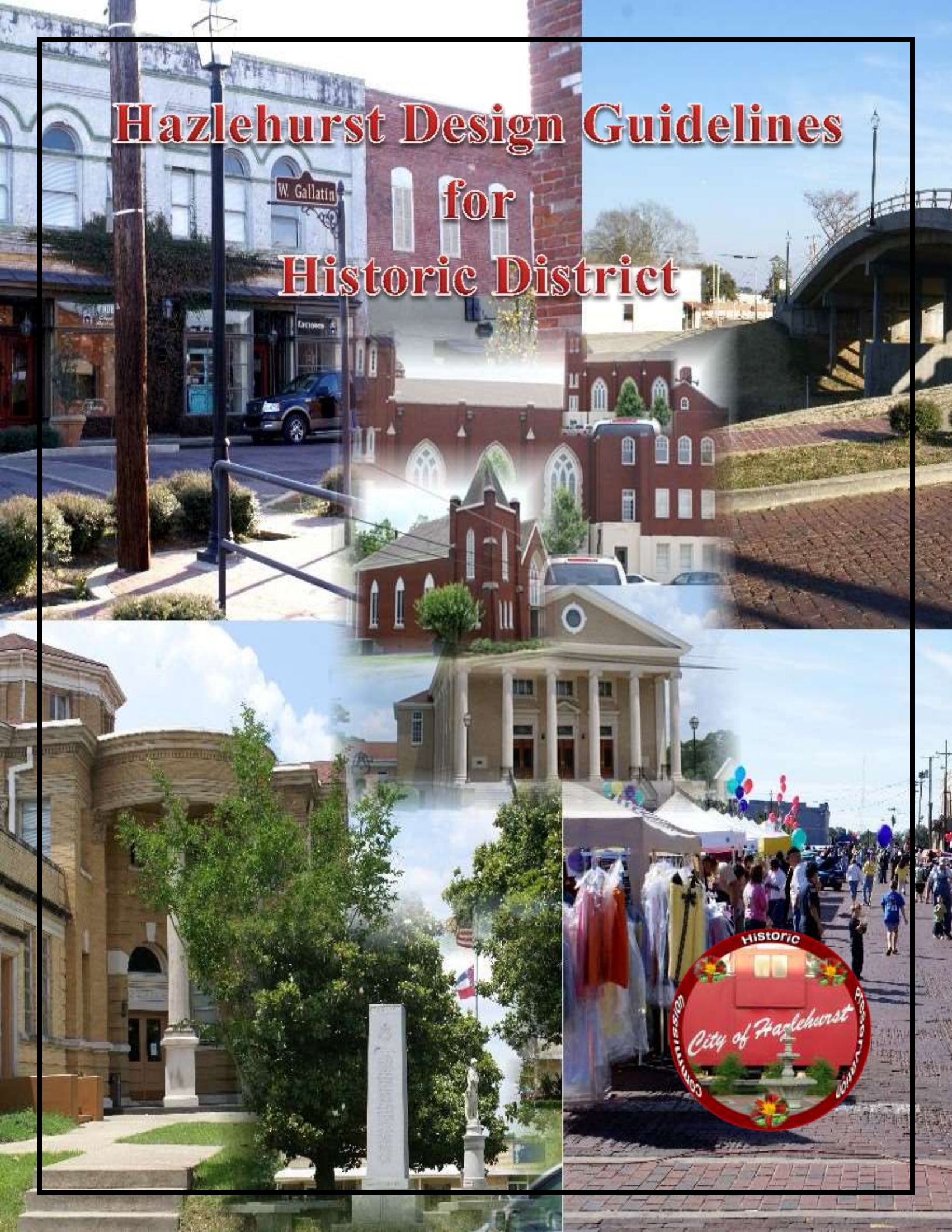

Hazlehurst Design Guidelines for Historic District

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Introduction

Hazlehurst 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 mid 1800s to the newer modern style of architecture from the 1950s, which is now considered historic.

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

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

During the last four decades, interest in historic preservation and rehabilitation of historic structures has increased throughout the United States. People are increasingly realizing the value of historic structures and the contribution they make to a community, both aesthetically and economically. Hazlehurst is no exception. The City of Hazlehurst established a local historic district in 2010 known as the Hazlehurst Heritage District when a historic preservation ordinance was adopted by the city to help protect the historic structures within the district from changes that would diminish their historic character. Under the historic preservation ordinance changes to the exterior of buildings located in the Hazlehurst Heritage District area must be approved by the Hazlehurst Historic Preservation Commission (HHPC). Changes to the interior of a historic structure does not require approval of the HHPC. In 1998, the Hazlehurst Historic District was listed on the National Register of Historic Places for its significant collection of commercial, governmental, religious, and residential structures. The district includes both the commercial and governmental center of Hazlehurst along with residential areas spreading in all directions from the city center. There are also several buildings in Hazlehurst individually listed on the National Register of Historic Places including the Cook House at 222 South Extension Street, the R.L.

Covington House at 240 South Extension Street, the I.N. Ellis House at 258 South Extension Street, the Illinois Central Railroad Passenger Depot, and the U.S. Post office.

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

The *Hazlehurst 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 Hazlehurst.

The Hazlehurst Historic Preservation Commission is responsible for the review of exterior changes in the Hazlehurst Heritage District and will use the *Hazlehurst 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 HHPC. A Certificate of Appropriateness (COA) from the HHPC must be obtained before work can begin on any changes to an existing building or new construction starts. If the proposed physical changes are consistent with the *Hazlehurst Design Guidelines* and the *Standards for Rehabilitation*, the applicant will receive a Certificate of Appropriateness and work can begin once all necessary city permits are received from any applicable city departments.

The *Hazlehurst Design Guidelines*, used in harmony with the Hazlehurst Historic Preservation Ordinance, will assist the Hazlehurst 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 guide for changes to historic structures and the design of new construction. Each of the historic resources in Hazlehurst is unique in design and construction and thus the conditions and characteristics of each structure and the appropriateness of proposed alterations will be examined on a case by case basis by the Hazlehurst Historic Preservation Commission.

The final authority on the appropriateness of changes or the design of new construction in the Hazlehurst Heritage District does not rest solely with the *Hazlehurst Design Guidelines*, but also with the property owners, architects, contractors, municipal authorities, and members of the Hazlehurst Historic Preservation Commission who help make determination of the appropriateness of changes in order to preserve the historic integrity of the district. Ultimately, the preservation of Hazlehurst's historic resources does not solely rely on ordinances or design guidelines, but on decisions made by the community and its citizens.

How to use the Guidelines

The *Hazlehurst 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 document. Also included within each section of the *Hazlehurst Design Guidelines* are titles of applicable National Park Service *Preservation Briefs* that offer additional technical information relative to that section. Copies of all of the *Preservation Briefs* are available on-line at http://www.nps.gov/tps/how-to-preserve/briefs.htm. A summary of all the *Preservation Briefs* are also included in the appendix for reference. In addition, the appendix contains a glossary of preservation related terms, resources for additional information, and a list of professional organizations for consultation.

Use of the Guidelines by The Hazlehurst Historic Preservation Commission

The Hazlehurst Historic Preservation Commission will use the *Hazlehurst Design Guidelines* as a guide for making decisions on applications submitted to the commission for exterior work to buildings within the Hazlehurst Heritage District. 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 *Hazlehurst 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 Hazlehurst Historic Preservation Commission.

The Hazlehurst Design Guidelines will encourage the preservation of architectural features such as the original decorative wood siding, unique dormer, circular porch with spindle work frieze, and original multi-pane windows found at 258 South Extension Street, which are significant characteristics 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
- Hazlehurst Preservation Goals

Introduction to Historic Preservation and Rehabilitation

Architecture is an art form; however, it cannot be preserved like fine or decorative art in a climate-controlled museum environment. Some historic buildings are preserved in near museum-like settings, like those at Colonial Williamsburg or similar restorations. The vast majority of historic buildings however have to evolve to survive. Empty buildings can easily deteriorate over time which can lead to forced demolition and vacant lots.

The majority of historic buildings are not restored to their original condition due to changes that are needed to make the buildings usable for today's standards of use. Consequently, most work on historic buildings is defined as rehabilitation rather than restoration to its original condition. 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 if desired. 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, which if properly maintained can last for generations.

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 on the National Register of Historic Places or eligible for listing on the National Register. Currently only the structures listed in the Hazlehurst Historic District are on the National Register of Historic Places. A map of the district is available from the Hazlehurst Historic Preservation Commission. It is possible that some structures in Hazlehurst outside of the Hazlehurst Historic District 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 in the future 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, both on the state and federal levels, for rehabilitation of historic structures listed on the National Register. A tax credit is better than a deduction as 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 with the land 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 to qualify the building must be listed individually on the National Register of Historic Places or listed as a "Contributing" structure in a National Register Historic District. To find out if a building in the Hazlehurst Historic District is listed as "Contributing" contact the Hazlehurst Historic Preservation Commission. In addition the rehabilitation work must follow the *Secretary of Interior's Standards for Rehabilitation* for both interior and exterior work. 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 also the federal tax credit program on the state level working with the National Park Service. The National Park Service makes the final decision 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 or are available online at www.mdah.state.ms.us/hpres/prestaxincent.html.

Secretary of Interior's Standards for Rehabilitation

The *Hazlehurst 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, which are listed below.

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.

Hazlehurst Preservation Goals

Hazlehurst's preservation goals are outlined in the Statement of Purpose of the Hazlehurst Historic Preservation Ordinance, which was passed by the city in October of 2010. The goals of the Hazlehurst 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 Hazlehurst has recognized the importance of Hazlehurst's historic resources including public, commercial, religious, and residential buildings. They have also acknowledged that Hazlehurst's unique qualities are worth preserving for the future.

The general purpose of the Hazlehurst 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 Hazlehurst.

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

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

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

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

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

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

F. Promote the use of resources for the education, pleasure, and welfare of the people of the city;

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

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

Having guidelines and standards facilitates the work of the Hazlehurst 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 Hazlehurst.

Certificate of Appropriateness Process

- Permit Review Procedure
- Application for a Certificate of Appropriateness
- Provisions for filing a Certificate of Appropriateness

Permit Review Procedure

A Certificate of Appropriateness, hereby referred to as COA, is required from the Hazlehurst Historic Preservation Commission (HHPC) before any action can be taken to a building or site within the Hazlehurst Heritage District. No exterior feature of any resource in the district shall be altered, relocated, or demolished until an application for a COA of such work has been approved by the HHPC. Likewise, no construction, which affects a resource, shall be undertaken without a COA. A map of the Hazlehurst Heritage District boundary is available from the Hazlehurst Historic Preservation Commission. Anyone desiring to undertake work in the district must submit a COA application to the Hazlehurst Historic Preservation Commission at 201 Downing Street. Once received the COA application shall will be reviewed for completeness and if determined complete will be placed on the agenda for review at one of the regularly scheduled Hazlehurst Historic Preservation 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 are approved by the commission, a signed COA will be returned to the applicant and copied to the City. After any necessary 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 *Hazlehurst Design Guidelines*.

Application for f Certificate of Appropriateness

A Certificate of Appropriateness (COA) form is available from the Hazlehurst Historic Preservation Commission or online at http://www.hazlehursthpc.com/. The COA application must include the following at the time of filling:

- The application completely filled out correctly with original signatures. No copies will be accepted.

- Detailed narrative description of the proposed changes.
- A detailed site place with dimensions
- A rendering (drawing) of how the changes will look when competed.

If all of the above items are not included, the application may not be accepted or docketed.

In addition:

- You (or a representative) must be present at the public meeting (if Board Review is required)
- Petitioner is to publish notice of the Public Hearing in the (if Board Review is required)
- Petitioner should remain in communication with the Executive Director of the Hazlehurst Historic Preservation Commission.
- It is against the rules of the Hazlehurst Historic Preservation Commission to discuss the application with commission members prior to the public meeting.

Provisions for Filing for a Certificate of Appropriateness

The COA application must be submitted to the Hazlehurst Historic Preservation Commission no later than 12:00 p.m. (Noon) twenty (20) days prior to the meeting date of the Historic Preservation Commission, which is the 4th Thursday of each month.

The Petitioner **must** submit the following items to the Historic Preservation Commission at 201 Downing Street:

a. The application for a Certificate of Appropriateness signed, individually;
b. A detailed description of the changes being proposed
c. A site plan
d. A rendering (or photo) of the proposed changes

In addition the following items must be submitted with the COA application for different types of requested changes:

<u>New Construction/Addition/New Sign</u> - Submit a detailed site plan including the setbacks from the property lines, structure size, lot size, etc., a structural rendering, and materials to be used.

<u>Change Of Use</u> - Submit a detailed written description of the proposed change of use and a detailed site plan of the property including any signage.

<u>Restoration/Rehabilitation/</u>Alteration - Submit illustrative drawings or photos of how the structure currently exists and how it will appear when completed.

1. The rules of the Historic Preservation Commission require that the legal description be published in the newspaper.
    a. The petitioner is responsible for preparing and submitting the Notice of Public Hearing (legal advertisement) to the newspaper for publication. The legal advertisement must be published at least ten (10) days prior to the meeting date, but not more than twenty (20) days prior to the meeting date. The petitioner shall provide a copy of the newspaper legal advertisement to the Executive Director of the Historic Preservation Commission prior to the public hearing. The petitioner shall assume all costs associated with the publication of the legal notice.
    b. The Notice of Public Hearing to be published in the newspaper must be on forms prescribed by the Commission or staff.
2. Remain in communication with the Executive Director of Historic Preservation Commission so that a meeting may be arranged in the event there are any foreseeable problems that may occur in your request.
3. In order for your request to be heard at the next meeting the application, supporting documentation such as a detailed description of what is being proposed, site plan, and a rendering of the changes must be submitted by the required deadline. Failure to comply with the above deadline may result in a continuation of your petition until the next meeting.
4. After the HHPC meeting, if your request is approved, a Certificate of Appropriateness will be issued the day following the meeting date after 1:00 p.m. **The Proof of Publication of the legal description must be submitted prior to the issuance of the Certificate of Appropriateness and/or necessary permit(s). Publication is only required in the event that a Board Review is required. The Executive Director will advise you of this within 5 days of receipt of your application.**
5. If the petitioner has a vested interest such as a lessee, a contract purchaser, etc., a copy of the actual written agreement must be submitted with the application. The actual cost of the contract may be deleted.
6. The Historic Preservation Commission's regular meeting date is the last Thursday of each month at 5:00 p.m. (CST) at the Historic Commission Office, located at 201 Downing Street in Hazlehurst.
7. The petitioner or a representative must attend the meeting or the petition will not be heard.
8. For more information, contact the Hazlehurst Historic Preservation Commission Executive Director at 601-894-6699 or email: dgfoster31@yahoo.com.

Definition of Historic Preservation Terms

Restoration - Maintaining the original or unimpaired character of a site, structure, or district as it was at the time of construction. Any restoration work would return the site, structure, or district to its original state.
Rehabilitation - Maintaining the existing character of the site, structure, or district and whenever possible, returning it to its original state.
Alteration - Modifying the existing character of the site, structure, or district.

History & Architecture

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

Historical and Architectural Background of Hazlehurst

Statement of Significance

The Hazlehurst Historic District is locally significant in the areas of community planning and development, commerce, industry, transportation, and architecture (Criteria A and C), with the period of significance extending from c 1855, three years before the town was officially chartered and the date of the earliest houses in the district, to 1948, fifty years before this nomination. (The historic development of Hazlehurst is discussed on pages 4447 of the MPS cover document entitled "Historic and Architectural Resources of Copiah Comity, Mississippi"). The buildings within the district demonstrate the development of Hazlehurst from its beginnings as a tiny station along the New Orleans, Jackson, and Great Northern Railroad to its growth into a thriving agricultural and industrial center, shipping goods both north and south along the Illinois Central Railroad. The district is also significant because it contains a very intact concentration of commercial, industrial, religious, residential, and governmental resources illustrating not only the popular architectural styles of the period between c.1885 and 1948, but also a great variety of vernacular forms common during that time.

Founding and Early Development

Hazlehurst grew quickly in the three years after the completion of the New Orleans, Jackson, and Great Northern Railroad through the town in 1858. But the fledgling town suffered a setback during the Civil War, witnessing several raids by Federal troops under the command of Benjamin H. Grierson. Recognizing the importance of Hazlehurst as a shipping center, Grierson burned most of the commercial buildings and ripped up the railroad tracks. Today, the graves of 68 Confederates and 2 Union soldiers in the Hazlehurst Cemetery [#305] are the only reminders of these raids.

Hazlehurst overcame the effects of the War rather quickly, however, incorporating in 1865, and rebuilding businesses and churches. In 1872, Hazlehurst became the new county seat of Copiah County, thus ensuring the demise of Gallatin to the west, the original county seat, which had been by-passed by the railroad. Two church buildings remain from this rebuilding period--the St. Andrews Episcopal Church [#36], built in 1872, and the First Presbyterian Church [#29], built in 1867. (The building underwent a facade bricking in 1941, which somewhat altered its original-Gothic Revival, clapboard appearance.) Several houses in the district show Greek

Revival forms and details from the 1860 to 1870s period, including the house at 204 S. Extension Street [#43], and the Cook House [#50--listed NRHP 12/8/83].

Vernacular houses from the era include the galleried cottages at 309 W. Green Street [#220] and 108 N. Haley Street [#225] and the porticoed cottage at 106 S. King Street [#242]. No commercial resources remain from this era of Hazlehurst's history, probably because commercial buildings of that time would have typically been built of wood, and over time would have burned or been torn down in favor of more substantial brick buildings.

Truck Farming Begins

By the 1880s, Hazlehurst had begun to reap the profits of the new truck-farming industry. This new wealth can be seen in the number of commercial buildings that were constructed as well as in the residential streets that developed during the 1880s and 1890s. The oldest commercial buildings in the district are along N. Ragsdale Avenue and Georgetown Street (originally West and East Railroad Avenues, respectively), which run on either side of the railroad. The old Commercial Hotel [#289], built c:1880, featuring some Italianate details, and its two adjacent, one-story neighbors (#287, 288J, built in the 1880s, face the old Opera House and its four neighbors across the tracks [#146-150], rebuilt after a fire in the early 1880s, and indicate the dependence of Hazlehurst's early commercial establishments on the railroad. The Hazlehurst Compress Company was founded in 1887, and its complex was located on the south side of Frost Street, on the west side of the railroad tracks; none of its buildings survive today, however. Another industry which was founded in this period was the Hazlehurst Oil Mill, established in 1890 and located just south of the Compress along the railroad, to process cottonseed oil from the cotton grown in the surrounding rural areas. In 1902, a fertilizer factory was added to the operation, and by the 1910s, the company had grown into a sprawling complex. While all of the original buildings from the Oil Mill have been demolished over the years, several early buildings remain, including the c.1915 office building [#24A], a c.1935 linter storage shed [#24C], and the c.1930 cotton warehouse [#24G]. In addition, the original water tower, dating to the first decade of the 1900s, is still intact [#24B].

Houses from high-style to vernacular show the steady growth of Hazlehurst during the early years of the truck farming industry. The Queen Anne style, which was popular among the growing business class of the late 1800s and early 1900s, is well represented in Hazlehurst. The I.N. Ellis House at 258 S. Extension Street [#64], designed by George F. Barber, Knoxville, Tennessee for Hazlehurst town leader and banker, Isaac Newton Ellis, is a premier example of the style. The Ford House at 128 E. Green Street [#200] and the house at 336 W. Gallatin Street [#135] are examples of the Spindlework sub-type of the Queen Anne style, and the Free Classical Queen Anne house at 153 Downing Street [#30] shows the gradual movement from the Queen Anne to the classical styles. Perhaps Hazlehurst's most ornate Queen Anne house was the Mangold House, which stood on the present site of Hazlehurst High School and was demolished in the 1950s. Vernacular houses dating to the 1884s and 1890s abound in Hazlehurst, including L-front cottages at 343 W. Gallatin Street [#136] and 220 W. Green Street [#214], composite cottages at 533 Georgetown Street [#193] and 216 Monticello Street [#270], the gable-front-and-

wing at 210 S. Extension Street [#46], and the pyramidal cottage at 326 Georgetown Street [#165]. St. Martins Catholic Church [#23]--built 1881-82 and now sided in asbestos shingles--is the lone religious building remaining from this period. Both the Methodist Church and the Baptist Church, erected in the 1890s, were demolished in the mid-1920s to make room for larger buildings.

Growth in the Earlv Twentieth.Centurv

As Hazlehurst entered the twentieth century, the truck farming industry had taken hold, ensuring a stable source of income for town residents. New businesses were opening in the rapidly growing town to take advantage of the relative prosperity. Demonstrating Hazlehurst's coming-of-age was a new brick and cast-concrete, Neo-Classical-style courthouse [#10], built in 1902, taking the place of the frame structure that had been moved from Gallatin a few decades earlier. A water system was being installed, based at the new water plant on Monticello Street, built in 1902 [#268]. Hazlehurst Box Factory was established in 1908, to supply boxes to meet the growing demand from the truck farming industry. The industrial buildings in the Box Factory complex were located on the west side of the railroad, while the office and a storage building were on the east side. Today, only the office [#68] remains and is in deteriorated condition. The overgrown remains of the factory buildings themselves were burned to the ground in around 1990. The two packing sheds [#260, 263] remaining in the district date to the late 1920s, when the truck farming industry was at its peak in Copiah County.

Most of the commercial buildings on W. Gallatin Street date to this period of rapid growth in the first three decades of the 1900s, including the four two-story buildings stretching from the Hubbard & McCrrath building at 101 W. Gallatin Street [#107] to the building at 125-129 W. Gallatin Street [#l 11], and the Alford and Miller building at 156 W. Gallatin Street, rebuilt after the 1919 fire [#121]. A separate passenger depot was built on the west side of the railroad around 1925, to allow more space for freight in the formerly dual-purpose depot on the east side of the railroad. Only the passenger depot [#285] is still extant, the freight depot--built around the 1880s--having been demolished in recent years. The Craftsman-style Millsaps Hotel [#202]; providing for passengers traveling on the Illinois Central, replaced an earlier boarding house, which burned, on the same location.

The houses built during this period show the eclectic styles popular at the time, as well as the vernacular forms still favored by the lower and middle classes. The Colonial Revival style, which began to replace the Queen Anne style in the first decade of the 1900s, is represented in several Hazlehurst houses. Among these are the c.1900 houses at 201 and 209 Downing Street [#31, 33], and the c.1905 house at 267 S. Extension Street [#66]. Premier examples of the Neo-Classical Revival style can be seen in the R.L. Covington House [#58--designed by George F. Barber and built for Robert Covington, the first president of the Bank of Hazlehurst--and the Hardy J. Wilson House [#75] built for the president of the Hazlehurst Box Company, later the Southern Package Corporation. The Craftsman style was used extensively in houses built in Hazlehurst from the 1910s to the 1930s. Several houses in the district are good examples of this style: 231 Ainsworth Street [#9], 219 W. Green Street [#2I3], 126 S. King Street [#246], 110 and 114 E. Whitworth Street [#309,310].

The vernacular building tradition continued unabated in Hazlehurst throughout the early 1900s, but by the 1920s, vernacular forms were being built more rarely, and today, only a few vernacular house forms remain from later than 1920. Many examples of vernacular houses from the period 1900-1920 remain in the district, including several front cottages along Ainsworth Street [#2, 4, 5], a composite cottage at 206 E. Frost Street [#96], pyramidal cottages at 210 E. Frost Street [#97] and 107 E. Gallatin Street [#101], a galleried cottage at 506 Georgetown Street [#181], gable-front cottages at 517 Georgetown Street [#187] and 215 N. Haley Street [#230], and a gable-front-and-wing at 111 E. Gallatin Street [#103]. The sole I - house, built c.1905, in the district stands at 113 E. Gallatin Street [#104].

The two most monumental church buildings in the district--First Baptist [#41] and First Methodist [#16]--date to this period, both replacing earlier Gothic buildings. The present First Baptist Church, designed by R.J. Hunt of Chattanooga, Tennessee, was constructed in 1926 in the Neo-Classical style. The First Methodist Church, built 1927-28 in a Free Gothic mode, echoes the design of its earlier building.

Decline of Truck Farming

The peak year for Copiah County truck farming came in 1927, after which the increasing competition from other warm weather states along with the effects of the Great Depression brought about a rapid decline in the industry. For example, Hazlehurst, which shipped 1,399 railroad cars of tomatoes in 1927, managed only 448 in 1937, and a little more, 649 in 1938. Despite the drop in business, however, building continued in Hazlehurst, but at a very reduced rate. Only a few commercial buildings date between 1930 and 1948: 141 S. Extension Street [#40], built in 1947; 301-313 W. Gallatin Street [#130]; and 260 Georgetown Street [#154], built c.1945. The other commercial buildings in the district dating to the Great Depression/World War II era are early gas stations, and Hazlehurst has a variety of this type of building. These include the old Pure Oil Service Station at 206 Caldwell Drive [#19], the old Amoco Service Station at 207 Caldwell Drive [#20], and gas stations at 303 Georgetown Street [#157], and 404 Georgetown Street [#170]. Another early service station is located at 101 Downing Street [#25], but it has suffered a loss of integrity due to bricking of its originally stuccoed facade.

Two wooden bridges date to this period, both probably rebuilt from earlier, deteriorating structures. Both seem to have been built around 1930, although solid documentation on both bridges is lacking.

In housing, the Tudor style, popular in the 1930s, is rather rare in Hazlehurst. Only three houses in the style are located in the district--415 W. Gallatin Street [#143], 522 Georgetown Street [#190], and 124 Jackson Street [#234]. Minimal Traditional houses, similarly in vogue in the late 1930s and through the 1940s, are also rare in Hazlehurst. A few examples remain to interpret this era, however, mainly on the western side of the district. These include 514 Georgetown Street [#186] and 102 and 106 N. Haley Street [#223, 224]. Although houses were being built during World War II, the rate of building had slowed to a crawl, and by the end of the 1940s, Hazlehurst had reached the limits of its historic development. The next period of development appears to have begun in the early to mid-1960s, and this development was typical of the sprawling sub divisions of the time.

The Registration Requirements for residential, commercial, religious, and industrial resources are discussed on pages 54-74 of the NII'S cover document. (All three historic contexts developed in the MPS cover document are represented by this historic district. The Period of Significance of this district extends three years after the 1945 date of the MPS document. This three years was a time of very slow, transition after World War II, and thus does not represent another historical context, but simply a continuation of the last two contexts outlined in the cover document.)

Architectural Styles in Hazlehurst

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

The railroad has played a significant part in the development of Hazlehurst and the resulting wealth created by the exportation and importation of goods helped build many of the fine houses and buildings in the city. 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 also enabled the easy delivery of building supplies such as the new mass produced building parts manufactured elsewhere and shipped by rail to Hazlehurst. 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 styles. Later styles of architecture also used decorative features; however, they were not used to the extent the earlier embellishments had been used.

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

Greek Revival

national date range 1820-1860

Greek Revival buildings trace their origins to the temples of ancient Greece. Archaeological investigations in the early nineteenth century heightened interest in Grecian architecture, and the Greek ideals of democracy also appealed to the fledging republic of the United States.

Greek Revival buildings tend to be rectangular blocks with low-pitched roofs and often feature a wide band (frieze) of trim beneath the cornice. Buildings exhibit little or no surface decoration. Square-headed openings and rectangular transoms are common. Stone was the preferred building material, but scored stucco or rusticated wood provided a good substitute, especially in Mississippi where stone was not readily available. .

The Greek classical orders appear on the exterior of Greek Revival houses both as columns and pilasters, with square or box columns being particularly indicative of the style. There is also commonly an absence of bases on columns as opposed to earlier architectural styles.

Doorways sometimes exhibit an Egyptian influence with architraves that are both shouldered and tapered. Windows during the Greek Revival period tend to use six-over-six, double-hung sash, and doors usually feature two vertical panels or four panels, elaborated with Grecian molding profiles. The two principal ornaments of the Grecian style are the anthemion and the Grecian fret.

Hazlehurst has a couple of examples of the Greek Revival style with the circa 1860 house

located at 204 South Extension Street and the 1866 Cook House located at 222 South Extension Street. Both are symmetrical in design with a central pedimented entrance porch supported by square columns, and feature six-over-six windows. 204 is a one-story example and 222 is a raised one-story version with a basement level.

Both 204 and 222 South Extension Street are examples of the Greek Revival style with symmetrical facades, use of square columns supporting the porch and six-over-six windows.

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 ornamentation out of wood.

There are several examples of the Gothic Revival style in Hazlehurst found in religious buildings. The Hazlehurst Methodist Church at 127 Caldwell Drive constructed in 1928, and the First Presbyterian Church at 133 Downing Street constructed in 1867 and bricked in 1941, are brick examples of the style with pointed arched windows, battlements, and large buttresses at the corners. St. Stephens Episcopal Church at 214 Downing Street was built in the Carpenter Gothic style in 1872. It also features pointed arch windows; however, it is much simpler in design, massing and detailing than the other Gothic Churches.

Both the First Presbyterian Church and the Hazlehurst Methodist Church are examples of the Gothic Style with brick facades, pointed arched windows, and use of corner buttresses.

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 and 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 railroad 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 popular with the growing businesses class in Hazlehurst of the late 1800s and early 1900s. There are several excellent examples of the style in the city. The grandest example of the style is the I.N. Ellis House at 258 South Extension Street designed by George F. Barber of Knoxville, Tennessee for Hazlehurst town leader and banker, Isaac Newton Ellis. Other good examples include the Ford House at 128 East Green Street and the house at 336 West Gallatin Street. All retain a good deal of original exterior features such as the multi gable roofs, delicate porches supported by turned columns and decorative brackets.

The house at 258 South Extension Street is the grandest example of the Queen Anne style in Hazlehurst with multi gable roofs, a wraparound porch supported by turned columns with spindlework frieze between the columns, a mix of siding patterns, and multi-paned windows.

The house at 336 West Gallatin Street is also Queen Anne in style. It is a simpler one-story version yet still has the hallmarks of the style like multi gables, a mix of siding types, a porch supported by turned columns with spindlework frieze between the columns, eave brackets, and multi-paned windows.

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. Hazlehurst has an example of the Free Classic Queen Anne style at 153 Downing Street which exhibits the form of the Queen Anne style however the detailing is that of the Colonial Revival style with Tuscan style porch columns.

The house at 153 Downing Street is Free Classic Queen Anne in style as it has the form of a Queen Anne style house yet uses classical detailing like the classical wood Tuscan columns supporting the porch.

Vernacular houses in the Queen Anne style dating to the 1880s and 1890s abound in Hazlehurst, including L-front cottages at 343 West Gallatin Street and 216 West Green Street, composite cottages at 533 Georgetown Street and 216 Monticello Street, the gable-front-and-wing house at 210 South Extension Street, and the pyramidal cottage at 326 Georgetown Street.

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.

Hazlehurst has several expressions of the Colonial Revival style, which began to replace the Queen Anne style in the first decade of the 1900s. Among these are the circa 1900 houses at 201 and 209 Downing Street, and the circa 1905 house at 267 South Extension Street. A later example of the Colonial Revival style is the U.S. Post Office. Both 201 and 209 Downing Street have features of the Colonial Revival style including Palladian windows, Tuscan columns supporting the porch and one-over-one windows. The Post Office is a later version of the style which tended to have a symmetrical facade, multi-pane windows (six-over-six in the case of the Post Office) and used applied detailing like the broken pediment over the Post Office front door.

The house at 201 Downing Street is an early example of the Colonial Revival style and has one-over-one windows, a Palladian window, and classic Tuscan columns supporting the porch.

The Post Office is a later version of the style with a symmetrical facade, six-over-six windows, and a broken pediment over the front door.

Neoclassical Revival
national date range 1900-1920

The Neoclassical Revival style 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 Neoclassical Revival style became popular after it appeared in 1893 at the Columbian Exposition in Chicago.

The grandest example of the Neoclassical style in Hazlehurst is the Copiah County Courthouse built in 1902 and designed by James Riley Gordon. The Baptist Church is also a grand example of the Neoclassical style designed by R.H. Hunt of Chattanooga, Tennessee and completed in 1926. Premier residential examples of the Neoclassical Revival style can be seen in the 1907 R.L. Covington House at 240 South Extension Street, designed by George F. Barber and built for Robert Covington the first president of the Bank of Hazlehurst, and the circa 1910 Hardy J. Wilson House at 314 South Extension Street built for the president of the Hazlehurst Box Company. Two houses in Hazlehurst were remodeled in the Neoclassical style. They are the circa 1867 house at 224 West Green Street which received its Neoclassical style remodeling around 1900, and the circa 1910 house at 224 South Extension Street which received a late Neoclassical remodeling around 1940. All of the examples of the Neoclassical style in Hazlehurst feature grand two-story porticos or porches supported by massive two-story classical columns, symmetrical facades, and use transoms over the doors.

The Copiah County Courthouse is the grandest example of the Neoclassical style in Hazlehurst, with a two-story portico supported by massive Composite style column. Before the additions to the courthouse were added it had a symmetrical façade which is a characteristic of the Neoclassical style. The original windows, which were probably a one-over-one configuration, were replaced with the current metal windows in the 1950s.

The Hardy J. Wilson House at 314 South Extension Street was built around 1910 in the Neoclassical style with a grand two-story full-width façade porch supported by two-story Ionic style columns, a symmetrical façade and one-over-one windows.

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. Windows often feature a three-over-one, four-over-one, or nine-over-one configuration.

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 mass produced in great numbers and could even be ordered from Sears Roebuck and other companies that manufactured pre-fabricated houses.

The Craftsman style was used extensively for houses built in Hazlehurst from the 1910s to the 1930s. Several houses in the district are good examples of this style including 231 Ainsworth Street, 219 West Green Street, 100 South King Street, and both 110 and 114 East Whitworth 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.

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The house at 110 Whitworth Street features a low pitched front facing gable roof with a wide overhang supported by knee braces, a large porch supported by tapered wood box columns on brick pedestals, and four-over-one windows, all characteristics of the Craftsman/Bungalow style

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 they are much rarer.

Hazlehurst only has a few examples of houses in the Tudor Revival style. They are located at 415 West Gallatin Street, 522 Georgetown Street, 124 Jackson Street, and 117 North King Street. All of them are brick with typical Tudor features of asymmetric massing, multiple gables, and massive brick chimneys.

The house at 124 Jackson Street has typical Tudor Revival Style features such as an asymmetrical façade, multiple gables, a massive front chimney, and multi-pane windows.

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 the Minimal Traditional style in Hazlehurst include 514 Georgetown, and both 102 and 106 North Haley Street. All have characteristics of the style with asymmetrical massing, multi-paned windows, and front facing gables.

The house at 106 Haley Street is Minimal Traditional in style with simple massing, a front facing gable and multi-pane windows.

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 generally 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.

There are many examples in Hazlehurst of the Ranch style including 114 Jackson Street, 259 and 345 South Extension Street, 408 West Gallatin, 450 Georgetown Street, and both 301 and 310 West Green Street. All are brick examples with low slung hip or gabled roofs, and some have integral carports.

The Ranch Style house at 310 West Green Street features a low pitched roof, horizontal emphasis to the design, a brick façade and an integral carport.

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 including brick, stone, and wood in different siding patterns such as vertical, horizontal, and even diagonal.

An excellent example of the Modern style is the fire station located at 115 West Frost Street completed in 1964 with a flat roof, clean lines, and glass wall surrounding the entrance. The old City Hall at 135 West Frost Street built in 1959 is also modern in style with a flat roof, horizontal design and window walls. The Copiah County Chancery Complex located at 122 South Lowe Street is an excellent example of the Contemporary style completed around 1980 with an asymmetrical façade, use of ribbon windows, a mix of siding materials, and flat roofs.

The fire station located at 115 West Frost Street is a Modern style building with a flat roof, clean lines, and glass wall for the entrance area.

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

Problems with flashing along valleys, parapets and around chimneys, dormers, and vents

Water infiltration visible on the interior of 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 which 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 the 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 masonry buildings in Hazlehurst mostly use **brick.** The brick of Hazlehurst'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 cornices of protruding brick, recessed brick panels, brick arches defining window and door openings, and patterned brickwork giving visual interest to the façade.

The commercial building at 145 North Ragsdale Street features a parapet with brick panels between pilasters that extend above the cornice which uses protruding brick in a decorative design.

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.

Concrete can also be used in molds to form different shapes, often decorative in nature, which can then be applied to building facades. Molds were also used to create names for buildings within panels and installed in the parapets of public and commercial buildings. Blocks can also be formed from concrete and installed like stone or used in smaller pieces for features like lintels, sills and caps on top of other masonry. Often that type of concrete is called **Cast Stone**.

The building at 101 Downing Street has a brick wall surface and a decorative cast stone window hood with a cartouche.

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. Often they were used for porch walls, column bases, and low property walls. The house at 267 South Extension Street uses rusticated concrete blocks for its foundation walls. The two-story commercial building at 254 West Gallatin Street uses rusticated concrete blocks for its walls.

Stucco is the term used for exterior plaster, traditionally a mixture of lime and sand, with horse 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 Hazlehurst on several buildings in downtown Hazlehurst including 144, 146 and 148 Georgetown Street, and 126 West Gallatin Street.

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 as it is difficult to remove.

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 which will allow for contraction and expansion caused by temperature and to allow for removal and replacement if necessary.

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 Hazlehurst used bricks that were evenly fired and uniform in size which make 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 can damage 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, a situation where water penetrates near or at the top of a brick wall and creeps downward.

To prevent rising damp, slope the ground away from the building to allow proper drainage. Make sure that downspouts channel water away from the building so it does not pool at the foundation. 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 can prevent rising damp from evaporating through the exterior surface and force moisture to go the other direction into the interior damaging interior wall surfaces.

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 kitchen building behind a historic mansion in Natchez shows the effects of rising damp along the base of the building. The discolored surface is where water is being sucked into the bricks and up the wall. 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.

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 as well. 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. Where masonry joins a different material surface, such as wood, a bead of caulk needs to be applied to seal the gap between the two materials and maintain a connection between the two when the materials contract and expand at different rates. When caulk becomes hard it should be replaced as it no longer provides the flexibility to seal the gap when materials change size.

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

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. A soft brush with water can also be used to help remove dirt. High-pressure water will erode mortar and force too much water into the masonry wall. Sandblasting should never be used as it will not only erode mortar but will remove the glazed outer surface of brick, which provides a weather resistant coating, and hasten deterioration.

Bricks and stone that have never been painted should not be painted. Commercial sealants or waterproof coatings should not be applied either. Paint and commercial sealants can trap water in the bricks or stone and create additional problems, especially on 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 has been painted it is acceptable to repaint. Paint can be removed with chemicals or other gentle methods. Sandblasting should not be used to remove paint as it will permanently damage the outer surface of the brick.

This National Park Service photograph illustrates the damaging 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 leaving a dimpled surface and hasten deterioration.

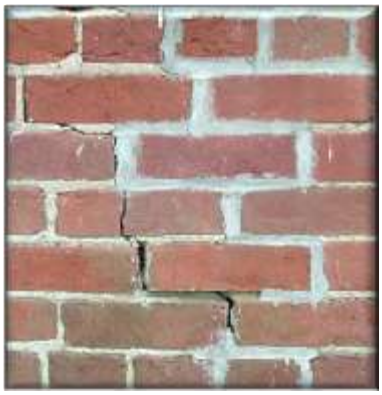
Concrete
Inferior materials, poor workmanship, inherent structural design defects, environmental factors, and poor maintenance all are sources of deterioration in concrete. Moisture, however, is the primary source of concrete deterioration. Cracking is inevitable over a period of time, and hairline, 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 from moisture seeping through the concrete, deflection of concrete beams and joists, or movement of the ground from expansion and contraction of the soil.

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 was not a long-lasting building material and needed 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 below the stucco surface, both of which can 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.

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. 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.



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.

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.

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.

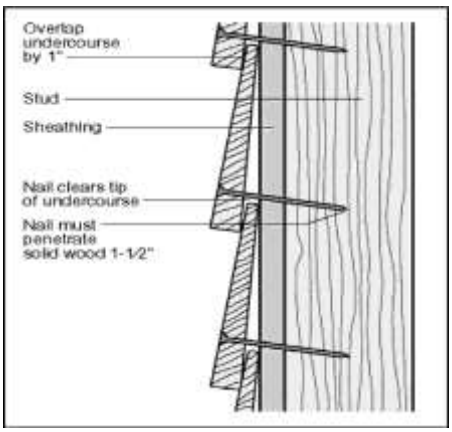
Wood **-** Clapboard, Weatherboard, Beveled Siding, Drop Siding, Shiplap Siding, Tongue-And-Groove Siding, Board-And-Batten Siding, Novelty Siding, Shingle Siding, Decorative Elements

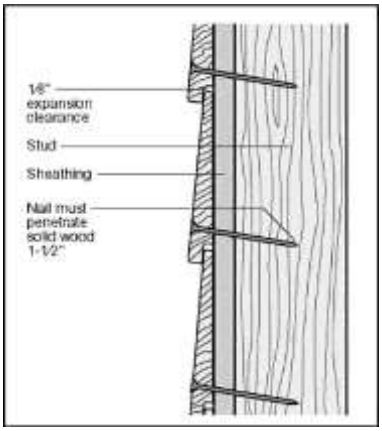
Wood has played a major role in the construction of historic buildings in almost every period and style. It is used structurally and as flooring, siding, ornament, and interior finish. The availability of wood and its ability to be planed, sawn, gouged, and carved contribute to its usefulness and popularity.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

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 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.

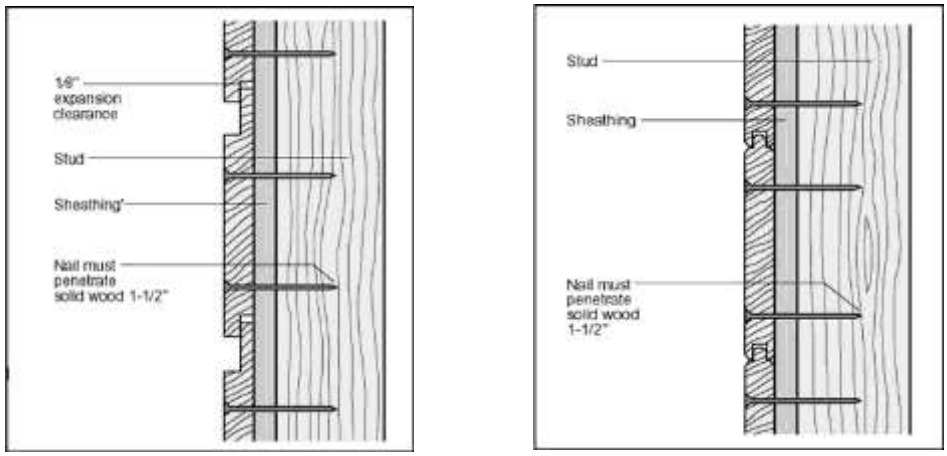




*The drawings above illustrate the installation of different types of **beveled siding**. The beveled siding on the left side is plain and the installation of that type leaves a cavity behind the siding creating a bold shadow line. The rabbeted bevel siding on the right features a 1/2 inch rabbet milled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

This house at 216 West Green Street still retains its original wood lap siding.

Shiplap siding is not beveled and lies flat against studs or sheathing. Each piece of siding has a cut out on the top front and lower rear so that the boards lap over or under the adjoining piece of siding. Often the boards are cut and nailed to create decorative channels.



The drawings above illustrate the installation of shiplap and tongue-and-groove 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. The siding pieces each have a tongue at the top which fits into a grove at the bottom of each piece of wood. Tongue-and-groove siding is sometimes called flush siding. A modern lumber-yard term is center-matched siding.

The house at 343 West Gallatin Street uses tongue-and-groove siding under the porch giving the wall a flat surface as opposed to lap siding which has a protruding wall surface.

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 then 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 where the siding is grooved at the top. 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."

Shingle siding is most commonly found on the Queen Anne and Craftsman style houses. Shingles are commonly small pieces of cut wood with straight, rounded, or pointed edges in a diamond shape. The Queen Anne style often features shingles in combination with other siding materials and sometimes different patterns of shingles are mixed together to from interesting designs. Shingle siding appears most frequently on upper wall sections and on gables. The fish-scale pattern is one of the most popular featuring shingle with rounded edges that when placed together look like scales of a fish. In Hazlehurst there are several examples of shingle siding of decorative patterns located in the gables of houses in the Queen Anne style.

The gable of 308 South Extension Street uses four different types of shingles to form different decorative patterns.

Wood shingles were also used on later style houses such as Tudor, and Ranch; however, unlike the decorative patterned shingles of the Queen Anne style they were rectangular in nature with straight edges and used as the primary siding versus decorative siding. Wood shingles are often called wood shakes and when applied in random widths which can produce a more informal look.

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 as it is usually a better quality than can be found today. 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 siding frequently for cracked or sprung siding boards, which should be sealed or reattached to prevent water from penetrating behind the boards. Check also for damage from insects, particularly termites which can climb upward in search of damp wood and eat the wood from the inside. 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 they are not leaking and causing damage to the wood siding.

Repaint when the paint on siding begins to peel or chip. Before repainting, the surface should be scraped, sanded, and washed so it will properly hold a layer of new paint for a longer period of time. 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 of siding in hot, humid climates, but excessive mildew indicates a problem and should be addressed. Mildew preventives can also be added to paint to help curb mildew growth.

High-pressure water washing is not necessary or advisable to clean the surface of wood. Normal hose pressure is sufficient and a wet brush can be used to remove surface buildup. When sanding, do not use rotary sanders with sanding discs, because they can damage the wood and leave swirl 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 (rough surface where partial layers of earlier paint have not been completely removed) or peeling may require total paint removal before repainting. An electric heat plate or electric heat gun are effective if used properly and not held too long in one place. Generally, chemicals are not necessary except to supplement thermal methods. Do not use a blow torch, which can set fire to the building.

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.

These National Park Service photographs illustrate a painted finish with severe peeling (left) indicating that it is time to be repainted and the use of an electric heat gun (right) to remove a deteriorated paint finish.

Moisture from both the interior and exterior can also cause problems with exterior paint finishes. Moisture trapped in wall cavities from blown-in insulation can try to escape through the siding causing paint failure because there is no vapor barrier to stop the transfer of moisture. Painting on very humid days or after a heavy rain can also cause problems if the siding has retained moisture which has not had a chance to dry out. It is best to paint on very dry sunny days to avoid moisture creating a problem for a newly painted surface.

These two Queen Anne style 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 which is not usually the case.

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 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. It was popular with the Minimal Traditional and Ranch styles. 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.

Replacing damaged asbestos shingles can be challenging since they are no longer manufactured. Sometimes they can be found at an architectural salvage store. It also may be possible to remove a shingle from a less prominent place to replace a damaged shingle on a more prominent location. However, care must be taken to not crack the tiles which can be hazardous. There are also non-asbestos replacement shingles that are made to replicate the asbestos shingles in size, style and surface pattern.

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.

The photo of this house illustrates how inappropriate asbestos-shingle siding installed over the historic horizontal wood lap siding changes the character of a historic house which was originally sided in wood lap siding. The inappropriate style of the asbestos siding does not convey the same visual characteristics of the historic wood lap 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 Hazlehurst.

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 to original siding from moisture and termites.

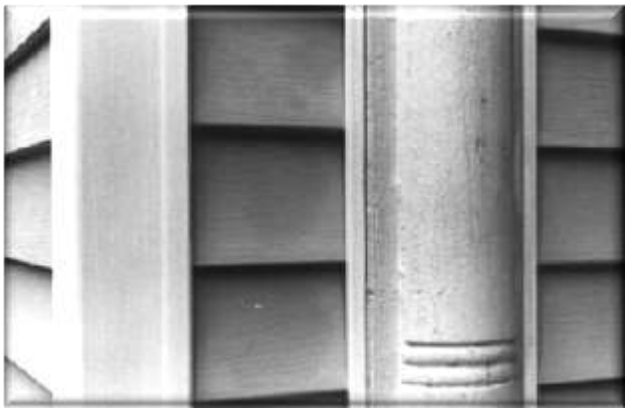
Vinyl siding is an original siding material on many late twentieth and early twenty-first century houses. Owners of historic buildings all across America have also installed vinyl siding over their original wood siding. Like asbestos shingles and aluminum siding, manufacturers and installers promote 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, which can also force water under the siding at junctions. Heat from fire or a nearby BBQ grill can also cause vinyl siding 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 which are installed to prevent water from infiltrating behind the siding.

This photograph illustrates how vinyl siding negatively alters the exterior appearance of a historic building. The vinyl siding after installation is nearly flush with the trim around the windows and the use of the J-channels changes the appearance of the historic trim.



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, can result in moisture penetration and retention which is very damaging to buildings. Random inspections of houses with vinyl siding have revealed that many installers pay little or no attention to the manufacturer's installation specifications. Installation of vinyl siding can also irreparably damage original wood siding, which sometimes splits when hanging strips are nailed to the surface. Like the installation of asbestos shingle and aluminum

siding over original siding, vinyl siding hampers proper maintenance by concealing damage from moisture and termites.

Due to the potential damage vinyl siding can create to historic siding and the change in visual appearance of the building after installation of vinyl siding many historic cities, like Charleston, Savannah, Vicksburg, and Natchez restrict the use of vinyl siding in historic districts.

Rotten wood was found under the vinyl siding on this house in Ripley. Water was trapped behind the vinyl siding causing the wood siding underneath to deteriorate without being noticed until the vinyl siding fell off as it had nothing to adhere to anymore.

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, 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 more 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 crack the siding.

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

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

Cement fiber siding is available in a pattern replicating shingles.

Cement fiber siding is available in a pattern which replicates lap siding.

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 frame 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 Hazlehurst

The Hazlehurst Historic Preservation Commission does not recommend the use of vinyl siding for historic buildings due to the problem it creates with historic materials and the change in the visual appearance of a historic structure. However, a policy for the review of requests for vinyl siding on historic structures has been established and is as follows:

1. Applies to all structures in the Hazlehurst Historic District.
2. All vinyl siding applications will be reviewed on a case by case basis and if a structure is determined to be architecturally significant for Hazlehurst and/or the vinyl siding will negatively change the historic appearance of that structure then it will not be allowed.
3. If vinyl siding is approved for a building it shall match the pattern of the original siding as closely as possible in style, shape, and dimensions.
4. Vinyl siding shall not be applied over decorative trim, window or door trim, or any existing patterned siding.

Use of Cement Fiber Siding In Hazlehurst

Cement fiber siding (sometimes referred to as Hardie Plank) may be used on existing historic buildings in the local historic district by approval of the Hazlehurst Historic Preservation Commission. It will be allowed for additions or new construction as long as it is similar in dimension to historic wood siding used on neighboring historic buildings. For use on existing buildings it should match the siding it is replacing or covering as closely as possible in style, shape, and dimensions. Cement fiber siding shall not cover any decorative trim or existing patterned siding.

This new house built in Natchez uses Hardie Plank or cement fiber siding to better match 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 Hazlehurst generally have some examples of architectural metal like 156 West Gallatin Street which has a pressed metal cornice and 114 Caldwell Street and 145 North Ragsdale Street which both have cast iron columns supporting the storefront opening.

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 more decorative was 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 on this house has altered the historic character and is visually inappropriate. The enclosure also has no vents to provide air circulation beneath the house to prevent the buildup 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.

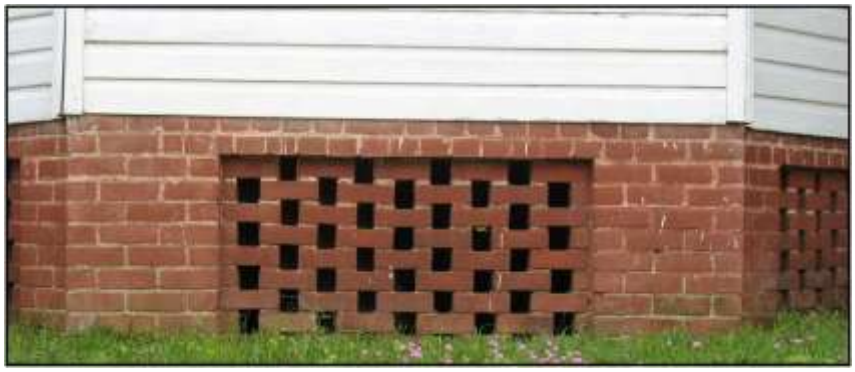
Historic homeowners who seek more enclosure than what is provided by the appropriate historic treatment have options that are inexpensive and do not compromise the historic character of the building. Simply stapling black roofing paper or attaching black-painted, insulation panels to the backs of traditional 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 house at 271 South Extension Street properly encloses the crawl space area between the brick piers with lattice.



While not as appropriate as wood lattice at least this brick lattice pattern allows the foundation area 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 Hazlehurst
    - Solar Panels
- Gutters, Spouts, Drainage
    - Maintenance and Repair
    - Replacement, Alteration, and Installation

Roofs

A well maintained and weather-tight roof allows good water run-off which is essential to the long-term preservation of a historic building. A poorly maintained roof will allow water to penetrate the building and ultimately cause problems by deteriorating structural members, ceilings or other interior finishes.

Varying shapes, ornaments, and finishes make roofs decorative as well as functional. Roof's are part of a building's style and can indicate a specific period of construction. 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. Multiple steeply pitched roofs are hallmarks of the Tudor Revival style. Roofs with low pitches, overhanging eaves and exposed rafter tips are indicative of the Craftsman style.

The Queen Anne style house at 336 West Gallatin Street features a complex roof of multiple gables, which is indicative of the style.

The Craftsman style house at 120 South King Street has a low pitched hip roof with wide overhanging eaves that have exposed rafter tips, all characteristics of the style.

Chimneys are also indicative of a building's style and age. They can represent major decorative elements in the Queen Anne or Tudor Revival styles. Dormers, which light and ventilate upper stories, are important parts of architectural compositions and appear in several different styles, including the Queen Anne, Craftsman, and classical revival styles.

The dormer at 302 South Extension Street both allows light to the upper story and ventilation into the attic space through the louvered vents above the windows. The dormer also uses a clipped gable roof, where the end of the roof slopes down from the ridge of the gable, and has exposed rafter tips which are a characteristic of the Craftsman style.

In Hazlehurst, most roofs are gabled or hipped. However, there are representative examples of pyramidal, shed, and flat roofs. Roofs are sometimes crowned by clerestories, 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. Roof surfaces can be decorative with shingles or tiles forming patterns and textures. Asbestos roof shingles were often arranged in a diamond pattern. Decorative ridge caps are found on many older roofing systems, usually of clay tile.

The house at 210 South Extension Street has an unusual hexagonal shaped tower at the intersection of the two gable 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 they became more popular for houses. The most common roofing materials in Hazlehurst today are asphalt, composition, or asbestos shingles.

The house at 251 South Extension Street has a main pyramidal roof with a lower front facing gable roof. The use of a pyramidal roof is typical of early versions of the Colonial Revival style.

Maintenance and Repair

Retain and repair, if possible, original roofing materials like slate shingles, standing-seam metal, clay tile, and asbestos shingles. Also, retain and repair any ornamental roof detailing, such as ridge caps and chimneys that pierce the roof.

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 annually, if possible, to prevent leaks before they cause major damage. Missing or broken shingles and holes in metal roofs are indications that a roof needs repair. Metal roofs may need periodic painting or application of a sealant to inhibit rust. Examine puffed areas of standing-seam roofs which could indicate the failure of the fastening clips. Excessive noise from metal roofs during wind storms can also indicate the failure of roof clips. Regularly 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 rain storms to look for evidence of water infiltration. Pin points of light may also be visible from the attic on sunny days and indicate perforations in roofing.

Roof repair can be dangerous and is best done by 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 or asphalt shingles, and substantial water staining or damaged plaster on interior ceilings. Extensive applications of roofing tar on metal roofs can also indicate they need replacement.

If too deteriorated to repair, install new roofing to match the original as closely as possible, if feasible, especially where there are patterned roofs or decorative shingles. If not feasible, use a substitute material that approximates the original as closely as possible in texture, pattern, and color. “Architectural” composition shingles are very popular as they look similar to wood shakes when installed in a weathered-wood blend and are appropriate for historic houses.

Before installing a new roof remove old roofing down to the roof sheathing. Installing new roofing atop old roofing produces an uneven surface, adds additional weight to the roof structure,

and makes leaks harder to detect. Removing the old roofing material will also allow the roof sheathing to be inspected to make sure that it is sound and does not need replacement.

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, especially for complicated roofs with multiple gables or intersections of roof surfaces.

Regarding V-crimp metal roofs, experienced contractors and roofers know that they should be attached at the V-crimp and not by screws and washers into the flat surface of the panels. 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.

Acceptable Roofing Materials for Hazlehurst

Asphalt or Composition Shingles

1. Roofing shingles should be 3-Tab shingles or "Architectural" shingles.
2. Patterned shingles are allowed on a case by case basis with approval of the Historic Preservation Commission.

Metal Roofing

1. A change in roofing material from shingle to metal shall require approval of the Historic Preservation Commission.
2. Metal roofing shall only be allowed on a case by case basis and its appropriateness will depend on the architectural style of the building.
3. In no case shall a commercial R-panel metal roof be installed on a residential structure.
4. If metal roofing is approved standing seam, V-crimp or corrugated panels are more appropriate for residential and outbuildings than other styles.

Types of Metal Roofing Systems

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

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.

Solar Panels

The installation of solar panels on a roof is only acceptable if they are not visible from the public right of way and are appropriately sized for the roof and 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.

Gutters, Spouts, and Drainage

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. However, some historic buildings did not originally have gutters or downspouts. Vernacular buildings, in particular, were less likely to have them. Gutters on nineteenth-century buildings were often boxed wood gutters which 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.

Moisture problems on the stucco of this commercial building were caused by a rectangular downspout which trapped moisture behind the flat surface of the downspout. Round downspouts have less wall surface contact that could trap moisture.

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 may need relining or replacement. During heavy rain, look for gutters that overflow or downspouts that discharge little or no water. That is a sign of blocked downspouts, usually from leaves or other debris stuck in the opening where the gutter meets the downspout.

Inspect gutters and downspouts to make sure they are attached properly at joints and there is no deterioration from rust. If that occurs large amounts of water can discharge on to decorative features, siding or other areas that may be prone to rapid deterioration.

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 which may cause deterioration to foundations. Reshape the ground if necessary to allow for proper drainage away from the foundation. 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 so contributing to rising damp.

Replacement, Alteration, and Installation

Remove deteriorated gutters and downspouts to prevent further harm to the building. Install new gutters and downspouts with dimensions sufficient to carry the water from the roof. Properly install gutter clips to assure that gutters maintain the necessary slope for carrying water to downspouts. New gutters should be in keeping with the architectural style of the building and should not obscure architectural details or removal of architectural elements.

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:

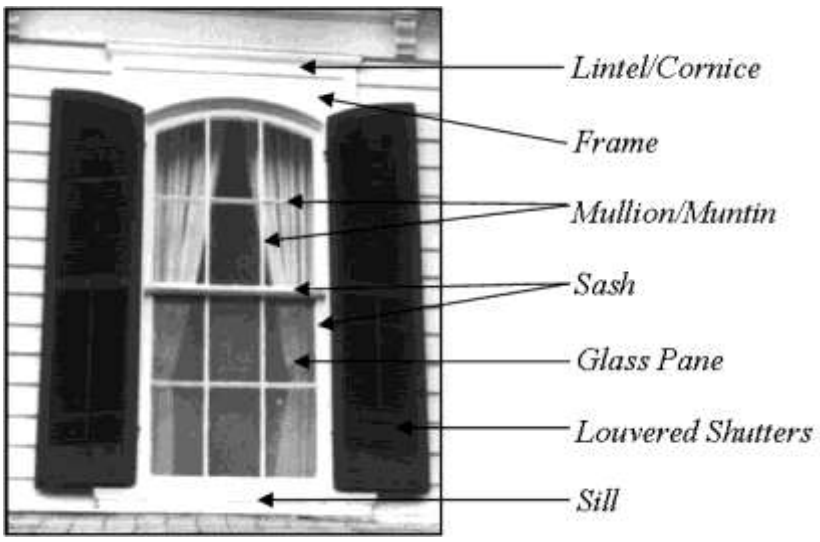
Designing additions to roofs such as residential, office, or storage spaces; elevator housing; decks and terraces; or dormers or skylights when required by the new use so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.

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
  - Security Bars
- Doors
  - Maintenance and Repair
  - Replacement, Alteration, and Installation
  - Screen Doors
  - Storm Doors
  - Security 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. They tend to have a life cycle much less than a historic window which may already be 50 to 100 years old and can continue to last for decades with proper maintenance. 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 sash with larger panes of glass. Later on there were 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 have 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 builders and owners think a window is beyond repair when it is easily repairable. Peeling paint, loose putty, broken sash cords, stuck sash, and broken glass panes are not indications that windows need replacement. Property owners sometimes replace historic window sashes when only a small amount of work is needed. Also, new window units may not fit into existing window openings, if the building has undergone some uneven settlement.

Scraping, painting, glazing, planing, and weather stripping can make a historic window look better, operate easier, and conserve energy. 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.

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 the 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 total replacement. In the hot, moist Mississippi climate, many of the insulated windows installed in the 1970s and early 1980s needed replacement by the year 2000 due to broken seals allowing moisture to enter. Modern metal and vinyl windows are not appropriate for historic buildings, and their installation decreases the historic value of a building. Vinyl-coated windows may initially require less painting, but they too are subject to rot. The best way to treat historic windows in conserving energy and preserving historic value is to retain and repair the existing historic windows and to weather strip or install interior storm windows.

The three components of a historic window sash are the wood, glass panes, and glazing compound. The glazing compound is the putty-type substance that holds the glass panes inside the window frame and muntins. It is the weakest link of the three components and is intended to be weak to allow for the changes in expansion of the window frame material so as to not crack the glass. It also makes it easy to replace 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 or when the glazing compound becomes hard and no longer flexible.

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.

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

1. 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. Characteristic 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.

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

Window Replacement in Hazlehurst

After all attempts have been made to preserve the original window or to find a replacement window of the same size, configuration and 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 should be installed.
5. All metal and vinyl replacement windows should 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 as evidenced by the unpainted boards used to fill in the larger space. Modern metal windows with horizontal divisions, like this one and the one above, 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. Some historic houses feature counters that are designed to create plant wells, or mini green houses, where they extend across a window. Other historic houses feature kitchen counters that drop to window sill level to create a desk area or window seat in the kitchen. Better than altering the window is to run the counter across the window, after painting the inside surface of the panes black to camouflage the installation from the exterior.

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

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

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 combated insects with cloth netting draped at the windows or around beds. Historic window screens are typically of two types: exterior, full-size screens in wooden frames that hang from brackets at the top and latch from the inside at the bottom; and 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 screens.

Maintenance, Repair, Replacement, Alteration, and Installation

Repairing existing wood frame screens is preferable to replacement. Many historic homeowners have maintained the interior sliding screens that were either original features or later additions to their historic homes. The exterior, full-size aluminum screens that are available today detract from the historic appearance of the building and are easy to damage by bending. An inexpensive alternative to installed aluminum screens are the light-weight wood and aluminum screens that are portable and adjustable in width. They are available in a variety of heights and generally are very inexpensive. 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 alternative to replacing old windows that allow air infiltration and are not energy efficient. Some historic houses in cold climates featured original, exterior, wood storm windows that exactly matched the wood sash and were interchangeable with window screens. Installing storm windows is preferable to replacing historic windows, and storm windows are an economical way to increase energy conservation. Exterior storm windows are generally more efficient in conserving energy, but they detract from the historic appearance of a structure and are more difficult to clean. Both exterior and interior storm windows are available in a variety of materials. Magnetic, Velcro, and clip-in storm windows are ideal for people who remove their storm windows frequently or use them only seasonally and who want to preserve the historic appearance of their building.

Maintenance, Repair, Replacement, Alteration, and Installation

Original storm windows should be maintained and repaired in the same manner as historic window sash. Installing new storm windows on the interior of the window preserves the historic character of the building and provides easier access for both cleaning and seasonal removal. However, interior storm windows do have increased potential for condensation and deterioration, so they should be thoroughly sealed to prevent room air from leaking into the air space. The outer window should be loose enough to allow moisture to leak to the outside.

Several kinds of storm windows are available. If more than one storm window must be installed on a single window opening due to height, the junction of the storm window sections should line

up behind the meeting rail of the original sash. The use of thermo plastic available at hardware stores is not recommended.

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

Here are the different types of storm windows available:

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

Velcro - These are similar to magnetic storm windows in that they have a strip around the window frame, in this case for Velcro. The storm window itself then has the other half of the Velcro to adhere to the window frame.

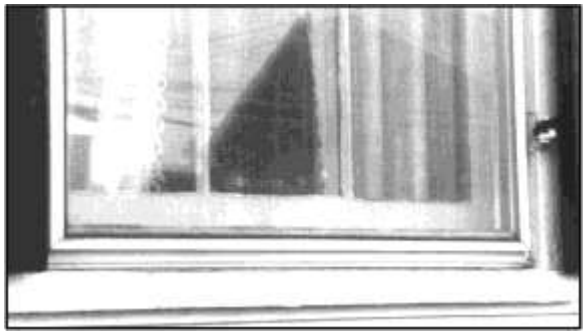
Clip-in – This type of storm windows features a clip system, which requires only a small number of holes in the window frames for clips that hold the storm window in place and form a seal.

Screw-in-place - These 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 – This type of storm window is typically found on the outside of a window and consists of another window within its own frame and tracks. The frame is attached to the outside of the existing window obscuring the historic window trim and frame jutting out beyond the surface of the wall and window frame.

Use of Storm Windows in Hazlehurst

If it is not feasible to install interior storm windows then exterior storm windows shall be allowed. They should 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.



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, velcro or by magnetic seal, like the examples pictured above.

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 Bars

Security bars are not recommended for windows in the historic district; however, they will be allowed on a case by case basis with approval of the Hazlehurst Historic Preservation Commission. The installation of security bars radically alters the exterior appearance of a historic building. Only in major urban districts were security bars an original feature of some buildings. Security 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 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 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 security 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 bars which 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 makes 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 and present a safety hazard.

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. Greek Revival, Colonial Revival, and Neoclassical buildings often feature doors that are accentuated by the use of frontispieces, sidelights and transoms. Queen Anne doors are sometimes richly ornamented with wood carving and etched or stained-glass panels. The leaded-glass doorways of some Colonial Revival houses are the most outstanding architectural feature of the building.

Doors provide clues to both the style and date of a building. Greek Revival doors typically have only four or two (vertically divided) molded panels. Early Colonial Revival houses usually have a single light and later versions of the style have six panels. Craftsman houses might use a single

light door, a door with three upper lights, or ones divided into multiple lights of twelve or fifteen. Altering and removing historic doors decreases the historic value of a building and removes important clues that identify its style.

Colonial Revival (201 Downing)

Neoclassical (314 S Extension)

Queen Anne (216 W Green)

Craftsman (334 S Extension)

Maintenance and Repair

Wherever possible, retain and repair original doors and door openings, including frames, lintels, fanlights, sidelights, transoms, hardware, and moldings. All 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. Pre-Civil War buildings typically had painted doors and millwork. Original wood graining and other decorative finishes should be preserved.

Dip-stripping and sandblasting can cause irreparable damage to historic doors. Doors that are dip-stripped are sometimes left too long in the solution and 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 the original as closely as possible 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 earlier 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 splitting a single-leaf door to create a double-leaf door and 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 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.

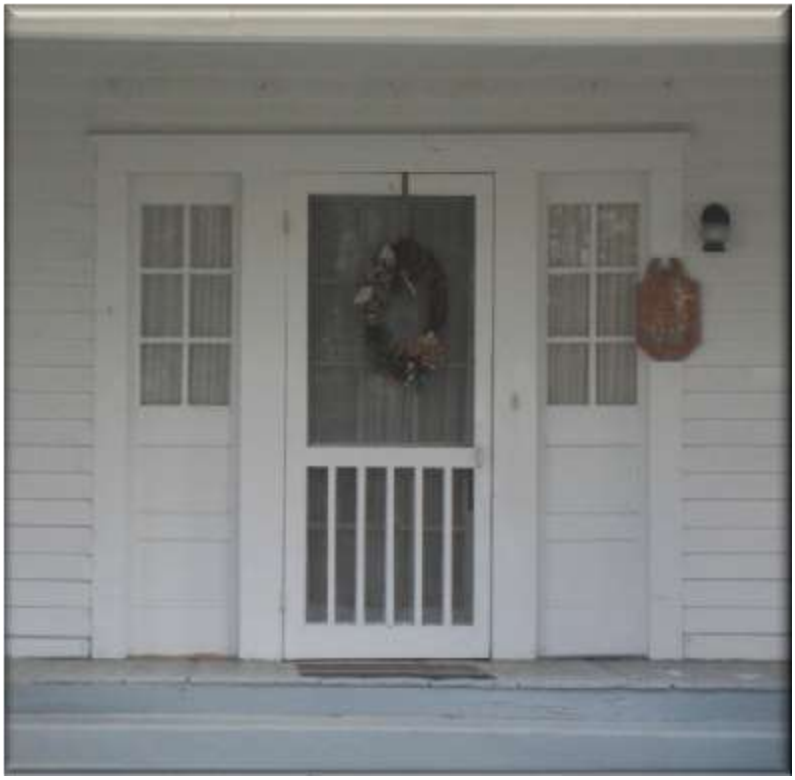
Avoid replacement doors that are incompatible with the style of the house. Sliding glass doors and French (glazed) doors have replaced many original paneled doors in historic houses. Glazed Queen Anne doors have been replaced by paneled doors to create an earlier appearance. Today, hundreds of original historic doors are being replaced with mass-produced, leaded-glass doors that are 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" door normally of six panels.

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. They were constructed with a wood frame, with metal mesh screening between, to match the size of the door opening. Some Queen Anne and Spanish Colonial Revival houses have elaborate screen doors that echo the detailing of the house.



The wood screen door of this Craftsman style house at 302 South Extension Street properly fits the door opening and is simple in design.

Replacement, 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 may be installed on historic buildings in Hazlehurst as long as they are the same size as the existing door opening and unobtrusive with a simple plain design devoid of any decorative features or panels that may obscure the view of the historic door.

Security Doors

Metal security doors are inappropriate for historic entrance doorways, and their use should be restricted to doorways not visible from the public right-of-way; however they will be allowed on a primary façade on a case by case basis with approval from the Hazlehurst Historic Preservation Commission. If a security door is approved it should be simple in design with no elaborately decorated pieces which can 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 that a neighborhood has 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. Security doors and barred windows also increase the risk of death from fire, by making it difficult to exit the building in case of a fire 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.

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

Some twentieth-century historic houses, like Colonial Revival houses dating from 1920 onward, 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.

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.

Replacement, 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, the shutters can be installed 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 Craftsman or Spanish Colonial Revival houses, for example, rarely featured shutters or blinds.

When installing replacement shutters or blinds, make sure 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 and shutters do not replicate historic blinds and shutters.

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. The 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 house at 336 West Gallatin Street has properly sized and hung shutters.

The house at 231 South Extension Street shows how properly sized shutters should be able to be closed completely.

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 Starkville 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 an early twentieth-century houses, particular in coastal areas.

Maintenance and Repair

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

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 addition of a non-historic porch, vinyl or metal awning, or 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 for residential use that are subdued and do not disrupt 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 not appropriate 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 complement the style and color of the building, as well as the other buildings in the block.

The commercial building at 114 Caldwell Street has properly installed canvas awnings between the cast iron columns.

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 from 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.

The building at 156 West Gallatin Street shows the correct installation and projection for suspended canopies on a commercial building. The projecting flat canopy is anchored by rods which is typical of commercial buildings built in the 1920s to 1940s.

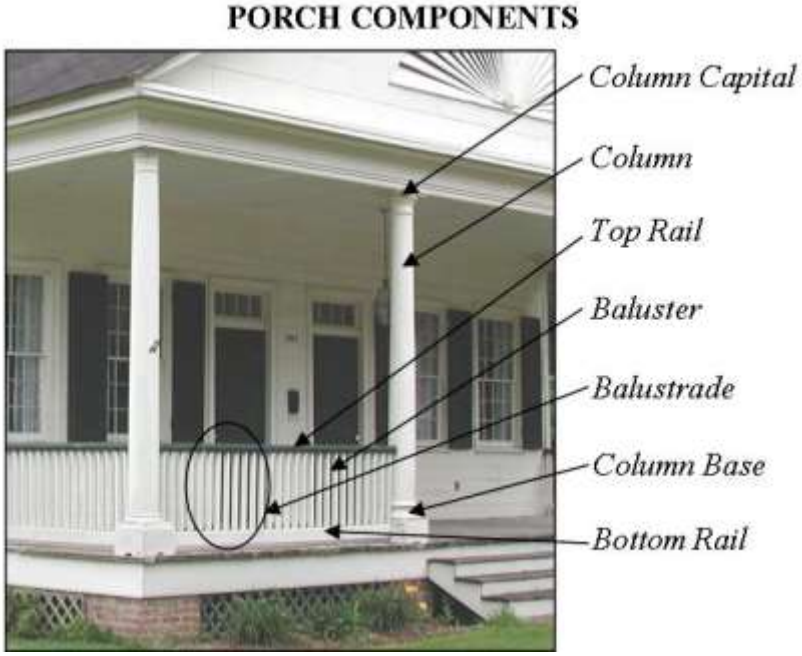
Porches, Entrances, Entry Steps, and Accessibility

- 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 without the use of a balustrade in between columns and if that is the case then no balustrade should be installed unless required for safety reasons. If a balustrade needs to be installed then it should be appropriate for the style of the building.

In Hazlehurst 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 336 West Gallatin Street features a projecting porch typical of the Queen Anne style along with turned columns and a turned balustrade.

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.

The porch at 209 Downing Street is projecting, wraparound, and is supported by wood Tuscan columns which are typical of the Colonial Revival style.

The porch of the Neoclassical 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 Neoclassical houses are full height and centered on the main façade.

This Craftsman style house at 302 South Extension Street has an undercut full-width and wraparound porch supported by wood tapered columns on masonry piers which is typical of the Craftsman style.

The house at 314 South Extension Street features a grand two-story full height porch typical of the Neoclassical 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 Hazlehurst there are also Craftsman/Bungalow style houses with a more unusual combination of paired or multiple columns on a pedestal or base. Concrete porch decks started to be used on Craftsman style houses as a practical innovation for lower maintenance and durability compared to earlier wood porch decks. Pergolas are frequently incorporated into the design of Craftsman/Bungalows to create additional outside living space.

Porches are not as large or prominent in Tudor Revival style houses. 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 124 Jackson Street has no main entry porch, just a concrete stoop in front of the entrance door, which is slightly recessed. The house does have a small side porch serving as an outdoor living space.

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 replacement of a wood porch with poured concrete, often at a lower level; the replacement of posts or columns wood posts with metal trellis panels; and 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 the 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 Neoclassical Revival entrances are often particularly grand with elaborate leaded-glass fanlights, transoms, and glazed doors.

Tudor Revival entrance doorways are often arched and defined by gabled projections, which shelter arched doors with small glazed openings. Doors of Craftsman/Bungalows are generally full or partially glazed and are 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 Hazlehurst 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 258 South Extension Street are appropriately constructed of wood.

This Craftsman style house at 302 South Extension Street has appropriately painted concrete entry steps for the style of house. The steps are flanked by stepped wing walls with cast stone caps.

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

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 Recommendations - 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 an 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.

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 Hazlehurst
    - 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 an entrance of a double-leaf glazed door with transom above that was flanked by display windows with transoms above and molded panels beneath. If the building was two stories to one side of the storefront was usually an opening with single-leaf door and transom that provided access to the upper story of the building. Cast-iron supports, both structural and ornamental, often flanked the storefront sections and supported the upper wall, which typically rested on an iron beam.

The original storefront at 145 North Ragsdale Street features a typical storefront design of the late 1800s with cast iron columns supporting the storefront opening, large glass windows with a panel below and transoms above.

Recessed entrances also became popular in the late nineteenth and early twentieth century 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.

The building at 138 West Gallatin Street has a typical storefront from the 1920s with large plate glass windows, 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.

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.

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 property owners have discovered that the restored historic 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 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 the Secretary of Interior's Standards for Rehabilitation, the owner installed a contemporary first-story storefront that is compatible with the building and the streetscape in the top photo. Below, the 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 also meeting the Secretary's Standards.

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 Hazlehurst

Effective presentation of a business establishment's name is an extremely important part of a 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 modern highway strip development the buildings and downtown streets were geared primarily to slow moving traffic and pedestrians, thus there was no need for overly large signs. Today many businesses in historic storefronts want to install signs similar to those found on strip center type buildings. However, large signage of that nature can 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 types of signs for a historic storefront and the expense is minimal.

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 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 transom for a one-story building and between the storefront and the windows on the second floor if it was 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 also 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 sign 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.

The sign for the business at 156 West Gallatin Street is in the appropriate location in the historic sign board area of the parapet. Instead of a board for the signage attached to the building, the letters are individually attached.

This professionally designed wall sign from Philadelphia is an example of an appropriately designed sign with an interesting design shape for a historic commercial building without a delineated signboard in the parapet.

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 on this historic commercial building in Raymond is very effective in displaying the name of the business and hours. The signage can easily be altered with the change of business or in the case of a retail store for the addition of new items or removal of discontinued 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 eight feet from the bottom of the sign to the sidewalk and be no larger than forty square feet with only one 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 twenty percent 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 Hazlehurst

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 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, which 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 the location 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 Hazlehurst

1. Use wall signs that are flush-mounted or painted directly upon the flat surface of the building. Wall signs must not exceed twenty 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 should be no larger than forty square feet and the bottom of the sign should be at least eight feet from the ground. .
4. Using symbols, logos and cut-outs, particularly in projecting signs.
5. Signs painted on glass should be less than twenty 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 twenty percent of the canopy area.

Not Recommended for signs in Hazlehurst

1. Wall signs that exceed the height of the building cornice or twenty 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 preserves significant historic materials and features; preserves the historic character, and 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 compatible 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 illustrates successful way to connect a modern addition on the right to the historic building on the left. The glass enclosed hyphen visually separates the old and new buildings while reducing the alteration to the historic building where the connection meets.

This side addition 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.

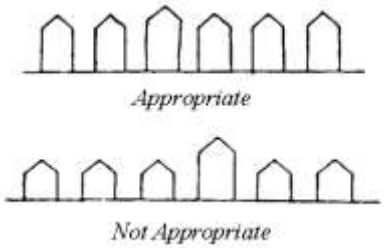
New Construction

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 Hazlehurst'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 percent from the height of adjacent buildings. Existing historic residential and the majority of commercial buildings in Hazlehurst are no more than two stories in height.



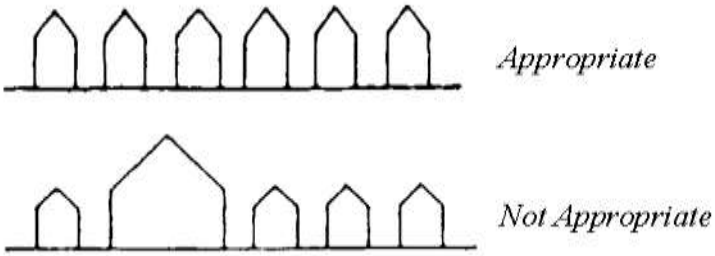
The height of new construction should be compatible with adjacent structures and within 10 percent of their height.

Proportion and Scale

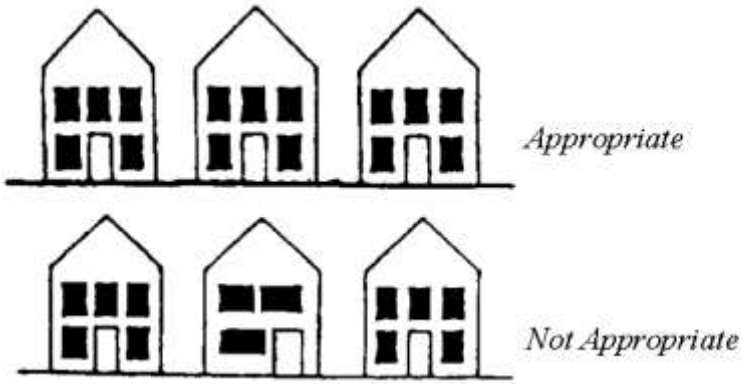
New construction should echo the proportion and scale of the historic neighborhood. Scale refers to the relationship between the size of buildings and humans. Buildings are said to have a human scale when the building and its details are discernible from the sidewalk. When the scale of a building overwhelms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



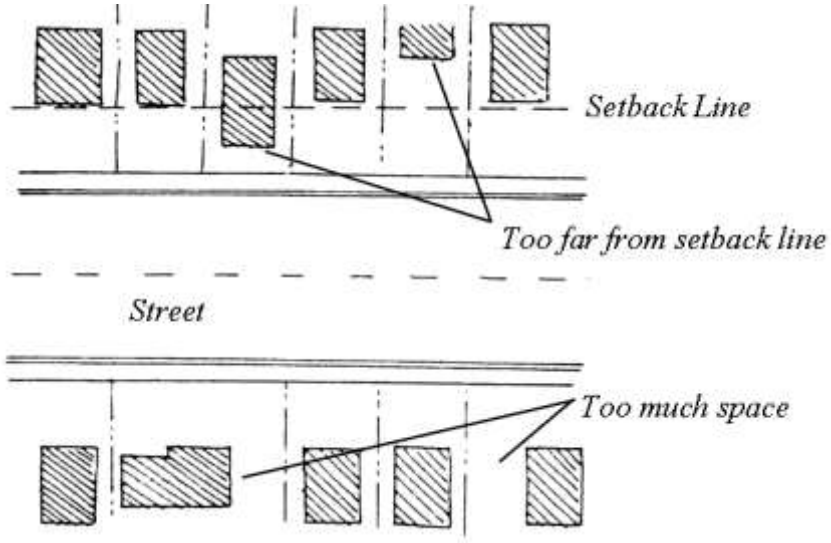
The proportions of new construction should be compatible with adjacent structures and maintain similar height to width ratios.



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

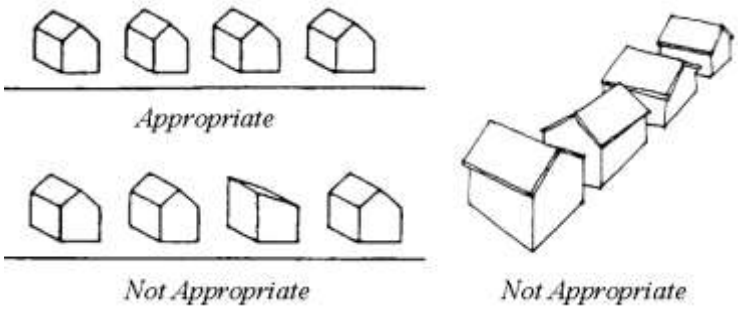
Massing
Design new construction to reflect the massing pattern of historic neighborhoods. The term massing refers to how the basic parts of buildings fit together. Massing can be as simple as a square or rectangular block or as complicated as a Victorian Queen Anne with multiple gables, bays, towers,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



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. Hazlehurst's residential neighborhoods feature wood and brick siding. Hazlehurst'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 308 South Extension 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 lap siding matching the main house 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 century, many vernacular houses featured chicken wire and hog wire fencing. In the mid-twentieth century, chain-link fencing became the most popular fencing material in America. Generally, in Mississippi, masonry 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.

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.

Maintenance 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 complement the architectural style of the house. Avoid the introduction of new landscape ornaments, whose scale and design are inappropriate for historic properties. Large-scale lamp posts are meant for street lighting and should not be used in the yards of historic houses, and few historic houses in Mississippi had cast-iron fountains. Refrain from over-decorating front yards with too many landscape ornaments. 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 Hazlehurst has a landscape ordinance that addresses historic trees designated as such by the city. The Hazlehurst 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 Relocation 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 to save it from demolition. The new owner relocated the house to a vacant lot in the local Raymond Historic District (below) and rehabilitated it 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 A

Architectural Terms

ANTIQUITIES 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

PR***OFESSIONAL***

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

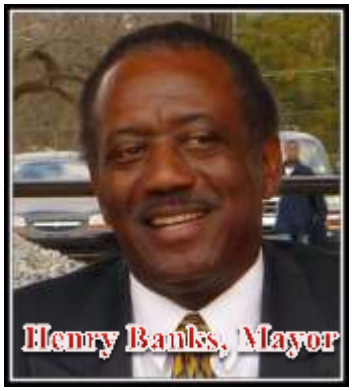
The following are short pamphlets published by the National Park Service to aid in the preservation of historic structures. Each pamphlet focuses on a certain aspect of preservation work or by building component. Below are the titles of the each brief that are available on the National Park Service web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

1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
2: Repointing Mortar Joints in Historic Masonry Buildings
3: Conserving Energy in Historic Buildings
4: Roofing for Historic Buildings
5: The Preservation of Historic Adobe Buildings
6: Dangers of Abrasive Cleaning to Historic Buildings
7: The Preservation of Historic Glazed Architectural Terra-Cotta
8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9: 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

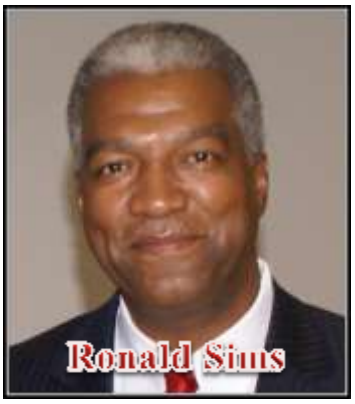
31: Mothballing Historic Buildings
32: Making Historic Properties Accessible
33: The Preservation and Repair of Historic Stained and Leaded Glass
34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
35: Understanding Old Buildings: The Process of Architectural Investigation
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

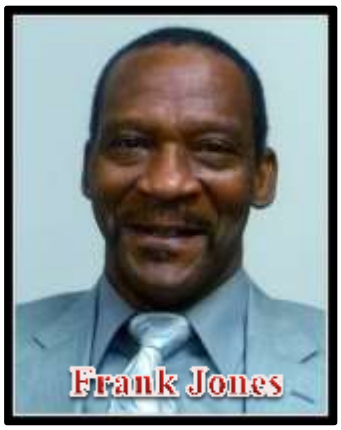
Appendix B - City Government

Mayor



City Council



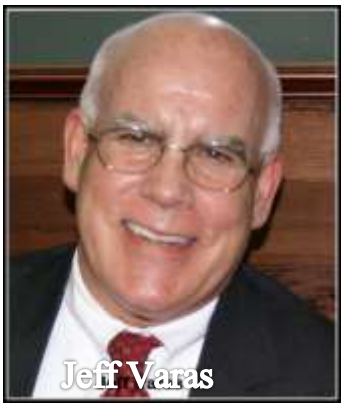


Historic Preservation Commissioners


James Mitchell
Chair


Alice Moreland
Secretary


Daphine Foster
Executive Director


Jeff Varas


Stanley Virgil


Becky Day


Clifton Manning