding is available in a shingle pattern .

Cement fiber siding is available in lap siding with a smooth or textured finish.

Manufacturers maintain that cement fiber siding is impervious to rot and termites, and they generally offer a 50-year manufacturer's warranty.

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. Synthetic stucco systems involve 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. The installation of synthetic stucco can be tricky and it is important that a qualified installer do the installation following the manufacturer's instructions.

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. Some builders recommend E.I.F.S. only for metal-frame structures. The publicity about lawsuits has hurt the resale of houses with synthetic stucco. 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 in the restoration of historic buildings on reconstructed parapets of historic storefronts.

USE OF VINYL SIDING IN McCOMB:

The McComb Historic Preservation Commission does not recommend the use of vinyl siding for historic buildings unless it is already existing on the building. Vinyl siding is also not recommended for new construction in the historic district.

USE OF HARDIPLANK SIDING IN McCOMB:

Hardiplank siding or a similar cement fiberboard siding material may be used on existing historic buildings in the local historic review district. However, it should match the dimensions of the siding it is replacing or covering as close as possible. Hardiplank is also acceptable for new construction in the historic district as long as it is similar in dimension to historic wood siding used on neighboring historic buildings.

This new house built in Natchez uses Hardiplank siding to better match with the historic wood lap siding used on neighboring historic houses.

☞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

SECRETARY OF INTERIOR'S RECOMMENDATIONS - 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 pediments; and their paints, finishes and colors.

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.

Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.

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., like stripping a grained finish to an exterior wood feature such as a front door.

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.

Recommended:

Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (hand-scraping and hand-sanding), then repainting.

Not Recommended:

Using destructive paint removal methods such as propane or butane torches, sandblasting or waterblasting. These methods can irreversibly damage historic woodwork.

Recommended:

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.

Not Recommended:

Using thermal devices improperly so that the historic woodwork is scorched.

Recommended:

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.

Not Recommended:

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.

Recommended:

Applying compatible paint-coating systems following proper surface preparation.

Not Recommended

Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

Recommended:

Repainting with colors that are appropriate to the historic building and district.

Not Recommended:

Using new colors that are inappropriate to the historic building or district.

Recommended:

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.

Not Recommended:

Failing to undertake adequate measures to assure the protection of wood features.

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.

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.

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, material, and color 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.

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 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 cities in Mississippi like McComb generally have some examples of architectural metal like 228 Main Street which has a pressed metal cornice and 110-112 North Broadway Street which uses decorative metal panels.

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.

REPLACEMENT, ALTERATION, AND INSTALLATION

Architectural metal that is too deteriorated to repair should be replaced, when possible, with metal to match the missing original. Several companies manufacture cast and pressed metal in historic patterns. If the same kind of material is not available or is economically not feasible, use a substitute material that conveys the same visual appearance. Missing cast-iron uprights on storefronts can often be 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 THE INTERIOR'S RECOMMENDATONS - 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; and their finishes and colors. 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.

Radically changing the type of finish or its historic color or accent scheme.

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.

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.

Recommended:

Repainting with colors that are appropriate to the historic building or district.

Not Recommended:

Using new colors that are inappropriate to the historic building or district.

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.

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.

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.

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, material, and color 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, material and color.

SUPPORTING PIERS AND FOUNDATION 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.

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 periodically checked for termites. Houses can be protected from termites by a bait system, as well as a barrier system.

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 decorative brick, louvered panels, spaced horizontal or vertical boards, or simple chicken wire. Usually, the grander the house, the grander the crawl space enclosure.

In an attempt to modernize or increase energy efficiency, many of today’s historic homeowners have created solid foundation

walls by infilling 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.

This crawl space enclosure between the original brick piers has altered the historic character of this house and is visually inappropriate. The enclosure also has no vents to provide air circulation beneath the house to prevent the build up of moisture under the house..

The lattice used to enclose the crawl space beneath this historic house in Natchez is inappropriately installed, because it overlaps and obscures the brick supporting piers.

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.

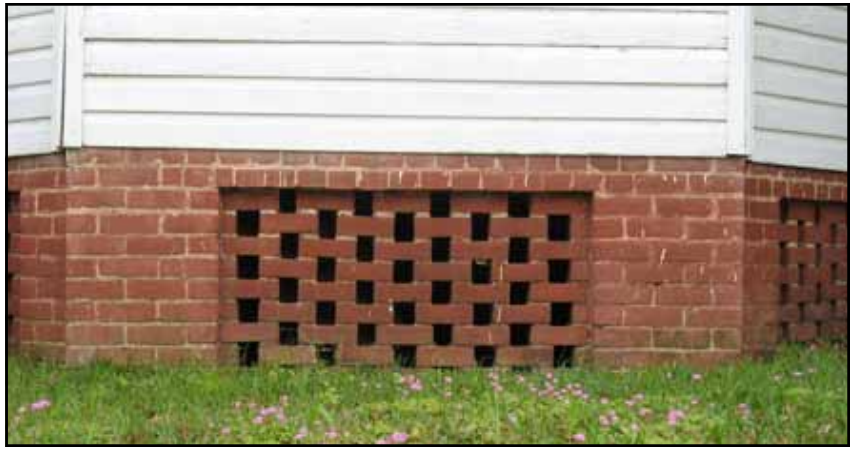
Historic homeowners who seek more enclosure than what is provided by the appropriate historic treatment have options that are inexpensive and do not compromise the historic character of the building. Simply stapling black roofing paper or attaching black-painted, insulation panels to the backs of traditional 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 preventing 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 inexpensive 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, 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.

The lattice panels between the brick piers appropriately enclose this crawl space at 430 Third Street.



While not as appropriate as wood lattice at least this brick lattice pattern allows the foundation to breathe.

While not historically appropriate at least this homeowner recessed the new brick crawl space enclosure. This treatment would look more appropriate if the new brick were painted black and faced with lattice.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 39 - Controlling Unwanted Moisture in Historic Buildings

ROOFS, GUTTERS, SPOUTS, DRAINAGE

- Roofs
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
  - ◊ Acceptable Roofing Materials for McComb
- Gutters, Spouts, Drainage
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation

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. Steeply pitched, complex roofs with multiple gables are typical of the Queen Anne style. Clay tile roofs are distinctive features of Spanish Colonial Revival and Mission style buildings. Roofs with overhanging eaves and exposed rafter tips are indicative of the Craftsman Bungalow style.

The house at the corner of Fifth Street and Missouri Avenue has both hip and gable roofs which is very typical of the Queen Anne style.

The Craftsman style house at 327 Seventh Street features multiple low-pitched gable roofs with exposed rafter tips.

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 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 classical revival styles.

507 Delaware Avenue features a prominent front chimney and multiple high pitched gables typical of the Tudor Revival style. The front gable to the left of the door is a clipped gable.

419 Virginia Avenue has a dormer with two ganged windows and a hip roof to match the pitch of the main hip roof.

Roofs are sometimes crowned by clerestory rooms, towers, cupolas, spires, metal cresting, and balustrades. In some Queen Anne style buildings, roof gables terminate in decorative vergeboards (also called bargeboards) of cut or sawn wood in a decorative pattern. In other instances roof surfaces can also be decorative with patterns and textures created by stamped-metal shingles, tiles, or slate shingles arranged in patterns of color.

In McComb, most roofs are gabled or hipped. However, the city also has some representative examples of pyramidal, shed, 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 shingles today. 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 when it became more popular for houses. The most common roof materials in McComb today are asphalt, composition, or asbestos shingles.

The gable at 530 Third Street features a decorative vergeboard or bargeboard in the upper portion of the gable made up of turned and cut pieces of wood to form a pattern.

The house at 304 Sixth Street features a pyramidal roof.

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 clay-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.

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 that looks similar to wood shingles when installed.

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.

Installation of a new roof represents a substantial financial investment, and property owners should consider seeking the services of an architect or reputable general contractor to insure that the roof is properly installed. Roof installation is dangerous and best undertaken by competent professionals.

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.

SOLAR PANELS

Solar panels are only acceptable if they are not visible from the public right of way and are appropriately sized for the roof and are installed flat with the roof surface. Solar panels are allowed on the roofs of commercial buildings as long as they are not visible from the street or extend up above the parapet line.

ACCEPTABLE ROOFING MATERIALS FOR McCOMB:

Asphalt or Composition Shingles:

1. Replacement of asphalt roof shingles are acceptable if they are in the following colors: black, gray, brown, or variations of those colors.

2. Any other color choices must be reviewed by the Preservation Commission.

3. Roofing shingles should be 3-Tab shingles or Architectural shingles.

Metal Roofing:

1. Metal roofing shall only be allowed on a case by case basis and will depend on the architectural style of the building.

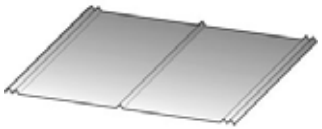
2. In no case shall a commercial R-Panel metal roof be installed on a residential structure.

3. If metal roofing is approved V-Crimp or Corrugated panels are more appropriate for residential and out buildings.

4. Colors acceptable for metal roofs include silver, gray, and brown. Other colors must be reviewed by the Preservation Commission.

Types of Metal Roofing Systems

Corrugated metal is an appropriate roofing material for late nineteenth- and twentieth-century vernacular buildings like tenant houses and out-buildings.



V-crimp metal is an appropriate roofing material for late nineteenth- and twentieth-century vernacular buildings.

R-panel metal roofing is not appropriate for historic buildings due to its commercial quality and use.

GUTTERS, SPOUTS, AND DRAINAGE

Some historic buildings originally had no gutters or downspouts. Vernacular buildings, in particular, were less likely to have gutters or downspouts. Roof gutters on nineteenth-century buildings were often boxed wood gutters that were an integral part of the cornice. These built-in gutters were sometimes called concealed gutters and often featured metal scuppers that channeled the water to the downspouts. Gutters that were attached rather than integral were generally half-round, and historic downspouts were almost always round. The purpose of gutters and downspouts is to control water run-off from the roof and to help protect the siding and architectural; features from water damage.

MAINTENANCE AND REPAIR

Many historic buildings have lost their original boxed cornices as a result of re-roofing. 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.

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 by keeping the ground at the base of the building moist and contributing to rising damp.

REPLACEMENT, ALTERATION, AND INSTALLATION

Make sure to remove deteriorated gutters and spouts to prevent further deteriorate to the building. 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 downspouts are also less likely to cause moisture problems when attached to masonry buildings.

Installation of gutters on a historic building in McComb should be in keeping with the architectural style of the building and should not cover up architectural details or facilitate removal of architectural elements for installation of gutters or downspouts.

This photograph illustrates moisture problems on the stucco surface of this commercial building. Rectangular downspouts that lie flat against the building are more likely to cause moisture deterioration than round downspouts.

☞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 RECOMMENDATIONS - 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, color, 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.

Protect

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.

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.

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 unrepairable, 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.

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, material, and color 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, material, and color.

Alterations/Additions for 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:

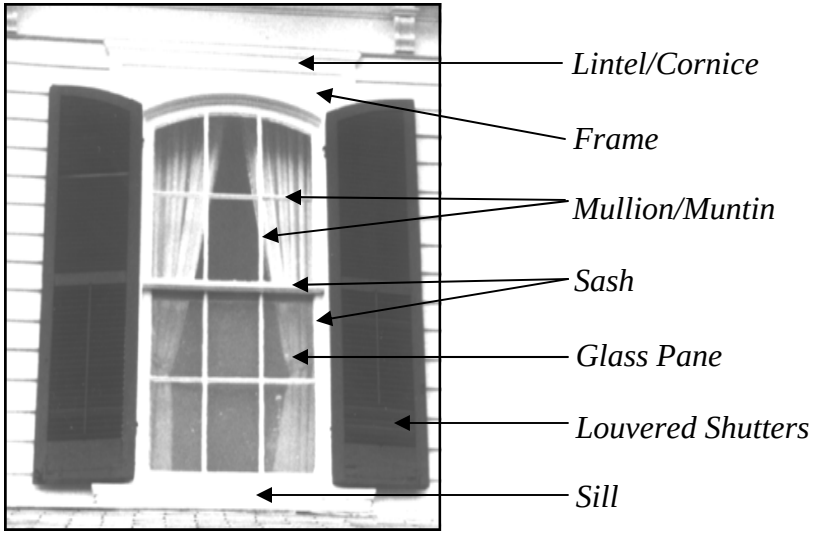
Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

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.

WINDOWS, DOORS, SHUTTERS, AWNINGS AND CANOPIES

- Windows
  - ◊ Maintenance and Repair
  - ◊ Replacement
  - ◊ Alteration, and Installation
  - ◊ Window Screens
  - ◊ Storm Windows
  - ◊ Burglar Bars
- Doors
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
  - ◊ Screen Doors
  - ◊ Storm Doors
  - ◊ Burglar Doors
- Shutters
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Awnings and Canopies
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation



WINDOWS

Windows have four basic functions: (1) admitting light to the interior spaces, (2) providing fresh air and ventilation to the interior, (3) providing a visual link to the outside world, and (4) 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. Mass-produced windows are usually not as durable as original historic sash. 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. With improvements in technology over time glass manufacturers were able to make larger sheets of glass. The Queen Anne style was the first to take advantage of the new glass manufacturing technology with houses that began to feature windows with two-over-two or one-over-one sashwith larger panes of glass. Later on there are derivations in the number of window panes with Tudor Revival styles reverting back to small panes (typically six-over-six) and Craftsman Bungalow style using a combination of panes with typical three-over-one configurations.

The window on the left is a classic example of a one-over-one window from a Queen Anne or Colonial Revival style house while the window on the right is an example of a two over two window also Queen Anne in style.

Craftsman style houses usually use windows with a multi-pane upper sash over a single pane lower sash like the ones to the left and right.

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:

1. are original,
2. reflect the overall design intent of the building,
3. reflect the period or regional styles or building practices,
4. reflect changes to the building resulting from major periods or events, and
5. 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.

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 contractors and building 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 to repair them.

Scraping, painting, glazing, planeing, and weather stripping can make a historic window look better, operate easier, and conserve energy. Preserving original windows is also better for the environment as it saves room in landfills, and there is no energy or materials consumed like there is in the manufacturing of a new window, which many times will only last ten to twenty years. Deterioration that requires major repair 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. Also, modern sash units may not easily fit into existing window openings especially if the original opening is not the same size as modern replacements or the building has undergone uneven settlement.

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 over time. The only remedy for a cloudy, insulated sash is complete replacement of the window unit rather than repair of a single piece. In the hot, moist Mississippi climate, many of the insulated windows installed in the 1980s needed replacement before 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 to conserve energy and preserve historic value is to retain and repair the existing historic windows and to weather strip or install storm windows.

The three components of a historic window sash are the (1) wood, (2) glass panes, and (3) 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.

REPLACEMENT

When a historic window sash is too far deteriorated for repair and a replacement is needed the following characteristics of windows should be considered before deciding on which new window sash and/or window frame to use as a replacement:

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. Salvage 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.

WINDOW REPLACEMENT IN McCOMB

After all attempts have been made to preserve the original window or to find a replacement window of the same material have been unsuccessful then it will be acceptable to replace the historic window based on the following criteria:

1. Windows on the front façade should be preserved or replaced with windows of the same material, size and configuration.
2. Metal or vinyl windows should only be considered on the sides and rear of a building if they are not visible from the public right of way.
3. Replacement windows (either wood, metal, or vinyl) should match the size, style, and configuration of the original windows as closely as possible.
4. No bare metal windows shall be approved.
5. All metal and vinyl replacement windows shall have a finish of an appropriate color for the building.

The metal window on the left is inappropriate for a historic structure and does not convey the same visual appearance as the neighboring original window.

This metal window is not appropriate for a historic house. It is an obvious replacement for a much larger window that has been removed. The original window hole has been filled by unpainted boards. Modern metal windows with horizontal divisions, like this ones above and below on the left, are not suitable for historic buildings.

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 to accommodate kitchen counters. Some historic houses feature kitchen 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 window 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 or a panel installed within the existing frame and painted the wall color. The window sash and interior window trim should be labeled and stored on site in attic, basement, and garage.

New functions and changing circumstances can also spur the installation of new window openings in historic buildings. Newly exposed party [shared] 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.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 9 – The Repair of Historic Wooden Windows

Preservation Briefs: 13 – The Repair and Thermal Upgrading of Historic Steel Windows

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - 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, finishes, or colors 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.

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 re-application 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 weatherstripping. 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.

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.

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 not repairable and blocking it in; or replacing it with a new window that does not convey the same visual appearance.

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.

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.

WINDOW SCREENS

Screens for windows became popular in the late nineteenth century. Homeowners in earlier periods combatted 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.

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 widths and generally cost about 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.

These poorly sized aluminum window screens alter the appearance of these historic windows.

STORM WINDOWS

Storm windows are a popular way to improve the energy efficiency of existing windows while not having to replace the windows that may be allowing air infiltration. 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 remove for cleaning. 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.

MAINTENANCE, REPAIR, REPLACEMENT, ALTERATION, AND INSTALLATION

Installing new storm windows on the interior of the window is preferred to exterior storm windows as they preserve the historic character of the building and provide easier access for both cleaning and seasonal removal. However, interior storm windows have increased potential for condensation and deterioration, so they should be checked periodically for problems. The outer window should be loose enough to allow moisture to leak to the outside to prevent condensation build up.

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) for easy egress out the window in case of fire.

Here are the different kinds of storm windows available:

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.

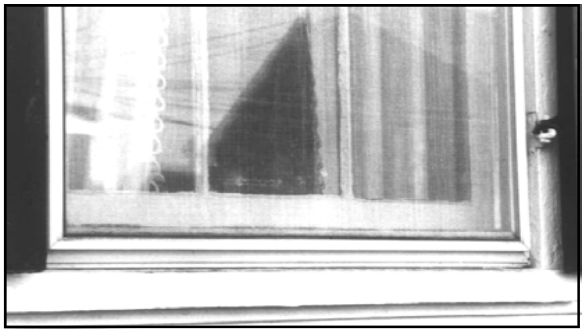
Velcro attachment storm windows are similar to magnetic storm windows. They feature a Velcro strip

system around the window frame. The storm window itself has Velcro to adhere to the strip around the window frame.

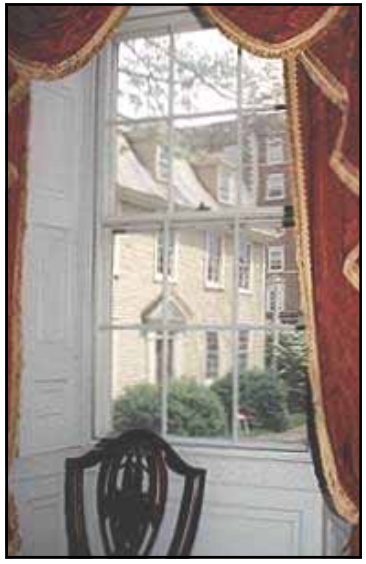
Clip-in storm windows feature a clip system, which requires only a small number of holes in the window frames. Clips hold the storm window in place and form the seal.

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.

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



Exterior storm windows alter the exterior appearance of historic buildings and are difficult to remove for cleaning.



These photographs of windows in two historic houses illustrate the use of "invisible" interior storm windows. Interior storm windows are easier to remove for cleaning, are not visible on the exterior of the house, and are barely visible on the interior. Manufacturers of "invisible" interior storm windows offer storm windows that are attached either by clip or by magnetic seal, like the examples pictured above.

USE OF STORM WINDOWS IN MCCOMB

If it is not feasible to install interior storm windows then exterior storm windows shall be allowed only on the sides and rear of a building if they are not visible from the public right of way. If exterior storm windows are approved they shall match the size of the existing window, be unobtrusive as possible, and be finished to match the existing color of the window trim or have a white finish. No bare metal storm windows shall be allowed.

☞**ADDITIONAL INFORMATION:**

Preservation Briefs: 3 – Conserving Energy in Historic Buildings

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - ENERGY CONSERVATION

Windows

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

SECURITY or BURGLAR BARS

Security or burglar bars are not recommended for windows in historic districts. The installation of bars radically alters the exterior appearance of a historic building. Only in major urban districts were burglar bars an original feature of some buildings. Security or 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.

INSTALLATION

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

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."*

Even security or 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.

Security or burglar bars are not appropriate for historic windows, because they change the historic character of the windows.

Security or burglar bars mask the historic details of this Queen Anne cottage, illustrated in detail on the right.

DOORS

Doors do not punctuate buildings as often as windows, but they are often the focal point of a building's façade. Front doors are sometimes accentuated by the use of frontispieces, sidelights and transoms. Queen Anne doors are sometimes richly ornamented with wood carving and etched or stained-glass panels. The leaded-glass doorways of some Colonial Revival houses are the most outstanding architectural feature of the building. Doors on Craftsman houses tend to be simple panel doors with glass in the upper part of the door.

Doors provide clues to both the style and date of a building. Colonial Revival doors often have six panels. Craftsman houses might have doors with only panels that are nearly square. Tudor houses usually have arched doors. Altering and removing historic doors decreases the historic value of a building and removes important clues that identify its date and style.

Doors of McComb

Queen Anne

Tudor

Craftsman

MAINTENANCE AND REPAIR

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

Original doors that 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. 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 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 porous surface.

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. Missing or broken hardware should be replaced with reproductions to match the original. Elaborately decorated, cast-metal hinges, for example,

may be suitable for Queen Anne buildings dating to the late nineteenth-century, but they are inappropriate for later houses.

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 (1) splitting a single-leaf door to create a double-leaf door and (2) 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 incompatible with the style of the house. Sliding glass doors and French (glazed) doors have replaced many original paneled doors in historic houses. Glazed Queen Anne doors have sometimes been replaced by paneled doors to create an more modern appearance.

Today, hundreds of original historic doors are being replaced all across America with mass-produced, leaded-glass doors that are fine for new houses but are not inappropriate for historic buildings.

This mass-produced, leaded-glass door is not appropriate for this mid-twentieth-century Colonial Revival cottage, which would have featured a "colonial" paneled door.

This Queen Anne style house has lost its original corner porch and entrance doorway. The original doorway would have featured a transom and single-leaf door with glazed upper panel. The original porch was enclosed and a new, inappropriate 1970s door with raised panels was installed. Unfortunately, the house also lost its original porch detailing and entrance steps.

SCREEN DOORS

Screen doors were often original features in late nineteenth and early twentieth-century houses and were practical additions to earlier houses. Some Queen Anne, Tudor Revival, Spanish Colonial Revival, and Italian Renaissance houses have elaborate screen doors that echo the detailing of the house.

MAINTENANCE AND REPAIR

Historic screen doors should be preserved and repaired.

REPLACMENT, ALTERATION, AND INSTALLATION

New screen doors for historic houses should be made of wood, with rails and styles 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.

STORM DOORS

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.

The wood screen door of this Queen Anne style house at 430 Third Street properly fits the door opening and is simple in design.

This screen door on the Craftsman style house at 225 Fifth Street is a simple design that fits the character of the house using a design pattern like the window division and it also properly fits the door opening..

SECURITY DOORS

Metal security or burglar doors are inappropriate for historic 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 security doors also give a negative impression to potential residents, businesses, and tourists, because their existence implies a high crime rate.

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."*

A metal security door and sidelight grilles (right) obscure the historic doorway of this Colonial Revival house. Burglar doors and barred windows also increase the risk of death from fire, by making it difficult to exit the building or for rescue personnel to enter the building.

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.

Queen Anne style houses typically have operable shutters mounted on shutter hinges attached to the window frame. Some twentieth-century historic houses, like Colonial Revival houses, dating from 1920 onward, and Minimal Traditional style houses feature original shutters or blinds that are purely ornamental and were never intended to be 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. Craftsman style houses did not use 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.

REPLACMENT, ALTERATION, AND INSTALLATION

Replace shutters and blinds too deteriorated to repair with replacement shutters and blinds of the same design. If all original shutters or blinds are missing, make new shutters or blinds based on a historic photograph or patterned after original shutters 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, install 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, 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 is inappropriate.

Vinyl shutters and blinds, as well as many stock replacements in wood, are not appropriate for historic buildings. The proportions and detailing of stock modern blinds are usually incorrect for historic buildings.

Although these applied shutters are not operable they are appropriate for this house at 515 New York Avenue as they are characteristic of the Minimal Traditional style of the house.

The window shutters of these two houses are original and properly fit the windows. The house on the left illustrates original shutters that are properly sized and hung for paired windows and a bay window.

The vinyl shutters flanking this window are too narrow and incorrectly hung outside the window frame. Paneled shutters are also inappropriate for Queen Anne style houses.

Shutters on this arched window are too short, too narrow, and wrongly hung outside the window frame. Shutters for this window should also form an arch when closed.

The shutters on this house at 513 Louisiana Avenue are properly mounted on shutter hinges so they close and properly fit the window opening.

AWNINGS AND CANOPIES

Awnings on commercial and residential buildings have been popular since the nineteenth-century. Historic photographs of many Mississippi cities illustrate the commercial use of canvas awnings to help control temperature, prevent merchandize from fading in display windows, and protect customers from sun and rain. Some twentieth-century commercial buildings, particularly those dating to 1920 and later, originally featured suspended canopies from the buildings of metal or wood. Historic photographs of buildings on Main Street in McComb from the 1920s and later show a mix of suspended canopies and awnings.

Canvas awnings were not as widely used on residential buildings, but historic photographs document operable awnings on late nineteenth and early twentieth-century houses, particularly in coastal areas.

MAINTENANCE AND REPAIR

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

REPLACEMENT, ALTERATION, AND INSTALLATION

Original awnings and canopies of wood 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.

Types of Awnings:

Metal and Wood Awnings

Metal and wood awnings are not appropriate for historic buildings, unless they were an original design feature of the building.

Vinyl Awnings

Vinyl awnings are inappropriate for historic buildings.

Pole-supported Awnings

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 porte-cochere. Pole supported awnings should not be used to shade individual windows.

Traditional Canvas Awnings - 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 colors, patterns, and designs that are subdued to avoid disrupting the character of the neighborhood.

Canvas awnings are appropriate for residential buildings. The awning above left is correctly hung. The awning in the center is incorrectly hung with one awning for two windows. The metal awnings above right are incorrect for historic buildings.

Traditional Canvas Awnings - 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.

The canvas awnings on 110-112 North Broadway Street are correctly installed in the storefront opening and at the right height.

Suspended Canopies - Commercial

Canopies should be constructed of wood or metal and have a slight slop away from the building to drain water to the sidewalk and away form the building.

Canopies should be at least eight feet above the sidewalk and connect to the building above storefront windows.

Metal rods or chains should be used to suspend the canopy and securely anchored to the building wall. Look for original anchors before installing new ones.

These buildings in downtown McComb show the correct installation and projection for suspended canopies on a commercial building. The projecting flat canopies are anchored by rods which is typical of commercial buildings built in the 1920s to 1940s.

PORCHES, ENTRANCES, ENTRY STEPS, AND ACCESSIBILITY

- Porches
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Entrances
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Entry Steps
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Accessibility
- Health and Safety

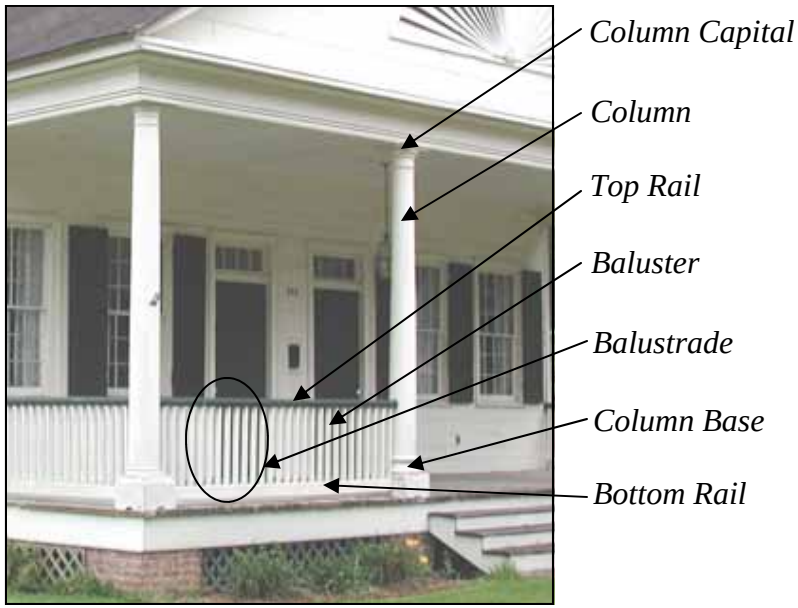
PORCHES

Porch is a broad term that encompasses porticoes, galleries, piazzas, and verandas—terms that are both regionally and architecturally inspired. For example 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 Northern counterparts.

Porches are often the dominant 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 a building's style and period of construction.

Porch components include columns or posts which are the vertical members that support the roof structure. They can either be full height columns that go from the porch floor to the porch ceiling or can be shorter height and sit on masonry piers that extend up from the porch floor. Columns can be round and turned with different shapes or can be one of the classical order of columns including Tuscan, Doric, Ionic, Corinthian, and Composite. Within the classical order of columns there are smooth columns or fluted columns that have shallow concave groves that run vertically up the column. In between the columns usually there will be a set of balusters (short vertical pieces) that support a horizontal rail that goes between columns. The baluster together with the rail is termed a balustrade. Balusters can be of different designs corresponding with the architectural style of the building. Versions of wood balusters include: turned (of various shapes and design), square, or flat sawn cut. Balusters can also be made of iron, or other metal. In some cases historic houses were built with out the use of a balustrade in between columns and if that is the case no balustrade should be installed unless required for safety reasons. If that is the case the balustrade so be appropriate for the style of the building.

PORCH COMPONENTS



In McComb porches are found on several different architectural styles. Porches can be integral to the building, where the porch is actually inset beneath the front slope of the roof, or can be attached, where a separate roof structure covers the porch visually separating it from the main roof.

Porches of late nineteenth-century buildings in the Queen Anne style are usually generous in size and may wrap around two or more elevations of the house. Typically the Queen Anne style porch is integral with turned columns and balusters and may even have decorative brackets attached to the columns. Some later Queen Anne houses have the form of the Queen Anne style with the detailing of the Colonial Revival style.

The house at 714 Third Street features a projecting wrap around porch typical of the Queen Anne style along with turned columns and a turned balustrade.

The porch at 430 Third Street is integral but uses porch columns typical of the Colonial Revival style making the house a Free Classic Queen Anne style.

Colonial Revival porches dating to the early twentieth century echo the designs of the earlier periods with turned columns or columns of Roman classical orders. Often columns are paired together and sometimes are on bases or pedestals. Balusters of Colonial Revival houses are usually decoratively turned but slender in proportion.

This Colonial Revival House at 304 Third Street features a full width porch with Tuscan columns and gable front projection which helps delineate the entrance area of the porch.

The porch of the Neo-Classical Revival style differs from the Colonial Revival style principally in its reliance on Grecian orders for its columns, its monumentality, and its symmetry. Typically porches on two story Neo-Classical houses are full height and centered on the main façade.

The house at 601 Delaware Avenue features a full height two-story porch typical of the Neo-Classical style.

A porch that features tapered box columns resting on brick piers 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. In McComb there are also Craftsman/Bungalow style houses with a more unusual combination of paired or multiple columns on a pedestal or base. There are also several houses in McComb that are of an earlier style than the Craftsman/Bungalow style but received updated porch components during the period when Craftsman/Bungalow style houses were popular. The concrete porch decks of the Craftsman/Bungalow style are practical innovations for lower maintenance. Pergolas are frequently incorporated into the design of Craftsman/Bungalows to create additional outside living space.

This Craftsman style house at 414 Michigan Avenue has an undercut full-width with tapered columns on masonry piers which is typical of the Craftsman style.

The house at 512 Louisiana Avenue is a more unusual Craftsman style house with massive tapered brick bases and small tapered wood columns supporting the porch.

Porches are not as large and prominent in Tudor Revival houses, where they generally appear as unsheltered concrete entry decks, gabled entrance structures, or as outside living spaces inset beneath the main roof or a projecting gable and enclosed by low brick walls and supporting piers.

The Tudor style house at 317 North Broadway Street has two porches, a small gabled entrance porch and a larger integral porch to the left of the entrance serving as an outdoor living space.

The Ranch style houses of the mid-twentieth century sometimes have porches, but they are usually only concrete decks beneath roof overhangs. Contemporary or Modern style houses feature variations on the porch with wide overhanging sloped roofs or entry porches tucked under roof lines like Ranch house.

MAINTENANCE AND REPAIR

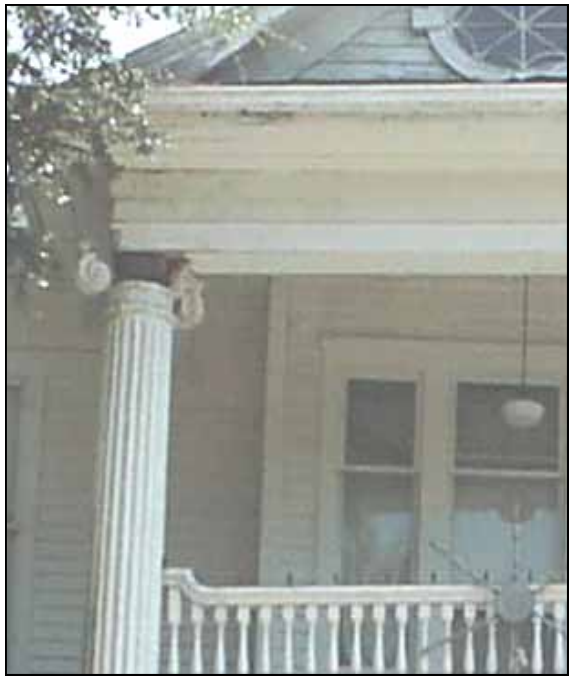
Porches provide much enjoyment and are the most decorative architectural feature of many houses and commercial buildings. Porches also protect entrances and portions of the elevations that they shelter. However, porches that are framed and/or decked of wood require regular maintenance, and deferring 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, joints, 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 and prime all sides before installation.

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 is sometimes a feature of a porch deck.



Failure to clean and maintain gutters is the primary cause of deterioration of porches such as the damage caused to the column capital.

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 alter the historic appearance of a historic building and greatly devalue its architectural significance.

Among the most common inappropriate replacements include the (1) replacement of a wood porch with poured concrete, often at a lower level, (2) the replacement of posts or columns wood posts 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 or scab onto original perimeter beams. When reconstructing a wood-frame porch, remember that porch floors are pitched to drain water with the usual pitch being about 1:10 (fall of one inch for every 10 feet).

When replacing, repairing, or installing new 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 porch flooring boards to 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 (1½ to 2 inches) to allow water to run off without damaging the fascia board or cover molding.

Reproduction columns and posts are readily available from column companies, which feature both stock reproductions and custom-made columns. Many stock, reproduction columns are often near replicas of the columns used in twentieth-century classical buildings. However, some nineteenth-century houses will require custom-made columns to properly fit the proportions of the building. Sometimes the best and least expensive method for obtaining a reproduction column is to ship an original column to the company making the reproduction. Shipping costs are often less than the expense of an architectural drawing.

These two Natchez shotgun houses illustrate how changing the porch components alters the historic appearance and integrity of the house. The original columns on the house on the left were replaced with metal trellis columns while the house on the right has wood columns, which are also replacements but are more in keeping with original style of the building.

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.

Queen Anne style houses tend to have transomed and elaborately decorated doors, some with etched or stained-glass panels. Colonial Revival and Neo-Classical Revival entrances are often particularly grand with elaborate leaded-glass fanlights, transoms, and glazed doors.

Queen Anne

Craftsman/Bungalow

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 usually sheltered beneath the deep porches so typical of the style.

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.

REPLACEMENT, ALTERATION, AND 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. If no historical documentation exists of the original entrance then a new entrance may be installed based on historical precedents of entrances on other historic buildings in McComb of the same architectural style.

ENTRY STEPS

Entry steps, like entrances themselves, can be character-defining features of a historic building. Nineteenth-century houses generally featured wood or stuccoed-brick entry steps. Because entry steps are exposed to the weather, unless sheltered within a loggia or porch, few historic houses retain original wood entry steps. Most wood entry steps built for today's historic houses are crude imitations of the original entry steps. Old pattern books and historic photographs provide design resources for building appropriate entry steps.

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 both the riser and stringer should be about equal.

MAINTENANCE AND REPAIR

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

REPLACEMENT, ALTERATION, AND 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. Crude entry steps without risers are not appropriate for more sophisticated historic buildings.

Avoid brick entry steps that overpower the façade of a historic building. Concerns about maintenance have caused many historic home owners to replace wood steps with brick steps. In the nineteenth and early twentieth century, bricks steps on historic buildings were traditionally stuccoed. The color, texture, and pattern of exposed brick can be very visually disruptive and overwhelm the historic character of a building.

The steps of this Queen Anne style house at Fifth Street and Missouri Avenue are appropriately constructed of wood.

This Craftsman Bungalow style house at 327 Seventh Street has appropriately painted concrete entry steps for the style of house. The steps are flanked by low wing walls with cast stone caps.

The brick steps overpower this house and draw attention from the historic character of the building.

The concrete steps of this Colonial Revival style house at 304 Sixth Street are appropriate for the style of the house. The steps are flanked by curved wing walls.

☞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 THE INTERIOR'S RECCOMENDATIONS - 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.

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.

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.

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.

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 not repairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

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.

This former house in Amory, now a dentist office, uses an inconspicuous ramp to the side of the stairs to provide accessibility to the building.

This commercial building in Port Gibson provides accessibility with the use of a discrete ramp on the front of the building.

☞ADDITIONAL INFORMATION:

Preservation Briefs: 32 –Making Historic Properties Accessible

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - ACCESSIBILITY

Recommended:

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

Not Recommended:

Undertaking code-required alterations before identifying those spaces, features or finishes which are character-defining and must therefore be preserved.

Recommended:

Complying with barrier-free access requirements, in such a manner that character-defining spaces, features, and finishes are preserved.

Not Recommended:

Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

Recommended:

Working with local disability groups, access specialists, and historic preservation specialists to determine the most appropriate solution to access problems.

Not Recommended:

Making changes to buildings without first seeking expert advice from access specialists and historic preservationists, to determine solutions.

Recommended:

Providing barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Not Recommended:

Providing access modifications that do not provide a reasonable balance between independent, safe access and

preservation of historic features.

Recommended:

Designing new or additional means of access that are compatible with the historic property and its setting.

Not Recommended:

Designing new or additional means of access without considering the impact on the historic property and its setting.

HEALTH AND SAFETY

Evolving local, state, and federal regulations regarding health and safety codes can impact the exterior appearance of historic buildings. Fire codes for residential use of commercial 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 commercial spaces. Fire codes also 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 height codes, and buildings that historically had no balustrades may need to add them to insure that the buildings comply with 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 coverings sometimes contain asbestos. Historic buildings also contain lead-based paint, which was banned about 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.

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - 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.

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.

STOREFRONTS

- Maintenance and Repair
- Replacement, Addition, and Alteration
- Selecting an Effective Storefront Sign in McComb
  - Types of Signs
  - Materials, Lettering, Colors, and Styles
  - Guidelines for Signs and Recommendations

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 storefront architecture mimicked that of residential styles with similar sized window openings and wood doors. However in the late nineteenth-century glass manufacturing began to allow for larger sheets of glass than previously possible. This allowed commercial storefronts to become more transparent so people could see the wares inside and allow more light into the commercial spaces. 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 that time. By the late nineteenth century, ornamental

parapets in stamped or pressed metal adorned commercial buildings all across America.

A typical, late nineteenth-century storefront might feature a transomed entrance of double-leaf glazed doors flanked by display windows with transoms above and molded panels beneath. If the building was two stories to one side of the storefront was sometimes a transomed opening with single-leaf door 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.

Recessed entrances also became popular in the late nineteenth and early twentieth centuries to provide shelter for sidewalk shoppers and to increase display space. Also popular were cloth awnings, which provided shelter for shoppers and protected merchandise from the sun.

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 period, fixed metal canopies began to replace operable canvas awnings.

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 remodelings 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.

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.

This photo of 103 Main Street shows a typical storefront from the 1920s with large plate glass windows, double recessed entry, transoms above the storefront, and wood glazed doors with transoms. These elements should be preserved to maintain the historic character of the building

The photo above and to the left show two interesting historic commercial buildings in McComb. Above the building has a stone veneer and Gothic Revival architectural elements, both not often seen on commercial buildings in Mississippi. On the left the building is covered in glazed ceramic tiles making up a highly decorative design which is also unusual for Mississippi..

The top image (courtesy of McComb Main Street Association) shows State Street looking east. Note the changes to the building that is now Rexall Drugs. The parapet is still intact along with the window openings on the second floor; however, the building has been painted and the storefront altered.

The top image (courtesy of McComb Main Street Association) shows Main Street looking east. The majority of the buildings are still there; however, some have received alterations over the years changing the historic storefronts and facades.

The top image (courtesy of McComb Main Street Association) shows Main Street looking west. There have been changes to the buildings over the years including the McColgan Hotel which lost its bracketed cornice when a metal slipcover was added to the building. The old Jitney Jungle has also been altered with painting of the brick, removal of a portion of the parapet, and removal of the transoms above storefront. Other historic buildings on the block have had alterations but their basic form is still intact.

MAINTENANCE AND REPAIR

Maintain 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 for recommendations for siding, porches, entrances, doors, windows, etc.

REPLACEMENT, ALTERATION, AND 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 storefronts 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 only market for the building.

In addition to historic photographs, consult Sanborn Insurance Maps, business letterheads, newspaper advertisements, and city directories for architectural footprints and drawings to document the original appearance of the building. Check sidewalks for evidence of supporting posts for 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. The installation of an entire aluminum storefront and an aluminum canopy became a popular treatment for commercial buildings in the 1950s and 60s. By the 1970s, almost every city in American featured one or more commercial buildings whose facades were totally obscured by windowless aluminum. In the 1960s and 70s, the addition of shingled mansard roofs became popular as quick storefront fix-ups. Also popular were the fake New Orleans storefronts, which featured “old brick,” modern French doors, shutters, and iron balconies.

If an existing storefront needs replacement, it is acceptable to install a contemporary treatment that respects 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.

No photographs existed to guide the restoration of the first-story of the Natchez commercial buildings above and below. Following National Park Service guidelines, the owner installed a contemporary first-story storefront that is compatible with the building and the streetscape in the top photo. Below original storefront doors found in the building and historical precedents and patterning found on other Natchez buildings were used for the design of the new storefront.

☞ADDITIONAL INFORMATION:

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

SECRETARY OF INTERIOR'S RECOMMENDATIONS - 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 is 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.

Protect

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.

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 glass, 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.

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.

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

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 during 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:

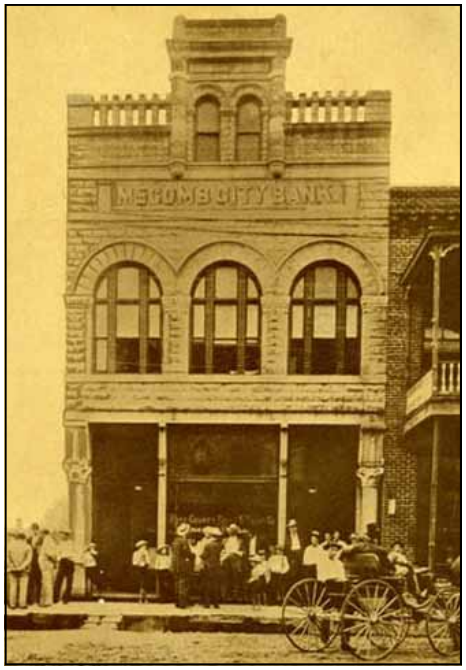
Creating a false historical appearance because the replaced storefront is based on insufficient historical, pictorial, and physical documentation.

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

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

SELECTING AN EFFECTIVE STOREFRONT SIGN IN MCCOMB

Effective presentation of a business establishment's name is an extremely important part of storefront. Signs were often an integral part of the facades of the late 19th and early 20th century buildings. It is important to remember that unlike the modern highway strip development the 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. Appropriately sized signs are one of the easiest and most dramatic type of signs and the expense is minimal.



The McComb City Bank building shows the historic location for signage on a commercial building in a sign board in the parapet. Historic image courtesy of the McComb Main Street Association.

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 and 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 like posts, columns, cornices, brackets, transoms, moldings, etc. Make sure the sign, particularly if it is a flat signboard, fits comfortably above the storefront windows and transoms and below the second floor window sills if a two-story building.

TYPES OF SIGNS

Flat or Wall Signs

In the past, signboards were used on most commercial buildings. They were usually placed in a specifically designed spot above the transoms for a one-story building and between the storefront and the windows on the second floor if a two-story building. 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 two feet in height in the absence of a limiting surround. It can be fabricated from marine plywood to last longer. A molding around the edge will enhance the appearance and protect the edge from weather.

The signage on this building in downtown Amory is an example of how to place signage in a historically correct location within the sign board area of this early twentieth-century building. On this façade the sign area is delineated by a brick border. The lettering is of an appropriate size and fits neatly in the sign board.

This professionally designed wall sign from Philadelphia is an example of an appropriately designed sign for a historic commercial building that uses an interesting design shape.

Window signs

Another type of sign that is appropriate and one that was common at the turn of the century was one that 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 and one that can be easily updated or changed as necessary. Signage on window areas should not cover more than 20% of the total glass area.

The window sign is very effective displaying the name of the store and the items that are carried. The signage can easily be altered for the addition of new items or removal of existing items.

Hanging or Projecting signs

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 pedestrian traffic and have a clearance of at least ten feet from the bottom of the sign to the sidewalk and be no larger than 40 square feet with only one allowed per structure.

MATERIALS, LETTERING, COLORS, AND STYLES

As in all aspects of creating a sign materials and graphics should be chosen with care. Hundreds of styles of letters are available which can be executed in wood, metal, paint and plastic. It is more sensitive to a building to mount a sign board rather than mounting individual sign letters to a building creating numerous holes that could cause problems in the future. 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 20% 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.

Lighting
Although most small businesses function without a lighted sign (window display lights are usually sufficient) some depend on evening traffic. For signs in those cases they should be lit by an external source such as a small spot or floodlight. "Gooseneck" lights are also acceptable. Internally lit plastic box signs should be avoided.

GUIDELINES FOR SIGNS IN MCCOMB

Signs are used to identify places and businesses, but they also convey images as well as direct messages. Restrained and tasteful signs suggest a high-quality business. A jumble of oversized and competing signs on a single façade can confuse customers. Guidelines to follow for sign installation include:

1. Retain and preserve signage that is important in defining the overall historic character of a building, site, or streetscape.
2. Maintain and protect the materials, features, and details of historic signage through appropriate traditional methods.
3. Repair historic signage, when deteriorated or damaged, through accepted preservation methods.
4. Replace deteriorated, damaged, or missing signage with new signage that is either similar to the original in material, appearance, and scale or compatible with the building, site, or streetscape in its shape, material, design, scale, and color.
5. Introduce new signage, if needed, that is compatible with the human scale and the historic character of the building, site or streetscape. In considering the compatibility of proposed signage, review its location, material, design, scale, size, color, and finish. Construct new signs out of traditional materials such as wood and metal. It is not appropriate to fabricate new signs out of materials, such as plastics, that are not compatible with the character of the building or district.
6. Limit the amount of signage added to historic buildings and locate it so that it does not compromise the building's architectural character. Mount flush signboards on commercial facades in appropriate locations. It is not appropriate to attach new signage on a historic building if it will obscure or damage important architectural features or details.

Recommendations for signs in McComb

1. Use wall signs that are flush-mounted or painted directly upon the flat surface of the building. Wall signs must not exceed 20 percent of the area of the first two stories of the building elevation on which it is placed.
2. All signs placed in traditional locations to fit within architectural features, such as a signboard area outlined with brick, above transoms, on cornice fascia boards, or below cornices.

3. Locate brackets for projecting signs under the second floor window sills on a two-story building or above windows on a one story building. Projecting or hanging signs shall be no larger than 40 square feet and the bottom of the sign shall be at least 10 feet from the ground. .
4. Using symbols, logos and cut-outs, particularly in projecting signs.
5. Signs painted on glass should be less than 20 percent of the total glass area.
6. Grouping signs where two or more businesses occupy the same building or use a business directory sign.
7. Using painted wood and metal signs.
8. If necessary illuminate signs directly or indirectly with appropriate exterior lighting.
9. Place signage on awning valances, not to exceed 20 percent of the canopy area.

Not Recommended for signs in McComb

1. Wall signs that exceed the height of the building cornice or 20 percent of the façade area.
2. Sign materials that are not compatible with the building materials such as plastic or individual plastic letters affixed directly to a sign frieze.
3. Sign designs that suggest an era earlier that the date of the building.
4. Internally lit signs.
5. Flashing signs.
6. Pedestal signs and pole-mounted signs.
7. Mass-produced molded plastic signs.
8. Portable trailer signs.

ADDITIONS TO HISTORIC BUILDINGS, CONNECTIONS BETWEEN HISTORIC BUILDINGS, AND NEW CONSTRUCTION

- Additions to Historic Buildings
- New Construction
  - Height
  - Proportion and Scale
  - Massing
  - Rhythm of Spacing and Setback
  - Roof Shape
  - Orientation
  - Materials and Texture

ADDITIONS TO HISTORIC BUILDINGS

Additions have the potential to make substantial changes to the architectural character 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 (1) preserves significant historic materials and features; (2) preserves the historic character, and (3) protects the historic significance by making a visual distinction between what is old and what is new.

Significant existing additions should be preserved especially if they are over fifty years old or 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.

Design new additions to be secondary to the original building. The new addition should be smaller than the original building and sited in a secondary position. Choose materials that are similar to the materials used on the historic building. Adding a brick addition to a historic frame building is inappropriate, because the texture and color of the brick will draw attention to the addition. Likewise, roof material should be similar. If siding materials on the addition match the original structure, use vertical trim to visually differentiate the junction between old and new. Maintain existing corner boards and trim elements to delineate the original structure and separate it from the new addition.

This rear addition is secondary to the original house and reads as an addition yet uses materials similar to the original house.

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 Queen Anne or Colonial Revival style doorway, the entrance to a new addition should be compatible but plain, to keep the focus on the genuine historic doorway.

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 built-ins in a new addition or enclosure of a porch renders an original doorway inoperable, retain the doorway and convert it into a shallow closet with shelving.

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.

The new addition to the historic Yalobusha County Courthouse in Water Valley is illustrates the way to connect a modern addition (on the right) to the historic building (on the left) with a glass enclosed hyphen so the addition reads as separate to the historic building.

This side additon is inappropriate in proportion and scale, height, materials, massing, and roof shape. The upper and lower porches, the entrance door, and the second-story windows of this historic house have also been remodeled.

This example of a carport addition is very successful as it does not compete with the historic house and uses similar materials and roof pitch to maximize the compatibility.

☞ADDITIONAL INFORMATION:

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

SECRETARY OF THE INTERIOR'S RECOMMENDATIONS - 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 its 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.

Recommended:

Considering the attached exterior addition both in terms of the new use and the appearance of other buildings in the historic district 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, and color.

Not Recommended:

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, that 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.

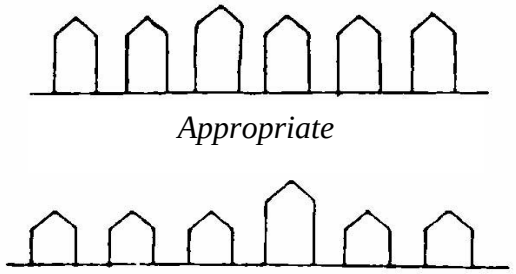
NEW CONSTRUCTION

New construction does not have to mimic or copy architectural styles of the past. Historic districts typically have buildings that were built at different times and in varying architectural styles. However, new buildings should harmonize with existing buildings in historic neighborhoods, and their design should be complementary rather than intrusive.

Many communities benefit economically from their historic character, and intrusive new construction should not undermine the economic value of the community's architectural heritage. An ultra modern, multi-story building would devalue McComb's historic character. New buildings should be designed to conform to neighborhood height, proportion, scale, massing, spacing, setbacks, roof shape, orientation, materials and textures.

Height

Similarity in building height contributes to the visual continuity of a historic neighborhood. The height of new construction should be compatible with existing historic buildings and vary no more than 10% from the height of adjacent buildings. Existing historic residential and the majority of commercial buildings in McComb are no more than two stories in height.



Appropriate

Not Appropriate

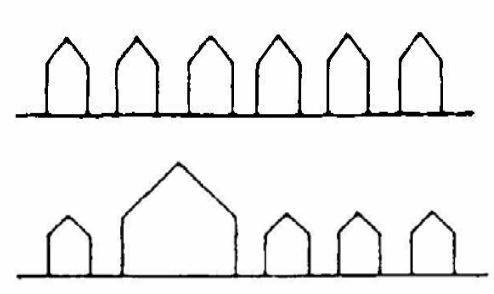
The height of new construction should be compatible with adjacent structures and within 10 percent of their height.

Proportion and Scale

New construction should echo the proportion and scale of the historic neighborhood. Scale refers to the relationship between the size of buildings and humans. Buildings are said to have a human scale when the building and its details are discernible from the sidewalk. When the scale of a building overwhelms a pedestrian, the scale becomes monumental.

Particularly important in integrating new construction into historic neighborhoods is maintaining the traditional relationships of width to height. A one-story Ranch style house with eight-foot ceilings would be intrusive in a neighborhood of vertical Queen Anne houses with steeply pitched gables.

New buildings should also echo historic buildings in the ratio of window and door openings to wall surface, also known as solid to void ratio. Windowless walls are particularly intrusive, since historic buildings are characteristically and frequently punctuated by window and door openings. The proportion and scale of window and door openings should also be compatible with adjacent historic buildings. Window openings should measure 1:2 or 1:3 in width to height proportions and should contain double-hung sash.

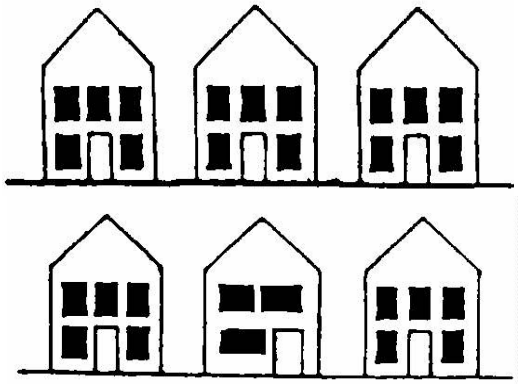


Appropriate

Not Appropriate

The proportions of new construction should be compatible with adjacent structures and maintain similar height to width ratios.

The circa 1965 building in Natchez on the right stands on the same block as the circa 1870 historic building on the left. This is an example of incompatible new commercial construction with inappropriate height, scale and proportion, massing, for the streetscape.



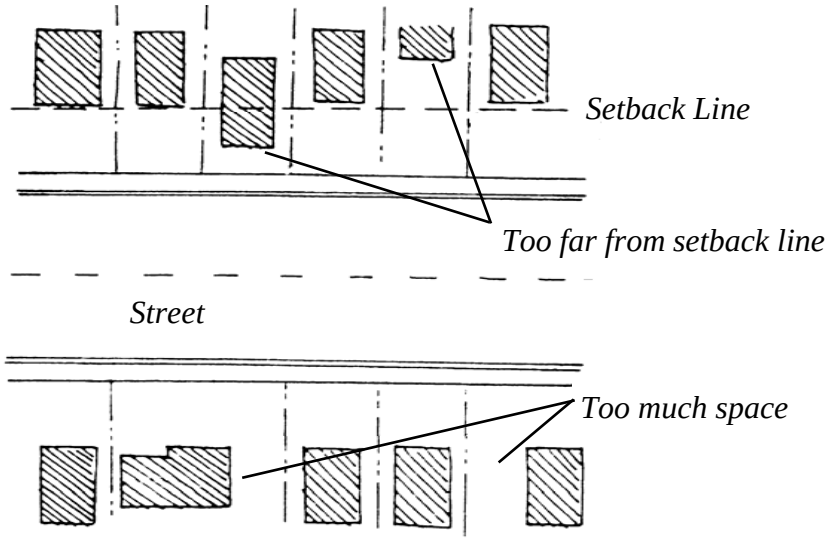
The relationship between the doors and windows of new construction and neighboring historic buildings should be compatible.

Massing

Design new construction to reflect the massing pattern of historic neighborhoods. The term massing refers to how the basic parts of buildings fit together. Massing can be as simple as a square or rectangular block or as complicated as a Victorian Queen Anne with multiple gables, bays, towers, turrets, porches, and wings.

Rhythm of Spacing and Setback

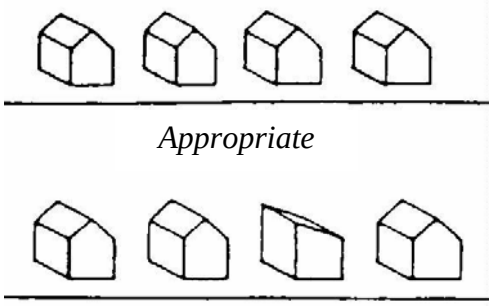
New construction should conform to the rhythm of the historic neighborhood. The new building should follow the spacing and setback patterns established by its historic neighbors.



Setbacks which are inconsistent with the setback pattern of the existing structures in the neighborhood are inappropriate.

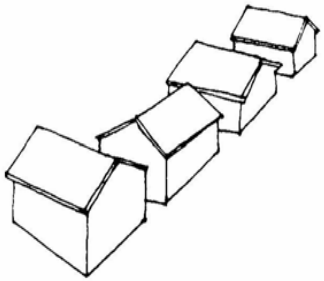
Roof Shape

The shape and pitch of roofs for new construction should echo the shape and pitch of existing roofs in the historic neighborhood. New construction should also follow the general established pattern of roof orientation in terms of being front gabled or side gabled or a combination of both.



Appropriate

Not Appropriate



Not Appropriate

Roof shapes, pitch, and orientation of new construction should be compatible with the historic buildings in the neighborhood.

Orientation

Orient the front of new buildings to the street. The building should be oriented parallel to the lot lines, maintaining the traditional pattern of the block.

Appropriate

Not Appropriate

New construction should be oriented to face the street, in keeping with historic neighbors.

Materials and Texture

Use materials in new construction that are similar to those commonly found in the historic neighborhood. McComb's residential neighborhoods feature wood and brick siding. McComb's historic commercial area is predominantly brick and stucco. Roofing material for new buildings should also be compatible with the existing roofing material in the neighborhood. Siding for new construction should match as nearly as possible the design and pattern of historic wood or brick siding in the historic neighborhood.

The Matt Ross Administration Building in Port Gibson is one of Mississippi's most successful examples of designing a new building to fit into a historic context. Although built in the 1990s using modern technology of the time, the building complements its neighbors and echoes the historic character of Market Street in downtown Port Gibson.

BUILDING SITE, BUILDING SETTING, AND LANDSCAPE FEATURES

- Outbuildings
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Fences and Walls
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Sidewalks, Walkways, Driveways, Courtyards, and Patios
  - ◊ Maintenance and Repair
  - ◊ Replacement, Alteration, and Installation
- Landscape Objects and Lighting
  - ◊ Maintenance, Repair, Replacement, Alteration, and Installation
- Trees, Hedges, Bushes, Flower Beds, etc.
  - ◊ Maintenance, Replacement, and Installation
- Building Site, Setting, and Relocation of Historic Buildings

OUTBUILDINGS

Many historic houses originally featured associated outbuildings or structures, which are also known as dependency buildings and support buildings. Originally kitchens were not a part of residential buildings and were located behind the main house to minimize the chance of the house catching on fire. Other types of early outbuildings included privies, barns, and carriage houses.

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.

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.

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.

The garage at 233 Seventh Street is an excellent example of an early detached garage before it became popular to attach the garage to the main house. The garage is fully enclosed with wood siding and retains the original wood panel barn type doors. This type of garage should be preserved as an example of early garage construction and is especially important since few survive today.

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 nineteenth century 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. Early fencing was typically wood and picket fences were a popular choice to enclose house yards, and rail fences were used along roadsides. In the late nineteenth century, wire fencing came into common use.

Picket fencing typically extended along sidewalks, and 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.

Iron was another choice for fencing when it became popular in the late nineteenth century. Iron fencing can be either wrought or cast, depending on the manufacturing process, with more ornate fencing cast in moulds.

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 face inward with the smooth face of the fence facing outward.

In the late nineteenth and twentieth centuries, 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 privacy walls were not original features of historic landscapes, unless they functioned as retaining walls. In the early 1900s low masonry walls became popular for front yards and sometimes had iron work incorporated into the walls.

The house at 304 Sixth Street has a low masonry block wall with iron work above the wall.

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.

REPLACEMENT, ALTERATION, AND 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 or drawings. Choose new treated wood 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.

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. Be wary of fence designs that mix construction materials, unless documented by physical evidence or historic photographs and drawings. Inappropriate, but popular, are fences constructed of vertical brick piers that are spanned by vertical boards, pickets, or panels of wrought iron. These materials were not historically combined for fencing, and 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 to screen parking areas, mechanical equipment, garbage cans, or other unsightly areas. Such fences may be composed of pickets, vertical board, or lattice. New fences should harmonize with the architectural style of the house. Install new board fences with framing members facing inward and the smooth surface facing outward.

SIDEWALKS, WALKWAYS, DRIVEWAYS, COURTYARDS, AND PATIOS

Paved sidewalks, walkways, driveways, courtyards, and patios are all landscape features that are associated with urban buildings. Rural communities 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.

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 to the early twentieth century.

MAINTAINANCE AND REPAIR

Maintain and repair historic paving, when possible. Nineteenth-century brick 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 paving by filling cracks with mortar. Maintain and repair historic graveled drives and walks.

REPLACEMENT, ALTERATION, AND INSTALLATION

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

Driveways and parking areas paved with concrete are usually 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 cars. In accommodating new driveways, parking areas, and walkways, property owners should 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. The paving of 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.

For new brick sidewalks, walkways, and driveways for historic properties, bricks 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 paving, and the herringbone patterned brick were held in place by a borders of bricks laid on end along the borders. Only red brick should be used for paving.

The front yard of this historic house has been inappropriately paved for parking. Parked cars and the lack of landscaping disrupt the character of the historic neighborhood.

Concrete strips are appropriate for driveways in historic districts. They minimize the impact of driveways on the character of the historic property and its neighborhood.

LANDSCAPE OBJECTS AND LIGHTING

Many historic properties feature original landscape objects like fountains, urns, benches, bird baths, and other ornaments.

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 drawings.

Install exterior lighting fixtures that compliment 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. Permanent 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.

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. The City of McComb has a landscape ordinance that addresses historic trees designated as such by the city. The McComb Planning Department shall review requests for the removal of trees within the city.

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 or in front of new construction in a historic neighborhood.

When installing plants around a historic house they should be planted a minimum distance of 3 feet from the foundation walls. This will help to minimize the amount of moisture getting into the foundation and will allow any moisture to escape from the walls when it is heated by sunlight.

BUILDING SITE, SETTING, AND RELOCATON OF HISTORIC BUILDINGS

The landscape associated by ownership with a historic building is its building site, which contributes to the overall character of a particular historic property. The sites of some historic properties are significant in their own right. The setting is the general area or neighborhood in which a historic property is located. Maintaining the integrity of the site and setting are important in protecting the value of a historic building.

Relocating or removing historic structures or buildings on a site diminishes the historic character and historic significance of a property. Moving historic buildings onto the site creates a false historic appearance and devalues the relocated building itself. Generally, historic buildings should be preserved on their original sites unless their very survival requires that they be relocated. The new site of a relocated historic building should convey the same sense of place as the original site.

This historic house above was moved to Raymond from outside the city as the owner wanted it demolished. In order to save the house the only option was to move it. The house was relocated to a vacant lot in the local Raymond Historic District where it was restored for use as a Bed & Breakfast.

SECRETARY OF INTERIOR'S RECOMMENDATIONS - 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, berms 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.

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.

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.

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:

Permitting the property to remain unprotected so that the building and landscape features or archeological resources are damaged or destroyed.

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

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.

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 unrepairable 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.

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.

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:

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 RECOMMENDATIONS - 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 city 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.

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.

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.

Not Recommended:

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.

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.

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

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.

Alterations/Additions for the New Use

Recommended:

Designing required new parking so that it is as unobtrusive as possible, thus minimizing the effect on the historic character of the setting. "Shared" parking should also be planned so that several businesses can utilize one parking area as opposed to introducing random, multiple lots.

Not Recommended:

Placing parking facilities directly adjacent to historic buildings which cause damage to historic landscape features, including removal of plant material, relocation of paths and walkways, or blocking of alleys.

Recommended:

Designing and construction 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.

APPENDIX

ARCHITECTRUAL TERMS

ANITQUITIES ACT OF MISSISSIPPI - The Antiquities Act of 1972 was enacted to locate, protect, and preserve sites, objects, buildings, shipwrecks, and locations of historical, archeological, or architectural interest in the state. The approval of the Mississippi Department of Archives and History is required for the transfer of, or construction activities on, state, county, or municipal lands or water which may affect objects, buildings, shipwrecks, and locations of historical, archaeological, or architectural interest.

ARCH - A means of spanning an opening by use of small units of masonry. Typically, a curved structural element which spans an opening and supports weight above.

ARCHITRAVE - The molding around a door or window opening; also in classic architecture, the lowest member of the entablature resting on the capital of the column.

BALUSTER - A short post or pillar in a series with a top and bottom rail.

BALUSTRADE - A series of balusters, or posts, with a top and bottom rail, as along a staircase.

BAY - The regular division of the facade of a building, usually defined by windows or other vertical elements.

BEADED BOARD - A siding of narrow boards with beads run between boards, usually used on exterior ceilings.

BELT COURSE - A horizontal band around a building, often of a contrasting material.

BOARD AND BATTEN - Vertical siding consisting of flat members with narrow projecting strips to cover the joints.

BOND - The pattern in which bricks are laid to increase the strength or enhance the design.

BRACKET - A small carved or sawn wooden projecting element which supports a horizontal member such as a cornice.

CAPITAL - The top member of a column or pilaster.

CASEMENT WINDOW - A window hinged on the side that opens outward.

CERTIFICATE OF APPROPRIATENESS - A document evidencing the approval of the preservation commission for work in the historic district proposed by an applicant.

CERTIFIED LOCAL GOVERNMENT - A federal program authorized by the National Historic Preservation Amendments Act of 1980 that provides for the participation of local governments in a federal/state/local government preservation partnership. The federal law directs the State Historic Preservation Officer (SHPO) and the Department of Interior to certify local governments to participate in this partnership.

CLAPBOARD - Siding consisting of overlapping horizontal boards, usually thicker at one edge than the other.

COLUMN - A vertical support, usually supporting a horizontal member or roof above.

CORNERBOARD - A vertical strip of wood placed at the corners of a frame building to terminate the wood siding and give the corner a finished appearance.

CORNICE - A projecting ornamental molding along the top of a wall, window, or door.

DORMER - A window that projects through the slope of the roof that is sheltered by its own small roof.

DOUBLE-HUNG WINDOW - A window with two sashes, one sliding vertically over the other.

EAVE - The overhang at the bottom edge of a roof surface that projects beyond the wall surface.

ENTABLATURE - In classic architecture, the horizontal group of elements immediately above the columns or pilasters and consisting of an architrave, frieze, and cornice.

ELEVATION - A drawing of a building facade or object, without an allowance for perspective. An elevation drawing will be in a fixed proportion to the measurement on the actual building.

FACADE - An exterior wall of a building; an elevation; commonly referred to as the front wall.

FANLIGHT - A semi-circular window over a door with radial bars in the form of a open fan.

FASCIA - A horizontal board that covers the ends of rafters.

FENESTRATION - The pattern of windows and doors on an elevation.

FLASHING - A sheet, usually of metal, used to make an intersection of materials weather tight.

FRIEZE - A horizontal band located beneath the cornice at the junction of the exterior wall and roof eaves.

GABLE - The triangular section of a wall that carries a pitched roof.

GABLE ROOF - A roof with a central ridgepole and one slope at each side.

GINGERBREAD TRIM - Pierced curvilinear ornament made with a jig or scroll saw; such as a bargeboard or vergeboard.

HIPPED ROOF - A roof with uniform slopes on all four sides.

HISTORICAL EVIDENCE - Any documented evidence such as newspaper articles, historic photographs or other historic descriptions describing or illustrating how a structure looked during some specified point in its history.

HISTORIC REHABILITATION TAX CREDITS (FEDERAL) - The Tax Reform Act of 1976 established the first federal tax credits to encourage rehabilitation of older historic buildings. Currently, a 20% tax credit is available. To qualify to receive tax credits, the building must be income producing, such as commercial space or residential rental. If only a certain portion of a structure is income producing, the tax credit may be received, but only for the percentage of the building that is income producing.

To qualify for Federal Historic Tax Credits:

1. A building must be listed in the National Register of Historic Places, either individually or as a contributing building or structure in a National Register district
2. The rehabilitated building must be income producing, either for commercial or residential rental purposes.
3. The rehabilitation work must be done in accordance with the Secretary of Interior's Standards for Rehabilitation.
4. An application must first be processed and reviewed by the Mississippi Department of Archives and History before submittal to the National Park Service, Department of the Interior.

JAMB - The side of a doorway or window opening.

LATTICE - An openwork grill of interlacing wood strips, usually in a diagonal pattern, used as screening.

LIGHTS - A section of window, the pane or glass.

LINTEL - A beam that spans an opening and is supported on vertical posts at each end. A horizontal element over a window or door opening that supports the wall above.

MISSISSIPPI LANDMARK - A public site, object, building, ship-wreck, or location of historical, archeological, or architectural interest officially designated a landmark by the Mississippi Department of Archives and History as empowered under the provisions of the Antiquities Act. An easement in perpetuity is filed with the deed in the chancery clerk's office in the county where the landmark is located. Approval of the Mississippi Department of Archives and History is required for any construction activities or transfer of property ownership.

MULLION - The strip of wood separating the lights of a window.

MUNTIN - The strip of wood separating the lights of a window.

NATIONAL HISTORIC LANDMARK - A district, site, building, structure, and/or object that has been formally designated as a National Historic Landmark by the Secretary of the Interior and possesses exceptional value or quality in illustrating or interpreting the heritage of the United States in history, architecture, archaeology, engineering, and culture and that possesses a high degree of integrity of location, design, setting, materials, workmanship, feeling, and association. Designation of a National Historic Landmark status automatically lists a property in the National Register of Historic Places.

NATIONAL REGISTER OF HISTORIC PLACES - The official list of the nation's cultural resources worthy of preservation. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archaeological resources. The National Register is administered on the federal level by the National Park Service, Department of the Interior, and on the state level by the Mississippi Department of Archives and History. Certified Local Governments now also have to approve National Register nominations.

NATIONAL TRUST FOR HISTORIC PRESERVATION - The only national, private, nonprofit organization chartered by Congress with the responsibility for encouraging public participation in the preservation of sites, buildings, and objects significant in American history and culture. The National Trust no longer receives federal financial assistance. Its income derives from membership dues, endowment funds, contributions, grants, and proceeds from program services.

PALLADIAN WINDOW - An arched window flanked by two smaller square-headed windows.

PARAPET - The uppermost portion of the exterior wall which extends above the roof line. It forms the top line of the building silhouette.

PEDIMENT - A low pitched gable above a portico, doors, windows, usually with decorative elements or carvings inside the gable portion.

PIER - An upright structure, usually of masonry, which serves as support for the floor joists and walls.

PILASTER - A shallow rectangular pier projecting only slightly beyond a the wall surface and normally treated as a column with a capital and a base.

PITCH - The degree of the slope of a roof.

PORTICO - A roofed space, open or partially enclosed, forming the entrance and center piece of the facade, often with detached or attached columns and a pediment.

QUOIN - Units of stone, brick, or other material used to accentuate the corners of a building.

RAFTERS - Structural supports placed at an angle to carry a pitched roof.

RIDGE - The line at the top of a sloped roof.

RISER - The vertical face of a stair step.

SASH - The movable framework holding the glass in a window or door.

SCROLLWORK - Open woodwork produced by a jigsaw.

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILTATION AND GUIDELINES FOR REHABILITATING HISTORIC STRUCTURES - A federal document delineating ten standards and numerous guidelines for the sensitive rehabilitation and preservation of historic buildings. These ten standards are the ten commandments of preservation theology and are integrated into most of America's preservation ordinances.

SIDELIGHT - A narrow vertical window usually found on both sides of a door.

SIDING - The material used to cover the exterior of a building to weatherproof it.

SILL - The horizontal water-shedding member at the bottom of a door or window frame.

SOFFIT - The underside of a cornice.

STATE HISTORIC PRESERVATION OFFICER; OFFICE - The official within each state who has been designated and appointed by the governor to administer the federal and state historic preservation program in a state (in Mississippi, the director of the Mississippi Department of Archives and History); that agency of the state which provides administrative and technical support to the state historic preservation officer in carrying out federal and state historic programs. In Mississippi, the state historic preservation office is the Historic Preservation Division of the Mississippi Department of Archives and History.

STUCCO - A type of exterior plaster applied as a two or three part coating directly onto masonry, or applied over wood or metal lath to a wood frame structure. Stucco is sometimes scored and colored to represent large stone blocks.

TERRA COTTA - Cast and fired clay units, used as decorative ornamentation.

TRANSOM - A small operable or fixed window located above a door or window.

TREAD - Horizontal part of a stair step.

TURNED COLUMN - A column that has been turned on a lathe to form rounded bands and shapes.

TRELLIS - Lattice work as an outdoor screen, often a support for vines and other plantings.

TURRET - A small slender tower with a conical roof.

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

VERNACULAR - Architecture that is not high style and academic but indigenous and characteristic of a locality. Local materials are normally used in the construction of vernacular style buildings. Shotgun and dog-trot houses are examples of vernacular architecture.

ADDITIONAL RESOURCES

PROFESSIONAL

Mississippi Department of Archives and History
Historic Preservation Division
P.O. Box 571
Jackson, MS 39205
601-576-6940
www.mdah.state.ms.us/hpres

Mississippi Heritage Trust
P.O. Box 577
Jackson, MS 39205
601-354-0200
www.mississippiheritage.com

National Trust for Historic Preservation
1785 Massachusetts Ave., NW
Washington D.C. 20036
202-673-4141
www.preservationnation.org

The National Trust for Historic Preservation also has an extensive collection of preservation related books for sale which can be viewed at: www.preservationbooks.org

TECHNICAL PUBLICATIONS:

Illustrated Guidelines for Rehabilitating Historic Buildings -U.S. Department of the Interior, National Park Service
www.nps.gov/history/hps/TPS/tax/rhb/

Preservation Briefs Series - U.S. Department of the Interior, National Park Service

The following are short pamphlets published by the National Park Service to aid in the preservation of historic structures. Each pamphlet focuses on a certain aspect of preservation work or by building component. Below are the titles of the each brief that are available on the National Park Service web site:
www.nps.gov/history/hps/tps/briefs/presbhom.htm

01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
02: Repointing Mortar Joints in Historic Masonry Buildings
03: Conserving Energy in Historic Buildings
04: Roofing for Historic Buildings
05: The Preservation of Historic Adobe Buildings
06: Dangers of Abrasive Cleaning to Historic Buildings
07: The Preservation of Historic Glazed Architectural Terra-Cotta
08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
09: The Repair of Historic Wooden Windows
10: Exterior Paint Problems on Historic Woodwork

11: Rehabilitating Historic Storefronts
12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
13: The Repair and Thermal Upgrading of Historic Steel Windows
14: New Exterior Additions to Historic Buildings: Preservation Concerns
15: Preservation of Historic Concrete: Problems and General Approaches
16: The Use of Substitute Materials on Historic Building Exteriors
17: Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements
19: The Repair and Replacement of Historic Wooden Shingle Roofs
20: The Preservation of Historic Barns
21: Repairing Historic Flat Plaster - Walls and Ceilings
22: The Preservation and Repair of Historic Stucco
23: Preserving Historic Ornamental Plaster
24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
25: The Preservation of Historic Signs
26: The Preservation and Repair of Historic Log Buildings
27: The Maintenance and Repair of Architectural Cast Iron
28: Painting Historic Interiors
29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
30: The Preservation and Repair of Historic Clay Tile Roofs
31: Mothballing Historic Buildings
32: Making Historic Properties Accessible
33: The Preservation and Repair of Historic Stained and Leaded Glass
34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35: Understanding Old Buildings: The Process of Architectural Investigation
36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
38: Removing Graffiti from Historic Masonry
39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
40: Preserving Historic Ceramic Tile Floors
41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
42: The Maintenance, Repair and Replacement of Historic Cast Stone
43: The Preparation and Use of Historic Structure Reports
44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design