Senatobia

Downtown Architectural Design Guidelines

Senatobia, MS Downtown Architectural Design Guidelines

Prepared for
The City of Senatobia, Mississippi

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Chapter 1

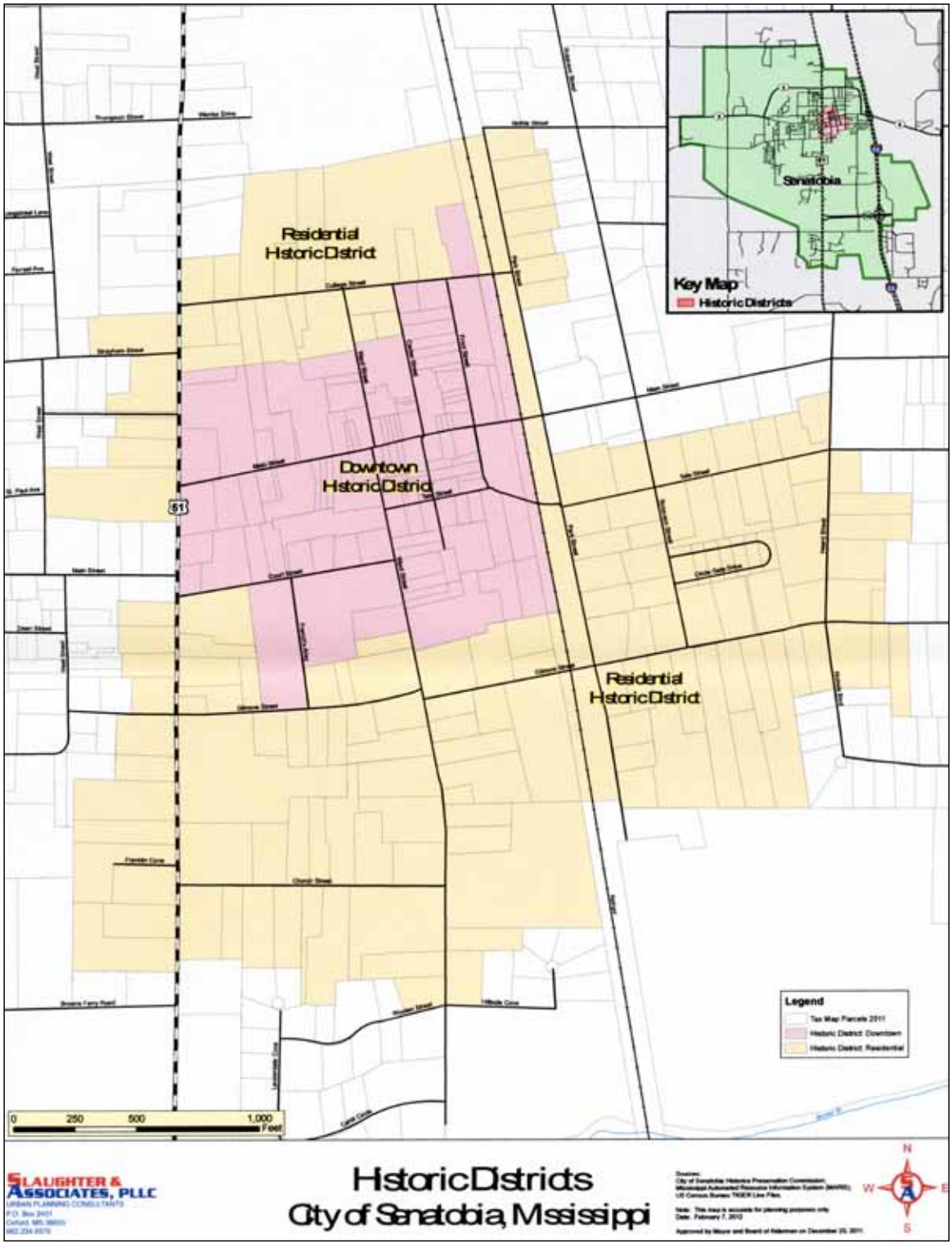
Downtown Architectural Design Guidelines

Introduction

Introduction

1.1

Downtown Historic District Boundaries



1.2 Purpose & Goals of the Design Guidelines

Goals of the Design Guidelines for Senatobia, Mississippi

❖ Protect the unique architectural characteristics of Senatobia's downtown buildings and environment located within the Downtown Historic Districts.

❖ Provide a guide for renovation and new construction based on the below-noted philosophy:

~ Prefer new construction to be interpretations rather than imitations of historic buildings.
~ Provide illustrative, positive case studies of desired design direction.
~ Promote numerous "can do" solutions rather than only impose what "cannot be done."
~Process to be an opportunity to educate the public on design-related issues.

❖ Provide an objective guide for design review decisions.

❖ Develop guidelines that direct the physical design of downtown without creating unnecessary barriers to development.

❖ In general, the goals of the Senatobia Design Guidelines are to:

~ Preserve and enhance the aesthetic beauty of the downtown district;
~ Protect and celebrate the architectural heritage of Senatobia;
~ Preserve and protect older architectural features;
~ Maintain a pedestrian friendly environment;
~ Use historic assets for economic development and community revitalization;
~ Safeguard investment by the public and private sector in downtown;
~ Promote heritage tourism; and
~ Foster appropriate development.

The intent of the design review process is to ensure that new construction and proposed alterations to existing properties will not adversely affect the architectural character of downtown Senatobia as articulated in the goals at left. The Historic Preservation Commission has adopted the Secretary of the Interior's Standards for Rehabilitation as the basis for guidance on rehabilitation design for historic properties. These guidelines expand those Standards and bring focus to Senatobia's own historic context and resources.

The two-fold purpose of the design guidelines is the same regardless of whether the application concerns an existing property or a proposal for new construction. First, providing the owners of downtown properties assistance in making decisions about maintenance, improvements, or architecturally sensitive design within an existing context. Second, providing the Historic Preservation Commission with a framework for objective evaluation of proposed improvements or designs. These guidelines reflect the Historic Preservation Commission's philosophy that underlies all its decisions: to encourage the preservation and careful treatment of the city's historically significant resources, while recognizing the need for continuing adaptation and improvements to these resources as well as the introduction of new architectural assets.

1.2

Purpose & Goals of the Design Guidelines

Objectives of the Guidelines

❖ The guidelines provide information to property owners about maintenance, repair, rehabilitation and historic and/or distinctive characteristics of the buildings in Senatobia's downtown. The standards in the Design Guidelines are not rigid. Instead, they are to be used as guiding principles in preserving the character and integrity of properties in downtown Senatobia, while encouraging profitable business activities.

❖ Included are a variety of ways to design exterior renovations or new construction in the downtown area. These guidelines will assist in maintaining the character of the downtown. They will also allow for individuality and architectural creativity.

❖ Property owners are encouraged to consult a licensed architect and the City of Senatobia to ensure that exterior rehabilitation, improvements or new construction are appropriate for the building and surrounding properties.

Secretary of Interior's Standards for Rehabilitation

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

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

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

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

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

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

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

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

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

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

1.3

Historic Narrative: Downtown Historic District

Introduction

The Downtown Senatobia Historic District was listed on the National Register of Historic Places in 1994.

The Downtown Senatobia Historic District is composed of most of the traditional central business district area in the city of Senatobia, Tate County, Mississippi. Most of the principal buildings which make up the Downtown Senatobia Historic District are largely located on one of the two major streets in the district — North/South Front Street, fronting on the Illinois Central Gulf Railroad, and West Main Street (MS Highway 4), which connects Interstate 55 to the east of downtown with U.S. Highway 51 on the west. Other historic resources of the Downtown Senatobia Historic District can be found on West Tate Street, South Center Street, South Ward Street, North Ward Street, and North Center Street.

The street pattern of Downtown Senatobia is composed of an irregular grid, which largely reflects the informal development history of the city following the opening of the Tennessee and Mississippi Railroad in 1856. Development in the two decades that followed was concentrated along Front Street; by the time of the first Sanborn map series of 1886, the existing street pattern was already established. The developed acreage of Downtown Senatobia changed very little from this time until the decades following World War II.

The topographic character of the downtown area is generally flat, though the grade does drop off to the west and north towards a small creek, long since turned into an under- ground drainage channel. The low hollow that is visible on North Front Street between West Main Street and College Street is the result of this creek, which crossed North Front Street at mid-block.

Lot widths in the Downtown Senatobia Historic District vary widely, from as little as ten feet to as many as 85 feet; lot depths vary from forty-five to 160 feet in depth. The most common pattern of lot division is based upon a lot of twenty feet in width and eighty feet in depth. Buildings are set back from the street by only the width of the side- walk, which ranges from six to twelve feet. There are free-standing structures in the Downtown Senatobia Historic District (notably on the south side of West Tate), though the great majority share party walls with adjacent buildings throughout.

Buildings in the Downtown Senatobia Historic District are largely built of brick mason-ry construction to a height of one-to-two stories, and have traditional three-bay commercial facades. Many of the original storefronts in downtown were altered during various periods of remodelings, notably in the decade of the 1970s. Even so, very few of these storefronts were altered by the complete removal of all materials that made up their historic storefront. Many of the buildings in downtown still possess cast iron pilasters that have been worked into replacement display windows and bulkheads; others have simply been covered by wood or sheet metal claddings. Indeed, many of these unfortunate improvements can be easily reversed during the course of a careful rehabilitation of the building.

Architectural styles of the commercial buildings in the Downtown Senatobia Historic District include Italianate, Colonial Revival and Commercial Minimalist Traditional in- fluences. Original masonry features include plain and varietal parapets, corbeled attic vents containing cast iron grilles, corbeled cornices with modillions and brackets, re- cessed signboard panels, corbeled brick or stone window lintels or hoods, and belt courses of brick and stone. There are many storefronts that retain some or all of their original features. There are a number of buildings within the Downtown Senatobia Historic District which currently do not contribute to the character of the district, but appear to have alterations which may be removed to restore architectural integrity.

Finally, there are significant elements provided by the general streetscape of the Downtown district which establish the character of its historic setting, as evolved over time. The patterns of streets, lot divisions, sidewalks, and the lack of front yard and side yard setbacks all combine to establish a sense of character and continuity in Downtown as a place of business. All of these elements contribute to the character of the Downtown Senatobia Historic District, but are not included in the inventory of buildings. Nevertheless, the cumulation of these elements has been accounted for in the overall number of resources as one contributing site.

The Downtown Senatobia Historic District is listed on the National Register of Historic Places in the area architecture for its significant collection of late nineteenth and early twentieth century commercial buildings. The Downtown Senatobia Historic District contains the largest number of nineteenth century buildings of any historic area in Senatobia, which provide a great sense of the architectural styles, construction techniques, materials and details common to nineteenth century masonry buildings.

1.3

Historic Narrative: Residential Districts

Introduction

The Senatobia Residential Historic Districts were listed on the National Register of Historic Places in 1994.

The architectural character of the Residential Historic District displays a range of nineteenth and twentieth century styles and types. Architectural styles represented are the Queen Anne, Colonial Revival, Craftsman, Minimalist Traditional, Tudor Revival and commercial Art Moderne. House types include the pyramidal cottage, center hall cottage, double-pile cottage, bungalow (with and without "airplane"), side L-plan house, Cape, and English cottage forms. The styles and forms found here represent a cross-section of the architectural character and building types that exist in historic areas throughout Senatobia.

Additional note is made to the qualities of setting and streetscape which contribute to the character of the Residential Historic District. These elements of the district's character are provided by the pattern of lots divisions, front yard and side yard setbacks which establish the historic rhythm in the streetscape; its pattern of historic street trees, sidewalks, land terraces lawns and private plantings all serve as evidence of the continuity of the district as a place for living. All of these qualities provide a contribution to the significance of the Residential Historic District.

The Residential Historic District is listed on the National Register of Historic Places in the area of architecture for its significant contribution to the diversity of Senatobia's historic architecture. The range of architectural styles, building forms and their respective construction dates make a strong contribution to the sense of time and place that is unique to Senatobia. The period of significance for the South Panola Street Historic District was derived from the date of construction for its earliest structure, and the date of construction of its latest historic structure.

The Residential Historic District reflects a development pattern that is consistent with that of the pattern of Senatobia as a whole. While there were scattered antebellum residences in Senatobia, the creation of Tate County in 1873 with its new courthouse at Senatobia caused the need for residential development, which occurred in waves concentrated in the latter quarter of the nineteenth century and first quarter of the twentieth century. The Residential Historic District contains representative examples of the building forms, architectural styles and other design elements inherent to the times and trends of these building periods.

Chapter 2

Downtown Architectural Design Guidelines

Site Design

Site Design

2.1

Building Setback/Alignment

Typically, zoning ordinances address building setback in terms of distance away from the street or property line. In the context of a historic downtown, the goal is to provide a place where the pedestrian has priority and this is done primarily by placing the buildings as close to the street as possible. New buildings in an historic context need to be considered by "build-to" lines as opposed to setback lines. (See Figure 2.1.1 for an illustrative example).

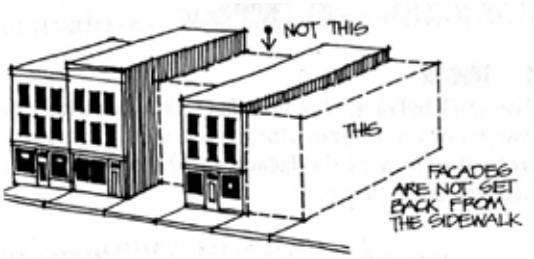


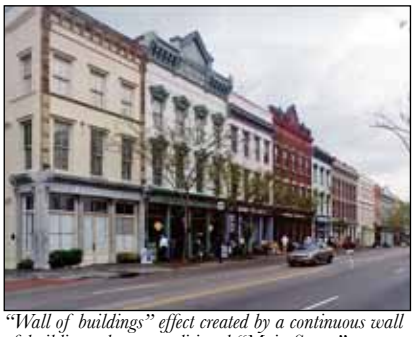
Figure 2.1.1 New, infill buildings should be set approximately the same distance from the road as adjacent buildings.

Entrances may be set back beyond the front façade provided that structural elements, such as columns, pilasters, etc., align with the street setback of adjacent buildings.

Good example of new construction that aligns with adjacent buildings. Recessed entry is utilized, yet columns maintain the alignment of the "street wall" created by the building faces.

Guidelines

❖ Buildings in the downtown district should work together to create a "wall of buildings" effect associated with traditional "Main Street" areas.

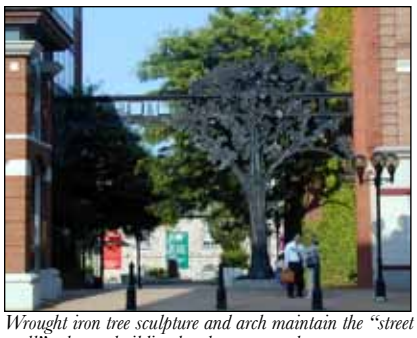


"Wall of buildings" effect created by a continuous wall of buildings along a traditional "Main Street."

"Wall of buildings" effect created by a continuous wall of buildings along a traditional "Main Street."

❖ New construction and infill buildings should maintain the alignment of façades along the sidewalk edge. Exceptions may be granted if the setback is pedestrian-oriented and contributes to the quality and character of the streetscape. An example would be for a park or outdoor dining space. Exceptions may also be granted for buildings whose functions are uniquely different from traditional downtown commercial buildings such as churches and houses for which a different setback would be appropriate.

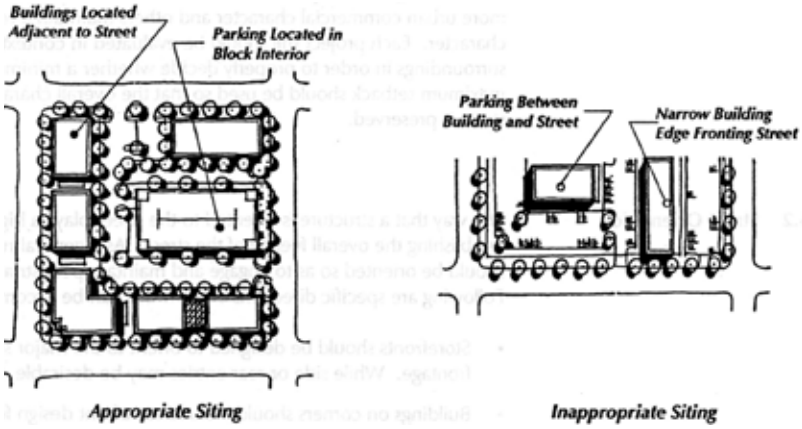
Wrought iron fence and landscape buffer maintain the "street wall" where a building has been removed.



Wrought iron tree sculpture and arch maintain the "street wall" where a building has been removed.

❖ In instances where a building has been removed from the "street wall of buildings," consider utilizing other devices such as landscaping, sculpture, arches, etc. to maintain the continuity of the "street wall" edge.

2.2 STREET ORIENTATION



The way that a structure is oriented to the street plays a large role in establishing the overall feeling of the street. As a general rule, buildings should be oriented so as to engage and maintain pedestrian interest. Following are specific directions on how this can be accomplished.

Good example of rear entrance to a commercial building with primary entrance on the street side.

Good example of appropriate corner treatment for a corner building with two primary street frontages. The 45 degree corner addresses both streets while the additional ornament highlights the entry door.

Good example of appropriate corner treatment for a corner building with two primary street frontages. The 45 degree corner allows the entry to address both streets equally.

Good example of appropriate corner treatment for a corner building with two primary street frontages. The 45 degree corner addresses both streets while the column anchors the corner and completes the block.

Good example of appropriate corner treatment for a corner building with two primary street frontages. The rounded corner and change in color distinguish the entry from the rest of the building.

Good example of appropriate corner treatment for a corner building with two primary street frontages. The dome further accentuates the entry location.

Guidelines

❖ Storefronts should be designed to orient to the major street frontage. While side or rear entries are also encouraged, a predominant building entry should be oriented toward the dominant pedestrian route.

❖ In cases where the functional entry might be to the side or rear of the building (e.g. a hotel with a drop-off area to the side or rear of the building), a physical gesture of entry should still be considered along the major street frontage.

❖ Buildings on corners should include entry design features that address both street frontages.

2.3 Parking

The automobile is a necessary part of the modern city. Accommodating the need of parking automobiles is critical to the quality of place of Senatobia.

Surface Parking:
New surface parking lots should be designed to minimize the negative impact of large paved surfaces on the quality of the visual environment. New surface lots should be designed according to the following goals:

Guidelines

❖ Locate parking facilities on blocks and streets in which they best serve their function without jeopardizing the pedestrian quality of the downtown.

❖ Locate surface parking lots at the interior of the block and not at corner locations. In a downtown setting corner locations are important as building sites for prominent buildings. Parking lots on corners in the downtown area give the appearance of an incomplete block.

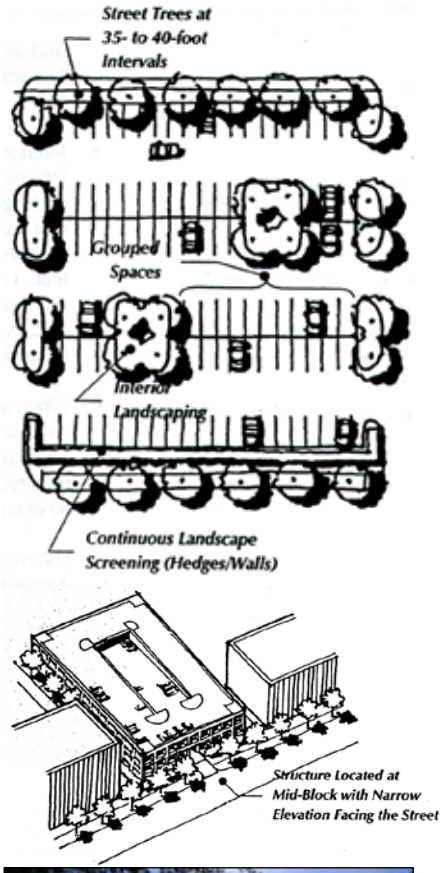
Structured Parking:
Some of the important elements to consider in evaluating the design of parking facilities are building massing, height, scale, and setback to adjacent buildings; the location of the facility within the downtown; and its security, landscaping, and lighting.

Guidelines

❖ Produce attractive parking facilities that are compatible additions to downtown which add to, rather than detract from, the area's architectural character and function.

❖ Enhance pedestrian activity at the sidewalk level through the use of retail uses on the first floor of structured parking and buffered landscape areas around surface parking.

❖ Ensure that the design of the facility is of the highest quality. See examples at right.




Low brick wall treatment to buffer surface parking lot from adjacent sidewalk.


Heavily landscaped structured parking to conceal utilitarian use. Use of quality building material such as brick.


Landscape and wall treatment to buffer surface parking lot from adjacent sidewalk and roadway.


Structured parking with retail on the first floor and lattice screened parking levels above.


Landscape treatment to buffer surface parking lot from adjacent sidewalk.

2.4 STREETSCAPING & LANDSCAPE

Trees and shrubs located in the downtown area streetscape provide shade and visual appeal.

Appropriate streetscape and landscape elements create an environment for social gathering and pedestrian safety.

Public realm streetscape improvements have been executed with excellence and attention to detail.

Appropriate streetscape and landscape elements create an environment for social gathering and pedestrian safety.

A common palette of streetscape elements such as pavers, tree plantings, bollards, vintage light poles, and clearly demarcated crosswalks create both an attractive and safe downtown.

A common palette of streetscape elements such as mast arm traffic signals, tree plantings, vintage lights, benches and clearly demarcated crosswalks create both an attractive and safe downtown.

The overall character of the downtown district is defined by more than the buildings. Landscape features of the streetscape, such as the pattern of street trees and planting strips between the sidewalk and the curb, and choice of paving textures, form a significant part of the historic character of an area. Similarly, traditional landscape designs help to unify the district visually. These traditional patterns should be maintained as the district continues to evolve.

Guidelines

❖ Maintain the established spacing pattern of street trees.

❖ Preserve existing street trees whenever possible.

❖ When a tree must be removed, or where there is a gap in the rhythm of street trees, install new street trees in locations that continue to express the established rhythm.

❖ Maintain the existing street furniture palette that has been established in downtown Senatobia. Examples of street furnishings include benches, vintage lighting poles, bollards, trash receptacles, newspaper dispensers, bicycle racks, etc.

❖ Maintain the high level of quality and detail in public space design that has been established in downtown Senatobia. Examples of quality design in the public realm include, but are not limited to, the Gabbert Park Site.

2.5

Alleys

The alleys in traditional downtowns were historically used for secondary access to the buildings, for deliveries, and as storage places for horses and buggies, and later, for cars. While today's alleys have evolved, downtown alleys can create secondary pedestrian systems to navigate the downtown and may also provide an alternate means of access to shops, restaurants and other commercial uses.

Guidelines

❖ Maintain alley access for pedestrians and automobiles yet retain the character of alleys as clearly secondary access to properties.

❖ Retain and preserve the variety and character found in the existing rear access to buildings along the alleys.

❖ Incorporate pedestrian-scaled street lighting and accent lighting to highlight building and alleyway entrances.

❖ Where buildings are built to the alley edge, consider opportunities for alley display windows and secondary customer or employee entries, if original walls are not damaged.

❖ Screening for service equipment, trash, or any other rear-of-building element that can be visually improved, should be designed as an integral part of the overall design.

❖ Where intact, alley façades should be preserved along with original features and materials. Alterations should be sensitive to and compatible with the scale and character of the building and area.

Examples of appropriate alley treatments that meet the needs of both pedestrians and automobiles.

Excellent example of an attractive secondary (rear) entrance to a building with a major entrance on the predominant pedestrian & auto route side of the building as well.

Good example of screening service equipment and trash bins utilizing wood gates with wrought iron ornament.

2.6 FENCES & RAILINGS

Simple, yet elegant, wrought iron fence which defines the boundary between private and public property without hindering views to or from either.

Fences and railings define the boundary between public and private areas and create safety barriers for pedestrians. Site specific designs are encouraged that reflect Senatobia's history, adjacent architecture, or public art. Typically, no signage, advertising, goods or merchandise should be placed on the fencing. Railing designs should reflect an open, transparent feeling. Visually closed-in fences and railings that prohibit views into the public space are generally not appropriate.

Simple painted wood picket fence which defines the boundary between private and public property, yet maintains views to or from either.

Simple wrought iron fence which defines the boundary between private and public property.

While permissible in a residential area, this type of privacy fence is inappropriate for a downtown commercial area.

Ornate wrought iron gate segregating an alley entryway from the public sidewalk.

Guidelines:

❖ Materials such as metal rails and posts, stone or brick piers, and wood may be used. A level of detailing or ornament used in the construction of the fences or railings is encouraged.

❖ Decorative elements incorporated into the railing design are encouraged. (See bottom right example.)

❖ In general, metal surfaces should have a black or bronze finish although colors that are incorporated as part of a coordinated color plan for the building, or that are used characteristically throughout the downtown, may be considered.

❖ Temporary fences and railings that have a make-shift appearance should be avoided. Chains, ropes and unsupported railings are unacceptable materials.

Chapter 3

Downtown Architectural Design Guidelines

Commercial

Guidelines for Commercial-Type Buildings

3.1

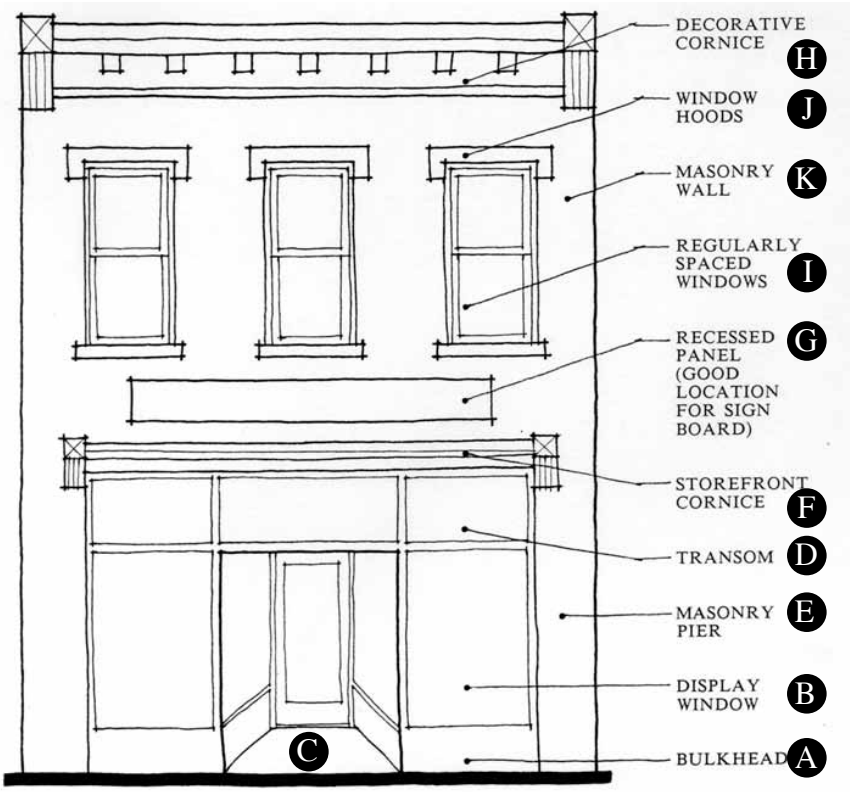
Guidelines for Existing Commercial-Type Buildings

While it is acknowledged that changes to structures in the downtown district will occur over time, it is also a concern that these changes do not damage the historic building fabric and character of downtown. This character is precisely what makes Senatobia unique and enhances real estate values in the downtown area. Inconsistent improvements will decrease the value of all downtown properties and a desired outcome of these guidelines is to safeguard the investment that both the private and public sector have made in downtown Senatobia. Preservation of the exteriors and storefronts of these buildings will continue their contribution to the unique architectural character of the downtown. Any building renovation or alteration, no matter the planned use, must retain the overall design integrity of the historic building by protecting the original features and materials and respecting the traditional design elements.

The renovation/restoration of older structures provides an excellent means of maintaining and reinforcing the architectural character of Senatobia's traditional downtown and should be encouraged. Renovation and expansion not only increases property values in the area but also serves as an inspiration to other property owners and developers to make similar efforts.

When an existing structure is to be renovated or expanded, care should be taken to complete the work in a manner that respects the original design character of the structure. The appropriate design guidelines in this chapter are provided as an aid to owners whenever a structure is to be renovated or expanded.

3.1.1 Preservation of Traditional Façade Elements



Elements of the Traditional Façade

Note: *It is not the intention of this guideline to recreate the past if the original building façade does not exist. However, if the original façade had been modified over time, and documentary evidence such as photographs of the original features exist, then one recommended alternative is to restore the façade. Where exact reconstruction is not practical, new, contemporary interpretations of the original details are appropriate as long as the scale and character of the original detail is retained.*

Preservation of traditional façade elements found on existing buildings creates patterns along the face of the block that contribute to the overall historic character of the area. These elements include:

A. Bulkhead (or "kick plate") as base to building fronts
B. First floor display windows
C. Recessed or covered central entrance areas or angled entrances on corners
D. Transoms above entrance doors
E. Masonry pier or building frame pilasters
F. Storefront cornice
G. Sign panel area
H. Parapet walls with caps or cornices
I. Vertical window patterns, shapes, window sills on second floor
J. Window hoods (occasionally)
K. Masonry wall

The façade elements define a building's visual qualities and character. Respect the original design and materials of the building. Even when a buildings use has changed, it is still important to retain and/or interpret traditional façade elements.

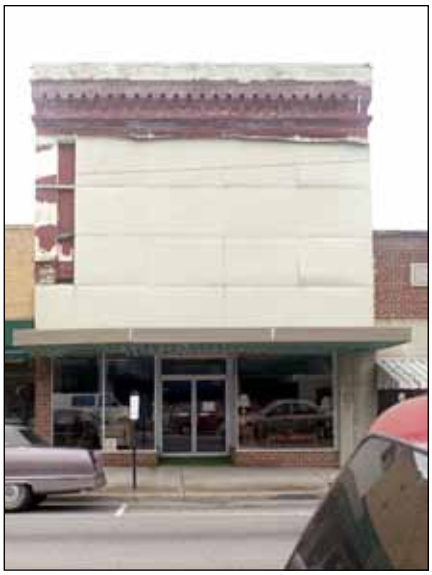
Do not apply theme designs that alter the original character or architectural style such as coach lanterns (e.g. *to make the building look more "Colonial"*), mansard designs (e.g. *to make the building look more "Victorian"*), wood shakes (*e.g. to make the building look more "Arts & Crafts"*), non-operable shutters, and small-pane windows if that is not the actual style of the building and/or they cannot be documented historically.

Preservation or restoration of ornamental details such as cast iron storefronts, pressed metal cornices, metal window hoods, and any other specialty ornament is particularly encouraged. Adding more elaborate ornamentation than was originally found on the building façade is typically inappropriate as it renders a false history to the building.

3.1.2

Removal of Inconsistent Elements

Retain original materials wherever possible through repair and restoration. Avoid concealing original façade materials. If the original material has been covered, uncover it if feasible. If portions of the original material must be replaced, use a material similar to the original. Brick was the predominant building material used in the downtown. Avoid the use of materials that are not visually compatible with the original façade, such as shiny metals, mirror glass, plastic panels, and vinyl windows or doors. (*Note: vinyl clad windows and doors may be allowed provided they are detailed in a manner --e.g. true divided lights for windows-- that causes them to appear as similar to the original.*)



Before

After

Carolina Furniture Building, Conway, SC

The vertical metal siding (or "slip cover") conceals the architecture beneath & prevents alignment of architectural elements with adjacent buildings. Removal of metal slip covers is often inexpensive and produces dramatic results.

Guidelines

❖ Preserve original façade materials whenever possible.

❖ Remove metal slip covers when they conceal the original architecture beneath and prevent the horizontal alignment of building elements with adjacent buildings.

❖ Whenever possible, remove any material that conceals traditional façade elements and repair, restore, or replace in a manner sympathetic to the style and history of the building.

The choice of materials and composition at the storefront & upper façade level is visually incompatible with the traditional pattern of downtown commercial architecture. The historic architectural elements of the buildings are concealed. The absence of horizontal alignment of façade elements results in visual chaos.

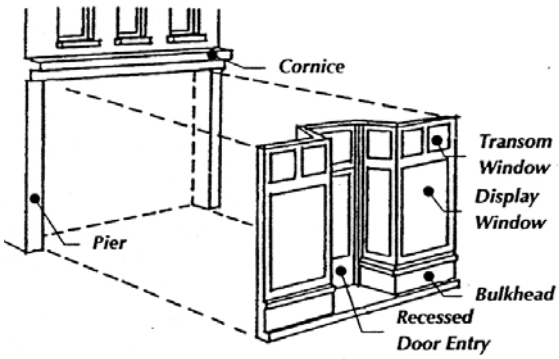
3.1.3 STOREFRONT RENOVATION AND REPLACEMENT

Guidelines *(continued)*

❖ Maintain the original size, shape and proportion of storefronts and openings to retain the historic scale and character.

❖ Maintain the bulkhead, or kick plate, below the storefront display window element.

❖ Preserve the transom and sign board area features.



The transom area of these two storefront needs a transparent treatment to respond to the traditional storefront layout.

One way to deal with the transom area is to conceal it with an awning. All the other elements of the traditional storefront are dealt with appropriately in this example.

Good example of storefront renovation utilizing new materials adhering to traditional storefront composition.

Examples of inappropriate storefront renovations & replacements.

For most traditional buildings, large panes of glass at the display window level with solid kick plates below are appropriate. Multi-pane designs that divide the storefront window into small components should only be used if they restore proven historic elements and original openings.

Preserve the original kick plate or bulkhead whenever possible. For buildings with historic significance, restore the original bulkhead from documentary evidence. If original information is not available, develop a new simplified design that retains the original character and dimensions of the bulkhead that would most likely have been on the building. For renovations where there is no documentary evidence, appropriate bulkhead materials are: brick, painted wood panels, stone, and glazed tile or painted metal in muted tones. Align the bulkhead with those of other traditional buildings in the block.

The use of a clear glass transom over doors within the upper part of the display window area is most appropriate. Retain the original materials and proportions of the transom opening. If the framing that defines the transom has been removed, re-establish it in a new design. If the interior ceiling is lower than the transom line due to later renovation, raise the dropped ceiling up from the window to maintain its traditional dimensions. Align transom framing with other adjacent buildings to maintain a clear line along the block face. The area above the transom or storefront cornice has traditionally been used for a sign or decorative element.

Guidelines

❖ Maintain traditional recessed entries where they exist.

(continued above)

3.1.4

Window Renovation and Replacement

Guidelines for Existing Commercial-Type Buildings

Re-open or reveal upper story windows if they are presently covered. If lowered ceilings are necessary, pull the dropped ceiling back from the window. If re-opening the window is not feasible, recreate the original windows with new units to match the original as closely as possible. If original to the building, shutters may be considered to define the original window proportions.

Maintain the original spacing patterns of the windows. Preserve the window frame, sash, and surrounds. Repair rather than replace original windows whenever possible; if repair is not feasible, replace with windows that match the existing windows as closely as possible. Size, frame and trim material, method of operation, size of sash members, window frame elements, and the pattern of divided lights are important features to replicate.

A traditional material such as wood was used predominantly in downtown Senatobia and is, therefore, most appropriate. However, other materials such as metal-clad or vinyl-clad windows may be utilized provided they replicate the shape, detailing and form of the original windows as closely as possible.

This arched-top window appropriately fills in the entire masonry opening.

In this example, the original arched-top windows were removed and rectangular units were installed in their place with a wooden "filler" inserted in the arched area. This gives the appearance of an "eye lid" closing above the windows. Always fill the opening with an appropriately sized window.

True divided light wood windows were the norm in traditional construction. 4-over-4 pattern.

Historically, windows were true divided lights in nature. Traditionally, most windows installed during the period of Senatobia's primary downtown commercial development were 1-over-1, or 2-over-2 in pattern. However, installations such as the 6-over-1 pattern shown above were used successfully to introduce character and variety.

The consideration of horizontal alignment of windows unifies these three buildings of dissimilar heights, colors and detailing.

Tri-partite window provides visual interest.

Guidelines

❖ Whenever possible, repair, rather than replace existing windows.

❖ If repair is not feasible, and the window must be replaced, match the existing window in terms of size, materials, method of operation and detailing.

❖ The window opening itself should be carefully preserved. It should not be made larger or smaller to accommodate a differently sized window.

❖ Window materials other than wood may be considered provided they replicate the original shapes, detailing and form of the original windows as closely as possible.

3.1.5

Door Renovation and Replacement

The style and detailing of this door is inappropriate to the building itself and the overall character of the district. The door utilizes a window and panel system that would have been associated with a "colonial" style building, not the Victorian/Commercial style of downtown Senatobia.

Full-lite, wood doors, as shown in these two photos were traditionally used in downtown commercial districts. Contemporary materials and interpretations of this tradition are appropriate.

Good examples of replacement doors responding to the traditional door treatment of historic commercial buildings.

The material, detailing, and lack of transparency in these doors are inappropriate replacement solutions.

Successful "contemporary interpretation" of the traditional full-lite storefront doors..

Successful "contemporary interpretation" of the traditional storefront door.

Front doors and primary entrances are among the most important elements of traditional buildings. The original size and proportion of a front door, the details of the door, the door surround, and the placement of the door all contribute to the character of the entrance. Where possible, original doors and door hardware should be retained, repaired and refinished, provided they can comply with the requirements of the Americans with Disabilities Act (ADA). If new replacement doors are necessary, they should be compatible with the character and design of the structure itself and the downtown district as a whole.

Guidelines

❖ Maintain original doors whenever possible.

❖ Repair damaged original doors and door assemblies whenever possible following recognized preservation methods.

❖ Retain and preserve the functional, proportional and decorative features of a primary entrance. These features include the door and its frame, sill, head, jamb, moldings, and any flanking windows.

❖ If an original door must be replaced, the replacement door should match the original as closely as possible. If documentation of the original door is not available, then the appearance of the replacement door should be based on original doors on similar structures in the downtown area.

❖ Doors in additions to existing structures should reflect the proportions (height and width) of doors in the existing structure and the district.

3.1.6

Awning or Canopy Renovation and Replacement

Original awning hardware should be used if it is in working order or is repairable. The traditional canvas, slanted awnings are most appropriate for older storefronts and are encouraged.

Replacement awnings should be designed to fit the storefront opening to emphasize the building's proportions. Awnings should not obscure or damage important architectural details. For example, they should not extend above the traditional transom opening. Consult the City of Senatobia's ordinances for regulated mounting heights. Align awnings with others on the block. This applies particularly to the bottom line of the awning. Mount the top edge to align with the top of the transom. The valance may be used for a simple signage such as the name or address of the business housed within the building.

Operable fabric awnings are also encouraged. Metal awnings or canopies that are similar in form to fabric awnings may be appropriate when designed as an integral part of the building façade and not appearing as tacked-on additions. Awning color should be coordinated with the color scheme of the entire building front. Awnings on the upper stories are generally discouraged.

Awning color should be coordinated with the color scheme of the building. In general, solid color awnings should be used on buildings with intricate and abundant architectural detailing, while striped awnings might be utilized on simpler buildings to introduce color and vitality to an otherwise "plain" building.

Guidelines

❖ Awnings may be used to provide visual depth and shade, color and detail.

❖ It is strongly preferred that awnings in the downtown commercial area not utilize vinyl nor be backlit.

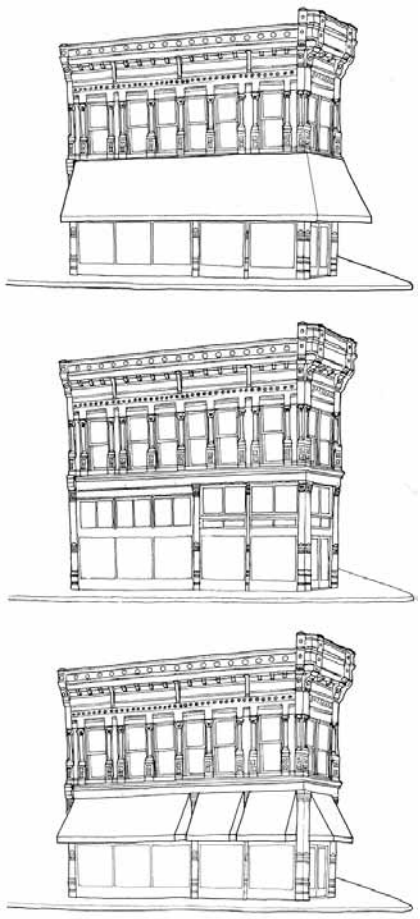


Figure 4.1.5.1 Illustrations depicting appropriate and inappropriate placement of awnings. Awnings at top do not respect the supporting frame of the building nor the corner entrance. Awnings at bottom fit within the building frame and break at the corner to highlight entry.

Perfectly executed awning installation.

Shingled canopy appears as oversized awning concealing transom, sign panel & upper façade components.

3.1.7 PAINTING

Painting dramatically changed the appearance and character of this downtown Columbia, SC building.

Examples of successfully executed painted color schemes on downtown commercial buildings.

Most buildings in downtown Senatobia were constructed of brick and were unpainted. Whenever possible, keep the wall material of the building its natural, unpainted finish. If it is necessary to paint the building, the preferred approach would be to paint it the color of the underlying natural material. (*Note: If the reason for painting the building is to conceal unsightly repairs or maintenance issues such as cracks or spawling due to structural flaws, leaks, or water penetration, those issues will remain after painting!*) Finally, if the building is to be painted and there is a strong preference to ***not*** paint the building the color of the underlying natural material, then a color should be selected that coordinates with the color of the buildings to the subject property's right and left. If design assistance related to paint color selection is desired, the City of Senatobia, through its Main Street Program, has access to the architect for the State of Mississippi's Main Street Program who can provide color selection advice.

Done properly, painting can be one of the simplest and most dramatic improvements one can make to a façade. It gives the façade a well-maintained appearance and is essential to the long life of many traditional materials.

Guidelines

❖ Keep historically unpainted buildings unpainted.

❖ Utilize historic and compatible paint colors when painting a historic building.

❖ Address maintenance issues to the wall materials prior to painting.

3.1.8

Repair and Cleaning

Traditional building elements should be maintained in order to preserve their integrity as character-defining features. These elements could include, but are not limited to, masonry window sills, ornamental entry doors, cast iron storefront surrounds, masonry wall materials, window hoods and cornices. Surface cleaning should be undertaken with the gentlest means possible. Sandblasting and other harsh cleaning methods that may damage historic building materials are strongly discouraged. Waterproofing and graffiti proofing sealers should be used after cleaning and repair.

Terra cotta cornice cleaning via a low-pressure water wash and mild detergent.

Guidelines

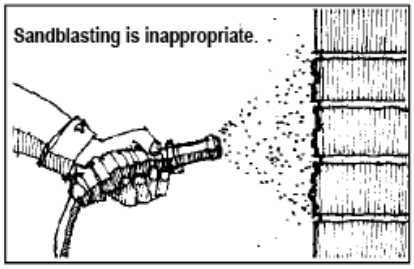
❖ Abrasive methods such as sandblasting are inappropriate, as they permanently erode building materials and finishes and accelerate deterioration.

❖ If cleaning is to be considered, use a low-pressure water wash. Chemical cleaning also may be considered if a test patch is first reviewed and negative effects are not found.

❖ Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

❖ Avoid removing damaged materials when they can be repaired.

❖ If masonry has been painted, it may be preferable to continue to repaint it, because paint removal methods may cause damage to the building materials and finishes.



Use the gentlest possible procedures for cleaning and refinishing historic materials. Abrasive methods such as sandblasting are strongly discouraged, as they permanently erode building materials and finishes and accelerate deterioration.

3.1.9 Replacement of Unavailable Components

When traditional construction materials cannot be replaced or matched, care should be taken to match the original pattern, thickness, color, and texture as closely as possible with available materials. An abundance of replication components are readily available on line. An excellent resource is www.traditional-building.com.

Guidelines

❖ Utilize existing components whenever possible.

❖ Utilize compatible components when original components are unavailable.

❖ Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.

❖ Avoid removing damaged materials when they can be repaired.

3.1.10

Additions to Existing Structures

Guidelines for Existing Commercial-Type Buildings

It is normal for buildings to evolve over time as additional space is needed or new uses are accommodated. Additions to existing structures within the overlay district are appropriate as long as they do not destroy traditional features, materials, and spatial relationships that are significant to the original building and site. They also must be distinguishable from, ***yet compatible with***, the overall architectural character of the district.

Guidelines:

❖ New additions should be interpretations of the existing buildings whereby the architectural characteristics of the existing structure are incorporated using modern construction materials & methods. This may include: the extension of architectural lines from the existing structure to the addition; repetition of window patterns and entrance spacing; use of harmonizing colors and materials; and the inclusion of similar, yet distinct, architectural details (*e.g., window/door trim, lighting fixtures, tile/brick decoration, etc.*).

❖ New additions should be designed so that if the addition were to be removed in the future, the essential form and integrity of the original structure would be unimpaired.

❖ Decks, stairs and other minor additions should use similar materials, design, and colors to the original building. These additions should occur in areas not visible from the street.

❖ The primary focus in reviewing additions will be on aspects of new construction that are visible from public streets.

Excellent example of a historic church that built a new addition. The new addition did not pretend to be historic, but rather interpreted the historic detailing of the building (e.g. brick patterns, water table, Gothic windows, spire) in contemporary ways and with modern materials.

Negative example of a property satisfying the criteria to "be distinct" from the original structure, but failing miserably to "be compatible" with the original structure and it's district surroundings.

3.1.11

DEMOLITIONS & RELOCATIONS

Occasionally, demolition is the only course of action that remains for a property. A plan for the site's reuse is a critical component in the evaluation of a request for demolition.

Demolition of existing buildings is strongly discouraged. Consequently, the Historic Preservation Commission will use its authority to delay demolition of historic structures whenever possible to investigate means to save the building.

However, it is recognized that, in some cases, older structures may deteriorate to the point that rehabilitation is technically infeasible. In such cases, it is the responsibility of the property owner to demonstrate that rehabilitation is not appropriate ***AND*** demonstrate a clear plan for the reuse of the site and any related new construction after demolition.

Guidelines:

❖ If an existing building's condition is deteriorated such that rehabilitation and use of the building is judged to not be feasible, a request for demolition may be considered by the Historic Preservation Commission. It is the responsibility of the property owner to demonstrate that rehabilitation is not feasible.

❖ If public safety is threatened, interim steps may be taken to close and stabilize the structure.

❖ Any requests for relocations to or from the Historic District shall be reviewed by the Historic Preservation Commission.

❖ Removal of a portion of an existing building shall be considered to be demolition for the purposes of these guidelines.

❖ Any application for a demolition shall include plans for the re-development of the site after demolition.

3.2 Guidelines for New Commercial-Type Buildings

The future is bright in downtown Senatobia as public and private investment has created an atmosphere that is conducive to commercial development. The addition of new, infill construction in the downtown area is welcomed and represents a progressive mindset and robust economy. However, there is strong sentiment that new construction in the downtown area respect the architectural traditions that have preceeded it. It is not necessary, nor even encouraged, that new construction copy historic styles, but rather interpret those principles and details in a contemporary manner. In so doing, the best of our architectural past is honored, yet a new tradition of architectural style is allowed to flourish.

In the pages that follow, many of the aforementioned traditional architectural principles and details are described so that an accurate understanding and interpretation in new designs can result.

3.2.1

Building Heights

Guidelines for New Commercial-Type Buildings

The majority of buildings in the commercial area of downtown Senatobia are 1-2 stories in height. (See Figures 3.1.2 and 3.1.3) While there are exceptions, in the downtown area, new buildings should strive to be compatible in height to the buildings to the immediate left and right. For example, a new building planned between two-storied buildings on each side should strive to be two stories in height as well. However, if a one-story building is proposed in the same location, a higher-than-normal upper façade and parapet should be considered to help it relate to the two-story buildings that surround it. (*See example at right of a one-story McDonald's that utilizes this technique to make it appear as a two-story building.*) Buildings that are taller than two stories should utilize techniques such as shorter floor-to-floor heights and running trims to relate to the heights of adjacent shorter buildings. Consult local building codes and zoning ordinances for maximum building heights.

Guidelines:

❖ Buildings in the downtown district should relate to the characteristic height of their immediate right and left.

❖ Except for areas where existing structures are predominantly single-story, the minimum height should typically be two stories, even if the building contains only one functional story. Low profile buildings will not yield the density and character desired for the downtown area, and should, therefore, be discouraged.

This franchise architecture (which is typically one-story tall) utilizes a false upper façade to give it the appearance of being two-stories tall in order to relate to its surroundings.

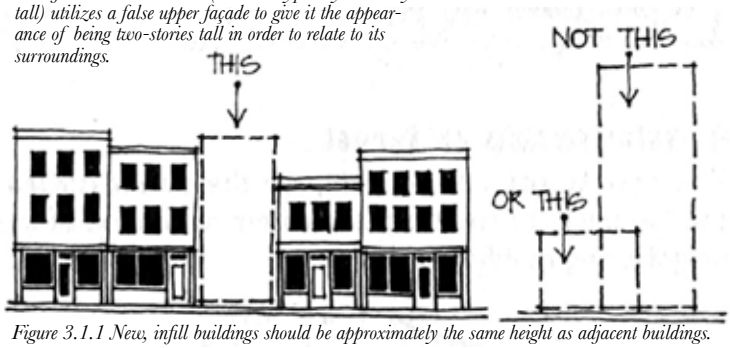


Figure 3.1.1 New, infill buildings should be approximately the same height as adjacent buildings.

Prototypical block finds several different façades with various treatments yet a consistent building height that unifies the downtown.

Figure 3.1.2 Main Street looking north.

Figure 3.1.3 Main Street looking south.

3.2.2

Façade Proportion & Rhythm

Blank wall at pedestrian level is unappealing. Scale & proportion of upper floor windows are incompatible with surroundings.

Façade articulation (reflected in paver pattern) creates a pleasing pedestrian experience beside this building.

The façade is literally the exterior of a building that "faces" or "fronts" the street. It is the architectural front of the building and is typically distinguished from other faces by elaboration of architectural or ornamental details.

Building façades, or "frontages," are critical to the pedestrian quality of the street. The width and pattern of façade elements can help pedestrians negotiate a street by providing a standard measure of progress. This is true regardless of the overall width of the building; for example, a building can extend for the full length of a block and still have a façade design that divides the building into smaller, pedestrian scale elements. The following guidelines deal with establishing a pedestrian-friendly rhythm in new buildings.

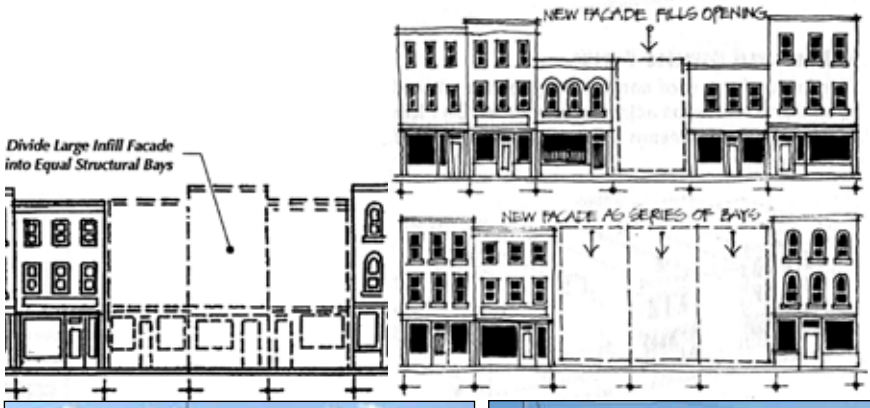
Large building sub-divided into bays with clear hierarchy and delineation of entry.

Long building sub-divided into bays with clear hierarchy and delineation of entry.

Guidelines:

❖ The characteristic proportion (relationship of height to width) of existing, adjacent building façade elements should be respected in relation to new infill development.

❖ Whenever an infill building is proposed that is much wider than the typical façades on the street, the new building façade should be broken down into a series of appropriately proportioned "bays." (*See photo and sketch examples on this page that demonstrate this technique.*)



3.2.3

Alignment of Architectural Elements

Guidelines for New Commercial-Type Buildings

The alignment of architectural features and elements, from one building to the next, creates visual continuity and establishes a coherent appearance throughout the downtown. On commercial buildings they create patterns along the face of the block that contribute to the overall character of the area. Building façades should be designed to reinforce these patterns and support the area's established visual character. Some façade elements that typically align with adjoining buildings include:

- building kick plates or bulkheads
- the top and bottom heights of first floor display windows
- transoms above entrance doors, and clerestory elements in display windows
- storefront windows
- awnings & canopies
- upper story window openings and styles
- sign band above the street level
- parapet and cornice line
- window sills on upper floors
- roof lines and proportions

When these alignments are not considered, visual chaos can result as illustrated negatively in some of the adjacent photographs.

Guidelines:

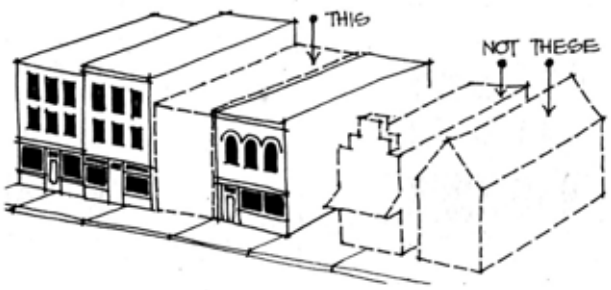
❖ Whenever an infill building is proposed, the common horizontal elements (e.g., cornice line and window height, width, and spacing) established by neighboring structures should be identified and the infill design should complement and accentuate what is already in place.

Dissimilar buildings (in terms of style, color, etc.) are unified by the alignment of architectural elements such as copings, awnings & canopies, storefront heights, etc.

Visual chaos occurs when the alignment of traditional architectural elements are interrupted.

Dissimilar buildings (in terms of style, color, etc.) are unified by the alignment of architectural elements such as copings, awnings & canopies, storefront heights, etc.

3.2.4 ROOFS & UPPER STORY DETAILS



Vertical elements such as towers or church spires create variety on the city skyline.

The roof is one of the most important details on any building. It has often been said that the two most important places on a building are "where it meets the ground and where it meets the sky." In addition to finishing the building vertically, the roof can also be used to identify and establish entry points and to provide orientation from a distance. The upper-story details, such as running trims, windows (with companion sills, lintels, and occasionally hoods), tiles, medallions, recesses, cornice and fascia of a building are important elements to consider as they both create visual interest by their detail and are critical elements for alignment with adjacent buildings.

The triangular treatment at the center of the roof line creates interest and delineates entry. The upper floor details such as precast tiles and recessed panels above the windows creates interest at the second floor.

Guidelines

❖ Cornice lines of new buildings (horizontal rhythm element) should complement buildings on adjacent properties to maintain continuity.

❖ Radical roof pitches that create overly prominent or out-of-character buildings are discouraged. Shallow gables or fenestrated parapets can create visual interest while keeping the building in character with surrounding buildings. (*See examples at left.*)

Occasional variety in the roof line is acceptable, particularly when horizontal alignment with adjacent buildings is maintained. This roof line would have been even more appealing had the original tile roof material been maintained.

❖ In the case of civic structures and churches, however, some roof treatment such as a gable, dome or spire is appropriate and adds variety to the downtown skyline.

❖ Roof-mounted mechanical or utility equipment should be screened. The method of screening should be architecturally integrated with the structure in terms of materials, color, shape and size. Equipment should be screened by solid building elements (e.g., parapet wall) instead of after-the-fact add-on screening (e.g., wood or metal slats) whenever possible.

The roof form becomes the dominant element of this façade and is incompatible with its surroundings.

Both variety and uniformity were attained in the treatment of the roof line of these three buildings.

3.2.5

Wall Materials

Guidelines for New Commercial-Type Buildings

The use of brick as the primary building material is encouraged, but not mandated, to reflect traditional building patterns in the commercial area of downtown Senatobia. (See Figures 3.5.1 & 3.5.2 below which illustrate the preponderance of brick as the dominant building material in the commercial area of downtown Senatobia). Choose accent materials similar in texture and scale to others in the district. These include, but are not limited to:

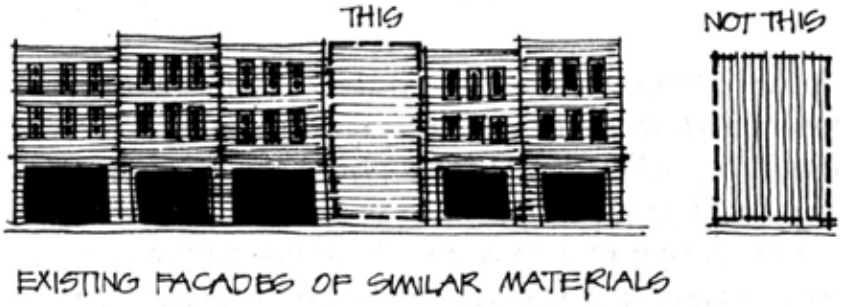
- Brick and stone masonry
- Wood details such as windows
- Clear or lightly tinted glass
- Ceramic accent tiles
- Concrete and stone as lintels and wood or concrete columns

The following materials are generally inappropriate as ***primary*** wall materials:

- Coarsely finished, "rustic" materials, such as wood shakes, shingles, or plywood.
- Corrugated metal
- Stucco surfaces, especially synthetic stucco applications
- Metal slipcovers
- Residential type sliding glass doors
- Imitation wood or stone siding
- Plastic molded imitations of any conventional building material when near the pedestrian level
- Mirror or metalized reflective glass

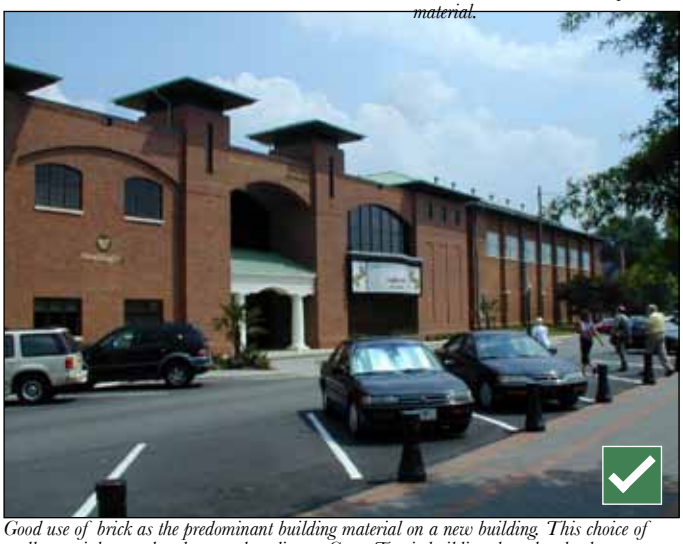
Guidelines

❖ Wall materials should be selected to coordinate with neighboring structures and the overall downtown context. (*See example at right.*)



The preservation of the existing brick on this building relates it to the entire downtown area.

The reflective glass of this building would be highly inappropriate in a context such as Senatobia where brick is the predominant building material.



Good use of brick as the predominant building material on a new building. This choice of wall material not only relates to the adjacent Court Tennis building, but also the downtown area as a whole.

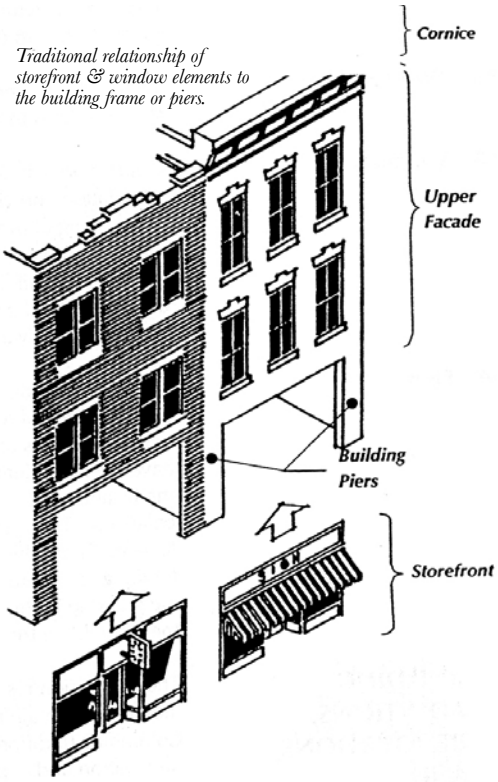
Figure 3.5.1 Main Street looking north (400 Block).

Figure 3.5.2 Main Street looking north (300 Block).

3.2.6

Piers/ Building Frame

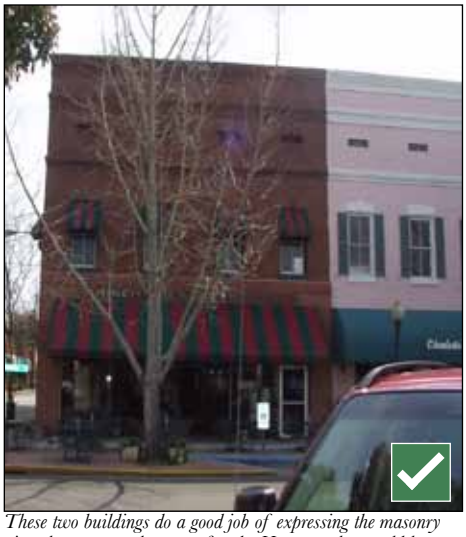
The piers on this building are expressed clearly by virtue of their material, color, and continuity from the first floor to the upper floor.



Traditional relationship of storefront & window elements to the building frame or piers.

The piers that frame the storefront and visually anchor the upper façade play an essential role in creating the unified architectural framework which organizes the street level's visual diversity. Where these piers have been eliminated or reduced in size, the architectural definition of the façade will appear weak and the upper architecture inadequately balanced. The piers' width and spacing should give both structural and visual support to the façade.

The absence of framing piers and their replacement with visually inappropriately sized columns make the building look as though it will collapse on itself.



These two buildings do a good job of expressing the masonry piers that support the upper façade. However, they could have been improved had the awnings been constrained within the piers.

Guidelines

❖ To emphasize the piers' integral role in defining the architectural character of the upper façade, they should be treated with the same surface material.

❖ Piers which segment the storefront are recommended on wide buildings to improve proportional balance. (*See upper left example.*)

❖ Awnings and storefront elements should be constrained within the piers to further emphasize the vertical and supporting nature of the piers to the upper floor.

3.2.7

Doors & Windows

Guidelines for New Commercial-Type Buildings

Front doors and primary entrances are among the most important elements of traditional buildings. Likewise, the placement, size and detailing of windows in the façade are among the most character-defining elements of a building. These two elements in new construction must simultaneously relate harmoniously to the new building while being compatible with adjacent buildings and the overall nature of doors & windows in the district.

Guidelines

❖ Doors in new structures should reflect the proportions (height and width) of doors in the existing structure and/or the district.

❖ Windows should be compatible in proportion, shape, location, pattern, and size with windows of the characteristic structures in the commercial downtown district.

❖ Windows in new structures should reflect the window patterns and proportions of the existing structures in the downtown area and utilize similar materials as found on most doors and windows in the district.

❖ Openings should indicate floor levels, and should not occur between floors.

❖ Consider the horizontal alignment of door and window elements with adjacent structures (*See Section 3.3*) when considering floor-to-floor heights and door and window placement.

Full-lite, wood doors, as shown in these two photos were traditionally used in downtown commercial districts. Contemporary materials and interpretations of this tradition are appropriate.

Example of new construction that interprets historic patterns of doors and windows while using contemporary materials and detailing

Arch-topped windows can provide visual interest and character to a building. 1-over-1 pattern

True divided light wood windows were the norm in traditional construction. 4-over-4 pattern.

The consideration of horizontal alignment of door (storefront) and window elements unifies these three buildings of dissimilar heights, colors and detailing. Predominantly 2-over-2 window patterns used here.

Tri-partite window provides visual interest.

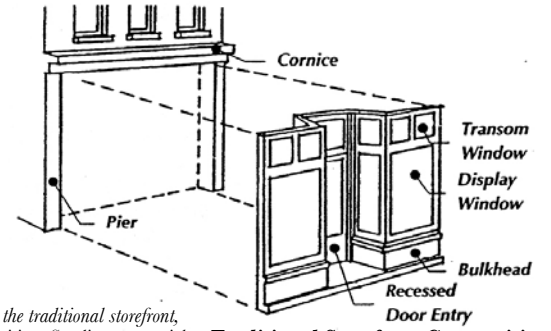
Historically, windows were true divided lights in nature. Traditionally, most windows installed during the period of Senatobia's primary downtown commercial development were 1-over-1, or 2-over-2 in pattern. However, installations such as the 6-over-1 pattern shown above were occasionally to introduce character and variety.

The windows installed in this existing building are inappropriate. They should relate to, and fill, the entire arched opening in the masonry veneer.

The detailing of this door is inappropriate to the building itself and the overall character of the district.

3.2.8 STOREFRONT

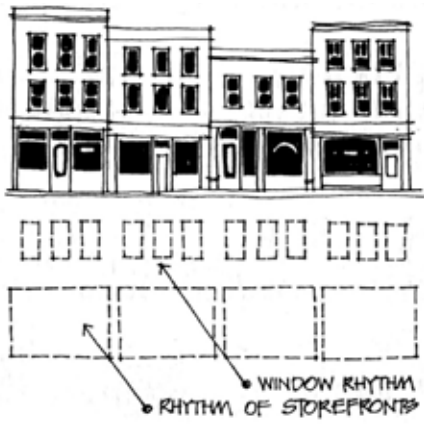
Successful "contemporary interpretation" of the traditional storefront, with three-part vertical & horizontal composition. See diagram at right.



Traditional Storefront Composition

Successful "contemporary interpretation" of the traditional storefront separating the "display windows" with brick piers, and maintaining recessed door entry.

Successful "contemporary interpretation" of the traditional storefront. This building uses a glass canopy to create the covered entry of a historic storefront canvas awning.



Examples of inappropriate storefront alterations. From left to right: new storefront features a "colonial theme" that is stylistically inappropriate; reflective glass prohibits pedestrian interaction with the storefront; storefront has been removed entirely and covered up with incompatible wall material and columns appear undersized and "weak."

The first floor of downtown commercial buildings should be primarily transparent, with a pedestrian orientation and "storefront appearance." It should be noted that the term "storefront" does not necessarily imply that a building has a retail commercial use; storefronts are simply the parts of the building that face the street and connect with the sidewalk.

The ground floor of the typical downtown Senatobia structure was designed to be what is now referred to as a "traditional" storefront or sales floor. Traditional storefront buildings were designed to provide space for two or more businesses, separated by masonry columns or piers forming distinct storefront structural bays. New buildings should continue this tradition in a contemporary manner. Examples of successful contemporary interpretations in an existing context may be seen in the photographs to the left.

Guidelines

❖ The main entrance to a building should be emphasized to delineate a clear point of arrival, or entry.

❖ Commercial storefront entries should typically be recessed and/or sheltered by a covered arcade structure, canopy or awning. This provides more area for display space, a sheltered transition area to the interior of the building and emphasizes the entrance.

❖ As long as the traditional storefront composition (*that is, "three-up-and-three across." Vertically: bulkhead, display window & transom. Horizontally: display window, door, display window)* is adhered to, a variety of building materials such as metal, wood or masonry are appropriate as the framing members for the bulkhead, storefront display windows, and transom.

3.2.9

Awnings & Canopies

Guidelines for New Commercial-Type Buildings

Awnings should be designed to fit the storefront opening, and emphasize the building's proportions. Awnings should not obscure or damage important architectural details. Where possible, align awnings with others on the block, particularly the bottom edge. Mount the top edge to align with the top of the transom. While it is generally preferred that no signage be applied to the body (or sloped portion) of the awning the valence may be used for simple signage such as the name or address of the business located in the subject building.

Guidelines

❖ Awning color should be coordinated with the color scheme of the building. In general, solid color awnings should be used on buildings with intricate and abundant architectural detailing, while striped awnings might be utilized on simpler buildings to introduce color and vitality.

❖ Metal canopies that are similar in form to fabric awnings may be appropriate when designed as an integral part of the building façade and not appearing as tacked-on additions.

❖ It is strongly preferred that awnings in the downtown commercial area not utilize vinyl nor be backlit.

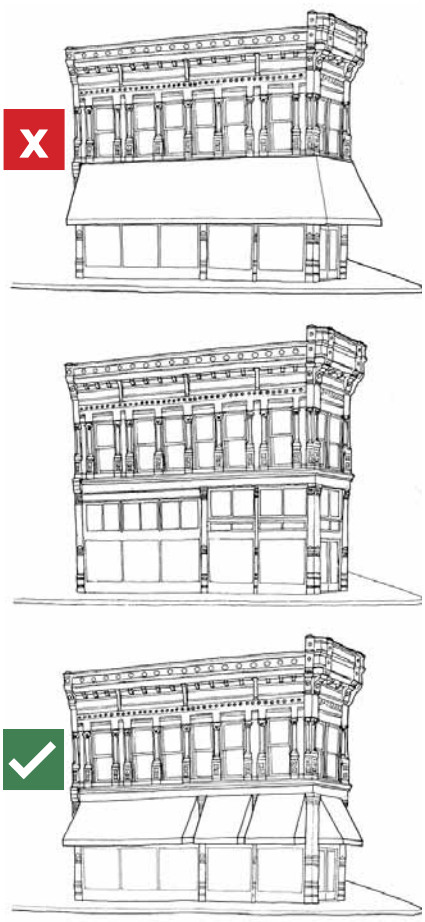


Figure 3.11.1 Illustrations depicting appropriate and inappropriate placement of awnings. Awnings at top do not respect the supporting frame of the building nor the corner entrance. Awnings at bottom fit within the building frame and break at the corner to highlight entry.

Metal and glass canopy interprets the historic role of a canvas awning or metal canopy and clarifies entry on this new building.

Metal canopy interprets the historical role of the traditional canvas awning.

Steel canopy interprets the historical role of the metal canopy.

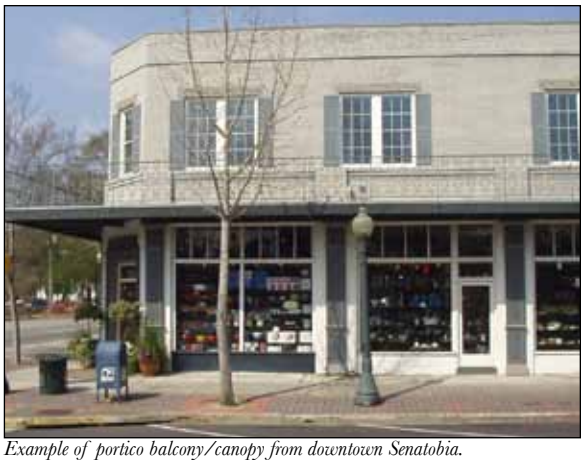
Perfectly executed awning installation.

The shingled "roof" awning/canopy is inappropriate to the scale of the building & conceals the upper façade.

Shingled canopy appears as oversized awning concealing all upper façade components.

BALCONIES

Well executed balcony and support bracket.



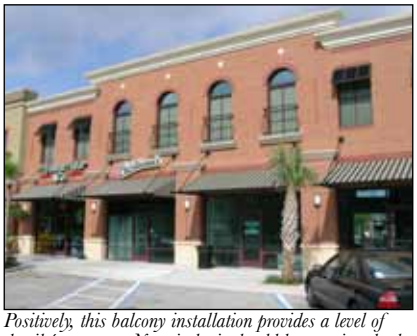
Example of portico balcony/canopy from downtown Senatobia.

Balconies are railed or balustraded platforms that project from the building to create a sense (sometimes actual, sometimes implied) of the interior of a building being extended to the outside. Second story balconies are characteristic of a number of buildings found in downtown Senatobia. When used appropriately in new buildings, balconies can add color, detail and functionality (i.e. access to outdoors from upper floors) that a building would otherwise lack.

Contemporary interpretation of traditional balcony element creates a sense of extending the inside of the building to the outside.

Contemporary interpretation of traditional balcony element on this building introduces color and detail.

Appropriate balcony installation in downtown Senatobia.



Positively, this balcony installation provides a level of detail/ornament. Negatively, it should be questioned why you would have a balcony that is inaccessible/non-functional since the windows behind are fixed in nature.

Guidelines

❖ Integrate the balcony into the structure either by setting it into the building or by incorporating a well-detailed supporting bracket system.

❖ Introduce ornament and detailing in balcony railings to add character and visual interest to the building.

❖ Use appropriately scaled and detailed brackets or supports.

Chapter 4

Downtown Architectural Design Guidelines

Residential

Guidelines for Residential-Type Buildings

4.1 GUIDELINES FOR EXISTING RESIDENTIAL-TYPE BUILDINGS

The renovation of existing residential structures provides an excellent means of maintaining and reinforcing the architectural character of Senatobia's traditional downtown and should be encouraged. Renovation and expansion not only increases property values in the area but also serves as an inspiration to other property owners and developers to make similar efforts.

When an existing structure is to be renovated or expanded, care should be taken to complete the work in a manner that respects the original design character of the residence. The appropriate design guidelines in this chapter are provided as an aid to owners whenever a residential-type structure is to be renovated or expanded.

4.1.1

Color of Materials

Colors of materials should be selected to be harmonious with the design and age of the structure and with properties in the immediate vicinity. In the South, light colors were often used because they reflect heat.

The design of the structure should guide color schemes. Colors that were historically on the building may be the best choice. If composition roofing shingles are to be replaced with the same material and the building originally had a wood shingle roof, consider selecting shingles that most closely resemble the original material.

The impact of color on the setting must be considered. For most buildings, particularly those in a residential area, colors should blend with those used in the vicinity. Different or contrasting colors should usually be reserved for important public buildings. Bright, glowing colors should be used only for small accents.

The Willcoxes probably named "Rose Roof" for the color of its composition roofing shingles.

The use of a different or contrasting color can make a feature stand out—as with the white railings on this building.

Rehabilitation projects involving foundation work should preserve the original appearance and materials of the foundation. If an open foundation must be enclosed, the infill should be either a simple wood lattice or a well-ventilated enclosure using material similar to that of the original foundation. If possible, the enclosure should be recessed to preserve the original foundation appearance. Additional foundation vents should be compatible in style and material with the structure.

The most common material used for the supporting base of old buildings in Senatobia is brick. Although some of Senatobia's old structures have basements or have floors at grade level, the most prevalent foundation types are brick piers or solid masonry with a crawl space.

Foundations should not be altered to disguise problems, which must be identified and solved. Typical problems are cracks from differential settlement, failure due to inadequate structure, decay of materials, and damage from renovations.

The following are among the considerations used to decide whether foundation alterations are appropriate.

• The cause of foundation problems must be addressed and repairs made before any proposed cosmetic alterations to hide damage will be considered.

• Windows, doors, or other openings should not be enlarged or cut into a foundation unless the size and placement of the new openings are compatible with the design of the building and its structural integrity.

(Continued)

• Existing openings may be sealed with a compatible material only if it can be shown that foundation ventilation will be adequate.

• Recessed brick lattice between brick piers normally is acceptable if the brick matches the existing foundation. Concrete may be allowed if it has been covered with a finish, such as a smooth stucco, that is compatible with the building.

• Decorative, original foundation vents should be retained.

• Paint and other coatings will not be considered as a substitute for masonry repairs and repointing.

• Additions to a foundation, such as new porch piers, should match the appearance of old, intact materials.

Lattice is an appropriate infill between piers, especially for porches. It allows air circulation to prevent moisture from accumulating under a building.

The acceptable brick enclosure (top photo) was "pierced" to allow for air flow under the building. While the infill (bottom photo) was recessed to emphasize the original brick piers, the lack of ventilation is inappropriate.

4.1.3

Exterior Materials

Original exterior materials shall be maintained. The application of artificial materials shall be strongly discouraged.

The most common exterior wall material of old buildings in Senatobia is wood, including clapboard or weatherboard, drop siding, and shingles. Other common materials are brick and stucco. If properly maintained, all of these materials can last for many years. Changing the exterior material, even to one that mimics the original, affects appearance.

The distinctive wood shingle walls of this house are a characteristic of the Shingle style.

Each board of drop siding (German, shiplap, or novelty siding) has a rounded channel above a flat surface.

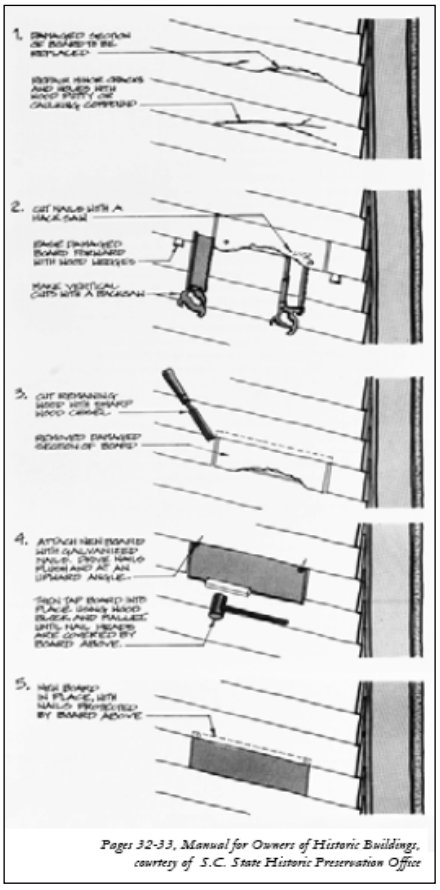
4.1.3a

Exterior Materials: Wood

Above: The renovations on this house included removal of synthetic siding. Because the synthetic siding did not have the same dimensions as the original wood siding, it had significantly altered the appearance of the building.

Some disadvantages of synthetic siding include dents from impact on aluminum (top left); permanent distortion of vinyl caused by exposure to temperature extremes (top right); and the difficulty of matching colors, which can change over time (above).

An advantage to wood over vinyl and aluminum siding is the relative ease of successful minor repairs. Since vinyl can change color and the finish on aluminum can wear, small, inconspicuous repairs to these materials can be difficult or impossible. Removing a large area of old wood siding or shingles is rarely necessary. Depending upon the type of damage, various techniques can be used to repair clapboards, board-and-batten siding, and drop siding. When necessary, even one deteriorated wood shingle can be removed and replaced.



Pages 32-33, Manual for Owners of Historic Buildings, courtesy of S.C. State Historic Preservation Office

Damaged wood siding should be repaired as soon as possible to prevent problems. Fillers can be used for minor repairs. A large damaged area can be repaired as illustrated above. Replacement of an entire board usually is not necessary.

4.1.3b

Exterior Materials: Synthetic & Substitute Siding

Substitute and synthetic sidings include vinyl and fiber-cement; aluminum; pressed wood; and asphalt. Masonry and stucco are occasionally used to cover wood siding.

Substitute siding will not be approved:

- if it would be applied over damaged or rotten materials. All deteriorated materials must first be repaired or replaced with similar materials.
- if it does not match the existing or historic materials in size, profile, scale, finish, and articulation.
- if it cannot be installed without irreversibly damaging or obscuring the architectural features, trim, or detail of the building.
- if it would not be installed in the correct manner with respect to moisture and vapor barriers and design of cornerboards.
- if it is textured with an exaggerated wood-grain or "sandblasted" finish.
- if it would be installed over face brick.
- if it would be installed over existing substitute siding.

Substitute or synthetic siding may be appropriate when the siding (without a pronounced texture) would be used for new construction or on rear additions to existing wood frame structures.

The aluminum siding on this house was painted because its finish had worn.

A substitute material will not be allowed if it is proposed as a cosmetic treatment or if it could hide instead of prevent future damage. A substitute material may be appropriate if:

- existing materials are poor in quality or are causing damage to more significant old materials;
- a close match cannot be made between in the original material and new material of adequate quality;
- building or other code requirements make the use of the original material impossible.

Not only must a substitute material match the appearance of the historic material and meet long-term performance expectations, it must also have similar physical properties or be installed in a way that the differences can be tolerated. The differences in how the substitute material and old materials will weather are important.

Installation of substitute siding changed the appearance of the building shown above. Because of the vinyl siding and probably a thin layer of insulation beneath it, the window frame and cornices are recessed instead of slightly projecting. Soffits are no longer smooth wood. If peeling and blistering paint led to the siding installation, the siding may be trapping the moisture that caused the paint problems and creating an ideal environment for decay and wood-loving insects.

4.1.3c

EXTERIOR MATERIALS: MASONRY

A brick bond, such as this Flemish bond, can be an important design feature.

Mortar joints should be kept in good repair. Significant moisture damage is evident in this photograph.

Covering masonry with another material to mask symptoms of moisture accumulation will not be allowed. Measures should be taken to deal with the problem rather than to hide it.

While brick bonds and patterns were frequently used to embellish old brick structures, other masonry materials are sometimes found as ornamental features. Stone was occasionally employed for foundations or trim, but its most common use in Senatobia was for curbs, walls, gateposts, terraces, and tombstones.

Covering old masonry with another material or other treatments that would mask symptoms instead of solving a problem will not be allowed. Before corrective measures are taken to deal with moisture accumulation, the underlying cause must be correctly identified.

Waterproof and water-repellant coatings and sealers will not normally be approved because they are unnecessary for sound masonry, they can change the appearance of the brickwork, and they are more likely to cause damage than moisture penetration through the surfaces of masonry units. Because they are not as potentially harmful and are easier to remove, paints that allow vapor transmission may be allowed when there is damage such as significant spalling or crumbling resulting from sandblasting. Removal of paint from old masonry buildings is discouraged because the paint may have been applied to help solve a moisture penetration problem or to hide inferior or mismatched materials.

4.1.3d

Exterior Materials: Stucco

While not as prevalent for the exterior surfaces of Senatobia's old buildings as wood, stucco is a common historic material. Applied on masonry or frame structures, it usually is part of the original design and should not be removed. When stucco has been added, the original exterior materials probably have been damaged by the application process and probably would have to be replaced if the stucco were to be removed.

Although stucco can protect badly deteriorated masonry walls, the addition of new stucco to surfaces which did not historically have it will not normally be approved.

Stucco is often a common exterior wall material.

Roof form is an essential design element of all buildings and should be retained. Old roof features that contribute to the style and character of a structure—including steeples, towers, dormers, cupolas, belvederes, skylights, and vents—should be preserved. New features added to roof surfaces normally should be placed so as not to be visible from public street rights-of-way. Distinctive roofing materials, such as metal, slate, and tile, should be retained and repaired, if possible; when replacement is necessary, the same material should be used.

Gable and hip roofs are the two most common roof forms in Senatobia, and they are found on houses of a variety of architectural styles. Steeply sloped gables are characteristic of Gothic Revival structures, while the Colonial Revival buildings have lower roof pitches. Senatobia's Dutch Colonial Revival homes have gambrel roofs, and the wings of the Willcox Inn feature mansard roofs. Queen Anne houses often have complex roof shapes that combine different roof types. Shed roofs were often used for additions and porches.

Radically altering the roof form and pitch where visible from a public street is discouraged because it changes the appearance and style of a structure and also affects the surrounding streetscape. However, if a poor existing design has caused chronic problems, some minor modifications might be justifiable.

Preservation of an old roof feature is encouraged because the feature may serve an important purpose and also add to visual interest. Adding conspicuous features, including new skylights, cupolas, or dormers, is discouraged if they would adversely impact the character of an old roof or the design of the affected structure. New roof features must be compatible in size, scale, color, and materials; usually should be as inconspicuous as possible; and must not damage or hide any important old features.

Raw wood shingles should not be spray painted after installation. If shingles are to be painted, they should be dipped prior to installation; when the entire shingle has been treated, later painting can be restricted to only the exposed surfaces. Vapor-impermeable coatings should be avoided.

Metal shingles and standing-seam metal roofs were used in Senatobia during the 1800s and early 1900s, sometimes to replace wood shingle roofs. Metal could be used where the roof shape or a low pitch made other materials inappropriate, and it offered other advantages, including fire resistance, light weight, low maintenance, and low cost. The most common metal in use during the period was iron or steel, usually plated with tin or terne (a tin and lead alloy). Appropriate new metal replacement materials are available. A precise match, especially for metal shingles, may not be feasible unless the quantity required warrants custom manufacture. However, it is important to replicate as closely as possible the spacing and dimensions of seams on a standing-seam metal roof and the scale and texture of shingles.

The complex roof shape and tower of this residence are important to the design of the Shingle style house.

A new wood shingle roof was installed on this house in the mid-1990s. The installation matched as closely as possible an old wood shingle roof found under asphalt roofing shingles. The old wood shingles had a green tint, which probably was a chemical treatment for inhibiting the growth of fungus.

4.1.5

Gutters & Downspouts

Gutters and downspouts should be maintained in their original appearance and location on a building. When the addition of gutters is necessary, it is particularly important that the downspouts be situated at the edges and corners of buildings and along porch supports to minimize the visual impact.

Gutters and downspouts are available in a variety of profiles. When they are replaced or added, usually the style of the old ones should be duplicated. If gutters are needed in a location that is visible from a street, color selection can help camouflage them. Installation of new gutters should not hide any ornamental details.

The downspouts of the house above are correctly positioned on porch supports and at the corners of the building.

Damage to exterior wood was probably caused by gutters and downspouts that were leaking or that were not cleaned frequently.

Below: The missing and damaged portions of downspouts should be replaced.

4.1.6 CHIMNEYS


The chimneys on these ca. 1900 houses are a distinctive feature of each.

Original chimneys are distinctive components of historic structures and should be maintained in their original state rather than covered over with stucco or some other material. Because chimneys have such a significant impact on the appearance of a building, they should not be removed or replaced even if no longer in use.

If a new chimney is added to a building, it usually should be as inconspicuous as possible, and its materials, design, and decorative details should complement existing masonry features.

The number and style of chimneys are important indicators of the age of a building.

This chimney (above) probably is brick with a corbeled cap. The stucco was probably applied in lieu of repointing and detracts from the original character of the building.

4.1.7

Porches, Balconies, Steps & Attached Decks

Guidelines for Existing Residential-Type Buildings

Porches, balconies, and steps are usually key design features to retain without alterations. Their repair shall not result in the removal of old materials, unless seriously deteriorated. If replacement is necessary and different materials are used, the new materials must be compatible with remaining old materials. Front porches and porches on primary elevations should not be enclosed. When a porch is enclosed, porch design elements should remain intact and clearly visible. A new porch, balcony, or attached deck should not be added to the front of a building unless it restores a missing feature.

Porches, steps, and balconies usually are important to the appearance and style of old buildings and should not be enlarged, reduced, or removed, even if a structure has been reoriented for a new use. Columns, pilasters, posts, balusters, railings, and other design elements should be retained.

Enclosing an exterior space that was intended to be open is a significant design change that should be avoided. If a porch or balcony is to be enclosed, the primary material should normally be something translucent, such as screen or clear glass. Framing for the enclosure should be compatible, inconspicuous, and usually recessed behind the existing structure.

If a new porch, stairway, balcony, or attached wooden deck is added, it should usually be in an inconspicuous location unless it would restore a missing feature. In addition to compatibility of size, shape, materials, color, and other elements with the existing design, potential effects on the appearance of old materials will be considered—for example, whether the proposed design of a deck would allow water to splash up and eventually damage old wood siding.

The porch is the most significant feature of this house.

Above: Sleeping porches were popular during the 1800's and early 1900s.

Above: The detailing of the porch on the right probably was once the same as that of the house on the left. The metal supports are inappropriate because they completely alter the character of the porch.

Enclosure of a front porch will not normally be allowed by the Historic Preservation Commission because it can dramatically alter the appearance of a house. The two houses in the above photographs, which are next door to each other, were probably once almost identical.

Entrances usually should not be altered, enclosed, moved, or added. Old doors and their surrounds should be repaired and retained. If an old door or entrance feature is deteriorated beyond repair, the replacement normally should match the original. When a significant entrance design element is missing, it should be replaced with one of the same size and of a design appropriate to the type, age, and architectural style of the building. New screen, storm, and security doors should be compatible in design and materials with the entrance and should not detract from the character of the building. Paint should not be removed from a door which was originally painted.

Regardless of the architectural style of a building, the front entrance normally is the focal point of the façade. While a porch may emphasize an entrance, the design of the door and its surround are often detailed in a way to draw attention. Transoms, fanlights, and sidelights were frequently used and not only provide natural light for the interior but also frame a doorway. Pediments and pilasters were often applied in Senatobia to accentuate a front doorway.

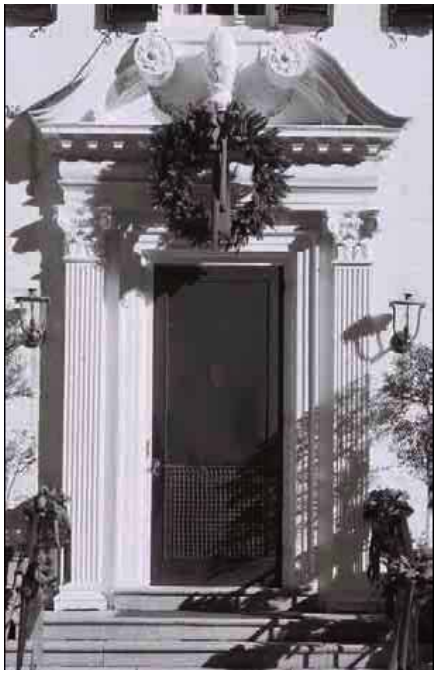
Secondary entrances can also be important to the design of a structure. They usually do not receive the same attention to details as the front entrance unless they were intended to be seen by visitors. Utilitarian doorways, like stable doors, can be character-defining features of a building.

Most old doors in Senatobia were made of wood and are usually rectangular. On vernacular and utilitarian structures, they may be simple. Paneled doors in a variety of styles, sometimes with glazing, are the most common for residences. The design for doors was usually carefully selected to fit the desired style of the building. Very late in the 1800s and early in the 1900s, stained and varnished doors became common; however, many doors were painted.

A storm or security door that is the plain, full-view type or that has a frame design consistent with the door it covers will usually be approved. The color of the frame should blend with the door behind it; raw aluminum or a contrasting color generally will not be allowed.

Above: The screened door on this house would not have been approved because its style contrasts with the style of the house.

Below: Examples of entry designs that should be preserved.



4.1.9

Windows & Storm Windows

Guidelines for Existing Residential-Type Buildings

Every effort should be made to retain the original windows. If they cannot be repaired by a competent carpenter, replacement windows should be of like material and configuration. It is always preferable to keep the original window and use exterior storm windows of the same size and color as the old window frame than to replace the entire window with a new window. In fact, the air space between the old window and a properly installed storm window greatly increases the thermal efficiency of the window unit, and exterior storm windows protect the paint and glazing of the original window and lower maintenance costs.

Shutters which frame the old window are also important to repair and retain. Be sure they are attached with brackets or hinges on the window frame where they belong, and do not simply tack them on to the house.

The type, size, shape, and pane configuration of windows are important, but details, such as the irregularities in old glass and the profile of muntins, can distinguish antique windows. Although new windows offer technological advances and the hope of less maintenance, authenticity is lost with replacements. Replacements touted as being maintenance-free may not be so after the warranty expires and the finishes age. With proper care, old wooden windows can last indefinitely, and often the wood used in windows assembled before World War II is more durable than what is currently available. Retrofitting old windows with weather seals, storm windows, and interior draperies and shutters, can improve energy conservation and noise buffering.

The new, oversized window on the side of this house would not have been approved by Senatobia's Historic Preservation Commission.

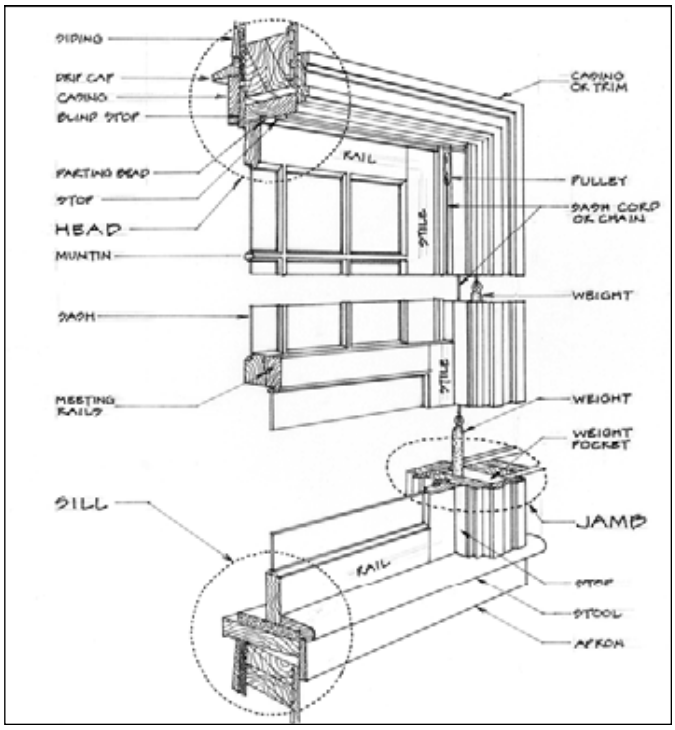
Windows

The key to successful planning for the treatment of existing windows is a careful, unbiased evaluation of the existing physical condition and needed repairs for each window unit. Often windows look in worse condition than they really are. When a window is loose and air infiltration is a problem, adjustments to stops, new caulking, and weatherstripping may be needed. Damage caused by moisture penetration should be prevented and usually can be repaired, sometimes with consolidants or partial replacement. Wood beneath unsightly paint frequently is sound, but paint failure usually indicates a moisture problem that needs to be addressed. Likely solutions to old window problems are shown on the following pages, and publications providing how-to information are listed in the Sources section at the conclusion of this document.

4.1.9

WINDOWS & STORM WINDOWS *(CONTINUED)*

Typical parts of an old double-hung sash window. Sash windows, a Dutch invention, arrived in America around 1700. New double-hung windows do not have the sash counterweights shown in the drawing. Access to the counterweights is usually through a panel in the jamb, and broken sash cords can be replaced.



The name "window" is derived from a word that literally means "wind's eye"—indicating the fact that windows at one time were only shuttered openings. Casement windows are a type that predates sash windows.

TYPICAL WINDOW PROBLEMS & SOLUTIONS (Source: *The Old-House Journal Guide to Restoration*, which contains additional information for diagnosing and correcting window problems.)

Problem	*Solution*
Sticking sash	Remove paint buildup. Lubricate with paraffin or soap. Check sash cords, counterweights, & pulleys. Plane wood only as a last resort.
Broken sash cord	Replace cord or chain.
Draftiness	Weatherstrip & caulk. Check sash locks.
Missing or loose putty	Remove loose putty, reputty, and then paint.
Missing or broken muntin	If possible, repair with epoxy. If necessary, buy or make a new muntin to match the original.
Broken glass	Reglaze.
Peeling paint	First, eliminate sources of moisture. Then strip or scrape loose paint, caulk, prime, & repaint.
Rotten or loose bottom rail in lower sash	Brace rail connection with flat angle, or splice in a new bottom rail.
Rotted sash or sill	Repair rotted areas with consolidants, or replace.

4.1.9

Windows & Storm Windows *(continued)*

Guidelines for Existing Residential-Type Buildings

Energy conservation is not a justification for wholesale destruction of old windows, which can be made more efficient with such measures as the addition of storm sash. According to the October 2000 issue of Consumer Reports magazine, it is likely to take 20 years or more to recoup the cost of replacing old, single-glazed windows with new, energy-efficient ones. However, some conditions, such as stuck sash due to warping, warrant replacement.

The decision-making process for selecting a replacement window should not begin with a survey of available contemporary window products; it should start with a look at the window requiring replacement. Attempt to understand the contribution of the window to the appearance of the façade including:

- the pattern of the openings and their size;
- proportions of the frame and sash;
- configuration of window panes;
- muntin profiles;
- type of wood;
- color;
- characteristics of the glass; and
- associated details such as arched tops, hoods, or other decorative elements.

Develop an understanding of how the window reflects the period, style, or regional characteristics of the building and/or represents technological development. A replacement window should retain as much of the character of the historic window as possible.

Generally, replacing a window that is too damaged to be repaired with an entire new window of the same material, size, design, details, color, etc. is recommended. Coatings, applied films, and changes in glazing that noticeably alter the color, shade, or reflective qualities of windows will not normally be approved.

The primary concern of the Historic Preservation Commission will be the impact of the project on the design of the structure and on the surrounding area. Non-traditional materials and designs will be allowed as long as there is no adverse visual impact on the neighborhood.

Before the English invention of machine-rolled glass in 1832, available manufacturing techniques limited window panes to small sizes. Glass was a luxury in early America, and most of it was imported until well into the 1800s. Although it was possible by the late 1800s to use a single large sheet of clear glass, the examples on the left illustrate the popularity of using glass panes for decorative effect and the revival of interest in stained glass.

STORM WINDOWS

Many styles of storm windows are available to improve the thermal performance of existing windows. The use of storm windows should be investigated whenever feasible because they are thermally efficient, cost-effective, reversible, and allow the retention of old windows. Exterior storm window frames may be made of wood, aluminum, vinyl, or plastic. However, the use of unfinished aluminum storm windows is not allowed, and the storm windows must be sized to fit the windows they cover. The visual impact of storm windows may be minimized by selecting colors which match existing trim color. Arched-top storms are available for windows with special shapes. Interior storm windows do not require Design Review Board approval; if they are used, condensation should be prevented by creating a seal on the interior storm sash while allowing some ventilation around the prime window.

If an exterior storm sash is used over a window with leaded glass, it is important to vent the exterior glazing at the top and bottom to prevent buckling of the window the storm sash is intended to protect.

Although the original windows appear to be still intact in the example above, ill-sized storm windows have been placed over them. The gaps created by the too-small storm windows have been filled in with wood at the top, greatly compromising the appearance of the windows.

COMPARISON OF WINDOW FRAME MATERIALS

(Adapted from: *Ideas for Great Windows & Doors.* Sunset Publishing Corporation, 1993. "Comparing Window Frames," p. 69)

Wood

Pros. Durable and insulating, wood window are available prefinished, primed, or bare. If properly maintained, they can last for hundreds of years.
Cons. Regular refinishing is essential because wood windows can rot if not properly maintained. Moisture can cause wood frames to stick, and paint buildup can make them both difficult to operate and prone to air infiltration.
Cost. Quality and finish dictate the initial cost. Upkeep is an additional, ongoing expense.

Clad Wood

Pros. Wood frames manufactured with a thin layer of aluminum or vinyl have the insulating advantages of wood and do not require exterior maintenance for the life of the cladding material.
Cons. Paintable cladding is required if a color other than the limited number of standard shades is desired. Rot can occur under cladding.
Cost. The cost is about the same as prefinished wood and about 20 percent more than bare wood.

Vinyl

Pros. Insulated vinyl can be more energy efficient than wood, and vinyl without steel reinforcing is as efficient as wood.
Cons. Because dark colors absorb too much heat, vinyl frames are normally available in only white or beige.
Cost. Not as inexpensive as low-end aluminum windows, vinyl windows can cost as much as premium wood windows.

Aluminum

Pros. A light, strong material, aluminum retains its shape better than wood or vinyl. Color-bonded or anodizd aluminum is practically maintenance-free.
Cons. Aluminum is prone to scratches and nicks. Even if designed with a layer of nonconduting material to act as a thermal break, aluminum frames are not as energy-efficient as other types of window frames.
Cost. The price of aluminum windows varies from equal to about half of the cost of premium wood windows.

Fiberglass

Pros. Strong and durable, fiberglass is more insulating than wood. Window frames are available with a brown or white polyurethane coating that can be painted.
Cons. The long-term performance of fiberglass windows, which were debuted in the Northeast in 1990, is unknown.
Cost. The cost is close to that of premium wood windows.

Steel

Pros. Steel windows, which have factory finishes, are very durable.
Cons. Steel windows are expensive and are not available in double-hung and slider styles. Although better than aluminum, they are less energy efficient than other window frame materials
Cost. Although competitive for some applications, such as curved or very large windows, steel is the most expensive window frame material.

4.1.10

Details

Decorative, craft, and functional details that are important to the historic or visual character of a structure should be retained and protected. Replacement of missing details should be based on documentary, physical, and/or pictorial evidence and be compatible with surviving character-defining features. Application of ornamentation inappropriate to the style, type, and age of a structure will not be permitted.

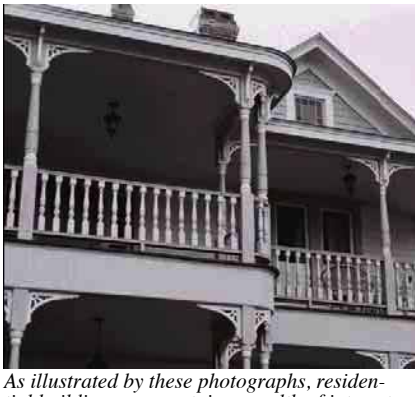
Important details and ornamentation can often be found on old structures from the foundation level to the chimneys—from decorative grillwork that allows ventilation under the structure to the brick details of a chimney top. They can provide evidence of the age and function of the structure, and they usually are representative of the period or architectural style. Significant details should be identified, maintained, and repaired since they are essential to the character of a structure and reflect the technology, materials, and craftsmanship available when they were created.

The presence or absence of ornamentation usually is a key aspect of the design of a building. Patterns, color, and texture in the application of materials can make a feature of a building prominent as can decorative trim. Consequently, even subtle changes to details and ornamentation can significantly change how a building is perceived and how it relates to neighboring structures.

Alterations that change the material, that obscure evidence of the way a feature was crafted, that change the surface finish or texture, or that impact details characteristic of a building's architectural style should be avoided. Painting a previously unpainted surface, repointing masonry joints with mortar that does not match the old, and adding ornate trim to plain window frames are examples of alterations that usually are considered inappropriate.

Restoration of damaged details should preserve as much original material as possible. If a distinctive detail is missing or severely deteriorated, the replacement should match the old in design, texture, color, and other visual characteristics, and, where possible, materials. Historical photographs, drawings, and descriptions along with physical evidence should be used when planning the reapplication of a lost feature. When adequate documentation to precisely replicate the original detail is unavailable, a new design compatible with the design and other ornamentation of the building and with structures in the vicinity may be appropriate.

Never try to make a building look older, grander, or more rustic than it was originally by using details belonging to another period, style, or type of building. The results of changing significant details are either unconvincing or misleading.



As illustrated by these photographs, residential buildings can contain a wealth of interesting ornamentation and details.

4.1.11

AWNINGS & CANOPIES

This is an example of an old house that historically had awnings.

On houses and other types of structures, canvas awnings may be allowed either if they replicate awnings that historically were on the building or if their design, size, color, and details complement existing features and the location. Installation of an awning must not damage significant old building materials or hide important design features. New awnings and canopies made of metal, plastic, and other materials are discouraged.

Scale. An awning should not be so large that it overwhelms a façade or hides significant architectural features.

Proportion and form. The directional emphasis of a building's design should influence the proportions of the awning or canopy.

Ornamentation, materials, and color. Design details, color, patterns, materials, and illumination for awnings and canopies should be chosen to suit the building and its surroundings and not to draw attention.

4.1.12

Code Compliance

Guidelines for Existing Residential-Type Buildings

Compliance with health and safety codes and handicap access requirements should be carried out with a minimum of impact to the historic character of old buildings.

Health and safety codes and legislation requiring accessibility for the disabled can necessitate alterations to old buildings that are not used as private residences. When compliance is required, owners should work with the City's building inspectors to meet standards and should strive to avoid loss of significant features and spaces. Any changes should be compatible in scale and design with the old structure, and they should, if possible, be reversible.

Above: The placement of fire escapes at the rear of buildings usually is appropriate.

Above left: The wheelchair lift provides access near the front entrance and eliminated the need or a ramp. Such lifts are effective for three-to-ten foot changes in elevation.

Left Middle: This handicapped ramp is inappropriate because it dominates the small building. The enclosure of the front porch also would not meet the Historic Preservation Commission guidelines.

Two Bottom Images: This appropriate handicapped ramp is easy to locate from the off-street parking area and is inconspicuous from the street.

Additions shall respect the character and integrity of original buildings and must not be designed to appear as original components. Typically it is best to position additions at the rear or on view-obstructed sides of buildings. New additions can dramatically change the appearance of structures, and they can hide, destroy, or damage significant old features and materials.

The Commission's primary concern will be the impact of the design change on the existing residence; such additions should not dominate or clash with old buildings nearby. The Commission will not normally approve plans for an addition unless all of the following three criteria are met.

1. Features and materials important to the character of the structure and its setting would be preserved.

An addition should be planned to minimize noticeable changes to the design of an old structure and its surroundings and to limit permanent loss of old materials and important spaces. Ideally, the addition should be inconspicuous to passersby. In the future, it should be possible to remove the addition, expose the original craftsmanship and form, and then return the structure and site to the original design.

Regardless of its size, an addition requires the loss of old materials and/or changes to the immediate setting. Placement and design of the addition should take advantage of the fact that all parts of an old building and its site are rarely of equal significance. Concealment or harm to decorative features should be avoided as should changes to façades and spaces designed to be seen by the public and guests. Consequently, changes to the back or sides of a building usually have the least impact.

Elimination of old features and materials can sometimes be minimized by limiting the number of openings between the old and new and by incorporating existing openings into the design. Material loss can also be reduced by keeping the point of contact of the addition with the old building as small as possible.

Above: The small, one-story additions on the left do not detract from the original design of the house.

For some locations, the appropriate size of an addition may be severely restricted or any addition may even be deemed inappropriate. An example of where this could be true would be a building designed to be seen on all sides. This could also occur within a very significant complex of buildings or where a tree eligible for preserving is located.

2. The design of the addition would be compatible with the existing structure and its context.

The character of each old property is different and is determined by design, materials, and setting. Some design principles that affect character include placement, scale, proportion, shape, massing, rhythm, and directional emphasis; these are explained in the Appendix section of this publication.

A new addition should strongly relate to the existing building, which should retain its prominence. Considerations for making additions compatible include the following.

Placement. An addition should be located to minimize changes to the proportions and profile of the old building. Because Senatobia's buildings are not tall, rooftop additions or a new story would usually be too conspicuous to be acceptable. Front additions, including decks, are also rarely appropriate. Side and rear additions normally should be set back from the adjacent building wall and roof. The addition of dormers, which can convey a false impression about the original design of a structure, may be allowed on a building if there is no reasonable alternative and the placement can be inconspicuous. Visible garage additions should be avoided; on historic properties, garages were usually separate structures located in the back yard.

Size, scale, and proportion. The scale and proportions of an addition should be carefully planned so that the form of the old building is visible and not overpowered. Usually, the height and width of an addition should not be greater than that of the old building, and the floor-to-floor heights should generally appear consistent.

Shape and massing. The massing and shape of the old building, including its roof type and pitch, should be respected by an addition.

Rhythm and directional emphasis. The placement, shape, and proportions of features, such as windows and doors, should relate to the treatment of openings in the old building.

Materials and details. Materials and design details should complement the old in their size, texture, color, and other particulars; they do not necessarily have to match the old. Large areas of glass, such as a greenhouse addition, usually should be confined to an inconspicuous location.

3. The new addition would be distinguishable from the old and would not create a false impression about the original or historic appearance of the structure.

While compatibility is important, slavish copying of the old building should be avoided. Some difference in detailing, material, or color is needed to clearly indicate that the addition is not a portion of the original structure. After an addition is constructed, it should still be possible to recognize the original form of the building.

Built in the early 1900s, this residence was enlarged considerably for use as a hotel. Both rear and side additions were made for the new use. While the brick and roofing of the additions match that of the old structure, the detailing is less elaborate. The form of the original house, which is still dominant, is evident.

4.2

Guidelines for New Residential-Type Buildings

Construction plans are reviewed to ensure that new residential buildings will be in harmony with the style, form, proportion, texture, and arrangement of old residential structures and that valuable features and open spaces will be protected. An appropriate new building is one that takes design cues from neighboring old structures, that responds to its site, and that utilizes materials which will last indefinitely if maintained.

In planning for the construction of a new residential-type building, the starting point should not be examination of floor plans and favorite architectural styles in pattern books. Instead of being thought of as a sculpture isolated from its setting, a new structure needs to be viewed as a feature of a large composition. The guidelines in this section for new residential-type construction outline some considerations important for a successful design.

4.2.1

New Buildings

Guidelines for New Residential-Type Buildings

The emphasis on the front of a principal building, which normally should have a strong orientation to the street and details providing human scale, should be on the entrance for pedestrians, not the one for vehicles. While durable, high-quality modern materials expected to last into the next century can be acceptable, their appearance should not cause a building or group of structures to dominate the streetscape or disrupt the character of the neighborhood.

This currently popular house style would not fit in locations listed in the Senatobia Historic District. The prominent garage, use of different materials on the façade, and the massing are inconsistent with Senatobia's historic structures.

Not only is it important to be sensitive to the overall character of the neighborhood when planning a new building, it is also crucial to examine the immediate context. Look closely at any old buildings, open spaces, and landscape features that relate visually to the site; these include structures and spaces on the subject property, those visible from the site, and ones that are in the immediate vicinity. The size of the area that should be considered as part of the context and strongly influence the design varies and can be unique for each site.

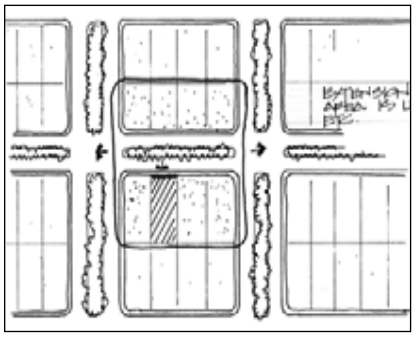
The neighboring buildings and landscape elements within the context should be examined to determine whether any significant features and spaces or consistent patterns of relationships between structures are present. Also, if the existing structures in the area have a common style or were built during a similar period, that common style should influence, but not necessarily dictate, the design of new buildings. New buildings do not necessarily have to replicate the design or features of neighboring buildings in order to be harmonious.

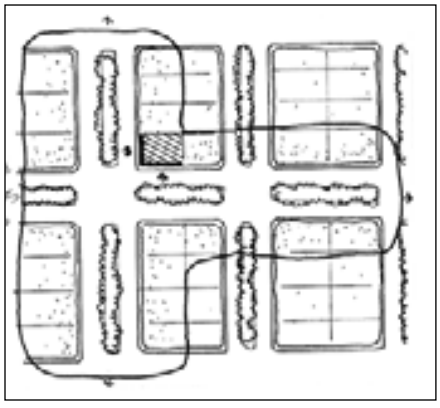
Setback & Placement

New buildings should conform to the setback, placement, and spacing patterns of structures within the context.

The public spaces within Senatobia's traditional neighborhoods are often defined by the front edge of individual structures. This building setback line should ordinarily be maintained with new construction.

Placement of main buildings and accessory structures in relation to side and rear property lines, the curb line, significant open spaces, or each other can also be important to defining public, semi-public, and private spaces. If there is a consistent pattern, the established rhythm normally should be maintained with new construction. Patterns of spacing between buildings and the amount of open space around buildings should also be respected.





Area of influence. Above, interior site, and, right, corner site, showing suggested minimum area that should be considered context.

Guidelines for New Residential-Type Buildings

New construction within a property should usually retain an established hierarchy or organization of buildings and spaces.The main building can be easily identified, often by a prominent location and the allowance of space around it; the outbuildings are usually smaller, clustered, and frequently oriented to the main building or the other outbuildings. The placement and other design elements of a new building should not make it equal in importance or more prominent than the historic main building.

Always verify legal setbacks required by the City's Zoning Ordinance. Conflicts may be resolved by application to the Board of Zoning Appeals.

Size, Scale & Proportion

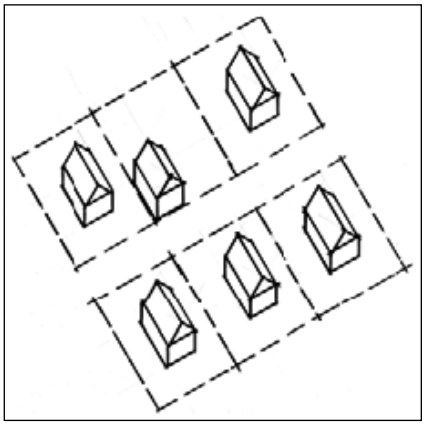
The size, scale, and proportions of new buildings should conform to that of existing structures if there is a dominant pattern within the context.

Although the sizes of existing principal structures varies within Senatobia's neighborhoods, the scale of buildings within rows of buildings or along one side of a block is generally consistent and is most easily identified by the size of the footprint and number of stories.

New construction should have a comparable number of floor levels to neighboring buildings, whether one-, two-, or three-story levels. A new building should be no higher than the tallest building in the immediate vicinity unless it is to be a significant public building. It should not be shorter than the old main buildings nearby unless it will serve as an outbuilding.

Not only does the number of stories determine a building's scale, but the height of each story, or floor-to-floor height, can also affect the scale of individual buildings. Older buildings typically contained much higher ceilings than those constructed more recently. This is most noticeable in the case of one-story structures where differences in ceiling height dramatically affect the exterior proportions of the building façade. Floor-to-floor heights should be matched as closely as possible to those of surrounding buildings so as to maintain comparable ground-to-eave heights.

(Diagram Below)
The placement and setbacks of the building drawn in the top center lot are inconsistent with the pattern set by nearby structures. For new buildings, such inconsistency is discouraged.



Proportions —the relationships between horizontal and vertical dimensions —of new principal buildings should be consistent with old ones within the context, and those of outbuildings should be harmonious with the main buildings to which they relate.

Massing & Roof Form

Massing and roof form should be treated in a way that makes the volume, shape, and composition of the new building compatible with existing structures and public spaces within the context.

The massing of a building—the volume and arrangement of its geometric forms—is key to its visual interest and compatibility with surrounding structures. Massing usually should be similar in complexity to buildings of similar size and type in the vicinity. Large buildings normally require more complex massing than small structures to be in scale with the neighborhood.

Roof form is primarily determined by the shape of a building's floor plan, particularly the exterior walls. The orientation of the floor plan, whether it stretches across its lot or runs from front to back, will determine the look of the roof from the street. The type of roof—gabled, hipped, gambrel, or some variation of these—will project a certain character to the entire structure.

Gable and hip roofs with a moderate pitch are usually appropriate on Senatobia's residences. Flat roofs, while acceptable on some nonresidential structures, are usually not allowed within the predominately residential neighborhoods. Unusual roof forms should be used only to accentuate the importance of a significant public building.

Orientation

The directional emphasis of the roof form, the massing, and the location of the main entrance for a new building should be similar to that of existing buildings.

A new structure should be designed to respect the existing pattern of orientation existing within its context.

4.2.3

Site Design

The character of the landscape surrounding a building is an important design consideration. Topography, existing vegetation, sun orientation, access, and site features should be taken into account when planning a new structure.

Site Features & Open Spaces
The siting and construction of new buildings should respect significant natural and man-made site features, historic open spaces, and structures.

Important site features and open spaces, such as old brick walls, garden structures, and significant recreation facilities, should be retained.

Topography
New buildings should be sited and planned to fit the topography of the site.

The land should not only slope away from a building to prevent moisture damage, it should also meet the foundation in a way that is appropriate. It should not appear that a stock plan was selected for a site the plan does not fit.

Vegetation
Significant existing vegetation, especially plantings from old gardens and trees, should be retained.

Existing trees and vegetation that provide character to neighborhoods should be protected. New structures should be located to preserve trees. Grading changes and soil compaction within or close to the drip line must be avoided if a tree is to be retained.

Sun Orientation
Orientation in relation to the sun should be considered in the design of building exteriors and landscape features and spaces.

Sun and shade affect the use of interior and exterior spaces, especially porches. For climate control, old houses often employed overhangs, porches, awnings, and other devices to provide shade and help keep interior spaces cool. Similar features are appropriate for new buildings.

Light and shadow can give emphasis to the appearance of design details. The same details on the shaded north side of a structure will look different where illuminated by sunlight.

Access & Parking
New buildings and their sites should be planned to be attractive to pedestrians. Garages and parking lots should not dominate the design of buildings and their sites.

Old main buildings in Senatobia usually have a prominent front entrance for visitors and a comfortable path to that doorway. The same should be true for new structures. Parking for visitors should be convenient to that entrance and should not, by its location, direct guests to private or service entrances. Visitor parking, however, should not cause a building to be set back further from the street than its neighbors or to necessitate paving a large portion of the front yard area.

Where necessary, parking lots should be small and screened. Alternatives to asphalt paving should be considered. Placement of garages and owner parking should usually be inconspicuous and away from the front of the house.

To protect a distinctive tree, soil compaction, grade changes, trenches, and pavement near and within the drip line should be avoided. Parking under the tree is strongly discouraged.

Most old homes were designed to have guests enter through the front door.

Hierarchy
Public, semi-public, and private areas should be differentiated in the design of new building exteriors. The design of main buildings and outbuildings should also express relative importance.

The location of the main entrance and spaces for visitors should be clearly distinguishable from service entrances and private spaces. This can be accomplished with such elements as porches and ornamentation.

Outbuildings should usually be smaller and less elaborately detailed than main buildings, especially if located in close proximity.

Transition Space
In new construction, attention should be given to the transition spaces between the street and interior spaces.

Older buildings, and historic structures, in particular, usually relate well to their surroundings. This is especially true in warm climates where porches or balconies and front-to-rear fenestration were part of everyday life.

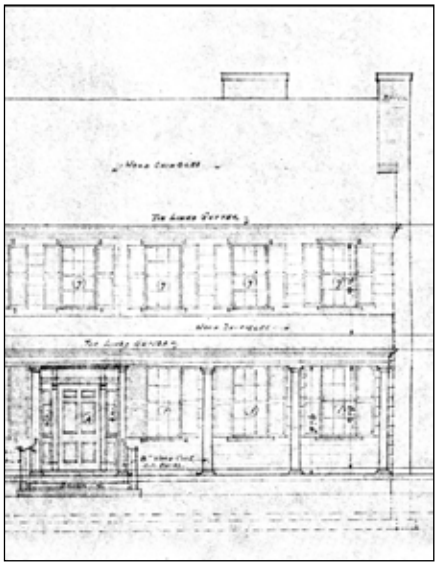
In these cases, the building itself would often connect to the public space, such as a street, sometimes through exterior spaces. One of these was often a covered porch which opened into a garden or courtyard. Whether one was arriving on foot or by carriage or horseback, there was a definite sequence of spaces which led to the front, or formal entry. While this made for an interesting approach for the visitor, it also gave a sense of connectedness to the building and its setting.

Articulation
Large blank walls facing a street should be avoided. Façades should be broken by the use of openings, decorative details, pilasters, recessed areas, balconies, or other features.

Especially if they are close to the street, building walls should be designed to be appealing to pedestrians. Building mass should be divided to create rhythm and visual interest.

Openings
The area occupied by windows and doors and the placement and proportion of openings usually should be similar to that of old buildings nearby.

The rhythms of neighboring buildings do not have to be exactly duplicated, but windows and doors usually should have some similarities in size, proportion, and the amount of wall space they cover.



Design Vocabulary

The design vocabulary of existing structures within the context should, in most cases, suggest design concepts and individual architectural elements for new construction.

Shapes, rhythms, and design details are a few design vocabulary elements of neighboring structures that should influence the design of a new building.

Materials

Exterior materials for new construction should be compatible with those of historic structures on the property or in the neighborhood.

Compatible materials may not be necessarily identical to those of surrounding buildings, but they should normally be found within the surrounding neighborhood. This applies to types of exterior siding and trim, masonry, roofing material, and windows.

While substitute siding and trim is not recommended for existing buildings, its use in new construction is allowed on a case-by-case basis with some exceptions. Vinyl or hardboard siding with an exaggerated texture is not acceptable.

While either wood or a durable substitute siding that resembles wood siding is generally an appropriate exterior material for new construction in historic neighborhoods, the use of brick veneer should be approached with care. Although brick or stucco was used in the construction of some fine old buildings in Senatobia, those materials were less common than wood except on nonresidential structures. When used, brick should be selected carefully, with attention to texture,
method of forming, and color. Brick companies offer a variety of styles which simulate old molded brick in texture and color.

Exterior materials usually should be consistent on all visible sides of a building. While subtle differences in details between the material on a façade and the sides of a building may sometimes be acceptable, different materials will not normally be approved.

Windows in new buildings usually should be operable. Insulated glass will be allowed provided that muntin grids, when used, are permanent and are found on the exterior surface of the glass. Nontraditional materials for window frames may be allowed if it can be shown that they will be as durable as traditional materials.

Color

Colors of materials for new buildings should be chosen to complement the design of the structure. Except for important public buildings or as small accents, colors should blend with those on buildings within the context.

Color can play an important role in making a building stand out in its setting. Since the goal of the Design Review Board is to ensure that new construction is harmonious with the old, colors that create a dramatic contrast will not normally be approved.

The details on this new house would not be compatible with Senatobia's historic neighborhood homes.

Above: Chimneys covered with vinyl siding are not appropriate for houses attempting to blend with Senatobia's historic buildings.

Below: The design vocabulary and use of materials of this house would not blend with Senatobia's historic buildings.

Chapter 5

Downtown Architectural Design Guidelines

Miscellaneous

Miscellaneous

5.1

Artwork

Artwork includes paintings, sculptures, murals and other objects whether attached to a building or freestanding. Downtown Senatobia has a rich tradition of creative artistic installations of many and varied forms.

Guidelines

❖ Retain and preserve artwork that contributes to the overall historic character of a building, site or district.

❖ Artwork, when applied or affixed to a building, should be subordinate to the overall building

❖ Artwork should not obscure or damage building elements or details. For instance, a mural should not cover windows. However, a mural may creatively incorporate a window into it's composition as long as its function is not compromised.

❖ When applied to or affixed to a locally designated historic structure, artwork should not detract from the historic character of the building, site or district, nor should it confuse the public regarding the period of significance of the building or district through anachronistic images or details.

Samples of artwork from Aiken, SC.

5.2 Introduction

The nature and character of Senatobia's historic downtown business district has become blurred over the years. Sign designers and suppliers have encouraged signs that are not appropriate for pedestrians or vehicles moving at slow speeds. Many are not appropriate for the protection and preservation of one of the city's most valuable resources – our architectural heritage.

This chapter provides guidance for designing signs that are appropriate and sympathetic to the character of our irreplaceable and historic downtown.

Examples of signs which are appropriate and inappropriate are found in **Section 5.2.9, pages 82a & 82b**.

5.2.1 General Sign Guidelines

- Signs should follow the sign requirements of the Sign Ordinance of the City of Senatobia in addition to these guidelines.
- Size, scale, lighting, location, style, and color are all important considerations for signs. They shall be compatible with the architecture of the historic buildings and character of the district.
- Signs which are historical in their own right should be preserved, using original colors.
- Sign designs should be based on styles from the late-19th and early 20th century. This is the period during which most of Senatobia's downtown was constructed. Early-American signs are not advised.
- Sign changes or renewal in the historic preservation district must be presented to the Senatobia Historic Preservation Commission for review. An application for a COA will be necessary, including details of the final sign -- size, materials, layout and color.
- Portable signs, including banners, unless otherwise specified, should not be used.

5.2.1a Color

- All signs should be designed so that they will have dark backgrounds and light letters.
- The number of colors used in any one sign should be limited to two or three.
- Bright day-glo (fluorescent) colors should be avoided. Neon signs are appropriate only if they are considered an integral part of a building's history. Neon signs are not desirable for window signs. This includes "Open" signs in a window.

- Sign colors should complement the colors used on the building, adjacent buildings and the overall block.
- New advertising signs should not be painted directly over an entire brick façade. Antique/historic painted signs, such as "Coca-Cola signs" may be preserved and restored, even when they do not related to the business occupying the building.

5.2.1b Recommended Materials

- ♦ Wood (carved, sandblasted, etched, primed and painted or stained, and properly finished)
- ♦ Metal (formed, etched, cast, engraved, properly primed and painted, and factory coated to protect against corrosion)
- ♦ High-density pre-formed foam or similar material. Contemporary materials of this nature may be very appropriate if the sign is properly designed.
- Sign materials should be compatible with the design of the façade where they are placed and should contribute to the legibility of the sign.
- Individually mounted internally lighted channel letters are not considered appropriate. *See example*
- Plastic-faced signs lighted from the inside, also known as cabinet signs, are not considered appropriate. *See example.*
- Paper and cloth signs are not suitable for exterior use and when used on the interior, they are for temporary use only.

5.2.1c Sign Legibility

- Signs should be readable and not detract from the image of the building. Lettering is the most significant influence on legibility.
- Too many words and letters and words placed too close together should be avoided. As a general rule, letters should not occupy more than 75% of a *sign panel* area. This is different from a window sign.
- Use a traditional font such as Serif. *See examples*

5.2.1d Sign Lighting

- Consider whether a sign needs lighting at all. After dark, lights in the window display or nearby street lights may be ample. Lighting should be limited to the minimum level required.
- Signs lighted indirectly are usually best because the sign will appear better integrated into the building's architecture.
- Neon signs are not considered appropriate unless they are part of the historical nature of the particular building. See sign color guidelines, Section 5.2.1a.

- Light fixtures supported by the exterior of the building cast light on the sign and may highlight the structure as well. Spotlights or floor lights should not be used.

- Projecting light fixtures should be compatible with the historic period of the building.

5.2.2 Wall Signs

- Signs should be mounted according to the proportions and scale of the elements within the structure's façade.

- Design wall signs to have one square foot per one linear foot of building façade or storefront width. If the building is 30 feet wide, wall signs should be no more than 30 sq. feet in size. This will apply to total amount of wall/window signage for the first floor façade, first-floor storefront, or first floor tenant space.

- Signs should be located where architectural features or details suggest a location, size or shape of the sign. This is usually a band or blank area between the first and second floors of a building.

- Sign location should be consistent with sign locations on adjacent buildings.

- Signs should relate to the sidewalk more than to motorists. Small projecting signs under awnings are very appropriate. They should be placed close to the entrance.

- Wall signs above the first floor should be a maximum of 9 square feet in size and should be in proportion to the building façade and other signage.

- Signs should not conceal or obscure original decorative designs or architectural detailing of the building.

- Digital and LED signs (signs with computer fed messages) are not considered appropriate, nor are flashing or portable signs.

5.2.3 Projecting Signs

- Hanging signs are one of the most historically appropriate types.

- Projecting arm signs should be a maximum of 4 ½ square feet in size. They should maintain at least an 8-10 foot pedestrian clearance from grade level (sidewalk level).

- A hanging sign should be 30-40 feet from hanging signs on adjacent buildings.

- Decorative iron and wood brackets for sign support are encouraged. They should be bolted into masonry joints rather than through the face of the masonry.

- On a multi-storied building, a projecting sign should be suspended between the bottom of the second story sills and the top of the doors or windows to the first story.

5.2.4 Window Signs

- Window decal signs/letters should have light lettering and shouldn't detract from the façade. These should take up no more than 10 per cent of the total storefront window. Signs placed in the window on the interior should occupy not more than 20 per cent of the display area.

- Window signs should be limited to individual letters and logos placed on the interior surface of the window and intended to be viewed from the outside.

5.2.5 Awning Signs

- See *Section 3.1.6* for general awning guidelines.

- Signage on the body, or sloped portion, of an awning is generally discouraged. However, the name of the business or the address on the valence (front portion of the awning sloping straight down) is generally appropriate.

- Awning lettering should be a maximum of 12 square feet or 25% of the total square footage of the front-facing panel.

- Letter color should be compatible with the awning and the general building color scheme.

5.2.6 Figurative Signs

- Signs which identify a business through the use of a graphic or crafted symbol (such as shoes, keys, coffee pots, books, etc.) are encouraged. They can be incorporated into any of the allowable sign types and materials.

5.2.7 Freestanding Signs

- Do not use more than one freestanding sign per building frontage.

- Sandwich board signs should be designed to be 9 square feet or less and should have dark backgrounds and light lettering.

- Sandwich board or freestanding signs should be placed no more than two feet from building and give at least 5 feet of travel space between the sign and the outer edge of the sidewalk.

5.2.8 Temporary Signs

- Temporary signs are required to have a dark background and light lettering. Contact City of Senatobia Building Code Enforcement Officer for temporary sign approval.

Appropriate Signs

Figure 1. Individually cut letters, applied to bldg. surface; indirect lighting, if any.

Figure 2. Flat panel sign with gooseneck lighting.

Figure 3. Letters on window/door glass (with figurative sign)

Figure 4. Perpendicular, hanging sign; dark background, light letters, decorative bracket

Figure 5. Sandblasted foam/wood materials

Figure 6. Neon sign that is a part of the building's history

Figure 7. Signs do not cover architectural features of buildings.

Figure 8. Sign on awning valence (forward area that hangs straight down)

Figures 9 & 10. Figurative signs

Times New Roman and Georgian are Serif fonts. They are traditional in nature and are appropriate for the signs in downtown Senatobia.

Figure 11. Examples of letters in Serif fonts.

Figure 12. Sandwich sign for sidewalk with dark background.

Inappropriate Signs

Figure 1. Plastic backlit sign also known as a cabinet sign.

Figure 2. Cutout view of cabinet sign.

Figure 3. Neon signs not part of the building's history.

Figure 4. Plastic sign, interchangeable letters

Figure 5. Portable sign with inter-changeable letters.

Figure 6. "Open" neon window signs.

Figure 7. Banner signs, window or wall.

Figure 7. Individually cut backlit letters

Figure 9. String of poly flag pendants.

Figure 10. Signs of inappropriate size; lettering which is inappropriate for architecture of building.

Chapter 6

Downtown Architectural Design Guidelines

Design Review Checklists

Design Review Checklists

6.1

Design Review Checklist for Applicants

The intent of the checklist at right is to provide a concise set of goal statements that embody the spirit of the design guidelines as contained throughout this manual. An applicant should be able to review the checklist at right and determine if their request for design approval satisfies the intent of this document. All goal statements begin with a section reference which refers to the expanded sections of the design guidelines herein.

It is also suggested that the applicant review Section 6.2, "Design Review Checklist for Review Board." This checklist will give the applicant insight into the kinds of questions the Review Board is likely to consider and possibly ask the applicant. Moreover, it contains questions that elaborate on general concepts presented in the guidelines that might not have been addressed specifically or in great detail, and therefore, lend even greater clarity to the intent of each individual guideline section.

Section 1: Introduction

1.1 Review of the preservation and renovation of designated local landmarks shall be conducted by the Historic Preservation Commission.

Section 2: Guidelines for Site Design

2.1a maintain the line of storefronts at the sidewalk edge and orient main entrances to open toward the major street

2.1b use devices such as walls, fences, landscaping, etc. to maintain the alignment of frontages to maintain the "street wall of buildings" where buildings have been removed or adjacent to open spaces

2.2a orient storefronts to the major street frontage

2.2b ensure corner buildings address frontages on both streets

2.2c create pedestrian interest at the street level

2.3a locate surface parking on appropriate sites

2.3b reduce the visual impact of surface parking lots

2.3c reduce the visual impact of structured parking facilities

2.3d make security and pedestrian circulation high priorities

2.4a use the existing street hierarchy and streetscape treatments as a basis for designing new streetscape elements

2.4b create comfortable and attractive sitting areas, plazas and small open spaces

2.4c select street trees that are appropriate to their location and function

2.4d select ground level plants that suit their location and function

2.4e install street furnishings that create a unified visual appearance in downtown and are compatible with existing installations

2.4f preserve historic features of the streetscape

2.5 design alleys to serve as attractive routes for pedestrians, as well as efficient service access for vehicles

2.6a use innovative railing designs to define outdoor spaces, such as cafes, from pedestrian movement areas

2.6b improve rear or side alley elevations to enhance public access from parking lots and alleys

Section 3: Guidelines for New Buildings

3.1 consider the height, mass, and scale of the surrounding downtown buildings

3.2a maintain a human building scale rather than a monolithic or monumental scale

3.2b maintain the rhythm established by the repetition of the traditional façade structural bay widths

3.3 align architectural features and maintain established patterns with neighboring buildings

3.4 minimize the visibility of roof-mounted HVAC units and other mechanical, structural, or electrical appurtenances

3.5 use building materials that have a texture, pattern and scale that reflect the historic building patterns in the downtown area

3.6 incorporate traditional design elements in new designs, especially those related to the traditional relationship of the storefront/entry and building frame or piers
3.7 maintain the proportions of storefront windows, doors and the established pattern of upper story windows
3.8 maintain the original line of the building setback along with a version of the traditional recessed or covered storefront entry
3.9 use awnings and canopies to provide shade and visual depth to the façade
3.10 use balconies to create exterior access, detail and visual interest to a building

Section 4: Guidelines for Existing Buildings

4.1.1a preserve original façade elements
4.1.1b remove incompatible façade elements
4.1.2a maintain the original size, shape and proportion of storefront façades and openings to retain the historic scale and character
4.1.2b maintain traditional recessed entries where they exist
4.1.2c maintain the bulk head, or kick plate, below display windows
4.1.2d preserve the transom if it exists
4.1.3 preserve the shape, materials & spacing of upper story windows
4.1.4 preserve the shape, materials and spacing of doors
4.1.5 use awnings to provide shade & visual depth to the façade
4.1.6 select building colors appropriate to the historic character of the building and area
4.1.7 use repair and cleaning methods that preserve the structural and visual integrity of historic building elements
4.1.8 use replacement components that replicate historic building elements as closely as possible
4.2 distinguish additions to downtown buildings, yet maintain compatibility
4.3 use demolition as a last resort only -- seek to rehabilitate build ings whenever possible

Section 5: Miscellaneous Design Guidelines

5.1 enrich the downtown with public art
5.2a design signs as an integral part of the overall building design
5.2b use simple signs to clearly convey a message. Symbols as signs are easily read and enhance pedestrian quality

6.2

Design Review Checklist for Review Board

The intent of the checklist that follows at right is to provide a comprehensive and systematic checklist for the Historic Preservation Commission to utilize in every case under their review. Using the checklist will ensure a greater measure of objectivity in the review process, ensuring each applicant receives the same treatment from the Commission. Additionally, the checklist becomes a basis for motions, referencing appropriate sections of the design guidelines in directive statements. The elaborative questions that follow the checklist outline simply serve to give an understanding in common sense, laymen's terms, of the kinds of information each guideline section is after and which needs to be considered in each review. And finally, the checklist, is provided as a reminder of everything the Historic Preservation Commission needs to consider with each application for design approval.

1. Introduction of Case/Standard Protocol

2. Site Design
- 2.1 Building Setback/Alignment
- 2.2 Street Orientation
- 2.3 Parking (Surface & Structured)
- 2.4 Streetscaping & Landscape
- 2.5 Alleys
- 2.6 Fences & Railings

3. Guidelines for New Buildings
- 3.1 Building Heights
- 3.2 Façade Proportion & Rhythm
- 3.3 Alignment of Architectural Elements
- 3.4 Roofs & Upper Story Details
- 3.5 Wall Materials
- 3.6 Piers/Building Frame
- 3.7 Doors & Windows
- 3.8 Storefront
- 3.9 Awnings & Canopies
- 3.10 Balconies

4. Guidelines for Existing Buildings
- 4.1 Preservation of Existing Façade Elements
  - 4.1.1 Removal of Inconsistent Elements
  - 4.1.2 Storefront Renovation & Replacement
  - 4.1.3 Window Renovation & Replacement
  - 4.1.4 Door Renovation & Replacement
  - 4.1.5 Awning or Canopy Renovation & Replacement
  - 4.1.6 Painting
  - 4.1.7 Repair & Cleaning
  - 4.1.8 Replacement of Unavailable Components
- 4.2 Additions to Existing Structures
- 4.3 Demolitions & Relocations

5. Miscellaneous Guidelines
- 5.1 Artwork
- 5.2 Signs

6. Design Review Checklists
- 6.1 Design Review Checklist for Applicants
- 6.2 Design Review Checklist for Review Board

Design Review Checklist

1. Introduction of Case/Standard Protocol

- Introduce the Applicant to the process and invite them or their agent to present their design request.
- Have the Review Board liaison introduce each case along with any staff recommendations.
- Invite the public to speak in support or opposition to the case.
- Call for questions from the Commission.
- Give the applicant an opportunity to respond to each question.
- After appropriate discussion, call for a motion.
- Take action on motion as appropriate.

2. Site Design

2.1 Building Setback/Alignment

What is the average distance from the face of the adjacent buildings to the edge street and/or sidewalk? Is this building generally in alignment with adjacent buildings? If a building is missing, what elements have been designed to maintain the "street wall"?

2.2 Street Orientation

Is the entry/storefront of the building oriented toward the dominant pedestrian route? On corner buildings, does the side façade include a partial gesture of entry to address the pedestrian?

2.3 Location of Parking/Open Spaces

If parking is located on the surface, is it placed behind the buildings or on the primary street? Is there a safe and well-lit path leading from the parking area to the main street? Are the 'open edges' of the parking lot screened with appropriate landscaping buffers or low walls?

If structured parking is utilized, is the smallest façade located along the main street? Is mixed-use/retail development included on the street level of the garage along the main street? Is the façade of the garage articulated to relate to the scale of the surrounding buildings?

2.4 Streetscaping & Landscape

Are any proposed parking lots buffered with low walls and/or landscaping? Are any trees being removed as a part of this application? If so, are replacement trees being proposed and what is their size, species, and spacing?

2.5 Alleys

Is the entrance to the building from the alley treated in an attractive manner? Is the alley well-lit? How is the screening of mechanical equipment, trash bins, etc. being handled? Are there any potential conflicts between pedestrians and automobiles?

2.6 Fences & Railings

Is a sidewalk encroachment permit required for this use? Is the fencing temporary or permanent? If temporary, is it sturdy and safe and attractive? If permanent, does it utilize materials and detailing appropriate to the building itself and the district as a whole?

6.2

Design Review Checklist for Review Board

3. Guidelines for New Buildings

3.1 Building Heights

What is the average height of the adjacent buildings? Is the proposed building reasonably compatible with the heights of adjacent buildings? Are any critical details, roof materials, or strong horizontal bands (e.g. cornice treatments, terra cotta roof tiles) of adjacent buildings compromised by the height of this building?

3.2 Façade Proportion & Rhythm

Has the façade been articulated to relate to the scale of the surrounding buildings? (e.g. If an infill building is proposed which is much "wider" than the existing typical façade width, has it been broken down into a series of appropriately proportioned "structural bays" to relate to the traditional building width?) Is there a clear hierarchy to the façade denoting entry? Does the façade inappropriately feature long, blank, unarticulated walls? Have the openings within the façade been articulated to break up the overall façade and to give a "human scale" to the building?

3.3 Alignment of Architectural Elements

Are the dominant horizontal elements of the building reinforced by the alignment of façade elements such as transoms, bulkheads, cornices, trim bands, awnings, etc. with adjacent buildings? If a building is being designed beside an existing one, are the dominant horizontal elements of the existing maintained on the new? (e.g. cornice line; window height; trim bands; etc.)

3.4 Roofs & Upper Story Details

Is the proposed roof in character with the surrounding buildings? Does the cornice line have sufficient detail and character to "top off" the building? Is it proportional to the body of the building? Are rooftop mechanical units and equipment screened appropriately?

3.5 Wall Materials

What is the dominant texture and material of the façade? What is the dominant color of the façade? Are each appropriate to the building, the adjacent buildings, and the buildings within the district? Are there any known deficiencies or performance & maintenance issues associated with the proposed materials? (e.g. synthetic stucco)

3.6 Piers/Building Frame

Are the piers constructed of the same material as the upper façade? Does the width of the pier have sufficient "visual strength" to appear able to support the weight of the façade above? Are elements such as awnings and canopies constrained within the piers to further strengthen the load-bearing appearance of the piers/frame?

3.7 Doors & Windows

Do the entry doors have a sufficient level of detail & promote views into the building? Do the windows create a sense of scale and visual interest to the façade? Are the window trims compatible with the style of the building and the adjacent buildings? Are the windows proportional to the overall massing of the building?

3.8 Storefront

Does the storefront fit within and reinforce the building piers? Are the materials used appropriate to the building and district? Is the traditional storefront composition addressed or interpreted? Is a transom included or interpreted? Has the bulkhead, or kickplate, been addressed or interpreted?

3.9 Awnings & Canopies

Does the awning/canopy fit within and reinforce the building piers? Does an awning need to be used to address solar heat gain? Would an awning help introduce color and/or detail to add vitality to an otherwise "plain" building? Are the awnings/canopies in alignment with those on adjacent buildings? Are the height of awnings and/or canopies installed at a height in accordance with local building codes?

3.10 Balconies

Is the balcony real or implied? (i.e. is it a functional balcony that a person could actually walk or stand on?) Is the level of detailing of the balcony appropriate to the building itself as well as the surrounding district? Are the supporting members of the balcony detailed appropriately?

4. Guidelines for Existing Buildings

4.1 Preservation of Existing Façade Elements

Has every effort been made to preserve original and unique features of the original building in subsequent renovation work? Can they be incorporated into the new design?

4.1.1 Removal of Inconsistent Elements

Does the building have a metal slipcover, or inappropriate signage that could be removed to reveal the historic fabric of the building? Can a determination be made of the condition of the substrate beneath any inconsistent elements? Do historic photographs exist to aid in this determination?

4.1.2 Storefront Renovation & Replacement

Where transom windows exist, can they be maintained and/or repaired? If the transom is concealed on the interior due to a dropped ceiling, can the ceiling be raised to allow light to penetrate the interior of the building? Are replacement materials compatible with the original? Is the historic storefront composition maintained? Is transparent glass utilized in the storefront display windows?

4.1.3 Window Renovation & Replacement

Are the new windows sympathetic to and compatible with the historical period/style of the building itself and adjacent buildings? If the building has a clear architectural style or construction period, do the windows make logical sense in terms of style? (e.g. Victorian buildings rarely, if ever, utilized 6-over-6 or 9-over-9 windows common to Colonial buildings) Can the original windows (if present) be repaired?

Do the replacement windows fit completely within openings of the original windows? Are the replacement windows the same operating type as the original?

4.1.4 Door Renovation & Replacement

Can the existing doors be reasonably repaired? Are the proposed replacement doors representative of most of the doors in the area? Are the doors accentuated with simple details such as brass pulls, kickplates, or a painted sign? Do doors to retail shops contain a high percentage of glass in order to reveal the retail contents and to promote safety? Do the replacement doors comply with the Americans with Disabilities Act (ADA)?

4.1.5 Awnings & Canopy Renovation & Replacement

Where several businesses reside in a single building, do the awnings for each simultaneously distinguish, yet relate to and complement, each other? Does the awning fit within the structural bays of the building? Does the shape of the awning relate to the window or door opening? Can the existing frame and/or hardware be used on with the replacement awning or canopy?

4.1.6 Painting

Have all non-paint options been exhausted? (i.e. If possible, avoid painting a masonry building; or, if painted seek to remove the paint.) Has the Owner been cautioned about the pitfalls of painting a masonry building in terms of maintenance/upkeep, spalling, etc.? In the case of a painted building, has the Owner been cautioned about not sandblasting as a means of paint removal? If a building must be painted, can it be painted the color of the original substrate? If not, will the new color be compatible with the color of the adjacent buildings?

4.1.7 Repair & Cleaning

Has the Owner been cautioned about not sandblasting as a means of cleaning or paint removal? Are proposed repair methods the gentlest means possible? Does the Owner understand the fragility of historic building elements and the need to protect them by reasonable means?

4.1.8 Replacement of Unavailable Components

Is the proposed replacement element compatible with the original in terms of detail, size, function, sheen, material, and durability? Will the proposed replacement item be easily detected as a "fake" or will it blend in with the other elements reasonably well?

4.2 Additions to Existing Structures

Is the addition distinguishable, yet sympathetic to the original building? Does the proposed addition follow the general scale, proportion, massing and detailing of the original structure? Is the addition an interpretation -and not a copy- of the original structure utilizing contemporary construction materials and methods? If the addition

were removed in the future, would the essential form and integrity of the original structure be impaired? For minor additions (decks, stairs, etc.) are similar materials, colors and design used and are they placed in the least visible locations?

4.3 DEMOLITIONS & RELOCATIONS

Is there overwhelming evidence that the building cannot be rehabilitated? Has this been demonstrated objectively via structural engineer studies and thorough cost-benefit analysis? Has an independent survey & cost-benefit analysis been conducted by the City to determine the authenticity of the Applicant's analysis? Is the only reason the building is being considered for demolition because the Owner allowed the building to be "demolished by neglect?" Are there life-safety concerns to be considered? Can the building be stabilized during a period of time to allow for a thorough study of non-demolition options? Has a definitive plan for the re-use of the site been presented to the Review Commission?

5. MISCELLANEOUS GUIDELINES

5.1 ARTWORK

If appropriate/applicable, how is the artwork illuminated? If appropriate/applicable, how is the artwork secured in place? Does the artwork contribute to the overall character of a building, site or downtown district? Does the artwork obscure any key elements of a building, site, view or vista?

5.2 SIGNS

5.2.1 GENERAL

Does the sign utilize too many or too few colors? Are the colors related to colors found on the building? Is the font legible? Is it located in a position which appropriately responds to the architecture of the building? Is there sufficient contrast to the sign? Are there restrictions to sign size, location, etc. in the Zoning Ordinance that govern this review? Is the material selected for the sign appropriate to the building it is being considered for? How is the sign illuminated? Is the sign primarily designed for the pedestrian, the motorist, or both?

5.2.2 WALL/PANEL SIGNS

Have the maintenance considerations of painting a sign directly on the building been discussed with the Owner? Are the proportions, scale and placement of a panel sign complementary to the building? Is the sign placement on this building consistent with sign locations on adjacent buildings? Should the sign relate more to the sidewalk/pedestrian or motorist? How is the sign illuminated?

6.2

Design Review Checklist for Review Board

5.2.3 Projecting Signs

Is the location of the projecting sign appropriate for the building and consistent with adjacent buildings? Are the brackets used to suspend the sign decorative and an enhancement to the sign itself? Has a structural engineer or qualified installer verified the structural integrity of the suspension system? Are there local codes which govern projecting signs that apply to this applicant? Is the sign hung at a 90 degree angle from the building? Is the bottom of the sign high enough to not interfere with normal pedestrian traffic and in accordance with local building codes?

5.2.4 Window Signs

Does the sign cover up too great of an area of the storefront window? Is the sign legible? (consider font; contrasting color, window transparency, etc.)

5.2.5 Awning Signs

Is the text of the awning valence sign limited to either the address or the name of the building/business? Does the color of the sign contrast and coordinate with the awning fabric?

5.2.6 Figurative Signs

Is the graphic or crafted symbol appropriate to the occupant business? How is the sign suspended? How is the sign illuminated? Have local codes and ordinances been considered in the size, location and suspension of the sign?

Chapter 7

Downtown Architectural Design Guidelines

Appendix

7.1

Architectural, Design & Planning Terms

Alignment (Architectural) The visual alignment and subsequent placement of architectural elements such as windows, cornice elements, soffits, awnings, etc. from one structure to adjacent structures in order to promote frontages continuity.

Arch A curved structure supporting its weight over an open space such as a door or window.

Articulation Describes the degree or manner in which a building wall or roof line is made up of distinct parts or elements. A highly articulated wall will appear to be composed of a number of different planes, usually made distinct by their change in direction (projections and recesses) and/or changes in materials, colors or textures.

Awning A fixed cover, typically comprised of cloth over a metal frame, that is placed over windows or building openings as protection from the sun and rain.

Balcony A railed projecting platform found above ground level on a building.

Baluster The upright portion of the row of supports for a porch railing.

Bay (Structural) A regularly repeated spatial element in a building defined by beams or ribs and their supports.

Build-To Line When placing new buildings in an existing context, it is important to approximately align them with the buildings to its right and left. In these cases, the new building should be "built-to" the line of the existing buildings rather that being considered in terms of setback. *See "Setback" herein.*

Bulkhead The space located between the pavement/sidewalk and the bottom of a traditional storefront window. Sometimes referred to as "kickplate."

Canopy A projection over a niche or doorway; often decorative or decorated.

Colonnade A row of columns supporting a roof structure.

Column A vertical support, usually cylindrical, consisting of a base, shaft and capital, either monolithic or built-up of drums the full diameter of the shaft.

Cornice The horizontal projection at the top of a wall; the top course or molding of a wall when it serves as a crowning member.

7.1 Architectural, Design & Planning Terms

Curb Cuts The elimination of a street curb to enable vehicles to cross sidewalks and enter driveways or parking lots.

Eaves The overhang at the lower edge of the roof which usually projects out over the walls.

Façade The exterior face of a building which is the architectural front, sometimes distinguished from other faces by elaboration of architectural or ornamental details.

Fascia The outside horizontal board on a cornice.

Fenestration The arrangement and design of windows and other openings in a building.

Frontages The aggregated façade wall composed of uninterrupted placement of individual urban oriented structures located side-by-side along an entire block as opposed to individual buildings located within the block. The continuity of frontages contributes to what has historically been referred to as the "Main Street Wall of Buildings."

Infill A newly constructed building within an existing development area.

Kickplate *See "Bulkhead" above.*

Lot A parcel of land, in single or joint ownership, and occupied or to be occupied by a main building and accessory buildings, or by a dwelling group and its accessory buildings, together with such open spaces and having its principal frontage on a street, road, highway or waterway.

Masonry Wall construction of such material as stone and brick.

Mass Mass describes three dimensional forms, the simplest of which are cubes, boxes (or "rectangular solids"), cylinders, pyramids and cones. Buildings are rarely one of these simple forms, but generally are composites of varying types. This composition is generally described as the "massing" of forms in a building. During the design process, massing is one of many aspects of form considered by an architect or designer and can be the result of both exterior and interior design concepts. Exterior massing can identify an entry, denote a stairway or simply create a desirable form. Mass and massing are inevitably affected by their opposite, open space. The lack of mass, or creation of perceived open space, can significantly affect the character of a building. Architects often call attention to a lack of mass, by defining the open space with low walls or railings. Landscape architects also use massing in design such as in grouping of plants with different sizes and shapes. Plant masses can be used to fill a space, define the boundary of an open area, or extend the perceived form of an architectural element.

7.1

Architectural, Design & Planning Terms

Monolithic A single large flat surface (façade) without relief. A massive unyielding structure that has no proportion for people to relate to, nor does it respond to the scale of adjacent buildings.

Mullions The divisional pieces in a multi-paned window.

Ornamentation Details added to a structure solely for decorative reasons (i.e. to add shape, texture or color to an architectural composition).

Parapet A low wall generally running around the outside of a flat roof.

Pattern The pattern of material can also add texture and can be used to add character, scale and balance to a building. The lines of the many types of brick bonds are examples of how material can be placed in a pattern to create texture.

Pier A stout column or pillar that typically frames the storefront portion of a building.

Primary Building Façade The particular façade of a building which faces the street to which the address of the building pertains.

Proportion The concept of proportion deals with the ratio of dimension between elements. Proportion can describe height to height ratios, width to width ratios, width to height ratios, as well as ratios of massing. Landscaping can be used to establish a consistent rhythm along a streetscape which will disguise the lack of proportion in building size and placement.

Recess A hollow place, as in a wall.

Rhythm (Horizontal, Vertical) The regular or harmonious recurrence of lines, shapes, forms, elements or colors, usually within a proportional system.

Rustication A method of forming stonework with recessed joints and smooth or roughly textured block faces. A regularly spaced recess in masonry work.

Scale (Human) Scale is the measurement of the relationship of one object to another object. The scale of a building can be described in terms of its relationship to a human being. All components of a building also have a relationship to each other and to the building as a whole, which is the "scale" of the components. Generally, the scale of the building components also relate to the scale of the entire building. The relationship of a building, or portions of a building, to a human being is called its relationship to "human scale." The spectrum of relationships to human scale ranges from intimate to monumental. The components of a build-

ing with an intimate scale are often small and include details which break those components into smaller units. At the other end of the spectrum, monumental scale is used to present a feeling of grandeur, security, timelessness or spiritual well-being. Building types which commonly use the monumental scale to express these feelings are banks, churches and civic buildings. Landscape or hardscape elements can also bring human scale to a large building by introducing features such as a tree canopy, leaf textures, color and fragrance.

Setback The minimum horizontal distance between the lot or property line and the nearest front, side or rear line of the building (as the case may be), including porches or any covered projection thereof, excluding steps.

Sill The framing member that forms the lower side of an opening, such as a door sill. A window sill forms the lower, usually projecting, lip on the outside face of a window.

Spalling The process, usually caused by moisture being trapped inside bricks, whereby the face of the brick falls off due to extreme changes in temperature.

Storefront The traditional "main street" façade bounded by a structural pier on either side, the sidewalk on the bottom and the lower edge of the upper façade on top, typically dominated by retail display windows. The parts of the building that face the street and connect with the sidewalk

Street Wall The edges created by buildings and landscaping that enclose the street and create space. Sometimes called, "frontages."

Surface Materials Can be used to create a texture for a building from the roughness of stone to the smoothness of marble or glass. Some materials, such as wood, may be either rough (such as wood shingles or re-sawn lumber) or smooth (such as clapboard siding).

Texture The concept of texture refers to variations in the exterior façade and may be described in terms of roughness of the surface material, the patterns inherent in the material or the patterns in which the material is placed. Texture and lack of texture influence the mass, scale and rhythm of a building. Texture also can add intimate scale to large buildings by the use of small detailed patterns, such as brick masonry.

Transom The horizontal division or cross-bar in a window. A window opening above a door.

Trim The decorative finish around a door or window; the architrave or decorative casing used around a door or window frame.

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Acknowledgments & Sources

The residential section of these guidelines were created by Margaret Marion of Aiken, SC. This author is indebted to Ms. Marion for all content, text and photographs, included herein as Chapter 4, "Guidelines for Residential-Type Buildings."

Sources

Many resources are available to help guide property owners on the care of old buildings and on planning work. Some of the materials used in the preparation of this document are listed in this section, and many of them should be available online or at your local library. Additional information and advice can be obtained from the City of Senatobia Planning Department and the other agencies and organizations listed below.

Organizations & Agencies

Local:

City of Senatobia Building Department
133 North Front Street
Senatobia, MS 38668
662-562-4474
http://www.cityofsenatobia.com

State:

Mississippi Department of Archives & History
200 North Street
P.O. Box 571
Jackson, MS 39205
601-576-6850
http://mdah.state.ms.us

National:

National Park Service
U.S. Department of the Interior
Washington, D.C.
www2.cr.nps.gov/tps/index.htm

National Trust for Historic Preservation
1785 Massachusetts Avenue, N.W.
Washington, D.C. 20036
(202) 588-6000
www.nthp.org

PUBLICATIONS

MAGAZINES:

Old-House Journal
2 Main Street
Gloucester, Massachusetts 01930
(800) 234-3797

Traditional Building
69A Seventh Avenue
Brooklyn, New York 11217
(718) 636-0788

BROCHURES:

Preservation Briefs (*These publications prepared by the U.S. Department of the Interior are available for purchase from the Superintendent of Documents and, in limited quantities, from the MS Department of Archives & History.*)

- #1 The Cleaning and Waterproof Coating of 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 of Historic Buildings
- #19 The Repair and Replacement of Historic Wooden Shingle Roofs
- #20 The Preservation of Historic Barns

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- #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
- #31Mothballing 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 for Reducing Lead-Paint Hazards in Historic Housing
- #38 Removing Graffiti from Historic Masonry
- #39 Holding the Line: Controlling Unwanted Moisture in Historic Buildngs
- #40 Preserving Historic Ceramic Tile Floors
- #41 The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront

Preservation Tech Notes

7.2 ACKNOWLEDGEMENTS & SOURCES

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German Village Society Guidelines.

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*Material Treatment Guidelines for Rehabilitation in Savannah's Historic District.*1990.

Pickart, Margaret M. M. Gettysburg Design Guide: *A Guide for Maintaining and Rehabilitating Buildings in the Gettysburg Historic District.* n.p.: Gettysburg Historic Architectural Review Board, 1997.

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Building Styles & Terms:

Blumenson, John J.-G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. Nashville: American Association for State and Local History, 1977.

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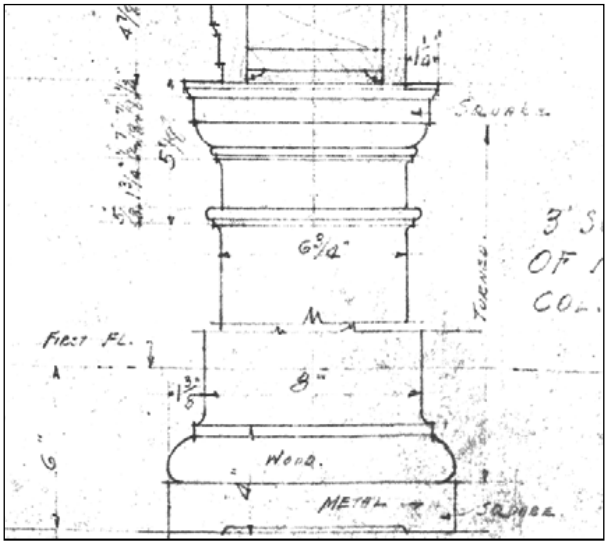

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